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Do The Words IBC And Training Or Education Go Together?...

The Role Of Training And Education At IBC 2017

In September another IBC gets underway and we asked the question: Where has all the training gone?

Soho Editors have been attending IBC since 1997, and ever since, there has been a mix of opportunities for training and further education; most free and others paid. Over the years, this has evolved in different directions, and it could be semantics whether you consider training and education to be effectively the same thing. One distinction we make is training enforces almost a mastery of one beneficial skill, were as education shapes the delegate towards a rounded expertise within a particular field.

In 2010, IBC offered in-depth training opportunities via hands-on certified courses for visitors to expand their education. This combined a visit to Europe's largest media event, with real training with tangible benefits that they could take away with them to use on the job tomorrow. Sadly, this lasted only a couple of years and then faded away. Why?

Many factors could have attributed to this idea. It could be that with such a large event as IBC, visitors are already hard pushed to see everything on offer without having to take 2 or 3 days out of a busy schedule for a training course; or it could be that the cost of attending an event like IBC is already wallet heavy. Not so much for entry to IBC, but more the cost of travel and accommodation. Hotel rooms this year are going for a staggering £300 a night; a week either side of IBC and they would be less than £100. With a tripling of accommodation costs during IBC, visitors will plan their trip so they can get the maximum show time for the shortest stay.

Of course, there are over 90 conference sessions and over 1700 exhibitors during the show, and in order to make it easier for visitors to focus on subjects that

matter to them, they can choose from 8 conference streams across subjects like Content & Production to Business Transformation and much more. Although these sessions can be hugely educational, there's little or no chance to engage on a personal level with any of the experts, so you make of it what you will.

If IBC does one thing, it's about enlightening and educating the industry about what's new and what's still current, which allows the professionals to prepare for change and minimise any negative impact it may have on a business model. To say IBC does one thing, however, may be a bit disingenuous as one of the most cited reasons for attending IBC is networking, which it is exceptional for. Where else in Europe do you get 55,000 likeminded professionals and exhibitors together in one place?

Either way, that extra factor of education and training is something that we think is missing from IBC's empowering

repertoire. This is one reason in the last few years, we at Soho Editors, along with numerous international partners, have staged an in-depth educational event a few minutes' walk away from the RIA Convention Centre. Each year, we strive to bring the most up-to-date and cutting edge technology and workflows within reach of everyone; usually focusing on areas that do not get coverage at the main show. This year is no exception. We are partnering with a host of international hardware and software manufacturers, suppliers and active professionals to educate visitors to better understand future opportunities and how and when they should consider them. FCPX World Live on the 16th & 17th September will be held just a short walk around the corner at Spaces Zuidas, Amsterdam.

Our aim is to provide an opportunity for everyone to take time out from the hustle and bustle of the main show, and get

under the skin of high-end technology and software with experts on-hand who will have the time to help educate and train. One comment from a happy visitor sums it up "This is my post production university at IBC".

In summary, we'd say IBC offers a host of ways to educate, inform, and help visitors understand the world they operate in and how it is evolving. Though, training is still something we hope to see more of at the RAI in the coming years, you can still find further educational opportunities hiding within the short seminars, and even a short walk around the corner.

Whatever the reason for attending IBC 2017, you are sure to find the latest, greatest and lasting trends of the industry; and hopefully a little bit of training.

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B Blackmagic Design Launches Accessory For Cintel Film Scanners...

Blackmagic Design today announced the new Cintel Audio and KeyCode Reader accessory for its Cintel Film Scanner, which lets customers scan audio and KeyCode information along with images from the scanner, all in realtime.

The new audio and KeyCode reader accessory is available for \$3,495 from Blackmagic Design resellers worldwide.

The new Cintel Audio and KeyCode reader lets customers capture high quality audio along with KeyCode information directly from their film as they are scanning it.

The reader features a magnetic audio head or deep red LED illumination supporting 16/35mm cyan, high magenta dye, silver optical or 16mm magnetic audio tracks, with advanced optics, electro formed slits, and precision mechanical adjustments for azimuth to deliver the best possible audio capture with incredible high frequency response, perfectly synchronized with the video.

HHB Unveils Atmos Home Entertainment Mastering Suite...

Designed to empower post-production facilities to create, edit, mix and master high quality Dolby Atmos content for Blu-ray or digital delivery, Dolby's new Dolby Atmos Mastering Suite for home entertainment is now available at HHB – the authorised UK re-seller of Dolby pro-audio products.

The announcement comes as demand for Dolby Atmos content looks poised to increase dramatically, driven by content distributors and the increasing uptake of Dolby Atmos-compatible home theatre systems and soundbars.

Designed to run on a standalone PC workstation, HHB's offering includes configuring the Mastering Suite software on Dolby approved hardware with MADI and Sync I/O to create a complete Dolby Atmos Home Entertainment Rendering and Mastering workstation (HT-RMU), plus installation into the customer's workflow and one day of on-site

Pull Some Money Out of Your Assets:

How Cloud-Based Dynamic Archives Can Turn Old Assets Into New Revenue

By Andy Hurt, SVP Marketing and Business Development, Wazee Digital

Historically, a content owner's only concern was to create a piece of broadcast-quality content, deliver it to one or two broadcast-distribution arms (such as a satellite or cable provider), and be done with it.

From there content owners would tuck the asset away in an archive (more on that later) and let the distributor worry about getting it to the audience. They didn't need to bother with broader distribution, and certainly not beyond their own geographic territory.

With today's IP technology, that legacy operating model has changed. To compete, content creators and rights holders are being forced to deliver content not just to traditional satellite and cable providers, but also to — in some cases — hundreds of digital endpoints. Those endpoints could be OTT services such as Hulu, Netflix, and Amazon; their own OTT platforms like HBO Go and HBO Now; and increasingly, social media applications like YouTube, Facebook, and Instagram. Accommodating all those endpoints means being able to access, repurpose, and reformat specific assets to get them to the right audiences through the right channels.

One way to tackle this new business model is with a dynamic archive in the cloud.

Until about five years ago, archives were static ... simply a place to store media after it had been sent for distribution. The tapes, film, hard drives, or digital files took a one-way trip to a vault or digital library somewhere behind a firewall, rarely to be seen or used again. Finding, retrieving, and reusing content from a static archive can be cumbersome if not

impossible. A dynamic archive, on the other hand, is built for just that. It lets rights holders go back into their archives and easily reuse specific assets whenever and however they choose.

Add the cloud to a dynamic archive, and the possibilities for repurposing and monetization are almost endless. Storing assets securely in the cloud, and then adding a cloud-native, browser-based management platform on top, brings content out from behind a firewall and makes it easily accessible to any permissioned user with an internet connection from anywhere in the world. Leveraging a cloud-based dynamic archive and management platform, content creators can easily find and retrieve just what they're looking for thanks to granular-level metadata and search algorithms.

Once assets have entered the cloud, content owners can set up predefined workflows for all their digital endpoints, and then rely on cloud infrastructure for automatic transcoding, computing, and publishing. In this way, they can create content once and use it in innumerable ways with very little human intervention. Even better, once the content has been published to YouTube, Facebook, and other digital platforms, ads can be placed against it, and it becomes another source of revenue.

The cloud offers unprecedented scalability — a key benefit given that there are so many different endpoints and strategies for content delivery today.



Cloud-based infrastructure lets you scale up and down as needed and only pay for what you use, as opposed to building an in-house infrastructure for peak usage and having it sit idle most of the time.

The big benefits of the cloud-based dynamic archive and management model:

- Simplicity of discovery and access from anywhere
 - Reduced capex through scalable cloud infrastructure
 - Create content once and use it many times over thanks to automated work flows in the cloud
 - New sources of revenue
- In short, a dynamic archive in the cloud is a secure, scalable, affordable way to transform assets into new revenue streams — and maximize every piece of content you've ever created.

Cinegy Announces IBC 2017 Showcase

Cinegy has announced it will showcase the new Cinegy TV Pack, the latest version of Cinegy Capture PRO, and an advanced Cinegy Multiviewer, the most flexible and efficient multiviewer the company has ever produced.

Cinegy TV Pack is an all-in-one live production and playout package that provides, literally, everything needed to get a pixel-perfect TV channel on air at a very affordable price.

Whether purchased outright or on a cost-effective annual subscription, Cinegy TV Pack does everything, and more, in a software-only environment. The pack includes Cinegy Air PRO plus Cinegy Type for real-time playout and multi-channel automation, including channel branding and CG; basic Cinegy Capture PRO for real-time ingest; Cinegy Multiviewer for multi-channel video monitoring; Cinegy Live for mixing and cutting; and Cinegy Convert for transcoding and batch processing.

New Cinegy Multiviewer software couples OTT servers with mid-range

NVIDIA graphics cards to effortlessly decode up to 24 channels of HD. This is because of the multiviewer software's ability to offload most processing onto the NVIDIA GPU to take full advantage of its power.

Cinegy Multiviewer can also share RAM with all relevant Cinegy software running on the same machine, creating a machine-wide frame buffer that can instantly share output with any Cinegy software application running on the same system.

Cinegy Capture PRO is multi-channel, multi-format real-time ingest software that enables real-time content streams to be reliably recorded and made accessible as quickly as possible. Cinegy Capture PRO now includes native ProRes support, Dolby Digital and Dolby E decoding, DANIEL2 codec support and many other enhancements.

This is paralleled with improvements to Cinegy Desktop, a universal production tool that provides real-time access to media in Cinegy Archive along with a powerful suite of tools for logging and editing, and an almost limitless

ability to import and export media to third-party non-linear editing and automation systems.

Cinegy Desktop now includes substantial upgrades to the effects available to the timeline sub-system, along with an all-new GUI design and native x64 support.

Cinegy Managing Director, Co-owner, and Co-founder Daniella Weigner said: "These substantial improvements and new offerings are just the thin edge of the wedge of what we have to offer at IBC 2017. We are always developing exciting new features across our entire portfolio. The result is that it has never been easier to get a channel on air."



Suitcase TV Appoints New Non-Executive Director

Suitcase TV has announced the appointment of Kim Weis Hansen as their new non-executive

director. Hansen has been a business consultant in Denmark for more than 20 years, with a background in IT, Broadcast and Sales, and will advise Suitcase TV on market strategies and the development of channel partnerships.

Previous positions include as VP EMEA at The Fantastic Corporation, which went public; VP Sales Europe at Tellium which was later acquired; LogicWorks, also later taken public; and numerous other IT companies.



RTS Wales Appoints Judith Winnan As New Chair

The Royal Television Society Wales Centre has announced the appointment of Judith

Winnan as their new Chair. She will take up the post with immediate effect and replaces Tim Hartley, who will remain a committee member, having reached the end of his term.

Winnan's career in the television industry spans 27 years and has been divided between the BBC and the independent sector in Wales. A programme-maker for many years, she has produced award-winning documentaries, worked in commissioning and run her own independent production company.



Riedel Communications Appoints New UK Rental Engineer

Riedel Communications has announced the appointment of Daniel

Channon as rental engineer. Based in Riedel's U.K. office, Channon will be responsible for managing, coordinating, and maintaining the company's extensive rental service for tailored communications and networking solutions.

Prior to joining Riedel, Channon served both the Rio and London Olympic and Paralympic Games as cluster venue results project manager for the Results Technology Service, the team in charge of the end-to-end systems used to communicate live sport results and competition information across global media.



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