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COMPANY PROFILE

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Get ready for the new age of live production.

For more information, please visit www.evs.com
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PRESS RELEASES
EVS BRINGS SIGNIFICANT NEW LIVE PRODUCTION AND CONTENT MANAGEMENT CAPABILITIES TO BROADCASTASIA 2015

BROADCAST ASIA, BOOTH 5K3-04

Singapore – May 18th, 2015 - EVS, the leading provider of live video production systems, will demonstrate enhanced live production capabilities for sports, news and entertainment at BroadcastAsia 2015, booth 5K3-04. New EVS technologies empower broadcasters and producers to maximize the value of their live productions and anticipate viewer consumption demands through future-ready technologies.

ENHANCED XT3 LIVE SERVER

With the newest Multicam software engine, EVS unlocks new capabilities for live sports and studio production operations, offering more channel density (up to 12 HD live recording/playout channels) and unique flexibility for high speed and supermotion camera configurations (up to two SuperMotion 6X camera recordings with two additional recording and playout channels available). The XT3/XS server with flexible extended UHD-4K capabilities combines live replay support and extended collaboration with post-production systems.

LIVE PRODUCTION - "LSM COCKPIT"

At EVS’ in-booth "LSM Cockpit," attendees will see first-hand how operators can access best-in-class tools within a unified LSM environment for flexible multi-angle content access and control and quick highlight creation. New tools include EpsioReveal, part of the FX live graphics module, that allows editors to integrate synchronized data - including biometric sensor information - into replays for more informative and compelling action.

LIVE CONTENT MANAGEMENT – NEWS BROADCAST CENTER

EVS’ Live production asset management (PAM) tools enable efficient live and fast-turnaround news productions. Answering customers’ requests for simplified content ingest, the Ingest Funnel is a unique portal and single interface that transforms, legalizes and masters all ingest formats and content, for ready-to-air, archive and post-
production. EVS’ IPLink plug-in extension panel for Adobe Premiere Pro CC gives editors new collaborative editing capabilities through high-speed access to live content while content is still being ingested, and new Octopus cross-platform NRCS integration provides a single UI to manage the newsroom, including mobile and tablet applications and social media integration.

FIRST IT-BASED VIDEO SWITCHING – DYVI

Designed for a future of IT production technologies, EVS’ DYVI solution offers flexible, creative resources and layering while bringing high-end functions to familiar switcher-like operational interfaces. Its fully scalable, distributed IP architecture, makes DYVI ideal for studios with multiple control rooms and multi-venue campuses.

For more information, please visit EVS.

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Singapore, March 10, 2015 - EVS, the leading provider of live video production systems, announced today that MediaCorp, Singapore’s leading media company with platforms spanning television, radio, newspapers, magazines, movies, digital and out-of-home media, has selected a full end-to-end news production solution from EVS for their new facilities in Mediapolis, which are now under construction.

“The size and scope of this installation is impressive,” said Jerome Wauthoz, EVS market manager for broadcast center solutions. “But critically important in the live environment is the reliability of EVS solutions and the unsurpassed speed for breaking news. The workflow will also provide the instant access to all content so essential to productivity and ultimately to the quality of MediaCorp’s programming.”

When fully implemented later this year, the EVS News PAM system will provide infrastructure for 56 HD-SDI channels, 500TB of central storage equivalent to 12,000 hours of HD content (plus 20,000 hours of low resolution), and over 500 journalist editing stations.

The integrated solution from EVS will facilitate all aspects of state-of-the-art news production, from recording to playout, including central shared storage and archiving, high- and low-resolution client browsing, onsite and remote editing, playout and NRCS integration.

“MediaCorp has selected award-winning live news production solutions from EVS already in use by major broadcasting networks across the globe,” added Stephane Jauroyou, EVS APAC VP Sales. “We look forward to working together to make News @ Mediapolis facility among the best in the world.”
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PRESS RELEASE

EVS INTRODUCES COLLABORATIVE EDITING WITH ADOBE ANYWHERE

New integration extends EVS live file access, metadata and delivery workflows with expanded collaborative workflows for editors


“Adobe Anywhere enables teams of talent to collaborate and create productions from virtually any location where there is network connectivity. These customers need the fastest turnaround workflows possible,” said Simon Williams, senior director of business development at Adobe. “EVS servers and live content management tools are critical aspects of these demanding workflows for broadcasters and editors working with live content. Faster, integrated access to EVS live systems only improves the output and efficiency of editors using Adobe solutions, including Adobe Anywhere.”

Through EVS’ IPLink plug-in extension panel for Adobe Premiere® Pro CC, EVS provides editors with high-speed access to live content while content is still being ingested, and allows easy delivery for fast playout. Editors can search through logging and clip metadata; locate content from live bins; preview content and make decisions without committing to final content; and bring the fast-paced multi-camera content into their edits.

The added value of Adobe Anywhere brings the next degree of power to environments that need to collaborate and define best team-based editing solutions for fast-action productions. The collaboration hub gives editors access to centralized production files from any workstation; allows production versioning and conflict resolution; and provides views to activity feeds. Data remains secure in the event of a hardware or software issue.

“By extending our offering with Adobe Anywhere, we’re providing editors with vital collaborative capabilities and immediate editing visibility to much larger teams,” said Henry Alexander, SVP Market and Product, EVS. “This important step in our partnership with Adobe brings our editing workflows, integrated live content management and storage solutions to the next level.”
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EVS LIVE PRODUCTION SOLUTIONS DRIVE SPORTS HIGHLIGHT PACKAGES FOR BEIN SPORTS

Qatar-based sports broadcaster builds its end-to-end “MAX Highlights Service” with EVS technology

Liège, Belgium, 9 March 2015 – EVS, the leading provider of live video solutions, has implemented a comprehensive EVS workflow for beIN SPORTS, the leading international sports network. The beIN SPORTS MAX Highlights Service enables the creation and management of sports highlight packages from the network’s centralized production facilities in Doha, Qatar.

“As beIN SPORTS provides exclusive access to prime sporting events like international football, basketball and motorsports, having a highly efficient and effective highlights workflow is critical to our programming,” said Ali Salem, technical operations director at beIN SPORTS. “Our plans for this new workflow included easy integration with our third-party systems, it gave personnel in our global offices access to content while the entire system remained scalable to cope with future expansion. With all this functionality needed, we knew EVS technology would be crucial to the workflow’s success.”

EVS previously worked with beIN SPORTS to implement an ingest and playout centre in its Doha headquarters as well as a fully integrated digital workflow for its French channels. Knowing the reliability of EVS equipment and the enrichment it brings to live content, beIN SPORTS wanted EVS technology built into every point of the new workflow from ingest and management to storage. Media Luso, part of the Mediapro group, was contracted by beIN Sports to provide the global service, including equipment and operations for the new system, while Media Burst – also part of the Mediapro Group – was responsible for the workflow design and implementation.

Five XT3 production servers and LSM remote control panels sit at the heart of the workflow. This setup gives beIN SPORTS the ability to record up to 20 live HD SDI feeds simultaneously while using up to ten channels for output used for content review and delayed playout. While this element of the workflow creates clips, CleanEdit allows on-the-fly edits to be made to pre-formatted highlight templates. IPDirector, EVS’ suite of integrated production management tools schedules content ingest and gives beIN SPORTS total control over its content once ingested.

IPDirector integrates the workflow and its storage – provided by an XStore solution – with third-party elements like Adobe Premiere Pro, something that was key in beIN SPORTS’ workflow design. Editors working from the edit suites benefit from having instant access to content while it’s logs are still being created.

IPWeb has also been included to allow production teams to remotely access content from beIN SPORTS global offices. The content managed with IPDirector can be viewed and searched using IPWeb’s online interface, which means production personnel anywhere in the world are able to find content that’s available in the XStore central storage.

“beIN SPORTS has been a partner of ours for a long time and the ambitious nature of this workflow’s functionality is something that’s perfectly suited to EVS technology,” said Jérôme Wauthoz, market solution manager at EVS. “This kind of project is something we thrive on providing solutions to. The results we achieved for beIN SPORTS through the implementation of EVS solutions in this workflow is a testament to live enrichment we can offer our partners.”
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EVS MAKES 4K LIVE PRODUCTION AND FAST TURNAROUND EDITING PRACTICAL AND PRODUCTIVE

New launches for DYVI all-IP switcher and EVS servers boost 4K workflows

Liège, Belgium, 31 March 2015 – EVS, the leading provider of live video solutions, is making 4K live production and fast turnaround editing practical and productive with major new functionality for its all-IP production switcher, DYVI, and with single-file 4K transfers between EVS servers and network-attached editing solutions.

Included in the new DYVI capabilities showcased at NAB is the ability to use the production switcher functionality in 4K resolution, thanks to its non-proprietary processing architecture. This includes the latest operational additions, including full timeline control, with an unlimited number of timelines per scene with multiple tracks, offering the smoothest back-to-back recall and unique re-entry capabilities, at any resolution.

EVS is developing a single-file 4K workflow, and will be demonstrating this implementation at NAB 2015 by ingesting RED camera 4K live signals from the RED booth into the EVS DYVI IP-based production switcher.

Also new at NAB 2015 is an extension to the macro capabilities. DYVI now supports conditional macros, allowing an unlimited number of presets to be running in parallel, with multiple conditional set-ups. The RamRecorder has also been made more capable, with more clip and still channels per processing module, more supported file formats and an embedded FTP server for automated content exchange.

The EVS XT3 server is recognized as the industry reference point for live production servers, and pioneered early 4K recording and replay with a simple upgrade to its existing system. It means that the vast number of operators familiar with the LSM control panel can instantly provide 4K replays on standard hardware.

EVS is demonstrating for the first time a slick new way to interface 4K editing with the XT3 server. While the current standard I/O of QUAD HD-SDI feeds is acceptable for camera feeds, it is not ideal to exchange files this way with network-connected NLE systems.

"There is a growing surge of interest in 4K production, and our customers are looking for future-smart workflow solutions that will enable them to engage cost effectively," said Henry Alexander, SVG, Market and Product at EVS. "Our approach, as always, is to work with those customers to find out where the practical limitations lie, and find ways to ease the bottlenecks."

He added: "They told us, for example, that just because some productions will move to 4K origination that does not take away from the need for multiple fast turnaround edits. So we are actively developing a better way of giving the editors access to 4K files from an EVS Live acquisition model. With DYVI, we are proposing a completely new sort of production switcher, based on new paradigms. It would be foolish to come up with a radically new way of working if it could not meet the 4K requirement that so many are now demanding."
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MEDIAPRO USES EVS SOLUTIONS TO BOOST
PRODUCTION CAPACITY FOR NEW F1 CHANNEL

MEDIAPRO group, the leading international media company, provider of technical services, production and distribution for the audiovisual industry, owns exclusive rights to F1 in Latin America (excluding Brazil) and upgraded its production workflows ahead of the launch of its new 24/7 F1 channel, F1 LATIN AMÉRICA. The channel launched on 1st March and will cover all F1, GP2 and GP3 races as well as exclusive interviews, analysis and reports on each championship. Ahead of F1 LATIN AMÉRICA’s launch, MEDIAPRO has benefitted from additional solutions from EVS, the leading provider of live production systems.

To provide 24 hours of content 11 EVS XT series production servers receive up to seven feeds directly from Formula One Management (FOM), including the principal transmission, redundant and personalized signals, on-board camera feeds and information about the circuit. Files are ingested directly into an EVS XStore shared storage of 200TB – after being logged and enriched with metadata. The addition of XTAccess and Xedio CleanEdit has readied the workflow for the launch of the new channel.

The EVS-equipped studios and the new integration of Xedio CleanEdit in the production workflow means editors are able to instantly work on content as soon as it’s transferred to the SAN shared storage. The Xedio CleanEdit software enables edits with multiple resolutions [SD/HD] and varying aspect ratios in the same timeline while offering a seamless integration with the EVS XT series servers that are in place.

The workflow enhancement is completed with new XTAccess units, which are dedicated to transferring files from the central SAN storage to the Snell play out channel-in-a-box server. XTAccess simplifies this exchange, guaranteeing the maximum levels of integration with third-party systems.

This new installation at its Barcelona production facilities assures MEDIAPRO that F1 LATIN AMÉRICA has the highest quality and most reliable production processes available to deliver broadcast content to its viewers. It also enables MEDIAPRO to deliver F1 content to viewers via its second screen app, which features live camera feeds, content highlights and social media integration.
Xavier Verd, CTO at Unitecnic – the technical services company of the MEDIAPRO Group – and project director for F1 LATIN AMÉRICA said: “The flexibility and scalability of the EVS platform has enabled us to easily integrate with a new automated channel playout system. We’re able to increase the production efficiency in a very quick and timely fashion and as a result, successfully launched the channel on time.

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