

SxE is set for IBC2009

Phabrix claims first portable 3G eye and jitter

By Fergal Ringrose

IBC Preview

Phabrix will be shipping what it describes as its revolutionary SxE in Hall 8 E23 at IBC. Offering 3G-SDI, HD-SDI, and SD-SDI analysis with eye and jitter measurement on a handheld platform, this world's first could be one of the hits of the show.

The new unit has all the features of Phabrix's 2008 IABM award winning SxA with a combined generator, analyser and monitor enabling the user to generate at one standard and analyse at another. With AES support and



16 channels of audio, the Phabrix SxE has already been pre-ordered by many existing SxA users.

The SxE offers automatic measurements, multiple eyes, dedicated jitter screen, histograms and decade filters — fea-

tures more associated with expensive bench-bound products. OB companies particularly will see the Phabrix SxE as a useful tool with eye measurements and error detection on cables as well as cable length parameters.

In a new announcement, Phabrix will also be releasing its SxD, a dual link version of the range targeted at high end post facilities and studios offering 3G Level A and Level B support. Philip Adams, Phabrix's founder and managing director said: "The SxE is a key technological advance for the broadcast industry and for Phabrix. We've a lot to shout about on stand 8.E23 this year with the SxE, SxA and SxD all available."

www.phabrix.com

Swan Lake shot stereo 3D

3D Production

By Adrian Pennington

Post Production house Brighton TV and its sister distribution company Electric Sky have co-produced *Swan Lake* for Opus Arte, production and DVD distribution arm of the Royal Opera House. The 2hr 15 min piece is intended for future theatrical release.

Working with 3D consultancy Vision3, Brighton TV hired P+S Technik (mirrored) and Calcutta (side by side) stereo rigs from Axis Films and shot the performance in front of a full house at the ROH in March.

The rigs were fitted to the ROH's in-house Sony HDC950 and hired-in 1,500 split block cameras in three positions over two separate performances. Stereo footage was shot simultaneously with a standard HD six camera shoot.

"We explored using the higher image quality of Red but because we were shooting in a live environment we wanted equipment with which the

live TV operators are familiar and so could integrate seamlessly into a normal HD OB setup," explained Brighton TV technical director Jon Lee. Footage was recorded to HDCAM SR 5800's with dual stream record capacity, and the facility is using SGO Mistika to edit and grade the footage.

"The intention was to film the ballet from the best seat in the house," said Lee. "The screen plane became the front of stage with all the depth information behind the screen. The idea was not to be gimmicky — there are no ballet dancers thrust into the crowd — but to provide an immersive dimension to the show."

Brighton TV, whose first 3D project this is, has formed a development partnership with Spain's SGO to further advance Mistika's 3D toolset. Mistika was originally developed from compositing and grading platform Jaleo.

Swan Lake will be output to DPX or Tiff files to be made into digital cinema prints and mastered to HDCAMSR dual stream. The



"The idea was not to be gimmicky: there are no ballet dancers thrust into the crowd," said Jon Lee

facility is also conducting tests for Blu-ray authoring.

"The predominant demand is for digital cinema with many parties interested in making alternative content whether for music or other arts content. That generates demand for 3D advertising and a lot of this demand is for 2D to 3D post conversion because the cost of rotoscoping a 30 second spot is naturally far less than that of a full-length feature. There's also some demand for 2.5D dimensionalisation in which elements of existing 2D ads are made to float in 3D space," said Lee.

Thijs Vanderhallen, CEO Vivesta.

MediaFlow 3.0 is fully based on web services, which makes it far more scalable and suitable for integration with third party products than traditional client-server broadcast management solutions. Vivesta also acknowledges that in a digital media world, integration is key in building an agile and reliable media workflow.

Vivesta serves customers from broadcasting facility companies, national broadcasters and cable companies up to publishers with the ambition to explore the possibilities of content distribution. End-users include among others, Endemol, Jetix (Disney), KPN, MTV, ReedBusiness Information, RTL, Technicolor and VRT. Vivesta will be showing its new products at IBC, Booth 2.A48.

www.vivesta.com

Dahlia TV blossoms with Etere

By Fergal Ringrose

Dahlia TV is a digital terrestrial pay-TV property of the Swedish AirPlus TV Group, and it is targeted at the Italian male market — where it has inherited more than 240,000 clients from the former LA7 CartaPiù Telecom channel. Dahlia TV is also present in Spain, in Finland as Plus TV and in Sweden as Boxer.

Dahlia TV programming is transmitted by the Italian production group Filmmaster. The twelve pay-per-view channels currently offered by Dahlia TV are sent on-air (including secondary events such as logos, subtitles, transitions, etc) by an Etere Automation system, increasing broadcasting reliability by managing an automation backup for each channel in case of failure. Etere Automation also automatically restores asset media from the archive to the video servers.

Etere Ingest improves the process of media capturing from all the feeds present along the station, by allowing scheduled assets to be automatically ingested. This module carries out ingest of high-resolution media from VTRs and Live sources, and automatically creates a low-resolution version of them (proxy files). A subsequent migration of media files to near-line disk array storage is performed by Etere Data Mover. This application goes beyond the simple copy concept by including transcoding operations among its features, such that media files will be at the right place, at the right time and, most importantly, in the right codec.

www.etere.eu

Vivesta fires up MAM

IBC launch for MediaFlow

By Fergal Ringrose

IBC Preview

Vivesta has announced the release of its new MediaFlow 3.0, combining full media management for broadcast and VoD. MediaFlow 3.0 offers an integrated MAM, optimised and combined broadcast and VoD solution, for all sizes of enterprise. The system includes the ability to manage schedules and rights for both broadcast and VoD as part of the same integrated MAM system that automates ingest and payout.

Vivesta recognised that broadcasters need a smart MAM platform that addresses the need to manage media for multiple outlets, controls the workflow, and allows users to check the rights they have, all within one web-based system. Coupled with Vivesta's ability to manage and control third party devices, the system enables users to make fast decisions and know immediately what they can output.

"Our customers buy Mediaflow because it is the most flexible solution for supporting multiple media business models in a single system," said

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