

# Sport leads the way to HD

There is little doubt that sport will play an important role in introducing HD TV to a European audience. The approaching World Cup, being played next year in Germany, will be the spark to ignite the HD viewing experience for many across the continent. But sport is already receiving the HD treatment.

## Anyone for tennis?

GlobeCast participated in an innovative HDTV trial conducted during the French Open tennis. The operation, led by France Televisions and Sony with the collaboration of GlobeCast, Eutelsat and the Fédération Française de Tennis, was a unique occasion to demonstrate that HD is ready for prime time and that all links in the chain of HD broadcasting have been mastered – from capturing to broadcasting and reception.

France Televisions shot and transmitted all semi final matches live from the Philippe Chatrier central court on 2 and 3 June 2005 in HD. GlobeCast simultaneously provided fibre connectivity of the uncompressed HD images from the French Open to France Televisions' headquarters as well as to a showroom at GlobeCast's Paris headquarters and the HD Forum in neighbouring Boulogne. The live feed was then transmitted on a Eutelsat satellite via an experimental channel set up by the HD Forum.

This HD event, known as France 2/France 3 Haute Définition was broadcast live simultaneously at several sites at the French Open itself, as well as at one hundred points-of-sale throughout France.

The equipment used on the central court consisted of a production truck and 6 HD Sony cameras, as well as a multi-channel surround sound recorder which perfectly captured the ambiance of the court.

According to GlobeCast, HDTV, when broadcast in 16x9 format, gives viewers an optimal vantage point for the game as well as a unique appreciation of the speed of the ball and the movement of the players.

## The sport of kings

Avid Technology, Inc. has announced that Pow! Pix, a leading New York City post-production facility, used a complete Avid workflow to produce HD teasers and features for remote broadcast coverage of The 2005 Belmont Stakes on 11 June. Pow! Pix production crews will use a collaborative HD workflow environment including a 5 terabyte (TB) Avid Unity shared-storage media network system with three Avid Media Composer Adrenaline HD systems. Using this end-to-end HD post-production workflow and Avid DNxHD encoding technology, the Pow! Pix editorial team were able to share HD files simultaneously in real time while maintaining mastering HD image

quality throughout the entire post-production process. At the same time, Pow! Pix dispatched another editorial team with the same Avid HD workflow to produce segments and teasers for the 2005 Dew Action Sports Tour – an extreme sports event – which is kicking off its five-month competition this Saturday.

"In creating features and teasers for the Belmont Stakes, we were working on the fly and needed access to many hours of footage captured earlier in the season – from the Kentucky Derby to the Preakness," said Bob Barzyk, president of Pow! Pix. "When we needed to grab shots of a particular horse and jockey from an earlier race, Avid Unity provided everyone on the team with instant access to all of our media. Plus, working with Avid DNxHD let us view the footage in breathtaking HD resolutions that rival uncompressed images without straining the speed of our workflow. Basically, we were cranking out material at a standard-def pace – but it was all in beautiful hires HD."

Dana Ruzicka, vice president of post solutions at Avid, said: "The way Pow! Pix is using Avid solutions is a perfect example of how our HD systems work in a complete workflow and provide tremendous efficiencies over individual HD editing suites attached to a storage-area network. More and more, post facilities are finding that by using Avid DNxHD in a shared-storage environment, they can produce stunning HD work with the same production efficiencies they've become accustomed to when working on SD projects. These practical quality and time-savings benefits are what makes Media Composer Adrenaline HD and Avid Unity a winning combination."

## The beautiful game

During the Confederations Cup 2005, EVS supplied a complete sport oriented central server system featuring: logging, multi-feed recording, browsing, archive, and event editing. This consisted of a central server with 6 inputs and 6 outputs with 4.5 TB storage up to 240 hours of recording. For each of 16 games the input allocation was as follows: Broadcast International Feed (BIF), Clean International Feed (CIF), camera dedicated to a specific player team A, camera

dedicated to a specific player team B, camera dedicated to the benches and compilation of the best actions from isolated replay camera feeds. This compilation feed was produced on the OB side by an LSM operator having access to the recorded material on 6 networked HD XT[2] servers.

Two IP Logger workstations were used featuring electronic log sheets related to those feeds, one for the first 5 feeds, the 2nd for the clips compilation. Each log entry related to the reference time code and contained up to 5 keywords chosen from a list provided by HBS and also allowed a 'free text' description to be entered. On the multi-feed IP Logger, a log made for the BIF was also automatically



associated with all other 4 feeds. A central SQL database collates the data made by both IP Loggers.

Four operators, using 4 IP browser workstations, had access to this database with all the information automatically placed in the database from the log sheets. They could therefore select the right material for either playout or for further editing. Through the browsing GUI, they were able to trim the AV footage and create clips. The operators then had the choice to play the clips selected to feed (SDI with embedded audio) the Avid NLE suite or to transfer it to a media server (XFile) through the XNet Network. In case of file transfer, FlipFactory conversion engine from Telestream then transcoded the media into AVID format for editing.

Finally the 6 feeds and the log database of all the games are archived on removable hard drives; this setting up allows HBS to restore the content and re-synchronised them with the database at any time in the future. EVS technology controlled the entire workflow allowing HBS to offer a 'content delivery' facility in the International Broadcast Centre (IBC).