An Industry Icon,
A Canadian Achiever

Contents

Broadcaster® December 2014   Volume 73 Number 8

FEATURES

COVER PHOTO

PHOTO COURTESY ROGERS COMMUNICATIONS.

*It's a big deal and the top brass from Rogers
Communications - including the newest Canadian
Achiever - and the National Hockey League were
there to celebrate, including (from L to R) John
Collins - NHL, COO; Keith Pelley - President,
Rogers Media; Scott Moore - President,
Sportsnet & NHL Properties, Rogers Media; NHL
Hall of Famer Mark Messier, NHL Commissioner
Gary Bettman; and Jack Tomik.*

An Icon in Media Sales

Shaping our industry's past, present and future, Jack Tomik is a Canadian Achiever.

BY DICK DREW

He hails from Saskatchewan. He developed his business savvy on the streets of Vancouver. It's Toronto where one of his biggest deals went down.

But Jack Tomik has generated several billions of radio & TV dollars right across Canada, successfully selling broadcast media from the first moment, back in 1980 as a young high energy guy, he set foot into CKVU-TV, Vancouver (later CanWest Global and now Citytv).

"Dick, it was **George Cowie** who got me my first job in the business," Tomik recalled of those early days. "I was at Famous Players; George was my sales rep at CKVU. He told me he was leaving for the General Sales Managers job with **Al Anaka** at CJOR radio. George thought it would be a brilliant idea if I replaced him. I was not so sure. After a couple more glasses of liquid courage, I jumped!"

He jumped alright: like Genie out of a bottle.

He developed creative new ways of selling TV, and soon he was the top sales gun and General Sales Manager. During his 24 years at CanWest Global he was involved in various leadership roles including General Manager of B.C Operations, Senior VP of Sales and Marketing, and President of CanWest Media Sales.

There he was responsible for $1.5 billion in annual ad sales for television, newspaper, and radio and digital. If that wasn't enough, he also led the sales and marketing strategy for acquisition of the Southam Newspaper chain and also Western International Communications. In 2003 he left CanWest.

For the next eight years, he consulted for major media companies in the US and Canada including Maple Leaf Sports & Entertainment and the CBC - who wanted him for themselves.

Tomik was hired as General Manager, Revenue Group for the CBC (he joined shortly after Scott Moore, heading up Sports and Revenue for the public broadcaster, left to join Rogers Media.). Tomik oversaw revenue generation for the Corporation's television, radio and online English-language properties. He worked there for nearly three years, reporting to Keith Pelley.

Up until those familiar faces at Rogers Media brought him on-board there as Chief Sales Officer to oversee all existing sales members for the company's brands, including Revenue Planning, Multi-platform Sales and Client Solutions. Under his leadership, Rogers Media shocked the sales rep industry when they launched the first large-scale integrated multi-platform Sales Service Model in North America, called *One Call*.

"In the old days," he said, "we had clients buying ads one platform at a time, that has changed; now they want more integrated solutions. We changed all of that."

Then, on November 20th last year, Rogers Media pulled off the coup of a lifetime by signing a $5.2 billion dollar blockbuster media deal with the NHL, lock stock and media barrel, for a twelve-year contract. Tomik was there, and he proudly played a role.

Keith Pelley, president of Rogers Media had this to say about him. "Jack is an icon in the world of Canadian media sales and

Randy Lennox, Chair of Canada's Walk of Fame Board of Directors and President & CEO, Universal Music Canada, honours Jack Tomik for his service.

a visionary who was instrumental in us transforming our sales organization. He is a magical leader who always challenges his staff and gets the most out of them."

Another person who thinks highly of Jack Tomik is Sunni Boot. She retired recently as CEO of ZenithOptimedia. I'm safe in saying that Sunni was and still is the preeminent media person in Canada. When I asked her about Jack she replied " From the buyer's perspective Jack was an excellent salesman, and from the networks and stations he served as their best ambassador. He was demanding, he really knew his product. Like most buyers I enjoyed negotiations with Jack Tomik for they were based on intelligence, integrity and

humour."

I'm picturing **Alan Ladd** in the movie *Shane*, who rode away into the sunset when all the work was done. That's Jack, who had decided that once the NHL deal was complete, he would ride on, and take a breather for a while. He has now retired from Rogers Media, and at only 61 years of age, he still has a lot of good years ahead of him.

His involvement in the industry Canada is accomplished and achievement oriented – Tomik has enjoyed terms as President of the British Columbia Association of Broadcasters (BCAB), Chairman of the Bureau of Broadcast Measurement (BBM, now NLogic), and Chair at Canada`s Walk of Fame.

When I asked his advice for others entering our industry?

"Dick, it's simple," Tomik said. "The media business is in a state of wholesale change. Starting a career now is exciting and full of opportunity. Love what you do. Understand the power of our business and the responsibilities it carriers to the communities we serve. Strive to do the right thing and the future is yours to shape."

He's had a big hand in shaping our industry's past, present and our future, so now you know why Jack Tomik is a *Canadian Achiever*.

Dick Drew has been reporting Canadian Achievers stories on radio, syndicated newspaper columns, a bestselling book, and his regular columns in Broadcaster Magazine for 30 years.
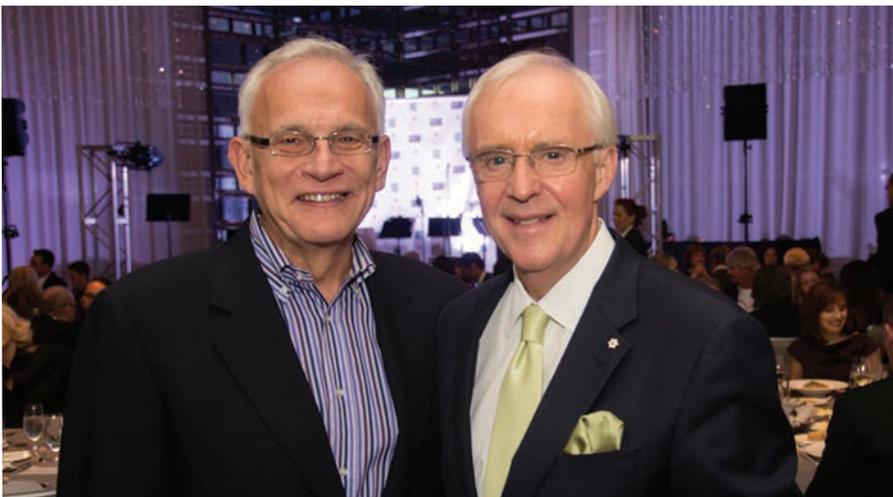
Two icons of the Canadian broadcasting industry captured side-by-side: sports broadcaster Brian Williams with Jack Tomik

Executive Sponsors Help Women Become Leaders in Broadcasting, Media

BY TERRA LARIVIERE

Barbara Williams, President,
Shaw Media

Dervla Kelly, Shaw Media's head of corporate
communications & network publicity, announces
The Protégé Project at the WCT Annual Awards Gala
in Ottawa last April.

Janice McDonald, Chair,
Board of Directors, WCT

We've been talking about it for decades. Studies have been done and strategies written. But the cold, hard facts remain. Women get the education, work the hours, perform and achieve all that's expected of them. What they don't get are the promotions, especially to the "big" jobs with clout, ones that make decisions, set policy or determine direction. .

That's the still the reality in broadcasting. A 2012 study in the U.S. showed women held 23.3 per cent of leadership positions in journalism and related media. In television news, it was 21.6 per cent. And in radio news, just 7.5 per cent of the leadership was female.

In Canada in 2011, women held fully one-third of the MBAs. They made up half the students at the Master's level in business and management programs in 2010. Yet, at the boardroom tables, only one in 10 is a woman.

Worse still, the pipeline is drying up. According a new report by Catalyst Canada, *High Potentials in Tech-Intensive Industries: The Gender Divide in Business Roles*, highly educated, high-potential women who work even in non-tech roles in technical industries are more likely to leave both the company and the industry.

One organization has come up with a new strategy to change the women-as-leaders game, maybe to hardball. Women in Communications and Technology (WCT), a Canadian association of women in the communications, digital media and technology sectors, is accepting applica-

tions to a new and different kind of program: The Protégé Project. It's backed by Catalyst, a well-known advocate for more women leaders, and Shaw Media, whose president, Barbara Williams, is bringing the considerable weight of her organization to support it. The Protégé Project promises qualified, aspiring and top-performing women one thing that the Catalyst report said they're often missing. Something most of their male counterparts have had for a long time: a C-suite sponsor.

According to Sylvia Ann Hewlett's book *Forget a Mentor, Find a Sponsor*, sponsors are mentors in overdrive. They go out and advocate on behalf of their protégés, campaigning for their promotions. They open their networks to connect them to other senior leaders who

can help them move into top jobs. And they give them the feedback and advice they need to become the kind and level of executive they want – and need – to be.

Protégés have careers that are well-defined and established. They're people – in this case, women – who already have the skills, the experience and the know-how. What they don't have are those all-important connections to help them break away from the pack, be noticed by the right people and get the recognition to make it to the top.

"We're thrilled by the interest and level of support we've received," says Janice McDonald, chair of WCT's board of directors. "Sixteen senior executives from media, broadcasting, IT and other sectors have already signed on as sponsors. And we're just starting to accept applications from would-be protégés."

"If knowledge, ability and performance were enough, we'd be seeing the kind of diversity in leadership that we've been talking about for decades," says Protégé executive sponsor Jean La Rose, CEO of the Aboriginal Peoples Television Network, where 40 per cent of the Board is female. "It's time to get aggressive about having leadership that's truly representative. The Protégé Project is exactly what's needed to create the results we all know should be there."

SPONSORS MATTER

The Protégé Project is attracting a lot of attention...and in the right places. These senior executives have already signed on as sponsors:

- Denise Amyot, President and CEO of the Association of Canadian Community Colleges
- Namir Anani, President & CEO, Information and Communications Technology Council
- Jeff Boyd, Regional President, Alberta & The Territories, RBC
- Corinne Charette, Chief Information Officer, Government of Canada
- Sara Diamond, University President, OCAD

- Wendy Freeman, President, CTV News
- Elmer Hildebrand, CEO, Golden West Radio
- Dale Hooper, Chief Brand Officer, Rogers Communications
- Goldy Hyder, President & CEO, Hill + Knowlton Strategies
- Mitch Joel, President, Twist Image
- Raja Khanna, CEO, Blue Ant Media
- Jean LaRose, CEO, Aboriginal Peoples Television Network
- Jim Little, CMO, Shaw Communications
- Craig Muhlhauser, President & CEO, Celestica Inc.
- Grace Palombo, Chief Human Resource Officer, Great West Life
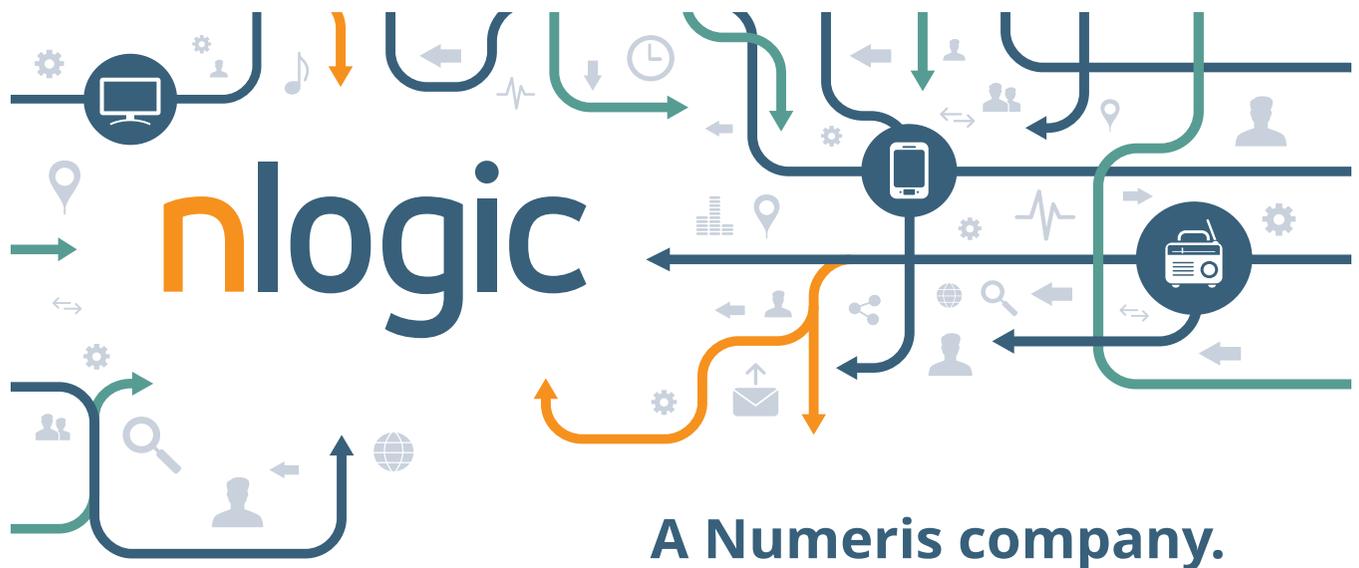
Managing Growth – Audio Streams and Mobile Data Networks

In North American markets, as much as half the population used online audio streaming services
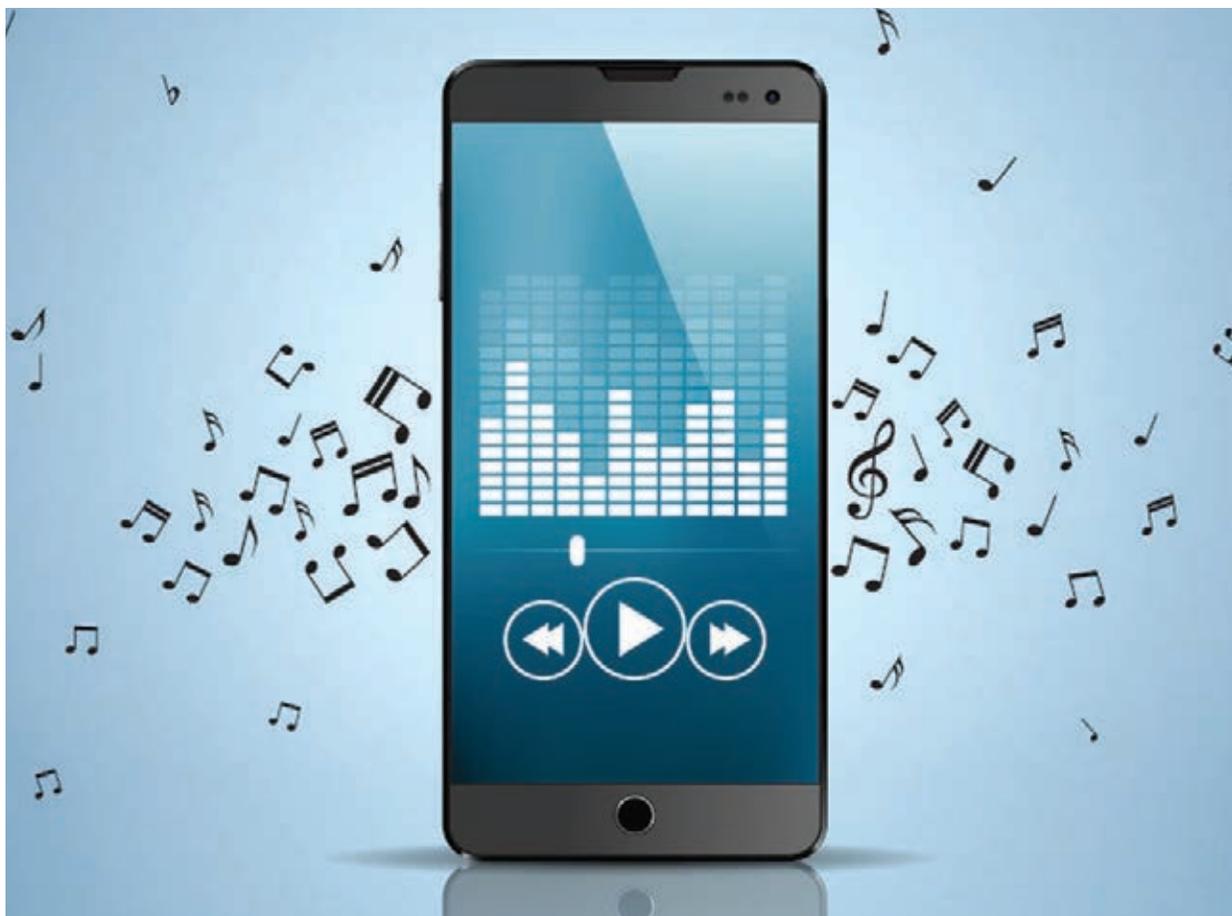
The rising tide of mobile video traffic should not cause operators to overlook the increasing popularity of digital audio streams.

By Santiago Bouzas

Did video kill the radio star? Not quite.

The late '70s song by *The Buggles* describes a singer whose career is cut short because of TV; it's come to epitomize how new technology has replaced old technology. Yet in today's always-connected multi-screen world, video has not killed the radio star. Radio has evolved to meet the needs of a new digital generation. However some mobile operators are struggling to keep-up with the exponential demand for digitized audio streaming.

In North American markets, as much as half the population used online audio streaming services, with a steady growth predicted over the next five years or so. This trend for digitized music has been replicated across the world. However, with the exponential growth in smartphones and mobile devices, the digital music experience has moved from the fixed-location PC to anytime-anywhere music consumption.

Across the world, millions of music lovers have embraced services like Spotify, Deezer, Pandora and last.fm. Consumers are putting less and less value on owning extensive music libraries and are now favouring convenient streaming services.

For a small monthly fee, subscribers can access millions of songs and have now come to expect seamless playback – whenever, wherever they are. This has become a major challenge for network operators as they grapple with the task of managing their subscribers' data usage and delivering a great user experience. Carriers are feeling the pressure and the financial squeeze to

provide a reliable and fast mobile Internet –synonymous to the operator's network quality, in subscribers' minds.

QoE-oriented techniques for contextually-selective media optimization are the key assets in addressing the massive content delivery challenge: there is a critical balancing act between creating network relief and preserving the quality of the content. The rules and conditions to trigger optimization functions therefore need to be based on the outcome from real-time network, user and content conditions.

Today there are just a handful of data optimization solutions that are capable of effectively handling different network and device factors, with the capability to intelligently optimize data traffic only when-and-where it is needed. The degree of **accuracy** and **granularity** for detecting anomalous conditions – such as, but not restricted to, congestion – when an individual subscriber cannot cope with a certain transfer rate are key to the successful implementation of a selective optimization solution.

The ability to apply optimization in an agile manner becomes even more relevant when looking both at the next generation networks, such as LTE, and at the mobile media future where more efficient – and computationally complex – codecs will lead the new coming era.

As operators begin to explore network virtualization and firm-down their cloud strategies, it is clear that it is no longer a case of "if" but "when" Network Functions Virtualization (NFV) becomes a reality. NFV is the key to unlocking a multitude of monetization opportunities and will be the driving-force behind Software as a Service (SaaS) and addressing the surge in mobile data usage.

While it might be easy for operators to focus purely on the rise in mobile video traffic, it is important not to overlook the audio streaming tide that's rising fast. They need to take the necessary steps to address both forms of traffic now, learn from any mistakes made with video data and implement a coherent strategy to deliver a seamless subscribers experience.

The radio star is very much alive and kicking!

Santiago Bouzas, Product Manager, Openwave Mobility.

Online Music Streaming in Canada

Nearly two-thirds of us are regularly streaming music online, a number that continues to grow year over year.

In fact, the use of streaming music services in Canada doubled since 2012, according to a report from Media Technology Monitor, based on phone surveys of anglophone Canadians conducted earlier this year.

Of the regular audio streamers, one in three said they used at least one music service.

About one in five stream online feeds of AM or FM radio stations; roughly the same number uses a streaming service like Deezer, Rdio, Songza or Slacker.

The most popular source for listening to music for free online was YouTube, with 53 per cent of the respondents saying they streamed tunes that way.

The average user who said they regularly streamed audio online estimated they typically spent a little over seven hours a week doing so.

Corus Kids' Content Strategy Stretches Reach with YouTube, Mobile Platform Deals

Corus Entertainment is extending the reach of its animation and entertainment offerings onto more nonlinear media platforms with new content management and distribution deals that are key to its overall digital media strategy.

Corus' animation studio Nelvana is working with California-based digital media company Kin Community to manage and optimize its content offerings across video streaming channels on YouTube, and hoping to drive engagement with its key brands, including *Max & Ruby, Franklin and Friends, Babar* and *The Adventures of Badou* and *The Berenstain Bears*.

The partners will also apply data analytics and insights garnered from the site to increase revenue potential from the new digital distribution channel.

The agreement follows Corus' recently announced strategic partnership with Kin Community that created Kin Canada. Kin Canada combines Kin Community's Canadian creators and audience with Corus's portfolio of women's TV properties to offer unique cross-platform opportunities to advertising brands in Canada.

"We are thrilled to manage and represent Nelvana content on YouTube," said Co-Founder & CEO Michael Wayne. "Expanding into high-quality family content is an organic progression of our business. ÊKin's female audience will naturally be drawn to Nelvana's programming."

Corus has also partnered with another California company, mobile platform specialist Fingerprint.

The two are planning to launch a new mobile entertainment platform for kids aged two to seven. Set to launch globally in 2015, it will offer up videos, games, music and eBooks featuring fan-favourite Nelvana characters including *Max & Ruby, Little Bear, Franklin, The Berenstain Bears* and more.

As part of the digital strategy at Corus, the Canadian media conglomerate has made investments in Fingerprint in recent years.

"We're thrilled to partner with Fingerprint to develop our first global digital offering for kids," said Colin Bohm, Vice President, Television, Head of Corus Kids. "Leveraging Fingerprint's expertise to create compelling and fun mobile applications for children will enable our Nelvana brands to be enjoyed by even more kids in multiple languages and territories around the world."

"It's been our dream to bring Corus' family of great brands to life on mobile devices," said Nancy MacIntyre, CEO of Fingerprint. "By creating this new platform, families will have peace of mind as they encourage their children to experience favourite brands on the family's personal mobile devices. After all, mobile is where people of all ages are spending their time. Corus will expand its brands via mobile and further grow its fans."

$2.5M Funding for Multi-Platform, Multi-Language TV Projects

Digital media components funded by the Canada Media Fund will help TV viewers explore and expand on subjects as diverse as the languages in which the content will be created.

The CMF will distribute some $2.5 million in funding to 10 convergent projects that applied to the Diverse Languages Program. Each of the 10 projects, all of which are documentaries, includes a television production with digital media components in Italian (3), Mandarin (1), Spanish (5), and multilingual (1).

Specialty channel operator Telelatino Network is the successful applicant in seven of the ten funded projects, which include Como Pez en el Hielo, a TV documentary program and interactive website that will share the experiences of Hispanics who settle in small towns, rural areas and unusual places in Canada.

Yo Yuego 2015 is a multi-platform project that looks forward to the 2015 Pan Am and Parapan Am Games, to be held in Toronto and southern Ontario. An interactive website with online video diaries, social media interactivity and expanded online interviews will supplement TV coverage of one of the biggest sporting event to come to Toronto.

The Diverse Languages Program supports productions reflecting Canadian diversity by funding projects in languages other than English, French, or Aboriginal languages. This program is part of the CMF's convergent stream; thus, projects funded through this program must include content to be developed for distribution on at least two platforms, one of which must be television.

Since 2010, the CMF has provided $8.9M to 48 projects as part of its Diverse Languages Program.

CBC Appoints Senior Director, Acquisitions Sally Catto, General Manager, Programming announced that Jenna Bourdeau was recently appointed as CBC's new Senior Director, Acquisitions.

"I'm so pleased to have Jenna leading our acquisitions strategy at the CBC," Catto said. "She is highly respected throughout the industry, both at home and abroad – I know that her strong creative instincts & leadership will be crucial as we continue to move our content strategy forward."

"I'm thrilled to have joined the CBC Programming team as we continue to build a

schedule full of engaging and compelling shows," Bourdeau added. "I'm particularly excited that CBC will also offer top-notch international content to Canadian audiences as part of our strategy and look forward to contributing to its success."

Reporting to Catto, Bourdeau will oversee the acquisition of distinct, bold and engaging Canadian and international content that will find its way on to CBC's platforms. She brings over fifteen years' experience navigating the international film and television content market.

Bourdeau joins CBC from Proper Rights where she held the position of Vice President of Distribution. Prior to that Jenna co-founded and served as Co-President of Buzz Taxi Communications (acquired by Proper Rights in 2013), during which time she built a catalogue that boasted over 500 hours of high-quality programming. Content licensed by BuzzTaxi has been sold in all major territories and in over 100 countries around the world to recognized broadcasters such as Discovery, National Geographic, AMC, HBO, Channel 4, Sundance, BBC, Arte, ZDF, Canal+, Prosieben, A&E and PBS, among many others.

On-Demand Access to Linear TV on Multiple Devices and Screens

Leading Canadian and international broadcasters have new options to make their linear TV broadcasts available for instant replay on any screen, while still managing their viewing or advertising policies.

As catch-up or binge viewing habits gain popularity, North American broadcasters need an optimized process for delivering and syndicating C3/C7 compliant programming that keeps national ad loads intact when bringing their channels online.

The process can also open up new monetization options to gain addition value from the newly created video assets, such as advertising, TVE authentication, and commerce (download to own or rentals).

The conversation of linear channels, and the requisite commercial content classification management, is now part of a new service from thePlatform, the white-label video publishing company operated as a subsidiary of Comcast.

Called mpx Replay, part of thePlatform's mpx video publishing system, the new solution provides instant asset creation for publishing and distribution, automated metadata to support richer search and discovery, pre-set availability windows, ad policy enforcement, and increased monetization options for users

Rogers, Shaw Media, Corus Entertainment are among the Canadian TV and specialty channel operators that work with thePlatform for content distribution solutions.

"mpx Replay addresses distinct, but similar, needs facing broadcasters," said Marty Roberts, co-CEO of thePlatform, noting the global need for faster and more efficient way to address the growing demand for catch-up TV across any screen. "mpx Replay provides a streamlined, cloud-based solution for both."

Linear conversion features let viewers immediately start watching previously aired programming and start over from the beginning at any time. Broadcasters can set up viewing policies for different time zones or different rights restrictions, such as live sports event coverage.

MBC Radio Celebrates 10 Years with New Station Launch, Web Streams

Christmas arrived early for residents in the Orangeville, ON region, with a report at press-time that a new radio station was just about to complete initial testing and launch its regular programming schedule.

Until that time, the station is broadcasting over-the-air and streaming online with Christmas music.

My Broadcasting Corporation (MBC) fired up its transmitter earlier this month, putting Orangeville's 101.5 FM radio station into its on-air test period. The exact date of the official launch, along with an introduction of the on air team and other

Corus Quay Pushing Out More Linear, OTT Feeds for Canadian Broadcasters

Facility Built to Expect the Unexpected

Five years in the media industry can seem like a lifetime in terms of business developments and technological change, yet the technical infrastructure at Corus Quay in Toronto is staying with the high life and looking forward to the future.

The consolidated home of Corus Entertainment opened more than four years ago, and it has just recently signed new origination deals with a number of Canadian broadcasters to transmit their broadcast feeds for some time to come.

Building on the company's strategy to leverage Corus Quay's broadcast capabilities with external partners, the origination of DHX Media's television services Disney XD and Disney Junior (English and French) is now live morning from Corus Quay. These services join DHX Media's Family Channel, which already originates from

this facility. In addition to DHX Media, Corus recently partnered with VIVA TV to launch their specialty service, and the Groupe Média TFO broadcast feed also comes from its media hub.

Such expansion has been anticipated from the beginning, and the facility has a technological infrastructure that's been built for growth and scalability, as Corus Entertainment President and CEO John Cassaday has described:

"Corus Quay gave us the opportunity to transform the operational and technological processes that underpin our business," Cassaday explained. "Our fully integrated digital infrastructure provides Corus with the agility to respond to our customers needs in a changing marketplace. Corus Quay will also allow us to efficiently leverage all future growth opportunities."

Corus Media's Helen Lebeau, VP, Television, Production and Broadcast Operations, is pictured together with her content origination and distribution team at Corus Quay. They manage a growing stable of content distribution and delivery services for the Canadian broadcast and media industry.
Pictured left to right are Bruce Cowan, Glen Pollock, Phil Harvey, Helen Lebeau, Ross Maudsley, Eric Flaherty and Frank Duyvelshoff.
Scott Dyer and Neil Bilow were unavailable to join in.

In addition to providing origination services for third party broadcasters, Corus also originates 24 of its own networks from Corus Quay, including YTV, Treehouse, TELETOON, Nickelodeon (Canada), Cartoon Network, W Network, CosmoTV, Movie Central, HBO Canada, OWN: Oprah Winfrey Network, CMT and ABC Spark, among others.

"We built the infrastructure for things we couldn't anticipate," described

Helen Lebeau, VP, Television, Production and Broadcast Operations. "At the time, we were transitioning from SD to HD, but some unforeseen formats have come along since then."

She speaks to the growth of nonlinear content delivery, and the need Corus has met to develop as many as 40 different digital media profiles that are needed to push out content to various over-the-top services.

Although Corus, and its animation production arm Nelvana, have a lot of experience working in the file based world, from production to distribution, Lebeau still calls the current digital state-of-the-art "mind-boggling".

"We have our own 24 plus channels, so there is still a lot of activity for linear, but quickly catching up is our VoD and OTT offerings. We push out to Hulu, iTunes and Google Play, and each has a unique profile and QC requirement so they can deliver the best content to their subscribers."

Of course, it is all bits, all data, but how one works with the data and its operational workflow is key to delivering competitive services, she adds.

"Bits are like the door that let us in to that unforeseen world," she described. "How we handle that data can make us more attractive than someone else (offering similar services). We create advantages with our workflow, and we're constantly checking if the data is flowing well, how are we packaging and wrapping the files, how to better manage the QC or add efficiencies with new interface development."

That's why Corus Quay has been referred to as "an IT plant, not a broadcast plant". Programmers and software coders work hand in hand with operational and management teams to develop content distribution systems and services.

Depending on the origination and distribution contract, those services can be as basic and ingest and delivery, or more robust, with scheduling, packaging, encoding, archiving and additional services available.

The Ingest Room at Corus Quay handles as many as 70 signals all told, with intake and delivery of several individual linear individual channels and multiple digital media formats. Photo credit: Richard Johnson

PHOTO CREDIT: RICHARD JOHNSON

In fact, as Lebeau noted, some service agreements bring new demands – and new abilities – to the Corus service offerings.

"There's not been a lot of live integration in our current services," she explained, "but working with TFO, which does have live components to its program schedule, we have developed that ability. It's been very interesting, from the linear perspective, to integrate live into our system. It meant some tweaks to our iTX playout system, and our operators are integrating with TFO's live studios to count programs in and out of segments."

Another internally-developed system lets Corus schedule and monitor scheduled closed captions and described video services – now mandated by the CRTC – for linear channel distribution.

With its scalable capabilities and expanding client list, Corus still has room to grow – even to double its current activity, Lebeau added.

"We're four years old, going on five, and that's a good life expectancy today. There is a fast turn-around out there, and you have to look very carefully at what is available, what is coming."

She says Corus is about to move up to a newer version of its iTX software, and is working closely with the provider to ensure continued development. Staff are looking at new video file formats, comparing file sizes, transport time and encoding qualities, and they are looking at new on- and offline editing and post-production products, as well.

For broadcast, media, and entertainment companies, new over-the-top, content everywhere initiatives are driving linear content distribution into a new world of digital options, second screens and multi-platform delivery options.

From Corus' perspective, success in the digital age comes with scalable platforms and infrastructure, talented employees who can create new opportunities to monetize media services, and the unique ability to expected the unexpected.

TOP TECHNOLOGY ON DISPLAY AT GLENN GOULD STUDIO
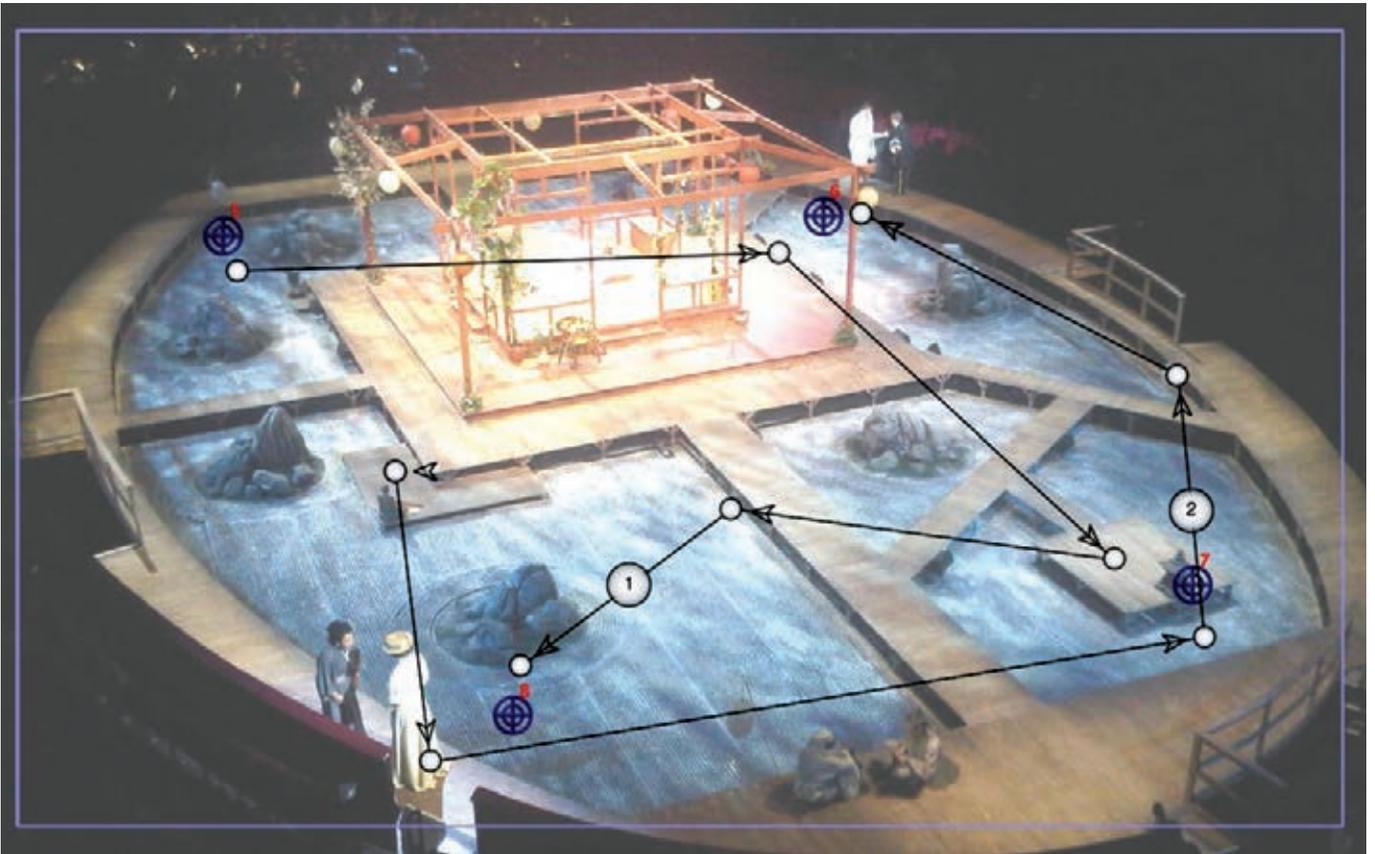
TiMax PanSpace graphical user interface permits localization of performers and sound effects by dragging objects around a jpe g of the stage or field or play.

By Alan Hardiman

The second annual technology showcase staged by pro AV firm Contact Distribution was held last month in Toronto at the CBC Broadcast Centre's Glenn Gould Studio.

The show presented an array of powerful new products and late-breaking developments with a host of complementary systems, including loudspeakers from Renkus Heinz, OWI and One Systems; microphone technology from Countryman Associates and Lectrosonics; signal transport systems from Optocore and Rane; new amplifier technology from Linea Research; TiMax source-oriented reinforcement from Out Board; coms from Pro Intercom; new analog mixers from APB Dynasonics; and carbon-fibre equipment support systems from Crane Hardware.

Space limitations here preclude covering everything at the event, but among the impressive showings Linea Research, with an 8-channel 2,000 W amplifier in a 2 RU package, designed around banks of large capacitors that can supply instant charge when needed for signals with a very steep leading edge. Designer Ben Ver explained that, because the massive instantaneous discharge will melt just about any gauge of conventional hook-up wire, they have chosen instead to use sturdy steel screws as conductors in this part of the circuit.

Linea Research is a new OEM company founded by the core design team formerly at BSS. To date they have over 50,000 other product units out in the marketplace, sporting some of the industry's best-known brand logos on the faceplates.

Most notable for me at the show were two innovations

incorporated into the TiMax Soundhub, a delay-matrix audio server that contains up to 64 inputs and outputs with 4,096 I/O cross points in a 2 RU package. I should add that, as an experienced user and producer of TiMax online training videos, I was at the show to explain the technology from the perspective of a working sound designer.

First, Out Board director Dave Haydon showed the new PanSpace software, an intuitive user interface with which you can drag objects around a jpg image of your stage or field of play. An object can be a mic input from an actor, or a sound effect replayed from the unit's internal 64-track hard-drive. Both level and delay of an input or effect can be adjusted at each cross point, so TiMax accomplishes localization and panning using Haas-effect precedence rather than amplitude alone.

Due to the individually unique combination of level and delay from every input or effect to every loudspeaker distributed throughout a the venue, accurate localization works for more than 90 per cent of the seats, in contrast to conventional amplitude-based panning, which works well only for those seated close to the centre-line between loudspeakers.

The second TiMax innovation at the show is an add-on wide-band radar system to localize performers to within 6 inches in any dimension. Small (1" square) radar tags worn by performers are located using time-of-arrival and angle-of-arrival by a small number of receivers around the venue. This system is currently in use in Disney's stage musical Aladdin on Broadway, which opened first at the Ed Mirvish Theatre in Toronto last fall.

The difference between conventional sound reinforcement and TiMax performer localization is akin to the difference between good stage lighting design and just turning up the house lights to see what's happening onstage. There's simply no comparison. Even fellow actors were astonished as the voices of Aladdin and Jasmine rose and floated 20 feet above the stage during the magic carpet scene.

As long as the direct sound from the performer arrives at a listener's ears 15-25 ms earlier than all the "reflections" (which is the reinforcing sound from all the loudspeakers), those "reflections" are not heard as distinct sounds from a different source, but rather are fused with the direct sound and localized to where the direct sound is coming from (that is, from the performer). This takes advantage of the psychoacoustic Haas effect: we naturally localize a sound in the direction from which it first appears.

During pre-production, the stage area is divided up into a number of zones, each a circle about 8 - 10 feet in diameter. The delays and levels to each loudspeaker in the house from a mic in the centre of each circle are set so that a sound from the centre of the circle appears to emanate only from there. This is done for each zone, of which there can be

more than 20. There can be zones above the stage (as in Tosca and Aladdin), as well as left-right and front-back.

Of course, the sound source at the centre of each circle (the "anchor" sound) has to be loud enough to be heard in every seat. The reinforcing sound from the loudspeakers can be 6 - 10 dB louder than the original sound without being perceived as a separate distinct source, so useful levels of sound reinforcement can be obtained.

A weaker voice can be made into a stronger anchor using correctly timed loudspeakers located above the stage behind the proscenium valance.

This technique works best for theatre and opera, not so well for loud rock shows with stage levels above 110 dB SPL. Localization achieved using this technology works for at least 90 per cent of the seats in the house. Seats close to the walls and in acoustically poor areas are not as well-served. It takes about as much time to set this up as it does to SIM a Meyer sound system: several hours, and TiMax provides calibration tools for those unfamiliar with the system.

Most users are theatres, including Cirque du Soleil, and museum-type venues such as Kennedy Space Centre and Las Vegas' Fremont Street Experience, but word that a major Canadian sports facility is close to finalizing a TiMax specification means that folks in the glass-protected expensive seats will be able to hear what's going on rinkside, or courtside, with even more clarity and presence.

The tech fair was attended by an almost equal distribution of end users, engineers and consultants. Two days hardly seemed sufficient time to cover everything on display.

ALAN HARDIMAN IS PRINCIPAL AT ASSOCIATED BUZZ CREATIVE, A MUSIC PRODUCER AND SOUND DESIGNER WORKING WITH RELATED CREATIVE TECHNOLOGIES FOR LIVE EVENTS, EXHIBITS, FILM AND TV.

Rogers Family Donation Establishes Ted Rogers Centre for Heart Research

The Hospital for Sick Children, University Health Network and the University of Toronto announced the creation of the Ted Rogers Centre for Heart Research funded by an unprecedented donation of $130 million from the Rogers family – the largest monetary gift ever made to a Canadian health care initiative. The donation will be matched with $139 million in additional funds combined from SickKids, UHN, and U of T for a total investment of $269 million.

"We're thrilled to be able to bring the Ted Rogers Centre for Heart Research to life," said Loretta Rogers, wife of the late Ted Rogers. "It's a testament to Ted's drive for innovation and his commitment to leaving the world a better place. We know Ted would have been proud of this bold initiative that will improve heart health for all."

Ted Rogers' personal experience with heart disease and his interest in finding new therapies to advance heart health make the Ted Rogers Centre for Heart Research a fitting legacy, noted Dr. Michael Apkon, President and CEO of SickKids.

"The generosity and magnitude of this gift, and the transformational effect it will have on heart research, truly reflects the pioneering and innovative spirit of Ted Rogers and his family. This powerful, collaborative partnership among SickKids, UHN and U of T will have a global impact. Together we hope to accelerate discovery and cardiac care at an unprecedented pace."

"Today, one million Canadians are living with heart failure, and that number is projected to increase 25 per cent over the next 20 years," noted Dr. Barry Rubin, Chair and Program Medical Director of UHN's Peter Munk Cardiac Centre. "This unprecedented gift will enable physicians and scientists working together in the Ted Rogers Centre for Heart Research to develop new therapies that will dramatically improve the lives of patients with heart disease. One of our primary goals is to reduce hospitalization for heart failure by 50 per cent in the next decade. Ted

Rogers led the development of the telecommunications industry through a constant focus on innovation. We will use Mr. Rogers' approach to change the face of heart disease in Canada and throughout the world."

Adding to the exceptional nexus of clinicians, scientists and engineers already accelerating the pace of change in cardiac care across the partner institutions, The Centre will be a magnet to attract the top research talent from around the world, further solidifying Toronto and Canada's position as global leaders in cardiac care, noted Professor Meric Gertler, President of the University of Toronto.

"The Toronto region is home to one of the world's largest biomedical science and health education clusters. This exceptionally powerful network of researchers and educators is translating exciting ideas, innovations and therapies in stem cell research and regenerative medicine into clinical settings where they will address the most challenging problems across the spectrum of heart disease. With its pioneering spirit and innovative approach, the Ted Rogers Centre for Heart Research will be a world-class collaboration and a most fitting tribute to its namesake."
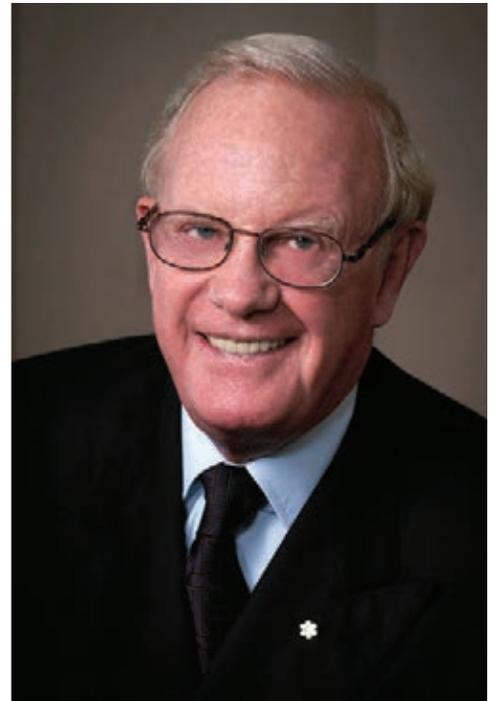
Ted Rogers' personal experience with heart disease and his interest in finding new therapies to advance heart health have led to one of the largest personal gifts ever made to a Canadian health care initiative. The Ted Rogers Centre for Heart Research will be a fitting legacy for the telecom, media and broadcast entrepreneur.

The Centre will also establish an innovation fund to drive discovery and development of next-generation therapies for heart failure, and an education fund to attract the best and brightest students and postgraduates to ensure a deep pool of talent in Canada for cardiac care and research.

Telemetrics RoboEye Integrated HD PTZ Camera Enhances Robotics Operation

Telemetrics new RoboEye PTZ camera delivers extraordinary HD imaging and professional robotics operation.

It features exceptional colour reproduction, a 30X zoom lens, and Sony Exmor 2.18-megapixel CMOS image sensor. The S/N ratio of 50dB and sensitivity of F8 at 2,000 lux ensure outstanding images.

Camera control is via built-in Web-server, Ethernet connection or RS-232C/422.

Telemetrics' new RoboEye HD PTZ camera is available in white or black.

New Mic Windshields from Cinela

New Pianissimo microphone windshields from French manufacturer Cinela are designed for short shotgun mics and coincident stereo, surround sound combinations, almost any type of microphone shorter than 21cm (8.25").

Pianissimo integrates Cineal's 'floating basket' cage isolation principle against vibration and handling noise, using four flexible 'U' isolators installed all around the cage, like the four wheels of a car. The bottom bellows insures flexibility and prevents air flow from the outside. Efficiency is rated around 15dB vibration attenuation.

The ovoid shape cage offers 16cm width in the front for wind protection and acoustic transparency without fur; there are two optional furs available, long and short pile, for higher winds, compromising with sound quality and weight. An optional "Kelly" rain cover provides hard protection against noise and water with sound transparency.

Pianissimo is 32cm (12.6") long, weighs about 330 grams (just over 11.5 ounces) including 3D primary fabric and XLR extension.

Compatible mics include the DPA4017, Sennheiser 8060, Sanken CS1, Sennheiser MKH40/50, Schoeps CMC, CCM,

Cineal's 'floating basket' cage isolation principle protects against vibration and handling noise, using four flexible 'U' isolators in its mic windshields.

MS, XY, DMS and more, with a variety of suspension modules available.

Other versions or upgrade kits are available for 2 or 3 channel configurations MS, XY, or DMS.

Real-time Captioning Platform from Ericsson

Ericsson has unveiled a real-time platform for live broadcast captioning in various languages, with speech-to-text, newsroom integration, and rapid offline content creation features.

The enterprise-level, schedule-driven software platform, developed in-house, uses speech recognition and stenography technologies for live captioning services. It allows multiple captioners to prepare and deliver real-time services, and support content discovery and archive search. The platform is currently being used to deliver live captioning services for major broadcast clients, including the BBC.

One of the largest TV audio description and sign language translation service provider, Ericsson reports delivering 200,000 hours of captioning every year, 80,000 of which is delivered live.

The live platform is part of Ericsson's Broadcast and Media Services portfolio following the acquisition of leading media services company Red Bee Media in July.

www.ericsson.com/press

Custom Consoles Furnishing Edit Suites

Custom Consoles has introduced new furniture for broadcast and post-production environments, including the EditOne desk plus side-pedestals.

Ergonomic and design elements in the EditOne include sculpted support panels that enhance traditional rectangular styling with the desktop and a raised monitor shelf designed for a centrally seated operator. Each desk has three equipment pods and a total 9U of rack space forming the base of a monitor shelf. Full cable management is provided. Power distribution is optional. An optional equipment pedestal with an additional 11U of rack space and an integral worktop is available.

Custom Consoles desks and monitor display supports include a Module-R production control desk with a Media Wall monitorscape, a Module-R sound control desk and three SystemTwo height adjustable edit-suite desks, with operating positions for prompter, producer, graphics, producer, production assistant, lighting and camera control.

Operator positions can be fitted with their own monitor screen attached directly to the desk on an Ergotron arm with individual height and angle adjustments.

Input Media included Custom Consoles Module-R furniture as part of a major technical upgrade at its sports production studios in west London, with two V-shaped units providing eight operator positions at the front and nine and the rear.

Ikegami 3-CMOS HD Camera Unveiled

Ikegami's new HC-HD300 is equipped with a 1/3 inch bayonet lens mount and three 1/3-inch CMOS progressive-scan sensors, each with 2.2 million pixels, in RGB prism formation. It delivers imagery in all commonly used HD video formats: 1920 x 1080/59.94i, 1920 x 1080/50i, 1280 x 720/59.94p, 1280 x 720/50p and 720 x 480/59.94i (NTSC), 720 x 576/50i (PAL).

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

Camera gain be attenuated from mid level to -3 or -6 dB, or increased by +3, +6, +9, +12 or + 18 dB. Integral neutral density filters (100 per cent, 25 per cent, 6.2 per cent and 1.6 per cent) can be switched in as required, plus operator-selectable 3,200, 4,300, 6,300 and 8,000 kelvin electronic colour conversion. An electric shutter can be set to 1/100, 1/120, 1/250, 1/500, 1/1,000 or 1/2,000 second speed.

The HC-HD300 weighs 4.5 kg including FA-300 fibre adapter and measures 139 x 270 x 337 mm (width x depth x height). Operating voltage range is 11 to 16 volts and power consumption (excluding FA-300) is 19 watts. The camera is designed for use within an ambient temperature range of -20 to +45 Celsius and 30 per cent to 90 per cent non-condensing operating humidity.

Available options include the newly-developed FA-300 fibre adaptor and BSF-300 base station. The HC-HD300's output cable is fitted with a Neutrik opticalCon Duo connector for dust protection. Up to 250 metres of cable can be connected to the camera, extendable to 10 kilometres by using external power.

Supporting features of the HC-HD300 include the focus assist and lens aberration correction functions used in Ikegami's UnicamHD range of cameras.

Ikegami's introduction of the HC-HD300 adds an aggressively-priced high-definition camera to its product line-up for satellite and cable television presentation studios, independent programme-making, training studios and religious television channels.

New Boris VFX Suite for Quantel

Video Design Software has released its BCC V9 effects software suite for Quantel.

Boris Continuum Complete V9's VFX plug-in package includes 230+ filters, multi-processing/OpenGL acceleration, and over 2,500 professionally-designed presets. It's a major update to BCC, with an all new Visual FX Browser, new plug-ins and effects, major performance enhancements, and a new online help system with tips, tutorials and detailed information for each filter.

The FX Browser can be accessed both in each individual filter and as a standalone to browse the entire BCC effects library. The built-in browsing history lets you keep track of your most recent searches. All effects play back over moving video in your timeline, not just a poster frame.

V9 also has Open CL and CUDA Acceleration for supported graphics cards and 2X faster renders on popular filters such as Lens Blur, Film Glow or Film Process.

Other plug-ins and features include the Transition Group, with 23 new transitions; a Film Group with a soft camera
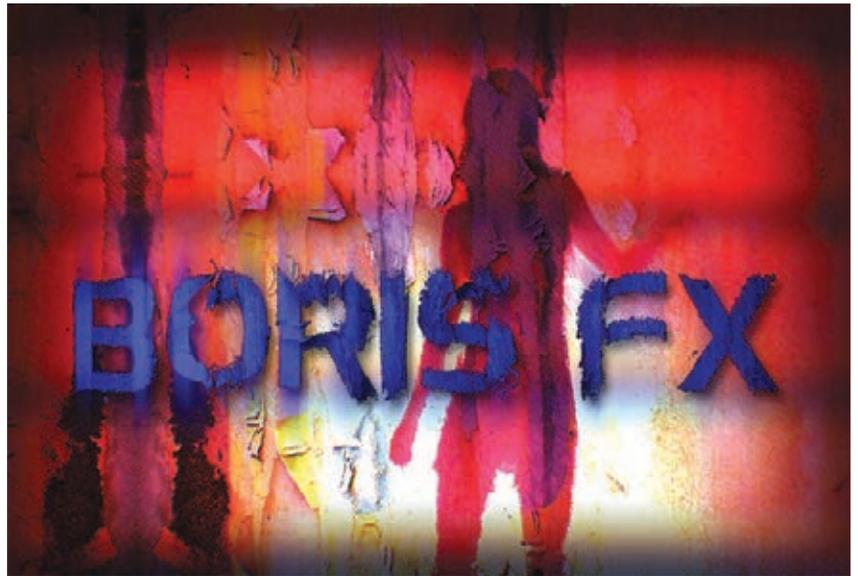
VDS (Video Design Software) content design tools include the Boris Continuum Complete V9 VFX suite, with 230+ filters, including BCC Grunge to add grit, grime, and atmosphere to clips and titles.

lens/screen projection with luminosity and defocus controls; and a handy Image Restoration Group to rescue blurry footage or get rid of the fish-eye warp produced by wide angle lenses like on the GoPro camera.

RØDE Adds Smarts to Mobile Lav Mic System

Updates and upgrades to RØDE Microphones' smartLav lavalier microphone that connects to various mobile devices like smartphones and tablets, based on iOS or Android, are available.

The smartLav+ update improves the omni-directional microphone capsule's sensitivity and lowers self-noise (27dBA). The smartLav+ also adds a Kevlar reinforced cable to inhibit stretching or snapping the mic, under normal conditions.

A foam windshield and clip with integrated cable management is supplied, along with a compact storage pouch.

The RØDE Rec field recording app lets iOS users handle pro recording functions and one-touch export to Dropbox and SoundCloud, and an updated release has been added to the iTunes store, with a tweaked interface and stability improvements. A free version, RØDE Rec LE, is also available.

The company has also released an SC3 adaptor so the smartLav+ can be used with standard TRS devices, DSLR cameras or personal recorders like the Zoom H1.

Hardware and software updates are available for RØDE Microphones smartLav, often used with Apple and Android mobile devices.

Logging Software from Pronology

Multiple users can simultaneously and remotely acquire, manage, approve, log, distribute, transcode and archive content with ProLogger.

Pronology's production logging application ProLogger works with the company's own platform, as well as offering a data export path to industry-standard nonlinear editing (NLE) systems.

The Pronology system is a collaborative digital asset management solution with acquisition, management, distribution and archive capabilities in live–to-air and video production; ProLogger allows the user to create time-code reference notes, make colour-coded log entries, and use preset tags in an application that runs on a Windows PC or laptop.

All ProLogger notes can be exported as Excel or text documents to Avid Media Composer, Final Cut Pro or Adobe Premiere Pro CC, as well as other NLE video programs; the information transfers to the edit systems as colour-coded locators that reference specific points in a clip as notes travel through different stages of the production workflow.

LED Flyer Boom Light Kit from BB&S

The LED Flyer is described as the first ready-to-go LED boom light kit for camera and lighting professionals shooting video, cine and news production.

Manufactured in Denmark by BB&S, the portable light system features a handheld, boom-mounted or fixed-to-a-C-stand light fixture, 1' x 1' x 2 ½-inches thick, for close mobile positioning with soft, even distribution.

The lightweight (1kg / 2.2 lbs) cool-running LED head can be dimmed from full output down to zero; 100% illumination draws a low 66W.

An integrated beltpack and cable control system has dials to adjust the lamp's intensity and colour temperature, facilitating daylight to tungsten tweaking from 3000°K to 5600°K, along with push-buttons for On/Off and blackout functions.

The LED Flyer kit includes the light head, diffusor, diffusor skirts, AC power supply, AC cord, DC cord, integrated beltpack, battery plate for V-Lock batteries, as well as a molded case. An optional Gold Mount battery plate is available.

The LED Flyer comes with a two-year warranty.

The Flyer LED boom-style light kit features on-board battery mounts and beltpack remote controls to meet untethered on-location lighting requirements.

Announcer Audio Consoles for Dante

Three new announcer audio consoles from Studio Technologies support applications using the Dante Audio-over-Ethernet media networking technology.

Studio Technologies is shipping its Dante-enabled Announcer's Consoles, used in live broadcast, stadium, corporate and production facilities.

The 214, 215 and 216 Consoles act as the audio control centre for announcers, commentators and production personnel, with all on-air talkback and cue audio signal routing in one tabletop system.

Model 214 has two pushbutton switches with LED indicators to control two audio output channels: one main and one talkback. The main output channel can serve as the on-air, stadium announcement or primary audio feed. The talkback output channel is intended to provide production trucks, control rooms or support personnel with talent-originated cue signals.

An unswitched 'hot mic" output channel is available, to be used with an intercom system, audio console or any application that needs an 'always active' mic signal.

Model 215 offers three pushbutton switches with LED indicators for three audio output channels: one main and two talkback; Model 216 controls four audio output channels: one main and three talkback. One pushbutton switch controls the status of the main output on both units and is the primary audio channel. Additional pushbuttons control the status of the talkback output channels, which include the audio signals used to communicate with producers, directors, spotters or other behind-the-scenes production personnel.

An Ethernet connection with Power-over-Ethernet (PoE) or external 12-volt DC power source is required.

Calypso Multi-Source Media Recording and Distribution

Haivision's latest release of its multi-source media recording and distribution platform, Calypso, captures and shares HD video content in real-time for any number of applications in visual awareness, training and research in enterprise, military, medical and education environments.

Calypso can capture up to 50 HD sources simultaneously. Users can monitor sessions with a low latency multi-view interface, choose to record any or all of the contributing streams, assign metadata to sessions, sources, or events in real-time, and elect to share sessions or remove viewing privileges at any time. Once captured as an asset, sessions can be made available to specific audiences as full resolution multi-stream video-on-demand.

Real-time monitoring and sharing features let users identify sources, associate them together into contextual sessions, and share the multi-view high resolution session with the intended audience. Users can share video content with off premise viewers by exporting videos to the Haivision Video Cloud to manage, publish and distribute content online.

Access controls in Calypso include customizable roles and permissions to support secure, site specific workflows. Administrators can share live and on-demand content by creating different roles, rights and permissions for users, allowing them to

Haivision Calypo's newly expanded platform and latest release features enhanced security, more access control, and new metadata tools.

share, contribute to and view specific content.

Added metadata capabilities can aggregate information sources and multiple points of view sourced from different cameras, computers, and other data-driven content systems, with user tools for tag, search and discover.

INDUSTRY NEWS (continued)

surprises will be announced soon.

"We're so pleased to be in Orangeville," said Jon Pole, president of My Broadcasting Corporation. "We look forward to introducing residents to our line-up of local talent, local news coverage and loads of fun."

MBC has had plans to locate in Orangeville for several years and had been actively pursuing approval since May of 2011. The Canadian Radio-television and Telecommunications Commission (CRTC) approved the application by My Broadcasting Corporation (MBC) for a broadcasting licence in July.

The station will feature adult contemporary music and will employ four to five people (news and sales staff and a manager). The station will be required to broadcast a minimum of 42 hours of local programming per week.

This year marks the 10th anniversary for My Broadcasting Corporation, a Canadian broadcasting company founded in 2004 by Pole and Andrew Dickson. Based in Renfrew, ON, the company currently operates a number of radio stations, branded as myFM, in small provincial markets such as Alliston, Arnprior, Brighton, Exeter, Gananoque, Goderich, Kincardine, Napanee, Pembroke, Peterborough, Port Elgin, Renfrew, Simcoe, St. Thomas, and Strathroy.

All of its stations offer local news, weather, sports and community events seven days a week.

Stations are also online, with audio streaming services as well as complementary content on its blogs, social media platforms and mobile applications.

Slaight Foundation Makes Donation to Ryerson University

Ryerson University has received a visionary gift from The Slaight Family Foundation that will help develop the next generation of radio innovators and entrepreneurs.

Allan Slaight is widely recognized as a pioneer in the broadcasting industry in Canada. He was President and CEO of Standard Broadcasting Corporation, the largest privately owned multimedia company in Canada until it sold its radio and TV broadcasting assets in 2007. The gift to create the Allan Slaight Radio Institute at Ryerson was led by foundation trustee Gary Slaight in celebration of his father's legacy.

"Allan Slaight is an inspiring figure for people passionate about radio,Ó said Sheldon Levy, President and Vice-Chancellor, Ryerson University. "The family's gift will be transformational for Ryerson students working to follow in his footsteps in

developing the industry. We are honoured and thrilled to celebrate Allan's groundbreaking contribution to radio in Canada in this way.

The newly created state-of-the-art broadcast and teaching facility will proudly bear his name. The Allan Slaight Radio Institute in the RTA School of Media will strengthen Ryerson's position as the educational leader in radio broadcast and production. In addition to enabling significant equipment and infrastructure improvements for the school, the donation will support newly created student awards, independent student productions, and hands-on practical experience for students at Ryerson's digital radio station, 'Spirit Live.'

"The Slaight name," says RTA School of Media student Briana Todd, "is synonymous with radio in this country and now it is part of RTA, which is fantastic.

The Slaight family's generous support of $3 million is a milestone moment in Ryerson's Make Your Mark campaign. Ryerson is grateful for the longstanding generosity of the Slaight family, who also initiated and continues to support the annual Slaight Business Plan Competition, now in its twelfth year of encouraging excellence in student entrepreneurship with two $25,000 awards.
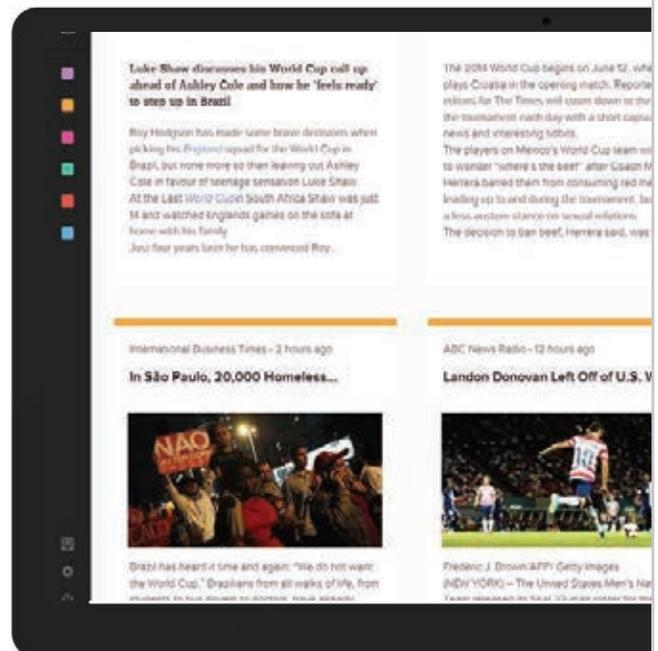
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