

Belgium based **EVS** has been in the live sports business for over 17 years, its innovative Live Slow Motion system revolutionised live broadcasting. For the 2012 Olympics the company is again a key partner for host broadcaster OBS, but as EVS Marketing Director **Nicolas Bourdon** explains, EVS' complete productions platforms are also ideally suited for news and TV entertainment. What will we see at the Olympics?

SLOW MOTION LIVE AND VERY FAST

EVS is basically a provider of production servers and dedicated media controllers. In London this year EVS will be active in all different aspects of live and near-live production of the Olympics, as a supplier of OBS. The Olympic host broadcaster organisation required EVS to provide a series of solutions dedicated to all live productions in the OBs at the venues, so there will be about 300 production servers which are spread across the different venues for the production of live events. You will have different operators using the live slow motion tools to generate all the slow motion and hypermotion sequences as well as quick highlight edits during the live operation, plus a series of media handling tools which will allow operators in the OB van to associate logs and key words with content recorded from live events at the different venues.

The second step is that the live signal generated in the OBs plus a series of camera angles will be sent via satellite to the IBC in the Olympic park and will be recorded on the central EVS media server composed by a series of production servers and SAN media storage. This central media server aims to

gather and make instantly available any required material for OBS production team working on multi-lateral production packages. In order to facilitate media browsing and reviewing operation, all media will be available in both high and low resolution.

Advanced logging of recorded feeds based on EVS content management production tools (IPDirector) will be set up to guarantee easy media research operations for the production teams. This means the operator can retrieve sequences based on sports competition, date, player's name, record breaking action, etc. More than 5,600 hours will be recorded on EVS media servers and all this content will be held centrally in the IBC. This central media server will be accessible to broadcast right holders working on their unilateral production packages, news edits and highlights, as well as to exchange any media with the international community of broadcasters being connected to this server in the IBC.

In addition to that, EVS has been contracted by a number of RHBs who have studio operations at the IBC to manage their unilateral production.

Broadcasters will be either located at the IBC in London and/or

“U-motion will provide super-replay almost instantly”

remotely located in their studio, as it will be the case for the BBC in the UK or NBC in New York. All in all, there will be about 800 servers deployed worldwide to manage the production of the Olympics in London.

How does EVS make covering live sports easier?

EVS initially developed a production server which records different video and audio inputs into a digital video recorder and offers a series of hardware and software controllers, which allow to generate a series of processes with the media.

As EVS solutions combine hardware and software systems they offer broadcasters the ability to do things faster while preserving the highest level of quality. We are definitely oriented towards live broadcast or fast turnaround production environment and so we can provide solutions which allow to record and instantly replay video with variation of speed, in other words provide slow motion while continuing to record the video input, but also to use different video sequences or different camera angles for instance to produce highlight sequences quickly and easily. Our solutions also increase the productivity of



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same technology, offering more functionality for the same range of price. For example, our EVS server used to be a 6 channel server, this is becoming an 8 server, for the same entry price to access this technology.

What about 3D?

Everything that is available in 2D is available in 3D, it's as simple as that. The biggest challenge I would say is for directors and producers to find the real business model behind 3D. If tomorrow there is suddenly a big demand for 3D we will be ready. We are more convinced about the multi screen market development than 3D.

What are the applications in other broadcasting genres?

Our technology is based on our experience in live sports or near-live sports and that makes it ideally suited to all broadcast production requiring fast turnaround workflow.

EVS is being used as the main technology for the production of news in major organisations like Sky News in the UK, there we manage the entire integrated workflow. So the two main areas that we are currently expanding in are TV entertainment ingest workflow and the big integrated workflow dedicated to news.

Where is the technology for sport coverage going?

I would say increased content with virtual elements. We have started to explore this in football with graphics insertions during games, we are also thinking about rebuilding key sequences using virtual cameras representing the players or a specific action, similar to what you find in video games. People are active now in the way they consume their media, they want to go straight to what they are looking for, using one two three devices in parallel. That's the biggest challenge for broadcasters and content providers: to understand and satisfy active players.

Nicolas Bourdon, thank you.

broadcasters by making it easier for craft editors using Avid or Final Cut Pro to access very rapidly and very easily the content that is being recorded.

EVS adds to the video recording logs or key words, and using the log sheet the creative people can retrieve different camera angles for one particular action, for instance they retrieve a tackle which happened five minutes ago, then link to the key word that will retrieve five or six different camera angles for this tackle, and they can simply drag and drop this content, import it into their post-production software application and start editing immediately.

What innovations will we see at London 2012?

What you will see in London is a reinforcing of what was first introduced in Beijing - basically full HD set up, more content produced and recorded, and multiple ways to access central media servers including through web access. With new EVS technology called U-motion [ultra-motion] in integration with partner technology the director will be able to provide super-replay almost instantly. That's one thing. Also, the number of camera angles generated and recorded on our media systems will provide more accurate or more

relevant content to viewers. The content or the sequence that you will see in the news cut will be more relevant than the material we were seeing a few years ago and this is due to the fact that the media handling is facilitated, accelerated and that's ultimately the reason why we have been asked to provide storage solutions for more content than we used to provide four years ago.

In 2008 the total number of productions provided by OBS was about 4,000, in London it will be almost twice that number. That means more content, more choice for users to access the content.

How do you facilitate servicing multiple platforms?

The most we will be providing is the speed of access to the content. That's a key point. If you have to prepare a package for media that will be delivered on mobile, this package must be different from a package that will be delivered for highlights shown on TV. The challenge is really the ability to access the right content instantly in order to use it, to process it and to deliver it. This is where EVS can make the difference.

Have costs increased for broadcasters?

The trend is doing more with the

www.evs.tv

