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December 2013

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CANADA'S COMMUNICATIONS MAGAZINE

\$8.00



NEW PRODUCTS AND SERVICES FOR THE CANADIAN BROADCAST INDUSTRY

Publication Mail Agreement No. PM40069240

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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

Circulation audited by Alliance for Audited Media
Publications Mail Agreement 40069240.

We acknowledge the financial support of the
Government of Canada through the Canada
Periodical Fund of the Department of Canadian Heritage.

Subscriptions in Canada \$51.95 for one year; \$79.95 for
two years; USA \$64.95 for one year; Foreign \$64.95 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 \$52.95; Directory US \$52.95;
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Contents

Broadcaster® December 2013

Volume 72 Number 7

FEATURES

4 New Products and Services

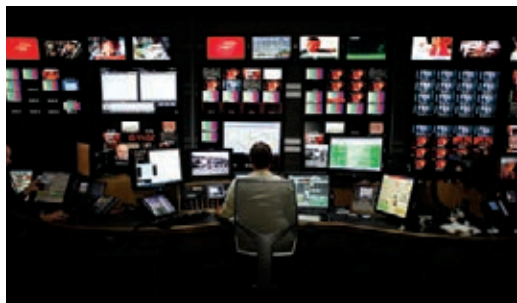
Newtek, Videolink and Dome; Tightrope Media; FOR-A;
Matrox, Switronix; AJA; Eyeheight; Dejero and APTN;
Digital Rapids; Miranda; BlackcamSystems; Integro;
Custom Consoles; SIM Digital; TOA; Haivision;
Audio Systems Reference Guide

14



Canadian Achievers: A Monumental Media Magnate

By Dick Drew



COVER PHOTO

Cover image shows part of the
Custom Consoles Media Wall
display at Associated Press TV,
London



TriCaster Goes for a Ride with Dome, MAVIS

With a twenty-five year track record as one of the top mobile production truck companies in North America, Toronto-based Dome Productions is riding the wave of multi-screen productions, as more and more broadcasters look to capitalize on a growing 'second screen' phenomenon.

Dome Digital is expanding its mobile production capabilities, and it will probably have two dozen trucks on the road next year. Right now, it's covering all digital bases with its new Sidecar and the slightly larger digital truck, dubbed 're-vu'.

Sidecar, for example, can operate in a stand-alone mode, but it can also be connected and integrated with Dome's larger – up to 53' – vehicles.

Inside, the mobile's production capabilities centre around a NewTek TriCaster 850 Extreme production switcher, along with NewTek's 3Play 820 (eight in/two out) replay device, NewTek Live Text for graphics, three Sony EX3 cameras, a

Digital Rapids StreamZHD encoder, and a Mackie 1402 VLZ 14-channel audio mixer.

The truck is positioned as a way for broadcasters to supplement productions with second-screen content capabilities, as well as being a cost-effective way for smaller operations, such as college or in-house corporate content producers, to Web-stream a live event.



Content can be delivered to multiple screens, Dome reports, with the built-in video serving, encoding, streaming and publishing tools. The NewTek TriCaster Extreme TCXD 850 Windows-based video mixer can both record and stream a production, with powerful capabilities packaged in a rack mountable unit that conceals all XLR and BNC connections on the back side.

In addition to the Sidecar, Dome makes use of TriCasters in other of its production environments, such as the Dome re vu, where a TriCaster 855 with built-in DDR, still stores and keys, is in use on both SD and



perspectives: one is the professional production capabilities they bring to remote locations, the other being the fact that studio gear – he uses a TriCaster in-house as well – can be left in place, reducing studio down time and disruption.

“At York, we do a range of multi-camera with picture-in-picture events, like Town Halls and Convocation ceremonies. But there’s not often sufficient setup time to roll in flight cases for a complex multi camera shoot, one with a front of house master control with audio for panels and audience Q and A, along with Web content, PowerPoints, social media integration and more.”

“The ROI for us means we do not have to flight pack tons of gear into a venue, increasing our set-up time and our footprint there, and we can still have in-studio operations going on when need arises.”

HD productions.

Dome’s TriCasters and 3PLAY replay units were provided by NewTek’s elite Canadian partner, Toronto-based Videolink. A long-time dealer of top broadcast production and streaming media equipment, Videolink itself is tapping into the expanding multi-platform media market with a mobile vehicle of its own.

Called MAVIS, for Mobile Audio Video Internet Studio, it’s a classic 1972 tandem axle Airstream Camper, totally rebuilt for mobile productions in the field, describes Videolink CEO Bruce Richardson.

The 21’ vehicle has been rebuilt to house a complete eight-camera production environment, built around a TriCaster 860 and 3PLAY 425, with ISO-recording, instant replay and slow motion, audio and intercom. A shock mount rackmount unit, spacious storage compartments and room for multiple monitors are also available.

Richardson touts not only its production muscle, he notes the retro-looking



vehicle is both aerodynamic and eco-sensitive, with its built-in generator and solar power. A seating and meeting area, fold down bunk, hot and cold water and kitchen area can support multi-day location productions.

One of MAVIS’ early enthusiasts is program producer Bob McKenzie, Assistant Manager of Media Production for Learning Technology Services at York University.

McKenzie sees the value of smaller mobile production trucks from different



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Saskatchewan Roughriders technical staff dials up instant replays with speed and accuracy via Tightrope Media Systems

CFL Team Replays Championship with ZEPLAY

Saskatchewan Roughriders fans saw a Grey Cup-winning team at the 45,000-seat Mosaic Stadium in Regina – their own.

Host for the 101st CFL Championship and now home to the reigning Grey Cup champion Saskatchewan Roughriders, the stadium shows professional in-venue, large-screen video productions, along with instant replays and game highlight packages — created using Tightrope Media Systems' ZEPLAY slow-motion video system.

Mosaic Stadium added its first large video screen in 2005, and has gradually enhanced its technical infrastructure to include two screens, nine cameras, multiple graphics layers

and two ZEPLAY systems inside the stadium's now all-HD control room. The in-house staff incorporates instant replays from a third ZEPLAY unit that resides in a mobile production truck just outside the venue.

ZEPLAY has a built-in multi-viewer for monitoring multiple camera angles, and tagging options for building and playing back short clip packages during games. Replays that show a great play – or hoisting the Cup - from multiple angles are created quickly and easily by the production team, described Bill Wright, director of partnerships and game day operations, Saskatchewan Roughriders.

FOR-A Introduces 4K Extraction System

FOR-A has unveiled a new 4K extraction system for use with its FT-ONE 4K super slow motion camera.

The new debuted ZE-ONE extractor lets FT-ONE users frame and extract desired 4K image areas to capture the action for HD replays.

Ideal for live sports production, the 4K extraction system provides operators with an intuitive touch-screen interface to frame and extract specified HD scenes at any size from 4K sources. ZE-ONE

allows users to smoothly zoom in or out, and includes an embedded audio delay processor, the company reports.

"After introducing the FT-ONE last year, we decided to develop our own 4K extraction system that allows users to isolate and enlarge certain areas within frames," said Hiro Tanoue, FOR-A Corporation of America's President. "Operators can focus in on any part of any scene, ensuring not a moment is missed when shooting with the FT-ONE"



HD images from the FT-ONE 4K slo-mo camera can be extracted with a new companion device from FOR-A.

Matrox 4K Fuel Viz Engine

Real-time broadcast graphics company has chosen the Matrox DSX LE3 4K card to power its next generation rendering engine and compositor, the Viz Engine. It renders animated 2D and 3D scenes in real time, producing high-end animations in SD, HD and 4K.

A new addition to the Matrox DS Developer Products family, the Matrox DSX LE3 4K card enables real-time monitoring and output of video footage at resolutions up to 4096 x 2160 at frame rates up to 60 fps, with 8- and 10-bit YUV output at all resolutions and frames rates

This new 4K output card, in conjunction

with the Matrox DSX Software Development Kit and 4K codec support for ProRes and XAVC, lets equipment manufacturers create graphics systems, editing solutions and playout servers in native 4K resolutions.

The card provides full 4K output to drive a Sony PVM-X300 reference monitor, with SD, HD and 3G-SDI connectivity per SMPTE 259, 292 and 424/425M Level A and Level B mapping.

It supports 4K ProRes and XAVC software codecs, and an extensive native codec support in HD and SD.

Switronix Releases New TorchLED



Switronix' new LED light has an independent knob for colour temperature between tungsten (3200k) and daylight (5600k).

Switronix' new TorchLED, the Bolt 220, has a 220-watt output from a form factor the same size as the original Bolt BT200.

The new LED light now has an independent knob for colour temperature between tungsten (3200k) and daylight (5600k), eliminating the need to mix and match between two dials for the most accurate ambient light. A brightness dial - from 0% to 100% - operates with no noticeable colour shift, while the on/off switch maintains light settings when powering down the unit.

The Bolt 220 includes all standard accessories of the original Bolt; a 1/4-20 Swivel Shoe mount, powertap cable, snap-on filter tray, diffusion filter, and bag. It also includes a powertap cable for DC powering off of a standard 14.4v brick battery, as well as a built-in Sony L-series battery sled.

FOR-A & FUJITSU

... are pleased to announce that FOR-A will be distributing Fujitsu's high performance "IP" series of encoders/decoders throughout the United States and Canada.

Fujitsu's IP series of H.264 encoders/decoders have been recognized as an industry leading technology. The IP-9610, IP-9500 and IP-920 offer incredibly low latency (under 99ms back to back) and up to 40% packet recovery. These units are equally at home in Satellite, Fibre or IP environments, including broadcast quality over public Internet.

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AJA Workflows Go 4K with New Converter Line-up, TruZoom Feature

AJA Video Systems' newest additions to its range of compact, high-quality Mini-Converters offers new features and capabilities for analog and digital workflows across SD, HD, UltraHD (UHD) and 4K. The company has introduced the V2Digital, V2Analog, HD10A-Plus and 4K2HD.

4K2HD downconverts 4K 3G-SDI to HD-SDI and HDMI 1.4 simultaneously, and is ideal for HD monitoring with 4K cameras. Supporting 4K (4096x2160) and UHD (3840x2160) input signals, 4K2HD enables simultaneous HD-SDI and HDMI output from 4K, downscaled at high-quality to HD.

Additionally, a "pixel for pixel" center



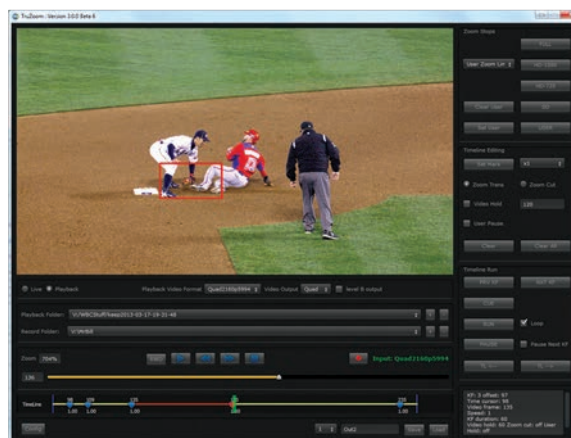
AJA's is offering a range of new products with features and capabilities for analog and digital workflows across SD, HD, UltraHD (UHD) and 4K.

cut of the original 4K/UHD frame is supported for camera focus checks. 4K2HD also supports the latest 4K/UHD 50/60fps high frame rate input formats, which then output as 25/30fps to HD. The 4K2HD Mini-Converter is highly configurable via the supplied AJA MiniConfig software for Mac and PC.

V2Digital and V2Analog convert analog video to digital and digital video to analog, respectively, supporting HD/SD-SDI and YPbPr/RGB component or composite. The devices are configurable on USB via AJA MiniConfig software for Mac and PC, and offer 10-bit high-quality conversion in a new compact, low power design.

HD10A-Plus facilitates the high quality conversion of HD/SD 10-bit analog to digital for HD and SD digital workflows. With full bandwidth component HD RGB, RGbS or YPbPr input, HD10A-Plus features three HD/SD-SDI outputs, SD mode support and internal or external sync input.

AJA users can also zoom into 4K and Ultra HD regions-of-interest (ROI) with the new TruZoom software and external joystick, controlling AJA's Corvid Ultra



professional video I/O platform. TruZoom allows customers to scale any 16:9 region within 4K frames to HD in real-time, making it ideal for sports broadcast, live event production, professional AV, and digital film.

"Corvid Ultra is a powerful solution for high frame rate workflows across a range of resolutions, from SD all the way up to 4K. With the release of TruZoom, we're offering a simple front end interface for very high-quality HD region-of-interest scaling and extraction from 4K sources," said Nick Rashby, President, AJA Video Systems. "TruZoom has already been proven in critical on-air broadcast environments, including the MLB Network, who was very pleased with its performance during the baseball Division Series playoff games."

BroadcastSafePP Legalizer for Premiere Pro in Production

Eyeheight's new BroadcastSafePP plug-in legalizer for Adobe Premiere Pro is designed for use with Apple desktop and laptop computers running OS X (Snow Leopard and later versions).

The safe-area generator and graphic measurement toolset lets users verify and conform content prior to submission to a file-based quality control system from within the familiar Premiere Pro interface.

Eyeheight's BroadcastSafePP can perform composite, RGB, RGB-plus-Y and simultaneous composite-plus-RGB legalizing, all with user-adjustable soft clipping at high and low thresholds. Precise chroma-space conversion and accurate limiting ensure compliance while keeping the full gamut available for creative use.

Users can select from an extensive range of presets, or work in custom

mode which gives full access to 15 configurable parameters. Facility administrators can assign which built-in presets are available to users, create new presets or disable the custom option to ensure that only approved configurations are implemented.

An integral safe-area generator provides an extensive range of broadcast-safe area markers covering all the requirements for standard-definition, high-definition and 2K, including 16:9 and 14:9 requirements in SD. Administrators can modify the set of markers available to users, add new custom markers or restrict access.

Compatible with high-end video source files used for broadcast content production, BroadcastSafePP supports any combination of file formats and source chroma-space available in Premiere Pro.



BroadcastSafePP supports any combination of file formats and source chroma-space available in Premiere Pro.

APTN Expands Canada wide News Coverage with Dejero

The Aboriginal People's Television Network (APTN) is using portable Dejero LIVE+ 20/20 Transmitters to add live, remote news coverage from across Canada to its daily news programming at six of its news bureaus.

With broadcast headquarters in Winnipeg, APTN produces a weekday newscast, APTN National News, and current affairs programming as well as several news updates throughout the day. After an initial purchase of two Dejero LIVE+ 20/20 Transmitters, the network was convinced of the technology's potential to provide high-quality live or recorded HD video at a fraction of the cost of microwave or satellite trucks.

"One of the biggest challenges for a national network in Canada is the sheer

vastness of the geography. But the instant the Dejero systems transmit coverage back to our newsroom, the gap is closed," said Wayne McKenzie, director of operations, APTN. "A reporter in the field can hook up the camera to the LIVE+ 20/20 Transmitter and hit the 'transmit' button, and within seconds we're looking at high-quality live video here in Winnipeg."

Using Dejero's cloud-based remote control management tool, APTN personnel in the broadcast centre can see the status and signal strength of each transmitter in the field and advise the news crews on how to maximize bandwidth and adjust the transmitters for optimal video quality.



Dejero Portable Bonded Wireless Transmitters for Live HD Video



Mixed-platform workflows and advanced video processing tools among new features and formats in Digital Rapids' Kayak

Digital Rapids Unveils New Features for Media Processing Platform

New features and enhancements for the Digital Rapids Transcode Manager 2.0 automated, high-volume media transformation software and its underlying Kayak dynamic workflow platform include support for the x264 codec, AVC-Intra format and Digital Production Partnership (DPP) file specification; mixed-platform distributed workflows including ProRes encoding on Mac OS X; and enhanced core video processing tools.

Announced earlier is support for the new HEVC (High Efficiency Video Coding) compression standard, also known as H.265; encoding for 4K Ultra HD (3840x2160) distribution; Dolby E audio decoding; GXF and LXF format support; and a variety of optional third-party Kayak components.



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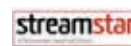
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Miranda Features Integrated Solutions for 4K, UHD TV

Linking the company's new Kaleido-MX and Kaleido-Modular-X multi-viewer line-up with its NVISION 8500 Enterprise Class Hybrid router series, Miranda is demonstrating the new M3 3Gbps integration cable, jointly developed by Miranda and Belden, which replaces 16 coax connectors by combining them into a single, high density cable.

The M3 cable supports SMPTE 424M, thus ensuring that pristine 3Gbps video can be transported across double the cable length of competitive offerings.

Telecast's CopperHead 3404K camera-mountable fibre optic camera transceiver system can simultaneously transport all bi-directional signals, including four 3Gb/s HD/SDI paths, for 4K productions utilizing the increasingly popular 4K cameras introduced in the last year by Sony and For-A.

BlackcamSystem's Remote-Controlled Camera Tracking Systems at IBC

BlackcamSystem introduces compact and portable remote-controlled camera tracking systems available in three sizes to accommodate a wide variety of cameras.

The full-sized Blackcam model B40 accepts various cameras, including: ARRI Alexa M, RED Epic and Scarlet, Sony F5/F55/P1 and similar sizes. The B40 is also compatible with a 3D mirror rig. The mid-sized B20 is compatible with Bradley's Camball HDC 150, and DSLR cameras such as Canon 5D and similar sizes. The super compact B10 fits in a suitcase style carrier for on-board air transport, and is ideal for tiny HD cameras like GoPro, Modula Baby MKII, SinaCAM, and Indiecarn.

Each BlackcamSystem includes a camera cradle, dolly, track, production cabling and remote-control system. The track comes in linear or curved segments for the most dynamic configuration, regardless of the shooting challenge.

Moving swiftly and discreetly, with a vertical capacity of up to 15 degrees uphill, a Blackcam dolly attaches to the inner



BlackcamSystem includes a camera cradle, dolly, track, production cabling and remote-control.

sides of the tracks with several lateral guide rollers and optional safety bars. The unit can be powered using AC with cables or via battery, which runs the system for at least 2 hours per charge on average.

The black anodized track is relatively lightweight (only 4 kg/m/ 2.68 lbs/ft), and track segments come in 50cm (1.64ft), 1m (3.28 ft), 2m (6.56ft), or 4m (13.12ft) lengths with a minimum standard inner radius of 1m (3.28 ft), but custom tracks can be manufactured upon request.

Operators can choose from a Joystick or Piezo stick, and the rack can be set up with two monitors, intercom, and other components.

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Integro Buys Multimedia Risk Insurance Brokers

Insurance brokerage and risk management firm Integro (Canada) Ltd. acquired Winnipeg-based Multimedia Risk Inc., a leading specialized insurance brokerage serving the national and international film and television production industry from offices in Canada and the United States.

Financial considerations were not disclosed.

Established in 1998, Multimedia Risk has brokered coverage for hundreds of film productions, including *The Expendables*, *The Mechanic*, *Midnight's Children* and *Getaway* as well as television productions, ranging from *Heartland* and *Cracked* to *Corner Gas*, *Little Mosque on the Prairie*, *Cashing In* and *Todd and the Book of Pure Evil*.

"Multimedia Risk adds to our geographic presence and enhances our expertise in entertainment," noted Mark Rankin, president of Integro Canada. "With Integro offices in Montreal, Toronto and Vancouver, Multimedia gives us a physical presence in a fourth Canadian

city and province, Winnipeg, Manitoba, and its diversified, flourishing economy. We are excited to welcome Claude Forest and his accomplished team, and to leverage their success across the Integro organization."

Forest, who founded and leads Multimedia Risk, said, "We are proud of what we've accomplished over the past 15 years and excited at the prospect of helping Integro assume a leadership role on the international entertainment risk management stage."

Multimedia Risk is the latest of several international entertainment sector acquisitions by Integro Canada's parent company, New York-based Integro Insurance Brokers, including Doodson Broking Group, a UK-based entertainment and sports specialist (October 2013); Allan Chapman & James, leading UK-based media insurance broker (August 2012); and Frost Specialty, Nashville, TN-based entertainment specialist (August 2010).

Custom Consoles Sees Major Enhancements on Media Wall

Custom Consoles is introducing a new model of its Media Wall multi-screen mounting system.

Available from Q1 2014, the fully self-supporting system now boasts a narrower front-to-back depth, reduced from 600 to 500 millimetres.

Freely adjustable horizontal and vertical screen spacing replaces the former discrete-mount mounting holes. This allows individual display screens to be positioned so that their edges meet exactly to form a continuous horizontal monitorscape limited only by the boundary of the display itself.

Cable management within Media Wall is now along ducts with finger-trunking slots for full wiring concealment; cables can enter or leave the structure at any point. Media Wall incorporates height-adjustable horizontal beams suspended between 2.3 metre high aluminum columns. Equipment pods with 19 inch racking behind removable vented panels can be incorporated at floor-level.

Media Wall is available in a silver-anodized or black-powder coated finish.



Custom Consoles' Media Wall display is action at the Associated Press TV facilities in North London, UK

Psyched Out Workflow from SIM Digital/Bling Digital

USA Network's longest-running series, *Psyched Out*, recently wrapped its eighth season in Vancouver, and for the third straight year, the Universal Cable Productions series is making its way from the camera to the screen via a file-based



workflow designed and supported by camera and production equipment specialist SIM Digital and its post-production unit Bling Digital.

SIM provides the show with ARRI Alexa camera packages (as well as Sony and GoPro cameras for specialized use), on-set graphics and playback services. Bling handles near-set dailies processing and data services.

Camera media is processed in the near-set lab, which includes the production of media for review, editorial, post production and back-up. Editorial files and FCP ProRes proxy format are delivered via high speed Internet connection to the show's editorial team, located 1300 miles away in Manhattan Beach, California. Editors can begin cutting new material in as little as a few hours after its shot.

It took confidence for *Psych*'s producers to make the leap to digital in 2010. Other Vancouver productions were still shooting HD video or film and so there

was no template. However, they were intrigued with the potential for improved efficiency and cost-savings, and impressed with SIM/Bling's enthusiasm for the emerging digital paradigm. "There was some nervousness, because it was a whole new mode of production," recalls Ken Anderson, General Manager of Sim Digital's Vancouver operations. "But they saw how well it was working in Toronto and the time and headaches it was saving for those shows. They wanted the same thing."

Series DP Scott Williams witnessed the transition from film and video capture to digital firsthand and has become a convert to the new file-based mode of production. For *Psych*, he shoots ARRI Alexa to ProRes 4444 master files and uses a True-light on Set system (also supplied by SIM/Bling) to apply LUTs to key frames.

Associate Producer Janelle Reyes supervises post-production operations at the show's production offices in Manhattan Beach. Dailies are sent via Aspera



Psyched Out photos courtesy USA Network

connection to a nearby service bureau. "It's less than a mile away," she explains. "A PA picks up a drive every day. Bling also sends us lab reports, camera reports, LTO back-ups, and customized metadata which is very helpful for editorial. When we were working with a tape process, acquiring dailies involved a day's delay. Now we get the footage within hours of when it's shot."

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TOA Launches Website for Microphone Product Lines



TOA Canada launched a new website that showcases all of its microphones in one place.

Microphone type, models and features for the company's microphone product lines, including its popular TRANTEC branded product lines, are shown. Microphones are divided between Professional use and Private/General use.

An accessory section includes complementary products such as

antenna distribution, remote antenna, rackmount kits, antenna cable, receiver antenna, transmitter antenna, battery chargers and power supplies, instrument cable as well as lavalier mics and head-worn mics.

The new website also includes an easy to use document download section complete with brochures, manuals and installation instructions for each microphone and series.

Haivision Delivers Low Latency HD to Mobile Devices

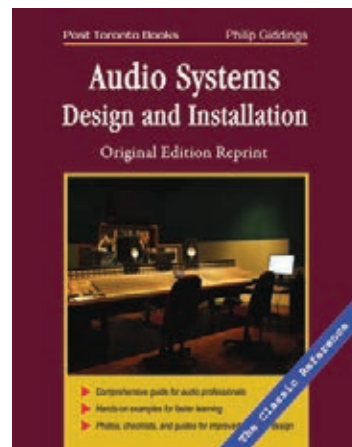
Haivision has released the latest version of InStream Mobile, bringing iPad, iPhone, and Android viewers the fastest video player for live, high definition video streaming.

Supporting end-to-end latency of less than 500 milliseconds for 1080p60 video when coupled with Haivision's Makito X HD H.264 encoder, InStream Mobile is ideal for the most demanding enterprise applications that require live collaboration, support mission critical decisions, or rely on an in-context viewing experience. In contrast, typical mobile streaming solutions are subject to a 10 to 60 second delay.

Based on industry standards, supporting both Transport Stream multicast and HTTP Live Streaming (HLS), InStream Mobile gives users access to local performance streams as well as those available on the Internet. Local multicast transport streams do not need to be transcoded, resized, or converted to HLS, allowing InStream Mobile to be instantly deployed within current enterprise workflows.

InStream Mobile also supports a central channel guide file so the channel list for all users can quickly be established and changed, further easing deployment and media control.

Classic Reference Book Republished



The classic audio reference book is being republished.

Audio Systems Design and Installation by Philip Giddings, P. Eng.

Exclusively Republished 2013; Paperback. (xxvi + 574 pp, index)

Audio system engineers and designers must understand the reasons for safe grounding, complete interconnection, and adequate—or exceptional—electronic housing. All three are given special attention in this comprehensive reference book, including proven advice on cables, connectors, and electrical wiring.

Uninformed specialists sometimes solve problems with techniques that compromise the safety and reliability of the system, but *Audio Systems Design and Installation* focuses on how to solve design problems correctly, avoid costly mistakes, and add performance to overall design and construction.

The book also demonstrates how to follow professional standards in developing audio systems to achieve harmony with safety and a vastly improved system design.

Originally published by Howard W. Sams/Focal Press, *Audio Systems Design and Installation* is now represented by Post Toronto Books, a unique new boutique publisher launched when Giddings' joined with long-time AES colleague and technology writer Alan Hardiman to republish the classic reference book.

Now, the company serves audio engineering professionals, sound designers, musicians and enthusiasts with select books by expert authors, as well as recordings from the company's artist and producer affiliates.

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The singing group The Tenors performed at the dedication ceremony, attended by Rogers' family and close friends, including wife Loretta, their children - Lisa, Edward, Melinda, and Martha - his sister Ann Graham Calderisi, and Rogers Executives and employees, including Nadir Mohamed, Alan Horn and Phil Lind.

inspired me to achieve and eventually own my very own radio station which occurred in 1979. Ted also inspired others to achieve similar goals. For example **George Grant** who was featured in this magazine recently. The late **Keith Dancy** is another in the long list.

Rogers passed away in December 2008 at age 75, having worked to build Rogers Communications Inc. into a major media and telecom conglomerate, a multi-billion dollar a year company supplying millions of Canadians with phone, cable and data services, along with media content through its magazines, radio stations, specialty channels and broadcast TV outlets.

But back in 1970, Ted sat down with me for a lengthy tape recorded interview for my radio series "The Canadian

Achievers". The best advice I received from Ted was "Always remember that influence flows from the top down."

Influence, accountability and equity: Ted was an equal opportunity employer; he would not ask you to work hours that he didn't work.

Trouble was, Ted worked 24/7!

Tenacious, generous, enthusiastic, inspiring, successful beyond belief:

Edward Samuel Rogers is the name on his birth certificate. Ted Rogers was the name everyone knew him and remembers him by. He was and is a monumental Canadian Achiever.

Author's Addendum:

Just as this publication was going to press, Rogers Communications announced

its twelve year \$5.2 billion dollar multi-platform mega-deal with the National Hockey League for Canadian broadcast and digital media rights, a deal that will eventually shut out the CBC and TSN.

Knowing Ted, I'll bet he is smiling even more broadly as a result, knowing that a deal he likely envisioned a decade ago finally came to pass. In fact, if you follow his current statuesque gaze, he's looking at the Air Canada Centre, where the NHL Maple Leafs and NBA Raptors make their home.

The best is yet to come, eh?

SINCE 1984, DICK DREW HAS BEEN REPORTING ABOUT CANADIAN ACHIEVERS ON RADIO, AND IN BOOKS, NEWSPAPERS AND HERE IN BROADCASTER MAGAZINE.

Ted Rogers: Tribute to a Monumental Media Owner

BY DICK DREW

Just two of Canada's outstanding broadcast and business titans have been honoured with statues or monuments.

In the October issue of Broadcaster Magazine, I wrote about K.C. Irving, and how earlier this summer my wife Aline and I visited the monument to his memory, erected in his birthplace of Bouctouche, NB.

I have not visited the new Ted Rogers monument outside the Rogers Centre in downtown Toronto. Nobody sought my advice, either, but I would have designed it with Ted's right hand extended for a hearty shake, while holding a phone to his other ear. That is how I picture Ted Rogers, the master salesman and media visionary, always hard at work, knowing his efforts would ensure the best was yet to come.

That's how Ted Rogers convinced me, over a nice lunch in 1968, to leave my secure job as top retail salesman at CHML Hamilton to join him - for less money, I might add - as GSM at his latest venture, CHAM Hamilton.

From the moment he acquired CHAM from **Irving Zucker**, local advertisers were impressed, while our competitors were confused. They wondered how we had suddenly acquired so many quality national advertisers. We had more national advertisers than CHML & CFRB combined. Very simple, Ted provided CHAM dubs of all the national commercials running on CHFI-FM Toronto and told us to run them often as 'Bonus Spots'. It worked well, and it was a technique I would use again in my career.

When I later returned to CHML, and advised Ted I was leaving, he was most generous with a parting gift which my wife Aline drove as her own car for several years.

Working ten months with Ted was equivalent to a ten year crash course in tenacity. He

continued on page 13



A 12-foot bronze statue of the late Edward Samuel 'Ted' Rogers (with paper files in his hands) stands outside Rogers Centre in Toronto. He's honoured as a Great Canadian entrepreneur, corporate founder, philanthropist and visionary

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