

TVBEUROPE



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HD first for Estonia

OB production

ERR/Eesti Rahvusringhääling (Estonian Public Broadcasting) was formed in June 2007 through the merger of the country's existing radio and television public service broadcasting organisations. The television operation — ETV — was started in July 1955 and is the oldest TV broadcaster in Estonia. Currently, ERR provides two TV and five radio channels that are broadcast via terrestrial, satellite, IP and cable networks and on the web. The operational base is located in the centre of the capital, Tallinn.

Despite a lack of regular high definition output, ERR has recently taken delivery of its first outside broadcast truck capable of handling that format. "Indeed, it is the first completely new vehicle built for HD production



Evertz monitors and Grass Valley Kayak switcher feature in the truck's gallery, and the Lawo MC256 digital mixer, expandable to 48 faders, specified by ERR



in the Baltics," explains Sander Üksküla, R & D Manager for TV Production Technology at ERR. "There have been a few programmes that we produced in HD. The biggest were live broadcasts from the 25th Estonian Song Celebration and UEFA Champions League play-off match FK Ventspils vs FC Zürich played in Latvia this year."

He continues, "The OB van market in the Baltic region is small. There were only five small-to mid-sized vans in Estonia. ERR had only one eight-camera SD van which was built more than 20 years ago and re-equipped at 1997."

As production demands increased, it was apparent that this vehicle couldn't meet the broadcaster's needs. The choice at the time was to continue producing programmes that fell short of the station's expectations or to create high quality output by renting OB van services from Sweden or Finland. However,

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TVBEUROPE ☆ Editors' Awards Best of IBC2009

Despite the recession, the pace of innovation in the broadcast industry remains high, and IBC2009 saw hundreds of new technology developments, all the way along the production chain from lens to viewer.

The best of these allow you to achieve more, for less, or answer problems you may not have even recognised you had. There was significant activity in 3D production, and the whole area of integrating TV with the web and mobile has moved from years of barely functioning beta tests to real tools for broadcasters. **David Fox** followed up and distilled the 'top 50' Best of IBC2009 Editors' Awards list from the suggestions of our entire combined *IBC Daily* and *TVBEurope* editorial team at this year's show. Section starts page 18. — *Fergal Ringrose*

Let's talk about workflow

December 1 set for 'The IT Broadcast Workflow'

By Fergal Ringrose

Confirmed speakers for *TVBEurope's* brand new event, The IT Broadcast Workflow conference, already include Ricki Berg, technical manager, SBS Broadcasting Networks; Darren Breeze, director of Broadcast Engineering, Discovery Communications; Gerrit Cornelis, development manager, MediaGeniX; Bruce Devlin, chief technical officer, AmberFin; Israel Estaban, technical director, Unitecnic (Gol TV Barcelona); and John Morgan, senior manager Broad-

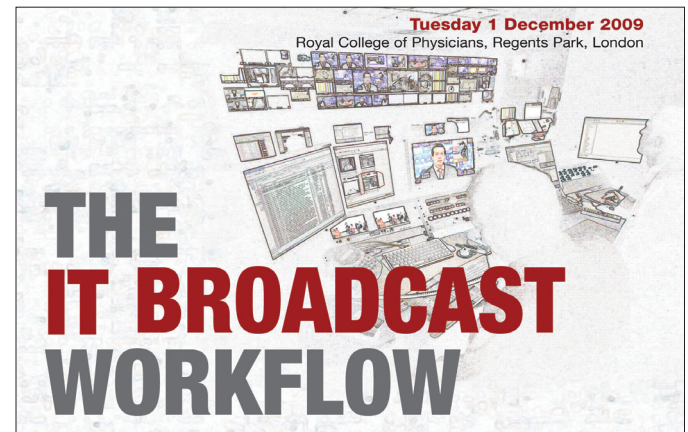
cast IT, Turner Broadcasting System Inc.

Names will be added and moved around as we complete our programme for the 1 December event at the Royal College of Physicians, Regents Park, London: check www.broadcastworkflow.com for updates and to book your place at this unique event — which will be chaired by Jeremy Bancroft, director, Media Asset Capital.

The day will consist entirely of end-user broadcasting case studies from around Europe. There will be

no flannel panels and no vendor-centric debates; the presentations instead consist entirely of real world digital workflow installations.

Israel Estaban will tell us about the setting up and launching of Gol Television, the new 24-hour sports channel in Barcelona. From SBS, Ricki Berg and Gerrit Cornelis from MAM supplier MediaGeniX will describe the planning of automatic workflows, connecting suppliers and the marriage of IT and broadcast. Turner Broadcast's Inventory Management Project



(BIM) has provided centralised ingest and archive for a large multi-channel operation — Senior Manager John Morgan will bring it to life for our audience.

AmberFin CTO Bruce Devlin and a to-be-confirmed TVT speaker will guide us through the

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NEWS
IN BRIEF**Ark Tape and Disk**

At IBC EditShare released two new Ark models for creating media backups and archives; Ark Tape and Ark Disk. Ark Tape and Ark Disk are workflow engineered to automate file migration to and from the award-winning EditShare shared storage solutions. Because Ark solutions automatically communicate with EditShare shared storage solutions, media spaces, project spaces and other important data structures are exchanged between systems. In the event of a system failure, EditShare Ark Disk can be configured to operate as an EditShare shared storage system. EditShare Ark allows EditShare users to create safety backups during the editing process, move media to lower-cost storage when a project must be put on hold or while it awaits approval, and create long-term archiving of entire projects or selected media spaces. www.editshare.com

Sequence of clips

Intelligent Assistance has significantly updated its Sequence Clip Reporter to version 1.5, even though the application has been available for less than two months. Sequence Clip Reporter takes an XML export from your finished, edited Final Cut Pro Sequence and generates usage reports as an Excel spreadsheet on selected video and/or audio tracks. As well as all the features of version 1 – Clip name, Sequence start and end times; source in and out and durations, plus comment fields – version 1.5 adds these features: a completely revised interface; video and audio tracks are identified with different coloured text (settable) reports and can be limited to specified audio and video tracks. www.theassistanteditor.com

High-def first for Estonia

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this was a problem as the market prices for the services were considerably higher than in Estonia and frequently beyond ERR's financial capabilities.

"We started to plan the building of a new OB van more than five years ago, but it only became financially possible in 2007," reports Üksküla. "Once it was part of our investment plan, we began the procurement procedure under EU tender regulations."

He continues, "This is a long time investment to us and we started the process a long time before economic downturn. We had comprehensive discussions about the design of OB truck with directors, producers and developmental engineers some time ago. We analysed many design examples and agreed that the placement of seating in the production control room must be sideways to driving direction and that it must accommodate at least eight operator positions in two rows."

It was also specified that both desks in production control room must be movable forwards and backwards.

"We have already done some productions for other companies in Estonia and Latvia and hope to offer our services in other European countries" – Sander Üksküla

As a result of the tender process, the contract was awarded to the Grass Valley OB Van competence centre in Weiterstadt, Germany. "The choice of truck was a Mercedes Benz Actros with a trailer chassis," states Wolfgang Heil, manager of the Grass Valley systems group outside broadcast truck centre. "The coachwork was undertaken by Krämer Karosseriebau, Groß-Gerau, Germany. This is a well respected company with whom Grass Valley has worked on a number of major outside broadcast truck projects."

The dimensions of the vehicle are 16m long x 2.5m wide x 4m

high. The design incorporates a patented full height, full length expansion to one side. With equipment, the total weight is 34 tonnes. According to Heil, the biggest challenge was the timescale. ERR placed the order in early September 2008, needing the truck to be available in June 2009. Despite this relatively short time scale, the completed vehicle was delivered precisely on schedule.

Equipping for HD

"The truck is pre-cabled to support up to 16 high definition cameras," declares Heil. "As delivered, it carries six Grass Valley LDK 8000 Elite HD cameras, one of which can be used as a wireless camera. We also supplied two LDK 8300 Super Slomo cameras."

Although ERR is aware that many modern trucks are capable of handling more than 16 cameras, the station felt this was sufficient number for its regular productions. In reality, however, more cameras could be accommodated, if necessary.

Gallery production is handled with a Grass Valley Kayak HD 2.5 M/E production switcher with an additional Kayak HD 1 M/E control panel for secondary production control. A Trinx 128x256 HD router controlled by Jupiter control software and a Grass Valley Andromeda facility control system manage the signal

with 32 and expandable to 48 faders, with a 1024 x 1024 matrix, control unit, DSP core and stage box.

Heil says that the truck is cabled to handle up to four Sony XDCam HD422, three Sony HDCam VTRs and three 6-channel HD servers from EVS. "The design of the truck with the installed servers means that it is simple — with some small modifications — to convert the operation of the

maintains Christian Baumeister, Riedel's international sales manager. "In this way the commentator is directly integrated into the Artist intercom matrix. No additional cabling is needed. All Artists connectors are available on the back of the CSX-11 unit, offering the same functionality as the Artist control panel."

Sander Üksküla adds, "Audio quality from the panels to Lawo



Sander Üksküla: "Due to economic situation we do not expect there will be any similar trucks in the Baltics for some years to come"

whole unit to tapeless, if that is required for any production."

In addition, two Inscribe series graphics systems from Harris are built into the truck. The truck was supplied with all operational systems including a main Grass Valley Kayak HD 2.5 M/E production switcher, with an additional Kayak HD 1 M/E control panel for simultaneous secondary production control.

When it came to selecting a communications system, Riedel was the preferred supplier. In all, Riedel Communications delivered an Artist intercom installation, including an Artist 128 Mainframe with additional MADI, AIO and GPIO cards, six Artist 1000 control panels, nine Artist 2000 control panels, a CSX-11 commentator unit and two Riedel RiFaces.

"The CSX-11 in conjunction with an Artist 1000 control panel offers digital audio quality for commentator units over coax,"

audio system via MADI interface is exceptional. The Director software used for configuring the system is logically built, easy to learn and intuitive to use."

Now that the truck has been delivered, how does Üksküla see the future? "Our main work for the OB truck will originate from ERR production projects, but not exclusively. We have already done some productions for other companies in Estonia and Latvia and hope to offer our services in other European countries."

Indeed, Üksküla is very confident about the prospects. "We are optimistic for the coming years because, most likely, an increasingly number of productions will be demanded in HD. We have waited long time for an HD OB van in Estonia, but due to present economic situation we do not expect that there will be any similar trucks available in the Baltics for some years to come."



*There are many ways
to communicate
last-minute
schedule changes*

*Scheduling & content lifecycle
for linear & VOD broadcasters,
Telco's & Platform Operators*

MediaGenix