

# Broadcaster

CANADA'S COMMUNICATIONS MAGAZINE

## ROGERS MEDIA, NHL MAKE HOCKEY HISTORY WITH LANDMARK MEDIA RIGHTS DEAL

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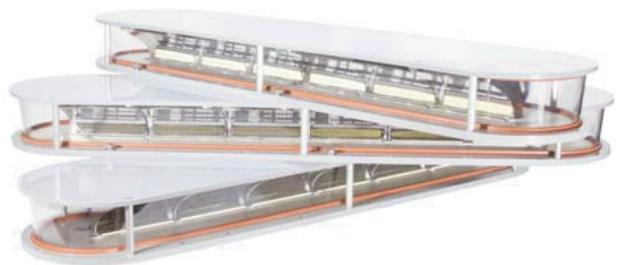
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**Editor**  
Lee Rickwood  
editor@broadcastermagazine.com

**Senior Publisher**  
**Advertising Sales**  
James A. Cook (416) 510-6871  
jcook@broadcastermagazine.com

**Creative Director**  
Beverley Richards

**Print Production Manager**  
Phyllis Wright (416) 510-5101

**Production Manager**  
Gary White (416) 510-6760

**Vice-President**  
Alex Papanou

**President**  
Bruce Creighton

**Circulation Manager**  
Anita Madden (416) 442-5600 ext. 3596

**Customer Service**  
Malkit Chana (416) 442-5600 ext. 3539

**News Service**  
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Cover image: NHL hockey thrives at the Verizon Center in Washington, D.C.

Photo: BL Sports Ticker

# Rogers Media, NHL Make Hockey History With Landmark Media Rights Deal



Scott Moore, President of Sportsnet and NHL, Rogers Media, on stage during a high profile Rogers NHL event at Mattamy Athletic Centre (aka the Gardens) in Toronto.

PHOTO BY LEE RICKWOOD

**T**he hallowed rafters once again echoed with the sound of pro hockey.

This time, however, there was no game on the ice: this was serious business.

The programming strategy behind the landmark 12-year, \$5.2 billion NHL/Rogers media deal was unveiled during a high profile Rogers NHL celebration at Mattamy Athletic Centre in Toronto.

The special upfront event was hosted by Sportsnet's Hazel Mae; also appearing were Keith Pelley, President of Rogers Media; Scott Moore, President of Sportsnet and NHL, Rogers Media; Jack Tomik, Rogers' Chief Sales

Officer, Pierre Dion, CEO at French language media partner TVA; Gary Bettman, NHL Commissioner and John Collins, NHL COO; and carrying the Stanley Cup into what was once Maple Leaf Gardens, Stanley Cup champion and NHL Hall of Famer Mark Messier.

**1250+ hours,  
500+ games,  
13 networks...**

Punctuating their spoken presentations were multiple video clips and graphic illustrations of how Rogers and the NHL will soon change the way hockey

is consumed in this country.

Certainly, Hockey content will be delivered differently: Rogers and the NHL have inked the largest media rights

deal in League history, and it's the first time a premium North American-wide sports league has granted all of its national (Canadian) rights to one company on a long-term basis.

Moore described how the company would deliver more than 500 regular season games, and every game of the NHL Playoffs and Stanley Cup Final, using 13 available networks, including CBC, City, Sportsnet (East, Ontario, West, Pacific), Sportsnet ONE, Sportsnet 360, Sportsnet Radio Network, FX Canada, TVA, TVA Sports, and TVA Sports 2, as it begins its 12-year deal with the NHL for exclusive national broadcast and multimedia rights in Canada, beginning next season.

Also announced were plans to build a new 13,000 sq. ft. NHL studio set in Studio 41 of the CBC HQ building in Toronto, one of the country's largest purpose-built sound stages. It will be renovated and redeveloped as a central source for all the hockey coverage, which includes nationally aired games on Wednesdays, Saturdays, and Sundays. Pre-game coverage is being expanded to one hour, with daily one hour shows on TV and radio.

Moore noted that seven media platforms will be used to deliver Rogers NHL

**There's nowhere else to turn west of Manitoba to get hockey on TV, other than to Sportsnet**

content: TV, digital, radio, publishing, wireless, cable, and social, for which additional details are to come.

He did describe plans for a new night of hockey in Canada, Sundays, and the special "Hometown Hockey" broadcast that will originate from a different community rink across Canada, and a pair of 18 wheelers that will roll into town with production gear, broadcast sets and a virtual hockey Hall of Fame each week.

"Our vision is to transform the fan experience," Moore said. "We are leveraging all the Rogers' networks and platforms to deliver expanded NHL content. There will be more games, more content, and more choice than ever before."



**Nadir Mohamed, President and CEO, Rogers Communications and Gary Bettman, NHL Commissioner, announce landmark 12-year national broadcast and multimedia agreement at Rogers headquarters in Toronto. The agreement, the largest media rights deal in League history, begins with the 2014-15 season and continues through the 2025-26 season.**

The productions themselves will feature more interactivity and new technology, Moore teased, using some examples of game footage shot from unique angles not typically used on hockey broadcasts, and talking up the features of interactive graphics, multi-touch screen displays and other broadcast tools to help viewers and on-air commentators navigate through what will be a crowded schedule of hockey matches.

Moore noted that the Rogers NHL lineup will also include regional coverage of all 82 regular season games played by the Vancouver Canucks, Calgary Flames, and Edmonton Oilers.

There's nowhere else to turn west of Manitoba to get hockey on TV, other than to Sportsnet, he underscored. And, in the team's previous home, he noted that 53 Toronto Maple Leafs games would be covered, including 40 carried nationally.

Moore noted that many details about Rogers' NHL plans will be announced over the coming weeks and months; no talent announcements were made at the event, for example, and few business plan specifics were shared.

Tomik noted how Rogers' strategic multi-platform plan for hockey coverage means that the company will offer fans more content and more options than ever

before, and so it "can and will reach them all." He described how one call to Rogers would provide advertisers and brand managers with a multi-platform media solution, and access to real-time marketing activations.

Rogers will also handle as sales for NHL.com as part of the deal.

Prior to the event, Moore had introduced Bart Yabsley as Senior Vice President of NHL and Video Distribution, responsible for non-advertising/sponsorship revenue for NHL content including product development, managing NHL-related partnerships, and the distribution of NHL content to video providers.

He will also oversee the distribution of Rogers's specialty channels to content distributors across the country.

"Bart is a seasoned and adept negotiator, whose strategic vision and ability to manage key relationships with video distributors will be a driving force behind the unparalleled delivery of our NHL content to Canadians," Moore said

Yabsley's background in conventional and specialty television and corporate M&A transactions included, for the past dozen or so years, senior executive roles at Bell Media, where he led the distribution, licensing and marketing for Bell Media's TV networks and non-linear programming.

(PHOTO COURTESY CNW GROUP/ROGERS COMMUNICATIONS INC.)

Moore announced Yabsley's appointment even as he was being appointed to a new position himself: that of President of Sportsnet & NHL, Rogers Media, now his two priority portfolios. Moore will serve on the Rogers Media Senior Leadership Team, Keith Pelley, President, Rogers Media, announced.

"It's sad to have to give up some of the properties," Moore said later, "but the importance of our NHL business is such that a real focus is required."

He's had more than 20 years of sports broadcast focus, including eight Olympic Games, five network launches, and hundreds of major sports broadcasts.

Prior to the new position, he was President of Broadcast at Rogers Media, overseeing programming, production, regulatory, engineering and distribution of the company's TV and radio assets.

Before that, he was Executive Director of CBC Sports and General Manager of CBC's Media Sales & Marketing department.

That of course gives him some insight into both the physical layout and tangible production assets at



A lone observer watches preparations inside the CBC Toronto HQ last year, as the broadcaster prepared for the return of NHL TV coverage following the hockey lockout. While the shortened 2013 season would mark CBC's 60th year of Hockey Night In Canada coverage; little did anyone realize that within a year, it could be called the last.

Rogers Media is now the national rights holder for NHL coverage in Canada across all media platforms.

the CBC. That knowledge helped him identify the huge CBC studio as a great home for Rogers' hockey coverage, as existing facilities at Rogers are just not sufficiently scalable.

The studio access is part of the hockey deal between Rogers and the CBC, and an extra condition was the 24/7 access required. So a two year rental agreement with a two-year renewal option was struck, and development of the new facility – Moore calls it a gigantic project – will see a truly state-of-the-art production environment created there.

"Scott's vision, creativity, and ability to drive innovative production elements set him apart," said Pelley. "Having worked in all facets of the business, he understands the passionate and personal connection fans have to sports and their teams. With Scott at the helm, fans will experience sports like never before."

The design of that fan experience will have direct fan input, Moore said at the upfront, with an increased emphasis on gathering feedback from so called "fan advisors", as well as local minor hockey associations and other community members.

Even that element of the strategy is new, Moore described, calling it "a very different way of doing broadcast. Marketing and research will inform our production and our marketing efforts, but in the end, it is your own gut feeling that drives your creativity."

Rogers wants input from three main groups as it seeks to build and engage its audience: new Canadians, existing core fans, and particularly young people, whose changing media consumption habits are opening up new opportunities for the entire industry.

So-called second screen devices and the companion apps they run, as well as the ability of social media networks to connect fans to the game, and advertisers to the fans.

Rogers is clearly ready to extend its reach beyond the TV screen, and into the world of what it has called "Generation D", a digitally-savvy, highly connected and very mobile group, one that regularly interacts across multiple platforms and devices.

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"I start with the broadcast: TV is the traditional driver of revenue," Moore states clearly. "That's the first focus." Yet the importance of delivery platform options like digital, social and wireless will not – can not - be ignored.

Moore, in fact, is ready to drop the "second screen" moniker, with its built-in prioritization, in favour of the "lean in, lean back" description of how media can be consumed in different ways.

Different ways, indeed. Moore talks of "doing things I only dreamt about" now, with the power of not only a national distribution deal, but the telecommunication giant's technical infrastructure to deliver content across multiple networks and multiple platforms, be they radio, cable, wireless or even hallowed rafters.



Icy sculptures and iconic images grace the entrance of Ryerson's Mattamy Athletic Centre. The building once hosted the Maple Leafs; on this night, it hosted a Rogers NHL media event.

## Sportsnet make it great with Quantel

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# Flames TV Shines Brightly after Flood Damage

Lying under some 20 feet of water, Calgary's great sports and entertainment facility looked almost unsalvageable. Alberta had been hit hard by extreme flooding caused by record heavy rainfall, devastating much of the province's natural and business infrastructure.

But a 'miraculous' recovery and rebuild process that the Saddledome's Chief Operating Officer John Bean said took more than 300 workers on a round-the-clock timetable was successful, and concerts and NHL games returned to the facility in early September, barely four months after the disaster struck.

The facility needed a new ice plant, new seats, a new giant video screen and a new TV and broadcast production centre, among other repairs.



Inside the Saddledome's new broadcast and production control room

The production unit at Flames TV packages highlights for distribution to sports and news programs, as well as to other mobile units covering the games. It provides extensive highlights for Flames games on the Saddledome's new giant video display, the Flames Energy Board. The crew also provides media support for other events that take place in the Saddledome, such as WHL hockey and NLL lacrosse.

The entire broadcast equipment chain, from inception to playout, needed to be replaced and Flames TV immediately contacted the local office of national equipment provider and integrator Applied Electronics to help rebuild the facility, and to install new broadcast production equipment, consoles, racks, and system infrastructure. There are several broadcast truck runs throughout the building, so cabling infrastructure also had to be re-done, in coordination with a secondary contractor.

But with the NHL season schedule locked in place, barely 10 weeks were available to plan and design all the systems, order the equipment and

materials, build all the broadcast systems from scratch, then commission and test them.

Flames TV is now working with some new gear, such as the EVS XT [3] multi-channel media servers that were installed, actually an upgrade from the original XT servers, as Calgary Flames Broadcast Producer/Director Carlo Petrini had come to trust EVS for all his game production needs over the years: he now has two 6-channel XT[3] servers with LSM remotes and a 4-channel XS server.



Also part of the new studio set-up is a universal frame synchronizer and converter from AJA, the new FS2. Each video channel supports almost any input or output, bringing a great deal of flexibility and compatibility to the Flames workflow, and each channel has its own still-store, keyer, and video proc amp/colour corrector, too. FS2 offers dual independent streams with full input and output signal routing and dual 16 channel audio processors making it well suited for broadcast facilities, production trucks and the kind of multi-format production environment in which Flames TV operates.

The latest FS2 upgrade adds a DVI signal scaler with region of interest (ROI) position parameters, so users can selectively crop from the DVI-D signal source, such as a webpage viewed on a computer desktop, and scale it in real-time via a live signal output, integrating popular online and social media channels into the video sports presentation.

After working tirelessly for weeks to meet the deadline, Flames TV went back on air in September, with great success.

"This was an amazing project that could only have been accomplished through the hard work and sacrifice made by many people (like those 300 workers he first cited) including our great partners at Applied Electronics. The work and dedication of so many people who sacrificed valuable time away from family and friends to help us get back on our feet did not go unnoticed."

## Flames TV Equipment Utilized

- Ross Video Tridium, 3ME Switcher
- Ross Video Expression Character Generators
- Ikegami HDL95 Cameras
- Evertz EQX Router and VIPX Multi-viewer
- Ross Video Glue and Conversion
- Ikegami RS1710 Broadcast Monitors
- Telex Adam Intercom
- Tektronix 5200 Rasterizers
- AJA FS2
- AJA Conversion
- EVS Server/Playback System
- Presonus Audio Console
- Wohler Audio Monitoring TBC Consoles, Middle Atlantic Racks



## NBC Olympics to Use Artemis Consoles from Calrec

Calrec Audio has been selected to provide five Artemis Consoles to NBC Olympics, a division of the NBC Sports Group, during its production of the 2014 Olympic Winter Games in Sochi, Russia.

NBC Olympics has purchased two 64-fader Artemis Shine consoles and augmented its arsenal by renting a further 40-fader and two 24-fader Artemis Beam consoles from Calrec.



Calrec-Artemis-darkfromright

Additionally, Calrec is supplying many stageboxes in digital, analog, and MADI formats to fulfill the I/O requirements. Calrec is also providing NBC Olympics with on-site engineering support prior to and during the Games.

Calrec has been supporting NBC Olympics with on-site engineers since the Atlanta Olympics in 1996 and is proud to have been part of two Emmy Award-winning teams for NBC Olympics' coverage in 2010 and 2012.

## Broadcasters See High Speed, High Res Sports

FOR-A's FT-ONE full 4K variable frame rate camera has been used to capture high-quality footage of sports action in super slow motion at major events from the Super Bowl to Red Bull's Wake Open to the Olympics.

The high-speed camera was designed for super-slow-motion acquisition with 4K pixel counts and up to 900 frames per second (fps), with high resolution and sensitivity.

The FT-ONE incorporates a global shutter CMOS colour sensor, the FT1-CMOS, developed by FOR-A. RAW material is recorded at high speed to the internal RAM memory, which holds nearly 10 seconds of 4K content shot at 900 fps.

During the CBS Super Bowl broadcast last January, six For-A FT-One 4K cameras were used in tandem with the Evertz DreamCatcher replay system and Evertz



The FT-ONE high-speed camera was designed for super-slow-motion acquisition at 4K resolution up to 900 frames per second (fps).

Mosaic multi-image viewer as part of the network's "Heyeper Zoom" system (Heyeper is pronounced "hyper," but often printed with the famous CBS logo in the middle).



Red Bull operates its own production house, which uses the FOR-A FT ONE high speed camera for super slo mo effects.

The Red Bull wakeboarding competition also made use FOR-A's FT-ONE used in conjunction with the Evertz DreamCatcher replay system; the system was near one of the start/finish positions, and footage captured by the FT-ONE was broadcast on NBC.

The FT-ONE was also used this past March in Quebec City, on Red Bull's Crashed Ice cross downhill world championship.

"The FT-ONE seamlessly fits into our live productions," said Sumesh Thakur, of OceanWatch Production Group, Red Bull's production house. "Unlike other 4K cameras, which are designed more for ENG or film, the FT-ONE is an ideal 'live show' camera. We've been very impressed with the FT-ONE/DreamCatcher system, and recognize that it allows for tremendous creativity in live event production."



## Instant Replay • Slo Mo

### Newtek 3PLAY - Instant replay and Slow Motion

Currently being used by NHL, NBA, NFL, Cogeco, MLSE, Dome Productions

3Play is the only multi-camera live sports replay system that dramatically enriches the viewing experience for audiences, engaging stadium and online fans with slow motion, instant replay, in-game highlights and social media publishing in every game.

With the most complete real-time capabilities available in any multi-camera replay server, 3Play makes it possible for sports groups in any market to produce a gripping live experience that attracts more audiences, and sponsors to the game.



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## ZEPLAY Replays Enhanced Ottawa Senators Coverage

The Ottawa Senators recently upgraded the TV production capabilities at their multi-purpose home arena, Canadian Tire Centre, focusing on a new LED score board, cameras, fibre infrastructure and a complete control room overhaul.

The control room project included replacing its older SD gear with new, all-digital HD switchers, routers and replay system to meet the production crew's specific requirements, Stan Kertesz, audio and video production manager for the Ottawa Senators, explained, including a reliable and easy to use replay system for its new LED score board and monitors located throughout the arena.

His team creates productions for game-day highlight packages and archived footage, sponsor and promo packages, online video postings and complementary footage after a game during player interviews.

The production team acquired two ZEPLAY replay systems for sports from Tightrope Media Systems; a single

ZEPLAY unit can store up to 160 hours of HD footage (40 hours per channel), all enclosed in a 4RU, 21" deep chassis.



A single ZEPLAY unit can store up to 160 hours of HD footage (40 hours per channel), all enclosed in a 4RU, 21" deep chassis.

Each system gives operators eight channels of live replay (four in, four out) and a built-in multiviewer for reviewing all the angles. The unit's controller and jog/shuttle wheel with magnetic stops gives operators accuracy; the T-bar moves footage at up to 200 per cent plus or minus for extra control.

## Fujinon 55X Zoom for Large Venue Sports, Concerts, Events

The recently-unveiled Fujinon XA55x9.5 HDTV Telephoto Box Style lens is designed for large venues that require tight shots from long distances, the manufacturer reports.

The lens is now available with a built-in lens support bracket for mounting on an ENG-style camera, and it has optical image stabilization standard on the lens, handy in applications where the camera operator must maintain a rock steady close up shot for long periods, like sports events, concerts or other live events.



Fujinon's new long zoom lens comes with a built-in lens support bracket for mounting on an ENG-style camera, and built-in optical image stabilization

With a focal length from 9.5 to 525mm (or 19.0 to 1050mm with a 2x extender), this 2/3" studio/field lens features 16-bit encoder outputs zoom, focus position and other lens data – allowing it to combine CGI seamlessly with live images.

The lens also provides a host of practical features including proprietary Digital Quick Zoom and a detachable DigiPower servo drive for remote control of zoom, focus and iris with 130-bit accuracy.

As part of its commitment to supporting live sports broadcasts, and the Winter Olympics, Fujifilm's Optical Devices Division will have an engineer at its technical centre in Sochi, Russia, for both the Olympic and Paralympic Games.

## New Finishing Workflow from Quantel

Quantel has announced availability of its Genetic Engineering 2 shared-storage system for users of its Pablo Rio colour correction and finishing platform.

Each Rio system connects to the GenePool – actually SAS disk arrays – via 16 Gb fibre channel client connections through a Linux PC known as a GenePool Storage Appliance (GPSA). Additional disk arrays can be daisy-chained on the GPSAs, and additional GPSAs can be added in parallel to increase capacity and performance, enabling high resolutions and frame rates.

This Genetic Engineering 2 release supports up to 6K playback from disk to 4K outputs, depending on fibre connections per client and GPSAs in use, and some 400 TB of workspace that can be configured.

The manufacturer noted that support for more than four clients, with the addition of a fibre channel switch, can be a feature in upcoming releases.



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## Bannister Lake Launches Sports-Centric Content Management Solution

Bannister Lake Software announces the availability of BL Sports Ticker, its new sports-centric content management solution.

The solution has been tested in action at Sportsnet, where the live event sports specialty service has been using it to maintain and manage amalgamated channel branding, multiple data sources, and independent graphics and branding across multiple platforms, ticker systems, and rendering engines.

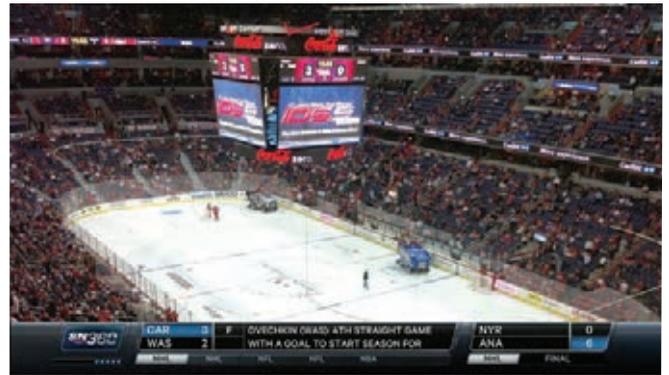
BL Sports Ticker can be used to automate many manual tasks, and to control unique regional differentiators and brand identities from a single data source. Editorial staff can pre-schedule content by time zones or work shifts rather than by game and match dates. In master control, automation support replaces manually driven squeezes and state changes with fully automated, scheduled operations.

BL Sports Ticker also lets users highlight regional franchises by league, per

channel and per sport, and build daily rundowns at as granular a level as needed.

The system handles output to broadcast, web and mobile, and can be integrated with template-based workflows such as within the Ross Video XPression platform.

“A single BL Sports Ticker implementation powers an unlimited number of channels with automation efficiencies that afford you the freedom to focus on what matters most: viewership and fan engagement,” said Chris Mintz, Lead Solution Architect at Bannister Lake Software. “With the game basics like scores and stats coming in automatically, editorial personnel can focus on adding the detail that really excites the audience. It gives them time to tell team and athlete stories. Add in the ability to show your viewers social



BL Sports Ticker Hockey

media and you become the ultimate sports fan broadcast.”

BL Sports Ticker is available as an enterprise server 1RU chassis solution, a secure cloud-based software-as-a-service (SaaS) solution, and a lightweight, Solid State, portable Nano turnkey solution that fits in the palm of the hand.

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## World Cup Coverage Heats up with Magma Pro

New virtual graphic capabilities for sports broadcasters have been unveiled in preparation for the upcoming Soccer World Cup, aka the Football World Championship.

Italy-based sports media and technology company deltatre and Vizrt have expanded deltatre's Magma product offering typically used for TV graphics

and tournament statistics (including tracking data) with the virtual graphic capabilities and 3D camera flights offered by Viz Libero.

Viz Libero, Vizrt's 3D sports analysis tool, accesses the Magma database to attach and display deltatre statistics to a player within the Viz Libero analysis, either by applying tied-to-pitch graphics such as heat maps, or with player pointers to tag the players on the field. The integration of Magma's player tracking data allows for very-fast turnaround analysis clip preparation, as well as direct and easy interactive analysis by the studio expert. In addition, Magma Pro powered by Viz Libero enables a very smooth and fast workflow for accessing the game events and video footage stored in Magma within Viz Libero.

deltatre has been using Vizrt broadcast graphics products since 2004. Ear-



Augmented reality graphics give sports broadcasters and presenters new ways to highlight key players and match-ups

## Pro Video I/O for New Mac Pro from AJA

AJA Video Systems's new Io 4K is now available, bringing professional 4K workflows and video I/O to new Mac Pros; Io 4K connects to any Thunderbolt 2-enabled device, and it has an additional Thunderbolt 2 port for daisy-chaining other production peripherals.

Io 4K supports the latest 4K and UltraHD devices, and its embedded conversion technology allows real-time high-quality scaling of 4K to 2K and UltraHD to HD. Io 4K seamlessly integrates with leading broadcast, post-production and delivery tools such as Final Cut Pro X, Adobe Creative Cloud, Avid Media Composer, AJA Control Room, Telestream Wirecast 5 and more.

Other Io 4K features include video output up to 4K at 10-bit quality, and 10-bit 4K video monitoring with Final Cut Pro X 10.1. It has 4x bi-directional 3G-SDI, 4K/UHD/HD HDMI input and output, and simultaneous SDI and HDMI outputs.

Sixteen audio channels are embedded on SDI; eight on HDMI, with connections for multi-channel analog audio output and two channel analog audio (RCA).

## Action Audio Apps Let Broadcasters Deliver On-Field Experience

Action Audio Apps and Professional Wireless Systems (PWS) are implementing a new sound application for professional sports coverage; it's been approved by the National Basketball Association, and used during Arena League Football games this season.

The app from Action Audio lets users to dial into a particular player or coach individually, while also offering combined channels, such as an offense or defence channel. Typically four or five players from the offense and four or five players from the defence, along with the coaches and select referees, are mic'd

for the games. The free app can be pre-installed or downloaded once the user arrives at the venue. Within a few simple clicks, fans can access the interactive



PWS - Q5X PlayerMic

app's multi-channel keypad and select specific channels for continuous action. In addition, if a user is unable to attend the game, he or she can tune into the "locker" which offers replay clips from the previous week's game.

At the heart of the system are Q5X's QT-5000 RemoteMic, and the rubberized, flexible, water and sweat resistant body pack. The QT-5000 RemoteMic is part of the Remote Control Audio System (RCAS), the companies describe, with all aspects of transmitter operation (audio level, change the frequency, etc.) controllable via remote computer interface, which allows the transmitter to be adjusted without the need to contact the player.

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

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*continued from page 14*

was our kids and some of our grandkids were in attendance.”

Naming the booth in his honour is a just reward for what Bob has done promoting football and indeed all sports since joining CJOB in September 1973. Unlike most broadcasters who tend to move about, Bob has remained at CJOB all along.

His timing was right; CJOB broadcast Winnipeg Jets games, and were successful in acquiring the radio rights for the Winnipeg Blue Bombers. Sports director Ken Nicholson could not do both, so Bob moved into play by play football and as they say in sports, the rest is history. That was over 700 games ago and he is not showing signs of tiring.

His affection for the Blue Bombers showed strong when he co-wrote a book commemorating the Bombers 75th Anniversary, called *Blue and Gold - 75 Years of Bomber Glory*. It was nominated for a Manitoba Historical Society Publications award in 2006. It became a best seller, selling over 8,000 copies (a Canadian publication selling over 5,000 copies is recognized as a “Best Seller”).

Bob has brought a similar dedication to his call of other sports, including WHA and NHL hockey, and he’s received yet more awards for his rock-by-rock coverage of provincial and national curling championships – more than a dozen Briers in all. Baseball has also benefited from his play-by-play experience when he called the 1997 Pan Am Baseball Championship games.

Bob Irving has carved an enviable track record on the field of play and in the business he loves. His advice for those who want to do the same: “Dick, I tell them to work hard and be patient. Understand that it will take time to get where you want to go. Be prepared to accept any entry level job, and then work your way up. Give yourself time to develop your voice and your delivery...and above all else...work hard.”

As busy as his career has kept him he has still found time to raise a fine family with his wife Daye, whom he met and married 41 years ago. Together they have three children and seven grandchildren.

Who happen to know where the media centre is!

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Canadian Achiever Bob Irving brings a dedication to his call of all sports, not just his beloved Blue Bombers.



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BY DICK DREW

Bob Irving receiving the Broadcasters of Manitoba Excellence Award from President Daren Chopka, Rogers Media, Winnipeg [left] and Scott Pettigrew, Corus Media [right]

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## Sports Broadcaster, Community Leader, Man of the Media (Centre).

**Y**ou'd think he would be accustomed to receiving awards. He's collected a wall full of them since joining the Canadian broadcast industry and CKSL in Estevan, Saskatchewan in 1969. He's been presented with Queen Elizabeth II Diamond Jubilee (2012) and Golden Jubilee (2002) Medals. The 125th Anniversary of the Confederation of Canada Medal (1992). He's been inducted into the CFL Media Hall of Fame, too.

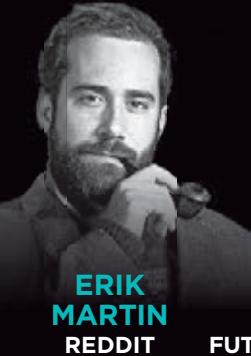
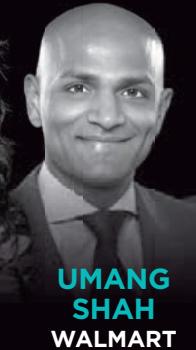
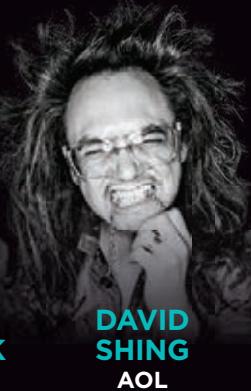
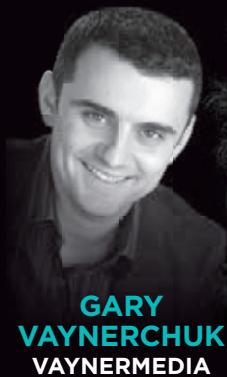
But when asked how he felt about receiving the 2013 Broadcasters Association of Manitoba (BAM) Broadcast Excellence Award, CJOB's sports director Bob Irving noted plainly: "I was very honoured and humbled to receive the award. The respect of your peers is something we all covet."

Bob's certainly earned that respect, and it is out front for all to see. No one attending football games at Winnipeg's new Investors Group Stadium can miss it: the media centre at the stadium has been named *The Bob Irving Media Centre*.

"I was totally surprised and flattered beyond words when they named the media booth in the stadium in my honour, and frankly I was a little embarrassed," he recalled. "You never expect something like that to happen. The best thing about it

continued on page 13

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