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CANADA'S COMMUNICATIONS MAGAZINE

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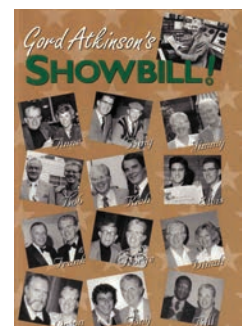


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COVER PHOTO

Discovery Channel Canada's twenty
years of programming has embraced
a world of science, nature, technology
and people.

Image from *Mankind in Space*



Image credits: Discovery Communications

Eureka! Twenty Years of Discovery Channel in Canada

The week of the shark has lasted some two decades and counting; now airing in some 70 countries, it is one of the longest-running annual cable TV programming events. This year, a second 'Shark Week' will air, with a wide range of original Canadian content complementing programs from Discovery U.S. and other production partners.

At the time, it was a risky move into an uncertain future; twenty years later, the specialty television service is a major Canadian and international success story.

BY LEE RICKWOOD

There is space on the *Periodic Table of the Elements* for new additions, and while there are calls for the element of surprise to be added (with the designation: Oh), it's the element of discovery that should be added.

The designation could be Eu (for Eureka) but there's every reason to use Di (or Disc, as the TV listings people would have it), because Discovery Channel Canada has for twenty years now been helping TV viewers discover new ideas about science, nature, technology – and people.

The channel has consistently been one of the top audience draws among Canadian specialty services, even

though its content strategy and program line-up has changed dramatically since its launch in 1995.

"What's amazing about the channel is how flexible the brand has been," Paul Lewis, Discovery's President and General Manager, said when reflecting on his experience with the channel – since that launch. "At the end of the day it's not just about science, nature and technology, it's about learning cool stuff, experiencing new things, knowing something you didn't know before. This is what Discovery is about – those wow moments, those Eureka moments!"



Of course, the channel's debut is considered a wow moment all by itself – there were those who doubted that channel would ever fly. At first, that group may have even included Trina McQueen, then and now one of the most accomplished women in Canadian broadcasting.

After nearly a quarter-century with the nation's public broadcaster, she had been lured away from the CBC by another industry legend, Gordon Craig.

As CEO of NetStar Communications, Craig wanted someone with McQueen's reputation and ability to join him in his application for a new specialty cable channel, a Canadian version of the US Discovery Channel.

She accepted the challenge, she acknowledges now, even though the new endeavour was "slightly risky; I was signing on to a non-existent channel!"

"Well, there were positives and negatives with the bid, and with my participation," McQueen elaborated. The negatives were conflicts back at the CBC – "constant conflict with the then President" – and a need to find a different kind of challenge.

Some of the positives were part and parcel of a whole new media landscape, triggered by the new cable and communications technologies.

McQueen had already been investigating their impact, and had been part of a cross-country fact-finding tour asking people about TV viewing habits and something new called the Internet.

"The more we talked and thought about it, the more convinced I became that this (niche programming, specialized audiences,



Trina McQueen, O.C., with the WIFT Special Jury Award of Distinction, presented to her at the Women in Film and Television Crystal Awards Gala Luncheon in 2014. The special award recognized McQueen's enormous contribution to the "health, prosperity and freedom of the Canadian media industry and Canadian artists." Photo credit: Eduardo Perez.



Ken MacDonald, Vice-President of Programming, Discovery Networks

online connectivity) was the future," McQueen recalled. "I convinced myself that a world of choice was coming; I knew it was going to happen. But I had to convince the powers-that-be."

Within a year of her hire, McQueen and her colleagues would appear before the CRTC to make the application.

Somewhat ironically, legend still recalls the presentation made just *before* McQueen (although, as it turned out, it failed): a nature channel applicant had brought in a live cheetah to impress the Commissioners!

"Well, we followed the cheetah," McQueen laughs at the recollection, "but during that presentation, the Commissioners had only been thinking about whether it had been fed recently or not!"

"We were a bit earnest as we stressed the educational value of the channel in our presentation, but we presented a beautiful film, full of great entertainment value and packed with good science and technology information. Clearly there was a niche

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SPECIALTY SERVICES

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to be exploited, and we were ready to do so. I would have been astounded had they turned us down: it was a no-brainer.”

As it turned out, that was the case, and with its approval in 1995, McQueen was named president of the new channel.

(For a brief time at launch, Discovery – along with TSN and other channels – was owned by Labatt, but later the same year the Belgian company Interbrew purchased the Canadian brewing and broadcast entity. As the network needed to be Canadian-owned for approval, NetStar was born. CTV later acquired the majority stake in NetStar in 1999, along with other specialty channels. McQueen was named executive vice-president of CTV Inc., and became president and COO in 2000, when BCE acquired CTV. She retired in 2002.)



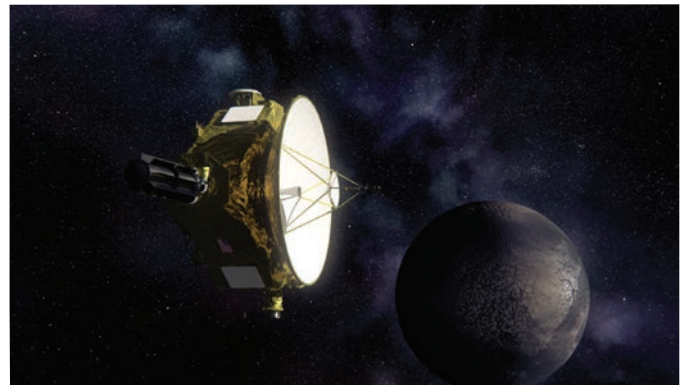
With the approval came the need for staff, and one of the first to be interviewed by McQueen was Paul Lewis.

He jokes that “they couldn’t find anyone else” and that’s why he got the job, but there’s an element of truth to his self-deprecating style.

McQueen had a radical new concept in mind for a TV show on the new channel – a daily show all about science, configured like a news program or current affairs show.

That was Lewis’ strength – he too came from CBC, from the news department and a background of daily, live programming.

Still, he considered it “a risky career move”: today we all take for granted the world of 500 channels on cable TV, but back then it was an unknown and rather controversial commodity. Lewis recalled the major backlash building against what was known then as “negative option billing” and the lack of consumer



Discovery Canada’s Exploration Production Inc. (EPI) has taken viewers first to Mars, and now to Pluto with special programming that integrates some of the first-ever images captured by NASA and its voyages of space exploration and planetary discovery.

control over choosing cable channels.

But he signed on for the challenge (and for the science which he loved then and still does today), and he joined Discovery as Executive Producer of in-house programming, working to bring to life McQueen’s idea for the world’s first daily science magazine show, known then as *@discovery.ca*.

Lewis smiles at the recollection: “No one person pronounced the show the same way, it was a bit of a strange tongue-twister for us, and we drove Trina crazy, asking her if she would change the name. But she was smarter than the rest of us, and we moved right ahead with it, which was the right thing to do.”

It could not have been that obvious at the time how import-



Daily Planet’s Dan Riskin and Ziya Tong

ant email and the Web would become, but Lewis recalls that McQueen insisted that every single email received should be answered in kind, and TV content would be put on something called a website, a first back then but de rigour not long afterwards.

“There’s so much we take for granted now, but it was a little bit out there back then,” Lewis says of those early Eureka moments.

(@discovery.ca first aired the same day Discovery Channel Canada launched on January 1, 1995; it has become a fixture on the TV schedule since then, although in 2002 the show was renamed *Daily Planet*; its current hosting team, Dan Riskin and Ziya Tong, have been together on the program since 2011.)

Daily Planet itself now embodies the broader view and definition of what Discovery is all about.

Ken MacDonald, as Vice-President of Programming for Discovery Networks, is



Paul Lewis, President and General Manager, Discovery Channel Canada.

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responsible for the strategic programming direction for Discovery (and its portfolio of factual entertainment channels), and he too sees a broad, inclusive definition for the programming:

“It reveals the world in all its wonder, diversity and amazement,” he says, “and it draws in viewers who are always curious. We know our audience well, and we do lots of work and research to understand their desires and why they tune to Discovery.”

That knowledge gives MacDonald “a secret sauce” for his programming recipe: hit the sweet spot of science, education and entertainment. More to the point, he and the program producers at Discovery know that while some topics – dinosaurs, the Titanic – are universal in their appeal, some concepts must be slightly re-conceived for a Canadian audience.

“The *Worst Driver* format in the UK was ‘too mean,’” he says with a knowing smile. “We needed to tone it down a bit, to reflect our Canadian politeness and the fact we even thank the ATM!”

But that does not mean avoid some tough topics – in *Licence to Drill*, for example, a show about potentially controversial oil extraction activities, MacDonald was ready for a few of the “culture clashes” that often make for engaging television.

Nor does it mean avoid new production concepts: he briefly described developments on Discovery Canada’s first original scripted series called *Frontier* coming later in 2016.



Last Day of the Dinosaurs (2010) incorporated striking 3D animation to open the eyes of its TV viewers.



How William Shatner Changed the World (2005) still affects audiences today, a decade after being commissioned by Discovery Channel Canada.

Prior to joining Discovery, MacDonald was National Vice-President of News and Public Affairs at Global Television Network; he’s a former national journalist, political commentator and producer, so clearly shares some of the same sensibilities that help define the programming: curiosity, discovery, that sense of learning something new.

Lewis and MacDonald also have key oversight and responsibilities for Discovery’s other digital specialty channels; and Lewis oversees the in-house production arm, Exploration Production Inc. (EPI), along with Gloria Matthews, Director, EPI.

(Animal Planet, CTV Travel, and Discovery Civilization Channel were launched under the Discovery umbrella in 2001; three new Discovery-branded channels were launched in 2010, with Discovery World HD replacing the existing Discovery HD (launched in 2005), Investigation Discovery replacing the then CTV Specialty-owned Court TV, and Discovery Science replacing Discovery Civilization. The next year, 2011, Discovery’s HD channels were launched, and earlier this year, Discovery World was rebranded as Discovery Velocity.)



Homegrown programming from EPI is not just a staple of Discovery’s successful prime time line-up; it is a calling card for Discovery’s international reputation and a reason for its multiple award-winning programs.

Its programs are being sold around the world, and Lewis noted that producers around the world are always eager to know what EPI is up to, what development ideas might be shared, and how the skyrocketing cost of production might be mitigated with co-production or outright purchases.

There’s a huge opportunity looming with *Daily Planet* along those lines, Lewis said, and Discovery is having talks with its partners about acquiring the program, developing it for different territories.

The show does not air in the U.S., for example, and there is no magazine-type, host-led factual program of its kind. “We want to change that; our goal to sell our show. We have twenty years’ experience with it, and it’s a big leap for them, so there are some

really interesting discussions.”

So even in a successful twenty-year run, true explorers are always seeking new discoveries. The channel is looking forward to another 20 years, and for ways to continue to integrate leading-edge technological developments into top notch factual entertainment programming. Currently, 4K Ultra HD content is being commissioned for digital and television broadcast in the very near future.

Shows like the ambitious *Race to Mars* and *Mars Rising* are multi-platform concepts that point to the use of TV and complementary digital platforms as exciting news way to deliver content.

New television production techniques and technologies seem perfect for Discovery, thematically and strategically, with immersive storytelling across multiple media platforms a natural for many of its show topics.



The first episode of *Highway Thru Hell* (2012) was the most watched series debut ever on Discovery Canada; now heading into Season 4, the series is developed and produced in association with Discovery Canada.

“I think so,” agrees Lewis. “We were having this conversation today, looking for new ways to be leading the way, like the first HD show or experiments with 3D that we have produced, and now we are looking at virtual reality and cameras that can see a full 360-degree view. It’s all about discovery, and finding new ways to really immerse the audience like never before.

“When we design the content for different platforms, it’s not being done in isolation,” Lewis continued. “It’s being coordinated from very early stage now, and we’re looking carefully at what’s going to be the social media component, what’s going to be on the website, what’s on the TV show.

“We are driving people to different platforms, sure, but they’re all under the umbrella of Discovery: people understand that, they recognize the brand, and we have a good sense of knowing the audience, what they like and what they might not like.”

The intelligence-gathering includes small focus groups and reading the overnights, of course, but Discovery also has its own online panel (of some 2,800 people) where current shows and new ideas are regularly tested, both for why they work and why they might not.

“We do get lots of comments through email and social, and yes, we do try and respond to each one,” he added, recalling Trina McQueen’s early admonition.

As Lewis reminisces about the past twenty years at Discovery, as he looks to the next twenty, the energy and enthusiasm in his voice is apparent.

“After 20 years, it’s still easy to be really excited working here; the content has changed dramatically, yet we have consistently led Canadian specialty TV. There’s the creativity and passion here that drives our storytelling and our ratings, year after year.

“And just when you think you have ‘got it,’” Lewis concluded: “Something changes.”

A discovery is made, and another Eureka moment happens.



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New Exec Director for CBC Radio and Audio Appointed

Award-winning journalist and programmer Susan Marjetti is the new executive director of radio and audio for the CBC. Marjetti has been with CBC in various roles over the past three decades, most recently serving as senior managing director of CBC Toronto and the Ontario Region over the last five years. She is beginning the transition to her new appointment over the summer.

“Susan’s many contributions to CBC, and in particular to English Radio, cannot be overstated,” said Heather Conway, executive vice-president, CBC English Services. “Over the past three decades, she has strengthened our service as an award-winning journalist, as a programmer and leader, and as a champion of diversity.”

“This is a tremendous opportunity and I look forward to taking on the challenges that come with this new responsibility. I feel like my entire career has led me to this place,” said Marjetti. “I see my role as one that honours and respects the tradition, craft, and success of radio, while helping to position the service for a rich future in a digital and diverse world.”

She joined the CBC in 1988 working first in Halifax and from there went on to work at several other CBC locations including Winnipeg, Fredericton, and Sydney before returning to Toronto in 2001 as the program manager of local radio. For the past five years, Marjetti has been senior managing director of CBC Toronto and the Ontario Region, leading her team through the integration of radio, TV and digital as well as the launch of new digital services in Hamilton and radio and digital services in Kitchener-Waterloo.

As director of Toronto local radio, Marjetti ushered in

changes aimed at better reflecting and connecting Canada’s most multicultural city, and her vision has resulted in CBC Toronto’s *Metro Morning* taking top spot in the market. Her work has also extended CBC’s brand and reach on the international stage. Leaders from the BBC, ABC Australia, Chicago Public Media, and Radio Sweden have all visited CBC Toronto to better understand the station’s success in the marketplace.



Susan Marjetti

In addition to her many awards for journalism, her leadership has resulted in numerous accolades and honors including the inaugural Innoiversity Outstanding leadership award in 2012, and the Black Business Professionals Association/ National Harry Jerome Award for leadership in diversity in 2014. She is a graduate of Ryerson’s Radio and Television Arts program where she received the Sedgwick Scholarship presented to the most outstanding graduate Class of 1983 and was inducted into the Ryerson RTA / School of Media ‘Wall of Fame’ last Fall.

Muse Does L.A. with New Exec Hires

Muse Entertainment USA has hired Lydia Storie as the company’s Vice President of Development, Meghan Mathes as Director of Development and upped Scott Clayton to Manager of Development.

The new LA-based team is charged with growing Muse Entertainment’s slate of scripted television programming, especially serialized drama, large-scale event miniseries and comedy, targeted for the U.S. The new hires were made just ahead of the company’s latest event limited series *TUT*, starring Ben Kingsley, which premiered this month on Spike TV.

Storie was previously Director of Development for Endemol Studio’s scripted pod *Additional Dialogue*, where she managed a diverse slate of cable development projects and specialized in securing book properties for the company’s slate. Before that, she helped launch the scripted development division of Original Media under company founder Charles Corwin.



Lydia Storie

Mathes hails from Evolution Entertainment where she was Manager of Development. She set up multiple projects at cable networks under the company’s first look deal with Lionsgate Television. Prior to starting this division, Mathes worked on the literary manage-



Meghan Mathes

ment side of Evolution.

“Great scripted television from conception to pitch to production is our goal and Lydia and Meghan bring Muse the talents to achieve them,” said Michael Prupas, CEO of Montreal-based Muse Entertainment.

WIFT-T BoD Elected

Women in Film & Television – Toronto (WIFT-T) elected its 2015-2016 Board of Directors at the Annual General Meeting held at Goodmans LLP in May.

Newly elected directors are Sasha Boersma, Partner/Executive Producer, Sticky Brain Studios Inc.; Michelle Daly, Senior Director, CBC Comedy; Jocelyn Hamilton, Vice President, Programming and Original Production, Corus Kids; Anne Loi, Senior Vice President, Finance and Operations, DHX Media Ltd.; and Andra Sheffer, CEO, Independent Production Fund & Cogeco Program Development Fund.

“We are pleased to welcome Sasha, Michelle, Jocelyn, Anne, and Andra to the WIFT-T Board,” said Heather Webb, WIFT-T Executive Director. “The new directors bring with them a wealth and depth of experience from across the screen-based industry. Their talents and expertise will make an invaluable addition to our stellar Board and will continue to propel the organization to new heights.”

The 2015-2016 WIFT-T Board of Directors are:

- Joanna Webb, Chair, Senior Vice President, Content Strategy, Shaftesbury
- Pat DiVittorio, Vice-Chair, Vice President, Program Planning, Bell Media
- Fiona Lee, CPA, CA, Treasurer, Director of Special Projects, Finance and Accounting, Corus Entertainment
- Christina Buchli, Secretary, Partner, Buchli Goldstein LLP
- Sasha Boersma, Partner/Executive Producer, Sticky Brain

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- Michelle Daly, Senior Director, CBC Comedy
 - Jocelyn Hamilton, Vice President, Programming and Original Production, Corus Kids
 - Alex Lalonde, Producer/Executive Producer
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 - Rekha Shah, Director of Sales, CBS International
 - Tamara Shannon, Vice President, Media, NBCUniversal Canada
 - Andra Sheffer, CEO, Independent Production Fund & Cogeco Program Development Fund
 - Bianca Williamson, Director, Human Resources, Shaw Media at Shaw Communications
- WIFT-T extended a sincere thank you to the following outgoing Directors for their significant contributions to the WIFT-T Board of Directors:
- Melanie Farrell, Media Executive
 - Elizabeth Klinck, Owner, E Klinck Research
 - Samantha McWilliams, Legal Counsel, Rogers Communications
 - Edith Myers, President, CEI Management
 - Jade Raymond, Former Managing Director, Ubisoft Toronto Inc.

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Canadian Film and TV Editors in the Spotlight

The behind-the-scenes stars sparkled at the 5th Annual Canadian Cinema Editors Awards held early in June – on a night that the editors themselves couldn't have cut to create a more spectacular scene..

The event was hosted by the Canadian Cinema Editors (C.C.E.) to recognize editors in Canadian film, television and web as well as honour the incredible body of work produced by film and television editor, Alan Collins.

"Editors can make or break a film or show," described Kelly Morris, president of the C.C.E. "They go through thousands of shots taken from hundreds of angles and select only the best to breathe life into the original vision. Canada has an incredible talent pool of editors who time and again capture the essence of the story and piece it together to create a masterpiece that flows effortlessly to resonate with a diverse audience."

Winners were selected by an expert panel of fellow editors, directors and other skilled industry professionals,



Ricardo Acosta, CCE Best Editing in Documentary for Marmato, with Paul Amos and Brian McSweeney

ing in Any Live Action Webseries went to Geoff Ashenhurst for Whatever, Linda - "No Boys Allowed."

The Student Merit Award was presented to Mitch Theriault, Sheridan College, for Battles and Brotherhood.

A highlight of the evening was the

Love at First Sight starring great Canadian actors John Candy and Dan Aykroyd, respectively.

Collins also taught at Ryerson University for more than a decade and was invited by Focal Press to write the foreword for the second edition of *The Technique of Film Editing*. Earlier this year, he produced his first feature, *Relative Happiness*, based on the best-selling novel by Nova Scotia author, Lesley Crewe.

"While it is an honour to every day be immersed in the magic of film, it is an even greater honour to receive this award from my peers," Collins said that evening. "To have such a high calibre of talent recognize my work is beyond incredible, and [this] certainly marks a milestone in my career."

Support was generously provided by Deluxe, Directors Guild of Canada – Ontario (DGCO), Fearless Post, Urban Post, SIM Group, eOne Entertainment, Technicolor, Canadian Film Centre (CFC), Hangloose Media, Rolling Picture Company, Love Letter PR, Instinct Entertainment, Take5Productions, Triangle Post, Red Square Motion, DHX Media, APM Music, Kronenberg 1664 and BellMedia.

The C.C.E. is a non-profit organization with the goal of bettering the art and science of picture editing in all media, and to bring recognition to those who create the last draft of the script by weaving a mosaic of picture and sound in cutting rooms across Canada.



Lifetime Achievement Award Alan Collins with Gordon Burkell and Violet Collins

and included; Best Editing in Feature Length went to Matthew Hannam, C.C.E for James White; Best Editing in Television, Movie or Miniseries went to Kye Meechan for *The Book of Negroes - Episode 1*; Best Editing in Lifestyle/Factual/Reality went to Jonathan Dowler, Al Manson, Kyle Martin, Ben O'Neil and Steve Taylor for *The Amazing Race Canada - Episode 205*; and Best Edit-

presentation of the Lifetime Achievement Award to Alan Collins, Canadian film editor, who began his prolific career in the United Kingdom. Collins' natural ability to piece together the bigger picture continued to gain him notoriety, and after editing several films for New World Pictures he travelled to Canada where his talent landed him work on such films as *The Clown Murders* and

DPP and NABA in Strategic Partnership

The UK's Digital Production Partnership Ltd (DPP) and the North American Broadcasters Association (NABA) are working together in a strategic partnership to promote international exchange of content through the definition and implementation of common standards, to the benefit of the wider broadcasting industry.

The DPP brings its recent experience of defining and implementing a common standard for file-based programme delivery in the UK. NABA meanwhile brings its leadership role in the Joint Task Force on File Formats and Media Interoperability (JTFFMI) – and the huge experience of the North American networks that make up the NABA membership.

"The DPP is committed to making the international exchange of content quicker, cheaper and easier – that's what digital media should be all about," said Mark Harrison, Managing Director

of the DPP. "The DPP has always had huge respect for NABA, and their commitment to international standards is every bit as great as ours. By working together I believe we can both realise our ambition."

NABA's Director-General Michael McEwen added "Our partnership with the DPP is a tangible step forward to developing common standards and transparency in File Formats and improving the efficiency of our operations. The DPP work and process has been highly successful in the UK and as we tackle these issues through the Joint Task Force a strategic partnership with the DPP brings us closer to the solutions we all want in a timely manner. I look forward to working with Mark Harrison and the DPP team."

The two organizations have signed a memorandum of understanding, and have established a joint steering group. The NABA/DPP Steering Group will

include amongst its members Richard Friedel, Executive Vice-President & General Manager, Fox Networks Engineering & Operations; John Lee, Executive Director, Media & Enterprise Technology Services, CBC/Radio-Canada; Clyde Smith, Chair, JTFFMI; Paul Clark, Controller Online, Pay and Interactive Technology ITV; Andy Queded, the DPP and the BBC's expert on international standards; as well as Michael McEwen and Mark Harrison.

The two organizations have also established a joint technical working group, looking at how the AS-11 DPP standard can form the basis for a common delivery standard for North America.

The NABA/DPP technical group will in turn bring its work to the JTFFMI which is jointly sponsored by the following organisations: AAAA, AMWA, ANA, EBU, IABM, NABA, and SMPTE.

The DPP was established in 2010 by the BBC, ITV and Channel 4.

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CANADA'S COMMUNICATIONS MAGAZINE

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Product Spotlight

Chroma-Q Studio Force 12 Phosphor LED Fixture

The Chroma-Q® Phosphor variable, daylight and tungsten models provide a beautifully soft, even light source with a massive output for their compact 12"/330mm size. The variable white model includes DMX and remote onboard adjustment of hue, kelvin and level, to control colour and fine-tuning of the green and magenta tints. Their versatile feature set makes them ideal for studio and location work.

[read more](#)

Vidchecker

Vidchecker is the next generation in automated QC of file-based video during production as well as before and after distribution. The GUI is accessed via web browser on the local machine or over a network. Vidchecker enables broadcasters to automatically check files received from post and content distributors to ensure file formats, video and audio parameters and levels are broadcast ready. Using patented intelligent algorithms Vidchecker also provides auto correction of video and audio levels to broadcast specifications.

[read more](#)

PXW-X200

The PXW-X200 three 1/2-type Exmor™ CMOS sensors compact XDCAM camcorder achieves high sensitivity and low noise recordings in Full HD XAVC Intra and XAVC Long GOP, as well as MPEG HD 422 50 Mbps, MPEG HD 422 35 Mbps, MPEG IMX and DV. As the successor of PMW-200, the PXW-X200 has a lot of attractive features, including dual 50k memory card slots for simultaneous recordings, cache recordings, Slow & Quick function, a 3.6 inch-type QHD (960 x 540) colour LCD panel and a 17x Fujinon professional HD zoom lens with three independent rings with end stops, able to zoom from 28.5mm to 499mm (35mm equivalent). The PXW-X200 also has a built-in wireless operation capability, and also offers remote control, file transfer, monitoring via smartphones and tablet devices, and streaming*.

PXW-FS7

PXW-FS7 XDCAM camera has an ergonomic grip design for easy handling and operability, making it ideal for one-man operation in situations where the extraordinary flexibility of its Mount lens system and compatible interchangeable lenses can be used to maximum advantage. It features a 4K Super 35mm Exmor CMOS sensor and support for shooting in 4K* 50p or Full HD at high frame rates up to 180 fps (frames per second). Selectable recording formats include XAVC, which supports 4K* 60p, Full HD 60p even in 4:2:2 10-bit recording, as well as the common MPEG-2 HD 422* format used by many broadcast stations around the world. Attach an optional Extension Unit (XDCA-FS7) to open up the possibilities of multi-camera shooting and ProRes 422 encoding**. Connect an HDR-IPR8 interface and AXS-R5 recorder to support parallel recording and 4K2K RAW recordings up to 240fps in 2K.

Broadcaster

CANADA'S COMMUNICATIONS MAGAZINE

Raw Films Make HOT DOCS Well Done

BY JONATHAN HILTZ

The 22nd edition of Hot Docs again wrapped with a record attendance this year, which is an incredible feat, considering the fact that 22 years ago the documentary market wasn't even close to what it is today. But there can be no argument that Hot Docs is now *the* place to be for top level buyers, distributors and the like and the quality of projects coming out from this documentary nursery are outstanding.

Audience numbers reached an estimated 200,500, and the 11-day event featured 452 public screenings of 210 films on 17 screens across Toronto, an internationally renowned conference and market for documentary professionals, and Docs For Schools, a phenomenally popular education program for youth. The Festival welcomed more than 300 guest filmmakers and subjects from across Canada and around the world to present their films and take part in special post-screening Q&A sessions with audiences. Official film selections were chosen from a total of 2,724 films submitted to the Festival.

A fascinating reflection of the times we now live in can be seen in the attendance of companies like Kickstarter, Vimeo and other online ventures and digital broadcasters. At one time there would be no reason for the festival and these types of media to be in cahoots, but now with everyone getting into online aggregation, broadcasting and original content; it would be surprising if those companies weren't in attendance. In fact, Vimeo sponsored one of the awards titled the 'Vimeo On Demand Audience Award', which was won by *Unbranded*. It was directed by Phillip Baribeau and is the story of four young men on an adventure of a lifetime, as they ride 3,000 miles from Mexico to Canada on adopted wild mustangs.

Other winners of this year's festival included *Haida Gwaii: On the Edge of the World*, which won the \$10,000 best Canadian Feature Documentary Award. Haida Gwaii is an archipelago of islands off the Northwest coast of British Columbia. The 74-minute film features the story of the Haida Gwaiian people who thrived for more than 10,000 years until they were decimated with disease, commercial logging and over fishing since their



Ben Masters, Thomas Glover, Jonny Fitzsimons, Ben Thamer, and 16 mustangs embark on a 3,000 mile journey from Mexico to Canada to prove the worth of 50,000 wild horses and burros currently in holding facilities.

contact with the outside world. *The Closer We Get* took home the prize for Best International Feature Documentary and is the story of a family with very strained relationships trying to relate and ultimately find happiness with one another.

The festival was not without its share of controversy this



Wild Horses are gathered off the range by the BLM for population control.



Unbranded was directed by Phillip Baribeau.



The Hot Docs jury described Haida Gwaii: “We were impressed by the stunning cinematography, the depth of the characters and the beautiful presentation that spoke not just to this gripping story but also to the universal message of how we as a society treat and exploit indigenous people.”

year, which came from the film *A Sinner in Mecca*. This film chronicles Parvez Sharma (the director) as he tries to answer the question on whether someone (like him) can be gay and a good religious Muslim. After Parvez received online threats about the film, its world premiere at Hot Docs saw security added for his appearance. Iranian State media also denounced the film as a “Western conspiracy to legitimize the despicable sin of homosexuality”.

The presence of religious fanaticism didn’t scare anyone away, though, including executives who packed the Rogers Industry Centre to speak to distributors and filmmakers about their projects. In regards to those deals, the Shaw Media Hot Docs Forum Pitch Prize went to MC2 Communication Media for their pitch *Living With Giants*, a feature length project about the imaginative world of Paulusie Kasudluak, a young Inuk facing responsibilities and transitions into adulthood.

On a personal note, as a producer of documentaries and factual content it is always very inspiring to see this many people, both artists and business executives, be so passionate about documentaries. From a revenue perspective, I have always been told that one-off docs are not usually a suitable way to spend your development time because they do not offer a long lasting profit capability due to their timely nature and lack of episodic content. But seeing the lineups at the theatres and watching

documentary film makers both green and seasoned sell their films with unbridled enthusiasm; it’s refreshing to watch projects being made for the love of the story as opposed to what will generate the most cash in the long run. As I and my fellow colleagues in the industry plan our next projects, I hope I can somehow siphon that passion to find a balance between the two.

The 2015 edition of Hot Docs is now complete and in a sea of fiction, super-hero flicks and blockbusters, ‘reality TV’ and all other popular forms of entertainment on our media landscape, this festival manages to promote and foster real stories about real people. Even with all those distractions, it is evident that Hot Docs clearly has the industry’s attention.

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Dual Input Network Monitoring Solution from Tektronix

Tektronix announced a dual-input capability for its Sentry Video Network Monitoring solution for monitoring closed captioning, video and audio loudness signals coming in and out of facilities in a single unit.

The Sentry closed caption compliance (under new FCC guidelines, broadcasters, cable operators and other service providers must meet standards for television closed captioning for accuracy, synchronicity, completeness and placement, as well as record keeping and handling viewer communications) monitoring solution performs real-time validation tests on closed caption content, and provides actionable alerts and alert control to reduce false positive and avoid tsunami alert floods. It can be further combined with a Tektronix MTS4000 MPEG analyzer to diagnose and resolve more serious problems.

The dual-input Sentry, including support for ASI, RF, 1 GbE or 10 GbE inputs, is available now worldwide.



Dual Input Network Monitoring Solution from Tektronix

Panasonic Shows 4K Handheld Camera



The 4K AG-DVX200 from Panasonic

Panasonic showed a broad range of broadcast technology, from 4K AV solutions to the Varicam 35 and the 4K companion camera (AG-DVX200 pictured) for the Varicam series, along with its P2 HD series.

The company unveiled its AG-DVX200 4K large-sensor, 4/3" handheld camcorder, describing top-end features including 4K/60p (UHD 3840x2160 resolution) recording and a 13X optical zoom, with a Fall 2015 availability slated.

Panasonic also announced a wearable ultra-compact POV action camcorder, the HX-A1; it weighs but 45 grams (approx.) with shock, water and dust protection temperatures, and has an IR filter for night mode shooting.

Dual Channel HD Video Streaming on iWave's i.MX6 Pico-ITX SBC

The PICO-ITX board embedded with i.MX6 quad core processor loaded with Yocto-Dora 1.5.3 captures mx-6 video streaming and streaming full HD (1080p) video from an on-board camera, the manufacturer reports. It can stream 1080p full HD video to a host machine, and it can stream two 1080p (2 streams) simultaneously at 24fps.

In some scenarios, users may want to stream two streams of different resolutions, like 1080p and 720p, simultaneously. It is possible to stream multiple streams at various resolutions, transporting high resolution on a faster network and low resolution on a low bandwidth network.

The system can encode and stream multiple streams simultaneously at maximum 1080p resolution or less. Previously, the maximum streaming achieved on all i.MX systems was VGA. The possible application of this system could be surveillance and streaming server at full HD resolution.

Dual video streaming using the i.MX6 Dual Pico-ITX single board-enabled system can have two independent displays and can run at the same time different content from the embedded computer, developed by iWave with the i.MX6 processor-based PICO-ITX platform running Yocto-Dora(1.5), now available.

The system can decode and play two different HD (1080p@24fps) videos at the time using two LVDS displays.

PlayBox Technology Integrated with NewTek TriCaster

Demonstrations of PlayBox Technology's product development and integration with NewTek technology planned at NAB means the TitleBox IP output stream is recognized automatically by TriCaster as a source for graphics overlay, opening up a new world of animated graphics creation and delivery for both for program titling and channel branding, with real-time on-air control.



PlayBox Technology Integrated with NewTek TriCaster

With TitleBox IP provides total live control of all adjustable graphic parameters, including text selection, running speed and transitions, and multi-layered simultaneous crawls, rolls, animated logos, clocks and text templates can be activated by a mouse click.

TitleBox IP can be operated via any standard desktop or laptop PC; it allows pre-constructed or live title and channel branding graphics to be streamed straight into an IP network without need for external video inputs for key and fill.

The TitleBox IP feature set includes horizontal crawling text, vertically rolling credits and messages, still and animated logo graphics, analog and digital clocks, banner slideshows and chat text with automated horizontal or vertical scrolling. Additional creative tools include pre-constructed graphic components, video resizing (from live source or file), window-style display and website content ingest.

A SocialMediaBox add-on incorporates comments from multiple social network feeds into ready-for-broadcast streams that feed into TitleBox IP for display.

New NX Series Transmitters from Nautel



Nautel NX5 and NX10 AM Transmitters

Nautel has introduced two new NX Series AM transmitters, the NX5 and NX10. Operating at 5 and 10 kW of analog power, these two transmitters bring high efficiency (86 per cent AC to RF) and a large suite of operational features to mid-power AM operations.

Analog, HD Radio and DRM models are available.

The NX Series, and the new NX5 and NX10, provide AM precorrection with unmatched linearity, 1.8 MHz direct digital modulation, 100% remote Web access to the user interface, an RF spectrum analyzer to display spectral performance, and Smith chart displays complex antenna impedance under normal modulation in real time.

Nautel's signature Advanced User Interface, standard in the NX5 and NX10 and locally or remotely accessible, includes built-in commercial grade instrumentation; an instrument-grade spectrum analyzer and network analyzer; real-time MER (Modulation Error Ratio) measurement; comprehensive monitoring and control including event logging; email and SMS notifications; and enhanced support services.

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Ikegami Sees Growing Interest in 4K UHD and 8K SHV



Ikegami 2/3 inch 3-CMOS 4K UHD and SHK-810 8K SHV camera heads

The Ikegami exhibit at NAB put 4K and 8K cameras in the spotlight: a new 4K UHD camera with three 8 megapixel 2/3 inch CMOS sensors (R,G and B), and, making its first appearance, the Ikegami SHK-810 8K SHV Super Hi-Vision camera.

The 4K camera's traditional prism optics deliver a long depth-of-field capability, particularly important for outdoor sports broadcasts. The camera head has a low profile form factor and employs full end-to-end digital processing, with connections to a newly designed 4K UHD base station.

The SHK-810 was designed both for outdoor and studio production; it's camera head weighs less than 9 kg (it's 168 x 228 x 395.3 mm WHD in size), and packs a single 33 million-pixel Super 35 CMOS sensor, achieving 4,000 TVL horizontal and vertical resolution.

It's being readied in anticipation of plans in Japan to

introduce a Super Hi-Vision television service in time for the 2020 Summer Olympics in Tokyo. Developed in cooperation with NHK, the SHK-810 employs a dual-green colour filter to deliver the wide dynamic range of Super Hi-Vision.

Output from camera head to the control unit is 40 gigabits per second via standard SMPTE hybrid fibre, allowing long-distance links for live broadcasting. 8K SHV, 4K UHD and 2K HD feeds are available from the CCU.

The optional system expander for the SHK-810 lets large viewfinders and full studio lenses be used, converting the portable camera into a full-facility studio/field camera. The SHK-810 has a PL-Lens mount, so 8K lenses, cine lenses, 4K lenses and custom-designed zoom lenses for single-chip Super Hi-Vision cameras can be used. A flange-back adjustment system is built-in, enabling back focus adjustment of PL-mount lenses without shims.

Aframe Advances Cloud-Based Video Editing with Spring 2015 Release

Aframe's new release of its collaborative cloud-based editing solution features extended format handling, with support for Sony's XAVC-S standard in addition to native XAVC 4K files.

The new release also incorporates preview for production assets such as WAV, AIFF, JPEG, and TIFF and flexible storage and management options for video, graphics, audio and project files.

Global search tools have been overhauled with added search and filtering capabilities across projects, across data locations and all asset types. A new approvals module lets users send a secure, password-protected link to selected reviewers for simple media previews. Once reviewers have seen the content, they can approve or reject the content and provide feedback. Aframe also now provides a full set of review tools needed to see, access, and share media quickly as well as to request, capture and act on feedback.



Aframe Cloud-Based Video Editing

Arena Q7 Zoom High-Power PAR Wash Light

Elation has added a motorized zoom unit to its Arena Series of RGBW PAR lights, the Q7.

It houses 7 x 10W RGBW LEDs for a broad selection of saturated colour options including a genuine white. Colour mixing is extremely smooth with a choice of 64 colour macros available for fast programming.

The Arena Q7's 10 - 60° motorized zoom angles from wide to extremely tight with accurate beam angle control; output is up to 47,500 lux @ 3.3' (1m) with the 10° beam full on yet the fixture is spec'ed at only 95 watts of total max power consumption.

The Arena Q7 Zoom operates flicker free for use in TV and other broadcast applications, the manufacturer reports, and can be used as a key, front or wash light, with smooth dimming from 0-100 per cent, a selection of dimming curves

as well as strobe and variable strobe macros.

The Arena Q7 Zoom is controllable via 3 DMX modes (7 / 9 / 15) and comes with a host of standard features like 5-pin XLR connections, as well as powerCON in/out connections. A 4-button control panel with LCD display makes for easy navigation through DMX and manual settings.

Also available from Elation are the SixBar 500 and the SixBar 1000 luminaires, with 6x 12W LEDs and 12x 12W LEDs, respectively. Both units spread light at 30° beam angles and feature individual LED control, with smooth dimming capabilities from 0-100 per cent, along with variable dimming curves for faster programming. Included with both units is a removable glare shield and diffusion filter for using as a wall wash unit.



Zoom LED from Elation



New PAR Lights from Elation

Dejero Showcases LIVE+ EnGo with LIVE+ Platform


Dejero LIVE+ EnGo camera-mounted or wearable transmitter for remote video acquisition encodes H.264 video and transmits it over multiple IP networks. Its modular design enables the attachment of swappable wireless modules to customize LIVE+ EnGo to the locally available wireless network infrastructure, and for use around the world.

Camera-mounted or body-worn, the unit can be connected to any SDI or HDMI camera, and a single button detects video input and format, as well as available network connections, for fast live transmission.

The LIVE+ EnGo can bond up to eight network connections including 3G/4G/LTE, Wi-Fi, Ethernet, and portable satellite. The system's high-performance wireless modules and dual-band MIMO integrated Wi-Fi capabilities ensure fast broadband connectivity.

Additional features include internal storage for up to 40 hours of HD recording, a display port video output, integrated Bluetooth connectivity, and external USB ports. The LIVE+ EnGo is powered from a single Gold Mount or V-mount video camera battery. It also includes an internal battery to power the camera and accessories, allowing the operator to hot swap the external battery.


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Kahuna Switchers with Maverik Control

Kahuna is the most versatile, powerful switcher on the market – including more 4K capability than any other system. The new Kahuna switcher family covers every need from small studios to multi-studio set-ups, OBs/remotes to the largest broadcasting operations, covering everything from SD to 4K. The Kahuna family is also IP-ready, enabling broadcasters to transition to the IP future by simply adding IP i/o interfaces alongside conventional SDI using the same control interface – so requiring no new knowledge or skills from the operator.

The new Kahuna multi-format multiviewer is fully integrated into the switcher mainframe and will be a standard feature on all Kahuna 4800, 6400 and 9600 production switchers. The Kahuna multiviewer is perfectly suited to handling all the needs of more compact productions, and will play a valuable complementary role in larger productions, reducing the complexity and cost of the overall Multiviewer strategy.

The modular architecture of the Kahuna Maverik configurable control panel allows complete flexibility in design and enables the panel to be reconfigured on a production by production basis. This is particularly invaluable in OBs/remotes, when space is at a premium but operational flexibility is paramount. The newly introduced automation and audio 'Mav' modules add further flexibility, delivering comprehensive single-person operation.



Kahuna Switchers with Maverik Control

MSE Adds Super Vator

Matthews Studio Equipment has added a sixth member to its new Vator III series of heavy-duty cranking stands.

The new Vator IIIs, now grey in colour, have are manufactured using the latest CAD-CAM techniques, precision laser cutting/machining and CNC machining to ensure accuracy and dependability, the manufacturer reports, describing the “core” of the Vator III large lighting fixture support stands as a precision rack and pinion gear drive mechanism that reduces components within the drive train to only two moving parts for reliable operation with minimal maintenance.

The stands have a two year warranty on parts and manufacturing.

The new Super Vator joins six other models that range from a two-foot a single riser LoBoy, through the Crank and Super Cranks, and the Mega Vator, with its 15-foot height and 200 pound capacity.



Heavy-duty cranking stands from MSE

New Schneider Filters, Lenses and Chrosziel Products

Schneider Optics unveiled a new product in the True Steak MPTV filters line-up, Confetti, which create mini-streaks that appear as a sparkle or fireworks when mounted in front of the shooting lens. Confetti's are available in multi-color, blue, red, orange, green, yellow, pink, violet and gold in popular professional sizes.

Schneider's new 92mm Thread-In MPTV Clear and ND Filters were designed especially for Leica Summilux Lenses, multi-layer anti-reflection coating to minimize flare and ghosts. The Schneider-Kreuznach's Xenon FF-Prime Lens series is purpose built for HD/SLR and other cameras, providing 4K resolution and covering the full image circle usable on large sensor cameras.

In addition, the Schneider Optics iPro Lens System of professional lenses (Wide Angle, Super Wide, Fisheye, Macro and 2X Tele, with new soft touch cases) is now compatible with Apple iPhone 6 and 6 Plus.



iPro Lens System

continued from page 22

For the series, Gord conducted interviews with more than 50 of Crosby's close friends and famous co-stars. He spent many hours taping with Crosby and his family at the Crosby estate in suburban San Francisco. When PBS was preparing its recent two-hour tribute to Crosby, Gord willingly allowed them to use material from his program.

(That first chance meeting had taken place back in 1945, when Gord was a young Canadian army private on leave - in Hollywood. Bing was one of the biggest stars in the world, so their meeting and Gord's photo of the chance encounter seems a story taken from a Hollywood movie: they would meet again many times over the next 32 years.)

In 1976, *The Crosby Years* won a prestigious Armstrong Award from Columbia University of New York and was honoured by the American Association of Radio Broadcasters at their annual convention in San Francisco. Bing Crosby received a Lifetime Achievement award that same evening.

In 1981, Gord was the emcee at Gonzaga University, Spokane Washington for the unveiling of a bronze statue on the campus of his alma mater. It was a major televised event attended by Kathryn Crosby and other family members, Rich Little and over a thousand fans from around the world.

While he was achieving all of this he was manager of CFMO-FM, one of the absolute greatest FM stations in Canada. As busy as he was he always found time to take phone calls from this persistent syndicated radio producer who would always seek his council before proceeding with a new show. If Gord said he thought the idea would sell, I would go with it. He never gave bad advice. Even today, while enjoying retirement, he still takes calls from anyone seeking advice. Gord Atkinson, a good friend and a great Canadian Achiever.



Gord Atkinson conducted interviews with more than 50 of Crosby's close friends and famous co-stars, and he spent many hours taping commentary for his documentary with Crosby and his family at the Crosby estate in suburban San Francisco.

Yes, there will be another book. It's at the printers as I write, and I can't wait to read it. Watch for *Showbill! Volume 2 - The Golden Years of Entertainment*.

*Dick Drew is a long-time radio industry consultant and radio station owner. He's also an author, and a regular contributor to **Broadcaster Magazine**.*

NEW PRODUCTS & SERVICES

continued from page 20

LiveTouch Studio Sports Highlighting System

LiveTouch is Quantel's studio highlights system. LiveTouch makes selecting highlights from multiple incoming feeds and playing highlights to air fast and straightforward.

The LiveTouch panel is designed for the demanding studio control room environment. It provides fast highlight selection, playlist editing and live playout control. Its simple interface includes a mix of dedicated and soft-programmable buttons, a responsive jog wheel and high-precision T-bar that together make LiveTouch easily accessible to any experienced operator. Editors can punch in and out, mark interest points, block play with live speed control and add to/modify playlists - even while the playlist is on air. The LiveTouch panel makes it all simple and fast.

LiveTouch has been built with total flexibility and scalability in mind. LiveTouch scales from a single server to a cluster with up to 40 record ports and multiple control panels. Panels can work with recordings being made on any server and play



LiveTouch Studio Sports Highlighting System from Quantel

them out of a port on any other server. LiveTouch is resilient and reliable. It can be quickly configured to support productions across multiple studios and is 100 per cent compatible with Enterprise sQ systems.

More Stars than in Heaven... ...And he's met them all.

BY DICK DREW

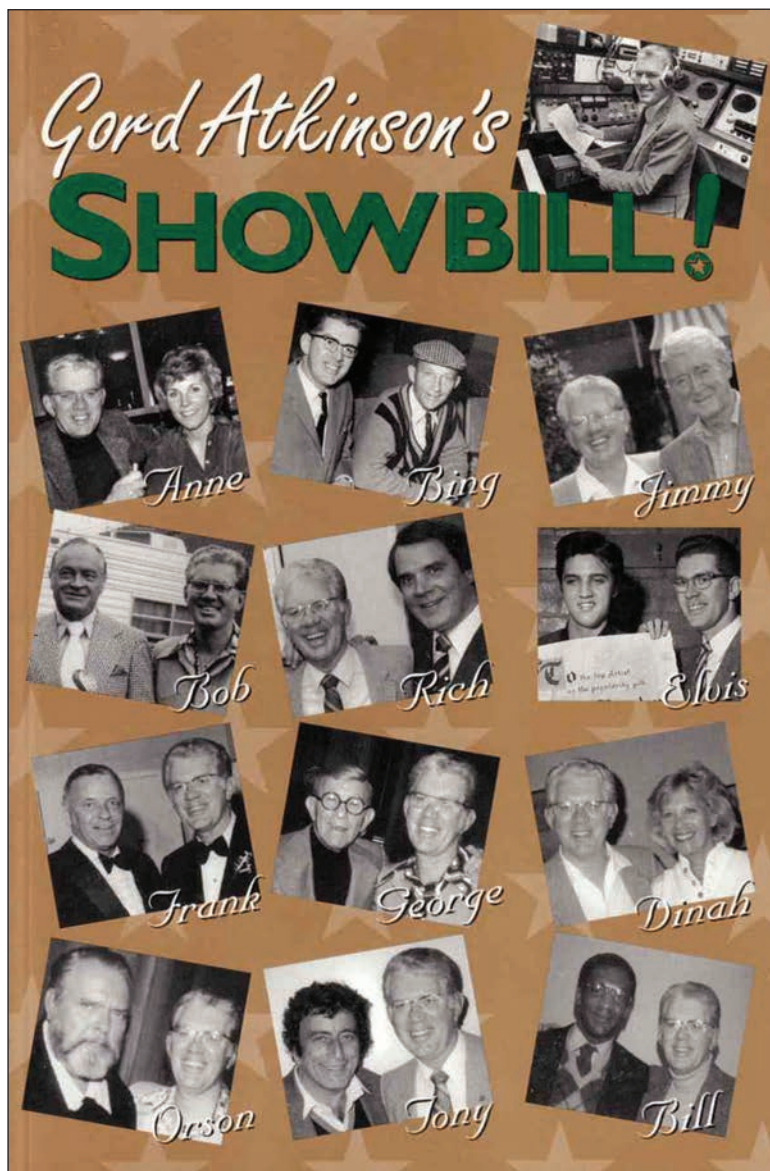
When you look at the cover of *Gord Atkinson's SHOWBILL!* or thumb through the 200-plus page book, you will undoubtedly agree that this Ottawa radio personality's galaxy has, just as MGM Studios once proudly proclaimed of its Hollywood stable, more stars in than there are in heaven.

Gord is a remarkable broadcaster, now retired and living in Ottawa.

His first job as publicist with Decca Records, Toronto led to a weekly radio show *The Club Crosby Show* on Toronto's CFRB in 1948. Playing 30 minutes of only Bing Crosby records!

(Gord was president of the Bing Crosby Fan Club, and he still files regular stories with the Club newsletter. He traces his fascination with entertainers – and hence a big part of his career – to his teens and a chance meeting with Crosby... more on that later.)

He began full time work at CHUM Toronto in 1950, then on to CFRA and CFMO-FM Ottawa where he built an enviable reputation. His program *The Campus Corner* made him a teen idol of sorts, as he introduced radio audiences to Canadian idols including Ottawa teens **Paul Anka** and **Rich Little**. Gord has always been a dedicated promoter of talent



and host of concerts and variety shows. He was the emcee for **Elvis Presley's** famous Ottawa performance in 1957.

He and Rich Little became very close friends, visiting in each other's home regularly over the years, and Rich opened the door for many of Gord's interviews with Hollywood's elite stars.

His in-depth radio profiles of famous entertainers have earned him seven Certificates of Merit from the International Radio Festival of New York. His syndicated series on songwriters was inducted into the Songwriters Hall of Fame in New York City.

His syndicated radio series *The Life and Times of Bob Hope* won the 1986 Gabriel Award from the American National Catholic Association of Broadcasters.

But the crème de la crème, the cherry on top of the soda, the ultimate in radio syndication programming was his in-depth award-winning radio documentary *The Crosby Years*. The 14-hour authorized radio documentary was heard around the world

in 1975 and it repeated again in 1977 following Bing's sudden death. The successful series also spun-off a book entitled *A Voice for All Seasons*.

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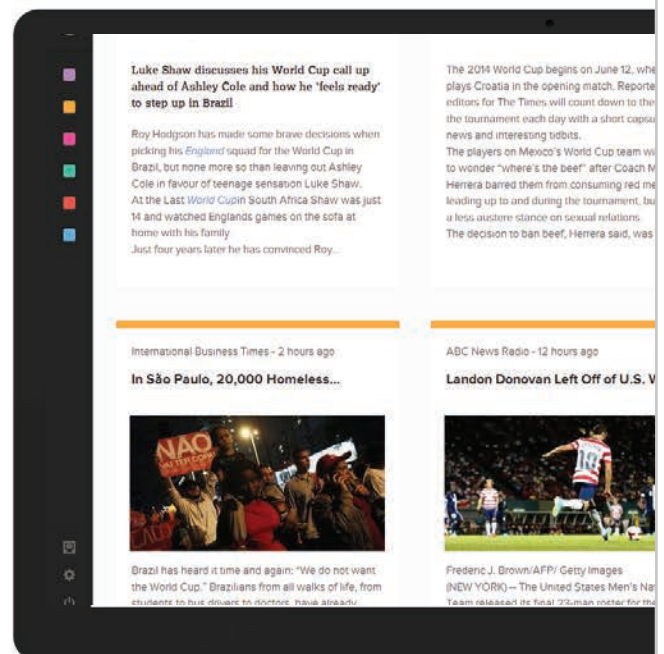
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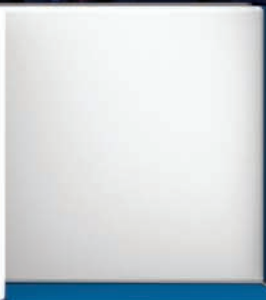
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