IP is almost all that everyone is talking about. And this year’s IBC promises to be all about IP-based systems, in every way and for any application imaginable. No surprise there.

The live broadcast environment is supported by systems and infrastructures that are reliable. To adopt new technologies broadcasters need to be confident in their reliability. As the industry stands on the precipice of 4K and beyond, and consumer behaviors continue to change, solutions need to be more flexible, faster and more productive. This is where the live environment can benefit from IP-based systems.

EVS is unveiling “IP4Live”, a strategic approach to IP transition that focuses on bringing the benefits of IP-based workflows to live production while preserving customers’ existing investments. The key is enabling existing solutions to offer a smooth transition to IP. EVS is spending time and resources creating the best solutions for an IT-based broadcast future. This means working with other industry players like Cisco and Imagine Communications to offer best-of-breed, end-to-end solutions, and supporting multiple standards and compression initiatives. EVS is also involved - alongside leading industry vendors - in the LiveIP Project led by VRT and EBU (more details on page 3).

The progressive migration to IP will require a combination of smart management of hybrid SDI/IP workflows, integration of off-the-shelf networking equipment, and new solutions that will optimize production technology resources and define new distributed workflow operations like the ability to produce content remotely - already made possible through EVS’ IP-based switcher DYVI. Read on for more information about what we’re doing. Let's move beyond the hype into action. Come see us at stand 8.B90 and we’ll talk real-world IP.

In its latest thought leadership paper, EVS discusses the benefits of using a live production server network in entertainment workflows. It explains how it’s able to boost the entire production workflow, so producers can focus on their creativity and enrich content to engage viewers across a number of platforms. Visit EVS.com now to download the USING LIVE PRODUCTION SERVERS TO ENHANCE TV ENTERTAINMENT thought leadership paper.
IP is enabling broadcasters to achieve new levels of flexible and efficient remote production. At IBC2015, you’ll see exactly how.

Using EVS’ new XiP gateway enabling in/out IP links to its live video server, EVS will demonstrate multi-feed live remote production – via SMPTE 2022 uncompressed video – over an IP network using Cisco’s standard IP switches and software defined networking (SDN).

“Cisco and EVS are collaborating to help broadcasters, content owners and rights holders worldwide apply IP technologies to live video production workflow. Using IP and SDN programmable networking with video frame accurate Ethernet switching, we can deliver benefits including entirely new scale, resilience, and economics for more efficient and flexible workflows,” said Paul Bosco, vice president, market development, Cisco.

Software defined networking (SDN) guarantees reliable, low-latency, high-quality video flow between remote sites. The configuration ensures the necessary bandwidth for production-critical video flows while dynamically allocating all remaining bandwidth to best-effort traffic such as file transfers.

The integrated IP demonstration will also extend to DIVI, EVS’ IT-based distributed live production platform. Visitors will see a real live distributed system, incorporating multiple workflows over the same network infrastructure, that uses industry-standard hardware and optimized software, allowing production to interact with content from the distant site as if it were local.

IP figures prominently in EVS’ future-smart solutions for live and near-live sports, news, and entertainment production workflows, as well as for interfacing with postproduction and archives. At IBC, attendees will see new live storytelling tools, enhanced content management capabilities and state-of-the-art multimedia distribution technologies.

“Standards-based innovations like these will make end-to-end IP workflows a reality,” said Benoît Février, chief technology officer at EVS, EVS. “Open, interoperable IP workflows enable us to provide content to consumers how and when they want it, quickly and efficiently, which will only become more important over time.”

With the exclusive national broadcast rights to the biggest sporting properties in Europe, Discovery Networks Denmark needs an efficient and reliable solution to produce highlights for brands like the Bundesliga and the English Premier League.

To meet their growing needs, the broadcaster expanded its EVS workflow by implementing a brand new XT3 server, Xedio CleanEdit and additional router control functionalities to the existing IPDirector PAM system.

Discovery’s workflow solution previously consisted of an XT3 live production server, an IPDirector PAM content management suite with several clients, XTAccess gateway units and Xsquare orchestration software.

Newly upgraded, the workflow’s two XT3 live production servers – each with an LSM remote control panel and IPDirector control – record up to 12 HD-SDI feeds while using between four and eight output channels for edits. With the LSM remote control panels operators can quickly create highlights live and produce clips and live slow motion replays for playback during studio analysis.

The IPDirector PAM content management suite allows Discovery to add comprehensive metadata to content, schedule the ingest of feeds when multiple matches are happening simultaneously and to control its video routers. This efficiency in resource handling is a big cost saving for the network, providing a good basis to generate a positive ROI.

Discovery’s Xsquare software and XTAccess units are controlled and managed by the IPDirector PAM suite. This enables the workflow to automatically handle media-conforming operations, while acting as a gateway for file transfer to multiple destinations at the same time.

To address the challenge of quickly and easily producing long-form match summaries of the Bundesliga, Discovery decided to add a Xedio CleanEdit. This lets them speed up the editing process and turnaround of ingest feeds. EVS’ NLE allows editors to begin their work on these 30-minute edits as soon as each match starts.

Once they’ve completed the first edit they can immediately begin another, since Xsquare quickly handles the rendering of the edits back to the XT3 servers for playout.

The latest workflow expansion was undertaken to increase the production capacity of Discovery’s in-house facility as demand has grown for production. It has also further extended the internal 10GigE infrastructure, allowing the EVS solutions to speed up the production processes throughout.

“Everything has been running smoothly from day one and the implementation of the new EVS equipment has significantly improved the performance of our workflow,” said Michael Lind, technical manager, Discovery Networks Denmark. “It’s always exciting to install new technology in such an important workflow like this and it’s a real pleasure to work with such extensively developed and well-designed technology,” added Benoît Février, CTO at EVS.
FOOX SPORTS SCORES A HOLE-IN-ONE WITH EVS, WITH A MASSIVE REMOTE OPERATION FOR THE U.S. OPEN

Held in June every year, The U.S. Open Championship is the granddaddy of North American golf tournaments. This year, Game Creek Video was the exclusive provider of remote production facilities for Fox Sports' production of the event.

Fox went all out for its first-time coverage of the prestigious event with a massive remote production using multiple trucks, including its large, state-of-the-art Encore, accompanied by the world’s first large-scale IP-based routing system in a remote production facility. The undertaking was immense with 37 XT3 servers and 164 channels of replay populating the production system, which also featured 27 LSM remotes coming together resulting in more than 25,000 files.

Collectively, nearly 6,000 clips and 16,000 hours of record space resulted in the largest remote EVS network ever deployed in a remote television production. Fox also used four of EVS’ MultiReview systems, which enabled operators to call up templates for different holes and easily see all available camera angles.

“An undertaking of this size and scale takes months to plan and implement,” said EVS’ vp of product marketing James Stellpflug. “It was enormous -y gratifying to see so many EVS products integrate into the production, perform so well and produce such a fantastic result.”

The European Broadcast Union (EBU) and Belgian public broadcasting company VRT have partnered with a number of industry-leading technology partners to found the LiveIP Project. This partnership, part of the Sandbox+ platform, has led to the building and implementation of the world’s first fully IP-based live production studio. In place at VRT’s headquarters in Brussels, the studio uses state-of-the-art IT-centric hardware and software to enable broadcasters to produce programs quickly, efficiently and cost effectively.

Mick De Valck, head of technology and operations at VRT, said that “this project is a great measure of the added value of IP-based production workflows and the benefits they bring to functions like sharing resources, remote production and automation.”

Industry technology partners participating in the project include Axon, Dv espresso, EVS, Genelec, Grass Valley, Lawo, LSB, Nevion, Tektronix and Trilogy, who provide all the elements of a live production chain driven by IP. This design was created so the multi-vendor system which uses open standards - SMPTE 2022/6, AES67, and PTP - can transport broadcast feeds via an SDN. Not only does the workflow allow broadcasters to produce programs quickly, efficiently and cost effectively, it also enables seamless switching, limited redundancy of uncompressed video and audio feeds as they're transported over an IP network.

This is a huge step in broadcasting with Hans Hoffmann, head of Media Fundamentals & Production Technology at EBU saying, “we’re very proud that we’ve been able to implement a leading-edge studio workflow using only IP-based technology as it is set to take the industry to the next level of interoperability in live production environments.”

The project has been nominated for a 2015 IABM Design and Innovation award, which will be presented at the show. A scaled-down demonstration version of the studio will be showcased on the EBU booth (10.F20) at this year’s IBC2015 show.
THE SEA GAMES GOES MOBILE!
EVIS ENABLES THE FIRST-EVER CONNECTED APPLICATION FOR A MULTI-SPORT EVENT

This year’s Singapore South-east Asian Games Organising Committee (SINGSOC) wanted to deliver an even better, more immersive experience for the 28th Annual SEA Games. The answer? The first-ever mobile app designed for an international multi-sport event, in which 11 countries participated in more than 300 events.

Partnering with SINGSOC, EVS designed a cloud-based second-screen delivery platform using C-Cast integrated with the event’s live production infrastructure. The system allowed users to access live games, near-live multicam clips, highlights and replays on a mobile app designed by NETCO SPORTS. The SEA TV app featured live and near-live action from all 36 sports at the SEA Games, including swimming, boxing, rugby, cycling and table tennis.

The app delivered a gold-winning performance, with users using and returning to the app in record numbers. The project has also been shortlisted as a finalist in the IABM Design & Innovation Awards in the content and communication infrastructure category. The winners will be announced at IBC on Saturday 12 September.

THE SEA GAMES GOES MOBILE!
EVS ENABLES THE FIRST-EVER CONNECTED APPLICATION FOR A MULTI-SPORT EVENT

01 APP DOWNLOADS AND USE

THE APP HAD
317,618

USERS

OF TRAFFIC WAS FROM SINGAPORE
40% WERE ANDROID
50% WERE APPLE

90% OF USERS RETURNED AFTER THEIR FIRST USE

02 WHAT WAS CONSUMED

THE AVERAGE SESSION TIME OF USERS WAS NEARLY 30% LONGER THAN EIGHT MINUTES SIMILAR APPS IN 2014

THE TOP 3 SPORTS WERE

MULTICAM ANGLES PUBLISHED
5710

NUMBER OF CLIPS PUBLISHED
8395

NUMBER OF CLIPS PUBLISHED ON YOUTUBE
668

40% OF THE APP’S VIDEO VIEWS WERE OF THE TOP 3 SPORTS
600,000 VIEWS
500,000 VIEWS
1,500,000 VIEWS

80% OF THE APP’S VIDEO VIEWS WERE OF LIVE FEEDS

OF THE APP’S VIDEO VIEWS WERE OF THE TOP 3 SPORTS

1,500,000 VIEWS
600,000 VIEWS
500,000 VIEWS

37 MILLION SESSION OF VIDEO AND DATA CONSUMPTION

8395 NUMBER OF CLIPS PUBLISHED
5710 NUMBER OF MULTICAM ANGLES PUBLISHED
668 NUMBER OF CLIPS PUBLISHED ON YOUTUBE

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EVS POWERS TIMELINE TELEVISION’S ULTRA HD TRUCK, FOR EUROPE’S FIRST SPORTS ULTRA HD CHANNEL

When Timeline Television, one of the UK’s leading OB providers, was awarded a multi-year deal to support UK sports broadcaster BT Sport’s launch of BT Sport Ultra HD, Europe’s first such channel, it needed to build a truck with robust and reliable broadcast workflows.

EVS’ XT3 live production servers offer fast and flexible operations and have proven that they are ideally suited to 4K production having been used in Brazil for UHD production of the 2014 FIFA World Cup™ and in numerous successful 4K trials for prestigious events, such as the Ryder Cup, the Qatar Tennis Open and the El Clásico between Real Madrid CF and FC Barcelona. It was for this reason Timeline Television chose to incorporate the systems into its truck.

The 12 meter-long truck is easily able to produce multi-cam feeds, instant replays and fast-turnaround highlights all in UHD. The EVS servers installed have provided Timeline with up to 18 UHD channels in multiple input and output configurations. The server network can record several UHD feeds while simultaneously providing instant replays in the same format.

“EVS’ ability to embrace new formats means that we can deploy their proven solutions to help make UHD productions a reality,” said Dan McDonnell, managing director of Timeline Television. “We’ve got a long-standing relationship with EVS having worked with them on many projects, including BT Sport’s workflow implementation in Stratford, so we know its technology is reliable and can deliver.”

“WE’VE GOT A LONG-STANDING RELATIONSHIP WITH EVS HAVING WORKED WITH THEM ON MANY PROJECTS, INCLUDING BT SPORT’S WORKFLOW IMPLEMENTATION IN STRATFORD, SO WE KNOW ITS TECHNOLOGY IS RELIABLE AND CAN DELIVER”

While EVS’ XT3 servers are used to help make UHD productions a reality, they are ideally suited to 4K production and are fast and flexible operations that provide interoperability between technology providers and optimize existing customer infrastructures to meet new production standards.

EVS’ inclusion in Europe’s first UHD truck is a testament to its status as the leading live production solution provider.

EVS SCORES A TOUCHDOWN WITH 2015 NFL BROADCASTS

This season’s NFL (National Football League) viewers in the USA are in for a treat, with EVS live production innovations being used at all stages of the broadcast production workflow to deliver everything from in-depth analysis to close ups and replays.

Some of the national television network’s sports play- back centers in New York have upgraded to EVS XT3 servers, XStore shared central storage, XF ile3 for content backup and transcoding, and Adobe integration. With this advanced setup, production teams can work more efficiently with live game content.

Meanwhile, at the game venues themselves, remote production companies are using EVS solutions including next-genera- tion Multicam 14 software and 12-channel XT3 servers. With the help of LSM tools such as MultiReview for fast access and review of all record channels, and 4K and SuperMotion zooming through EVS’ Epsio Zoom – they’ll be exciting viewers with extreme close ups and replays.

EVS technology is also behind some innovative replay-focused broadcast segments, including a complete referee analysis studio implemented last season. EVS’ 12-channel XT3 server and IPDirector live content management suite will power in-the-moment highlights, commentary and analysis.

“In the extremely fast-paced, quality-driven world of professional American football, technology that helps give viewers better coverage faster can’t be underestimated,” says James Stellpflug, VP product marketing at EVS. “Advances like metadata for better content identification for highlights development, UHD/4K, and the tools used for referee studies are critical to keeping viewers engaged and coming back for more.”

EVS JOINS THE TICO ALLIANCE

EVS has joined the TICO Alli- ance, which is working to es- tablish a new visually lossless (up to 4:1) video compression standard that enables 4K/UHD transport over existing SDI infrastructures as well as 10 GigE IP production and contribution networks.

EVS’ move to join the growing consortium is in line with its “IP4Live” IP-based approach to live video infrastructure and open solutions that provide interoperability between technology providers and optimize existing customer infrastructures to meet new production standards.

The TICO Alliance, which includes broadcast technology industry leaders such as Grass Valley, Imagine Communications, Artel Video Systems, Embrionix, IntoPix, and Ross, is working using available pipeline bandwidth with the lowest latency, smallest complexity and highest-quality preserved image quality.

“With the steady transition to IP and the need to move 4K/UHD and even higher resolutions and frame rates in the future, precise compression is essen- tial to next-generation video production and distribution,” said Benoit Fevrier, CTO at EVS. “TICO is an important step in this evolution and we’re committed to developing the standard and to the larger IP-based live ecosystem.”

Since January 2015, SMPTE T11 has been standardizing TICO compres- sion and 4K mapping over active 3G-SDI and IP Networks (RTP). Initially developed by Embrionix, TICO compression is designed specifically for high-bandwidth video transfer - HD to 4K/8K Ultra HD - over IP.
Imagine Communications and EVS partner to deliver new IP-based media solutions – and doubled revenue

Imagine Communications and EVS team up to deliver new capabilities and efficiencies to live production facilities through SMPTE 2022 interoperability

Imagine Communications is a global leader in video and advertising solutions for media and entertainment, multi-channel video programming distributors and enterprise markets. Together, Imagine and EVS are embracing industry standards for IP signal distribution and delivering a best-of-breed, end-to-end solution for live production, slow motion and instant replay operations.

Some might call it a match made in heaven as the two industry-leading companies debut a solution at IBC that utilizes SMPTE 2022 and JPEG2000 (J2K) standards for moving and managing SDI and compressed signals over IP. The integrated solution brings greater agility and cost efficiencies to live production facilities, as well as enabling broadcasters to seamlessly transition to an all-IP ecosystem.

As shifting video consumption patterns and new competitive demands put more pressure on media and entertainment companies to improve the quality, productivity and efficiencies of their production facilities, broadcast acceptance of industry standards becomes even more critical for multi-vendor interoperability and a gradual, pragmatic migration to next-generation technologies.

The live demonstration will be conducted at both Imagine Communications’ and EVS’ booths at IBC. Attendees will see live sports and slow-motion applications that use compressed and uncompressed SDI over IP video signals routed from remote venues to a centralized production center. The demo features EVS XT3 media production server using the new EVS XIP gateway to manage in/out SMPTE 2022 IP video signals with HD multicamera live feeds and highlights, as well as Imagine Communications’ Selenio MCP with SMPTE 2022 UCIP and J2K interfaces. Imagine’s Magellan™ SDN Orchestrator will simultaneously manage the routing and control of all IP and SDI signals.

The solution underscores the need for broad standards adoption that will enable broadcasters to build out future-proof facilities that provide the higher-quality content, operational efficiency and agility needed to pursue new monetization opportunities. IP’s flexibility also relieves the architectural constraints of proprietary solutions, including dependency on inter-site connectivity for wide-area workflows.

“Imagine Communications is a champion of industry standards and the role they play in moving the industry toward next-gen technologies, including IP, software-defined networking and cloud, to deliver the agility and performance that media and entertainment companies require to compete today and in the future,” said Charlie Vogt, CEO of Imagine Communications. “The partnership between our two companies is a meaningful first step toward realizing that goal. We look forward to working with EVS to bring our customers the solutions that will solve today’s challenges, while providing a bridge to tomorrow’s opportunities.”

“Imagine Communications is excited to partner with EVS to demonstrate the benefits of this new solution,” said Sam Schrade, owner of DNA. “We make sure to provide the best equipment and technology in our trucks and studio equipment rent-

For Sam Schrade, owner of Digital Network Associates, the personal connection made all the difference in a recent EVS technology upgrade. His company produces more than 150 live events in the southern United States every year, providing mobile television and studio equipment rentals for networks like ESPN and events such as the NBA’s National Basketball Association’s high-profile Final Four tournament.

Because DNA provides complete broadcast technical services including mobile trucks, HD cameras, full crewing and event uplinking and packaging, Sam wanted to ensure his equipment reflected the best the industry has to offer. After spending some time discussing with EVS’ James Stelplug and Jeff Gouch exactly how the equipment would be used and pain points, they decided on a new solution that included a cadre of new XT3 media servers and the XFile3 transcoding solution that handles file transfer and archiving needs.

Key to their decision: the XT3 offered more channel support, the highest number of Super Motion camera configurations in the market, and full support of the new codec and standard formats, while the XFile3 provided faster and simpler multi-angle content backup and transcoding – offering more performance and cost efficiency for their clients.

Now the results are in and they speak for themselves. Since DNA purchased the new servers and upgrades, their truck revenue and studio client rentals have doubled in the past year.

Sam said it best when describing his recent EVS experience. “The service and support for getting the units upgraded and road-ready was fantastic. This was one of the main selling points and advantages for us. EVS has always been top notch in providing us support and treating us like an important client. Even though we aren’t the biggest truck fleet in the US, they make us feel like we are.”

And the solutions matter. Sam continues: “We are proud to tell our clients we have EVS technology in our trucks and studios. By providing industry-leading technology, we’ve seen an increase in sports network shows coming to us for production.”

While Sam is thankful to EVS, we’re just as proud to have DNA as a satisfied customer. There’s nothing better than that – regardless of the size of the project.
ITN KICKS OFF THREE SEASONS OF THE FOOTBALL LEAGUE WITH EVS

ITN Productions, the in-house TV production business from ITN, recently signed a three-season contract to produce all content from The Football League, to be shown on national and international networks. ITN Productions is set to produce edits for over 1800 games each season for the next three years beginning in 2015. It needed to strengthen its production facilities and partnered with EVS to do so. As a result ITN Productions installed XS video servers, IP-Director live content management and a Xedio CleanEdit NLE as its primary production workflow.

With filming requirements ranging from one pitch-side camera to expansive multi-camera OB productions, ITN Productions needed to make sure the solutions and workflows used would be able to handle the deployment of additional camera feeds during the season if needed. To achieve this, ITN Productions’ configuration of 12 EVS XS video servers can ingest up to 44 HD SDI feeds simultaneously while maintaining four outputs as back-up. ITN Productions has also installed EVS’ live production asset management suite IPDirector which acts as the central nervous system of the EVS workflow. It allows operators to control the servers, schedule ingest, log, browse and review media as well as create clips and playlists in a quick and efficient way.

With Xedio CleanEdit installed ITN Productions is able to produce the variable edits needed by its multiple broadcast partners. Ten minute highlight packages are produced for Channel 5 without voiced commentary and for clubs and archive commentary is included. A further two minute unvoiced package is also produced for uploading on YouTube. EVS’ NLE allows 20 editors to simultaneously begin working on highlights with access to all of the low resolution files available on EVS’ XStore shared storage. The speed and flexibility of the solution means ITN Productions no longer needs to wait several hours after a match to edit their coverage, but instead can do everything from kick off to the final whistle in real-time.

“OUR WORKFLOW NEEDED TO PRODUCE THE HIGH QUALITY CONTENT THAT OUR AUDIENCES EXPECT FROM OUR PRODUCTIONS WHILE PROVIDING ITN PRODUCTIONS WITH THE ABILITY TO CREATE CONTENT FOR MULTIPLE SPORTS QUICKLY AND EASILY”

The XS server network is installed outside of London, while the editors working on Xedio CleanEdit are in central London. Due to the speed and reliability of the EVS workflow, even with a 40km distance between the two, editors in central London experience latency of less than one millisecond.

Henry Alexander, EVS’ VP of market and product puts it this way: “The latest version of the Multicam software engine enables EVS customers to get more from their XT3 servers – more channel support and more configuration flexibility, as well as more ROI thanks to its increased productivity.”

“DUAL-LSM MODE ENHANCES THE XT3’S FLEXIBILITY BY THE POWER OF TWO”

The release of the upcoming Multicam 14.01, the software engine behind the XT3, brings about new collaborative capabilities for the industry’s leading live production server. With the new Dual-LSM mode enabled, a single XT3 server is able to offer personal settings to two operators.

When fully utilizing the server’s 12 channels, feeds can be attributed to either operator with ease. Both operators working on the same machine can configure their own personal settings and map their specific camera angles preferences independently of one another.

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NBC SPEEDS INTO HIGH GEAR FOR NASCAR

It’s the first time in a decade that NBC has broadcast the NASCAR (National Company for Stock Car Auto Races) season. The leading US-based television network revved up its live production in July with Game Creek Video, who built PeacockOne, a specially-built remote production truck, to service the widely viewed and high-profile racing coverage.

Described at America’s fastest-growing sport, NASCAR and its coverage is often compared to the Super Bowl - a massive endeavor that this year requires a team of 200 to manage the equipment, including 69 cameras used for race and studio coverage and 21 XT3 servers. Adding to the complexity are four Sony HDC 4300 cameras, with two running in six-time speed and four running at the four-time rate. For the first time, NBC will use EVS’ Channel Max, which debuted at NAB earlier this year – packing 12 channels into a single XT3, enough to handle the two six-time cameras, in a two-in, two-out configuration.

PeacockOne - which comprises PeacockOne for primary production, graphics and equipment and PeacockOneB, that handles replay and audio – is designed to scale as needed, capable of handling up to 24 XT3 units.

EVS’ new 12-channel XT3 server will figure prominently in the production as operators work "full-on with 10 replay operators handling the 51 cameras covering the track, as well as the in-car cameras," as described by Tom Ginocchi, lead replay operator for NBC Sports.

Also on board is EVS’ XStore SAN storage device, a first for a remote production unit in the U.S.

(Borrowed from SVG’s story that appeared on Thursday, July 2.)