

www.broadcastermagazine.com

March 2015

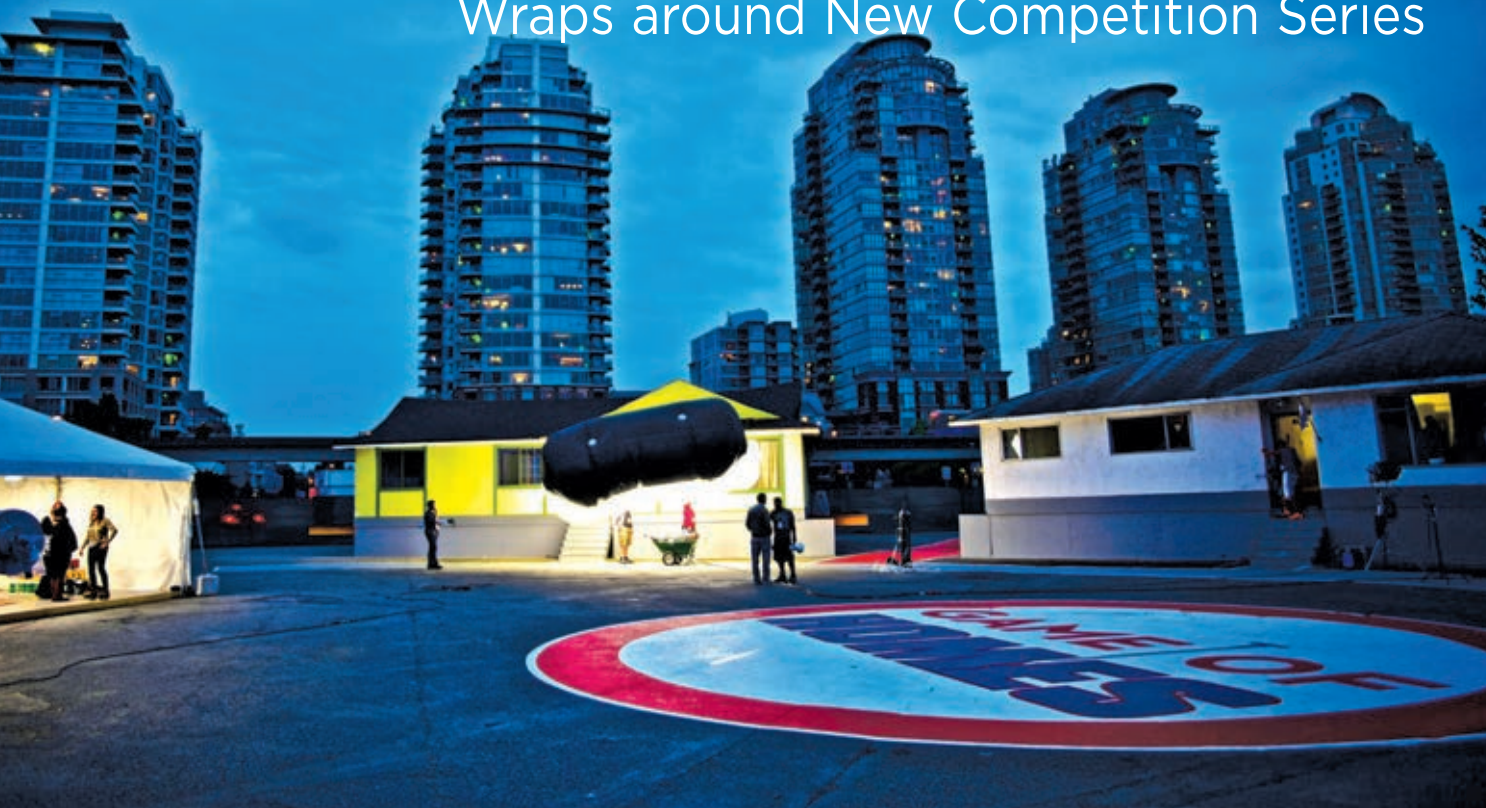
Broadcaster[®]

\$8.00

CANADA'S COMMUNICATIONS MAGAZINE

W Network

Multi-Platform Marketing Campaign
Wraps around New Competition Series



**The Future of TV –
Creating Content in a New World**

ALSO IN THIS ISSUE:

INDY RADIO OWNER A CANADIAN ACHIEVER

NEW PRODUCTS AND SERVICES

INDUSTRY NEWS

How do you keep your audience engaged?

Keep audiences engaged by licensing real-time, compelling content from reputable news sources and publishing it through your digital and social media channels.

NewsCred's Content Marketing Cloud, now available in Canada exclusively from The Canadian Press, combines cutting-edge software with world-class content. In one place, you can quickly and easily discover, publish, share and measure real-time, relevant articles and photos from 4,500+ editorial sources such as CP, Forbes, CNN, The New York Times and more.

**Ask for a demo or
more info today!**

416-507-2019
sales@thecanadianpress.com
www.newscred.com



THE CANADIAN PRESS 

Editor

Lee Rickwood
editor@broadcastermagazine.com

**Senior Publisher
Advertising Sales**

James A. Cook (416) 510-6871
jcook@broadcastermagazine.com

Creative Director
Beverley Richards

Print Production Manager
Phyllis Wright (416) 510-5101

Production Manager
Gary White (416) 510-6760

President
Alex Papanou

Circulation Manager
Anita Madden (416) 442-5600 ext. 3596

Customer Service
Malkit Chana (416) 442-5600 ext. 3539

News Service
Broadcast News Limited

Editorial Deadline
Five weeks before publication date.
Broadcaster® is published 9 times yearly,
by Annex Newcom LP

Head Office
80 Valleybrook Drive,
Toronto, Ontario M3B 2S9
Fax: (416) 510-5134

Indexed in Canada Business Index
Print edition: ISSN 0008-3038
Online edition: ISSN 1923-340X



Circulation audited by Alliance for Audited Media
Publications Mail Agreement 40069240.

We acknowledge the financial support of the
Government of Canada through the Canada
Periodical Fund of the Department of Canadian Heritage.

Subscriptions in Canada \$51.95 for one year; \$79.95 for
two years; USA \$64.95 for one year; Foreign \$64.95 for
one year (US and Foreign in US Funds). Single copy Canada
\$8.00; Single copy US \$10.00; Single copy Foreign \$10.00;
Directory Canada \$52.95; Directory US \$52.95;
Directory Foreign \$52.95; Directory Canada Shipping &
Handling \$8.00; Directory US Shipping & Handling \$10.00;
Directory Foreign Shipping & Handling \$10.00 (US and
Foreign in US funds). Canadian subscribers must add HST,
HST registration #R890939689.

For reprints call: 416-510-6871

From time to time we make our subscription list available to
select companies and organizations whose product or service
may interest you. If you do not wish your contact information
to be made available, please contact us via one of the follow-
ing methods: Phone: 1-800-668-2374; Fax: 416-442-2191;
E-Mail: jhunter@businessinformationgroup.ca;
Mail to: Privacy Officer, 80 Valleybrook Drive,
Toronto, Ontario M3B 2S9

Copyright © 2015 by Broadcaster® Magazine. All rights
reserved. The contents of this magazine may not be reproduced
in whole or in part without the permission of the Publisher.

Contents

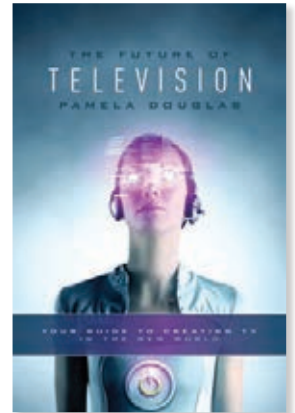
Broadcaster® March 2015

Volume 74 Number 2

IN THIS ISSUE

4 THE FUTURE OF TV

Author and industry commentator
Pamela Douglas looks at creativity, sim-subbing,
cord-cutting



6 INDUSTRY NEWS

It's a wrap...or is it? Major Branding Campaign at
W Network; Wild West Prod Sked to CHCH

9 NEW PRODUCTS & SERVICES

New production equipment announced
in advance of NAB



22 CANADIAN ACHIEVERS

Evanov Does It His Way...and Wins
By Dick Drew



COVER PHOTO

W Network's new national, multi-tiered
companion marketing campaign covers
public spaces, urban environments and
commuter trains.
See Page 6.

The FUTURE of TV

Author Explores Digital Content Delivery, Sim-Subbing, and Cord-Cutting

Pamela Douglas is nothing if not a brave, optimistic and thoughtful industry analyst & observer.

She's also an accomplished author, screenwriter, tenured media professor and broadcast business consultant, and she is convinced there is a "future for TV"

Despite the challenges presented by cord-cutters, downloaders and YouTubers, she says that future is in fact a new "Golden Age" for the medium and the industry.

In her latest book, *The Future of Television: Your Guide to Creating TV in the New World*, she explores and explains the challenges and opportunities being presented on the new mediacasting landscape, one that has explosive potential on many levels.

Not all that long ago, the TV business was fuelled by LOP, the innocuous concept of Least Objectionable Programming, popular at a time when just a handful of competing networks sought to divvy up a defined – some would say predictable – audience.

Today, however, that audience has been fractured and sub-divided by a myriad of content offerings and delivery platforms. Now, TV is all about "Something for Everyone" – make that anyone, anywhere, anytime.

In correspondence with Broadcaster Magazine, Douglas agreed with the underlying principle that "[t]he future of TV is in digital delivery. The various outlets have different cultures and roads to success, though. For example, subscription networks such as Netflix and Amazon produce premium quality content on the level of premium subscription cable channels such as HBO and Showtime.

"For writer-producers, the way in to those online venues is the same as working with any other premium channel, through the major talent agencies who represent professionals that have demonstrated their craft as well as established a 'voice.'

"Aside from the premium online networks, the open Internet allows for experimentation, mainly on YouTube. Occasionally an original YouTube series rises to a large enough audience to make back the cost of producing (or even make a profit), but most web series have to be seen as personal expressions.

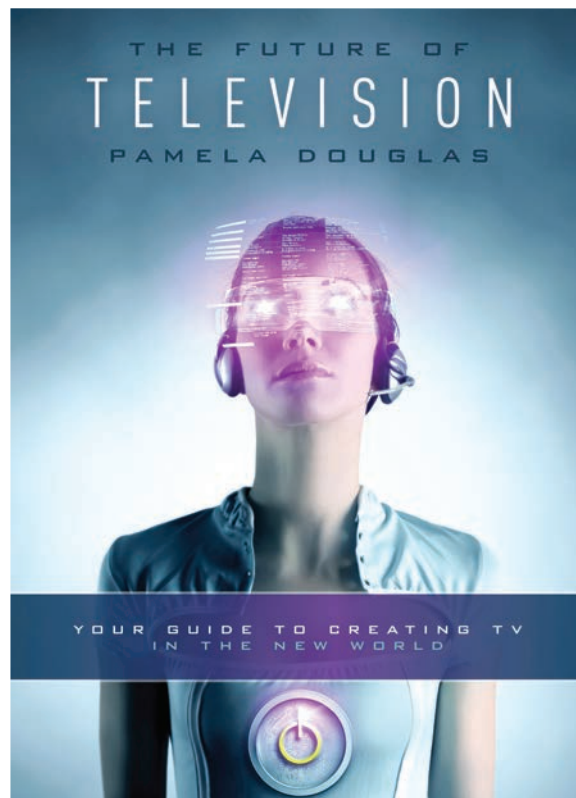
"Like the indie marketplace of the 20th century, Web series might help a new writer-producer get noticed, so they are often seen as ladders to a career rather than a business goal.

At the other end of the scale, business goals are key drivers, albeit as yet undefined: "I can't speak to the profitability of Netflix, Amazon and so forth because they don't release data," Douglass noted. "But their subscriptions have skyrocketed and the stock prices on Netflix have risen remarkably since it embarked on original content. In general, original shows that viewers want enough to be willing to pay to receive, is an important answer to the financial aspect of new television."

Looking in at 'Annoying' Sim-Sub

Of course, the price viewers are willing to pay for content (or, in some cases, for commercials) has a slightly context in Canada, and Douglas was willing to wade into

the sim-sub discussion with her unique perspective from the other side of the equation, saying that efforts to extract advertis-



Author of the new book, *The Future of Television*, Pam Douglas is an award-winning screenwriter, with a wide range of credits to her name, including *Between Mother and Daughter* for CBS; development work on the series *Ghostwriter*, and writing for *Star Trek: the Next Generation*, named one of the 101 best-written shows by the Writers Guild of America. She is a tenured professor in the School of Cinematic Arts, University of Southern California where she teaches writing for television. She has been a member of the Board of Directors of the Writers Guild, America West.

ing dollars from inserted local commercials during 'Act Breaks' on broadcast networks is a bit like asking for tariffs on horse-drawn carriages when they cross the border.

"Sure, if you think the future lies in transit by horse, the disruptions these regulations cause could be valid. But in an era when the traditional broadcasting system in the U.S., with its 50-year old ways of figuring ad rates and viewership, is waning, the discussion no longer applies as it once did.

"No doubt, sim-subbing in Canada is annoying, especially when portions of story are blocked out because of ill-timing and intruding sales pitches. But that's not the only problem. Understandably, countries around the world want to find ways to enhance their indigenous arts and be less dependent on U.S.-generated content. The question is whether the attempts to enhance the local industry by sim-subbing can accomplish that goal.

"When I visited writer-producers in Europe, Africa, and in discussions with production companies in Brazil, I discovered they are struggling with ways to grow their national media

"...Even traditional broadcasters are looking towards online streaming as the wave of the future, and content creators have new show formats and lengths to explore, along with other creative production and delivery options that will allow original new voices to be seen and heard..."

industries beyond the news and talk-show areas. Some countries – particularly Brazil – have new laws that a certain portion of all programming has to be created by their own people. Canada has similar efforts.

"If those countries can develop fully robust industries based on the show-runner model and the freedom to create high quality series that tend to attract passionate niche audiences, they will arrive at materials that people want to see, not because they are deprived of alternatives or forced to watch only what's local, but because the shows are great. Great shows, such as some from Denmark, Israel, and the U.K. are snapped up by global outlets, including many based in the U.S. That's the ideal of internationality in the future. It's a different viewpoint from chipping off pieces of U.S. shows to squeeze out some temporary cash."

Douglas advises media entities around the world to adopt an American television infrastructure, in which individual showrun-



ners create original creative narratives that are made by their own chosen staff.

It's a different point of view from places where government administrators and business executives determine what is made, she says. "The attitude of beginning with the artists rather than the bureaucrats, and continuing with the creators in charge, makes the difference."

The bottom line, though: Noting that no outlet in the U.S. does the equivalent of sim-subbing, Douglas says plainly that U.S. "viewers wouldn't stand for it, and they don't have to because multiple options exist – especially online and delayed viewing – to see anything they want, often without commercials at all."

One of the ways they can do so is by cutting – or swapping – the cord that binds.

continued on page 7

Announcing Vladimir Kabelik Excellence in Documentary Filmmaking Award

One loses track of certain details, while remembering with fondness and admiration the broad reach and impact.

By the numbers, his career has been remarkably prolific, both in terms of the number of students he has taught – no, inspired – and the number of film and video credits he has amassed.

Whether as producer, writer, director, editor, teacher or mentor, Vladimir Kabelik has had a major role in the creation of documentaries and media content that continues to contribute to cultural insight and transformation.

From Europe to Oakville, from refugee to professor, Vladimir Kabelik has seen it all in a life he restarted after escaping from Czechoslovakia and making his way

to Canada and ultimately, to Sheridan College.

At the end of April, after more than 30 years, he officially retires from teaching.

“I wouldn’t be who I am today without spending over thirty years of my life at Sheridan,” Kabelik said of his experience. “My daily interactions with students and many talented and knowledgeable colleagues enabled me to grow professionally and personally. Although I’m retiring from teaching I want to leave something meaningful behind.”

As such, the Vladimir Kabelik Excellence in Documentary Filmmaking Award has been established to honour a student enrolled in the Bachelor of Film and Television or Advanced Television and

Film program at Sheridan, one who demonstrates innovation, creativity and a unique quality in producing his/her documentary film.

“Intelligent films reflect an intelligent society - I tried to inject this mantra in the minds of my students for years,” Kabelik described. “The Award for Excellence in Documentary Filmmaking should encourage future Sheridan filmmakers to continue this long-standing Canadian tradition, especially in difficult times.”

Kabelik has personally contributed to the award that will be presented annually; individual, industry and corporate contributions are welcome, and being received in support of the initiative, and to honour Kabelik’s inspirational achievements.

W Network Wraps around Biggest Series Ever With Major Multi-platform Marketing Campaign

The campaign is not yet over, but it is a big wrap.

W Network has launched a national, multi-tiered companion marketing campaign for what’s being called its biggest competition series ever.

The marketing campaign in support of W’s newest lifestyle reality series *Game of Homes* covers commuter trains from Toronto to BC, including a full image wrap of Vancouver’s Canada Line (SkyTrain).

Digital signage boards on the transit and commuter routes, as well as billboard buys near home reno and supply stores are also being deployed, as are online and social media buys with Google, AOL, BrightRoll, Post Media and YouTube.

The campaign, aimed primarily at women ages 25 to 54, started rolling out at the start of March with the SkyTrain wrap travelling from Vancouver’s YVR Airport station to Waterfront station through April.

“*Game of Homes* is event television and we wanted to make a similar statement in our campaign. With the SkyTrain image wrap, we knew we had something big and would be seen by a lot of people, also it passes nearby by the shooting location on the waterfront of Vancouver,” said Shelley Findlay, Vice President, Marketing, Women’s and Family networks, Corus Entertainment.

She added that the campaign includes broadcast spots across Corus Entertainment’s specialty channels including OWN: Oprah Winfrey Network (Canada), CMT (Canada), Cosmopolitan TV and W

Movies; advertising on TLC, Peachtree, AMC, A&E, CNBC, CNN and MSNBC; 30-second radio promos across Canada.

In addition to the series, W Network will launch a digital series starring Cameron Mathison called *Cameron’s House Rules* as well as a social media takeover by Mathison.

Vancouver-based series, *Game of Homes* (8 x 60), hosted by Emmy nominated actor Cameron Mathison, follows four teams of two amateur home renovators as they compete for the prize of a lifetime – a house and a plot of land to put it on. In the series, produced by Great Pacific Media in association with W Network, they battle small budgets, tight deadlines, cramped quarters and each other for a chance to win.

Series sponsors and supporters Brick, Benjamin Moore and 3M are on-board to amplify W Network’s online elements of the campaign, using their social networks and in-store promotions.



W Network’s multi-tiered marketing campaign to promote *Game of Homes* uses big branding elements in high-visibility areas.

continued from page 5

Cue the Cord-Cutters

"Yes, people in the U.S. are 'cutting the cord' on the major cable bundlers such as Comcast, Verizon, Time-Warner and AT&T," Douglas agrees. "HBO announced that it will be available a la carte in 2015, so people can view it without buying a whole package they don't want. People who feel burdened by the high prices charged by the giant telecoms were delighted with the news.

"Of course, Internet service in general still depends on those

"The currency of the business is not just a good idea but the ability to execute it..."

connections, and no one believes the telecoms will fade away anytime soon. Indeed conglomeration of power by a few Internet Service Provider (ISPs) is considered a threat to creativity by the Writers Guild of America and other organizations that represent creators of television."

Was that the case with the advent of pay cable? As some moved from "carriers" to "creators", cable channels immediately wanted to have "everything for someone" because they were looking for passionate viewers who would subscribe to the mul-

tiples they provided. The new subscribers didn't need to like everything, just as long as they liked something enough to pay for it, and by extension, other bundled channels or content.

Now, the next evolution is upon us, Douglas points out, with the launch of streaming high-quality scripted dramas at Netflix, innovative comedies from Amazon and much much more.

It's the end of the era of creative limitation, she says. Now even traditional broadcasters are looking towards online streaming as the wave of the future, and content creators have new show formats and lengths to explore, along with other creative production and delivery options that will, according to Douglas, allow original new voices to be seen and heard.


As it has ever been, the currency of the business is not just a good idea but the ability to execute it, she adds.

She sees that execution – and notes particularly the brilliant writing – in current shows that she includes among her favorites right now, be they online or on TV, including *Orange is the New Black* (Netflix), *Transparent* (Amazon), *The Affair* (Showtime), *Outlander* (Starz), and *Game of Thrones* (HBO)."

The platform may be different, but the concept is the same: great content and engaging characters from skilled craftspeople who can connect with an audience on many levels: intellectual, emotional, visceral.

Now's that's golden.

www.aja.com



Color Control

LUT-box In-line Color Transform

Take control of the color look applied to your monitors or recording with AJA's LUT-box.

Load 3D LUTs into LUT-box and apply them to the incoming video signal and output to HDMI and SDI monitors simultaneously. Never worry about incorrect color space monitoring again.



Because it matters.®

Find out about our latest Convert products at www.aja.com

New Detective Series Debuts Before it Wraps

Talk about your “wild west” TV series.

They say it’s “based on true stories and characters” – from the cast, as well as the crew: This Made-in-Manitoba TV series, on-air in the States for months before its debut in Canada, which was months before shooting actually wrapped.

The ambitious project (22 x 1-hour episodes in Season One) followed a drastically different business model from typical Canadian TV productions that shoot, wrap, spend six-months-to-one-year in post, and then eventually go to air. This one premiered in Canada as a two-hour special, broadcast exclusively on CHCH TV, while shooting was still underway.

Set in the Wild West of the 1860s, *The Pinkertons* TV series is an original action-adventure crime procedural drama that draws from the real life cases of Pinkerton’s National Detective Agency.

Production on the 22 one-hour episodes began last year, back in August; the show premiered in first-run syndication in the US last October, then the Canadian debut made its appearance as a two-hour special in January, and shooting continued in Manitoba through this month.

The primary production location is the small town of Grosse Isle, home to the Prairie Dog Central Railway – it’s a spectacular vintage train, one of the oldest operating in North America, that’s featured in select episodes. Featured, too, have been other actors, craftspeople and production technicians from the Manitoba film and TV community, which has received a big boost from the local production.

The series follows agency founder Allan Pinkerton (played by Angus Macfadyen), his son William (Jacob Blair) and America’s first female detective Kate Warne (Martha Maclsaac), all of whom helped revolutionize detective work by creating numerous forensic technologies, implementing surveillance, and using disguises to go undercover.

The show, airings Tuesdays at CHCH TV, also makes use of modern technology – social media integrations, including online contests with on-screen activation clues, exclusive website video streams and more are used to connect with fans and viewers of the program.

The *Pinkertons* TV series executive producers are Suzanne Berger of Rosetta Media (Toronto), and Phyllis Laing of Buffalo Gal Pictures (Winnipeg); the series is produced in partnership with CHCH TV parent company Channel Zero, with the participation of Manitoba Film and Music.

The series was created by Kevin Abrams of Alpine Labs in LA and Adam Moore, who also serve as executive producers and writers. Larry Lalonde and Phil Bedard are showrunners and executive producers, and run the “writers room” consisting of several other writers.

It’s distributed in the US by Rohrs Media Group, and seen on 211



Set in 1850s, shot in Manitoba, *The Pinkertons* stars Angus Macfadyen as Allan Pinkerton, with Jacob Blair as his son and Martha Maclsaac as America’s first female detective.



Made-in-Manitoba TV series, on-air in the States for months before its debut in Canada, which was months before shooting actually wrapped.

channels from station groups including Tribune, Weigel, Hearst, LIN, Meredith, Cox and the CW PLUS. Zodiac Rights, the international distribution arm of Zodiac Media, is distributing the series internationally.

Proper Rights Expands Sales Team with New International Distribution Director

Jenn Kuzmyk has joined international distribution company Proper Rights as Director of Distribution.

Responsible for sales to Scandinavia, Benelux, Middle East and German speaking territories, Kuzmyk will bring her solid knowledge of factual and lifestyle television, along with her impressive experience in the global media industry to expand international sales and grow the product catalogue through acquisitions of third party product.

“Aside from her wonderful personality and great respect within the industry, Jenn brings a fresh approach to sales with her extensive knowledge of the international television landscape,” said Natalie Vinet, Vice President of Proper Rights. “Her wide-ranging experience in distribution, development, and journalism will be key in bolstering our slate with third party content as we continue to grow. We are very excited to have her join the team.”

Kuzmyk has worked in the international

media industry for over 18 years, across development, distribution, production, and industry analysis. Prior to joining Proper Rights she worked with Toronto based Boxing Cats Productions and was VP of Development at Cream Productions from 2008-2013, where she co-created and developed Emmy nominated series *Wild Things With Dominic Monaghan*.

Kuzmyk spent a decade as Canadian Bureau Chief at entertainment

continued on page 18

Archimedia Atlas Player for 4K 60p and HDR Content

Archimedia's release of the newest version of its full-featured precision media player makes it possible to watch 4K 60p content encoded in practically any format from all kinds of sources and manufacturers on all kinds of displays.

Atlas 3.1.1 incorporates a professional-grade scaler that presents any frame size or media format to full screen on any HDMI, DisplayPort, SDI, or Quad Link display with frame-accurate precision up to 4K 60p. The comprehensive range of formats supported includes the latest IMF, HEVC, and AS-11 DPP formats; more than 100 caption/subtitle formats required by law around the world; DPX, TIFF, and EXR frame sequences; encrypted DCP; and Dolby audio codecs.

This combination of features means that now all media professionals in technical and nontechnical jobs can watch 4K 60p content on everything from a laptop to a UHDTV, with external sound files for those concerned with DPX, TIFF, and EXR formats; embedded and external captions and subtitles; and the whole gamut of video, audio, and file formats for



Archimedia Atlas playing Netflix's El Fuente in 4K 60p

broadcasters, OTT providers, and webmasters.

Atlas is also capable of professionally scaling HD, 2K digital cinema, UHD, and 4K to even larger sizes for

exhibitions or for checking what 4K 60p will look like on the mind-boggling variety of screen sizes found in today's tablets, smartphones, and computer monitors.

Lawo Digital Production Consoles at Bell

Bell Media and Lawo continue to expand and integrate mc²56 and zirkonXL consoles around a Lawo Nova73 router to create a networked infrastructure with a total of five mc² series digital production consoles, four 56 Mkls, two zirkonXLs and a further mc²56 MkII console.

The audio mixing systems were initially chosen for the broadcast of the 2010 Winter Games by Canada's Olympic Broadcast Media Consortium and comprised a 64-fader mc²56 console configured with DSP cards, redundant processors, 15 MADI ports, 32 AES3id I/O, and three DALLIS frames which were located at the Agincourt Campus, Control 8. A 48-fader mc²56 was installed at Agincourt Control 9, fitted with four DSP cards, a single processor, 15 MADI ports, 32 AES3id I/O, and three DALLIS frames.

Lawo systems were also installed in four control rooms at the Queen Street campus, including a 64-fader mc²56 console with five DSP cards and a 48-fader mc²56. The campus was also the recipient of two Lawo zirkonXL consoles, each with 24 faders, four MADI ports, 12 AES3id I/O, and 24 analog I/O ports.

The latest mc-series console was the fifth at Agincourt, with the Nova 76 router installed to enable all existing and



The Lawo mc²56 console

new consoles to be integrated together as a centralized networking system using MADI. Work on the entire system update was completed within two days – over the course of a weekend – adding a new control room without interrupting production schedules.

Plura Expands High-Brightness 3G Monitor Range

Plura Broadcast is adding a 7-inch model to its 9-inch PHB-3G high-brightness portable LCD monitor offering for broadcast mobile applications, indoors and out.

The PHB-3Gs are ideal for ENG monitoring under extreme sunlight conditions, or in a typical high-brightness environment inside a sports stadium. With a touch of a button, producers can jump to the maximum brightness of 1300 cd/m² outdoors, or down to 100 for indoor venues.

Additionally, the PHB-3G's shielding, circuitry and filtration properties eliminate all potential electromagnetic interference from radar or GPS navigation systems used in helicopter applications.

The Plura PHB-3G Series has RGB 12-bit digital signal processing and an ICAC intelligent calibration and



The Plura PHB-3G Series

alignment tool to automatically enable gamma correction, colour temperature and white luminance level adjustments. Both monitors also integrate wave-

form and vector scopes, closed caption decoding, audio metering and time code display, PIP modes, and a stereo speaker for live audio monitoring.

Sony Master Monitor Delivers 4K Resolution, Expanded Colour Gamut

Sony's new BVM-X300 OLED master monitor offers up 4K resolution displays with High Dynamic Range and a Wide Colour Gamut display.

The new 30-inch model expands Sony's Trimaster EL series and provides an OLED option for professional video production applications including colour grading, on-set monitoring and quality control in a 4K workflow.

In addition to the high-contrast performance of the entire TRIMASTER EL OLED panel, this new monitor provides High Dynamic Range mode, giving users the ability to view the entire range of an image accurately and clearly.

The BVM-X300 monitor has a new integrated control panel with integrated inputs. This means there are no options required to complete the system, giving users a "plug-and-play" system right out of the box.

The emission layers in the new monitor's 4K panel as well as new layering



Sony's new BVM-X300 OLED Master Monitor

design give the BVM-X300 the ability to display ITU-R BT709 and DCI-P3 colour gamut more accurately than any previous Sony Trimaster display. In addition, the new BVM-X300 can display 80% of the new ITU-R BT2020 colour gamut.

This master monitor supports both 2 Sample Interleave (2SI) and Square Division signals. It also supports HD signals including 3G-SDI Quad-link up to 4096 x 2160/48p 50p 60p, 3G-SDI single link for 1920 x 1080/50p 60p, YCbCr 4:2:2 10-bit, and 3G-SDI dual link for 1920 x 1080/50p 60p, 4:4:4 12/10-bit.

Steadicar Rolls into Canada

The *Steadicar* camera platform is the newest addition to the production equipment inventory at Wm. F. White; two new vehicles in its line-up were shown at the annual February Freeze event in Toronto.

Available exclusively in Canada through the company's locations across the country, plans called for one unit to operate out of Toronto, serving eastern Canada, with another unit based in Vancouver for western Canadian operations.

The electric (13 kW asynchronous engine; 6100 watt Li-ion battery) camera car can achieve speeds of 70 km/h with three people on board, including a driver, assist and Steadicam operator in the motorized seat on the approx. 150 kg capacity hydraulic arm. The arm can extend to a height of more than a metre, and it rotates 360° with super smooth operation.

For remote head applications, a Mitchell mount can be attached for wired or wireless operation. With slight modifications, the Steadicar can accommodate two cameras and shooters.

The car travels at a max speed of 70km/h and it's rated to distances of 90 km.

The footprint is 1.23 m W and 2.4 m L.

Hitachi 4K Broadcast Camera Outfitted with Standard 2/3" HD Lenses

Hitachi Kokusai's demonstrations of its SK-UHD4000 broadcast 4K Ultra-HDTV camera system with standard 2/3-inch B4 mount HDTV lenses shows how the use of standard HDTV lenses eliminates the need for optically degenerative lens mount adapters. The SK-UHD4000 is equipped with new low-noise 2/3-inch MOS sensors.

The company says broadcasters and production companies can meet new 4K production demands to effectively use their existing camera lenses to shoot video in 4K resolution, while capitalizing on well-established TV production workflows associated with normal HDTV (2K) cameras.

The Hitachi SK-UHD4000 uses a patented 4-port RGB prism combined with four sensors, two being green, to deliver the 4K performance of a 35-mm single CFA sensor in a standard portable camera chassis, a design the manufacturer says avoids the artifacts of the de-bayering process needed to recover RGB signal components from the single CFA sensors used in most current 4K cameras. By preserving the clear advantage of optically capturing images in its colour components instead of electronically reassembling them afterward, Hitachi confidently puts its sharp and noise free 4K pictures side-by-side with other 4K acquisition gear.



Other features include independent 2K CUTOUT from the 4K raster, the ability to switch the 4K transport stream from SQUARED vision to 2-sample interleave, Level-A/B switchable 3G HD-SDI, and simultaneous multi-format (2K and 4K) outputs.

Canon Upgrades XF205 and XF200 with Image Enhancements, IP Streaming

Canon has firmware upgrades for its XF205 and XF200 Professional Full HD camcorders, adding a new image-quality setting to the camcorder and enabling video streaming over an IP network.

The image quality settings facilitate the recording of video with noise reduction even in low-light conditions, providing a choice between the camcorders' default setting and the new setting that gives priority to video with noise reduction.

A firmware upgrade expected in the summer was developed to enable the XF205 and XF200 camcorders to support video streaming over an IP network, such as live transfers of footage to news programs and video-sharing sites. In addition, the upgrade will enable the camcorders to be used with Fujitsu's video transmission equipment, the Fujitsu Network IP-900IID and IP-920D HD/SD Compact Video Decoders3 as well as software supporting IP streaming.



New software updates for Canon's XF200 and XF205 Camcorders

Artel Video Systems to Showcase Award-Winning DigiLink Media Transport Platform at VidTrans 2015

Artel Video is showcasing new features and capabilities of its DigiLink Media Transport platform, including JPEG 2000 compression, video and Ethernet over IP, and the most complete fiber transport capabilities in the industry.

Demonstrations at the Interoperability Plug Fest show how multiple vendors, including Artel, are in compliance with VSF Technical Recommendations VSF_TR-1 (Transport of JPEG2000 broadcast profile video in MPEG-2 TS over IP).

Recently honored with a Technology and Engineering Emmy Award by the National Academy of Television Arts & Sciences (NATAS) for its work on the Standardization and Productization of JPEG 2000 (J2K) Interoperability, the company's JPEG 2000 solution is designed to simplify and lower the costs associated with transporting broadcast-quality media across terrestrial networks.



Artel Video Systems DigiLink Media Transport Platform

Tektronix Waveform Monitors for 4K Production, Post-Production and Broadcast

Tektronix' WFM/WVR8000 series products, with quad-3G-SDI inputs, offer a comprehensive monitoring and measurement solution for quad-link 4K/UHDTV1 formats for camera lineup, colour grading, colour correction, QC, and facility maintenance applications.

The WFM/WVR8000 series waveform monitors and rasterizers were designed with the internal architecture that can handle 4K data rates which allowed implementation of 4K/UHDTV1 formats support to the products as an existing product upgrade.

New capabilities include ITU-R BT.2020 colour space support in waveform, vector, picture, and Tektronix patented gamut display mode, square division and 2-sample interleave 4K formats support, 4K video session display, Tektronix patented Timing display with the new 4K link timing measurements, as well as audio loudness monitoring and ancillary data support for 4K content.

Tektronix is bringing a series of enhancements to its portable WFM2300 waveform monitor, including the introduction of ASI confidence monitoring, a broader range of test signals (including Dolby E test signal generation), A/V and Propagation delay measurements and HDMI connectivity through SFP modules. T

As a diagnostic tool for troubleshooting a wide variety of A/V issues in the field and in facilities, the WFM2300 can automatically determine the format of the signal connected to the active input (ASI or SDI) and displays the appropriate measurements for Engineers. This removes the guesswork from fault diagnosis. If an ASI signal is connected to the unit it will provide a PID tree display, an ASI EYE diagram, an ASI status display and selected ETR 101 290 errors.

A broad range of connections and connectivity options (SDI, ASI, Composite Sync, AES, LTC, HDMI and Optical) are standard.



New Monitors and Enhancement for 4K Production, A/V Troubleshooting

CineBags Goes for GoPro with BUNKER

California based camera bag manufacturer CineBags' new CB26 GP Bunker is for pro GoPro users on the go.

The removable interior dividers and small removable interior pouch allow users to arrange and organize multiple GoPro cameras and accessories, all easily spotted with see-through mesh on both interior flaps. There's also a padded laptop compartment that holds an 11" MacBook.

Made with waterproof fabric, it comes with exterior pouches with over-sized zippers, padded & removable shoulder strap, a neoprene carry handle.

The CB26 GP Bunker will be introduced at NAB.



CineBags' new CB26 GP Bunker Bag

Sonnet Expands Thunderbolt Product Line

Sonnet's new Thunderbolt 2-to-PCI Echo Express SE I system opens up use of a wide variety of high-performance PCI Express (PCIe) cards — originally designed for use in desktop computers — with any Mac or Windows computer with a Thunderbolt port. The new single-slot model supports nearly every Thunderbolt-compatible PCIe card on the market, including double-width cards (PCIe card plus daughter card).

The Echo Express SE I features Thunderbolt 2 technology, which provides ample bandwidth for many of the most demanding, highest performance PCIe cards, and incorporates support for the DisplayPort 1.2 protocol, which enables video streaming to a 4K video monitor. The new expansion chassis is suited for use with a wide variety of pro video capture, audio interface, SAS or SATA HBA, 16Gb or 8Gb Fibre Channel, 10 Gigabit Ethernet, and RAID controller PCIe cards, allowing them to connect with Thunderbolt-enabled iMac, Mac mini, MacBook Air, and MacBook Pro computers, as well as Mac Pro computers that lack PCIe expansion slots.

The Echo Express SE I was designed for users needing a simple way to connect a single adapter card to their computers, and it supports all but the longest (full-length) Thunderbolt-compatible PCIe cards. Weighing 2.6 pounds and measuring 5.6 inches wide by 8.6 inches deep by 3.5 inches tall, the SE I has an aluminum case to protect the installed card.

The new chassis supports half-length (up to 7.75 inches long), full-height, single-width PCIe 2.0 x8 cards, and provides an additional space for a daughter card. Some specialty cards, such as RME's HDSPe MADI FX card, Blackmagic Design's DeckLink 4K Extreme, and the Lynx AES16e-50, include a daughter card that mates with and provides additional external



New Echo Express SE I from Sonnet

connections to the main card. In the SE I, the daughter card occupies an adjacent space without filling a slot.

The Echo Express SE I features an ultra quiet, temperature-controlled fan that automatically speeds up as necessary to cool the installed card when it's hot, slows down when it's cool, and quietly and efficiently cools the card at all times, even during peak operation.

The Echo Express SE I ships with an 80-watt external power adapter, and can conserve energy by automatically powering off when the computer powers off or sleeps. In the package, Sonnet includes a Thunderbolt cable to connect the SE I to a user's computer and a lock mechanism to secure the cable to the chassis.

ClearView Shuttle 4K from Video Clarity

iVideo Clarity's ClearView Shuttle 4K now includes record and playback capabilities for testing 4K video with audio., and its new ClearView Player 4K Portable plays back uncompressed video to show performance with new encoding technologies.

With the ability to record, play back, and compare sequences of uncompressed 4K video, ClearView Shuttle enables device manufacturers and media operators that need to test new encoding technologies and existing processing devices already installed in their operations.

ClearView Shuttle 4K provides 4K I/O device and signal path testing with repeatable, objective quality measurements.

The new portable system builds on the ClearView Player 4K, a player/recorder system for uncompressed Quad/4K, HD, and SD video with embedded audio and 4K HDMI output. This new small, lightweight appliance comes with multiple file format decoding and IP stream decoding for recording uncompressed video and 2 TB of storage — all in a shoe-box-sized hand-held hard case.



NewTek Now Shipping TalkShow

NewTek is shipping TalkShow VS-100, its studio-grade solution for using Skype video calls into any live production.

The turnkey TalkShow system builds on Skype TX software from Microsoft for initiating, receiving, monitoring, and managing video calls, then adds a whole set of live production tools, including call recording, caller talkback, video preview and colour correction, audio processing with EQ and more, so live Skype calls are just like any other video source—before, during or after the call.

The 1RU integrated hardware and software solution has two channels of HD-SDI I/O (1 in, 1 out), dual channel Ethernet connectivity, SDI-embedded audio and professional XLR audio support.

NewTek's real-time video processing engine incorporates scaling, format conversion, aspect, and colour correction routines; limit return video resolution in order to prioritize quality of incoming call video, with automatic aspect ratio conversions and balanced audio, and without requiring a scan converter.

Direct network integration via NewTek's AirSend technology allows a TalkShow unit to supply a video call to TriCaster, and receive a return signal from TriCaster, without using SDI hardware connections, but using Ethernet instead. TriCaster will also send a tally notification downstream to TalkShow to indicate when a Skype call is on air.

TalkShow enables full-bandwidth recording of any call onto external USB 3.0 or SAN storage with the click of a button; calls are saved as distinct QuickTime files.

With exclusive support for four channels of audio on input



NewTek's TalkShow Brings Skype into the Broadcast Domain

for signals coming into the system over the network or SDI, and either front or back pair selectable, operators can have more than one audio feed—such as mix-minus—available for use as the return audio back to the caller.

TalkShow interfaces with other audio devices utilizing the Dante networking protocol from Audinate, and management of network audio signals, including gain, equalization, compression, metering, is supported.

Incoming and outgoing audio signals are fully configurable, with gain control, a compressor/limiter, and 7-band equalizer on inputs and outputs to enhance sound quality, adjust levels for consistency, and prevent clipping or overdriving with configurable VU meter displays.

Kramer Shows New Tools for Big Shows

Kramer Electronics has unveiled new scaler, switchers and SFX devices for live event presentations: the VP-772 8-input 4K Dual Scaler with seamless video switching and special effect transitions, and the VSM-4x4HFS Matrix Switcher/Multi-scaler with video wall and multi-viewing modes.

Designed for projection and display systems at live events, churches, auditoriums, conference rooms, boardrooms, hotels, and production studios, the VP-772 scales and processes video and audio inputs and outputs to independent preview and program DVI-I outputs (VGA, DVI-D and HDMI) and two balanced stereo audio outputs. The dual scaler also features DVI-U inputs (with analog, DVI and HDMI support) and stereo-balanced audio signals.

The VP-772 includes 4K support on the outputs for the latest devices and displays with native resolutions beyond 1080p60. VP-772 also includes Breakaway or audio-follow-video functionality.

The VSM-4x4HFS switcher/scaler features a 4x4 matrix switcher, as well as video wall (2x2), dual display (PIP/P&P) and quad display modes. Video wall mode comes with Bezel correction options. VSM-4x4HFS includes PixPerfect scaling, high-precision pixel mapping and scaling technology.

The VSM-4x4HFS has 4 HDMI inputs and 4 scaled HDMI outputs and offers flexible control options, e.g., front panel buttons, IR remote control with OSD (On-Screen Display), RS-232, and a built-in Web browser.



New Live Event Presentations Solutions from Kramer

Ikegami Studio/Field Camera, New 4K Hybrid Base Station, HDK-97ARRI

Ikegami is shipping its HC-HD300 3-CMOS studio camera, and a new development in its Unicam HD range of broadcast camera systems comes with the introduction of the Super Resolution Technology (SRT) HD to 4K upconverter.

Ikegami's HC-HD300 3-CMOS docking-style camera has a 1/3 inch bayonet lens mount and three 1/3-inch CMOS progressive-scan 1920 x 1080 native sensors in RGB prism formation for high quality pictures in commonly used video formats: 1920 x 1080/50i, 1920 x 1080/59.94i, 1280 x 720/50p, 1280 x 720/59.94p, 720 x 576/50i (PAL) and 720 x 480/59.94i (NTSC).

Typical performance characteristics of the HC-HD300 in 1080/59.94i output mode are 1,000 television lines horizontal resolution, 58 dB signal-to-noise ratio and 2,000 lux sensitivity (89.9 per cent white reflection) at F10 aperture. Equivalent aperture in 1080/50i mode for this light level is F11.

The HC-HD300 can be operated under local control or with a newly developed control system, consisting of an FA-300 fibre adapter and BSF-300 base station which can be integrated into a studio, mobile truck, or portable flypack. OpticalCON Duo connectors allow SMPTE hybrid camera cables to be used at up to 350 metres with a 2 inch viewfinder or 250 metres with a 7 inch viewfinder.

The HC-HD300 weighs 4.5 kg including FA-300 fibre adapter and measures 139 x 270 x 337 mm (width x depth x height).

A plug-in board for the BS-98 Base Station, the new Ikegami HD to 4K upconverter performs intelligent upconversion from 1920 x 1080i and 1920 x 1080p (2K) high-definition source standards to 3840 x 2160p (4K) ultra-high-definition.

With its Super Resolution Engine, the Ikegami upconverter can detect edge artefacts caused by DTL correction in 2K



Ikegami's HC-HD300 3-CMOS studio camera, and SRT HD to 4K upconverter

source signals. Intelligent processing ensures that these edges are not exaggerated during the upconversion. Upconversion processing be performed automatically or manually customised. A Re-mastering mode can enhance the sense of resolution of a 2K signal using a Super Resolution Engine operated via the base station control menu. Source signal formats accepted include 1080i50 as well as 1080p23.98, 1080p25, 1080p29.97 and 1080p50.

The upconverter is compatible with Ikegami HDK-790GX/79GX, HDK-970A/97A and HDK-97ARRI cameras, enabling these to be used in a 4K hybrid production environment.

The HDK-97ARRI is based on the Ikegami HDK-97A docking camera head and incorporates extra features developed for digital film-making. These include a larger Super 35 sensor which delivers cinematic depth of field, clean highlights, extremely low noise and very natural skin tones. The HDK-97ARRI is fully compatible with the HDK-97A infrastructure, using the same base station, CCU and cable interfaces, so everything connected together very easily.

Jointly developed by Ikegami and ARRI, the HDK-97ARRI is a broadcast-style production camera with digital cinema characteristics enabling a large format sensor to be deployed in multiple camera operation. Centered on ARRI's Super 35 CMOS sensor and its associated support circuitry, the system provides cinematic qualities including natural colour rendering, exceptional dynamic range and progressive frame rates such as 23.98p. Broadcast-grade distribution can be performed using the latest Ikegami technology, via fibre transmission using up to two kilometres of SMPTE hybrid fibre and cable, such as during a recent TV Skyline production.



Mobile TV production company TV Skyline used Ikegami HDK-97ARRI cameras to broadcast a PUR & Friends concert at the massive Veltins football and concert Arena in partnership with Neoxfilm and executive producer, Sky Germany.

NEW HDDM High-Definition Decoder Module

Blonder Tongue will introduce the HDDM, a low-cost professional video decoder capable of decoding MPEG-2 and H.264 video content into HD/SD-SDI, HDMI, component, and composite outputs from a digital off-air 8VSB signal, clear-QAM signal, or IP MPEG-2/H.264 transport stream source.

By offering video professionals a solution that decodes both digital and analog video distributed over managed networks, the HDDM increases operational efficiencies.

Offering support for a wide range of inputs (e.g., 8VSB, QAM, IP) and outputs (e.g., HD-SDI, HDMI, component, composite), the HDDM is the ideal solution for broadcast and professional video applications that require high-quality decoding of video signals from a wide variety of sources, particularly live video in multiple formats. The HDDM features a Web-based GUI that is accessible via a dedicated RJ-45 control port, simplifying setup and remote management. Through its compact design, which supports two decoders in a single rack unit, the HDDM reduces operational and capital expenses.

Among many other products, the company will show its new Scalable



New scaling, encoding and decoding equipment from Blonder Tongue.

Transcoder-Encoder Platform (STEP) at NAB, and describe its ability to do high-quality HD/SD MPEG-2 or H.264 encoding, HD/SD MPEG-2 to H.264 and H.264 to MPEG-2 transcoding, HD to SD downscaling, as well as creating adaptive bit rate live profiles supporting popular HTTP streaming protocols such as HLS, HDS, and IIS for any-screen video delivery.

Available as a 1RU, 2RU, or 3RU integrated system, STEP helps operators

meet the latest video requirements and migrate to next-generation video network architecture by carrying out a variety of scalable video processing tasks. The flexible platform supports multiple video quality encoding bit rates, multiple audio formats, and text scrolling. STEP is compatible with any industry media server or digital rights management software, and can be easily integrated into CDN providers, offering users a tailored solution based on customer needs.

Vantrix Showcases Media Platform, Network Functions

Video and mobile service solutions Vantrix is working HP to show new mobile network traffic and user experience management solutions.

With its Network Functions Virtualization (NFV) deployment, data centre resources can be dynamically allocated for bandwidth optimization to surgically address specific isolated network performance or user experience issues.

Vantrix says ultra-high-density performance media processing and bandwidth optimization solutions, utilizing the HP OpenNFV reference architecture, enable mobile operators and communication service providers to offer new services while reducing CAPEX and OPEX

The Vantrix Media Platform, a software-defined video-processing, optimization, caching and analytics platform available as a turnkey appliance for deployment on-premise or in the cloud in order to optimize media experiences for mobile delivery. Working with other manufacturers such as Artesyn, HP, Intel and Kontron, the Vantrix Media Platform supports new speech processing capabilities, and ultra-high-density mobile bandwidth optimization solution for video and other data-intensive traffic.

RADAR and Pro Tools in One Box

iZ Technology Corporation reports its patent pending RADAR studio now runs DAW software, natively. Shipping with Pro Tools and Harrison Mixbus, RADAR studio creates an entirely new category of digital audio recording technology: the integrated audio appliance.

RADAR systems are the premier choice for multi-track recording and playback in some of the finest recording studios, scoring stages, theatres, and post-production houses around the world. Legendary musicians and producers record on RADAR because of its cutting-edge technology, rock-solid reliability, customization capability and, of course, the sound quality it delivers. Now, music producers can run their favorite DAW software and plug-ins inside RADAR studio for the best of both worlds.

Other features described by the company include near-zero jitter, pristine signal path and the latest converter technology for optimal sound quality (as well as an integrated iZ Session Controller and MeterBridge for a traditional studio feel); configurable I/O, drive bays, external media, DSP cards, and peripherals for studio compatibility; and the ability to track, mix and automate, using all the plug-ins and features of native DAW software like ProTools.

WCT Honours Wavemakers in Technology, Broadcasting, Communications; Microsoft Supports Initiatives

Women in Communications and Technology (WCT) will honour 15 leading executives and industry achievers with Annual Awards that recognize efforts to advance women's representation and achievement in Canada's information, communications and technology sector.

The awards will be presented at WCT's Annual Awards Ceremony and Gala at Ottawa's Fairmont Chateau Laurier on April 22.

"We were overwhelmed by the number of nominations we received and how deserving the candidates were," said Leanne Park, senior director, professional services and sales support at Cogeco Cable and chair of the WCT awards program and gala. "Qualified, high-calibre women are clearly out there, because we're growing our awards program every year. Canada has no shortage of women with the skills, experience and ambition to be in the top ranks of our ICT sector."

In support of its efforts, WCT has recently established a new relationship with Microsoft Canada that will seek to raise the profile of women, their roles and their contributions to Canada's technology sector.

Microsoft Canada President Janet Kennedy is an executive sponsor with WCT's Protégé Project and vice president Staci Trackey Meagher sits on WCT's national board of directors.

"I am tremendously proud of our support for Women in Communications and Technology," Kennedy said of the partnership. "Fostering greater levels of diversity in the senior levels of our sector is an objective that will boost Canada's strength and prowess in business and technology on a global level."

Recognizing women's success and leadership is critical to ongoing efforts to recruit and retain women, especially in ICT. Research by organizations like Catalyst shows that despite comparable education, women continue to trail men at every stage of their careers.

"We want to create a ripple event, letting these women's achievements roll out to inspire more like them," Joanne Stanley, executive director of WCT, said of the Awards presentation in specific and organizational partnerships in general. "By celebrating leaders like these 15 award recipients and creating opportu-

ities for up-and-comers with our Protégé Project, WCT is showing the best of what women can do, how to be successful, and why diverse companies are the ones that are truly thriving in Canada's digital economy."

The 2015 Annual Award recipients are:

Woman of the Year:

Mary Ann Turcke

Group President, Media Sales Local TV & Radio, Bell Media

Leadership Excellence Awards:

- Borika Vucinic, Director, TV Engineering and Operations, Bell

- Clare Beckton, Executive Director, Centre for Women in Politics and Public Leadership, Carleton University

- Dervla Kelly, Head of Corporate Communications, Shaw Media

- Heidi Davidson, Senior Vice President,

BlackBerry Ltd.

- Kelly Gillis, Senior Assistant Deputy Minister, Industry Canada

- Laurel Broten, President and CEO, Nova Scotia Business Inc.

- Lisa Lyons, President, Kids Can Press, Corus Entertainment

- Nikki Moffat, Senior Vice President, Finance, Bell Media

- Pat DiVittorio, Vice President, Program Planning, Bell Media

- Robin Hildebrand, Manager, HR & Regulatory, Golden West Broadcasting Ltd.

- Sandra Saric, Vice President, Information and Communications Technology Council

- Sandy McIntosh, Senior Vice-President and Chief HR Officer, TELUS

- Trina Alexson, Vice President of Advance Services, Cisco Canada

- Ulrike Bahr-Gedalia, President and CEO, Digital Nova Scotia (DNS)



Roland

O·H·R·C·A

Open
High
Resolution
Configurable
Architecture

iPad not included

See us at NAB
Booth #C2635

M-5000
Live Mixing Console

Dante REAC MADI USB

proAV.roland.com/OHRCA

continued from page 8



Jenn Kuzmyk, Director of Distribution.

industry publisher C21Media.net, where she launched and edited C21's Factual Week strand. She has a background in international film/TV distribution and also teaches a 4th year course at York University entitled The Business of Film, Television and Digital Media.

STOP

OUT OF TOWN SHOPPING...

"Keep retail dollars in your market where you can control them"

69 Cent Dollar®

"Still the best turn-key retail sales promotion for Radio, TV, Shopping Centres, Big Box Retailers"

Details and video
www.dickdrew.com

Drew Marketing & Productions Ltd.

SF Marketing New Elation Professional Distributor in Canada

SF Marketing has been appointed the exclusive Canadian distributor for Elation Professional products in Canada. SFM has been providing professional-quality products and services to the audio visual and live entertainment industries in Canada since 1978.

"As they say, timing is everything and as Elation's product range has expanded more into the pro-specification lighting professional market, now is the right time for us to find the right partners and sales team to push to the next level," explained Eric Loader, Director of Sales for Elation Professional. "SFM is a well-respected distribution company with a long history of taking care of their customers with top-notch service / support and has the resources to help grow the business by offering inventory on demand and flexible financing terms allowing Elation customers to increase their ROI."

"We're delighted to have been chosen as Elation's new partner in Canada," said Randal Tucker, President at SFM. "Elation's leading-edge products, combined with SFM's reputation for unparalleled service and support, presents the opportunity to together take the Elation brand to the next level and beyond in the

Canadian market."

Based in Montreal, SFM will serve as Elation's sales, marketing, distribution, and service arm in the Canadian marketplace. "SFM is thrilled to be representing a brand as established and trusted as Elation," said Nicolas Comtois, Product Manager at SFM. "Elation's mission to 'enhance the experience' is continually upheld by their new product innovations, which are visually astonishing and technologically superior. Their commitment to staying on the forefront of new lighting technologies has consistently led to the engineering of rugged and reliable products. These products will be key in further developing the entertainment and architectural lighting market in Canada and offering more solutions to more customers."

Elation Accounts Manager for Canada is Chuck Green. He added, "We're extremely happy to have a company of the calibre of SFM as a partner in the important Canadian market. Their presence in and knowledge of the rental, theatre, stage and installation segments is exceptional and we are confident they will make an outstanding partner in moving the Elation brand forward."



Pictured (l to r): Nick Martino (Product Specialist, SFM), Nicolas Comtois (Product Manager, SFM), Chuck Green (Elation Canadian Accounts Manager), Randal Tucker (President, SFM), Jimmy Katsipis (Market Development Specialist, SFM)

Mosaic Moves from TV to Mobile, From *Tiny Plastic Men* to *GayBots*

Mosaic Entertainment has released a second mobile game based on the comedy TV series *Tiny Plastic Men*, working with partners Fluik Entertainment.

The content includes mature themes and slightly suggestive humour, which producers strive to keep at a “high parental level” in a delicate balancing act that aims for light-hearted but meaningful material suitable for all ages.

The *GayBots* characters made their television debut in Season 1 of award-winning comedy series *Tiny Plastic Men* in 2012. Currently airing on Super Channel, Season 3 will see them return with a mobile game based on the fictitious brand.

GayBots gives users a chance to play the role of a Bot fighting for awareness and tolerance against intolerant Robophobes through colourful ‘playing cards’.

“*Tiny Plastic Men* has many positive messages about LGBT identity layered in its satire and we were happy to take those messages to a simpler form and make it available for everyone,” said Elise Graham, *GayBots* Supervising Producer and Co-Writer.

Program producers and app developers say they created the LGBT characters and cards with bright, strong, positive imagery designed to promote awareness and inclusivity. The Robophobe cards are designed with a bigoted flip-side, with images showing the stark contrast that occurs when ignorance and negativity take over: card combos include Pride, Flag and Marriage.



Colourful ‘playing cards’ are used in a new mobile app based on a made-in-Canada TV series.

King John to Cinema, TV Screens

The Stratford Festival continues its series of HD theatrical presentations of HD, with the live-on-stage to HD shoot at the Stratford Festival’s Tom Patterson Theatre.

Under the direction of Barry Avrich, *King John* was captured using 10 high definition cameras and 128 tracks of sound to create a lush, surround-sound experience. Additional pick-up shots of key performance elements were captured on stage immediately following the performance.

King John will be in cinemas across Canada on Thursday, April 9, and throughout the U.S. on Wednesday, April 8. The Canadian encore screening is on April 12. U.S. encore dates vary.

The production is part of a massive initiative by the Stratford Festival to capture all of Shakespeare’s plays over the next 10 years. The series began with the Stratford Festival’s critically acclaimed production of *King Lear* in February. *Antony and Cleopatra* will premiere in May of 2015, rounding out the first installment of the Stratford Festival HD series that will ultimately bring the complete works of William Shakespeare to audiences around the world.

Cinema screenings will be followed by a broadcast window on CBC-TV, Canada’s national public broadcaster. Digital and on-demand release will follow.

CAP-CP DECODING FOR CANADIAN BROADCASTERS

FRONT PANEL:



REAR PANEL:



Common Alerting Protocol Canadian Profile (CAP-CP) support in the Gorman-Redlich line of alerting equipment is now available for Radio; with television support to soon follow. This is an addition to the existing line of alerting products which includes Emergency Alert System (EAS), CAP/IPAWS, and a NOAA Weather Radio with SAME decoding.

This latest addition aims to provide support for Canadian broadcasters and cable operators to meet new CAP requirements by the deadlines of March 2015 and March 2016. The new CAP equipment interfaces with the alert feeds provided by Pelmorex, decodes them based on the CAP-CP specifications and provides a rich feature set that includes standard text-to-speech conversion of alert information, print and email capabilities for alert details, relay contact closure and program audio interrupt on alert, and more.

For more information or US ordering, contact: Gorman-Redlich Manufacturing Company at: www.gorman-redlich.com or (740) 593-3150.

For Canadian ordering, contact Incospec at: www.incospec.com or (226) 208-6833. NAB Convention Las Vegas, April 11-17 – BOOTH C 1122

It's No Mystery: Top TV Show Unveils New Online Companion Series

Original content production company Shaftesbury has partnered with the Ontario government on *Making Murdoch*, a 20-part online series that delivers a digital look at the popular TV show, and the settings in which it unfolds.

Set in Toronto at the dawn of the 20th century, *Murdoch Mysteries* is a one-hour drama series that explores the intriguing world of William Murdoch (Yannick Bisson), a dashing detective who pioneers innovative forensic techniques to solve some of the city's most gruesome murders.

Murdoch Mysteries was initially adapted for television from Maureen Jennings's popular Detective Murdoch series of novels as three made-for-TV films produced by Shaftesbury and broadcast in Canada in 2004 and 2005.

The series premiered in January 2008, airing on Citytv for five seasons before moving to CBC in 2012. Season 9 of the series will begin production in May 2015.

With an average audience of 1.3 million each week in Canada in Season 8, *Murdoch Mysteries* also boasts of one of the most engaged fan communities in Canadian television, including 62,000 likes on Facebook and more than 60,000 followers for the series and its cast on Twitter.



A new Web series based on made-in-Ontario episodes of Murdoch Mysteries shows the popular TV show is also a great travel and tourism asset.

So the new series, streaming from CBC's website and YouTube page as well as through international distribution and broadcast partners in 110 countries worldwide, can be a digital calling card for beautiful and inviting travel destinations, as

well as creative media capabilities.

Shot on location in Ontario during Season 8 production, the new *Making Murdoch* (20 x 7:00) is a 'behind-the-scenes' of the show itself, but also of the people and places featured in the show.

The series has logged 651 days of shooting in more than 200 locations in the province, including the historic Constabulary's Station House No. 4 where the series is set; the industrial background of Hamilton's 270 Sherman heritage site; the beautiful Rockwood Conservation Area; the remarkable Foster Memorial in Uxbridge; and the picturesque communities of Dundas, Georgina, St. Mary's, and many more.

Making Murdoch is directed and produced by Jean Greig; produced by Lorraine Clark and Katherine Wolfgang; and edited by Mike Garniss and Mike Meddik, with Graeme Potts serving as cinematographer. Christina Jennings and Scott Garvie are executive producers.

WESTERN ASSOCIATION OF BROADCAST ENGINEERS

Please visit our new web site for details on our 2015 convention, WABE's Educational Initiatives and to download copies of our 2014 papers: www.wabe.ca

Mark your calendar for Vancouver, B.C. for our 65th Annual Convention at the Sheraton Wall Centre

October 18th– 20th, 2015

For information please contact:

Kathy Watson, WABE Office Manager,
info@wabe.ca. Or call 403-630-4907



Syfy TV Syncs with Home Lighting, Decor

Collaborations with developers and partners like Syfy underline the flexibility of what is the leading

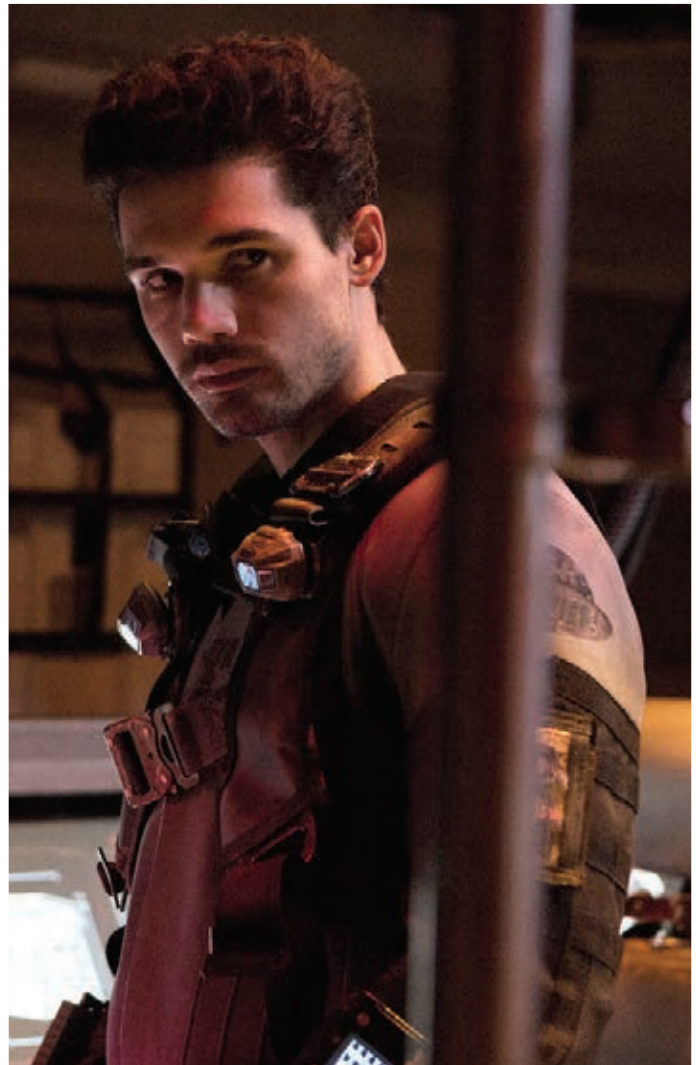
New connected lighting systems for the home that are sync'ed to network television programming open up creative opportunities that can change the very way people watch TV.

TV and media company Syfy, and lighting developer Philips are continuing their award-winning partnership and letting viewers enhance their viewing experience of the upcoming new TV show *The Expanse* using downloadable software, controllable Phillips Hue lighting system components, and a special light track that uses audio cues to trigger ambient lighting effects to match the action on screen.

For each episode in the 10-episode series, Philips Hue bulbs change colour and intensity to reflect scenes in the show, adding a new definition for immersive television, if not a next step in lighting for television.

The Expanse is due in the fourth quarter 2015. Based on The New York Times' bestselling series, set two hundred years in the future, after mankind has colonized the solar system, the series stars Thomas Jane (*The Punisher*, *Hung*), Steven Strait (*Magic City*, *City Island*) and Shohreh Aghdashloo (*24*, *The House of Sand and Fog*). A hardened detective (Jane) and a rogue ship's captain (Strait) come together for what's described as the case of a missing young woman that evolves into a race across the solar system to expose the greatest conspiracy in human history.

"Syfy is consistently at the forefront of utilizing technology for transmedia storytelling," Matthew Chiavelli, the Vice President of Digital Media & Strategy at Syfy, said in a release announcing the project. "The footage we are seeing from *The Expanse* has us incredibly excited about utilizing technology with Philips to the fullest. Not only do we have outer space as a canvas - but the special effects and action will make this our most compelling Philips Hue experience to date", a reference to similar lighting experience experiments in home entertainment *12 Monkeys* and *Sharknado*.



Steven Strait stars as Holden in Syfy's upcoming series *The Expanse*.

(Photo: Business Wire)



Philips Hue bulbs can change colour and intensity based on audio cues from a TV show soundtrack.

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

September 24-27, 2015
Horseshoe Resort
Barrie, Ontario



CCBE 2015

Book Now! FOR THE 2015 CONFERENCE
ROOMS WILL BE GOING FAST!

Contact: Joanne Firminger, 1-800-481-4649,
information@ccbe.ca, www.ccbe.ca

He Does it His Way ... and Wins!

Bill Evanov is Founder of Evanov Communications Inc., one of our industries rare silent expansionists - the first you hear of an Evanov acquisition is once the deal is done and filed with the CRTC.

He believes and has proven beyond a shadow of a doubt that independent radio can survive without the backing of a major consortium. Without much noise or fanfare he has quietly assembled 18 privately held independent radio stations stretching from Halifax to Winnipeg (with an important cluster in Ontario, including four in Toronto). He recently acquired another station in Montreal now giving him three in that important market.

Each station presents its own unique format tailored to suit the audience and demographic of the market. To fill each need he found, Bill created several exciting music formats: in 1990, for example, he defined dance music as a unique radio format to re-launch CING-FM Burlington, taking it from 90,000 to over 800,000 weekly listeners [Fall 95 BBM], and again with CIDC-FM propelling that station's ratings into the stratosphere as well. He believes in giving listeners what they want.

Eyebrows shot up again when in 2007 he introduced Light Adult Contemporary to CIRR-FM Toronto, known as PROUD-FM, a first of its kind radio station programming to Lesbian, Gay, Bisexual and Transgender [LGBT] listeners. He is achieving this growth in a day and age when entrepreneurs prefer to merge with larger groups to benefit from the economy of scale, and shared responsibility.

Evanov is a Canadian Music & Broadcast Industry Hall of Fame inductee, an inspiration to many, but he clearly has a mentor of his own: Johnny Lombardi, another outstanding, hard-working, pioneer broadcaster and one of the most creative promotion guys I have ever known. Johnny owned and operated CHIN Toronto. Johnny had the ear and ad budgets of every ethnic group in Southern Ontario. Bill applied to Johnny for a sales



Bill Evanov: "Just do it – make it happen!"



Johnny Lombardi, Bill's mentor, took a chance when no one else would.

job. Every station in Toronto had turned Bill down. But Johnny, sharp guy that he was, saw something in the bright eager 23 year old and hired him. It was like throwing gas on a bonfire... within 18 months Bill was sales manager. Johnny passed away in 2002; his son Lenny and daughter Theresa are carrying on the Lombardi tradition at the station.

On a personal note... I was a commission sales rep at CHML in the mid '60s, selling radio advertising into the ethnic market. I can attest personally to the difficulty a sales rep faced selling and collecting, so my hat goes off to Johnny Lombardi and Bill Evanov for being so successful in a very tough market.

One of their many promotions that have stood the test of time started over 30 year ago. The first annual *Spaghetti Dig in Contest* is known now as the *CHIN International Picnic* – a better name, and ore recognition: it is in the Guinness World Record book as the largest event of its kind.

Bill Evanov is living proof that independent radio can and will survive; for that reason and many others, Bill is surely a *Canadian Achiever*.

*Dick Drew is a long-time radio industry consultant and broadcast executive. He's an author and regular contributor to **Broadcaster Magazine**.*



PL25-300
Cabrio

HA18x5.5

**Fujinon delivers the winning
combination every time.**



Optional Servo Shown



CANADA SALES: 905.898.1382

CANADA SERVICE: 905.947.8800



FUJIFILM
Value from Innovation

FUJINON
www.Fujinon.com

SONY



TRUE INNOVATION TAKES GUTS.

HDC-4300 4K camera with 8x Super Slow Motion

You can't create tomorrow's products with yesterday's technology. That's why Sony built the new HDC-4300 camera with a new generation of 2/3-inch sensors, featuring native Ultra HD (3840 x 2160) capture and capable of up to 8x Super Slow Motion in HD.* Now you can execute cut-outs and zooms during replay while maintaining pristine Full HD resolution. You can originate HD while archiving an evergreen 4K master.* And use many of your current B4 lenses, camera control units and paint boxes. With Sony's HDC-4300, the direction isn't just 4K. It's forward.

See for yourself at sonybiz.ca

* Requires additional software, sold separately.

© 2015 Sony North America. All rights reserved. Reproduction in whole or in part without written permission is prohibited. Features and specifications are subject to change without notice. Sony and the Sony logo are trademarks of Sony.

4K