

Broadcaster®

\$5.00

CANADA'S COMMUNICATIONS MAGAZINE



Canada Puts New TV Content Online, on Mobile Screens and in 3D



F65

The F65 CineAlta Digital Motion Picture Camera represents the next generation in technology for digital motion picture acquisition. It has the industry's first 8K 20M-Pixel CMOS imager which allows the camera to produce brilliant HD, 2K True 4 resolution and higher. The F65 adheres to 1.9:1 aspect ratio, CDI Projection standard (4096 x 2160 or 2048 x 1080) Choice of picture composition as needed: 1.85:1, 1.78:1, 1.66:1, 1.33:1, 2.35 Spherical, 1.3x anamorphic or 2x anamorphic cropped. The camera has wide dynamic range, low S/N ratio and high sensitivity.

BVM-F250



SONY
make.believe



PDW-F800
XDCAM HD Camcorder

MPEG HD422

Quality Meets Flexibility

XDCAM HD

The Sony's top-of-the-line XDCAM™ HD422 series is being embraced around the world for its file-based recording capability utilizing high-capacity and highly reliable Professional Disc™ media.

Thanks to its MPEG HD422 codec, the PDW-F800 provides high-quality video and audio recording capabilities, with an image resolution of 1920 x 1080 and eight-channel 24-bit uncompressed audio.

Enhanced functions, such as Slow & Quick Motion (over-crank and under-crank recording), make the PDW-F800 ideal for cinema and TV drama productions, as well as ENG applications.

www.sonybiz.ca



©2010 Sony of Canada Ltd. All rights reserved. ©Sony, XDCAM HD and CineAlta logos are registered trademarks of Sony Corporation. Reproduction in whole or in part without written permission is prohibited. Features and specifications are subject to change without notice.

For reference monitoring applications in the broadcast industry, Sony's leading edge Organic Light-Emitting Diode (OLED) technology and signals processing technology ensures absolutely outstanding performance with the BVM-F250. Affordable price Super Top Emission technology enhances OLED's intrinsic benefits to deliver outstanding black performance, a quick response with virtually no motion blur, and a wide colour gamut.

An all-new 12-bit output digital signal processing engine provides a nonlinear cubic conversion colour-management system that delivers precise colour reproduction, stunning picture uniformity, smoother-than-ever gamma performance, and picture quality consistency.

Accepts computer signals via HDMI The BVM-F250 accepts various computer signals input up to 1920 x 1080 through its HDMI connector.

PMW-TD300



The PMW-TD300 is a professional 3D shoulder camcorder. With its shoulder-mount design, this camcorder has a highly compact body, and it provides a stable shooting style that is crucial to creating good 3D images. Affordable and fully integrated, this 3D camcorder reduces the burden of complicated user adjustments before shooting, such as left- and right-lens alignment. This is a powerful tool to support rapidly expanding 3D video production - with an ideal combination of mobility, stability, and affordability.

Contents

Broadcaster® December 2011

Volume 70 Number 9

Feature Reports

Editor

Lee Rickwood
editor@broadcastermagazine.com

Contributing Editors

David Bray, Dick Drew, Jonathan Hiltz,
Alan Hardiman, Christian Bechard

Senior Publisher

Advertising Sales

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

Print Production Manager

Phyllis Wright (416) 510-5101

Production Manager

Gary White (416) 510-6760

Vice-President

Alex Papanou

President

Bruce Creighton

Circulation Manager

Anita Madden (416) 442-5600 ext. 3596

Customer Service

Malkit Chana (416) 442-5600 ext. 3539

News Service

Broadcast News Limited

Editorial Deadline:

Five weeks before publication date.

Broadcaster is published 9 times yearly, by

BIG Magazines LP, a div. of

Glacier BIG Holdings Company Ltd.

Head office:

80 Valleybrook Drive,

Toronto, Ontario M3B 2S9

Fax: (416) 510-5134

Indexed in Canada Business Index

Print edition: ISSN 0008-3038

Online edition: ISSN 1923-340X



Canada

Audit Bureau of Circulations

Circulation audited by Audit Bureau of Circulations
Publications Mail Agreement 40069240.

We acknowledge the financial support of the
Government of Canada through the Canada
Periodical Fund (CPF) for our publishing activities.

Subscriptions in Canada \$50.95 for one year; \$78.95
for two years; USA \$63.95 for one year; Foreign \$63.95
for one year (US and Foreign in US Funds). Single copy
Canada \$8.00; Single copy US \$10.00; Single copy
Foreign \$10.00; Directory Canada \$51.95; Directory
US \$51.95; Directory Foreign \$51.95; Directory Canada
Shipping & Handling \$8.00; Directory US Shipping
& Handling \$10.00; Directory Foreign Shipping &
Handling \$10.00 (US and Foreign in US funds).

Canadian subscribers must add HST, HST registration
#R890939689.

For reprints call: 416-510-6871

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

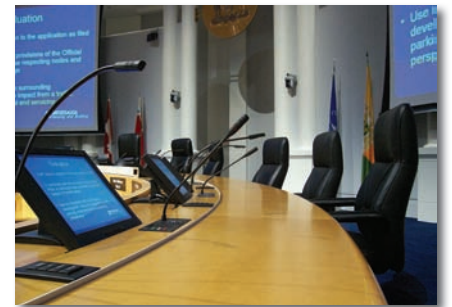
Copyright © 2011 by Broadcaster® Magazine. All rights
reserved. The contents of this magazine may not be
reproduced in whole or in part without the permission
of the Publisher.

4

The Convergence of AV and IT

It's helpful for AV designers and broadcast technicians to understand the IT point of view, learn what their needs are, and how to communicate with them.

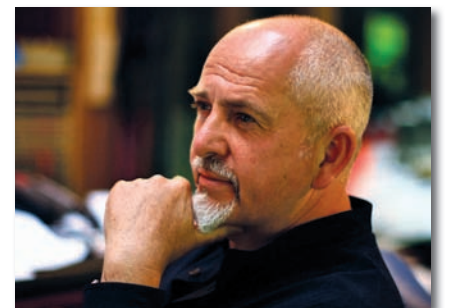
by Christian Bechard



6

New Blood Adds to 3D Content Offerings

Producer Joss Crowley describes some of the creative and technical challenges encountered while shooting Peter Gabriel's concert performance in 3D.



10

New App Brand Tells Which Way Wind is Blowing – Towards Mobile

Since it launched in 2008, The Weather Network's WeatherEye for iPhone has received more than three million downloads – but developers are not resting on their laurels.



14

Canadian Dreams at American Film Fest

Canadian distributors were swamped at the American Film Market, with word of several acquisitions.





The Convergence of AV and IT

AV and ICT systems live side-by-side in the Mississauga Council Chambers.

by Christian Bechard

The past decade has seen a continued convergence of audio-visual with information and communications technologies, first in fixed installations and now increasingly in mobile and touring systems.

In less than 10 years, the novelty of designing hybrid analog and digital systems has given way to the mundane reality of integrating complete IT-based solutions. Five years ago, for example, the accepted design for a major new building at a Canadian university included video-over-CAT5 cable, alongside what were then state-of-the-art analog systems. However, now that the building is nearing completion, those systems are completely digital, with an 8 MB video bandwidth. The AV control processors look like purpose-specific computers, and the control system itself resembles an IT network.

The greatest advantages of a network are the increased connectivity and capacity. It is very easy to route hundreds of inputs to hundreds of outputs without concern for traditional limitations such as impedance and termination, and over very long distances — up to 68 miles in the case of single-mode fibre optic cable. One fibre optic cable can carry a great deal of audio, video and other data that in the past would have required the installation of an enormous — and very expensive — amount of copper. An added advantage of fibre is that ground loops are all but a distant memory.

These increases in flexibility and signal quality have been accompanied by a dramatic decrease in the cost of installation, while system operation has been simplified through ordinary IT practices, such as the use of macros, through which complex routines can be executed via single key-

strokes. In addition, the operational status of most equipment on a network can now be monitored remotely in real time, leading to savings in down time and maintenance costs.

While the technologies have been integrating well, the same isn't always true for the professionals responsible for them. It's helpful for AV and Broadcast designers and technicians to understand the IT point of view, learn what their needs are, and how to communicate with them.

IT professionals tend to feel ownership over their network. IT departments are usually in charge of all technology, and they are ultimately responsible if anything goes wrong. It is in their interest to know every element and ensure it all works together. AV/Broadcast is only one part of a larger whole. If you can communicate the how and why of your systems, they'll be able to make sure everything runs smoothly.

Security is a big concern. Questions they may ask include: Does this need a firewall? Does it require outside access? A virtual network? Issues specific to a given organization may arise depending on the sensitivity of other information on the network. For example, we recently designed systems for a municipal arts, theatre, and library complex. The IT network for this building is shared with the municipality, which raised security concerns because AV equipment is on the same network as records of residents' tax bills. Ideally, there wouldn't be anything else on a network purpose-designed for AV, but this is often seen as impractical, or considered an unnecessary duplication of equipment and expense.

The IT department may be unfamiliar with AV requirements, particularly in the realm of bandwidth (the fundamental requirement that

there be enough space in a network path for all of your packets to get through unimpeded). Requirements can vary widely. For example, a low bandwidth (450Kbps) 20-minute videoconference call would require 54 megabytes of data, or 162Mb/hour; the same call at high bandwidth (3Mbps) would require 3.6 Gigabytes of data or 10.8Gb/hour.

Another thing that IT needs to understand is that ideally, an AV network should not exhibit any latency, particularly in monitoring live situations. It is very distracting — imagine a speaker addressing a large room, his image projected on screens overhead. If there is latency in the system, the sound of his voice will not match the

movement of his lips. It is like watching an old, out of sync movie.

To increase communication and understanding, AV and Broadcast professionals should educate themselves in the area of IT, perhaps even to the point of upgrading their credentials in the field. At the very least, they should learn about Ethernet and IP addresses, and how to configure IP settings on their own computers. They should understand the difference between a hub and a router, the cable length limitations for wired Ethernet, and the surprisingly restrictive rules for hooking up cascading hubs — perhaps even learn how to fix RJ-45 connectors. (Put a little RJ-45 cable crimper in your toolkit. Get the ratcheting kind and learn how to use it — a good one costs only about \$100. And while you're at it, buy a computer cable tester.)

As a worthwhile career investment, buy and read one or more of the many good introductory books on the subject of AV networks; for example, *Video Systems in an IT Environment*, 2nd edition; *Audio Over IP*; and *Mobile Broadcasting With WiMAX*, all available from Focal Press (<http://www.focalpress.com>).

When all is said and done, it's much more enjoyable going to work when you can share the concerns of your fellow workers in ancillary fields, and can communicate your own interests in language they understand. **B**



Contributor Christian Bechard draws on over 30 years' experience in the AV and entertainment industries.

Christian Bechard, CTS-D, is a partner of Novita Techno Ltd. in Toronto, and designs AV systems and infrastructure for diverse facilities, such as universities, corporate offices, and performing arts centres.

TRICASTER™ TCXD 850 \$24,995



Deliver network-quality HD live production using TriCaster 850, paired with the powerful TriCaster 850 CS optional control surface, designed specifically to mirror the TriCaster 850 interface. Illuminated buttons, twist knobs, a premium T-bar and three-axis joystick provide a physical connection to all TriCaster functions and effects. The combination packs the power of a network television studio into a versatile, 4U rack mount system with full touch control of the 24-channel system. You can simultaneously broadcast, live stream, project and record network quality HD video.



**THE NEW FOOTPRINT FOR BROADCAST!!
The New TriCaster™ 450 Extreme
\$19,995**



TriCaster 450 EXTREME, 14-channel, 2U rack mount units designed to go on the road or in the rack.

- Connect up to four live cameras, broadcast live in up to 1080p and stream live to the web in up to 720p simultaneously
- Go wireless with Apple AirPlay support from any IOS device



- Record up to four channels of video, all at once, with IsoCorder™ technology
 - Get up to 40 hours of HD recording
 - Create full-colour animation store transitions with embedded audio and alpha channel
 - Full HD streaming
- BOOK A DEMO TODAY!!!**

**850 EXTREME Holiday Bundle
(Until December 28, 2011)
850 EXTREME + 850 CS only \$34,995
Savings of \$6,000!**

**850 Holiday Bundle
(Until December 28, 2011)
850 + 850 CS only \$27,995
Savings of \$3,000!**



TRICASTER™ 850 CS \$5,995

TriCaster™ 850 CS is a hardware control surface mapped directly to the TriCaster™ 850 EXTREME™ (or TriCaster 850) Live Desktop. Source for source. Function for function. Now, you have a true, hands-on connection to the award-winning TriCaster system. The TriCaster 850 CS is a powerful addition that fits seamlessly into your live production setup. Use it for fixed or portable installation to meet your most demanding HD live production needs.

TRICASTER™ 300 \$11,995

TriCaster 300 is a high definition, network-quality portable live production solution. In one small box, you gain multi-channel HD switching, HD network-style live virtual sets (using proprietary NewTek Live-Set™ technology), HD titling, HD digital disk recording, audio mixing, HD editing, full HD streaming and much more!

**3Play™ Multi-Channel HD/SD
Slow Motion Replay \$21,995**

Now, sports broadcasters, teams, leagues, schools and organizations have an affordable alternative for multi-channel HD/SD slow motion instant replay. The ability to connect to any switcher provides the ultimate flexibility for all production environments. 3PLAY is the perfect instant replay, slow motion solution for live production.

**3Play 820™ With IsoCorder™
Technology \$39,995**

NewTek 3Play™ 820 is a powerful, HD/SD 10-channel slow motion replay system. That's right. 10 channels. With proprietary NewTek IsoCorder technology, you can capture video for up to eight channels and output to two.

TAKE CONTROL

NewTek TriCaster™ 850 EXTREME™ is like having an HD live truck that fits in your rack or on your desk. In live production, there's no time to second guess. We get it, that's why we build TriCaster.

- Affordable 24-channel, native HD system (up to 1080p) that broadcasts, streams, projects and records
- Record up to eight channels of video, simultaneously, with NewTek IsoCorder™ technology
- Go wireless with Apple® AirPlay® to deliver video and audio from iPad®, iPod®, or iPhone®
- Eight external sources with the ability to mix and match formats
- Eight virtual mix/effect-style channels for layered switcher effects
- 18 HD, live virtual sets provide a network-style setting in a small space

Add the TriCaster 850 CS hardware control surface and have illuminated buttons, a premium T-bar and three-axis joystick mapped directly to the TriCaster 850 EXTREME workspace. Now, you can make split-second decisions with your eyes on the show and your hands at the controls.

It's time. Take control.

Book a demo NOW!

www.videolink.ca
416-690-1690

NewTek Elite Dealer - Canada 800-567-8481
Toronto 416-690-1690 • Edmonton 780-554-4650

Learn more about TriCaster at:
www.newtek.com

TriCaster is a trademark of NewTek, Inc. © 2011 NewTek, Inc. All rights reserved.

Toronto's Spatial View are partners on a 3D concert film that can be watched on glasses-free mobile media devices.

New Blood Adds to 3D Content Offerings

Photo credit York Tillyer

Among the hurdles faces by the 3D industry, a shortage of content that truly shows off the creative capacity for audience engagement.

Sci-Fi and kid's animation can work well; some documentarians are producing great 3D content, and particularly live music performances are a terrific multi-dimensional calling card.

So Spatial View, the Toronto-based 3D

content distributor and auto-stereoscopic display developer, is presenting and distributing Peter Gabriel's *New Blood Live in London In 3Dimensions* concert, in partnership with Eagle Rock Entertainment, the independent music program production company.

The concert can be watched in 3D, without glasses, using one of Spatial View's plastic



Photo credit York Tillyer

Musician Peter Gabriel becomes stereographer Gabriel, as seen in outtakes from his new 3D concert film, *New Blood Live in London*.

overlay screens on a compatible mobile device. The 3DeeSlide accessory is not surprisingly now available as a limited edition *New Blood Live in London* branded version.

The multi-media concert was staged at London's Hammersmith Apollo last March, as Rock and Roll Hall of Fame artist Peter Gabriel performed a collection of orchestral reinterpretations of his songs, accompanied by a 46-piece orchestra, conducted by Ben Foster.

The concert shoot involved a huge crew armed with 3D cameras and related equipment, assembled and directed by Eagle Rock production company EMP.

Producer Joss Crowley described some of the creative and technical challenges encountered on the shoot in correspondence with *Broadcaster Magazine*:

"The technology is still relatively new and complex. It requires a lot of testing and prep

time. The room for error is much smaller than in 2D production. If the left eye isn't aligned perfectly with the right eye or there is a different in exposure levels you can end up with unusable footage," he outlined. "Somewhere between the director, the producer, and the DoP, has arisen a new role: the stereographer! They play a crucial role in achieving good 3D stereo imaging and they advise on areas such as cameras, lenses, lighting, camera and stage positions."

Physically, the 3D rigs are quite large, and Crowley noted the "extra challenge to get the seat kills in place" (while persuading the promoter to part with lots of tickets so that we could fit the rigs in along with cranes, dollies and tracks).

"We had nine 3D camera rigs, some that shot on both nights of the gig. We had two dollies on track in the pit, a steadycam on stage, a huge crane at the back of the stalls, some locked off long lens rigs, and three minicam rigs in amongst

PHOTO | VIDEO | DIGITAL | SALES | RENTALS | SERVICE



Panasonic

The bar has been raised.

Never before have so many top-of-the-line features been available in this class of video camcorder. Whether you're shooting an event or a broadcast production, you'll find both the performance AND the recording capabilities you need with Panasonic's new AG AC160 AVCCAM and AG HPX250 P2HD camcorders.

With a best-in-class zoom lens, new 1/3" 3MOS sensors, higher-quality image processing and virtually every bell

& whistle your heart could ever desire, the AG AC160 gives you above-the-bar performance along with efficient AVCHD recording. And the HPX250 brings it all together with P2 memory, providing onboard broadcast-quality DVCPRO HD or AVC-Intra Codec recording, at 100Mbps – a first for a handy type camcorder!

Professional broadcast-quality video: it's yours for the shooting. See them today at Vistek!



COMMERCIAL PRO VIDEO

Direct: 416-644-8010 • Fax: 416-644-8031

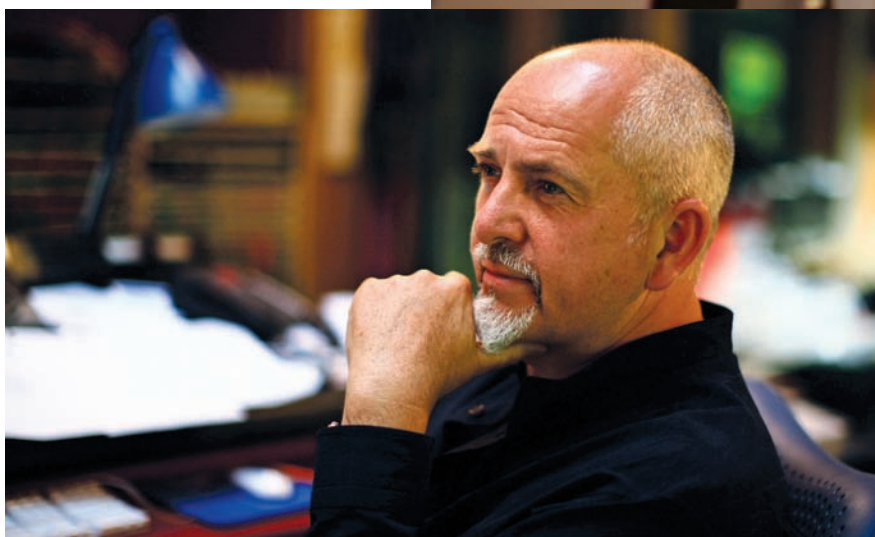
Toll-Free Direct: 1-866-661-5257 • ComercialVideo@vistek.ca

Vistek

The Visual Technology People

TORONTO • MISSISSAUGA • OTTAWA • CALGARY • EDMONTON

WWW.VISTEK.CA



“ One of the main barriers to 3D going mainstream is the lack of compelling 3D content. . . ”

the orchestra and one on Peter himself on a body rig (but it was only worn during sound check).”

As well, he said, the lighting needed to capture good 3D stereo imagery meant the crew had to significantly increase overall light levels.

“All the more so with a 48 piece orchestra. This reality is never well received with the show lighting director! I remember discussions about the lighting going on right up to show time between the film’s DoP and the show LD.”

Crowley also explained that the 3D and the 2D edits were run independently at two different post facilities in London, as they needed – and now have - a completely different feel and pace.

As many 3D producers know, a 3D edit works well with more gradual tracking shots with longer holds on shots; the 2D edit moves with a slightly faster feel, with some different angles and camera positions.

Crowley said Final Cut Pro was used for the 3D offline edit and MISTIKA for the grade and online work.

The effort has paid off, according to the star of the show.

“It was a buzz seeing the way Spatial View turned something as small as the iPhone into a magical box: a bona-fide 3D device. Capturing our *New Blood Live* show in not one, not two, but three dimensions was no easy job,” Peter Gabriel said in a statement. “I’m very pleased the way Eagle Rock and all the creative team

managed to record the essence of the concert, a concert experience that can now be shared by many more people through Spatial View’s cool technology.”

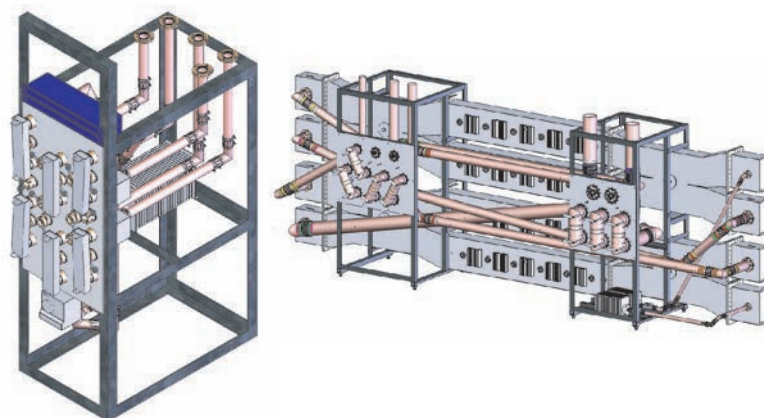
“One of the main barriers to 3D going mainstream is the lack of compelling 3D content,” Al Lopez, the COO at Spatial View added.

His company is obviously aiming to change that. Spatial View not only promotes and distributes the new Gabriel title as part of its online store offerings; it also is deeply involved in the technical workflow that makes such content compatible with the delivery platform it developed, as well as various mobile media devices.

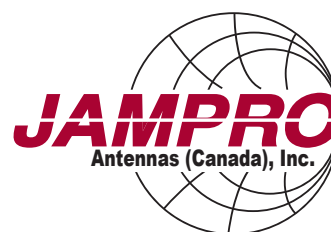
As Lopez explained to Broadcaster, “The content is displayed using standard MP4 H.264 format for video and JPS format for images. The content is adapted to make sure that content shot for the large screen displays properly on small screens. This content adaptation is done at Spatial View. The content is encrypted using a proprietary DRM system. On playback, the content is decrypted, decoded and interlaced for the proprietary lenticular lens on the fly by the app.”

The *New Blood Live in London* concert film is a downloadable file for the iPhone 4/4S, available from Spatial View’s 3DeeCentral site. *New Blood Live in London* concert film and tracks will also be released for 3D-enabled Android devices and Internet-connected 3D TVs this month. **B**

When You Want More Than Just An Antenna



**Rigid Transmission Line & Components
NOW in STOCK in CANADA**



Jampro Antennas Canada
47 Benjamin Lane
Barrie, ON L4N 0S2
PH: 705-812-3188
Fax: 705-812-3122
wayne.young@jampro.com



Jampro Antennas
6340 Sky Creek Drive
Sacramento, CA 95828
PH: 916-383-1177
Fax: 916-383-1182
Toll Free 866-452-6770

Complete line of antennas, filters, combiners, rigid transmission line and components for TV and FM



Image Courtesy of NBA D-League

Optional TriCaster 850 CS Hardware Control Surface

NewTek
TriCaster
850 CS

Learn more about TriCaster at:
www.newtek.com



TAKE CONTROL



NewTek TriCaster™ 850 EXTREME is like having an HD live truck that fits in your rack or on your desk. In live production, there's no time to second guess. We get it, that's why we build TriCaster.

- Affordable 24-channel, native HD system (up to 1080p) that broadcasts, streams, projects and records
- Record up to eight channels of video, simultaneously, with NewTek IsoCorder™ technology
- Go wireless with Apple® AirPlay® to deliver video and audio from iPad®, iPod®, or iPhone®
- Eight external sources with the ability to mix and match formats
- Eight virtual/mix channels for layered switcher effects
- 18 HD, live virtual sets provide a network-style setting in a small space

Add the TriCaster 850 CS hardware control surface and have illuminated buttons, a premium T-bar and three-axis joystick mapped directly to the TriCaster 850 EXTREME workspace. Now, you can make split-second decisions with your eyes on the show and your hands at the controls.

It's time. Take control.

 **NewTek**
TriCaster™
850 extreme™

New App Brand Tells Which Way Wind is Blowing – Towards Mobile

Only seventy per cent? Not a bad audience penetration rate, all things considered.

A recent Environment Canada survey says 70 per cent of Canadians are likely to check a weather forecast on a daily basis.

That's a low number to some, who felt the survey debunked that age-old myth that all Canadians are weather obsessed.

The telephone survey of 2,333 Canadians was carried out earlier this year by Ekos Research; researchers said that "Canadians offer highly favourable views of Canada's weather information outlets, with nearly nine in ten stating they are satisfied with their main source of weather information."

The study suggests a growing number of Canadians are getting weather information off the Internet, yet mainstream media outlets and weather specific services still top the list.

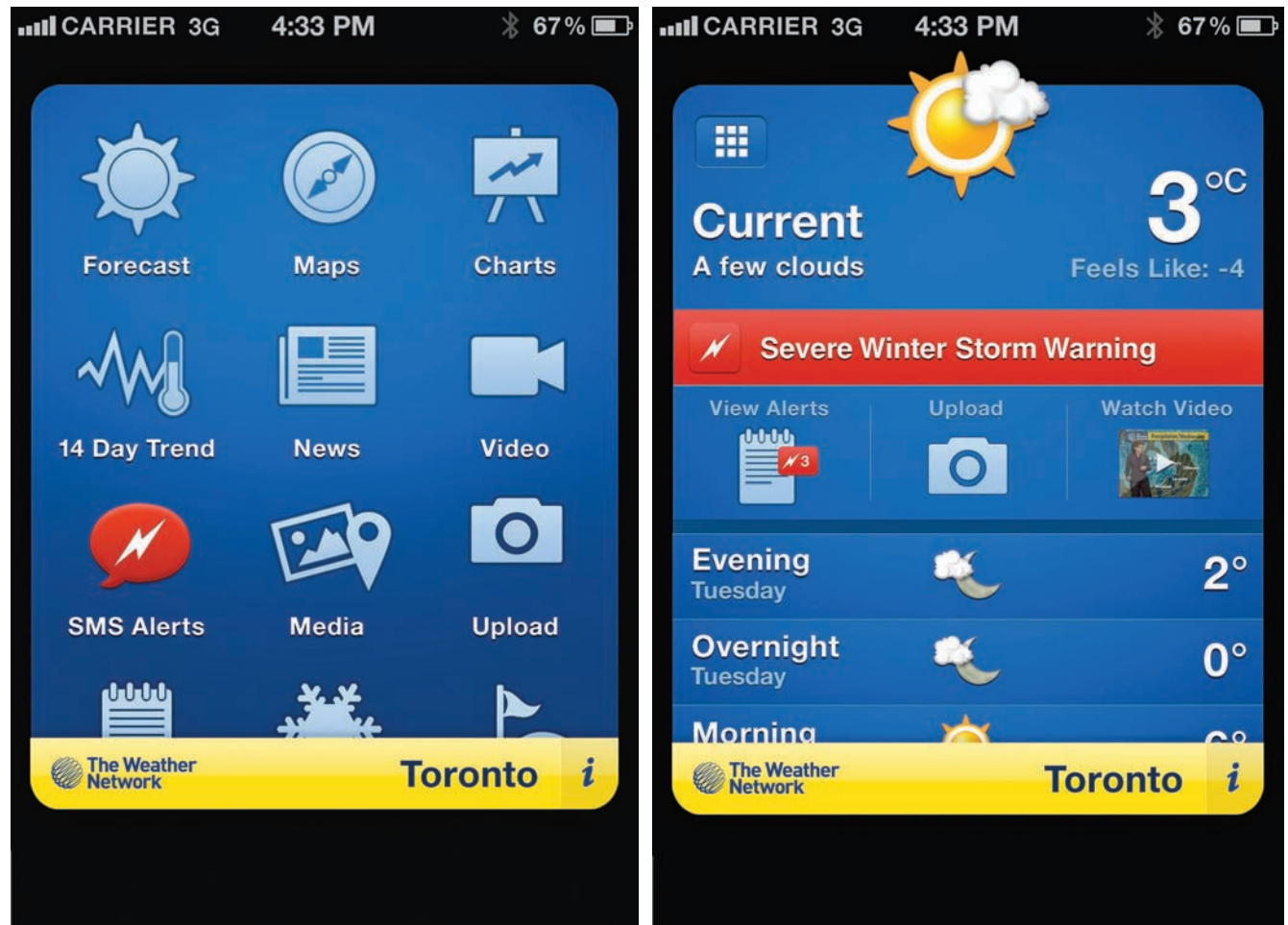
For the forecasters and media producers at the Pelmorex-owned specialty services The Weather Network and MétéoMédia, any predictions about Canadians and the weather may seem like old news.

(In fact, another survey from Ipsos Reid says that weather apps are the most popular Canadian download. Again, not surprising to the digital media team at TWN; tens of millions of such downloads have been tallied since the first release, and some three million monthly uniques are tallied on the smartphone platform.)

The weather apps are available across multiple platforms, including PCs, tablets and smartphones like those from Apple, BlackBerry and Android.

Now, the original app for iPhone has a new face, and a new name.

Since it launched in 2008, The Weather Network's WeatherEye for iPhone has received



The new mobile apps from The Weather Network add extra interactivity and user generated media upload capabilities.

more than three million downloads, steadily maintaining a 4.5 star rating.

But, as Gina Ashar, Director of Mobile Applications, told Broadcaster Magazine, development and innovation on the platform has continued (building on a lot of valuable user feedback) so that her team has now launched an

Ashar and her team noted the new device's great video capabilities, and so they've built-in several new multi-media features into the app . . .

iOS 5 compatible version for the newest iPhone.

It's now called The Weather Network App, and Ashar described how it delivers a more interactive experience, with functionalities uniquely designed to support new capabilities of the iPhone 4, including retina display and multitasking capabilities.

Ashar and her team noted the new device's great video capabilities, and so they've built-in several new multi-media features into the app, including more video embedded in daily forecasts, top weather news stories and active weather, as well as the ability for user to upload photos and video in real-time.

There's even a new user help video, embedded into the app.

Interactivity and geo-location features are also expanded in the new app; users can compare city

forecasts, plan trips and track weather developments over 12 selected cities.

The new "Follow Me" feature also taps into GPS co-ordinates and capabilities, and it automatically updates weather-related information such as severe weather, air quality, pollen, flu and UV to match users' current location.

The GPS local search feature can be used to locate forecasts for schools, airports or provincial parks, all of which can be saved for future reference.

Each device targeted by an app like those from The Weather Network must be planned and developed for different capabilities, such as screen size or embedded processing.

So the development team must focus on providing the weather data in the best 'wrapper' for each device, Ashar explained.

WESTERN ASSOCIATION OF BROADCAST ENGINEERS



Please visit our new web site for details on our 2012 convention, WABE's Educational Initiatives and to download copies of our 2011 papers: www.wabe.ca

Mark your calendar for next year in Calgary, AB.

November 18th – 20th, 2012

For information please contact:
Kathy Watson, WABE Office Manager,
info@wabe.ca. Or call 403-630-4907





Gina Ashar brings a broadcast background as a production coordinator in live TV to the role of Director, Mobile Applications at The Weather Network.

While the application is activity oriented, developers can't use up too much on-screen real estate.

Working in a 'paper-and-pencil' mode, the development team (usually, a lead designed and two developers), draws out various mock-ups, with input from other development team members as well as other company stakeholders, including audience relations, marketing and PR.

Brain-storming sessions around the mock-ups are conducted, with a view to what worked well in the past and what new ideas are coming forward from formal and informal audience focus group sessions.

"We've had a couple of years to collect input and feedback from users," Ashar notes. "We think we've responded to the ideas and input we've received, as well as our own research and analysis. There's added content

in terms of weather data and video clips, and new functions built around increased location and geo-awareness."

"The look and feel has changed somewhat, and the app's core ability to collect weather information, and display it in a way that keeps the end user in mind, has been improved. The content is right in the app now, and integrated more carefully into the overall user experience." **B**

Interactive TV App Joins Mobile, PC Family



The new iTV weather application, built on the Microsoft Mediaroom platform, is now available on Bell Vibe TV.

New interactive television applications let consumers customize and interact with weather-related information on TV.

In addition to the line-up of mobile and desktop apps, The Weather Network and MétéoMédia have launched an iTV weather app, available on Bell's Fibe TV service.

The weather app allows customers to access on-demand weather information and enhanced content using the TV remote control.

The digital Internet Protocol Television (IPTV) service on Fibe is built on the underlying Microsoft Mediaroom multimedia software platform.

Information from local cities or towns, or up to nine other locations can be saved in the iTV system to reference school, cottage or travel related weather information.

"Our easy-to-use iTV app makes it even more convenient for consumers to get timely weather information," Maureen Rogers, Sr. VP Television, Pelmorex Media Inc., described. "As a company that's known for innovation, we're excited to be the first licensed broadcaster to launch on this platform."

Once loaded on a set-top box, the app delivers up to date and automatic weather condition information, based on location. Short-term forecasts, including temperature, POP, "feels like" and wind direction, along with longer term forecasts, including minimum and maximum temperatures, are also available.

"We are excited to give viewers the opportunity to personalize their weather experience by adding favourite cities and accessing on-demand weather information with a touch of

their remote," said Naomi Lipowski, Director iTV, Pelmorex Media Inc. "It's another example of how The Weather Network and MétéoMédia keep pace with consumer technology to help people plan their day."

Bell Fibe TV is available in selected areas of Toronto and Montréal.

The Weather Network and MétéoMédia's expert weather reporting is broadcast on television, Web, desktop and mobile applications.

The Weather Network and MétéoMédia, both divisions of Pelmorex Media Inc., utilize in-house technology called the Pelmorex Forecast Engine (PFE) that supports meteorological forecasts to be issued down to a 10-square-kilometre grid across the country, described as one of the most accurate, local forecasting systems in the world.

The #1 Choice of Audio Professionals



Genelec LSE™ Laminar Spiral Enclosure Technology

The unique, curvilinear shape of the LSE™ Series Active Subwoofer enclosure is the revolutionary result of our efforts to achieve the best performance possible. The spiral-shaped design yields an extremely rigid enclosure exterior while also forming the subwoofers integral port, which means that air flow in and out of the enclosures interior through the port is totally unrestricted. This results in an extraordinarily accurate and responsive low-frequency system.

GENELEC®

Distributed in Canada by SF Marketing Inc.
info@sfm.ca | www.sfm.ca

Peace Point Mobile Applications a Recipe for Success

Nothing would be more tiresome than eating and drinking if God had not made them a pleasure as well as a necessity. -Voltaire

Well, funding is pretty pleasurable and necessary, too. Particularly when it is granted in support of new content creation for TV and emerging digital platforms, as is the mandate of the not-for-profit Canada Media Fund.

It provides some \$350 million each year in crucial funding to support innovative new media projects, including the latest TV series and complimentary mobile application from Peace Point Entertainment Group.

Peace Point has cooked up the Olson Recipe Maker, a new mobile application from celebrity chefs Anna and Michael Olson.

Olson's Recipe Maker is not just a cookbook, but a highly innovative data-driven application,

which generates recipes based on ingredients a user has at hand. As well, custom recipes can be saved in a personal database.

The app is also an engaging instructional tool, with a built-in series of exclusive 'how to' video segments from the Olsons.

Working closely with the Olsons, the new Recipe Maker app was created and produced by Eric Leo Blais, Peace Point's VP of Digital Media. BCK Group designed the interface and built the application.

Blais noted that financing for the project was provided through the CMF's Experimental Stream, with additional sponsorship from appliance and accessory maker KitchenAid.

"Without them, this whole exercise would not have happened," Blais noted in an interview with *Broadcaster Magazine*. "The Canada

"We can see the move from analog to digital and its impact in music, and that's going to happen in TV, too . . ."

Media Fund financed almost 75 per cent of this app.

We showed them mock-ups and betas, and kept them involved through the process. They were fantastic to work with, and we are very grateful that they trusted us with this idea."

As there were no additional licensing fees or transmedia funds tied to the project, Blais says simply it could not have happened without the Media Fund's support.

Blais has been with Peace Point for some five years now, coming from a background that

includes communications consulting and web production, and spear-heading its many new digital initiatives. "People are giving a lot of weight to digital, but really it is still an industry in transition. We can see the move from analog to digital and its impact in music, and that's going to happen in TV, too," Blais asserts.

But if you look at the history of TV, well, it took decades for solid business models to take hold across a large enough market.

"Digital people are expecting an industry transition in the blink of an eye," Blais acknowledges.

TERMINATE

STOP

CROSS BORDER SHOPPING...

“Stop retail dollars from leaving your market”

69 Cent Dollar®

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

Details and video
www.dickdrew.com

Drew Marketing & Productions Ltd.



Anna Olson's pizza dough is ready for its close-up as exclusive video segments are created for the new Olson Recipe Maker mobile app.

“But that’s not necessarily going to be the case.”

The natives are restless, however, and Blais points to his own in-house creative and production team as important providers and consumers

in the process. “A good majority of our team are in their 20s; they consume TV through their laptop or Internet-connected game console. That’s where it is headed....”

Blais’ team not only develops new program and application ideas, they execute production elements including the writing, audio and video production.

For the new Olson app, Blais describes the first challenge as bringing a way to share and interact with a wealth of information and reference material, including more than 60 minutes of exclusive video content.

“That itself is worth the price of admission,” Blais says of the high impact video clips created solely for the new app.

The video production took place at Cirillo’s Culinary Academy in Toronto, with the same production crew that has shot video for the Olson’s before - so the established relationships and sponsor trust levels were maintained throughout.

Cirillo’s is known as a KitchenAid facility, so several product placement opportunities arose for partners and sponsors, providing for them a valuable presence in the overall production.

Blais said the shoot took four full days, with a full production crew, and called it the equivalent to TV series shoot. These segments were a production on their own, but it sure pays off – the video looks stunning on an iPad, it really is beautiful,” Blais enthuses.

The mobile application itself was initially released for the Apple iOS platform, but Blais adds that apps for Android and other devices will be introduced. Each application takes roughly three weeks to a month to complete, and each device necessitates a different interface to capitalize on its unique features. Video segments must be re-encoded, as well, to be delivered to the various platforms.

The application has no geographic restrictions, so it will allow the Olsons and Peace Point to extend their brand internationally.

The application invites food fans and Olson bloggers to continue to interact with the show using social media tools like Facebook posts and Twitter conversations.

Known for Food Network Canada shows *Sugar* and *Fresh with Anna Olson* (also produced by Peace Point Entertainment) Anna and her husband Michael, well known chef and culinary instructor at the Niagara College, are known as one of Canada’s most celebrated food teams.

They’ve been together for nearly 15 years, and have penned several cookbooks and original recipe collections.

Fresh with Anna Olson airs in more than 50 countries worldwide. **B**



A selection of custom video segments is included with the new cooking app that builds on a database of related information and reference material.



Production crew members ready the kitchen set at Cirillo’s before taping exclusive video segments for a new mobile application from Peace Point Entertainment.

BCCS Inc.
**BROADCAST CAPTIONING &
CONSULTING SERVICES INC.**

CLOSED CAPTIONING

- On-Line (Real Time) • Off-Line (Post Edit / Pop-On)
- Live Display (Roll-Up)

BCCS provides our clients:

- Fast Turnaround
- Highest Quality in Captioning Accuracy
- Competitive Pricing
- Highly Trained Professional Captionists

**LIVE, EPISODIC and
COMMERCIAL PRODUCTION**

For inquiries on your
closed captioning requirements contact:

BCCS Inc.

- Telephone: (416) 696-1534
- Fax: (416) 421-7603

www.closedcaptioning.com

Canadian Dreams at American Film Market

By Myles Shane



Show business kids from around the world ride a wave breaking just west of Hollywood, as they mix, mingle and make deals at the American Film Market.

As usual, the Loews Santa Monica Beach Hotel was filled with filmmakers hoping their independent-no-budget-without-any-big-name-actor films would be acquired for six figures. It's a sure fire hit, they pitched every buyer in sight.

And, according to AFM's numbers, some of those independent filmmakers actually had their Hollywood dreams come true.

In 2011, there were eight per cent more companies buying films than in 2010 (up to 718 from 664). There were seven per cent more buying Executives that showed up (1,523 vs. 1,417 a year ago) and overall attendance climbing about four per cent, from 7,695 to 7,988.

Canadian distributors were swamped at the American Film Market, with Montreal indie VVS

Films particularly busy, acquiring a trio of U.S. genre titles.

VVS Films did a pre-buy for Mark Steven Johnson's *Killing Season*, which stars Robert De Niro and John Travolta, from Nu Image/Millennium, and also acquired the Nicolas Cage-starrer *The Frozen Ground* from Voltage for a December 2012 theatrical release.

VVS Films acquired the *Vehicle 19* thriller by South African director Mukunda Michael Dewil in a deal handled by UTA Independent Film Group; more Canadian updates are below.

"We are thrilled with the strong growth in buyers — it's our most important metric — and selling out the new AFM Conference Series in its first year underscores the AFM's relevance to the production community," said AFM Managing

Director Jonathan Wolf, who also serves as executive vice president of the Independent Film & Television Alliance.

Countries with more individuals from buying companies at the market this year included China (+61%, 37 vs. 23), Germany (+38%, 109 vs. 79), the United Kingdom (+16%, 73 vs. 63), South Korea (+15%, 116 vs. 101) and Japan (+11%, 128 vs. 115). Among regions, the Middle East rose 35%, to 42 from 31, while Asia grew 17%, from 407 to 348.

Among individual countries, China posted the most growth for buying companies (+50%, 21 vs. 14), followed by Germany (+39%, 46 vs. 33) and France (+18%, 40 vs. 34). The U.S. was up 8% to 137 from 127 the previous year.

Exhibiting companies saw an increase of 4% (356 vs. 343) with no major shifts among countries.

At this year's AFM 415 films were screened. There were 69 world Premieres, 310 market premieres, 28 3D film screenings, 35 countries presented films and there were more than 700 total screenings.

The new five-day AFM Conference Series showcased sessions on financing, production, marketing, distribution and pitching attracted sold-out audiences of 600-700.

Furthermore, the first ever Industry

Conversations Series — intimate, interactive and informative discussions with visionaries, trendsetters and experts of the film industry — highlighted many accomplished well known speakers, including Director/Writer Rob Reiner; Producer Lauren Shuler Donner; Kevin Pollak; Selma Blair; Emmy-winning "Amazing Race" Co-Creator and Executive Producer Bertram van Munster; and Rodrigo Guerrero Rojas, the renowned Colombian producer of "Maria Full of Grace."

Other Canadian deals include: Phase 4 Films purchased all North American rights to Derick Martini's *Hick*, which stars Chloe Grace Moretz (*Kick-Ass*), Blake Lively (*The Town*), Juliette Lewis and Alec Baldwin.

Phase 4 plans a spring 2012 release for the *Hick Picture Productions* movie. Entertainment One International sold Quebec director Ken Scott's *Starbuck* into Japan, Israel and Australia.

Klockworks/Comstock acquired the *Starbuck* rights for Japan, while *Hopscotch*, a division of the Canadian producer, picked the Quebec film up for the Australian market.

Next year, the American Film Market takes place from: October 31 - November 7 in Santa Monica. **B**

Myles Shane is an independent filmmaker, and a co-founder at Toronto-based Hiltz Squared Media.

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

September 20-23, 2012
Horseshoe Resort

Book Now! FOR THE 2012 CONFERENCE
ROOMS WILL BE GOING FAST!

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



Convert with AJA.

Mini-Converter and Rackmount products that make professional workflows work.

FS2. One box that does it all.

FS2 Dual-channel Universal Video/Audio Frame Synchronizer and Format Converter

NEW

With support of all broadcast video formats, FS2 makes matching up disparate video and audio systems simple. Featuring a flexible, "anything-in, anything-out" architecture, the dual-channel FS2 can be used as two separate Frame Synchronizers/Format Converters, or the two channels can be combined in many powerful ways – for example 3D video or sidebar keying where both the video and background graphics can be upconverted and combined.

FS2 features comprehensive analog and digital I/O, with full input and output mapping allowing any I/O port to be assigned to either processing channel.

FS2 can also be expanded with Dolby E Encoder, Decoder and Fiber I/O options.



- Two independent channels with full I/O mapping
- Dual Up/Down/Cross converters supporting 3G/HD/SD
- General purpose video frame synchronization
- Analog-to-Digital and Digital-to-Analog audio/video conversion
- Mux or Demux two separate HD signals from one 3G SDI signal
- Convert 3G/HD/SD video over fiber to/from SDI (BNC)
- Use the built-in video processing amplifiers to adjust and/or color correct

FiDO. Compact Fiber.

SDI/Optical Fiber Converters

NEW

With a compact design ideal for racks, trucks and crowded facilities, FiDO allows the transport of SDI, HD-SDI, and 3G SDI over distances up to 10km using standard single-mode Fiber optic cable with your choice of LC, ST, or SC connectors. With 9 models to choose from, FiDO offers unmatched flexibility and cost efficiency.



Hi5-Fiber. Fiber HD/SD-SDI to HDMI.

HDMI Video and Audio Converter

NEW

Designed for driving HDMI monitors from a single cable connection, Hi5-Fiber converts HD/SD-SDI audio and video over single-mode 1310 nm Fiber optic cable (ST-style Fiber connector) to HDMI. Two channel RCA audio outputs for separate audio monitoring are also available.



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

Because it matters.



AJA[®]
VIDEO SYSTEMS

CINEMA EOS

LEAVE NO STORY UNTOLD



INTRODUCING THE ALL NEW CANON CINEMA EOS SYSTEM

Built from the ground up for the serious filmmaker. Every detail, from sensor design to lens mount to I/O and codec is inspired by and created for the industry. We interviewed hundreds of people in the business to truly understand their wants and needs. They spoke; we listened. The result – the Canon Cinema EOS system.

Leveraging decades of Canon experience delivering imaging technology and services, Cinema EOS is more than the sum of its parts – camera body, lenses, service and support; it's a definitive HD motion picture system, conceived as an extension of the cinematographer. And this is just the beginning. Expect many more announcements in the months to come – all part of Canon's commitment to provide professionals with the tools and support they need to tell their stories.



A heritage of brilliant optics is joined by a new line of Canon EF Cinema lenses. With our expanded lineup of seven Cine lenses exclusively designed for cinematography, we've covered the basics – with more on the way to stimulate your creativity.

JOIN US AT THE EXCITING UNVEILING:

Vancouver

Toronto

Montreal

For more information and to reserve your spot, sign up at canon.ca/cinemaeos