Flicker Show Productions films annual Ramadan Forum with a mix of traditional and unconventional tools.
Most of you are probably packing your bags to go away for the summer. If you’re a video enthusiast or are looking for a new offering for your viewers, the 360-degree method of storytelling seems to be all the rage now, thanks to Google’s interest in this technology. Perhaps this offers a new way to capture your own holiday?

A few 360-degree videos have started showing up on YouTube, and while the quality and resolution of most of these videos leaves much to be desired, there are a few good ones out there. Dubai360 posted one video last month, which they claim is “the world’s first 8K 360-degree video”.

360-degree cameras such as the Ricoh Theta and the Kodak SP360 seem to have inspired the production of such videos, and we hear there are more launches such as the Bublcam and Allie in the offing.

There are significant challenges around creating such videos at the moment as they can only be viewed on a Chrome browser or YouTube on Android devices. Editing is also challenging at this point as all spherical shots have to be stretched into a flat rectangular shape – what they call the equirectangular format in production lingo. These videos also consume around five times the bandwidth of a traditional YouTube video and one has to insert a Python script into every video.

Still, for broadcast professionals, such challenges are not really a deterrent and if they can enhance the viewing experience in sport or live events, it could be appealing. The fact that Google is backing this and YouTube is looking to bring together 360-degree camera makers to encourage the use of a single format is in itself sufficient reason to give these videos some more thought.

If you’re going to make any 360-degree videos, give us a shout. For those who are just looking for some peace and quiet without any gear to complicate it this summer, have a great holiday.
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Dubai-headquartered Arabian Radio Network (ARN) recently took delivery of four FM outside broadcast kits from Abu Dhabi-based systems integrator, Tek Signals, which has been involved with most of the radio station’s technical installations. The OB kits, which will be used by all of ARN’s 12 FM channels, will serve to record as well as enable the broadcast of live events from various locations in and around the emirates. The network’s requirement was to have a compact yet robust system.

Commenting on the project, Nasser Mohammed, Principal Projects Engineer at Tek Signals, said: “The network’s objective is to cover more live events, hence these new additions to the existing equipment.”

“Ikegami is looking to strengthen its Middle East operations with an office in Dubai,” BroadcastPro ME can reveal. Ikegami appointed Abdul Ghani as General Manager of its Middle East operations, last month. Ghani was previously with Argosy Middle East.

Japanese camera manufacturer Ikegami has recruited a support engineer to extend greater service support to end users in the region.

Commenting on his new role, Ghani said: “This is Ikegami’s first foray into the region, although the brand is well known here. With a regional office, Ikegami will aggressively push its latest broadcast cameras in the market. For now, we have recruited a technical support engineer. We plan to add more staff in the near future to expand our presence here.”

Abdul Ghani has been appointed General Manager of Ikegami Middle East.
MediaCast to distribute SmallHD

SmallHD, US-based manufacturer of HD on-camera monitor solutions, has appointed MediaCast as its distributor for the Middle East. MediaCast will provide regional distribution service as well as sales and technical support.

“MediaCast’s sales force is spread across 15 countries in the Middle East and Egypt, and represents leading companies in the production and post-production markets. MediaCast, therefore, is well-positioned to introduce SmallHD in this part of the world,” Wes Phillips, Co-founder and CEO of SmallHD, said.

Jaffer Sadique, who heads Marketing & Business Development at MediaCast, added that SmallHD fits perfectly within the distributor’s existing portfolio: “High-quality monitors are no longer just an accessory for a filmmaker; rather, they are a necessity. Evolving film shooting techniques means that it is just not enough to have a monitor that gives the visuals; monitors should also offer an enhanced toolset with customised menus as well as advantages such as ease of use, being lightweight and true colour display.”

Abu Dhabi Media Summit to be held every two years

The Media Zone Authority – Abu Dhabi has announced that the sixth edition of the Abu Dhabi Media Summit will be held from 5-7 April, 2016. The summit will now be held once every two years instead of annually. The Summit’s topics, agenda and key speakers will be announced at a later date, and will be in line with the vision of twofour54 in promoting Abu Dhabi as a hub in the global media industry.

IABM appoints Darren Whitehead

IABM has appointed Darren Whitehead to the position of Director of Business Development at the Association. Whitehead has a background in exhibitions and events and has held many senior roles in this sector over a period of 25 years. He has spent the last eight years of his career with IBC, helping to develop the event to where it is today.
Oasis PPD enhances portfolio

Oasis PPD, a Dubai-based distributor of Pro AV, lighting and ELV systems, has added two lighting brands – Ayrton and Brother, Brother & Sons (BB&S) – to its portfolio. The new brands were introduced at Oasis PPD’s technology day last month, where attendees were able to experience the products first hand. Lighting experts, Gerald Heise - Area Sales Manager for Brother, and Valere Huart - Export Manager at Ayrton were available at the event to answer queries.

Commenting on the new additions, Karim Abdel Massih, Lighting System Manager at Oasis PPD, said: “Ayrton is specialised in developing intelligent LED light products for entertainment and architectural applications. Headquartered in Paris, Ayrton is known for manufacturing products with superior design and functionality. “Brother, Brother & Sons (BB&S) develops high-end LED lighting for video, theatre and movie productions. The company is headquartered in Denmark. We are excited about this partnership and expect it to add value to our existing offerings.”

Turner revamps CN Arabic website

Turner Broadcasting System (TBS) has launched a new website for Cartoon Network Arabic. The launch was part of TBS’s revamp and redesign of all Cartoon Network websites globally. The new website, which is available exclusively in Arabic, can be visited at www.cartoonnetworkarabic.com.

Nickelodeon launches on OSN Play

OSN has added children’s entertainment channel Nickelodeon to OSN Play to provide Nickelodeon content in real time and on its mobile app. The live-streaming Nickelodeon HD channel on OSN Play will feature all-time children’s favourites including: Teenage Mutant Ninja Turtles, Spongebob SquarePants, and Nicky Ricky Dicky Dawn, among others.

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Abu Dhabi Court orders closure of illegal TV services distributor

A shop selling subscription services and set-top boxes from Indian pay-TV operator Dish TV was shut down in Abu Dhabi last month, following a complaint from OSN and the subsequent raid of the dealer’s premises by Abu Dhabi CID.

Abu Dhabi Court imposed a fine of USD 55,000 on the dealer, ordered the closure of the shop for a year and the deportation of the shop’s manager, based on evidence seized during the raid.

David Butorac, Chief Executive Officer of OSN, stated that only “stern action” would “dissuade operators and distributors of illegal TV services”.

The UAE authorities have already investigated and conducted 47 raids to-date across hotels, shops and camps. Reports claim that TV piracy costs the industry over US $500m every year.

Batelco and Ericsson deploy first 4G LTE system in the Middle East

Bahrain’s telco, Batelco, and Ericsson are partnering to deploy Ericsson’s 4G LTE Radio Dot System solutions in the Kingdom, with the aim of improving mobile network performance inside large buildings.

Batelco has already undertaken its first commercial deployment and begun to roll out the solution to major customers. This deployment makes Batelco the first communications provider in Bahrain to offer the 4G service and also the first 4G Dot solution in the Middle East. The programme, designed to meet growing customer demand for increasingly powerful mobile services, is part of Batelco’s ongoing strategy to enhance its solutions for business customers and keep them on par with international standards.

Avid completes acquisition of Orad

Avid has completed the acquisition of Orad Hi-Tec Systems. More than 600 customers worldwide rely on Orad’s technology to produce graphics, live events and sports broadcasts. Avid plans to expand its portfolio and distribution network with Orad’s comprehensive line of news, channel branding, sports production and enhancement, elections and special events, virtual studio, video walls and virtual advertisement products.

With this expanded capability, media organisations on the Avid MediaCentral Platform should be able to reduce the burden of piecing together disparate fragmented workflows in their production environments, resulting in less complexity, fewer interoperability challenges and greater efficiency and productivity.

"Orad has built an incredibly talented team of visionaries and product experts as well as a culture of customer success, and we are thrilled to have them as part of the Avid family," said Louis Hernandez, Jr., Chairman, President and CEO of Avid.

"Many of Avid’s and Orad’s solutions are already well integrated and widely used together by the world’s top media organisations, and we are working aggressively to bring all of Orad’s product lines into the Avid MediaCentral platform quickly.”
Diwan Videos signs up two new accounts for Ramadan programmes

Diwan Videos has signed up two new key accounts with Cedars Production and Aram to offer exclusive Ramadan programming to online viewers. The two companies are well-known names in Arabic production, according to Ossama Youssef, CEO of Diwan Videos and have been traditionally associated with Ramadan productions.

“Cedars is one of the big drama producers in the MENA region. Based out of Lebanon, it has produced three new drama series and one animation for Ramadan this year. Aram has been producing the popular Ramadan show Khawatir by Saudi social reformer Ahmed Al-Shugairi for the last 10 years. The latest production is season 11 of the show, which we will bring to YouTube viewers.”

The YouTube channel https://www.youtube.com/user/AlmadiAlShugairi already has more than 1m subscribers and 177mn views.

Radio Algérienne extends Netia deployment to 13 regional sites

Algerian public broadcaster Radio Algérienne is extending its installation of Netia’s Radio-Assist radio automation solution across 13 additional regional sites. Building on existing regional and national installations, this deployment of Netia’s Radio-Assist will not only help Radio Algérienne to streamline operations at each site, but also enable it to standardise processes and improve communications across all stations. The staff is already familiar with the software at many of the regional stations. With options including a lightweight broadcast solution, Radio-Assist gives Radio Algérienne the mobility and flexibility necessary for such a major radio group. Radio Algérienne operates dozens of channels across the country, in multiple languages including Arabic and French. The new Radio-Assist installation, slated for completion by the end of 2015, will include deployments of the Netia radio automation solution at 13 additional regional sites: Oum El Bouaghi, Blida, Bouira, Jijel, Sidi Bel Abbes, Boumerdes, El Tarf, Tipaza, Guelma, Bordj Bou Arreridj, Mila, Ain Delfa and Trídizane.

Shure MEA appoints new distributors for Kuwait and Turkey

Shure MEA has appointed new distributors for its products in the Kuwait and Turkey regions. Shure distributor, NMK Electronics, which has been distributing Shure products for the last 24 years in the UAE, Oman, Qatar and Bahrain, will now be responsible for all Shure-related sales in Kuwait as well. As an exclusive Shure distributor, NMK will cover all three segments of Shure’s business: MI retail, Pro Audio and the installed market.

“This is a logical extension of our existing relationship with NMK, which already handles much Shure business across the Gulf region,” commented Freddy Sickle, Shure MEA’s General Manager.

In another announcement, NMK Electronics is moving to a dual distribution arrangement in Turkey. Long-term partner Nefat Ticaret Ve Sanayi Ltd Sti, based in Istanbul, will continue as a Shure distributor focusing on the retail and pro audio.

Radio Algérienne, which operates the country’s largest public radio network, is extending its use of Netia’s Radio-Assist radio automation solution to 13 new regional sites, building on existing deployments across the country. Building on existing regional and national installations, this deployment of Netia’s Radio-Assist will not only help Radio Algérienne to streamline operations at each site, but also enable it to standardise processes and improve communications across all stations. The staff is already familiar with the software at many of the regional stations. With options including a lightweight broadcast solution, Radio-Assist gives Radio Algérienne the mobility and flexibility necessary for such a major radio group. Radio Algérienne operates dozens of channels across the country, in multiple languages including Arabic and French. The new Radio-Assist installation, slated for completion by the end of 2015, will include deployments of the Netia radio automation solution at 13 additional regional sites: Oum El Bouaghi, Blida, Bouira, Jijel, Sidi Bel Abbes, Boumerdes, El Tarf, Tipaza, Guelma, Bordj Bou Arreridj, Mila, Ain Delfa and Trídizane.

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INC kits out MCR for Kuwait TV

INC System Integrations handed over a full HD master control room to Kuwait TV last month. The project was implemented as part of the broadcaster’s plan to move to a fully HD workflow.

The key equipment deployed at the new facility include a 32-HD E-Viz Evertz router, a discrete Evertz audio AES/EBU router alongside Magnum controller and Vista link monitoring and control software.

INC also designed and implemented the entire electrical system for the new MCR and delivered the HVAC (heating, ventilation and air-conditioning) for the project.

The SI provided on-air support services to Kuwait TV to ensure a smooth transition for the broadcaster from the old MCR to the new one.

Commenting on the project, Adedb Abed, General Manager – Broadcast, at INC Systems Integrations, said: “Our team worked with Kuwait TV to address the system requirements in order to make the new equipment fit into the existing workflow. We have tried to make the MCR as future-proof as possible. The solutions are scalable and will cater to the growing needs of the broadcaster now and in years to come.”

BBC World News chooses Quicklink

BBC World News, the BBC’s international news and current affairs television channel, has chosen the Quicklink Skype TX solution to be used in Asia.

Deployed in South East Asia, the Skype TX solution will allow quality video and audio broadcasts to be sent through a single, integrated production grade system.

Quicklink Skype TX is a 19-inch 1U rack-mounted hardware solution that converts Skype calls into professional quality SD/HD video/audio signal. Microsoft selected Quicklink Video to manufacture and distribute high-quality Skype solution for broadcasters.

Quicklink has recently released a free software named Bondio, which allows 285m digital TV homes with 27% of its total to 513m. China now accounts for 28% of the world’s total by the end of 2014.

Digital TV homes break the billion barrier

The digital TV market has surged over the last four years, with 456 million additions in homes bringing the total past the billion mark, says a report from Digital TV Research. The Digital TV World Databook report calculated that there were 1.045bn homes by the end of 2014, representing a penetration of 67.2%. Of the additions between 2010 and 2014, 287m were in the Asia Pacific region, more than doubling cable, satellite TV or IPTV — with digital cable contributing a further 182m.

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The 14th annual Dubai Ramadan Forum, or Al Multaqa, hosted by Dubai Tourism and Commerce Marketing (DTCM), was covered live by state broadcaster Dubai Media Inc. (DMI) and Flicker Show Productions, a Dubai-based production house. The production house is responsible for creating promotional videos and a 30-minute documentary encapsulating the 11-day event, in addition to producing video footage for Al Multaqa’s social media platforms. At the time of going to press, 60–90-minute edits were being created for each day of the forum and posted on Al Multaqa’s website and social media platforms, including the forum’s YouTube channel.

The idea behind the production is to reach and engage audiences worldwide, says Ahmed Al Shaibani, Senior Executive at DTCM, who is in charge of the production. The forum brings together Islamic scholars from around the world to lecture on the importance of the holy month of Ramadan and is attended by audiences of all faiths.

“We ensure that every aspect of the forum is covered and made available to audiences, especially those who cannot attend the event. This year, not only was the production carried out in full HD but we also used some unconventional tools such as smartphones to record footage in addition to traditional HD cameras,” he says.

While DMI has been associated with the forum for the past few years and has been broadcasting it live annually, this year, Flicker Show Productions got involved in the project early on and covered awareness events held in Dubai’s malls, hospitals and other public places around the emirate.

Adnan Peter Al Malki, Executive Producer and Partner at Flicker Show Productions, says that when he was assigned...
the job of covering the forum, he began to think of creative ways to film it in order to retain the viewers’ interest. The production value had to be appealing to viewers across different age groups, which is why the forum and its related activities were shot using a mix of traditional and new-age tools. “The forum itself runs for 11 days, but the build-up to the event began last month with several workshops and Ramadan awareness activities in malls and other public places throughout Dubai. Alongside our professional setup, we shot with smartphones and GoPros to add value to the production with creative angles,” he points out.

Al Malki mentions that smartphones are a handy tool for filming in crowded places. To add value to the production with smartphones and GoPros to add value to the production with creative angles,” he points out.

Al Malki goes so far as to call smartphones “revolutionary” tools for filming events. “This is the future, viewing habits are changing and so is the way video is captured. Technology is becoming more user-friendly and all one needs to do is to deploy it in the right way.”

He adds that smartphone cameras these days keep challenging the users, with the concept of having a photo or video clip taken via a standard DSLR camera or camcoder, or doing it with a smartphone (iPhone 6 or Samsung Galaxy S6). He points out that the iPhone 6 has huge billboards that show what it is capable of.

“Using the right gear for the intended result is the key, whether it is a quick video interview on a Canon 5D Mark III camera (video) or an hour-long training course coverage using a Sony NXS video camera. Productions of this nature have become extremely demanding when it comes to capturing different content. The subject that you are capturing doesn’t wait for you; in fact, you need to be two steps ahead in order to capture that moment,” comments Al Malki.

For instance, a GoPro was mounted on the head of a presenter as he went around a shopping mall in Dubai to interview visitors as part of the documentary shoot for the forum. “We have, over the years, covered hundreds of events; the one thing that we have had to master is the turnaround time from the moment an event is scheduled to the delivery of the media to the different stakeholders that are local, regional or even, international.”

One of its advantages of shooting with smartphones is that you can virtually go unnoticed as opposed to walking in with a whole crew of 15 personnel and heavy equipment, that even malls don’t allow during working hours, points out Al Malki. “You will still need permission to shoot in public places, irrespective of what equipment you use,” he adds.

“We need to ask ourselves where this relentless race for higher resolutions will end. As more and more videos are being produced for online viewing platforms such as YouTube, which plays 720p by default, one questions whether higher than this is actually required. Although YouTube also gives you the option of playing at 1080p, but we don’t really need 1080p when we are viewing a video on a smartphone or a tablet (which will be phablets before we know it). We could be watching movies made from smartphones in the near future. Let’s hope that’s a bit far away for our generation that has learnt to love some of the beautiful professional cameras out there,” Al Malki comments.

Al Malki’s team comprised directors, producers, dops, sound technicians and editors. The cameras deployed included the Sony NXS, Canon 5D Mk III and GoPro Hero3. Those who couldn’t attend or watch the live broadcast still find the daily footage on YouTube. The production house also produced a five-minute description of the forum for a promotional video on DMI’s channels.

The lectures were captured with two main cameras and the GoPros were used when needed. “We would alternate between the Sony NXS cameras and the Canon 5D III, two of which were deployed at the venue to film the pre-forum activities as well as the documentary shoot for the forum activities,” he comments.

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The forum and its related activities were captured on smartphones and traditional HD cameras.

lectures. We used Apple Final Cut Pro 7 and Adobe After Effects for editing at our Al Quoz studio. The footage from various cameras was converted to H.264 codec for post production,” says Al Malki.

The media assets were created with minimal edits to ensure that the video footage preserved the essence of the lectures. Audio was a key part of this production and was recorded with great care.

“Five mics connected to each of the cameras at the venue captured the audio. Another highlight of the production is the use of Nasheed for background score for the forum’s promos and documentary. Nasheed is the traditional way of rendering vocal music instead of using stringed instruments, as the use of musical instruments is prohibited for such events. Avid Pro Tools 11 was used to add audio in the post stage, which was carried out in our studios in Al Quoz.”

Flicker Show Productions also handled still photography for the entire event and took care of the audio and voiceovers where required. The 11-day forum, which was still in progress at the time of going to press saw the production house set up a media management site at World Trade Centre, complete with a control room which established a link between the venue and the studios in Al Quoz.

The forum in previous years has succeeded in attracting a large audience, with numbers in its 13th session reaching more than 1.35m visitors to the main programme. It has hosted 162 of the most renowned sheikhs and preachers in the world. This year, the forum’s organising committee introduced a new iPhone, iPad, iPod Touch and Android applications as well as accounts on Facebook, Twitter, Google+ and YouTube.
The Professional Seminar Series (PSS), an annual event conducted by Axon, Ericsson, TSL Soundfield, Tektronix and Dolby, concluded in Dubai on May 28, 2015, following its tour of Riyadh and Doha. The speakers made presentations about their respective fields of interest, and addressed the issues and challenges faced within broadcast and content distribution while also stressing the importance of standards.

The Dubai edition brought together a number of industry professionals from the UAE. “PSS is purely about knowledge sharing without any commercial goals,” claimed Mark Barkley, Regional Sales Director Middle East, Africa & Turkey, Axon Digital Design. Barkley, who was responsible for starting this initiative, commented on the event’s journey so far: “PSS was born five years ago with the aim of presenting new technologies and discussing new methodologies, and giving an insight into the direction broadcast technology was moving into, with broadcasters, telcos, and other key industry partners. The underlying thoughts were to share and popularise technology and educate the market.

“We started in the home base of Dubai and have now expanded to several other cities. In the last five years, we have grown into a close-knit group of friends touring the region. While Riyadh and Doha are regularly hosting the seminar, we have now reached Russia, South Africa and the Indian Subcontinent.”

DVB and UHD with Axon

Joep Akkermans, Senior Systems Engineer at Axon addressed the issues of both DVB and UHD in two separate presentations. He began by validating and monitoring broadcast transport streams to explain DVB. After a short explanation of MPEG-TS and DVB, the presentation addressed the approach to testing and validating those streams guided by the ETSI TR 101 290 recommendations. He also looked at ultra high definition in great detail in a second presentation. In this, he took the audience on a journey into the future and explained the possible hurdles on the way such as “a lack of fixed standardisation that could endanger a smooth introduction of future ultra high resolution standards”.

He looked at static resolution enhancements as well as improvements such as increasing colour space, colour depth, frame rates, and so on. He also explained HDR, colour sub-sampling, immersive audio and metadata in detail.

Ensuring quality control within file-based workflows with Tektronix

Antoni Caceres, Applications Engineer at Tektronix, explained the importance of quality control within file-based workflows. He also brought out the differences in the quality of experience between video network monitoring as opposed to the traditionally adopted quality of service monitoring approach.

It was explained that QoE monitoring solutions only alert on meaningful viewer impacting issues, avoiding the “false alarms” that can cause frustration with QoS monitoring solutions.

The file-based QC presentation explained how automated QC can save time and resources and is more thorough than using manual QC alone. The work of the EBU QC programme, which is driving towards a common set of standards for automated QC workflows, was also discussed in detail. European Broadcasting Union (EBU) members and vendors such as Tektronix are working closely to ensure these standards are both useful and implementable. Caceres also gave some examples of an EBU QC implementation in action.

Video compression with Ericsson

Tyrone Moretone-Williams, New Business Development Manager at Ericsson, presented two important topics including how to evaluate video quality and how to improve video quality in the media delivery chain. The Ericsson video compression business offering spans the media value chain of content acquisition, creation, management, exchange and delivery to consumers.
In evaluating video quality, Williams described why using the correct evaluation techniques to help improve consumers’ viewing experience has a direct impact on revenues, increases competitiveness and reduces subscriber churn.

In a second presentation, he showed how to improve video quality at the final point of transmission to the consumer. This is achieved by improvements to the compression performance of the earlier contribution stages of the media delivery chain. By referencing a series of tests, Ericsson demonstrated the huge improvements possible by adopting high quality mezzanine links using the latest MPEG-4 compression. Williams cited Ericsson’s Contribution Encoder – the AVP 2000 as a good example of this.

These benefits are not just limited to traditional broadcast TV resolutions but have a positive impact on multiscreen resolutions designed for TV delivery to tablets, mobiles and smart TVs, according to him.

“The elements used to create an object-based output are no different from those used to create a stereo or 5.1 mix”

Pieter Schillebeeckx, TSL

Audio for broadcast with TSL

Pieter Schillebeeckx, who is Product Director of TSL, in his presentation, spoke about the need for everyone to revisit the future of audio for broadcast. “Object-based audio differs from channel-based audio in that we send audio objects (stems) such as commentary and audience separately rather than as a complete stereo or 5.1 mix. This offers the consumer customisation – choice and level of commentary – and compatibility with a wide range of devices,” he commented.

“This will clearly affect live production, but the changes may not be as drastic as at first feared. The elements used to create an object-based output are no different from those used to create a stereo or 5.1 mix. The main difference is that we are now outputting audio objects rather than a stereo or 5.1 mix.”

He pointed out that the main piece of the puzzle that was missing was metadata emulation, which is being worked on and could be resolved relatively easily without major workflow implications.

Although it will still be some time before object-based audio becomes the norm in broadcast as it will require an end-to-end ecosystem, it will be resolved relatively easily without major workflow implications.

Pieter Schillebeeckx, TSL

The elements used to create an object-based output are no different from those used to create a stereo or 5.1 mix.

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PROIP

The outside broadcast (OB) truck is a microcosm of a studio control room, from theatre productions and sporting events to one-off concerts and festivals, OB trucks play a crucial role in delivering up-to-the-minute content to broadcasters.

In simple terms, an OB truck can take dozens of camera feeds from a live event, edit the content, tweak audio, add graphics and transmit a packaged product back to the broadcaster. In an ideal world, this would be accomplished through the use of IP as a standard network, using broadband to transport the signals from capture to playout.

KVM (keyboard, video and mouse) and Outside Broadcast

However, at the moment, the use of IP throughout the process is still in its infancy, with a dramatic change in infrastructure and a move away from proprietary equipment still required. The use of IP-based KVM technology is a valuable proof point for the complete move to IP. Used to great benefit in the broadcast sector – from OB and the gallery control room to post-production studios - high-performance KVM is adding flexibility, cost-effectiveness, reliability and scalability to operations.

In the OB environment specifically, KVM is used to bring the complete broadcast pipeline within OB trucks. It enables technicians to programme pre-set configurations. As a result, once an OB truck has finished one project, it can be easily configured in situ using the presets.

John Halksworth, Senior Product Manager, Adder Technology

"Traditionally, the truck would need to be completely reconfigured to meet the requirements of the new job. However, using a high-performance IP-based KVM solution enables technicians to programme pre-set configurations. As a result, once an OB truck has finished one project, it can be easily configured in situ using the presets."

Inside the truck

While smaller trucks with one or two cameramen may gain some advantage from using KVM solutions, it is larger operations that benefit the most. The larger the OB truck and the more equipment that is needed, the bigger the requirement for KVM technology.

These large vehicles are essentially broadcast hubs at the actual event. OB trucks play a crucial role in broadcasting facilities on wheels and typically contain a range of cameras, operators, a director, vision mixer, graphics department and audio technicians. As a result of the number of functions of the OB truck, it houses servers and computers, usually rack-mounted in a shock-proof, air-conditioned section away from the operators. This is more secure, as it cannot be accessed by anyone other than staff and ensures that the operator is unaware of it – it runs efficiently in the background, providing the user with real-time extension, high-resolution graphics, a high level of USB compatibility and no-lag switching speeds.

In addition, these trucks feature a number of servers that are not used all the time but need to run in the background and manage the actual content as it comes in to the make-shift control room. As a result, these servers do not require a dedicated keyboard and mouse. Rather, the KVM solution ensures that the servers can be accessed from any workstation.

Switching and extension

These mobile facilities are used in a number of different applications, with the internal set-up reconfigured accordingly. The switching and extension capabilities of KVM are particularly beneficial in this process. If a truck is used to capture content from a theatre production in the morning, the resources within the vehicle are configured accordingly, in terms of number of staff, types of machines needed, etc. Once the event is over, the truck can be re-assigned to cover another event.

Traditionally, the truck would need to be completely reconfigured to meet the requirements of the new job. However, using a high-performance IP-based KVM solution enables technicians to programme pre-set configurations. As a result, once an OB truck...
has finished one project, it can be easily configured in situ using the presets. This means fewer technicians are required to handle the rearrangement of equipment and settings through manual patching, and trucks can be in service longer. KVM offers broadcasters the same benefits. For example, with a news channel, more resources and staff may be needed for a midday or evening bulletin than for a late show. The studio features a number of operators performing specific tasks, which differ according to the time of day. As a result, the studio can easily be configured to cope with a skeleton crew by enabling access to the resources needed from one workstation – that is, keyboard and mouse.

From OB truck to on-site studio
In addition to KVM switching and extension enabling staff in the OB truck to perform their functions, switch between the machines needed and work in an ergonomically sound environment, it can also benefit users in make-shift studios on-site at actual events. This is demonstrated at sporting events, for example, where the stadium features a media centre or series of hubs for presenters from different broadcasters.

“In the OB environment specifically, KVM is used to bring greater versatility to operations and ensure that broadcasters are able to make more efficient use of their resources, from both a staff and hardware perspective”  

John Halksworth, Senior Product Manager, Adder Technology

These presenters typically provide commentary on a sport, for example cricket, and use telestration to explain aspects to viewers, such as showing the flight of a ball during an LBW appeal. Again, KVM enables this technology to be used; the live output goes into the gallery control, while the on-screen preview and interaction takes place via the standard computer port on the back of the graphics box. The computer that controls the graphics technology is in the OB truck, and the presenter uses a touch pad in the studio to illustrate his commentary.

Conclusion
The use of high-performance IP-based KVM solutions has been bringing tremendous benefits to the broadcast sector for several years already, offering enhanced flexibility, scalability, optimum use of resources, cost-effectiveness and a more ergonomically sound working environment. When it comes to the use of KVM in OB trucks, these advantages clearly stand out and ensure that operators are not only able to work in a comfortable, fully functional environment, but are able to switch between machines, shots, content and audio – an absolute must in such a high-pressure environment. Going forward, this versatility and reliability will certainly provide a valuable use case for the further adoption of IP throughout the broadcast workflow.

“PROIP”  

John Halksworth is Senior Product Manager at Adder Technology.
Early this year, Doha-based beIN Sports enhanced its highlights solutions by integrating it with third-party solutions and updating its IPWeb service. IPWeb, an EVS offering, provides remote browsing while facilitating the search for content in the IPDirector database from a distance. Integration with third-party solutions not only gave MAX Highlights Services more flexibility but also helped deploy it throughout the broadcaster’s network.

This recent addition offers advanced integration with the latest post-production solutions such as Adobe Premiere Pro and Avid Media Composer Interplay. The integration between EVS' IPLink plug and Adobe Premiere Pro enables users to preview and import content recorded using the EVS servers, and add them directly to active editing bins. To enable a faster workflow, Adobe editors can also directly create edits using content stored on the XStore system. This saves the need to transfer any files at all. Editors can then export finished edits straight back to the EVS servers or on to the central storage system. Access to the recorded media is available for beIN Sports’ foreign offices via a web-based portal. Both the immediate and remote nature of this workflow were the key challenges that EVS’ workflow design and implementation quickly overcame.

Images: © EVS

Images: © EVS

The first deployment
As a major sports broadcaster, beIN Sports provides access to primo sporting competitions including the world’s biggest football, tennis, basketball and motorsports competitions to viewers around the globe. A robust sports bouquet also means the viewers expect to watch highlights that encapsulate the action and thrill of the live events and these need to be delivered in an effective and user friendly way. This is why the broadcaster deployed the latest MAX Highlights Service last year with the objective of facilitating studio production processes during live events. The highlights service is now a part of the centralised production operations housed at the company’s headquarters in Doha. The goal of beIN Sports was to implement an end-to-end highlights creation and management workflow which not only gave users quick and easy access to media, but provided advanced interoperability with third-party systems while remaining fully scalable for future expansion. It needed to deliver highlights in the most effective way possible and without complication.

To design and implement this highlights workflow, beIN SPORTS turned to EVS to incorporate its latest live production technology. Having already implemented EVS products into both its centralised ingest and playout centres in Doha as well as the digital workflows for its French channels, the broadcaster was familiar with the technology and workflows that EVS solutions entailed.

The workflow
The MAX Highlights Service room was first set up to broadcast the FIFA World Cup last year. Subsequently,
beIN Sports enhanced and updated this with several new additions to the workflow.

To achieve the goals set out by the network, EVS technology was built into every part of the workflow. This enabled beIN Sports to ingest a significant amount of content, turn it around quickly and efficiently, and package it into pre-formatted video highlights. It is then delivered to a number of destinations so the broadcaster is able to maximise the deployment of its content.

The key role of the MAX Highlights Service is to create replays and action highlights. EVS claims its XT3 servers are a fit-for-purpose solution for this with five servers and LSM remote control panels providing functionality. The XT3 features a non-stop recording system and powerful networking to provide complete media control from ingest to playout with eight flexible SD/HD channels. Owing to the future-proof qualities of XT3s, beIN Sports is able to broadcast in HD, 1080p and 4K.

With this server solution, beIN Sports can receive between 20 and 75 live HD SDI feeds simultaneously while using up to ten channels for output to review content and playout. Ingesting multiple channel feeds at once is key for beIN sports’ workflow and the EVS servers enable them to do this while packaging content up quickly and easily.

To create pre-formatted highlights on-the-fly, beIN Sports uses EVS’ CleanEdit. Being specifically optimised for sports highlights production, this allows for multiple formats and resolutions in the same timeline. Two-minute, five-minute and 25-minute highlight edit templates are used in the workflow which allows beIN Sports to package the content in whichever way is required.

The workflow was designed around the fact that beIN Sports needed to be able to quickly produce condensed matches and a number of different length highlights and compilations. It also needed to allow the production of sports analysis content. EVS XTAccess units are implemented as a gateway solution in the workflow, and are controlled by an Xsquare interface. This generates low resolution files of growing content as it is being ingested. XTAccess handles a series of automatic media-conforming operations, such as on-the-fly transcoding, media re-wrapping and playlist rendering. This offers a smoother interchange of non-supported media. Xsquare’s workflow orchestration functions make it easy to create and configure this kind of production workflow.

The implementation of these elements in this gateway gives beIN Sports the ability to transfer both low resolution and complete, high resolution files to multiple locations. These include its central storage location, production studios and post-production suites of Avid Media Composer Interplay and Adobe Premiere Pro.

IPDirector, EVS’ integrated suite of video production management applications, is used in beIN Sports’ workflow to manage the content effectively. It allows users to control and schedule the ingest process and log content using descriptive metadata. This facilitates the easy browse and retrieval of files once ingested and stored.

During ingest, editors working with CleanEdit and Adobe Premiere Pro edit stations benefit from having instant access to these logs to begin immediately working with the content. Fast access to the content being ingested and the workflow’s integration with edit suites was something that was very important to the broadcaster in this facility. This functionality ensures editors can immediately begin working with content quickly, easily and without interruption.

While these ingest and management operations take place, operators are able to have immediate access to content to begin working on material. More importantly, users can begin working with content while feeds are still being recorded. All of these workflow elements are serving content that needs to be stored. EVS XStore is being used as the workflow’s central storage system. It offers media storage optimisation for integrated EVS production and content management solutions and gives beIN Sports a capacity of 1280 hours of high resolution content at 100Mbps and 9000 hours of low resolution content at 2Mbps.

The central storage and the five XT3 servers in the MAX Highlights Service room are connected to a network of an additional 22 EVS servers across nine production studios. This allows easy video and data file access and exchange between operators from various facilities. The inclusion of EVS equipment eliminates the need to duplicate assets across multiple facilities. It gives editors and producers instant access to browse and play out content – something very important to this kind of workflow. beIN Sports handles a huge amount of data so saving the time and resource of heavy-duty media transfer is a huge bonus.

The EVS-based workflow takes care of everything – the ingest, management, delivery and storage of a huge amount of live content. The new facility enables beIN Sports to share and exchange media with speed, ultra-reliability and advanced interconnectivity. The workflow was delivered in time for the 2014 FIFA World Cup with new implementations and additional third-party integrations being installed this year.

The entire solution was built to remain scalable. It’s able to grow in the same way that the broadcaster’s production demands do without requiring additional technical resources. The XT3’s inclusion in this workflow is a great example of this functionality. With technical innovations like 4K on the horizon, beIN Sports’ ‘purpose-built’ workflow is capable of handling this higher resolution without issue.

This highlights production workflow allows beIN Sports to deliver replays and highlights of sports events. The live broadcast of some of the recent football games such as the FIFA U-20 in New Zealand and Copa America in Chile, saw the updated highlights service in action.

BeIN Sports aired South American football tournament, Copa America, with exclusive coverage of the event for US football fans. Alongside the live games, news, editorial analysis and multimedia elements around Copa America 2015 were also broadcast live.
FROM ONE TO MANY

As demand for video content on mobile devices continues to soar, network operators are looking to broadcast over LTE to deliver high-quality video content without buffering or blockage. In an interview with BroadcastPro ME, Ericsson’s Georges Dabaghi explains why LTE broadcast is the answer.

A recent study by Ericsson revealed that data traffic in RMEA between 2014 and 2020 will increase 14-fold, whereas globally, it is expected to go up only nine-fold. Most of this data is video. As it is expected to go up nine-fold, whereas globally, it is expected to go up only nine-fold, most of this data is video. As it is expected to go up only nine-fold, which may have an impact on widespread adoption.

The main short-term challenge is the unavailability of smart devices equipped with the right client middleware to enable "eMBMS. However, we expect this to become a reality with almost all new-generation smartphones/devices," clarifies Dabaghi.

How strong a case does LTE present, considering the dominance of satellite broadcast in the MENA region? Is the technology likely to go mainstream anytime soon.

The main difference between broadcast over LTE and satellite is that LTE relies on a terrestrial mobile LTE network, explains Dabaghi. “This, in turn, increases cost-efficiency — in terms of the total cost of ownership per channel route to reach the end user. LTE broadcast is set to open new business models for mobile network operators and content owners. It offers network operators a profitable business proposition through service differentiation, new revenue opportunities and more efficient distribution of live and other digital media.”

Georges Dabaghi, Ericsson

focus so far has been on mobile devices; there are many other applications and use cases that can create new business opportunities.

“Two things must happen to spark the mass adoption of this technology,” says Dabaghi.

“The availability of capable devices and a surge in network investments, so they can meet the growing demand of mobile video traffic. The main building block for transformation is the connectivity. Broadcasters can simply present the MPEG_DASH or MPEG-4/ AAC stream to the service operators. From there, they carry the channel over LTE to users with enabled devices, who can watch these channels via an app.

The end-user devices need chipsets that support eMBMS. They must also have the client middleware loaded on to their devices (this is usually done by the device manufacturer upon the request of the service operator). However, every technology also comes with its own set of challenges, which may have an impact on widespread adoption.

“LTE broadcast is set to open new business models for mobile network operators and content owners. It offers mobile-network operators a profitable business proposition through service differentiation, new revenue opportunities and more efficient distribution of live and other digital media.”

Georges Dabaghi, Ericsson

Unlike traditional mobile phone communication, which is one-to-one, LTE broadcast sends the same data to many people. It’s quite similar to the SMR-type technology in GSM called Cell Broadcast, which can send the same information to all the handsets in a cell at the same time.

“Essentially, LTE broadcast can deliver the same content to multiple users with the capability to support a virtually unlimited number of users simultaneously, thereby maintaining efficient use of spectrum. It also offers a more flexible and lower deployment cost compared with previous mobile broadcast options, by leveraging OFDMA (Orthogonal Frequency-Division Multiple Access) and wider bandwidth available in LTE.

“LTE broadcast supports a range of use cases such as live streaming of video for high-demand content, such as live sport and breaking news, background file delivery for popular content (video, music and print), software updates and emergency broadcasts. EMBMS (mobile network operators) can choose to deliver their own content or partner with other content providers.

“Broadcasting live sports is one example where broadcast over LTE can greatly enhance the viewing experience and create new revenue streams by intermingling it with commercials. For instance, the Formula 1 motor sports series, which is one of the most widely watched sports across the world.

“Typically, F1 races take place on long tracks and give limited access to viewers present on the course. Given the length of the course, much of the race takes place away from spectator stands. Bringing live footage of the race on the viewers’ mobile devices can potentially augment the viewing experience, as placing TV screens may not always be the most practical solution,” explains Dabaghi.

LTE addresses limitations of content distribution to broadcasters and service providers. While the
PROEVENT

SOUND BITES FROM SINGAPORE

BroadcastPro ME spoke to several industry players at BroadcastAsia last month. We bring you some sound bites from the organiser and the exhibitors.

Calvin Koh, Assistant Project Director, BroadcastAsia

BroadcastAsia has experienced year-on-year growth. This time, we had a lot of first-time exhibitors such as Accedo, Nice People at Work, ARRI, Quickplay, Pay Wizard and Adobe, among others.

This year, we had great response from the region. More than 1,300 exhibitors are participating from 31 countries. The number of visitors from the Indian subcontinent is over 700. From the APAC region, we have about 400 exhibitors and we have over 1,000 participants from the rest of the region. We have a good mix of exhibitors from all over the world. There are also more technology-based companies coming to the show.

We’ve had a good show this year and have plans on what to introduce next year.

Micky Edwards, VP SALES EMEA & ASIA, Broadcaststream

There is less hesitancy in the Asian market to go with the traditional approach. The European market, on the other hand, because of the economic slowdown, is hesitant about their purchasing decisions. They are making do with what they have, and there is confusion over 4K and IP; what standards to adopt and how it’s going to affect them in the future.

Everyone seems to be asking if there will be resilience if they buy the systems now. A lot of projects are on hold at the moment in Europe, because there is more confusion on which direction to take.

There is more clarity in Asia in those terms, they are still building channels and there is potential to grow. Some of the Asian systems integrators are looking beyond their territories, we know of Korean SI’s who are making inroads into Africa.

Oguz Erginer, Global Sales and Marketing Director, Erstream Video Delivery Co.

The broadcast industry is buzzing with discussions around OTT and 4K delivery. At BroadcastAsia, we showcased our 4K encoder to distribute 4K content at the rate of 5Mbps with 10-bit colour. This results in major bandwidth and CDN savings for telcos and broadcasters.

We also presented end-to-end solutions for OTT platform delivery including a DRM (digital rights management solution).

This market (APAC) is full of surprises but as far as I can see, there is interest in deploying OTT solutions. With regards to the Gulf region, there is a demand for our products including our CDN and encoding solutions.

We have also observed a growing interest in 4K encoding and OTT in the MENA region. We do not have an office in the Middle East just yet but we are planning to have a base there soon, in order to expand into that territory.

Ryan Velmans, Director – Global Partnerships, PayWizard

BroadcastAsia is a significant show for us and we are here as exhibitors for the first time. We did see a handful of opportunities and had a lot of queries about our products. As of now, we are trying to establish a foothold in the Asian market, which is relatively new for us. We need to adapt to the region in the way we deploy regionalised pricing to support the market in a competitive way. We need to be flexible in business.

While there is huge opportunity to do business in new territories, we foresee some challenges as well. We have worked with big players in Europe, such as BT Sports, NBCUniversal and others, but they don’t have a presence in APAC or the Middle East. That will be a challenge.
### PROEVENT

**Carlton Smith, CPO, TMD**

We have been coming here for many years, and several of the projects we have won throughout the region were born out of initial discussions at BroadcastAsia.

This year, TMD introduced a new range of packaged, off-the-shelf solutions for archive, post-production and non-linear delivery. These are suited to small- and medium-sized companies or departments within large companies to address their specific application needs at entry-level prices. The biggest trend we see in the broadcast industry today is meeting consumer demand for more content on more devices, delivered on more platforms. We have designed our solutions to help them generate new revenue streams and optimise assets while reducing costs. The need has never been greater for the savings that can be made accessible throughout an organisation, and that requires very little training.

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**Will Munkara-Kerr, Area Sales Manager, EVS**

This is the first time we are showcasing the newly acquired DYVI switches. DYVI is a company that EVS wholly acquired recently. The switcher offers a completely distributed model, which is fully scalable by software-based processing engines, rather than traditional switcher panels, and gives the option to have the processing units remotely connected to the hardware. This offers unusual and cost-effective workflows, as you can repurpose the power or desks themselves without actually having to move the equipment to multiple locations. DYVI has been building an ecosystem around our core technology of video servers, to be able to offer our customers best-of-breed solutions.

At the moment, DYVI runs independently in terms of development, and sales and marketing. In the next six to twelve months, it will be fully integrated into the wider range of EVS and will hopefully reflect in the integration of products themselves.

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**Alexey Danilov, CEO, StreamLabs**

The APAC market is big and very interesting for those who sell software for broadcasters. We also have many dealers and resellers in the region. UHD is a hot topic of discussion, and so in multi-platform content delivery and video transport over IP networks. We offer UHD support products, and our software is suitable for video-over-IP transport.

Our playout solutions are sold a lot more in the region now than a year ago. The same can be said about capture cards. Our capture cards are the fastest-selling products in the APAC region.

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**Ben Pearce, Vice President, GBLabs**

We are a storage and archiving manufacturer for the media industry and offer 4K- and 8K-capable storage. Although 8K is a relatively narrow market, there is a definite demand for 4K storage.

With Space 400 and the advent of 10Gb and 40Gb Ethernet, GBLabs was among the first to deliver fast shared storage supporting concurrent streams.

We can now support 8K workflows or HD environments with scores of concurrent users. Japan and Korea are our strongest markets, and we are also making inroads into Indonesia and Malaysia.

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**Nick Fitzgerald, CEO, TV2U**

TV2U was born out of a company called Digital Rapids. I was one of the founders and was responsible for our Asia operations.

With a global platform based on cloud technology, we have a content hub with NTT Japan in their data centre in Kuala Lumpur. Free from any network disaster, away from fault lines, 3% secure and gives us connectivity to 149 countries.

We provide a managed service to our clients, who have an open business model rather than capex. We are also a content aggregator and have an acquisition channel. TV2U is now developing a Spotify for TV content. We can create it as a live asset, and add it to your EPG.

Based on your viewing habits, we can give you content that’s within your profile. This is also hooked into social media. The analytics is agnostic to device or operator. Headquartered in the UK, TV2U is also located in Australia, Hong Kong, Kuala Lumpur and Singapore.

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**Richard Heitmann, VP Marketing, Aspera**

Our focus at this show is on our FASP technology. In systems that can’t rely on a CDN, we can deliver high-quality streams of data with very little buffering or startup delays, using FASP.

We have been asked by our customers to develop solutions to stream content as well. The key difference in file transfer and streaming is you don’t care in what order you send the data, you can send those bytes out of sequence and the FASP stream is able to very quickly deliver the entire file. You can then retransmit, where needed, out of order and save the file at the other end.

FASP transfers achieve speeds that are hundreds of times faster than FTPv, HTTP and provide a guaranteed delivery time regardless of file size, transfer distance or network conditions, including transfers over satellite, wireless and inherently unreliable long-distance international links. FASP also provides complete visibility into bandwidth utilisation and extraordinary control over transfer rates and bandwidth sharing with other network traffic.

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**Danny Hodgetts, Sales Executive, Inview**

Inview was recently selected by the National Broadcasting Commission of Nigeria to provide the national digital TV system, comprising set-top box software and integrated broadcast services over the digital terrestrial and satellite networks.

We are also targeting other key countries in Africa and emerging markets that are approaching digital switchover to replicate a similar business model to that in Nigeria. We work closely with pay TV operators around the world who want to quickly deploy connected services, providing a high-end user experience with a compelling interface on a low-cost set-top box, HDMI dongle or second screen.

There is a growing demand from operators for Inview to support their legacy set-top boxes that are already deployed in the field, to provide an improved user experience, new revenue generating services and a unified branded look and feel, even on very low-end set-top boxes.

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**David Abel, European Sales Director, Tedia**

We work with systems integrator Magna Systems in the APAC region. We are still a new company here, having only just started in the region.

The Asian market, like any other sector, has various tiers of customers. There is one-tier and two-tier media organisations, which we need to understand. Irrespective of the infrastructure, people want to consume content and are using multiple devices to do that. Your mobile is your HD receiver. Media companies want to exploit that, to make money from it. The idea is to produce content with the lowest possible cost and invest in solutions that are part of the infrastructure and create content more efficiently.

Broadcast and IT solutions are merging. We use the expertise of our IT platform in the marketplace, allowing businesses to migrate their current infrastructure into one that allows them to move further into the future. At the show, we presented Tedia Evolution among other MAM solutions.
"Designers of metadata systems, including broadcasters, have to trade off the advantages of comprehensiveness with those of simplicity. Too much complexity may be unnecessary and costly."

Data about data

"If you can’t find it – you haven’t got it."

This is true of systems involving vast amounts of digital content, which is why the importance of metadata systems is growing for broadcasters as the amount of data they deal with grows exponentially.

Metadata is indispensable for content archives, programme production, distribution and any system design to electronically search and retrieve the assets you need and want. Whenever we store things, the box needs a label on the outside to tell us what it contains. If we had a lot of boxes without labels, we would never find anything. In the world of digital television and radio contents, metadata is the label. Of course, television and radio content is itself digital data, so metadata is often called data about data, or information about information.

In a broadcasting production environment, incorrect or poorly created metadata can mean missed deadlines, not finding the right clip for the producer, and even mistakenly airing the wrong programme because another show had a similar title but the metadata was not clear. Inaccurate data affects all aspects of an end-to-end production environment, from the initial concept and planning stage to distribution of clips to the playout servers.

Once metadata is created or extracted from a video file, relevant keywords and descriptions can then be selected to drive effective search engine optimisation. The metadata is one important aspect used by search engines to rank content in a search directory.

Designers of metadata systems, including broadcasters, have to trade off the advantages of comprehensiveness with those of simplicity. Too much complexity may be unnecessary and costly. Too simple a system may not cover what is needed. User friendliness, easiness, flexibility, adaptability and scalability are more important than richness and comprehensiveness, with impossible compliance rules.

On the web, inevitably experts are exploring the huge potential held by such models, linking data from different information silos in a flexible way. Applications should include the development of tools for journalists to easily pull together detailed information from a variety of sources, and the automated aggregation of data to enrich broadcaster websites with huge amounts of additional content, during major sporting events for example. Broadcast news divisions understand the importance of maintaining at least a minimum amount of key metadata (subjects, people, locations, dates). Their own researchers and producers need to be able to quickly find clips for daily news programmes and documentaries. Major broadcasters and stations often provide access to their stock footage databases through external agencies or licensing consortia. These agencies’ websites sometimes provide digital previews of the footage, so that researchers can determine whether the footage contains what they need before they buy it.

However, it is the accuracy of the metadata in the online database that brings the researcher to the footage and, if it is holographic, to a sale for the broadcaster. Consistent and standardised metadata created by the broadcaster is the key to a seamless workflow. Programme development and pre-production – Working title, genre, subjects, the programme peg and structure, treatments and angles, conceptual and contextual information, key personnel, target air date, number of episodes, targeted slot.

Rights and licensing – Information on rights to use the material, both for external licensing and for the consumer to view on television on demand, over air (terrestrial or satellite), or over the internet, rights for use of different components of the completed work such as the script, soundtrack, merchandising material, reuse, and retention.

Production – Financial information, location logistical information, lighting, location, and shooting scripts, music details, personnel contact details (casting, crewing, performers), contractual details, safety information or authorisations, technical details (high definition, widescreen, line standards, progressive or interlaced), delivery information.

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