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Photo from GREG FREWIN MAGIC MAN - HOME FOR THE HOLIDAYS.
Courtesy Frogwater Media.

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Special Holiday Magic Appears Before Independent Cameras

Having just received the prestigious Merlin Award as Magician of the Year at a star-studded event in LA, Canadian illusionist Greg Frewin will appear — and disappear — in a unique CBC special airing this holiday season.

Greg Frewin Magic Man — *Home for the Holidays* is a behind-the-scenes adventure with the man also named The International Grand Champion of Magic. In a 60-minute holiday special, Frewin is seen in performance at his 600-seat theatre in Niagara Falls, as well as outdoors, at the ice-shrouded edge of the Falls themselves.

The special was created for CBC by Toronto-based independent media production company Frogwater Media

“Our program showcases Greg’s amazing stage and street performances, including this new ‘Grand Illusion’ — he’s suspended upside-down in a strait jacket with ‘blades of fire’ hurtling towards him. The sequence was performed outdoors against a spectacular wintry Niagara Falls; we brought in a

huge lighting kit and a multi-camera crew for the event,” describes Tim Troke, Executive Producer and company CEO.

The prime time broadcast special is a first for Frogwater, as the company’s production slate had developed with successful broadband and mobile content, including online series like *Naked Wine Show*, *BSGcast* and the award-winning *Your Geek News*. A strong believer in the power of social media, Troke’s strategy is to leverage multi-platform opportunities to both deliver programming and take advantage of multiple revenue streams with new branding and related product placements.

Now, the company is developing additional opportunities in broadcast and factual entertainment programming with *Who the Frak is Richard Hatch?*, *Foot in the Door* and *One Million Dollar Movie*.

Working with Frogwater on the Magic Man special were consulting Executive Producer Kit Redmond, partner at RTR Media; director/producer Nikila Cole and specialty Director Michael Watt.

Pay TV Keeps its Eye on Fire Watch

Cinegraphe Productions has wrapped its newest feature film, *Fire Watch*, following a 38-day shoot in eastern Canada.

The film’s gripping story was inspired by events in western Canada, and the disappearance of Stephanie Stewart, a 70-year-old mother who spent thirteen years on a fire lookout in Alberta before she disappeared without a trace in August 2006.

A Carlton Films / Cinegraphe Productions Quebec/New Brunswick co-production, the film was written, directed and produced by Nicholas Kinsey and co-produced by Doug Sutherland.

The movie will be released theatrically by Carlton Films across eastern Canada in 2011 and then go to pay-TV, describes Kinsey.

Cinegraphe, founded in 1976, operates offices in Quebec, Ontario, New Brunswick and Nova Scotia.

Canada’s ‘Second National Anthem’ Gets Rush Treatment

Neil Peart, renowned drummer of legendary rock band Rush, is recording a special rendition of *The Hockey Theme*, the iconic TV theme song originally written by Dolores Claman in 1968.

TSN and Anthem Entertainment Group say Peart’s version song will be used during broadcasts on both TSN and RDS throughout the rest of the NHL season — details on when the song will debut were not available at press time.

In addition to assembling a team of top recording engineers and musicians to assist on the recording, Peart has commissioned DW Drums to create a special hockey-themed drum kit specifically for his unique version of the song.

As he explains, “having started out as a Canadian kid who skated on his ankles, and never made a hockey team, it is particularly sweet to be invited to be a part of this national institution — if not on skates, then on drums, performing Canada’s ‘second national anthem.’ At last I’ve made the Big Leagues!”

Peart is widely regarded as the world’s most accomplished and most-respected drummer/percussionist. As the drummer and primary lyricist for the trio, Peart has recorded 18 studio albums with Rush which have sold over 40 million units worldwide. Along with his band mates, Peart has been inducted into the Canadian Music Hall of Fame and was made an Officer of the Order of Canada.

“To have a music legend and a member of Canada’s rock royalty like Neil Peart record his version of *The Hockey Theme* speaks volumes about the song’s place in psyche of hockey fans across the country and around the world,” said Mark Milliere, Vice-President, Production, TSN. “It is an honour to have Neil put his rock spin on this iconic tune and we’re extremely excited to add his interpretation to our NHL ON TSN broadcasts.”

In June 2008 CTV acquired all rights to the song in perpetuity. Created by Vancouver’s Dolores Claman in 1968, *The Hockey Theme* is used during NHL broadcasts on CTV Inc.’s TSN and RDS. The song will also be used as part of CTV’s hockey coverage during the upcoming Vancouver 2010 Olympic Winter Games.

In September 2008, CTV digitally restored *The Hockey Theme* and recorded new and classic renditions featuring 54 members of the Toronto Symphony Orchestra (for more on this special recording, please see *Broadcaster Magazine*, March 2009, ‘Cultural Preservation Depends On Digital Audio And Post Production Techniques And Technologies: State of the Art Treatment for New Version of ‘Second National Anthem’).

Last year, Simple Plan and Barenaked Ladies recorded and performed their version of “*The Hockey Theme*” for TSN.



A green screen studio shoot helps re-create the mystery in *Fire Watch*, a new pay TV movie from Cinegraphe Productions.

PHOTOGRAPHER CREDIT: PATRICK AUBERT



Pictured (L to R) at the NFB unveiling are filmmaker Katerina Cizek, Government Film Commissioner and Chairman of the NFB Tom Perlmutter, NFB Board of Trustees member Anne-Marie Applin, NFB Ontario Centre Executive Producer Silva Basmajian, NFB Ontario Centre Senior Producer Gerry Flahive

NFB Releases Multi-Platform Collection on DVD

The National Film Board of Canada celebrated a unique multi-year collaboration with St. Michael's Hospital in Toronto by unveiling its *Filmmaker-in-Residence: The Complete Collection* DVD box set.

Inspired by its Challenge for Change program (1967-1980), the NFB placed filmmaker Katerina Cizek "in residence" at the inner-city hospital, renowned for innovation in patient care and research.

The result is a collection of multi-platform documentaries that show how digital storytelling can work as a tool for social action. Cizek collaborated with healthcare workers and patients alike to examine health issues ranging from suicide intervention and the delivery of AIDS drugs in rural Africa to homelessness and mental-health crisis management.

The series received multiple accolades and honours, including a Banff Television Festival and Canadian New Media Award.

APTN Cashing in with Second TV Season

Production on the second season of *Cashing In* has not only created a full 13-episode package of half-hour dramas, it supported important industry training initiatives — seven production positions were filled by Aboriginal crew members, ranging from entry-level internships to key position upgrades.

Location shooting took place at rural locations in Bird's Hill, Headingly, Selkirk, Beausejour and Winnipeg Beach, as well as at the Club Regent Casino and studio locations in Winnipeg.

Set on Stonewalker First Nation, the drama traces the conflict controversy and community impact of casinos and gaming palaces on the local community.

Cashing In is a co-production between Buffalo Gal Pictures with Executive Producer Phyllis Laing and Producer Jean du Toit; and Animiki See Digital Productions, the production arm of APTN, with President Jean LaRose, Executive Producer Peter Strutt, and Producer Vanessa Loewen.

The second season is directed by Norma Bailey; returning stars include Eric Schweig, Wesley French, Sarah Podemski and Gregory Dominic Odjig. New additions to the cast include Tina Keeper and Jennifer Baxter.



Actor Sarah Podemski, Director Norma Bailey and Continuity Supervisor Tanya Mazur on location for APTN.

The camera crew gets ready behind-the-scenes on the set of *Cashing In*.

PHOTOS COURTESY OF CASHING IN.



Third Season of *Durham County* Shot in Montreal

Principal photography on the third season of the award-winning series *Durham County* hit the streets and highways of Montreal during November

Nominated for 13 Gemini awards, winner of five, the six-part, one-hour drama series features returning stars such as Hugh Dillon, Hélène Joy, Laurence Leboeuf and new cast member Michael Nardone.

"The Durham County franchise is being recognized from New York to Paris to Sydney as establishing a new standard of dramatic excellence in television," said Executive Producer Michael Prupas (*Human Trafficking*, *Ben Hur*). "The 3rd season will build an even broader audience as it delves into the mind and memory of a military man who has witnessed the worst of human behaviour."

Durham County is developed and produced by Muse Entertainment Enterprises and Back Alley Film Productions with Corus Entertainment's Movie Central and Astral Media's The Movie Network. The series is produced with participation from the Canadian Television Fund. It is being distributed internationally by ITV Global Entertainment Media.

The third season is directed by Adrienne Mitchell and Charles Binamé. Joining the production team are Line Producer Claude Paiement, D.O.P. Éric Cayla, Production Designer Donna Noonan and Costume Designer Janet Campbell.

The series airs on The Movie Network (Eastern Canada) and Movie Central (Western Canada), on ION Television in the US, as well as over 100 territories worldwide.

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Immersive cinematography from MacGillivray Freeman Films and D. O. P. Brad Ohlund will bring audiences *To The Arctic* in 2-D and 3-D theatrical releases.

MacGillivray Freeman Sees Arctic Environment in 3-D

Climate change is a controversial subject these days and clarity of vision is certainly needed to set the record straight.

MacGillivray Freeman Films' *To The Arctic* used sophisticated cinematographic technology to do just that — for the documentary's 2-D and 3-D theatrical release.

The film is produced by two-time Academy Award-nominee Greg MacGillivray and shot by MacGillivray, cinematographer Brad Ohlund and assistant Rob Walker is slated for release in the spring of 2011. Shot entirely in 15/70mm in Canada, Alaska, Greenland and the Arctic Ocean, *To The Arctic* uses the 3-D IMAX cinematography to document the dramatic transformations taking place in the Arctic from climate change.

"Our IMAX gear is very heavy, so we have to use the biggest and best equipment possible," Producer/ Director Greg MacGillivray said in a statement. "The IMAX MARK-II camera itself weighs 125 lbs, fully loaded. Any little hiccup or glitch is exaggerated 10 times, so you need a head that is smooth with no jerkiness and is extremely dependable. We used the OConnor 2575 head as our work horse head, until they came out with the new 120EX head."

MacGillivray Freeman Films Educational Foundation, Campion Foundation, the Canadian Museum of Civilization and Oceana partnered on the production.

Blades Renewed After Skating Success

World-class figure skaters and former NHL'ers will return next fall for a second season of *Battle of the Blades*, reports CBC TV. Its first flight of 14 episodes sold out to live audiences at the historic Maple Leaf Gardens in Toronto.

The first series wrapped in mid-November, and despite some distribution glitches, an unconfirmed TV audience of 1.736 million did manage to watch the finale.

The response to the show concept has led Insight Productions to look at expanding the franchise globally.

"We are thrilled that *Battle of the Blades* has captured such a wide and diverse male and female viewing audience," said John Brunton, president & executive producer, Insight Productions (the show is produced by Insight in association with CBC Television). "It has tremendous international potential as a big name sports and entertainment brand, and we look forward to growing this franchise significantly over the coming years."

The program's format and appeal provided a strong platform for advertisers, producers describe. Season one sponsors DanActive, ARTISTRY Brands, McDonald's and Kruger Products showcased their brands to millions of Canadians through innovative program integrations and sponsorship opportunities, including: co-branded vignettes; the DanActive Warm-up Zone; the ARTISTRY Style Studio; and signage and product sampling at the legendary Maple Leaf Gardens.

Season two will provide even more customized opportunities for advertisers to connect with Canadians.

Battle of the Blades is the brainchild of Kevin Albrecht with development by Sandra Bezic. Executive producers are John Brunton, Barbara Bowlby and Kevin Albrecht.



Jamie Salé and David Pelletier skate up a storm on the finale of *Battle of the Blades*, now renewed for a second season

CP24 Takes Broadcasting for a Ride



CP24 production crew members get ready for a first of its kind live broadcast from inside a moving streetcar, as *On The Rocket* made its TV debut.

CP24 is riding the rails with its newest show, called *On The Rocket*, broadcast live from a moving TTC streetcar.

Hosted by TTC Chair and City Councillor Adam Giambrone, the show made its debut in early November, with plans for regular service going forward.

"The streetcar is our unofficial symbol; viewers see them go by behind our anchors," said Bob McLaughlin, Vice President and General Manager of CP24, referring to the station's street level TV production studio in downtown Toronto. "Transit plays an important role in the lives of so many Torontonians and our viewers use the TTC is a big way, so now CP24 will give them a chance to have their voices heard on a monthly basis."

McLaughlin explained that CP24 is using COFDM technology to enable this type of production. Coded Orthogonal Frequency Division Multiplexing is a specification for digital broadcasting systems for both audio and video.

"It's something CP24 is using aggressively, on a day-to-day basis with our breaking news vehicle. Our reporters sit in the back of the vehicle, and the technology allows our field crews to report breaking news in a faster and more concise manner.

"Now, we're taking it one step further, and using the technology on the Rocket in a monthly show. We'll see where it goes from here," McLaughlin said, adding that he has already asked his mobile production team to be ready for weekly, or even daily shows.

Brian Carr, CP24's Manager of Live Operations, explained that the technology, while somewhat geographically dependant, does nevertheless function very well in urban environments.

CP24 now has three such receive sites in the city; one on the CN Tower, of course, covering a fairly wide downtown footprint, and now, new antennas in both the east and west ends of the city.

The station operates with two portable transmission units, Carr said. The small suitcase sized devices connect to an omni-directional antenna, which on the streetcar can be mounted just outside a window.

Inside, the production crew is operating a live switched, three camera production (everything CP24 produces nowadays is shot with 16 X 9 widescreen cameras, Carr added, with a centre cut being applied to anything that goes to air), while also coordinating interactions between the on-air host and viewers at home

"The show is completely interactive," McLaughlin added. "People can connect with us via Twitter, using e-mail, on Facebook. They can call, and they can jump on board."

Shooting Sniper in Maple Leaf Gardens

Hot on the heels of its Gemini Award wins, and building on the renewed popularity of Maple Leaf Gardens as a TV production studio, CTV's *Flashpoint* wrapped its fall season by giving viewers never-before seen looks inside the historic hockey temple.

The Foster Hewitt Gondola and announcer's booths provided the production backdrop for a tense sniper-police confrontation in the show. Maple Leaf Gardens guest starred as 'Godwin Coliseum', as an overly-passionate fan tried to save the famed arena from demolition.

Flashpoint is one of Canada's most-watched dramas, averaging 1.8 million viewers and realizing a 38% boost from airings last season. Susanne Boyce, President, Creative, Content and Channels, CTV Inc., said "*Flashpoint* continues to resonate with viewers because of its unique blend of high-tension action and heart."

It's also one of the most popular for alternate platform viewing, as well. It's made available for online and non-demand viewing from CTV.ca, and for downloading from online content stores.

Flashpoint is produced by Pink Sky Entertainment and Avamar Entertainment in association with CTV and CBS Paramount Network Television. Anne Marie La Traverse and Bill Mustos serve as executive producers. Co-creators Mark Ellis and Stephanie Morgenstern helm the writing department. Trish Williams is the CTV Production Executive working with the series. Brett Burlock is Director, Program Development for CTV. Alchemy TV and Tele Munchen are the international distributors.



Flashpoint goes 'Behind the Blue Line' during its season finale, filmed at Maple Leaf Gardens. David Paetkau stars as Sam in the award-winning CTV series.

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New Products and Services for Broadcast Acquisition, Production and Distribution

Olympic Broadcast Media Consortium Names New Partners, Suppliers for Vancouver 2010

Unprecedented media coverage from the Vancouver 2010 Olympic Winter Games will put the sights and sounds in front of TV viewers, online surfers, mobile consumers and more. As such, new broadcast and media production facilities are going through intensive shake downs, including pre-air testing, production and delivery.

As well, the Broadcast Consortium has announced several of its major equipment suppliers and media production partners.

Harris is providing its Harris ONE broadcast package that includes NEXIO AMP advanced media platforms and NewsForce HD/SD production platforms, used to build video clips for news and other programs. Harris NetVX video networking systems and Inscribe G7 integrated SD/HD broadcast graphics are also included. A variety of fixed and handheld Harris Videotek test and measurement solutions will be used to monitor video and audio signals live from the venues, the company describes.

"Harris is supplying Canada's Olympic Broadcast Media Consortium with integrated broadcast and production solutions that allow us to centrally receive, manage and create program elements and distribute them to multiple stations across Canada," said Allan Morris, Senior VP Engineering, Operations and IT, CTV Inc. "Harris was committed to working with us in the development and enhancements of the overall systems. The company's longevity, stability and training of our support staff were significant factors in our decision to centralize our broadcast operations with Harris solutions."

Harris is also supporting the Consortium's online coverage of Vancouver 2010 with a backup control solution for FTP file transfer during digital coverage of the Games on CTVolympics.ca and RDSolympiques.ca. The system is comprised of NEXIO Remote software, which monitors and controls channels on NEXIO servers over a local area network, and the NEXIO PlayList event-sequencing application, which enables clips to be selected from the NEXIO database and arranged in any order for frame-accurate transmission.



The Harris ONE broadcast package for the Olympic Consortium includes storage and control systems for online digital distribution.

CTV, the leading broadcaster within the Consortium, is currently using Harris in its workflow for local and national news, including the NEXIO AMP and NewsForce platforms, Inscribe G7 graphics and the Inscribe Connectus centralized graphics management system. The Harris ONE solution is used for *CTV National News with Lloyd Robertson*, *Canada AM*, and *CTV News Channel*.

Thirty-nine High Definition cameras from Hitachi are being used for the broadcast, and the new SK-HD1000 multi-standard, multiformat studio/field cameras will be installed in the Consortium's sets at the International Broadcast Center (IBC) in Vancouver, as well as used at various venues focusing on events of particular interest to Canadian viewers, such as hockey, figure skating and curling.

"We chose the Hitachi SK-HD1000's because we were already very familiar with their HD picture quality, reliable performance, and wide array of features. We also considered them to be extremely versatile and well-suited to both our HD studio and field



More than three dozen Hitachi HD cameras will be used to capture Olympic action, from the field and in the studio.

applications," said Allan Morris, Senior Vice President of Engineering, Operations, and IT at CTV, Canada's Olympic Network and the lead broadcaster within the Consortium.

"Following the 2010 Winter Games, we will deploy these Hitachi SK-HD1000 cameras to our various stations to facilitate HD upgrades, add HD news, replace aging cameras, or any other needs they may have," he added. "For us, these cameras represent a long-term capital investment. They will also be used to cover the 2012 Olympic Summer Games in London."

Canada's Olympic Broadcast Media Consortium will also use the Ross Vision series production switchers and a number of SoftMetal Video Servers in the HD production control rooms.

In 2009 Ross Video entered a five year agreement with CTVglobemedia to provide high definition production control room technologies for all CTV properties. Under this agreement, CTV has exercised the right to purchase additional systems for the Olympics.

"We are thrilled that CTV and Canada's Olympic Broadcast Media Consortium will use Vision and SoftMetal at the Vancouver Olympics," said David Ross, CEO, Ross Video. "It's an honour to have our products participate in this world wide event. I can't wait to sit back on the couch at home and watch the coverage."

Canada's Olympic Broadcast Media Consortium is built on a unique relationship between leading media conglomerates CTV Inc. and Rogers Media Inc. They will provide coverage in English, French and other languages on multiple platforms. Official brands include CTV, TSN, RDS, RIS Info Sports, Rogers Sportsnet, OMNI, OLN, V, APTN, ATN, CTVolympics.ca, RDSolympiques.ca, The Globe and Mail, Corus Québec and select Rogers radio stations across the country.



Ross is providing Vision switchers and SoftMetal servers for the Olympics under a five year deal with CTV.



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Broadcasters Deliver Support for Mikey Network



WAVE 94.7 Events Cruiser Team in Hamilton (l-r) Kim Tullock, Terry Sweeny and Erin Clifford with Hugh Heron, Mikey Network Chairman/Co-Founder.

A life saving WAVE is sweeping across the industry.

Durham Radio Inc. stations are the first Canadian broadcaster to partner with The Mikey Network, by carrying emergency defibrillators in their event cruisers and production vehicles.

The WAVE 94.7 FM in Hamilton is the latest station to come on board, joining three in Oshawa (X96 New Country FM; 107.7/1580 AM CKDO; 94.9 The ROCK) now carrying a small electronic device to community events and regional locations.

In case of a cardiac arrest or heart attack, the unit can be used to deliver an electric shock to the heart through the chest wall during ventricular fibrillation,

in order to restore the heart to its normal rhythm.

The act of defibrillation, or shocking, is more successful when it is delivered to the victim of cardiac arrest within the first few critical minutes, treating agents say, even before emergency services can arrive.

“We are committed to placing Mikeys in as many high-risk locations as possible so people affected by sudden cardiac arrest might have a second chance at life,” says Mikey Network Chairman and Co-Founder Hugh Heron. The network is named in honour of Heron’s partner, Mike Salem who passed away on a gold course, miles away from help, after suffering a heart attack.

TFO Runs State-of-the-Art HD Operations Using New ScheduALL Software

TFO, the Ontario French-language Educational Communications Authority, is using new management software at its HD broadcast and production facility, scheduling the people, rooms, and equipment involved in its production of programming for broadcast, online and other distribution platforms.

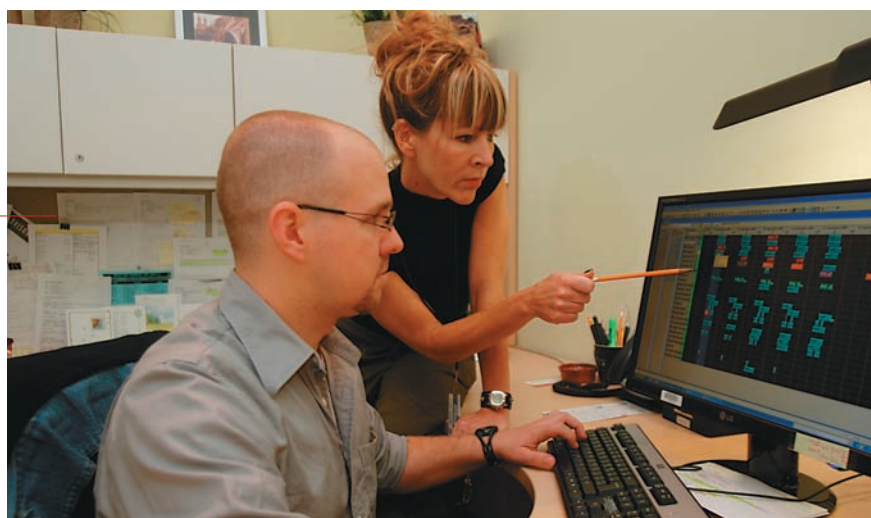
TFO produces 200 hours of new content every year, ranging from live shows for kids, a daily live current affairs show, a teen show, and segments for four different age groups. Collaborating with external francophone production companies across Canada, TFO each year co-produces and acquires an additional 400 hours of content including drama series, sitcoms, documentaries, cartoons, and children’s series.

Working with ScheduALL’s Enterprise Resource Management (ERM), TFO scheduler Judy Laberge can now manage and track resource availability, room and equipment bookings, and personnel from a single location and database, the companies describe. TFO relies on ScheduALL to generate reports on how internal resources and freelance staff are being used, added Claire Lemieux-Lamarche, manager of operations at TFO, to ensure it’s achieving the desired balance of time and labor for each production.

“TFO is an innovative network in many ways, from its early adoption of tapeless HD production workflows to its rapid implementation of ScheduALL to ensure efficient operations and the best possible use of all available resources,” said Joel Ledlow, CEO at ScheduALL.

TFO is the Ontario French-language

Educational Communications Authority. TFO’s reach extends to new media platforms including more than 80 Internet Web sites and mobile services. Today, the network has 150 employees and a yearly operational budget of \$23 million, and broadcasts 21 hours of content each day.



TFO’s Judy LaBerge and Michael Hoyer work with new operations scheduling software at the French language broadcaster.

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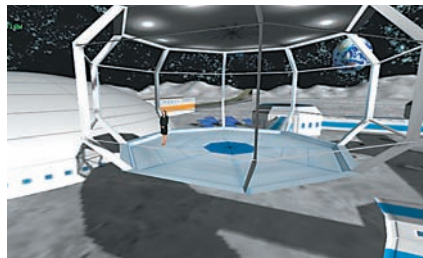
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New Products and Services for Broadcast Acquisition, Production and Distribution



Virtual Studio systems are created virtually, with new software from Brainstorm and hardware from FOR-A.



FOR-A VRCAM Creates Virtual Studios

FOR-A is showing its VRCAM Sensorless Virtual Studio System, a software solution that creates virtual studio environments without any modifications to existing cameras, lenses, tripods or other parts of an established camera system.

VRCAM is an award-winning plugin for the Brainstorm eStudio 3D real-time graphics software package for 2D and 3D applications. The software can be used to support up to four fixed cameras and up to eight pre-set posi-

tions. Studio operation is simplified because the VRCAM system requires no location data detection sensors or complex calibrations typically required by a traditional virtual studio.

Using virtual cameras which are entirely software controlled, it is possible to run an entire virtual system without any external camera sensors when used with the MBP-12CK chroma key option found on FOR-A's MBP-1244 video card.

LED Focusing Spot from LitePanel

Litepanels 1x1 LED (light emitting diode) slimline fixtures have gained universal acceptance in the production community. The popular 1x1 Spot fixtures, focus the 5600°K beam to 30 degrees. Now the new 1x1 SuperSpot further focuses the output to a 15-degree beam, which concentrates the light in a smaller area, to provide a longer throw. Like all Litepanels fixtures, the 1x1 SuperSpot remains cool to the touch and uses a fraction of the power of traditional lighting fixtures.

The 5600°K SuperSpot offers an integrated control knob on the back that enables instant dimming from 100% to 0 with minimal shift in color. Silent and heat free, Litepanels 1x1s can be positioned comfortably close to a subject.

Engineered for quick and easy set up and operation, Litepanels 1x1 SuperSpot weighs less than 1.5 kg, in a footprint measuring 30.5cm x 30.5cm x 4.4 cm. The unit's yoke allows for mounting via standard TVMP receptacle. Its housing enables multi-panel configurations, making it easy to customize to each job's specific requirements.

The 1x1 SuperSpot can be powered from a variety of 12-30V sources, including an optional battery, car battery or AC adapter. The optional on-board 1.75-hour lithium-ion battery pack provides untethered mobility. It is equipped with remote dimming capability.

For additional lighting control, Litepanels offers interchangeable slide-in color/diffusion gel filters.



LitePanel SuperSpot

Algoith Unveils Video Quad Split Solution

Montreal-based Algoith has launched its newest product, the Algogear Video Quad Split (VQS-1001-MD), with 4 SD/HD SDI inputs and outputs that deliver a quick snapshot of four video feeds — with their respective audios as well as metadata — on one single monitor.

As such, the Video Quad split simplifies monitoring and offers users a wide variety of options for viewing metadata such as Time Code information, Closed Captioning, and Under Monitor Display text. In addition to the expected reduction in cost and real estate requirements for monitors, the manufacturer describes, the Algogear VQS offers users the unparalleled ability to mix and match the metadata information broadcasters choose on any of the four viewed feeds.

The Algogear VQS-1001-MD is the only Video Quad Split solution with metadata monitoring available for the openGear platform. All Algogear cards fit into the openGear frame, and can be repurposed at anytime through Algoith's One Card, One Price, More Choices program.



Algoith Quad Split Support Open Gear Metadata Monitoring



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New COFDM systems from RF Extreme can receive up to six microwave feeds in non-line-of-sight production applications.



COFDM Receivers Go Two and Six Way with RF Extreme

RF Extreme is introducing the PSRX6D Portable Suitcase Six-way and MobilCMDR Hand-held Two-way COFDM diversity receivers. Both receivers can be used for non-line-of-sight video transmission and reception.

The PSRX6D is capable of receiving microwave signals from two, four, or six different antennas while the MobilCMDR can receive microwave signals from two different antennas.

The PSRX6D and MobilCMDR offer superior diversity reception with new cutting-edge features including on screen display, Ethernet monitoring for remote control access and IP encapsulation for Internet broadcast, the manufacturer describes. Among their other attributes

is the ability to deliver either SD or HD (SDI) video, depending on which built-in decoder is specified. Both units are equipped with a straightforward operating design, compact chassis and come with optional recording capabilities. Both new microwave video receivers are available in L-Band, S-Band and C-Band frequency ranges and have AES decryption capabilities that make them ideal for applications ranging from public safety monitoring to covert surveillance.

The PSRX6D is a ruggedized COFDM (DVB-T compliant) six-way diversity portable receiver/monitor. The unit displays COFDM video transmissions using a built-in internal 10" or 12" ultra bright daylight readable display.

Consisting of four built-in Block Down Converters, two with internal antennas and two for use with high-power external directional antennas, the PSRX6D also has two UHF input ports for optional external Down Converters, enabling the user to have true 6-way diversity or dual-band capabilities. The PSRX6D runs off internal batteries, external +12VDC or AC via an external power supply.

The MobilCMDR HD (C-COFDM M-Mobile D-Diversity R-Receiver for HD video) offers superb H.264 decoding and displays COFDM video transmissions using a built-in internal 7.6 inch 16:9 format screen.

The MobilCMDR allows multiple remote viewers to monitor the same video simultaneously. Its milled aluminum chassis and ergonomic hand grips are weather resistant.



Maxell's New P2 Memory Card Series Unwrapped

Maxell P2 Cards for Acquisition and Production

Maxell has released its new series of P2 cards for use with P2 cameras and professional solid-state P2 memory recording systems.

The "E" Series P2 cards have a transfer speed of 1.2 Gbps and extremely high reliability, even under extreme environmental conditions. The new P2 cards are available in three storage capacities — 16GB, 32GB and 64GB — and feature AVC-Intra*100 technology, resulting in 16, 32 and 64 minutes of High-Def recording capability, respectively.

The P2 "E" Series card can automatically notifies the user when the card is approaching the end of its life cycle. The notice can be shown either in the viewfinder/LCD display of a P2 camera or on the P2 card reader, which can be displayed and tracked on a computer via P2 formatting software. The software can be downloaded from the Panasonic P2 Support Desk website.

The Maxell "E" Series P2 card is fully compatible with P2 cameras and recorders. Audio/Video data can be recorded as MXF files and large data can be saved into multiple cards seamlessly with the special card identification system. The P2 card, which meets Type-II PC card standards, can be easily connected to PC card slots for copying and editing, and can be used by either Mac or PC with a free driver download.

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New Products and Services for Broadcast Acquisition, Production and Distribution



Switronix New EXL96 Battery Packs

More Power to the EX from Switronix

Switronix has released its new EX-L96, part of the Series7 HDV battery line, designed for the Sony EX1/EX3 HD camera.

The EX-L96 is a 14.4v 96watt Lithium Ion battery pack, featuring a four LED gauge as well as an on board Powertap to power a 12 volt accessory such as an on-board light or monitor. Temperature and current fuse protection is included.

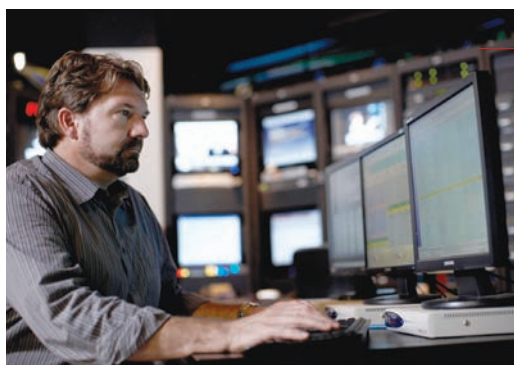
The EX-L96 can be charged from the Sony BC-U1 charger.

Avid Deko 3000

Deko is real-time HD or SD graphics and advanced effects for live production and newsroom Real-time HD or SD graphics and advanced effects for live events, post production and newsroom integration. Delivering unmatched visual sophistication with the addition of stunning real-time 3D motions; 3D DVE-style transitions; video clips; linked sound effects; and animating true 3D models, Deko 3000 is trusted by broadcasters worldwide for its legendary on-air reliability and integrated workflow. Deko 3000 thrives on the fast pace of live sports events, live entertainment programming, and newsrooms, and is available in SD, HD, or Hybrid configurations.



Deko 3000



Titan

Titan Automation

Avid/Sundance Digital Titan Automation delivers mission-critical reliability with distributed processing architecture for playout transmission. It is designed for the higher channel count, broadcast facility or geographically distributed central-casting. Titan Pro-

vides playlist monitoring and controls any channel on the interface and manages secondary events with powerful FlexEvent™ macros.

Canon Intros New ENG HD Lens

Canon has introduced the KJ22ex.7.6B HDgc portable zoom lens for 2/3-inch ENG cameras, the newest member of its "second-generation" line of cost-effective HDgc portable HD lenses for 2/3-inch, 1/2-inch, and 1/3-inch HD image format sizes.

Designed as a multi-purpose telephoto lens, the 2/3 inch KJ22ex7.6B provides an excellent balance of size, weight, and exceptional performance with a wide-angle of almost 65 degrees in the 16:9 HD image format.

This feature provides camera operators with flexible image-framing options, especially for outdoor shooting. Additional design optimizations include Large Diameter Aspherical lens elements that contribute to a better control of comatic aberration, geometric distortion, and corner resolution. The manufacturer reports that curvature of field and chromatic aberrations have also been reduced by use of special optical materials that include Fluorite and Hi-UD glasses. Extensive computer optimization of both the optical and optomechanical designs contributed to achieving a high-performing telephoto lens within a compact and lightweight body.

A re-designed Digital Drive unit enables users to program precise and repeatable settings into the KJ22ex7.6B lens for zoom position and speed, focus, and iris. An information display built into the Digital Drive unit makes precise customization quick and convenient.

Users can program as many features as they wish, or, if they prefer, none at all. This new unit was designed to improve the tactile interface for the control of zoom, iris, and focus functions.

Canon has also incorporated a new software platform within the Digital Drive unit that allows the KJ22ex7.6B to work with the different chromatic aberration correction systems developed by various camera manufacturers.



New Canon HD ENG Lens

SpectSoft 3D Workflow Goes Live Pro

SpectSoft, providing video solutions on the Linux platform, announced a new version of the 3d Live solution.

SpectSofts newest system can take in dual SDI streams, mix them and feed them out DVI/HDMI or Dual SDI. This offers users the ability to drive a variety of display solutions, both 3D and standard, along with other SDI devices, all simultaneously. The two incoming SDI streams can be from any source and can be either discreet eyes (right and left eye) or a single SDI stream that can contain both eyes combined in a variety of configurations (side by side, over under, etc.).

3d Live Pro adds in frame accurate SDI out, monitoring and adjustments, machine control and meta-data capture. The ability to adjust parallax, apply vertical adjustments, monitor RGB streams from each eye, and bring in any stream/s and spit out any stream/s in a variety of 3D and standard formats.

3d Live is being used for:

- Setting up cameras
- Monitoring image quality of live streams
- Monitoring stereo assurance of live streams
- QC of already created/captured material
- Creating in real-time stereo images from dual streams (discreet eyes)
- Creating in real-time discreet eyes from existing stereo image formats
- Creating in real-time stereo images from other stereo image formats
- Adjusting stereo images - Real-time frame accurate image adjustment (per frame)



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CAB Announces 2009 Broadcast Hall of Fame Inductees

This year's 2009 Hall of Fame Inductees for the Canadian Association of Broadcasters (CAB) are a diverse mix of industry experts with exceptional local and national broadcasting experience amongst them. They have made significant contributions to Canadian broadcasting throughout their careers,

Hall of Fame nominees are proposed by five regional broadcasting associations, CAB members and the CAB Board of Directors. This year's inductees joined a prestigious list of previous inductees including Gordon Sinclair, Celine Dion, Craig Oliver, Randy Bachman and Vicki Gabereau, the Honourable Bev Oda and the Honourable Peter Kent to name a few.

The 2009 CAB Hall of Fame Inductees are:

- Rob Braide, Current President Braide Media
- Michel Chamberland, Current Founding president of "Les Productions Télé-Génik"
- Terry Coles, Current President and COO Vista Radio and member of the Board of the Youth Orchestra of the Americas based in Washington, DC.
- Charles Dalfen, (1943-2009), Former CRTC Chair, lawyer and CRTC Commissioner
- Lyndon Friesen, President, Golden West Broadcasting Ltd.
- Sidney Margles, Former President of Standard Sound, a division of Standard Broadcasting, industry pioneer of the "news-talk radio format" in Canada
- Tony Parsons, Anchor and VP News CanWest Global BC
- Sandy Sanderson, Former Executive Vice President & GM, Toronto & Kitchener Region, Rogers Broadcasting Ltd.

"The CAB is proud to honour these outstanding individuals for their achievements in Canadian broadcasting," said Charlotte Bell, CAB Chair. "Each of these individuals have contributed to their local communities and to our industry as a whole. Honouring them allows us to inspire new employees in our industry whether on-air, in management — we need innovators and vision to keep this incredible industry growing," concluded Ms. Bell.

The 2009 inductees were honoured at a CAB hosted reception on Monday, November 30, 2009 at the Château Laurier in Ottawa.

CHUM's Roger Ashby To Be Inducted to Broadcast Hall of Fame

With more than 40 years of success in broadcasting, CHUM-FM radio personality Roger Ashby will be inducted to the Canadian Music and Broadcast Industry Hall of Fame. Ashby will be recognized for his achievements at the Canadian Music and Broadcast Industry Awards on Thursday, March 11, 2010, during Canadian Music Week, March 10-14, 2010, in Toronto.

Celebrating 40 years with CHUM radio this year, Roger Ashby is one of the best-known broadcasters in Toronto. Although his career officially started at a radio station in Hamilton, it wasn't until 1969 when Ashby started at CHUM that he was officially living his dream.

For 16 years he cranked out the hits on 1050 CHUM, a legendary Top 40 powerhouse during the late 50s, 60s, 70s and early 80s. He then moved across the hall to take the reigns as morning man on CHUM FM, where he continues to broadcast today.

His solid role as the anchor of the "Roger, Rick & Marilyn" show for over 20 years, has resulted in enormous ratings successes, numerous award wins — including several On Air Talent of the Year honours at the Canadian Music & Broadcast Industry Awards — and a consistently top rated morning radio program in Toronto and Canada. Now the "Roger, Darren & Marilyn" show, the fun for Ashby still continues as does the tradition of one of CHUM-FM's biggest annual events, "Breakfast in Barbados" — a Caribbean trip the morning show has taken with its listeners for the past 24 years.

Well recognized for his quick wit, storytelling ability, and encyclopedic knowledge of music, Ashby is also involved with numerous charities including Big Brothers/Big Sisters of Toronto (honorary chairman), the CNIB, The Toronto Humane Society and the Toronto Wildlife Centre, among others.

Slaight To Be Honoured For Humanitarianism

Gary Slaight, President & CEO of Slaight Communications, will be lauded for his longstanding commitment to charitable initiatives as the recipient of the Humanitarian Spirit Award.

He will be recognized for his achievement at the Canadian Music and Broadcast Industry Awards, during Canadian Music Week.

Community service has always been paramount to Gary Slaight and his family. The current President and Chief Executive Officer of Slaight Communications and four-time Canadian Music Industry Awards Broadcast Executive of the Year sits on a variety of charitable boards and oversees the Slaight Family Foundation, which has recently donated over \$30 million to hospitals, the arts and youth-driven initiatives

and overseas aid.

As a Director Emeritus of The Sick Kids Foundation, one of Slaight's more remarkable accomplishments is the annual radiothon conducted on behalf of Toronto's Sick Children's Hospital. Originally launched by Standard Radio — a division of the Slaight family's Standard Broadcasting Corporation Limited, the largest privately owned multimedia company in Canada until its 2007 purchase by Astral Media — the national event has raised more than \$25 million for the charity. In recognition of this 22-year contribution, which continues under the Astral Media banner, the Hospital rechristened its foyer in 2008 as The Slaight Family Atrium.

Currently, Slaight is sponsoring the rebuilding of four schools in the Congo Republic in conjunction with War Child Canada, as well as purchasing a vehicle to help ensure the safety of War Child staff. He plays very active roles in fundraising planning and execution and believes in funding projects and opportunities that are based on vision fostering sustainable change in people's lives.

Embodying a new generation of Canadian business leaders, Slaight sits on a variety of charitable boards. He is also a member of the Board of Directors of Astral Media, Luminato, Sirius Satellite Radio, Toronto International Film Festival and Maplemusic.

Gary Slaight has received numerous broadcasting accolades including: CMIA Broadcast Executive of the Year; Award for Outstanding Community Service by an Individual Broadcaster from the Canadian Association of Broadcasters and the Canadian Association of Broadcasters' 2007 Gold Ribbon Award for Broadcasting Excellence. In March 2005, he was inducted into the Canadian Music Industry Hall of Fame.

In accepting the Humanitarian Spirit Award, Gary Slaight stated, "I am honoured and humbled to receive the Humanitarian Spirit Award on behalf of my entire family: Allan Slaight and Emmanuelle Gattuso; my mom Ada; my wife Donna and our two daughters Ali and Chrissy.

"We are privileged to be in the position where we can use our good fortune to help others and try to make the world a better place for those less fortunate. We encourage everyone to try to do their part: There is plenty of work to be done."

6th Annual Sponsorship Marketing Awards Call For Entries

The call for entries for the 6th annual Sponsorship Marketing Awards has been issued by the Sponsorship Marketing Council of Canada (SMCC). The SMAs recognize companies that have maximized their investments in sponsorship marketing by developing innovative leveraging strategies that drive business results.

The deadline for submissions is Monday, February 8, 2010. The winners will be announced at the SMCC's 7th Annual Conference, to be held on Tuesday, April 20, 2010 at the CBC Broadcasting Centre's Glenn Gould Studio in Toronto. A blue-ribbon panel of judges, chaired by Dana Gladstone, Vice President, Group Account Director with MacLaren Momentum, will consider entries in seven categories:

- Sports
- Arts & Entertainment
- Cause (for not-for-profit programs)
- Special Interest (for programs that drive business results in areas other than Sports, Arts & Entertainment, or Cause)
- Sustained Success (for programs that demonstrate delivery of business results over three consecutive years or longer)
- Small Budget (for programs budgeted at less than \$100,000 annually, which includes rights fees and activation)
- Media Sponsorship (for sponsored programs or events that are experienced primarily via such media sources as TV, radio, print and/or the Internet)

SMA entries will be evaluated on their success at driving business results. Complete entry rules and guidelines are posted on the SMCC website. The online entry process is being handled by Toronto-based adbeast inc.

Since their inception, the Sponsorship Marketing Awards have become the accepted standard for excellence in sponsorship marketing.

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“Winning a Sponsorship Marketing Award is genuine peer validation for achievement in our industry,” said Gladstone. “The SMAs are held in such high esteem because the winning cases are true models of sponsorship success. They show a demonstrated return on objectives and investment, and serve to elevate the standards for sponsorship marketing as an accountable discipline driving brand and business results. This proof of heightened performance is needed and valued now more than ever.”

Formed under the auspices of the Association of Canadian Advertisers, the SMCC was created to further the development of best practices and accountabilities in the field of sponsorship marketing. Membership is open to client marketers; marketing communications agencies, consultants and suppliers; and property rights owners.

SIRIUS Canada Receives SOCAN Patron of Music Award

SIRIUS Canada has been awarded a 2009 Patron of Music Award by SOCAN (Society of Composers, Authors and Music Publishers). The prestigious award was presented to SIRIUS Canada at the 20th Annual SOCAN Awards Gala at Roy Thomson Hall in Toronto.

The Patron of Music Award is given to member of Canada’s music-user community who stands out as a leader in respecting the rights of music creators and copyright owners.

“We’re extremely pleased to have been selected to receive a Patron of Music Award,” said Sherry Kerr, Vice President and General Counsel, SIRIUS Canada Inc. “Since satellite radio was first introduced in Canada in late 2005, SIRIUS Canada has played the leading role in developing a royalty framework for the use of SOCAN’s repertoire on satellite radio that benefits both music rights holders and our customers. Being recognized by SOCAN for our efforts is very rewarding.”

“As a broadcaster, SIRIUS Canada understands the value of music in their business,” said Jeff King, Vice President, Licensing, SOCAN. “The effort SIRIUS has made to work with SOCAN is first-rate and we were very pleased to be able to recognize them at this year’s 20th annual awards gala. By paying royalties to ensure SOCAN’s members are fairly compensated for the use of their music, SIRIUS demonstrates their commitment to the continued growth of Canada’s music industry.”

SMPTE Chair Named for Pacific Northwest

Premier systems integration firm Advanced Broadcast Solutions (ABS) reports that Director of Broadcast Engineering Kenneth M. Scott has been named Chair of the Pacific/Northwest Section for the Society of Motion Picture and Television Engineers (SMPTE), that covers Washington, Oregon, Idaho, British Columbia, Alberta, and Alaska.

Scott was elected to the chair position on July 1, after 13 years as manager.

Scott has been part of the ABS team for three years. Among his duties, he performs full system design, pre-sales engineering, and technical training. He has more than 16 years experience in live event engineering, three college degrees, and two Society of Broadcast Engineers (SBE) certifications.

Prior to joining ABS, Scott worked as the chief video engineer for Safeco Field in Seattle for more than seven years. He previously worked as a systems designer for Emerald Downs, a horseracing facility in Auburn, Wash., and as a video engineer for King County Stadiums (Kingdome), a sports and entertainment arena in Seattle.

“We congratulate Ken on being named chair of our local SMPTE section,” said Mark Siegel, President of ABS. “In this business, knowledge is power — it helps us help our clients achieve the best results with state-of-the-art solutions. Ken not only stays current on technology, but he is helping to develop technical standards for the future.”

Founded in 1916, SMPTE is the leading technical society for the motion imaging industry. The organization has members in 64 countries from a variety of disciplines in the industry, as well as more than 200 Sustaining (Corporate) Members, including ABS.

NSI Features First Names Filmmaking Partner

The National Screen Institute — Canada (NSI) announces the filmmakers who will develop their films through its NSI Features First training program in association with Presenting Sponsor Telefilm Canada.

NSI Features First is a 10-month professional development program for Canadian filmmakers working on their first or second feature. The program aims to teach students about film financing and the marketplace, and to prepare them to make their film. The selected projects and teams for 2009/10 are:

Project: *Bitter Pills*

Team: Writer/director Garfield Lindsay Miller and producer Cher Hawrysh (Vancouver, BC)

Synopsis: When an embittered, small-town doctor begins telling his healthy patients they are terminally ill, they suddenly begin living life to the fullest. When the doctor’s

schemes threaten to ruin him, it takes the compassion of an ailing young patient to keep his secret safe and help him rediscover life’s precious beauty.

Project: *Heaven’s Door*

Team: Writer/director Geoff Redknap and producer Katie Weekley (Vancouver, BC)

Synopsis: The story of a forgotten town on the edge of nowhere, where a broken man battles the unjust and finds redemption.

Project: *Emerge*

Team: Writer/director Ben Mazzotta and producer Maria Kennedy (Toronto, ON)

Synopsis: Nat, a paramedic with a gift for saving lives, starts to lose his patients and his sanity when one life he couldn’t save comes back to haunt him. Addicted to the job and his marriage ending, reality starts slipping away from him when he loses a young mother and her unborn baby. Nat is the unsung hero, a man who must come to terms with death and the realization that the only life he can truly save is his own.

Project: *Manitouwabi*

Team: Writer/director Jeff Kopas and producer David Bajurny (Toronto, ON)

Synopsis: Gordon Heath returns to the now closed Ojibway hotel where he spent his childhood summers with his grandfather. His wife and child have just been killed in a horrific car crash and he is intent on committing suicide. Instead he becomes involved in a paranormal mystery where the spirits of the Ojibwa tribe who once lived on the island again influence his life.

After a weekend of intensive focus on story development in Toronto under the guidance of NSI Manager Training Programs Brendon Sawatzky and Program Advisor Marguerite Pigott, the teams will continue work on their projects in their home communities with several critical deadlines to be met throughout the year.

“Once again we received great scripts from across the country, making our decision a difficult one,” said Sawatzky. “We strongly believe in these filmmakers and that by going through this training, they will produce these films for screens across Canada and around the world. Our new teams can draw inspiration from NSI Features First team Darlene Naponse and Joseph Mansourian (2006-07) who have begun filming their feature *Every Emotion Costs*. This is the second NSI Features First project this year to go to camera. It shows that with hard work and perseverance, you will see the results of your labour on screen.”

Jim Murphy Filmmakers Bursary

In 2008, NSI established the Jim Murphy Filmmakers Bursary to be awarded annually to an NSI Features First team. A \$2,500 award is given to a team that develops an inventive and creatively-integrated marketing plan as part of the program requirements in the first phase of training. Only teams that apply to and are selected for NSI Features First are eligible. The inaugural winner of the bursary was the project *Hunter Hunter* by Winnipeg team Shawn Linden and Megan Heke.

Since its launch in 1997, films developed through NSI Features First have won or been nominated for a plethora of industry and festival awards and debuted at prestigious festivals across the world. These films have also gone on to play in commercial theatres across Canada and on national networks and specialty channels including CBC, Movie Central and The Movie Network.

NSI is widely known for its prestigious training programs for Canadian writers, directors and producers working in film, television and digital media. Most programs are part-time so students keep their day jobs while they train. Participants do not have to relocate — intensive training happens in one place and participants return home to work with a mentor for the rest of their program. All training is delivered by senior industry experts.

NSI Features First is made possible by Presenting Sponsor Telefilm Canada; Program Partners The Brian Linehan Charitable Foundation and Canwest; Strategic Sponsor Corus Entertainment Inc.; and Service Sponsor William F. White International Inc.

Miranda Appoints Senior Vice-President, US Sales

Montreal’s Miranda Technologies has appointed Richard Brice to the new role of Senior Vice-President, US Sales, based in New York.

Richard will manage Miranda’s sales team across the US, and will report to Strath Goodship, Miranda’s Chief Executive Officer. Prior to this new position, Richard was Miranda’s European Managing Director, and also President of the Asian division at an earlier stage.

“Richard has a deep understanding of the television industry and Miranda’s product lines. He also has a tremendous track record of business development, team building, and strengthening client relations,” said Strath Goodship.

Prior to working at Miranda, Richard held senior engineering positions at several prominent television equipment manufacturers. He has authored several books about television and music engineering, and is also an accomplished musician.



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