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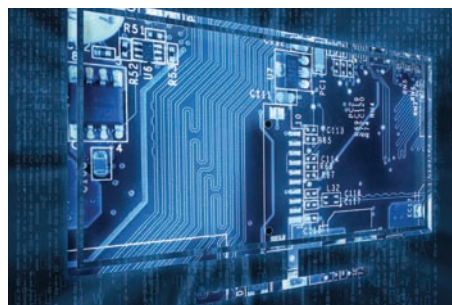
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4K Content – More than Pretty Pictures

End-to-end technology platforms for live and on-demand 4K content delivery open up media management, distribution and monetization opportunities for content owners worldwide



BY LEE RICKWOOD

“This is the year we turn on #4K for our customers.” With that short-and-sweet tweet, Eric Grab, the co-Chief Technology Officer at NeuLion, opened the door wide to ongoing 4K developments, as both an exciting new viewing standard for consumers and a game-changing opportunity for sportscasting media companies and content owning rightsholders.

He knows that increased video quality is most frequently associated with 4K, thanks not only to increased pixel counts, but also increased brightness range (enabled by High Dynamic Range or HDR), increased frame rates to show extra motion detail, smoother gradients in colour (8 bit vs. 10 bit) and increased colour realism (colour gamut).

Touted as bringing even greater visual clarity and picture resolution than now enjoyed with HDTV, the new format offers not only a much better TV picture, but a greatly enhanced media business model.

As dynamic and revealing as a movie trailer can be, it is still an ad for the movie itself. As efficient and engaging as broadcast TV can be, it can become the loss leader for a more capable media industry.

“Broadcast will be the trailer for the deeper experience,” Grab

said in conversation with *Broadcaster Magazine*. “It can promote the interactive content angle, and drive a broader, more immersive entertainment experience.”

It’s been clear for some time that Internet mediacasting represents a huge advance over traditional broadcasting, with lucrative opportunities for two-way interaction, particularly in the all-important live event category but also across the content spectrum: IP-based video delivery opens up next-generation content engagement opportunities, and supports the need to deliver to multiple screen types. The Internet enables increasingly sophisticated interactivity, and that points to more ways for sponsors and advertisers to reach the viewer and engage in related business activities.

Grab knows of what he speaks: *NeuLion* delivered over 55,000 events on the Web last year, working with sports properties including the NFL, NBA, NHL, UFC, World Surf League and Euroleague Basketball, as well as networks like Sky TV, Univision Deportes and Rogers Sportsnet, among many others. Grab has seen firsthand how the potential for customized content, personalized merchandise offers and real-time consumer inter-

4K CONTENT ... continues on pg 21

NeuLion in Action – Live Sportscasting



Another laid-back sports weekend – NOT!

Fans may enjoy a full weekend of sports from their comfy chairs, but for some 50 employees at the NeuLion Technical Operations facility on Long Island, watching sports means working hard, delivering mission critical streaming services to fans in some 120 countries around the world.

Hundreds of events and thousands of highlight clips are delivered from the centre on a busy weekend, with dozens of operators on duty to handle quality control, metadata and tagging, and payment processing (the operation runs 24/7).

Literally millions of credit card transactions from consumers around the world are processed as viewers pay to watch sports content and use supported apps, developed by NeuLion and running on all of the major device categories like NFL on the Xbox, Tennis Channel on Apple TV, NBA on tablets and smartphones and much more.

The international version of NFL Game Pass, with its



live game coverage, highlights, replays, condensed games and other content, is a popular offering, and while there are changes afoot for the NHL and NeuLion, for now, the company is still delivering NHL GameCentre LIVE, and will at least consult with the League on its operation through 2020.

SickKids Celebrates 140th Anniversary with Murdoch Mysteries



The hit CBC TV drama *Murdoch Mysteries* reaches new heights in brand partnership and integration with a special holiday show and campaign marking the 140th anniversary of SickKids Hospital in Toronto.

CBC's *Murdoch Mysteries* and SickKids Foundation are stars in a major brand partnership campaign marking the hospital's 140th anniversary, with a level of integration that's a first for the CBC drama developed and produced by Shaftesbury in Toronto.

The cross-platform campaign explores the past and present history of The Hospital for Sick Children (SickKids) in *Murdoch Mysteries*' upcoming two-hour holiday TV special and a series of PSAs encouraging viewers to donate during the holidays.

The campaign kicked off in November with PSAs featuring *Murdoch Mysteries* star Hélène Joy, known to audiences for her role as pathologist-turned-psychiatrist Dr. Julia Odgen. The first PSA invited viewers to visit the

SickKids interactive website, where a digital timeline investigates the hospital's history with shareable archival footage and information.

"We are excited to partner with SickKids to celebrate this significant milestone," describes Robin Neufeld, director of content marketing for CBC/Radio Canada. "This brand partnership showcases CBC's ability to create customized multi-platform integrations through intimate collaboration between all stakeholders. The *Murdoch Mysteries* holiday special provides the perfect vehicle to convey the SickKids holiday-giving message."

Leading into the holidays, a second PSA promotes the SickKids integration into *Murdoch Mysteries* two-hour holiday special (Monday, December 21) on CBC. The PSAs air for eight

weeks across various programs on CBC and on CBC.ca. The partnership also includes brand integration online as well as social amplification through the series' Facebook and Twitter pages.

SickKids is scripted into the plot of "A Merry Murdoch Christmas" as Murdoch (Yannick Bisson) works with Dr. Ogden to invent a new piece of medical equipment they donate to the hospital. The special show also has current patients and staff as extras. To help SickKids meet fundraising goals, targeted lower thirds appear across CBC and during the special to encourage donations.

The holiday brand campaign was developed in partnership with media agency cairns oneil and supported by broadcast and digital ad creative by Cossette.

Food Unites Partners in Feature Documentary



Theater of Life, co-produced by Triplex and the NFB in association with Phi Films and broadcast partner Super Channel, documents efforts to build a welcoming community while fighting food waste.

PHOTO CREDIT: ELLIE YONOVA/NFB

Shooting on a Super Channel feature documentary about efforts to fight hunger and food waste has wrapped, and production partners Triplex Films, the NFB, Phi Films and Super Channel will serve up activities and events to help launch

what will be a multi-platform project.

Food waste is a massive problem in many parts of the world, including Canada, where individuals and companies discard over \$30 billion worth of food every year.

Directed by Peter Svatek and sched-

uled for release in spring 2016, *Theater of Life* documents an inspiring project led by world-renowned chef Massimo Bottura and leading Canadian and international chefs to change that equation.

Bottura, whose Osteria Francescana in Italy is considered one of the world's best restaurants, was faced with daily waste of more than 120 tonnes of left-over food during a major food-themed industry event, Expo Milano 2015.

In addition to a huge economic cost, of course, food waste is a significant source of methane, a potent greenhouse gas.

Bottura recruited 40 of the world's best chefs, including Canadians Jeremy Charles, John Winter Russell and, from the George Brown College Culinary Institute in Toronto, John Higgins and Dario Tomaselli, and they have been turning food salvaged from the Expo into delicious meals for local residents in need.

For most of this year, Svatek, pro-



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ducer Josette Gauthier of Triplex, NFB producer Annette Clarke and their crew have been documenting the process, but rather than making a conventional documentary, the filmmakers have been capturing the sights and sounds of every part of the project, and particularly the stories of several key characters.

“What appealed to me was exploring the extraordinary encounter between two

totally contradictory worlds: the world’s finest chefs, haute cuisine at its very best, and the hungriest, the neediest just trying to survive in Milan,” said Svatek.

As part of the efforts to raise awareness about the food waste problem, the Phi Centre, a multifunctional arts centre in Montreal, will host a series of events, including a conference, waste-food culinary workshops given by world-renowned

chefs, a VIP reception, a benefit dinner, a photo exhibition and a preview of the film. Release and broadcast details will be announced at a later date.

Theater of Life is co-produced by Triplex and the NFB in association with Phi Films and Super Channel (broadcast partner), with the participation of Seville International (international distributor). The NFB is the Canadian distributor.

Media Production Covered in Federal/Provincial Partnership

The National Film Board of Canada (NFB), the English Language Arts Network (ELAN), and the Quebec English-language Production Council (QEPC) have signed a three-year co-operation and collaboration agreement designed to strengthen Quebec’s English-language audiovisual sector and culture, building on the NFB’s commitment to official-language minority communities across Canada.

“This groundbreaking agreement guarantees future English-language production levels in Quebec, and is a huge step forward in meeting the needs of our official language minority community,” exclaimed Kirwan Cox, Executive Director, Quebec English-language Production Council. “Bravo NFB.”

The NFB is taking the lead among federal cultural agencies with this agreement, which covers four main areas: research, production, accessibility, and improved consultation,

It’s the first such agreement between a federal cultural institution and the official-language minority groups in Quebec, and part of a broader commitment by the NFB to English and French linguistic-minority communities across Canada in content creation and accessibility.

The NFB is committing to developing new ways to measure the vitality of Quebec’s English-language community and the fulfillment of the NFB’s objectives in this area, establishing key performance indicators and baseline benchmarks for the next three fiscal years, and it will take steps to continue to improve its communication with Anglophone Quebec producers, filmmakers and their associations and work to stabilize overall production levels with this community.



Key federal and provincial agency partners will support increased media production.

From left to right (bottom): Claire Benoît (Co-chair, QEPC), Claude Joli-Cœur (President, NFB), Daintry Dalton (Co-Chair, QEPC), Guy Rodgers (Executive Director, ELAN)

From left to right (top): Kirwan Cox (Executive Director QEPC), André Picard (DG Creation & Innovation, NFB)

In addition to taking part in annual consultation with partners, the NFB will establish a forum for ongoing discussions with the anglophone Quebec film sector, and the NFB will work to make its wealth of contemporary and historical material about Quebec’s English-speaking communities more accessible for schools and communities, including on its CAMPUS educational portal.

“This agreement demonstrates the NFB’s leadership in supporting English-language culture in Quebec, from Montreal to regions like the Côte-Nord, the Eastern Townships and the Gaspé Peninsula. It also matches what the NFB already has in place for the French language minority outside of Quebec, strengthening our commitment to official language minority communities across Canada.” noted Claude Joli-Coeur, Government Film Commissioner and Chairperson of the National Film Board of Canada.

TIFF Journalists Captured in Digital Dance with Peanuts Gang

Tough job, but someone’s gotta do it: entertainment journalists covering the Toronto International Film Festival (TIFF) were themselves documented during press screenings of the new Fox film, *The Peanuts Movie*.

Los Angeles based visual effects company BlueScreen LLC worked with Junket Productions and Fox to capture some 60 journalists dancing on-camera to a new song from the film’s soundtrack.

The video was composited live into a CG scene featuring a Soul Train dance-line of Peanuts characters, which was played back using an AJA Ki Pro Rack. Each take of Meghan Trainor’s song *Feels Better When I’m Dancing* was recorded to CF cards, which were then sent to press ahead of the film’s debut for use in on-air segments about the movie.

BlueScreen owner and producer Bob Kertesz mapped out his workflow ahead of time, based on the many green screen shoots he has done for press junkets before, and he needed a reliable to play back the animated footage multiple times throughout the day.

“This was a one shot deal,” recalled Kertesz of his work in Toronto. “We only had these journalists for a day, and had to shoot more than 120 back-to-back takes.” If the equipment failed, it would have jeopardized the entire production, he stated, but never questioned his choice of an AJA Ki Pro Rack and KiStor drive.

Prior to the shoot, Kertesz set up his equipment; he quickly dragged and dropped a one gig file containing the animation to the drive and was ready to



Entertainment journalists covering the Toronto International Film Festival (TIFF) were themselves documented during press screenings of the new Fox film, *The Peanuts Movie*. segment producer and director Bob Kertesz was captured doing his own happy dance as his work wrapped successfully.

roll. He shot live action video of each reporter dancing on green screen using a Sony camera, and was able to repeatedly play a ProRes HQ animation file of the Peanuts gang dancing on a gym floor.

With genlocked, embedded audio

and analog audio outputs, he could use the device to feed on-set audio speakers and play music to get people in the mood to dance.

Kertesz used an Ultimatte 11 Deluxe live compositing box to combine the two scenes and make it appear as

though each reporter was dancing with the animated characters, and he set the composited output to an external recorder equipped with CF cards as well as TV monitor surrounding the set, so journalists could watch themselves boogie.

Render Digital and Optik TV Cook Up Culinary TV Series

The documentary television series that follows the Canadian Culinary Championships will again be produced by Render Digital Media Ltd., with support from the TELUS Optik Local program.

The upcoming championships will be hosted in Kelowna in February 2016. The two-day event is covered by a TV crew of about 20, at work through all stages of the competition. Post-production (a three episode series is anticipated) is at Render Digital's facilities.

The Kelowna, BC-based production company will cover the championships for another year, supported by TELUS and more than \$3.2 million in funding for some 60 local content projects in Western Canada.

Optik Local supports original storytelling in B.C. and Alberta by providing funding and training to TV producers and filmmakers. Programming is distributed on TELUS Optik On Demand as well as to online social networks like YouTube. The CCC series will also be carried by Gusto TV, a national specialty food channel.

Some of Canada's best chefs compete for top honours during the demanding two-day, three-event competition, sourcing ingredients at local markets in and around Kelowna, home to the event for five years now -- and through 2020.

"The Canadian Culinary Championship has been instrumental in elevating Kelowna's brand as a leading Canadian wine and culinary hotspot," said Nancy



Winning chefs from Canada's top kitchens will again be featured in a TV series documenting the Canadian Culinary Championships.

PHOTO CREDIT: YURI AKUNEY, GOLD MEDAL PLATES

Cameron, CEO of Tourism Kelowna. "Year after year attendees from throughout Canada rave about this event and our beautiful city. It's a very fruitful

marriage, one that continues to build overnight visitation and destination profile through the celebration of Canada's culinary stars."

Prime Time has New Time, Added Speakers

Prime Time 2016 is taking place from February 3 to 5, a month earlier than in past years, and new speakers added to the conference line-up.

As noted by the Canadian Media Production Association, the event draws from Canadian media leaders and co-production experts, innovators in digital platforms and storytelling, to international marketplace trailblazers and specialists of brand-funded entertainment.

"Innovation, entrepreneurship, new opportunities in international and digital markets, and the evolution of legacy media are the primary focuses of Prime Time 2016," said Reynolds Mastin, President and CEO of CMPA.

"We believe we've assembled the best minds in the business to explore the complex issues driving our industry and to highlight the opportunities ahead."

The Prime Time's speaker roster now includes Mary Ann Turcke, President, Bell Media; Christian Rank, Executive Producer, TV2; Christine Shipton, Senior VP and Chief Creative Officer, Shaw Media; Christina Jennings, Chairman and CEO, Shaftesbury/Smokebomb; Jay Bennett, Senior VP, Creative and Innovation, Shaftesbury/Smokebomb; Steve DeNure, President and COO, DHX; Stuart Garvie, President, Media Sales, Bell Media; Lisa Godfrey, Head of Original Content, Shaw Media; Nina

Sudra, General Manager Canada, Vice; Sam Toles, Head of Global Content Acquisitions and Distribution, Vimeo; Greg Rubidge, Founder & President, Syndicado; John Hadity, Executive VP for GEPF, EP Financial Solutions; Brent Bernie, President, ComScore; James Milward, Founder/ Executive Producer, The Secret Location; Mackenzie Donaldson, Producer and creator of Whatever, Linda, Aberrant Pictures; Daniel Bekerman, Producer, Scythia Films, and Vibika Bianchi, Senior VP, Force Four Entertainment.

Previously announced speakers are listed on the event website, www.primetimeinottawa.ca.

First Details on Discoverability Summit Revealed

As described in the October issue of *Broadcaster Magazine*, and in building on long-standing plans to develop new strategies for discovering TV content in a highly mediated world, the Discoverability Summit is slowly taking shape. The Canadian Radio-television and Telecommunications Commission (CRTC), in collaboration with the National Film Board of Canada (NFB), announced in early December that the Discoverability Summit will take place May 10-11, 2016, in Toronto. The event will be a forum, organizers describe, for learning about and discussing creatively new strategies, tools and approaches to tackle the challenge of media content discoverability. Ideas for the event have been often touted by the CRTC, with initial plans



Uncovering Details about Discoverability Summit

calling for it to be staged in fall 2015 being announced last spring. So, to kick-start the process for 2016, the CRTC and the NFB hosted two invitation-only half-day events in early

December, known as *En route to the Discoverability Summit: Content in the Age of Abundance*, in Montreal and Vancouver.

Participants from a variety of fields were encouraged to share preliminary ideas and strategies and create momentum for the Discoverability Summit. Attendance was limited, but the events were live streamed on the CRTC YouTube channel, where subsequent viewing was to be enabled.

That makes for yet another media choice, and many viewers already say they are overwhelmed with content choices. For content consumers, producers and advertisers, seemingly unlimited media choice makes it necessary for the traditional ways of discovering content to evolve.

"We live in an era where content is everywhere," Jean-Pierre Blais, CRTC Chair and CEO, said when the broadcast and telecom regulator announced the events. "We can watch it anytime

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"We are pleased to collaborate with the NFB, an organization that has a track record of experimenting with technology, to host the Discoverability Summit as well as two preliminary events. The events in Vancouver and Montreal will bring together experts from Canada and abroad to identify the technological, cultural, social and behavioural trends that should be explored."

Hundreds of scripted and other television series are being developed in Canada, in the U.S. and in other countries around the world, the CRTC noted, citing estimates that over 400 scripted television series were being developed for television this year in North America alone.

NATPE Sees Upswing in Scripted TV, Decrease in Production Budgets

Scripted TV production will increase over the next two years, and it is streaming video and on demand services that will drive the shows to market.

The National Association of Television Program Executives (NATPE) is sharing results from the first in a series of surveys of NATPE members on the future of the content industry. The initial survey focused on the current television content boom to assess the effects that the influx of scripted shows will have on the industry over the next two years.

Just over half of the members polled believe that the number of scripted shows will increase over the next two years, yet in an interesting dichotomy, around half of members polled both think that scripted television quality will increase (47 per cent) and budgets will decline (45 per cent).

Fully three quarters of those polled believe that streaming video on demand services (such as Netflix, Hulu and Amazon Instant Video) will play the biggest role in bringing new scripted shows to the market in the next two

years, and a majority of NATPE members polled (58 per cent) feel that marketing and promotion trumps other factors (i.e. the reputation of cast, creators or platform) when driving viewer tune-in and content discoverability

"This survey of our members' opinions reveals that content creators and providers believe that the proliferation of scripted content is not slowing over the next two years," NATPE President and CEO, Rod Perth, said of the findings. "Future surveys will deal with content-related subjects like advertising and virtual reality, among other issues. These surveys are part of an expanded initiative to further enhance the services NATPE provides to our membership."

2016 Inductees Named to Canadian Music Industry Hall of Fame

Canadian Music Week will honour industry veterans André Ménard and Alain Simard with their induction into the **Canadian Music Industry Hall of Fame**.

Ménard and Simard will be honoured at the Canadian Music & Broadcast Industry Awards Gala at the **Sheraton Centre** in Toronto.

André Ménard is among the most influential figures in the Quebec artistic community, having greatly contributed to the cultural life of Montreal. Working in live show and concert production since 1975, he has had a 30-year association with Alain Simard as co-founder and vice-president of L'Équipe Spectra.

He is also the cofounder and artistic director of the Festival International de Jazz de Montréal.

Ménard has held seats on a number of boards including ADISQ from 1980 to 1993 (including two years as president); Chambre de Commerce du Montréal Métropolitain from 1992 to 1994; Jazz Alliance International (JAI), a non-profit organization based in New York, a subsidiary of the International Association for Jazz Education (IAJE) 2005-2008; Rendez-vous du cinéma québécois from 2001-2009 and La La La Human Steps Dance Company since 1995

He has also been a member of the Conseil d'administration du partenariat du Quartier des spectacles since its inception in 2003. Ménard was also responsible for the original idea behind the "Quartier des theatres", an idea first taken up and illustrated during a speech by Alain Simard at the Board of Trade in the late '90s.

Alain Simard completed his classical studies at Collège St Ignace in Montreal, where in 1969 he began to launch live shows at a student café, La Clef, which hosted the era's first "underground" groups. In the early '70s, together with Productions Kosmos, he brought to Montreal stages such artists as Pink Floyd, Genesis and B.B. King, among others. He later became the personal manager of Paul Piché, Offenbach, Claude Dubois and Michel Rivard, launched the TV production company Spectel-Video with Momentum Vidéo-film and helped create ADISQ with Guy Latraverse.



Canadian Music Week honours and celebrates the best in music, broadcast and related entertainment industries with Hall of Fame Induction Ceremonies and Industry Award Galas (2015 CMW pictured).

Founder of the Montreal International Jazz Festival, the FrancoFolies de Montréal, the Montreal High Lights Festival, La Grande Mascarade, and more recently, the Montreal International Film Festival, Simard has been the president and CEO of L'Équipe Spectra — a recognized leader in Quebec's cultural industry — since its inception in 1977. In the last 35 years, Simard's exceptional contribution to the cultural and entertainment industry has boosted Montreal's international visibility. Thanks to his love of music, Simard has made Montreal a destination of choice for millions of festival goers around the world.

"The immense impact that André and Alain have had on our countries musical landscape is immeasurable. We are thrilled to honour them both into the Canadian Music Industry Hall of Fame," **Neill Dixon**, President of Canadian Music Week, said in announcing the induction.

Also previously announced as 2016 inductees are songwriter and recording artist Andy Kim, and long-time radio broadcast executive Rob Steele.

Canadian Music Week combines three information-intensive conferences; a trade exposition; a film festival; a comedy festival; four awards shows and the nation's largest new music festival, attracting participants from across the globe to the Sheraton Centre Hotel and over 50 downtown Toronto venues from May 4 to May 14, 2016.

Environics Analytics Names Numeris Partner of the Year

Marketing and data analytics service company Environics Analytics (EA) named Numeris its Partner of the Year for 2015 during its EA's Ninth Annual User Conference last month.

Citing a partnership that dates to EA's founding in 2003, EA President Jan Kestle singled out the organization for "the great insights they provide through their annual survey, and for their innovation in finding new ways to help our customers reach their audiences."

He noted its national Numeris RTS (Return to Sample) survey, which this year queried over 44,000 respondents on purchase, leisure and media behav-

Ross Video Named 'Best Ottawa Business'



Broadcast equipment manufacturer Ross Video was named the best business in Ottawa during a ceremony hosted by the Ottawa Chamber of Commerce and the *Ottawa Business Journal*; CEO David Ross personally accepted the award.

The win comes near the end of a year in which his company again reported a revenue increase (up 21 per cent over previous year), the 24th straight year it has done so. The year also saw Ross honoured with a 67th Annual Technology & Engineering Emmy Award.

Ross Video is family and employee owned, and it operates one of the largest manufacturing facilities in Eastern Ontario.

This year, Ross Video acquired U.S.-based Rocket Surgery Design Services, adding the motion graphics company and its founder to Ross' Creative Services which provides graphic design for Ross clients, major broadcasters and professional sports franchises

"Our clients are looking for more than just equipment from us these days, and adding Jim Doyle and team will give us the added talent and capacity to scale this important service to better meet their needs," David Ross said in a statement.

our, was a key source for imaging the 68 segments in EA's PRIZM5 segmentation system. In addition, EA's Opticks Powered by Numeris database provides lifestyle and media profiles for more than 3,400 variables across a wide range of topics—from radio and TV usage to retail, financial, technology and travel behaviour. Both data products help businesses and not-for-profits better understand their customers and markets for a range of media and marketing applications.

"Our partnership has had a significant impact on what we do and how we help our clients," said EA's Kestle. "They've used our PRIZM system to help complement their survey, and

they've applied our lifestage- and urbanity-oriented approach to describe their own target groups to their members. We applaud Numeris not just because of the size of their annual survey but because of their enthusiasm in working with us to evaluate new data sources and pursue new business opportunities."

Ricardo Gomez-Insausti, Ph.D., Vice President of Research & Respondent Contact Centres at Numeris, thanked EA for the award. "We're proud that Numeris was honoured by Environics Analytics as its Partner of the Year," said Dr. Gomez-Insausti. "It is gratifying to receive this recognition of our long-running partnership and we're pleased

that EA has made innovative use of our data that offers detailed intelligence about consumers and markets across Canada. We look forward to our continuing fruitful collaboration.”

With a theme of “Analytics That Count,” the day-long annual user conference featured case study presentations, a keynote address on innovation and demonstrations of data-based business intelligence tools, such as EA’s popular PRIZM5 and ENVISION5. Among the presenters were representatives from General Motors, Dell Canada, MLSE, New Brunswick Power, UNICEF, CAA National, Viking Cruises, The City of Calgary, IESO, Cineplex, Affinity Credit Union and St. Michael’s Hospital Foundation.

SMPTE Elects Officers and Governors Heading into Centennial Year

The *Society of Motion Picture and Television Engineers* elected its new officers and governors for the 2016-2017 term; Canadian representation continues with members continuing in their regional roles and on the Board of Governors, including Paul Stechly, Applied Electronics, Randy Conrod, Imagine Communications, and Pierre Marion, retired, CBC Radio Canada.

“As we enter an exciting centennial year, the Society will benefit from our board of governors’ collective experience and ongoing commitment to the Society’s three pillars of education, standards, and membership,” said SMPTE Past President Wendy Aylsworth, who served as nominating committee chair. “The elections bring the board an impressive array of industry leaders, all with a history of contributing valuable expertise and extraordinary energy to SMPTE events and standards work.”

Three SMPTE officers were re-elected and will continue in their current roles on the SMPTE Board of Governors for another two years. **Paul Stechly**, president at Applied Electronics, will continue as the Society’s finance vice president; William C. Miller, president at Miltag Media Technology, will continue as membership vice president; and Alan Lamshead, retired from Evertz,



SMPTE Names Elected Governors and Officers

will remain in the role of standards vice president.

Eight SMPTE governors were elected to serve in posts throughout the world, and five of these 2016-2017 board members were elected as incumbents. The re-elected governors include **Randy Conrod**, senior product manager for digital products at Imagine Communications, who will again serve as Canadian region governor, as well as John E. Ferder, director of studio and postproduction engineering at CBS, who will continue as New York region governor. Daniel A. Burnett, senior director of sales for broadcast and media solutions at Ericsson, will continue his tenure as Southern region governor. Patent attorney Mark A. Narveson of Arteris Law Group will serve as Western region governor. John Maizels, a broadcast engineer with Entropy Enterprises, will again hold the role of Asia-Australia region governor.

John A. Luff of HD Consulting will take on a new role on the SMPTE Board of Governors, serving as Eastern region governor, and Patricia Keighley, senior vice president and managing director in the office of the chief quality officer (CQO) at IMAX, will return to the board and once again serve as Hollywood region governor. Bruce Devlin, chief media scientist at Dalet, has been elected to serve as governor for the Europe, the Middle East, Africa, Central, and South America region.

Officers and governors elected for the 2016-2017 term will serve on the

SMPTE Board of Governors along with other board officers, regional governors, and directors of specific areas including standards, education, and membership. Directors will be appointed in January 2016. At that time, the SMPTE Board of Governors also may appoint governors at large.

Officers who were not up for re-election and who continue on the SMPTE Board of Governors include Robert P. Seidel, of CBS, as president; Wendy Aylsworth, retired from Warner Bros., as past president; Matthew Goldman, of Ericsson, as executive vice president; Patrick Griffis, of Dolby Laboratories, as education vice president; and Peter Wharton, of BroadStream Solutions, as secretary/treasurer.

Governors who continue on the SMPTE Board of Governors through their 2015-2016 term include Merrick Ackermans of MVA Media Consulting (Southern region); Stephen M. Beres of HBO (Hollywood region); Angelo D’Alessio of Cine Design Group (EMEA, Central and South American regions); William T. Hayes of Iowa Public Television (Central region); Sara J. Kudrle of Grass Valley, a Belden Brand (Western region); K.L. Lam, retired from Hong Kong Cable TV (Asia/Australia region); **Pierre Marion**, retired from CBC-Radio Canada (Canadian region); John McCoskey of Coherent Media (Eastern region); Andrew G. Setos of BLACK-STAR Engineering (Hollywood section); and Douglas I. Sheer of DIS Consulting Corp. (New York region).



Catherine Cano, New President & General Manager at CPAC

CPAC Board Announces New President & General Manager

Catherine Cano will take over as President & General Manager at CPAC, starting early next year; she brings to CPAC more than 20 years of executive leader-

ship experience in broadcasting across all platforms, most recently heading up newsgathering and news programming at Société Radio-Canada.

CPAC's comprehensive coverage of all Parliament, politics and public affairs in Canada will be fuelled by a new Prime Minister, ruling party and 214 new MPs in Ottawa, Cano noted, and her background has her well prepared for her newest assignment.

She's held a vast array of positions at the CBC/SRC including Senior News Producer of the Parliamentary Ottawa Bureau, Editorial Producer of Le Point, Editor in Chief, SRC News and head of RDI, Deputy News Director of Al Jazeera English in Doha and Director of Program Development at CBC. Cano was also the Managing Partner of National Public Affairs in Toronto where she was responsible for overall management, business development, marketing and media relations.

Media Companies Join CPAX Following Re-Launch

A number of major Canadian publishers have joined Canada's Premium Audience Exchange (CPAX), the programmatic exchange service operated by fourteen of Canada's leading media companies of premium digital content including the CBC, Rogers Media and Shaw Media.

Word that Metroland Media, Winnipeg Free Press, St. Joseph Media, and Blue Ant Media have joined CPAX comes over a year since its re-launch, back in July 2014.

According to an eMarketer report from November, nearly one third of marketers in Canada had concerns over whether premium content was actually premium. CPAX says its newest publishers, as well as the existing publisher partners, all believe strongly in complete

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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.

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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 IMX and DV. As the successor of PMW-200, the PXW-X200 has a lot of attractive features, including Dual SxS memory card slots for simultaneous recordings, cache recording, Slow & Quick function, a 3.5 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 29.3mm 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** 60p 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-IPRb interface and AXS-Rb recorder to support parallel recording and 4K/2K RAW recordings up to 240fps in 2K.

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transparency and ensuring that inventory is human, free of fraud and traded in a brand-safe environment.

“When we joined CPAX three years ago, we saw the impact immediately,” said Philippe Kleim, Director of Advertising Operations at Corus Entertainment. “Not only is CPAX more attractive to buyers, but it’s a great way for publishers in the country to come together with others in their peer-set who hold the same values.”

“Adding Metroland Media, Winnipeg Free Press, St. Joseph Media, and Blue Ant Media is a move that expands the programmatic footprint for CPAX even further,” said Brad Jeffrey, Senior Director, Strategic Partnerships — Canada, Index Exchange. “These are all well-known brands that are deeply interwoven into the Canadian ecosystem, and they will bring a ton of value to the exchange.”

The Canadian Premium Audience Exchange (CPAX) is the premier access point to top tier real time English and French digital inventory in Canada. Its automated platform delivers scalable reach and granular targeting from one convenient touch-point and now includes 18 member publishers across the Canadian ecosystem.

Bennett Leads Multi-screen Strategy at Shaftesbury

Jay Bennett has been appointed Senior Vice President, Creative and Innovation at Shaftesbury, where he will focus on technology and multi-screen content including original digital and feature film projects and branded entertainment, in partnership with Shaftesbury’s brand agency, shift2. He will also oversee marketing, research, audience engagement and merchandising and licensing strategies across all divisions. Bennett will continue to oversee Shaftesbury’s award-winning digital studio, Smokebomb Entertainment.

Bennett joined Smokebomb as Creative Director in September 2008 and was promoted to Vice President, Digital Media and head of the division in June 2012. He is an Emmy award-winning leader in the global digital landscape whose unique creative vision has been



Jay Bennett, Senior Vice President, Creative and Innovation at Shaftesbury.

appearing on screens of all sizes for almost a decade. Bennett has created and produced numerous productions and applications, with a distinct focus on blending storytelling with innovative technologies and social strategies, bringing a 360-degree approach to mainstream audience engagement.

Prior to joining Smokebomb, Bennett served as Creative Director at Xenophile Media; he holds a Bachelor of Arts from the University of Victoria. He has worked in India, the UK, the Netherlands and Canada and has had further media training with the National Film Board of Canada and the Canadian Media Production Association (CMPA).

Rogers and VICE Announce New Specialty Channel

Rogers and VICE Media, the youth media brand and digital content studio, have unveiled details of their new 24-hour Canadian VICE channel, ViceLand, along with the new VICE Canada production facility in Toronto.

ViceLand will launch in Winter 2016, featuring hundreds of hours of new and exclusive programming developed and produced by the young creative minds that are the heart and soul of VICE. The license currently used for bio (*aka, The*

Biography Channel, a Canadian English language Category A specialty service owned by Rogers Broadcasting, will be rebranded to ViceLand. Additional details will be announced in the coming weeks.

Also acting as an incubator for the next generation of Canadian content creators, the VICE Canada studio operates under VICE’s creative direction and ownership. It is currently in development and production on nine new, Canadian original series. Since the Rogers-VICE partnership was announced in October 2014, more than 100 writers, directors, editors, producers, and filmmakers have been hired to create sought-after, homegrown content for all screens, to be exported around the world.

As announced in October 2014, VICE Canada properties form part of a \$100 million joint venture between Rogers and VICE Media.

“We’re proud to be working with VICE to introduce a new voice in the media landscape through premium, original, cross-platform content that speaks directly to our millennial audience,” said Rick Brace, President, Rogers Media. “This Gen Y audience is not only looking for entertaining content, but something that reflects their values and views of the world. Through ViceLand from the new VICE Canada studio, we will fill this void, bringing viewers a unique programming experience unlike anything they’ve seen before.”

ViceLand will launch with a full slate of prime-time shows, including *Gaycation* with Ellen Page (Freeheld) and friend and co-host Ian Daniel, and *Black Market* with Michael K. Williams (The



Guy Laurence, President and Chief Executive Officer, Rogers and Shane Smith, Founder, VICE Media announce partnership, including state-of-the-art multimedia production studio (CNW Group/Rogers Communications Inc.)

Academy Announces Special Award Winners



Ivan Fecan, *This Hour Has 22 Minutes*, Ana Serrano, Mark Starowicz, Karen Walton and the Performing Arts Lodges (PAL Canada) are Academy Special Award winners in the 2016 Canadian Screen Awards.



Six Academy Special Award winners for the 2016 Canadian Screen Awards have been announced by the Academy of Canadian Cinema & Television — with additional announcements to come — in advance of the presentation ceremonies next March, during Canadian Screen Week 2016.

“Each of these outstanding Academy Special Award winners has made innovative and stellar contributions to our Canadian screen-based industries,” Academy Chair Martin Katz when Ivan

Fecan, *This Hour Has 22 Minutes*, Ana Serrano, Mark Starowicz, Karen Walton and the Performing Arts Lodges (PAL Canada) were named. “We are extremely proud to celebrate them and their ongoing achievements at the 2016 Canadian Screen Awards.”

With fuller biographies available at the CSA website, Fecan’s over 40 year media industry career is feted, *This Hour Has 22 Minutes’* 223 year run is celebrated; Ana Serrano’s trailblazing role as the Chief Digital Officer of the

Canadian Film Centre and Founder of CFC Media Lab is noted; Karen Walton many achievements as an award-winning screenwriter and creative producer are described; PAL Canada Foundation’s humanitarian efforts on behalf of senior and disadvantaged members and associates of Canada’s professional artists’ community are congratulated, and news and documentary producer Mark Starowicz is honoured with the *Gordon Sinclair Award for Broadcast Journalism*.

Wire). Viceland will feature many series produced out of the VICE Canada studio, including *Terror* with VICE Media Co-Founder Suroosh Alvi, and a slate of Rogers commissioned Canadian-made programming ranging from hard-hitting documentary series — *Cyberwar* and *RISE* — to unscripted entertainment series — *Abandonment Issues*, *Dead Set on Life*, *Payday*, and *Shroom Boom* — to seminal pop culture guides — *VICE Essentials Canada*, *VICE Guide to Comedy*, and *VICE Guide to Film*.

Additional broadcast details to be announced at a later date.

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Bell Becomes Canada's Largest TV Provider

Bell says the growing popularity of its Fibe TV service has made Bell TV the largest provider of television services in Canada for the first time, with more than 2.7 million TV customers across the country.

In its most recent Customer Interaction Metric study released in October, Nielsen Consumer Insights found that Bell's Fibe TV and FibreOP TV in Atlantic Canada were the top two TV services most recommended by customers in Canada.

"Bell has transformed into a broadband communications growth company in recent years, and becoming Canada's favourite TV provider is proof of our ongoing progress. The best TV service available, Fibe TV is next generation technology that enables the innovative new features that are bringing more and more consumers to Bell TV," said George Cope, President and CEO of BCE Inc. and Bell Canada, in a statement. "As Bell celebrates our 135th year of providing the world's best communications to Canadians, the new broadband networks we're building today are sparking innovation, transforming our company and ensuring Canada's leadership in advanced communications."

Bell recently announced the exclusive new Restart feature on Fibe TV, which for the first time enabled Canadian TV viewers to start live TV shows already in progress from the beginning. Now, Restart has been enhanced to let view-

ers go back in time to watch and Restart shows that aired in the previous 30 hours.

Also new is Resume, which lets users change channels while replaying a show, change back to the original channel, and pick up where they left off, and Suggestions, which offers customized viewing recommendations for video on demand.

Trending is a unique new Fibe TV service that will immediately list the five most-watched shows in Canada in both English and French at any given time. Viewers can easily switch to them to watch live or Restart from the beginning.

The Fibe TV app launched earlier this year with mobile TV services including 300+ live channels at home, more than 170 live channels on the

go, and over 13,000 hours of on-demand programming.

The company's GO video streaming services, including TMN GO, TSN GO, Super Écran GO and the recently announced Discovery GO, bring content to iOS, Android, Apple TV, Samsung Smart TVs, Windows 8, and Blackberry 10 platforms. Earlier this year, CTV GO became the first Canadian TV Everywhere service to support Google Chromecast while Discovery GO service will include 4K content.

Bell Media has also announced that the CraveTV on-demand video streaming service will be available direct to all Canadian consumers with Internet access in January 2016.



Bell says the growing popularity of its Fibe TV service has made Bell TV the largest provider of television services in Canada, with more than 2.7 million TV customers cited.

Shaw Family Reorganizes Holdings in Corus

Corus Entertainment Inc. has been advised that JR Shaw and members of his family and corporations and trusts which they collectively own or control have completed an internal reorganization of their holdings of Class A Voting Participating Shares and Class B Non-Voting Participating Shares of the Company as part of ongoing estate planning for JR Shaw and his family.

According to information provided to the Company, both before and after completion of the Reorganization, the Shaw Family Group beneficially owned, and continues to own, 2,906,496 Class A Voting Participating Shares and

5,651,417 Class B Non-Voting Participating Shares of the Company, and accordingly the Reorganization does not affect the Company.

The Reorganization involves consolidating indirect beneficial ownership of the Class A Voting Participating Shares of the Company in the Shaw Family Living Trust, a trust established as part of the Reorganization for the benefit of descendants of JR and Carol Shaw. The sole trustee of SFLT is a private Alberta corporation owned and controlled by JR Shaw and, accordingly, JR Shaw retains control of the Company.

Approval of the reorg was obtained from the Canadian Radio-Television and Telecommunications Commission.

DTV Innovations Acquires IDC Video Business

DTV Innovations has executed a definitive agreement to acquire the video contribution product line from International Datacasting Corporation, the Ottawa-based broadcaster technology provider.

The IDC professional video line, acquired in 2009 from Comtech EF Data — with roots back to Tiernan Video — offers hardware based MPEG-2 and MPEG-4 encoding and decoding solutions in a compact road-ready platform.

The acquisition includes all intellectual property and inventory associated

with IDC's professional video line and includes: TITAN and SE4000 encoders, HMR decoders, and the widely deployed Logic Innovations TSM-2800 ASI multiplexer.

In support of the acquisition, DTV Innovations has opened a new R&D center in San Diego, California and has hired several senior level sales, engineering, and other personnel who previously worked the product line for IDC.

"Broadcasters are increasingly looking for a tightly integrated solution capable of managing their encoding, PSIP insertion, and multiplexing needs," said Benitius Handjojo, CEO of DTV Innovations. "Through this acquisition, DTV Innovations will be ideally positioned to provide a more capable solution in the most efficient and cost effective manner while also expanding its presence into the rapidly growing outside broadcast market."

DTV provides hardware and software solutions to ATSC, ATSC-M/H, cable, DVB, DVB-T/T2 & ISDB-Tb broadcasters. The company is privately held with headquarters near Chicago, the R&D center in San Diego, and through its subsidiary PT Hanjaya International, a recently opened R&D facility in Jakarta, Indonesia.

The closing of the transaction is subject to the fulfillment of certain closing conditions which were expected to be satisfied after press time.

FSR Names Canadian Distributor and Representative

DataVisual Marketing has been appointed distributor and representative in Canada for a wide variety of products for the audio/video, education, hospital, government, and religious markets from U.S.-based manufacturer FSR.

Chaz Porter, FSR Director of Global Sales, made the announcement from company headquarters in Woodland Park, NJ, noting that DataVisual will be responsible for marketing the entire FSR product line.

Headquartered in Ottawa, with offices located across the country, DataVisual already distributes of presentation and visual communication solutions for ProAV markets, and will

now market, sell and support FSR's range of scaling and HDMI switchers; control systems; floor, wall, table and ceiling infrastructure products; and the popular HuddleVU Collaboration systems.

Benoit Kislich-Lemyre, General Manager of DataVisual noted the breadth of products available from FSR strengthens the company's portfolio across several audio/visual communication markets.

New President and CEO of Riedel North America

Riedel Communications has named Joyce Bente the new president and CEO of Riedel North America. Bente joins the company with nearly 30 years of experience in the broadcast industry, and she will lead strategy and operations to expand Riedel's presence across North American markets.

Bente joins Riedel having most recently served as the director of sales for leading broadcast rental company Bexel. Over more than a decade with the company, Bente helped bring the company an array of top-tier clients, including leading worldwide sports broadcasters and reality-show production companies. In addition to strengthening the company's client portfolio, Bente drove the modernization of the company's digital media plans.

Earlier roles in the industry include vice president of sales with Band Pro Film & Digital, where Bente liaised with high-level members of the production community to attract sales and services,



Joyce Bente

and worked collaboratively with key vendors to expand North American sales and strengthen channel partner relationships. At the start of her career, prior to joining Band Pro, Bente served as office manager and marketing assistant at Vinten Broadcast Equipment, heading up a branch office of the multimillion dollar broadcast camera support manufacturer.

"Joyce has provided strategic business development guidance for some of the world's largest and most successful companies, and we are confident that with her knowledge, experience, industry connections, and leadership skills, she will help us to bring our North American business to a new level," said Rik Hoérée, director international sales at Riedel Communications. "We are enormously pleased to welcome her to the company."

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Portfolio Appoints Director, Factual and Lifestyle Development

Jennifer Bragg is the new Director, Factual and Lifestyle Development at Portfolio Entertainment.

Bragg leads Portfolio's factual division and is responsible for end-to-end content development for Canadian and international broadcasters. The position will focus on factual, reality and lifestyle content and will report into Joy Rosen, company CEO and Co-Founder.

Bragg brings almost a decade of industry experience to Portfolio, five specializing in factual development. In addition to freelance development writing, Bragg was most recently Development Associate at Fusion Television where she created and developed original show concepts across lifestyle, factual, prank, reality and game genres.

Before that, she served in a development capacity at Frantic



Jennifer Bragg, Portfolio Entertainment

Films and has worked in writing, social media and producing functions at various organizations.

"We are thrilled to welcome Jennifer to the Portfolio family. She brings wide-ranging experience in unscripted content that is augmented by her passion and vast knowledge in emerging trends, pop culture, social media and the digital marketplace," Rosen said. "With over two decades of experience in factual programming through our distribution division, Portfolio's recent foray into factual content production is a natural extension of our business and this appointment will help us grow and strengthen our position in this space."

Portfolio Entertainment was founded by Rosen and Lisa Olfman and is based in Toronto.

Telefilm Report Says Viewing Up, Driven by Digital

Film viewing is increasing in Canada, driven by digital platforms and a young, 13-24-year-old audience. Paid streaming is pushing up TV consumption online.

Telefilm Canada released its *Audiences in Canada Trend Report* at the *Playback Marketing Summit*, in which it is a partner, in Toronto.

The report indicates that the incidence of film viewing is increasing across the country, with the increase driven by digital platforms and younger audiences. Film-viewing levels have been rising since 2013, driven by digital platforms—thus, the proportion of film viewers who use Netflix to watch movies rose to 41 per cent in 2015; 60 per cent of viewers aged 15-34 use Netflix.

The report also indicates that attendance at movie theatres remains constant among heavy film-viewing audiences and millennials (13-24 year-olds), with 81 per cent of film viewing done at home; 16 per cent at movie theatres and 3 per cent on mobile devices.

The report is based on findings from a number of initiatives, including a study of Canadians' consumption audio/visual content consumption trends for 2013-2015, based on surveys conducted in 2013, 2014 and 2015, funded by Telefilm and Le Centre d'études sur les médias, based at Université Laval. The study was facilitated by a partnership between Telefilm and HEC Montréal.

Focus groups were convened in

2014 in Sherbrooke, Montreal, Toronto and Vancouver, involving participants who stated they watch a lot of films at movie theatres. This research was funded by Telefilm, the Canada Media Fund and the Société de développement des entreprises culturelles (SODEC).

As well, results of a survey on Canadians' movie going preferences, commissioned in 2015 by the Movie Theatre Association of Canada, in partnership with Telefilm, were incorporated. The survey was conducted by ERm Research.

"Telefilm has committed to providing the industry with state-of-the-art market intelligence," said Carole Brabant, Executive Director of Telefilm Canada. "The report helps to offer a more complete understanding of the tastes and habits of content consumers, especially as it pertains to heavy movie going audiences and millennials—two key segments when it comes to building audiences. It is clear that ongoing innovation is required to raise the profile of and promote Canadian content and to better target the best possible distribution and marketing strategies for each audience segment and for all screens."

The top three ways Canadians watch films are through live broadcast television, paid streaming (via such subscription services as Netflix, Shomi and illico.tv) and personal video recorders. Subscriptions to cable and satellite services remain strong, at over 80 per cent.

While Canadians, overall, state that they go to the movies less often—owing to cost, a preference for watching movies at home and perceptions that there aren't enough movies to be seen on a big screen—the report noted that movie going attendance remains constant among heavy moviegoers and 13-24 year-olds.

Heavy moviegoers (10 films or more over the last 12 months), account for only 16 per cent of Canadians who go to the movies but generate the highest ticket sales (60 per cent of tickets sold).

Day-and-date releasing doesn't affect ticket sales, given that heavy moviegoers who purchase movies released simultaneously on several platforms are also those whose movie going attendance has increased the most (+17 per cent).

Mood—how someone feels at a given time—is the leading criteria among Canadians when it comes to choosing a film to watch. Comedy continues to be the most popular genre, followed by action/adventure, mystery/detective and dramas.

TV viewing is rising significantly. In 2014, 24 per cent of Canadians said they watched a higher number of TV series than they did a year earlier, and this figure rose to 25 per cent in 2015. Paid streaming ranks first as a means of accessing TV shows online. Millennials are among those who use this service most heavily.

“This is the year we turn on #4K for our customers.”

action is without parallel, particularly with live sports events.

It's where custom camera options, personalized fantasy sports overlays, delivery of team or sport programming of specific interest to a viewer, real-time social media interactions and more come into play to enhance the overall viewing experience.

Digital audio is also crucial, with its improved tone, quality and ability to create 'three-dimensional sound' and immersive listening experiences. Accessibility is a big part of Internet media delivery, too, as content needs to be delivered to multiple screens, at multiple times, in multiple locations.

It means TV is in for disruption – not a scaling back, Grab says, but an additional opportunity.

“One of the problems broadcasters face is the name and identity they're given,” Grab continued. “Any time there's disruption in industry, participants have to take a step back and see where they really fit,” where their expertise really lies. “It's about the production of great content

4K in Live Sportscasting



Using the latest technology, NeuLion was able to stream a live 4K NBA game over the open Internet, at 4Kp50. To learn more, please see the NeuLion/NBA 4K Live Sports Case Study, posted at www.sportscastermagazine.ca/products/

now,” he added, addressing the difference between content and conduit: other players will master the multiple formats, multiple screens, multiple experiences.

Grab referenced a white paper released by NeuLion that helps explain what 4K means for the broadcast and media industry, and where his company fits in the content/conduit ecosystem. NeuLion can provide sports and entertainment content rightsholders with secure streaming of live and on-demand video content up to 4K



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Eric Grab, NeuLion's co-Chief Technology Officer

“The industry needs to combine great pictures with increased interactivity and seamless accessibility to best take advantage of the changing broadcast landscape.”

(using HEVC and MPEG-DASH) to consumer media devices like smartphones, tablets, smart TVs, game consoles and more.

An important premise in the paper is that the focus should not just be on visual quality when speaking of 4K or UHD. An increased resolution (greater pixel count) does help, especially when viewing closer to the screen, and it's great for on-screen text and fine details.

“I don't want to de-emphasize the quality,” Grab explained, “and we'll always push for the best imagery possible. But that is not to be seen as the singular item to push value; there are other aspects to UHD; 4K resolution is only the start.”

Understanding the full workflow impli-

cations for different kinds of IP-based content is crucial. Grab explains how contextual content is now, how there are different delivery needs for different types of content: primetime dramatic content will want a cinematic look-and-feel, with a high dynamic range for imagery and broad-based efficiencies in distribution. Sports will benefit from higher frame rates and the ability to overlay high-quality statistics and graphics in real-time.

The white paper explains the importance of keeping the value model in balance using all of 4K's advantages: quality, accessibility and interactivity. Analytical capabilities with digital content will help, as it now much easier to see both posi-

tive and negative feedback loops, and to get a moment-by-moment diagnosis of customer-content interaction. Security is enhanced, as well, and copyright infringement and system integrity can be closely monitored in an IP environment.

Grab emphasizes, and the white paper explains, why simply increasing visual quality is not enough to realize new business opportunities all by itself. The industry needs to combine great pictures with increased interactivity and seamless accessibility to best take advantage of the changing broadcast landscape. Grab and NeuLion want to help the industry navigate the exciting year to come, and well beyond. **BC**

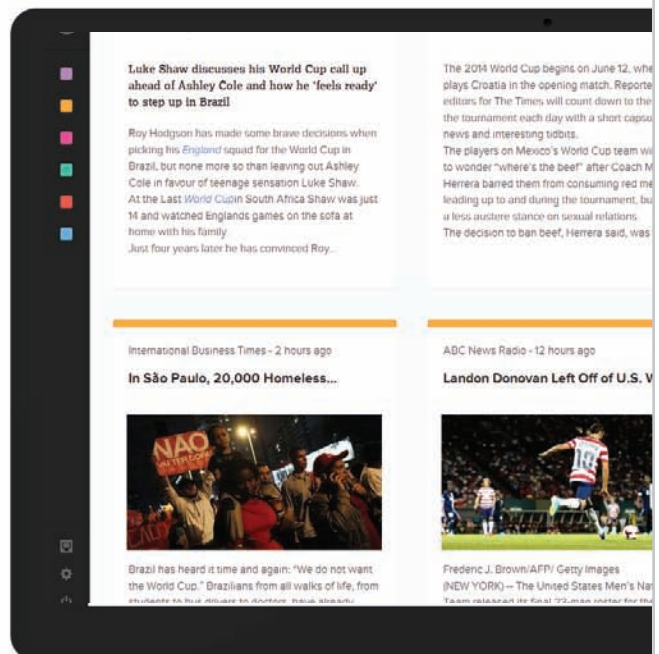
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