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September 2012

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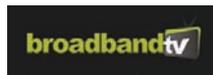
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Broadcasters and digital  
communicators of all stripes  
are using new ways to  
connect with their audiences,  
such as social media, online  
opportunities and mobile  
interactivity.

Photo: Thinkstock

# Canadian Company Builds **Broadcast Reach, Revenue** with Dedicated Online Channels



Shahrzad Rafati is the founder of BroadbandTV Corp, one of the fastest growing companies in Canada, and partner to top broadcast and media companies around the world.

It was first described as a \$150 million experiment.

Now, Internet giant Google has invested another \$200 million to market and monetize new TV and video channels; it's moving away from simple user-generated videos and towards more professional content that will better lure viewers and advertisers.

From Ontario's educational broadcaster TVO, to top film companies like Warner Bros. and Hammer Productions, to leading retailers like Harley-Davidson and top sports properties like the National Basketball Association.

Hundreds of online broadcasters, content owners and rights holders realize the growing importance and impact of online video and social networking, and they see a hybridization of broadcast and broadband as an important industry trend and business opportunity.

The NBA in particular has a B.C.-based company to thank.

Working with Broadband TV Corp. (BBTV), the NBA Channel on YouTube has garnered well over 292 million video views since its launch. It's one of the most popular channels for sports, and one of the most popular YouTube channels overall.

Broadbandtv works with the NBA throughout the year to expand its online reach and content offerings, while assisting the League with placement of new video highlights.

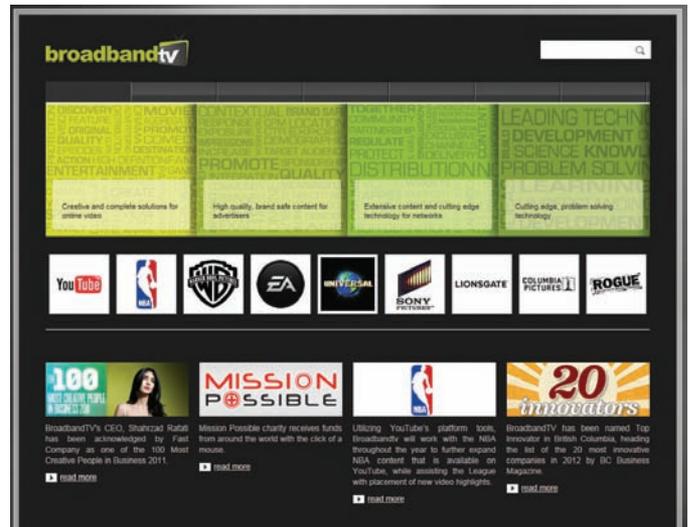
Since launching its first online video asset four years ago, BroadbandTV has grown to manage hundreds of thousands of videos online for more than 3,000 companies, including YouTube, TELUS Communications, DivX Inc, NBA, Warner Bros, Endemol and many leading international companies, helping unlock the monetization value behind their online video content along the way.

Shahrzad Rafati is the founder of BroadbandTV Corp; in just its fifth year of operation, it's become one of the fastest growing companies in Canada, and it was just named the most innovative company in British Columbia, and recognized for "radically changing" the online media and technology industry while "boosting bottom lines."

"It's our mission to foster entrepreneurship amongst video creators by developing the tools and technologies they need to be successful online," noted Rafati, also CEO of BroadbandTV, in e-mail correspondence with Broadcaster Magazine "We continue to grow our business based on this ideology."

BroadbandTV handles proprietary content in different ways, Rafati described. It can acquire licences for the content by partnering with the owners; it then packages, optimizes and distributes the content through BroadbandTV's own consumer portal, VISO.

BroadbandTV's client companies generate ad revenue from their



BroadbandTV Corp.'s website provides access to content from leading international producers, creators and rights holders.

own content, but because BroadbandTV can direct fans back to a client's own or other approved site to find more content, they can benefit from the additional traffic and exposure.

As Rafati explained it, because BroadbandTV's systems sit "on top of the tools Google created to protect itself," Google is also earning revenue via BroadbandTV, on content it could never monetize on its own."

She shared added detail about her company and its online content distribution strategy:

*How do you describe the difference between BBTV and VISO?*

VISO is BroadbandTV's consumer-facing brand. VISO is a multi-channel distribution network that works with the video creator community. It leverages optimization and curation techniques to help the creators better distribute and monetize their audio and video assets across many verticals including, gaming, music, entertainment, sports, health and wellness, and philanthropy.

*Certainly there's a strong tech element to the company and its services; what is the reaction when a woman makes such a presentation? How have your ideas and visions been accepted over the years, and is that changing in any way more recently?*

It's true women are a minority in the tech industry, but I've never felt that being a female CEO has put me at a disadvantage. In fact, it's quite the opposite. I think there is a lot of support and respect for women in tech and that is continuing to grow. I'm a big advocate for empowering women and entrepreneurs in this industry and any other.

*How about in a 'sports' context, too? How do major sports execs react to a woman's pitch for online sports related services and offerings?*

In any industry you need to do your homework and understand the fundamentals before you can sell. If you know the industry well and the value proposition is there, well then the chances that your pitch will be well received are greater, regardless of your gender. With that said, I think in many male-dominated industries like sports, it's refreshing for executives to be pitched by a woman who understands the game and can add value.

*Content has often been described as 'king' in the digital media world, and the various platforms are seen as a democratizer for large and small content creators. Do you see it that way?*

Absolutely I believe content is king and it is refreshing to see platforms like YouTube that are leveling the playing field. Content creators of all sizes are now empowered with the distribution tools to find relevant audiences. You no longer have to be a "Disney" for your content to be accessible and engaging to viewers. Without content we would not be in business.

*Do you have any concerns about the contra-notion that 'content is the pawn', and that online marketing and social media campaigns today can get the 'eyeball demographics' and 'client contacts' they need through data mining, e-mailings, social postings and twitter feeds?*

At the end of the day, distributors and content creators need to work together to generate optimal results and create great viewing experiences for users. One cannot exist without the other. Without content you don't have distribution or marketing and if the users are not engaged it all becomes irrelevant, anyway.

The growth of broadband and the emergence of multi-channel networks give the consumer much more control. The consumer now has the choice of what they watch, when they watch, and how they watch. That's why networks like VISO, which narrowcast content, are so important. They allow consumers to more easily find content that's relevant to them.

## OAB Plans Special Broadcast, Hall of Fame Awards

The Ontario Association of Broadcasters is reviewing the many online entries it has received in the annual Community Service Awards program.

Community Service Awards acknowledge the generosity of broadcasters but also recognizes the creativity in creating a successful public service campaign. The success of these causes in many cases lies with the broadcaster's ability to promote and encourage people. In a time when there are so many different and equally worthy causes, it is a very difficult task to create the perfect campaign or program that will encourage people to assist those in need.

The Ontario Association of Broadcasters has invited all member Ontario radio and television stations to enter their best public service campaign(s) to the OAB Community Service Awards by Friday, October 19th; campaigns must have run between September 1, 2011 and August 31, 2012.

Winning stations will be contacted the week of October 22nd and winning names will be released November 6, 2012.

The Awards will be presented during the OAB Gala Awards Dinner that night; the Gala Dinner will also feature a special presentation to Peter and Tony Viner, who are being inducted into the Ontario Hall of Fame.

Before retiring in 2007, Peter Viner was President and CEO of Canwest Media-works. Peter put retirement on hold for a period, and returned to broadcasting as interim President, Canwest Global, Broadcasting.

As the President and Chief Executive Officer of Rogers Media Inc., before retiring Tony was responsible for the Rogers Radio Group, OMNI Television, Rogers Publishing, Rogers Sportsnet and the Shopping Channel (TSC).

## International Co-production Happens in Halifax

As part of the Atlantic Film Festival's eight-day celebration of film, video and music from around the world, an international co-production marketplace will again be staged.

Strategic Partners 2012, held in Halifax from September 13 to 16, is focusing on feature film, TV and multiplatform fiction, and trying to bring together finance and

## Fusca Leads Fusion Venture after Stepping Down at Stornoway

Martha Fusca has left her role as head of day-to-day operations at Stornoway to head up a new digital platform initiative called Fusion.

The former company President and CEO has retired from that role, but she is still working closely with Stornoway on developing and implementing its application for a specialty digital licence.

There was no word regarding her successor at press time.

In 2000, Fusca created and spearheaded the application by then Stornoway Productions, which she co-founded in 1983, for four discretionary digital specialty licences, in partnership with Cogeco Radio Television.

The application was successful, and it received a Category A and three Category B licenses.

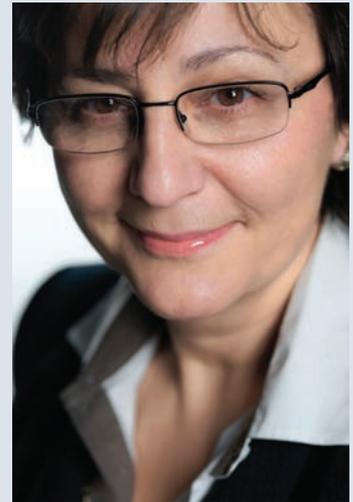
Today, Stornoway Communications owns and operates ichannel, The Pet Network and bpm.tv.

"Stornoway is synonymous with Martha, and we are delighted that she has agreed to accept this new role with Fusion," said Jim Macdonald, Chairman of the Stornoway Communications Board of Directors. "Fusion was conceived by Martha, and no one could bring more understanding and commitment to this exciting new project."

Fusca also co-founded the Independent Broadcasters Group (IBG), an affiliation of independent pay, specialty and conventional television operators.

She's long been a leader in supporting women in the communications industry, and was President and Board member of the Toronto chapter of Women in Film and Television (WIFT).

In 2010, she was awarded the prestigious Canadian Women in Communications Trailblazer award.



Martha Fusca has left her role as head of day-to-day operations at Stornoway.

production partners.

"Co-productions are our preferred model, so Strategic Partners is the perfect event for us," said Australian producer Wendy Howell. "It is excellent compared to other markets of this kind. It's a lot more relaxed and there are greater opportunities to speak with the people you want to connect with." Howell, along with Benjamin G. Arthur, is bringing the film project Rhymes With Shove, directed by Bruce MacDonald, one of Canada's most celebrated independent filmmakers, to SP this year.

One of the most recent success stories is the Newfoundland-Quebec-France co-production, The Grand Seduction, directed by Don McKellar. Starring Brendan Gleason and Taylor Kitsch, it began shooting in St. John's, Newfoundland July 30, 2012.

"We are always excited, but never surprised, by the volume and quality of co-productions that come out of our meetings," said Jan Miller, Director of Strategic Partners. "The Grand Seduction is a terrific example of not only an international co-production, but also an inter-provincial

one. Helping build strong partnerships and top-notch film, TV and multi-platform projects is what makes SP a standout in the industry. As Atlantic Canadians, we can be extremely proud of what we've been building over the past 15 years."

Strategic Partners is a production of the Atlantic Film Festival, and Telefilm Canada is its Presenting Partner.

## Shaftesbury's Ryan St. Peters Promoted to Director of Sales

Content creator Shaftesbury reported the promotion of Ryan St. Peters to the role of Director of Sales, reporting to Shane Kinnear, Senior Vice President, Sales & Marketing.

St. Peters will develop and implement U.S. and international sales, marketing and distribution strategies for all Shaftesbury and Smokebomb Entertainment properties spanning all genres. He will also manage the execution of all sales deals and delivery of related assets, and continue to coordinate Shaftesbury's sales presence at international markets and conferences including MIPCOM, MIPTV, Realscreen and Kidscreen.



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"Ryan has been integral to the success of Shaftesbury's sales and distribution business over the past several years," said Kinnear. "I look forward to continuing to work with him to grow our activities worldwide, including extending Smokebomb's slate of digital projects to international buyers."

St. Peters joined Shaftesbury in 2005 in the role of Sales Representative and was promoted to Manager of Sales in 2010.

Prior to joining Shaftesbury, St. Peters served as marketing manager at Pearson Education, a leading college publisher. St. Peters holds a degree in film studies and communication from the University of Southern California and the University of Ottawa.

### Kodak, WIFT-T Name New Vision Winner

Emerging writer/director/producer Simonee Chichester is the winner of the 2012 Kodak New Vision Mentorship.

Chichester will receive coaching and mentorship from Tamara Shannon, Vice President of Marketing at Entertainment One Films Canada, and Ingrid Veninger, internationally-acclaimed producer/director.

In the lead-up to TIFF, they will work on the creative and business development plans for her current film, *Merv*, including preparing for meetings with key project collaborators and executive producers.

"Through the Kodak New Vision Mentorship, emerging female filmmakers get the chance to learn from the best in this business," said Heather Webb, WIFT-T Executive Director. "WIFT-T is thrilled to play a role in the advancement of women's careers and would like to thank Kodak Canada for their ongoing partnership."

The national competitive Kodak New Vision Mentorship competition is now in its eighth year.

"Having the expertise of industry professionals such as Tamara Shannon and Ingrid Veninger to foster the vision of an emerging female filmmaker emphasizes the importance of the Kodak New Vision Mentorship," said Rhonda Lockwood, Kodak Canada Entertainment Imaging Account Manager.

A graduate of the Canadian Film Centre's Director's Lab, Chichester has written, directed and produced fiction and non-fiction for the Web, film and television, including her critically acclaimed

documentary, *Chichester's Choice*. Chichester will also receive a \$5,000 credit for the purchase of Kodak Motion Picture film stock and a Kodak digital camera valued at \$500. She will be acknowledged at the Crystal Awards Gala Luncheon on December 4th in Toronto.

### CMJ Names New TV Development Leader

Amy Manchester Borg is the new Head of Development at Quebec-based independent production company, CMJ Productions II Inc.

Most recently the Director of Development at Cream Productions, Manchester Borg helped develop shows for HGTV Canada, History Canada, OLN, Discovery and TV Tropis.

Coming from Los Angeles, Manchester Borg has ten years of television network, development and production experience. She was Director of Development for Pilgrim Films &

Television (*American Chopper*, *American Hot Rod*, *Ghosthunters*, *Dirty Jobs*) and Asylum Entertainment (*Beyond the Glory*, *The Sports List*, *American Gangster*). Prior to those positions, she was a programming executive at Lifetime Television.

"We are very excited to have Amy on board," said President of CMJ Productions John Kuyk. "Her extensive experience, coupled with her enthusiastic personality, makes her a great addition to the development department here at CMJ Productions."

### Global Toronto Names Noonday Hosts

Broadcast live from Global Toronto's Bloor Street studios, the new midday News at Noon show is hosted by Antony Robart and Rosey Edeh.

The News at Noon launched August 27.

Edeh and Robart will contribute to other Global Toronto news programming, with Edeh joining The Morning Show team, and Robart continuing to file for the News Hour at 5:30pm.

"The News at Noon completes Global Toronto's weekday news offering by allowing us to continuously report on and



Global Toronto introduced its anchors and hosts for the new midday News at Noon.

update stories, while supporting Global News' overall vision of making news content available around the clock regardless of the platform," says Ward Smith, News Director and Station Manager, Global Toronto. "Airing live out of our downtown 121 Bloor Street E. studio will allow Antony and Rosey to provide viewers all the information and context they need to get a snapshot of the stories worth knowing about."

An anchor and reporter with Global Toronto for over seven years, Robart has covered several major local, national and international stories. Born in Halifax and raised in Regina, Robart began his broadcasting career in Washington, DC, later moving to Paris as a reporter with Radio France International and a producer/vid-eographer with CNBC Europe.

Born in London, England, and raised in Montreal, Edeh began her career as a weather and entertainment reporter with Global Montreal before moving to CNN's American Morning, and later MSNBC's Early Today morning program. Edeh spent seven years as the lead reporter for ET Canada. A world-class athlete, Edeh has competed in the Summer Olympic Games three times.

### CBC News Names Content Director, Adds Former CTV B.C. Bureau Chief

CBC News has appointed David Walmsley to the position of director of news content.

Walmsley, an award-winning editor, producer and journalist has held executive positions at many of this country's major news organizations, starting in 1998 with the launch of the National Post newspaper.

He later moved to CBC News, where he was executive producer of news-gathering and later the managing editor of CBC News Ottawa.

Now back at the CBC, he will drive



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"CBC News is a world-class outfit, to which I am delighted to be returning," said Walmsley. "Its commitment to news-gathering, at home and abroad, and its digital expansion convey the ambitions of this organization and determination to adapt for the future, and I am thrilled to be a part of it."

"We already have an impressive leadership team in place at CBC News," said Jennifer McGuire, general manager and editor in chief, CBC News. "David's proven track record with breaking news and investigative journalism, and his passion for being first, as well as providing depth and context, align perfectly with our commitment to providing high-end journalism—whenever and wherever our audiences want it."

CBC also added to its Vancouver-based news team and national prime-time news stable, bringing on-board Sarah Galashan, the former CTV National News B.C. bureau chief.

"The addition of Sarah to our news team is a real coup," added McGuire.

Galashan has reported for CTV News

### mpGO Gives Award for Special TV Writer/producers

Katy Martel, a Conestoga College TV broadcast student, is the 2012 recipient of the Outstanding Achievement in Writer/Producer Specialization Award, sponsored by the Media Producers Group of Ontario (mpGO).

The Award recognizes a full-time 2nd-year student who best demonstrates outstanding and creative television writing/producing skills as shown on their project work.

"For the award, the students are evaluated based on their ability to produce a segment or oversee segments for *Conestoga Connected*, the weekly award-winning show produced by second-year students for Rogers Community Television," explains professor Rachelle Cooper, who teaches the Writer-Producer Specialization course in the School of Media + Design at Conestoga College.

Martel is one of two Senior Producers for *Conestoga Connected*; the show received first place in the Broadcast Educators Association of Canada student competition for Best Video Series.

"The Media Producers Group of Ontario is delighted to be sponsoring this brand new award," says Carol Ann Whalen. "The award encourages students to strive for excellence in their work, while supporting them in taking their Broadcast TV education to a level that will better prepare them for professional practice."



PHOTO CREDIT: ROB CURRIE

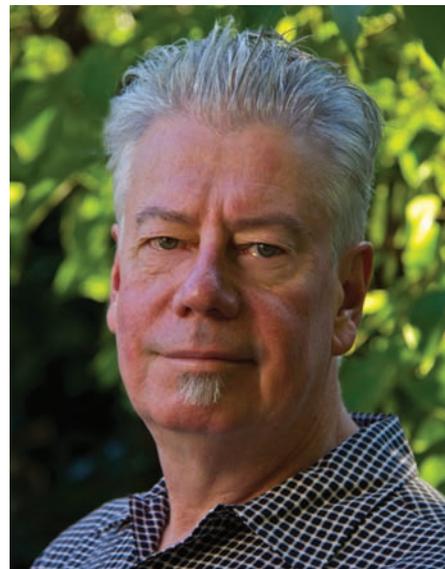
Katy Martel receives the Outstanding Achievement in Writer/Producer Specialization Award from mpGO Chair Carol Ann Whalen, an award-winning alumna of Conestoga College's Broadcast Television program and co-proprietor of Kitchener's C to C Productions.

since 2001, where she previously served as Alberta bureau chief and later Whistler bureau chief through the 2010 Vancouver Olympics. Prior to joining CTV, she

reported for Global News, The Vancouver Sun, The Hamilton Spectator and The National Post.

### Mohan Inks Overall Deal with Shaftesbury

Writer and producer Peter Mohan has signed an overall deal with Shaftesbury through 2013.



Peter Mohan will develop and executive produce exclusively for Shaftesbury.

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He'll develop and executive produce exclusively for Shaftesbury, including serving as showrunner and executive producer on season four of one-hour drama series *The Listener*. The deal was brokered by Jeff Alpern, founder and president of U.S.-based agency The Alpern Group.

"Peter is one of the industry's most talented and experienced showrunners," said Christina Jennings, Chairman and CEO, Shaftesbury. "He's taken *The Listener* to new heights this season, and we are delighted to have him back at the helm of the series as we move into season four, as well as exploring additional projects for Shaftesbury."

With more than 400 hours of dramatic programming for U.S. and Canadian network television, Mohan most recently served as showrunner and executive producer on season three of Shaftesbury's *The Listener* for CTV and Fox International Channels.

Mohan was awarded the 2008 Writers Guild of Canada Showrunner of the Year award and is also a multiple nominee and winner of the Gemini Award for Best Writing in a Dramatic Series. He has twice served as showrunner-in-residence at Norman Jewison's Canadian Film Centre.

**Documentary Team Nabs Dominatrix**

The story of Canada's most infamous dominatrix, Terri-Jean Bedford (aka 'Madame de Sade'), is heading for the big screen.

Toronto-based Hiltz Squared Media has acquired the exclusive world-wide rights to tell Terri's story in media from documentary features, to a reality program, to a

fictionalized dramatic series based on her 1994 arrest for running an S&M Dungeon, and the subsequent Superior Court decision overturning

Canada's harsh rules against living on the proceeds of prostitution and operating a bawdy house.

"We're thrilled to be working with Terri-Jean on a number of television projects," company producer Jonathan Hiltz said in a release.

**Terri-Jean Bedford (aka 'Madame de Sade'), is heading for the big screen.**



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# Monetizing and Engaging Radio Audiences with Social Media



BY BARRY ROOKE

The mainstream adoption of social networking has had a profound impact on radio, but while some stations and jocks leveraging social tools to build and engage an audience, others have wasted their time and money by jumping into social networking with little or no strategic planning.

Facebook and Twitter are two of the largest social networks, and unsurprisingly they are the top choices for stations and jocks alike when creating social properties, with 96 percent of news rooms utilizing Twitter feeds and over 80 percent of programmers using some form of Facebook to employ communications. It is important to consider both when determining how to reach a target market and retain them as fans or followers. Facebook and Twitter offer their own unique sets of features, but the best way to build a social presence is to make them work together and get the best of both worlds.

Twitter, although not nearly as ubiqui-

tous as Facebook, has become a popular tool for traditional media outlets of all shapes and sizes to communicate and interact with their market. Many of the media personalities on Twitter are directly tied to their employers, and operate under company policies that pertain specifically to their use of social media. It is certainly tricky to attempt to impose regulations as the use of social tools continues to evolve so quickly, but in order for a station or any other media outlet to get the most out of social networking there must be enforceable policies in place and they need to be under constant review to avoid becoming outdated. A simple policy implemented station wide is essential to the success of social media, with sites like policytool.net being valuable to creating a policy with little hassle (and for free).

Most stations tweet multiple times a day using relevant content such as breaking news, in-studio happenings, promotions and contests. Without driving

engagement, however, all it amounts to is "noise" that is being blasted out to a semi-interested community at best. Engaging followers through conversation builds trust between the listener and the jock or station.

For jocks, tweets should be more personable even if they are covering similar content to the station. Mixing in some non-work-related posts can help to differentiate a jock's profile from the station they represent and establish a more individual personality that effectively expands the station's social reach. Tweeting a funny joke, using "lists" or a running story are just some examples – the trick is keeping them under 140 characters! Followers often "re-tweet" things that resonate with them, exposing the jock or station's tweet to an even wider potential fan base. #hashtags are critical, as well as external links.

Lastly, many people are unaware of just how powerful Twitter's built-in search function is. A simple search on a keyword that pertains to a jock and/or station can provide some very beneficial (and timely) information. Searching trending topics, what people are listening to and what people are talking about can truly give stations and jocks the knowledge they need to make posts that are relevant and to interact with their followers in a way that is meaningful and informed. Twitter should not just be reactionary, but can be a great way to generate ideas for on-air content as well as off-air communications.

Recent social trends have essentially spawned the philosophy that if you have a business, you should have a Facebook page which the same can be said about a station or a jock. It is recommended that jocks use Public Profiles (FanPages) over Personal Profiles, as they are limited to 5000 friends and have a lot less functionality. Page owners can post status updates, photos, videos, links, events, etc., which will then come up on a number of News Feeds of Facebook users that already "like" the page. When a user

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likes, comments on, or shares a post the action will show up on some of the user's friends' News Feeds (even if they aren't a fan of that particular Public Profile). This functions as a credible recommendation by the user to their friends, which significantly adds to the strength and perceived legitimacy of the message. However, Facebook's latest adjustments to FanPages (which reduces the amount of updates that actually reach a personal of News Feeds), reminds stations that they must be on-top of changes in social media policy, and as a result a single "guru" should be established to take the lead in social media development and management/maintenance from support sites like mashables.com.

Unlike Twitter, where posting multiple times a day is generally accepted, Facebook is most effective when the focus of the page is on building brand loyalty rather than acting as a news outlet. Posting strategically, rather than just for the sake of posting, can make all the difference when attempting to build and maintain an audience. According to a study conducted in 2011, it is optimal to make Facebook posts 80 characters or less, every 18 hours or so in order to get maximum engagement. It is recommended that jocks do not post about upcoming artists or songs to be aired over the next hour (or during the shift), unless it is specifically related to a new premier or special event.

The use of Facebook Applications has proven to be another successful way to drive engagement and exposure. There are many third-party apps available that allow for varying levels of customization by the administrator, and fully customized apps



A website screen capture from a socially-enabled radio station website typifies some of the online features used to engage listeners: customized music playlists; social network connectivity and sharing tools; even geo-located relevant ad placement.

can also be developed to achieve almost any purpose as long as Facebook's Promotional Guidelines and Platform Policies are adhered to. For stations and jocks, apps can be extremely helpful for replacing the antiquated method of using listener call-ins to enter contests and make song requests while at the same time collecting more useful data about listeners. There is lots of room to get creative with apps – no need to stick to the status quo, just be very mindful not to abuse the relationships that are being

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Contributor Barry Rooke worked for several years at CFRU-FM campus and community radio; he's now Chair of the station's Board.

forged online by over spamming supporters.

Lastly, Facebook's new Timeline for pages (officially launched across the site on March 30, 2012) provides several new tools to improve page moderation, organization and management. The new layout mimics the Timeline for Personal Profiles that has been rolling out since late 2011, but the new functionality for Public Profiles is a much larger factor. Fans can now message page admins directly and receive a private response, and fan posts can be screened before publishing – two features that certainly help mitigate negative or abusive engagement.

In terms of organization, admins can now “pin” important posts to the top of the page for a week at a time to make sure all visitors are exposed to a particular campaign or initiative. The new Admin Panel aggregates all of a page's activity together in one view that only admins can see, making management easier and more efficient. Although Timeline for pages was launched with very little advance notice, it is important for any jock or station to be aware of changes in the networks that are being leveraged and to adapt as quickly as possible to avoid being left behind by more forward-thinking competition.

When building a social strategy for a station or a jock, both of these major networks should be considered as part of the bigger picture. Twitter and Facebook have individual properties that can be utilized in different ways to help promote your message, but the best way to build an online presence is to leverage the best aspects of both by making them work together.

There are several ways to achieve this.

Many applications exist that help share tweets/status updates between both platforms, keeping both fans and followers up-to-date through whichever platform they prefer and efficiently maintaining consistency for a brand's messaging across its social properties. It is recommended that stations and jocks push Facebook posts to Twitter as opposed to the other way around – Facebook posts can be longer and they can have media embedded within them (posts longer than 140 characters will automatically generate a short link allowing someone on Twitter to surf to the full post) If the decision is to link the platforms together. Also, tweets can only be pushed to a Personal Profile on Facebook, not to a Public Profile, and as mentioned above it is not recommended that stations or jocks use Personal Profiles over Public Profiles as they are too limiting. Another thing to consider is that it is not necessarily detrimental to create content or promotions that specific to only one of the two networks; both can and should be used to drive awareness for each other, but using the available functionality to its fullest sometimes means containing an initiative to only one of the networks.

Furthermore, the terms of use for both networks differ quite significantly from each other, which can be an advantage to the marketer that fully understands what is and is not allowed on each and where the rules overlap.

Social networks are built to spread engagement virally, so remember first and foremost to always focus on eliciting responses from fans/followers and providing content that users will naturally want to share with their friends, and not to attempt to monetize the station's social platforms. **B**

Barry Rooke is Chair of the Board of Directors at CFRU-FM, the campus and community radio station in Guelph. He's also a researcher from the University of Guelph who recently completed his MSc entitled 'Campus/community radio in Canada: linking listeners to broadcasters with web 2.0 technologies', on which this article is based.

Harris Maxwell and Cory Rosenfield helped with invaluable contributions; they are co-owners at InfiniteSM, a full-service social media agency in Thornhill, ON.

# Verold Sees 3D *Prototyping and Content Creation* In Brand New Way

Verold Inc. previewed its new 3D and CG tool Verold Studio in a live 3D Art Battle staged recently in Toronto.

**P**icture 3D content creation technology so efficient yet so inexpensive that immersive imagery that can stand alone on merit or message can be easily incorporated into web-based presentations – but also be used as supplemental content for just about any broadcast program or communications platform.

That's the promise from a new Toronto-based company that's developed tools for 3D content creation, animation and immersion.

"I'm eager to see a time when 3D is everywhere," said Jad Yaghi, co-founder and Chief Executive Officer, Verold Inc. "We all experience the world in three dimensions. But an important part of our high-tech world is still stuck in two dimensions - the Web."

Yaghi and his development team want to change that.

This Canadian start-up provides tools for creating 3D content often used in commercial production and interactive Web content – but 3D can also be used in advertising, design, architecture, education, health care and more.

Verold knows, and it's been shown in several research studies, that 3D content can be more engaging and memorable than 2D, delivering a better and more informative user experience.

But they also see a roadblock in the ongoing adoption of 3D content -- the cost.

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that it can take so long (increasing staffing and labour costs) and it can be quite complicated (technical expertise and equipment investment is required), Yaghi explains. “Cost is a key factor in the limited 3D content we see right now.”

So along comes Verold Studio, a web-based platform for 3D content creation program that lets 3D and CG artists interact with media projects in a collaborative real-time context. Artists can “manage the last mile” of the content design and publishing process, and shorten the time needed to create ready-to-animate 3D content.

The software is also the foundation of an online community of more than 1,000 artists who have signed up to work together on hundreds of different projects.

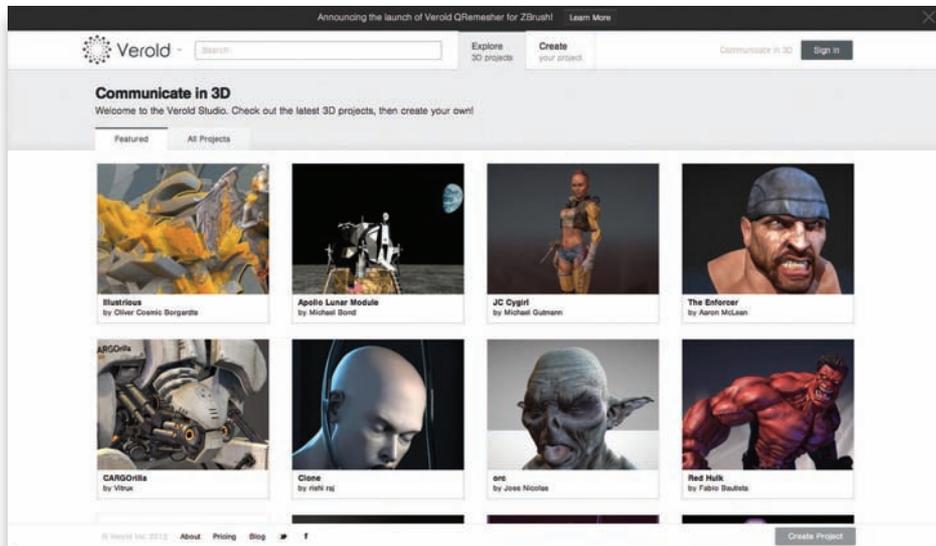
“We have gone to great lengths to ensure that artists now have a medium that will allow them to show the world what they can truly create,” Yaghi explained. “What we are trying to accomplish is to address a very painful problem in the current market – which is the difficulty of sharing and showing off 3D content” in real-time use, such as online or in a gaming platform.



**Jad Yaghi, co-founder and Chief Executive Officer at Verold Inc., is “eager to see a time when 3D is everywhere.”**

Verold Studio and the new Qremeshier plug-in are a big part of the toolset, but they are not a replacement for other elements.

“There are tons of 3D sculpting packages and tools in the market – we are by no stretch of the imagination thinking of replacing them now or in the deep, deep future,” he continued. “What we allow users to share and communicate is bona-fide true 3D content, [we] allow a user to control what the model can do, and from what angle; basically the user has full



**Verold Studio is a new web-based platform for collaborative 3D content creation.**

control and the model is fully interactive.”

For now, the focus is games; it’s the largest – and most lucrative – area where 3D content is required right now.

But Verold speaks to future developments and entry into the film industry so that animators and directors can quickly prototype and interact with 3D assets and CG effects (Yaghi is worried about “the gimmicky reputation of 3D” and poor stereoscopic 3D).

Yet the team talks about “communicating in 3D” and allowing the “average person” to create 3D content as easily as it does about film and 3DTV, perhaps more so.

The “expectation for interactivity” is itself immersive, and even very young kids are today already attuned to interactive content online and multi-media platforms in hand.

They’ll be wanting more, and soon.

Verold wants to make sure the creators of today and tomorrow are not constrained in their ability to quickly and cheaply create the content and experiences needed.

Yaghi and partner Matthew Sloly co-founded the company in 2009, growing out of their art roots at OCAD U, the Ontario College of Art and Design, and their business roots in the Rotman School at the University of Toronto.

While most of the company’s developers do come from Canadian universities, a significant portion of Verold’s R & D took place at a German university, RWTH Aachen, back in 2004.

It was, at the time, one of few places in the world that had the skill set needed to get cracking on challenges like geometric processing, Yaghi recalled. But things have changed for the better, he added: “the U of T and Waterloo both have top-notch faculty in computer vision and graphics. There is (a) ton of talent coming out of these universities, and we will continue to make the best of them.”

Verold’s best use of its talent is paying off: the company has won several venture capital competitions, and received funding from organizations such as C100, TieQuest and OCE Discovery. **B**

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## Teledyne DALSA Falcon2 Colour Cameras Now Available

Teledyne DALSA reports that its Falcon2 high performance multi megapixel camera series is now available in colour.

The Colour Falcon2 incorporates the company's CMOS imaging technology, used in digital cinema, 3D colour imaging, medical application and street mapping.

Teledyne DALSA's 4M and 8M Falcon2 cameras come with selectable aspect ratios (4:3 or 1:1) while maintaining the same overall resolution (for 4M and 8M models)

The Falcon2 Colour cameras come offer individual colour gain adjustments, embedded image processing, including FFC correction and pixel responsivity adjustment.

The series includes Falcon2 4M, delivering 4 Megapixels at 168 frames per second; Falcon2 8M, delivering 8 Megapixels at 90 frames per second, and the Falcon2 12M, delivering 12 Megapixels at 58 frames per second.

## DSC Labs Adds to HD Test Chart Family

DSC Labs has announced its new ChromaDuMonde Galaxy test chart for engineers, DPs, and camera operators.

The new chart features precise vector colour ramps and blocks, 18% grey bars, flesh tones, resolution patterns, and 11-step crossed greyscales – all on a black background.

Designed to current ITU-R BT.709/ SMPTE274M international colourimetry standards, the Galaxy provides precise colour control and vital information about how a camera's matrix settings affect the full gamut of colour reproduction. Galaxy's colour ramps

and blocks generate a continuous hexagon on a vectorscope, to quickly identify errors on a camera's colour matrix.

The chart also has four skin tone patches for precise skin tone reproduction. The chart's "film-friendly", spectrophotometrically neutral 18% grey bars are useful to those migrating from film to digital and checking evenness of chart illumination.

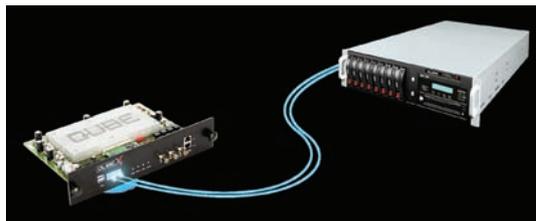
The Galaxy also includes resolution patterns up to 1600 LPPH, and, as with every ChromaDuMonde, Galaxy charts are individually calibrated.

## Qube Cinema Shows Digital Projection

Qube Cinema's latest digital projection capabilities include multi-IMB block sync, and 4K content delivery from a single Qube XP-I server to two Qube Xi 4K Integrated Media Blocks (IMBs) in two Barco DP4K-32B projectors with full frame synchronization.

The Qube XP-I server has the throughput to play back at 1,000 Mbps – four times the DCI bit rate specification of 250 Mbps. With 2K content, the Qube Xi can deliver up to 120 fps playback. With 4K content it can provide up to 30 fps playback. Alternatively, the high data throughput can be used to drive dual 4K or dual 2K projectors for stunning 4K 3D at up to 30 fps per eye (60 fps total).

The company also demonstrated a standard Qube XP-I server paired with a single Qube Xi 4K IMB driving Barco's new prototype laser projector (aka The Dragon), with content shown at 4K and 2K HFR 3D at 48 fps.



The Qube XP-I server has the throughput to play back content at 1,000 Mbps.

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## Camera-Back Transmitters with Iris and Tally Controls

Boxx TV is showing Meridian Tallis, its new iris control and tally indicator accessory for wireless camera rigs.

The Meridian Tallis system works with any brand of broadcast camera which uses a standard 12 pin Hirose cable for its lens.

The product is small enough to mount on any camera and the control knob gives accurate high resolution control to the iris. As Tallis only controls the lens there is no Black level or red/blue gain control. Tallis offers a solution for many productions where just controlling the iris is sufficient. It also solves the tricky problem of providing Iris control for a variety of different manufacturers' cameras by tapping directly into the lens to adjust the aperture.

Boxx's own wireless camera solution, the Meridian, operates with zero delay has been used numerous times alongside cabled cameras on multi-camera productions.

Boxx developed its iris control and tally for use in live-to-air broadcasts, ENG operations and says it's also ideal for Steadicam, portable field monitoring or video-assist applications, outdoor screen applications, conference centres, wedding videography and webcasting.



The new Boxx tally system works with any broadcast camera that uses a standard 12 pin Hirose lens cable.

## Dual-screen Test and Measurement System from Leader

Leader Instruments is launching a new modular dual-screen test and measurement system.

Available for SD/HD-SDI or 3G-SDI system formats, the new Phabrix Rx2000 accommodates up to four modules from a range currently including single-input and dual-input video analyzers, dual-input eye/jitter analyser, video generator, combined video generator/analyzer, four-channel or eight-channel AES audio analyzer, Dolby E/D/D Plus analyzer and MADI analyzer.



Two 4.3 inch 16:9 aspect ratio screens are located on the front panel of the Rx2000, one assigned to video confidence monitoring and the other to menu viewing and instrumentation. Forward-facing wide-range audio monitor loudspeakers are located left and right of the displays. A quarter-inch stereo audio jack socket and USB-2 port are also on the front panel.

In addition to full front panel controls, all features of the Rx2000 can be accessed under mouse and keyboard control or via standard Web browsers. Firmware and software can be upgraded remotely.

Rear-panel connections include 9-17 volt direct-current XLR power, reference loop-through, AES input, dual USB-2 ports for keyboard and mouse, Ethernet port, GPI/LTC/analog-audio port and four module bays. Also on the rear panel are full 1080 x 1920 resolution rasterized HD-SDI and HDMI outputs allowing graphic data from the Rx2000 to be viewed on external screens of any size and at any location in a facility.

The rasterizer display can be switched between video and instrumentation with access to 99 presets.

## File-Based Video Transcoding with Telestream

Telestream is adding new features and platform enhancements to its video transcoding products, bringing a five times increase in the Vantage 4.0 with new LightSpeed video acceleration technology.

Vantage has also added the x264 codec for H.264 transcoding, and additional support for broadcast and sports file formats.

Telestream LightSpeed video acceleration technology uses OpenCL and is designed for massively parallel GPUs, including AMD and Nvidia, and multicore CPUs, including AMD and Intel. Vantage 4.0 provides more sophisticated algorithms for scaling and deinterlacing and full 16-bit 4:4:4:4 processing.

LightSpeed technology is available in the optional new Vantage LightSpeed Accelerator, a 1RU transcoding server.

Vantage transcoding user interfaces and Web workflow portals are now available from any Web browser. Also new for Vantage Workflow Portal is improved frame-accurate proxy editing as well as thumbnail and list content views.

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AJA's KUMO supports full broadcast specs over SDI, HD-SDI, and 3G SDI.

## KUMO Wrestles SDI Routing into Single RU

AJA's KUMO compact SDI routers support full broadcast specs over SDI, HD-SDI, and 3G SDI from a single RU in production suites, mobile trucks, corporate video installations or live theatrical A/V rigs.

Running Embedded Linux, KUMO routers are network-ready and support powerful HTTP control and monitoring via a Web browser

Running Embedded Linux, KUMO internal webserver allows immediate installation, configuration, and oper-

ation with standard Web browsers - so there's no need to purchase or install any additional software.

An optional 1RU networkable control panel (KUMO CP) can be used in standalone or networked set-ups.

KUMO SDI routers are available in two configurations: the KUMO 1616 supporting sixteen channels in and out, and the KUMO 1604 supporting sixteen SDI inputs and four outputs.

## New Wireless Adapter Delivers 150Mbps



TP-LINK has announced its new Wireless N "Nano" USB Adapter for large file sharing and video streaming.

The small form factor adapter can be plugged in to a computer's USB port without blocking adjacent USB ports for connectivity to a wireless N network at speeds up to 150 Mbps.

The adapter supports the WMM (Wi-Fi Multimedia) standard for real-time streaming of video, music and video chat streams, and it has support for software based WPS and soft AP functions.

The Windows-compatible adapter also supports various security protocols, and is compatible with 802.11 b/g/n products.

## New iPro Lens System for iPhone Photo & Video Acquisition

Schneider Optics is going mobile with the release of its iPro Lens System, adding the benefits of interchangeable Wide Angle and Fisheye lenses to the video acquisition capabilities of the iPhone 4.

The iPro Lens System features a rugged black iPhone case, plus Wide Angle and Fisheye lenses that tuck neatly away in the pocket-sized handle/lens case. The lenses use a bayonet mount to securely fasten onto the custom iPhone case. The case also gives users the option of attaching the handle on either side of the iPhone, and the handle itself enables the phone to be attached to a tripod.

The Wide Angle lens simply twists on to increase the iPhone's field-of-view by 35 percent - over 1/3 more - with low distortion and edge-to-edge sharpness. For a super-wide, distorted effect, there's the fisheye lens for opening up a still field of view by some 165°.

iPro lens housings are machined from anodized aluminum alloy; lens elements are ground and polished optical glass with multi-layer anti-reflection coatings.



## NewTek LightWave New Products, Group President

NewTek's LightWave 3D Group is showing the real-time performance capture capabilities for virtual cameras, character puppeteering, and virtual lighting tools supported in LightWave 11.5 Virtual Studio Tools.

The Group is a new operating division within NewTek, focused on 3D computer-aided design and product development in architecture, advertising, game development and feature films.

Former NewTek VP and Head of 3D Development Rob Powers has been named president of the LightWave 3D Group.

"The ability to put innovative hardware and software solutions for virtual visualization and virtual art department technologies into the hands of artists is a very exciting opportunity," said Powers. "Virtual production technology creates a shift for artists by allowing them to control every aspect of the performance themselves - they're in the driver's seat and our Virtual Studio tools support their efforts."

Virtual Studio Tools in LightWave 11.5 allow artists to easily manage and control animated objects and characters while recording the performance motion from simultaneous devices into animation takes for playback and viewing. The new Control Booth and Device Managers in Virtual Studio Tools can be used to manage every aspect of how a controller is configured and used in LightWave.

One of the first five individuals hired directly by James Cameron to work on "Avatar," Powers created the industry's first Virtual Art Department (VAD) for the film; Powers was also recently nominated for an Art Director's Guild award for his work as VAD supervisor on the Peter Jackson and Steven Spielberg film "The Adventures of Tintin."

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# Sportscaster Brian Munz Calls the Shots

BY DICK DREW

“**Y**a gotta luv this guy” is likely what **Don Cherry** would say about **Brian Munz**. Brian has the guts and determination that Don and every other self-made achiever admires.

In 1994, Regina-born Munz came to work with us as at CKAY Duncan on Vancouver Island as a news & sports announcer. He was 18 years old, fresh out of Saskatoon’s Western Academy of Broadcasting, ready to take on the world. He made no bones about the fact his career path was aimed straight at the broadcast booth of any NHL team fortunate enough to have him.

As we did not have an NHL team in Duncan, I did not expect he would be around too long.

Brian never suffered from lack of confidence, backed up with a great knowledge of the game and his willingness to work. After covering and reporting on the regular season games of Duncan’s Jr. team, the Cowichan Capitals, he convinced me that CKAY should broadcast the home and away playoffs.

And of course none other than Brian Munz would do our play-by-play.

He soon proved his determined commitment to pay the supreme price by leaving lotus land on Vancouver Island for the frozen prairies of Saskatchewan to work with **Gary Fitz and Ken Singer** at **CJVR**. There he spent five years calling games and travelling by bus with teams in the provincial Junior Hockey League. Then followed four years with **Jim Scarrow** [now, his honour, Mayor Jim Scarrow] and **Karl Johnson** at **CKBI Prince Albert** as the voice of the WHL Prince Albert Raiders. Always moving onwards and upwards he left to join the professional ranks of the AHL’s Edmonton Road Runners.

One year later, he’s in ‘the show’ – joining **Doug Rutherford’s CHED** Edmonton to host their NHL Edmonton Oilers broadcasts.

Hopeful that Winnipeg would one day obtain an NHL franchise, he took his play-calling talents to **Garth Buchko** at **CJOB** Winnipeg and the Manitoba Moose of the AHL.

Well folks, sure enough it happened. Winnipeg got their beloved “**Jets**” and Brian got a contract as the radio play-by-play guy for TSN Sports Radio 1290.



Now 37 years old, Brian has fulfilled his dream of doing what he knew darn well he would do from the first day he landed at CKAY in 1994 as an 18 year old fresh-faced kid, full of enthusiastic determination, ready to pay the price to achieve his goal.

Television is also part of his bag. This summer viewers saw him calling the Royal Bank Cup on TSN as the Penticton Vees beat the Woodstock Slammers 4-1.

Often invited to speak at sports banquets, his message to young people is “Don’t be afraid to work and put in your time. You have to pay your dues and do the grunt work on late night and weekends to earn respect from your superiors. You may not get paid for everything you do but it will pay off in the end.”

Kind of like his prediction for the Jets next year: “The Jets are a team who will compete for a playoff spot next year. They have great young talent, along with some players with Stanley Cup experience that grew during their first season in a hockey-mad market like Winnipeg”

He forgot to add the team will be cheered on from the broadcast booth by one of Canada’s most confident and enthusiastic play-by-play guys. **B**



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