

NEWS

Comedy Film Star Returns To Elstree Studios

Star of the 1970s Confessions films, Carry On and ITV comedy hit Benidorm, Robin Askwith, is returning to Elstree for one night on Sunday 13 November, at the Studios where he became a big screen star 40 years ago.

All four Confessions films were made at Elstree Studios and in his one-man show, Robin Askwith Bares All at Elstree Studios...and Not for the First Time!!!, Askwith talks candidly and with great humour about working on the series. In the Confessions adult comedies – often seen as rivals to the Carry On films – the actor starred alongside a host of famous British actors including John Le Mesurier, Anthony Booth, Bill Maynard, Irene Handl, Lynda Bellingham and Windsor Davies. The first film of the series – Confessions of a Window Cleaner – became the highest grossing film in the UK in 1974.

As well as the Confessions films, Robin Askwith's career has encompassed both writing and stage work as well as numerous film and television roles. He made an early screen appearance in Lindsay Anderson's 'If...' in 1968, several big sitcoms of the 70s including Father Dear Father and Bless This House, Leslie Thomas' wartime comedy film Stand Up Virgin Soldiers, as well as soap appearances in EastEnders, Coronation Street, Hollyoaks, Emmerdale, Casualty and the ITV sitcom Benidorm.

Speaking about his return to Elstree Studios, Robin Askwith said: "Elstree Studios was my home for nearly six years. I offered Harrison Ford – then unknown – career advice! I lunched with Gregory Peck and discussed Clint Eastwood! I sneaked on the set of Star Wars and watched robots fall apart and wondered if Darth Vader should really have a Bristolian accent."

Want to know more? Come and join me for this special show at Elstree studios on Sunday 13th November."

The evening, held in association with the Misty Moon Film Society, is one of a series of events celebrating the rich and varied past of Elstree Studios which is currently celebrating its 90th anniversary.

Roger Morris, Managing Director of Elstree Studios, said: "We are delighted to welcome Robin Askwith back to Elstree Studios after all these years. Elstree has been making film and television now for nine decades. We look forward to hearing first hand all the behind the scenes stories about Robin's time here 40 years ago."

Tickets for this event are available via Eventbrite.

Image credit: Misty Moon Film Society. Photographer: John Gaffen.



Film & Video

A Note From The Editor:

It's a little hard to believe that this is our penultimate issue for 2016, and I think the team is in agreement when I say this has been one of our busiest yet.

Sachtler has been chosen for our Page 5 'Big Interview' slot for November and the company's Global Brand Director, Tobias Keuthen, discusses what is next for the organisation after almost 60 years in business.

As always, we have our regular interviews and editorials, but we also have three different features this month; Archive & Storage, Test & Measurement, and Audio.

Each section is filled with technical insight and knowledge from leading industry members and we sincerely thank all of our contributors for taking the time to share their thoughts.

From all of the team at BFV, we hope you enjoy the issue!

Jacqueline

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Leader Announces New Option For The LV7390

Leader Electronics Europe has unveiled a new option for the Leader LV7390 4K-upgradable 3G/HD/SD SDI rasterizer. The new LV7390-OP20 4K upgrade enables the LV7390 to support 4K/UHD programme production and post as well as 4x3G HD-SDI.

"HDR does not come in one universal standard so is a potential nightmare for any producers who want to deploy this new technology to improve the look and feel of their production," says Kevin Salvidge, Leader's European Regional Development Manager. "ITU.BT2100 Hybrid Log Gamma was jointly developed by the BBC in the UK and NHK in Japan. It is a royalty-free open approach specifying the system parameters essential for extended image dynamic range television. These include system colorimetry, signal format and digital representation.

"Dolby PQ is a license-based proprietary standard. It uses the SMPTE 2084 electro-optical transfer function and has a peak brightness that can go as high as 10,000 nits. Sony's SLOG3 is being introduced across the Sony

range of broadcast and professional cameras and monitors. The upgrade includes high dynamic range measurement capabilities for the ITU.BT.2100 Hybrid Log Gamma, Dolby PQ and Sony SLOG-3 protocols. This capability plus a compact 1U form-factor makes the LV7390 ideal for production environments that cannot accommodate a full size waveform monitor."

Also included with the 4K HDR upgrade is Leader's CINEZONE HDR. This uses false colour to display areas of the image extending into HDR so can be used on non-HDR monitors. Potential issues can be identified quickly and easily without demanding specialist technical experience. CINEZONE HDR reduces the need for re-takes or costly additional hours in post-production. It allows producers to acquire content in HDR whilst being able ensure that content will not require additional reworking for standard dynamic range distribution. The CINEZONE HDR option also supports HD formats. Customers can purchase the 4K/HDR upgrade when their businesses require it without having to return the LV7390 to Leader or to an authorised service centre.

CLIPS...

PlayBox Technology Neo Makes Africast Debut...

PlayBox Technology's Neo and CloudAir solutions have made their Africast debut.

"African broadcasters have long viewed PlayBox as an aspirational brand thanks to excellent customer references right across the continent," said Ben Gunkel, Chief Commercial Officer, PlayBox Technology. "Operators, owners and engineering staff alike appreciate the intuitive control interface and very high reliability of the PlayBox AirBox product family. We have our own software and hardware development teams and so retain full control over every aspect of all our designs.

AirBox forms the core of many national, regional and special-interest channels. Operators particularly like the freedom AirBox provides to switch between schedule-driven automation and live playout of content such as late-breaking news."

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Adding New Revenue Streams With A Dynamic Archive

The majority of rightsholders create content and use it once before sending it to an archive, writes Andy Hurt, Senior Vice President of Marketing and Business Development, Wazee Digital.

Historically those archives have been “cold” archives, intended simply to preserve and protect the content and not to make it accessible for further use – hence the term cold.

Industry trends are shifting away from cold archives toward not just active archives, but dynamic archives, meant not just for preservation, but for multiuse. Preservation is certainly critical, yet more and more archives are becoming a destination for licensing, reselling, and distributing assets to various third parties — from broadcasters and filmmakers to advertising agencies and beyond. Anyone with high-value video content, such as iconic moments in history, sports, or pop culture, can use a dynamic archive to generate a new source of revenue.

Archiving for Monetization

There are some things for a content creator and/or rightsholder looking to create a new revenue stream for their organization to consider when implementing a dynamic archive:

1. Start in the cloud. Traditional archives and MAM systems store content behind a firewall, likely on LTO tape, where it is inaccessible to anyone outside your organization (i.e., the ones who might want to buy it). A cloud-based MAM application that is also tied to licensing will turn what was once just a storage expense into revenue.

Therefore, the first step is to store your assets in a cloud-based platform, where they are more easily searchable and distributable according to strict security policies. Putting content in the cloud might seem counterintuitive, but it’s actually the key to a successful workflow.

2. Maximize your metadata to monetize. In the cloud, enriched metadata makes otherwise stagnant or lost assets searchable, discoverable, and shareable. Most assets enter an archive with a full load of technical metadata and sometimes even basic descriptive metadata, but that metadata isn’t enough for monetization. You really need a thorough description of the content so that you can find it and turn it into clips that people request.

3. Have a monetization strategy. It’s not just about having metadata and being able to search your content. You must be able to sell and distribute that content to a third party. That means you need a partner who not only has a background in media asset management, but expertise in licensing content as well.

4. Create the right workflow. The right workflow starts in the cloud, with a cloud-enabled MAM system built not just for management, but for monetization. Putting the right software in place makes it easy to build a specific workflow for any given request — a workflow that includes finding and tagging assets, creating clips, and making those clips accessible to third parties.

Concept in Action: American College Football and the Pro Football Draft

The broadcast network for professional American football needed footage of college players in order to create shoulder programming around the most



Andy Hurt

recent annual pro football draft. Because Wazee Digital has the licensing rights to resell footage on behalf of major college conferences, the broadcaster commissioned Wazee Digital to collect all the video clips, as it has every year since 2014. Here’s how it worked:

When the broadcaster sent Wazee Digital a list of about 450 draftable players at the beginning of the 2015 college football season, researchers scoured Wazee Digital’s MAM system, which was born and raised in the cloud, to find video highlights of all those players.

Researchers created multiple clips for each player and attached detailed descriptive metadata, such as the player’s name, school, age, and position; the move that happens in the clip (sack, touchdown throw, reception, etc.); and the game date and opponent. Clips then went into the appropriate bins created for each player. Researchers then granted the broadcaster selective access to the bins to get feedback.

In the end, researchers created roughly 11,000 clips in a labor-intensive process that took about six months. When the research was complete, the broadcaster logged in to the MAM system, viewed the bins, and downloaded the assets. The broadcaster then used the clips to create promos and features to run before, during, and after the televised draft.

Because the broadcaster paid for that highly curated set of clips, Wazee Digital can now make any of those clips available to the broadcaster’s affiliates or franchisees for further use.

The Takeaway

Content sitting in an archive potentially has tremendous value. To unlock that value, one needs to work with a partner rooted in licensing and rights management, and implement a cloud-enabled MAM system designed not just to manage assets, but to sell them.

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Growing revenue streams

