

StreamGuys to Launch SaaS Service for Live Podcasting and Video Stream Repurposing at 2017 NAB Show

Powerful expansion of cloud-based SGrecast platform enables content producers to automatically turn live, linear video streams into podcasts and side channels

StreamGuys, a pioneering content delivery network and streaming media provider, will launch powerful new video features in its cloud-based [SGrecast](#) live stream repurposing platform at the 2017 NAB Show, taking place April 24-27 in Las Vegas. Bringing SGrecast's audio podcast recording capabilities to the video domain, the new extensions enable broadcasters and video professionals to easily and automatically transform their live, linear video streams into podcasts and side channels for additional revenue-expanding distribution opportunities.

SGrecast's new live podcasting and video repurposing abilities are ideal for any content creator or provider who produces live video streams, from TV broadcasters, sports leagues and news organizations to online video personalities and houses of worship. In addition to attracting video-centric customers, SGrecast is appealing to radio broadcasters expanding their offerings with video. Co-exhibiting with technology partner ENCO in booth N2024, StreamGuys will showcase the expanded SGrecast as part of its comprehensive software-as-a-service (SaaS) streaming platform, and within demonstrations of the seamless integration between StreamGuys' and ENCO's solutions across TV and radio.

"Whether sporting events, daily talk shows or worship services, today's audiences expect more options for live podcasting and programming, and SGrecast enables quick repurposing of valuable material for any streaming video or audio producer," said Eduardo Martinez, Director of Technology, StreamGuys. "Our new video support is also ideal for expanding the reach of radio broadcasters who are augmenting their programming with multi-camera live video experiences through solutions such as ENCO's Visual Radio platform."

Able to ingest a wide variety of streaming protocols and codecs, SGrecast uses StreamGuys' high-quality transcoding technology to automatically convert audio to the formats and bit rates appropriate for use in live syndication. Using SGrecast's new recording mechanism, audio streams are recorded in their native formats. On the video side, SGrecast also provides transcoding technology for live syndication, and is capable of recording live RTMP, RTSP and HLS streams for conversion to mp4 files. A full suite of scheduling tools enable fully-unattended operation, while integrated publishing to RSS feeds, automated delivery and compatibility with popular syndication services streamline distribution.

Specific to audio, SGrecast allows users to quickly and effortlessly turn linear programming into on-demand content. For example, SGrecast records live streams into podcasts and makes them available for download, distribution or rebroadcast within minutes. Enhanced rebroadcasting tools – also newly available for audio streams – enable users to specify when and where content will be automatically replayed, while new social media integration enables instant sharing of recorded content on social networks including Facebook, Twitter and more. These on-demand and rebroadcasting tools will be incorporated into the video application in the future.

“By fully automating stream archiving and repurposing, SGrecast enables media organizations to maximize their monetization opportunities across more delivery channels while freeing staff from repetitive, manual processes – thus enabling them to spend their time on more valuable tasks,” said Martinez. “Plus, as a cloud-based service, SGrecast eliminates the headaches and costs of purchasing and maintaining on-premises hardware, while letting customers leverage StreamGuys’ renowned reliability and best-in-class service.”

SGrecast’s new video capabilities are supplemented by recent enhancements to StreamGuys’ HTML5 [SGplayer](#) multimedia player, which now offers a grid-based thumbnail display of on-demand assets for viewers to select, and StreamGuys’ [podcast hosting service](#), which automatically delivers podcasts to subscribers and streamlines publishing and syndication.

SGrecast and SGplayer are just two elements of StreamGuys’ end-to-end SaaS platform for producing, managing, monetizing and delivering streaming media and podcasts. The company’s robust, cloud-based content distribution infrastructure reliably delivers high-quality live and on-demand streaming experiences around the globe, while [dynamic advertising insertion](#) enables revenue expansion and optimization. Additional tools including the SGreports log processing service, SGalerts monitoring software and SGmon audience measurement tool provide users with powerful insights and analytics.



wTVision launches ChannelMaker-in-the-Cloud with the support of ATEME

wTVision, in partnership with ATEME, has just demonstrated a fully hosted cloud playout system, based on Amazon Web Services Infrastructure. ChannelMaker-in-the-Cloud is based on the latest version of wTVision’s playout automation solution and will open up a complete new range of possibilities for broadcasters worldwide

This setup takes a live contribution from local facilities, encodes it with ATEME’s [KYRION CM5000](#) and streams the content, as a live input source, to ChannelMaker-in-the-Cloud, which is entirely hosted in Amazon Web Services. ChannelMaker sequences and plays out clips previously uploaded to Amazon Simple Storage Service, mixing them with state of the art 3D graphics overlays and encoding everything to an output stream that is sent to a channel distribution center and decoded via the ATEME’s [KYRION DR5000](#) where it follows a traditional path towards distribution. DR5000 can receive feeds from two IP sources (besides 4xRF inputs and 2xASI inputs), allowing the system to automatically switch to the backup in case of failure of the data transmission.

The successful tests showcased the power of wTVision's mixed environment tools where local station media can be automatically detected by wTVision's Media Agent and uploaded to Amazon without user intervention, making it immediately available for sequencing.

A cloud version of wTVision Media Manager, that allows the sequencing of media that may still not be available in the cloud but is present at a local facility, is also part of the setup. When this happens, ChannelMaker-in-the-Cloud automatically requests missing media and locally installed media agents will

transfer the required clips in time for playout. wTVision is focused on transitioning traditional workflows to the cloud in a painless process.

“This cloud based solution is the next step in the broadcasters’ ability to offload technical complexity. They can now do away with high investment architectures and shift to a proven platform, that is hosted in a highly available and highly reliable infrastructure, creating a cloud extension to existing business or start off on the right foot with a focus on content”, states Alex Fraser, CTO and founding partner of wTVision.

The innovative system was successfully tested for the first time in December and will be presented to the public at NAB Show, to take place in Las Vegas, from the 22nd to the 27th of April. The flexibility of ChannelMaker, that allows broadcasters to easily create, optimize or expand a TV channel, will now enter a new phase in which portability will be key.

“ATEME has always been committed to offering best-in-class encoding solutions to many broadcasters for whom video quality matters. We have been looking for and have been available to innovative partners and projects. wTVision playout in the cloud solution is part of an innovative partnership strategy to propose broadcasters a disruptive, flexible and efficient solution while keeping the best video quality possible”, commented Vincent Pedregno, sales manager for southern Europe at ATEME.

ChannelMaker can be delivered either as a channel-in-a-box, a multi-system solution or an advertising insertion tool and can be fully customized to any specific requirements. As an automation system for scheduling and video & graphics playout, ChannelMaker stands side by side with other operational processes and wTVision has a suite of support solutions that assure a flawless workflow of any TV channel for ingest, traffic and storage, media asset management, and much more.



Hitachi Kokusai to Showcase HDR Expertise at 2017 NAB Show

Broad support for emerging standards and benefits of HD-HDR in non-UHD workflows will be highlighted at booth and in conference presentations

Hitachi Kokusai Electric America Ltd. (Hitachi Kokusai) will highlight its continuing leadership in High Dynamic Range (HDR) video acquisition at the upcoming 2017 NAB Show, taking place April 24-27 in Las Vegas. HDR-enabled HITACHI cameras will be featured in the Hitachi Kokusai booth, number C4309, while conference presentations will provide attendees with an insightful look at emerging HDR technologies and applications.

One of the first implementers and proponents of the benefits of High Dynamic Range technologies, Hitachi Kokusai offers HDR support across its extensive range of MOS and CMOS-based HDTV, 4K and 8K cameras. At the NAB Show, the company will emphasize how the use of HDR in high-definition acquisition enables visibly superior HD productions with increased contrast and richer colors, but without the higher infrastructure costs, processing overhead and bandwidth requirements of Ultra HD.

“While HDR is most commonly mentioned alongside Ultra HD, high-definition video can also benefit from dramatic improvements that enable life-like imagery with HDR,” said John J. Humphrey, Vice

President of Business Development, Hitachi Kokusai Electric America Ltd. “While UHD delivers more pixels, HDR provides ‘better’ pixels – more detail in the blacks, expanded mid-tones with brighter highlights, and more saturated colors – independent of resolution.

“In fact, at the typical viewing distance between consumers and their television displays, HDR is much more noticeable than increased resolution,” he continued. “Our implementation of HD-HDR in our HDTV cameras enables content producers and distributors to cost-effectively realize these benefits without a major overhaul of their existing workflows and infrastructure.”

Almost any distribution architecture that can deliver HDR for Ultra HD can also do so for HD-HDR, including cable, satellite and OTT services; private video networks such as in-venue displays and theatrical presentation; and soon broadcasters with the forthcoming adoption of ATSC 3.0. Similarly, HDR-capable Ultra HD viewing devices can also display HD-HDR while upconverting the high definition signal to 4K resolution, and HDR specifications such as Hybrid Log Gamma (HLG) are backwards-compatible with the legacy standard dynamic range (SDR) TVs still prevalent in homes. HITACHI cameras – including the recently-announced Z-HD5500 1080p studio and field production camera – support HDR variants including HLG and HPQ, which is compatible with the HDR10 open standard for consumer TVs.

Humphrey will explore these concepts and other key aspects of HDR during his NAB Broadcast Engineering and Information Technology Conference presentation “*Emerging Technologies and Standards for High Dynamic Range*”, from 9:00-9:30am PDT Tuesday, April 25 in room N260 at the Las Vegas Convention Center. Featuring highlights from Humphrey’s white paper “*High Dynamic Range for HDTV*”, the session will also look at the multiple available HDR standards, and discuss the relationship between HDR, camera sensor implementations and human visual perception.

Humphrey will also share Hitachi Kokusai’s HDR expertise while covering similar topics at the 2017 PBS Technology Conference preceding the NAB Show. The hour-long session will start at 11:00am PDT on Friday, April 21 at Caesar’s Palace in Las Vegas.



Expanded FOR-A 12G-SDI Routing Switcher Line Paves the Way to 4K and 8K Integration

Gearbox for Interchanging 12G-SDI with Quad Link 3G-SDI Also Among NAB Product Introductions

FOR-A will introduce an expanded MFR series of routing switchers at 2017 NABSHOW in Las Vegas this April. The new ground up design MFR-4000 12G-SDI supported routing switchers, the existing MFR-3000, MFR-5000, and MFR-8000 will include gearbox technology will be shown in NAB booth C5117 during NAB, from April 22-27 in the Las Vegas Convention Center.

MFR-4000 12G-SDI routing switcher

The new MFR-4000 12G-SDI routing switcher enables matrices of 72x72 inputs and outputs for efficient single-wire 4K routing. The MFR-3000 can be configured up to 64x64, the MFR-5000 with up to 128x128, and the MFR-8000 with up to 256x256 -now available with Gearbox technology. In 4K mode, the MFR-3000 is capable of matrices up to 16x16, the MFR-5000 of up to 32x32, and the MFR-8000 up to 64x64.

Many of the MFR series matrix support optional support versatile core system components like RS-422, analog audio and AES audio interface routing. The MFR routers are team players with other FOR-A devices such as tally connections with peripherals (such as video switchers or multi-viewers.) Thanks to the specifications of 12G-SDI, 4K signals can be carried over a single cable, resulting in less set up time and less space needed for equipment. Conventional 3G-SDI routing switchers require four crosspoint switches for input and output of 4K video. With 12G-SDI, 4K video can be carried over a single cable.

“Our 12G-SDI backbone allows our customers to use and expand their infrastructure with familiar technologies while establishing a greenfield SDI facility,” said Hiro Tanoue, President, FOR-A America. “With a 12G-SDI set up, the same line of coax transports 4K, HD (1.5G and 3G), and SD signals. The installation is easier and less expensive with less wiring to deal with. Our goal is to help our customers along the way into 4K by using our 12G-SDI and IP-based (IP Gateway) solutions.”

MFR-3000, MFR-4000, MFR-5000, and MFR-8000 routers also determine the type of SDI input automatically—no need to worry about what signals are supplied. The MFR offers fully redundant power and control and can be integrated into an SNMP monitoring system. SNMP monitoring enables monitoring of operational states, such as power, fan, and CPU status, SDI signal input or output, and crosspoint errors.

New FOR-A Gearbox that supports 4K conversion (Quad Link 3G-SDI and 12G-SDI) enable 4K support in routers previously incompatible with the format. Gearbox function is also provided mapping conversion between SQD (Square Division) and 2SI (2-Sample Interleave). Making their debut at NAB 2017 are: the MFR-16SDIGB, MFR-16SDOGB, MFR-8SDIGB and MFR-8SDOGB Gearbox. Equipped with these video conversion cards, all new FOR-A routing switchers can perform as core equipment for a 4K production system.

The MFC-2GB 12G-SDI to Quad Link 3G-SDI converter, a standalone Gearbox device, is also being introduced at NAB this year. The MFC-2GB provides two channels of conversion between 12G-SDI and Quad Link 3G-SDI, SQD and 2SI.



Triveni Digital to Present on ATSC 3.0 Signaling and Announcement Changes at PBS Tech Con 2017

Triveni Digital today announced that the company's Vice President of sales and marketing, Ralph Bachofen, will speak about ATSC 3.0 at the 2017 PBS Technology Conference (PBS Tech Con). The speaking session, scheduled to take place on April 20 at 2:30 p.m. in room Roman 1 at Caesars Palace in Las Vegas, will examine the details of the signaling and announcement standards making up ATSC 3.0, with a specific focus on data structures, their interrelations, and how they are expected to be used by receivers compared with PSIP.

"Simulcasting ATSC 1.0 and 3.0 will take a significant amount of effort by broadcasters to maintain both signaling and announcement protocols," said Bachofen. "During this speaking session, I'll provide attendees with a thorough evaluation of the ATSC 3.0 protocol stack, with a focus on how each layer impacts signaling and announcements and the steps that broadcasters will need to take to ensure flawless delivery of program guide information."

By the end of the tutorial, attendees will understand the benefits of deploying a unified PSIP and ATSC 3.0 metadata generator and steps for how to simplify the transition to the next-generation broadcast television system as it relates to signaling and announcements.

Bachofen has more than 20 years of experience in voice and multimedia over Internet Protocol (IP), telecommunications, and the semiconductor business. Bachofen's education includes Executive Master of Business Administration and Bachelor of Science degrees in telecommunication technologies. An expert on the role of metadata in the effective provision and monitoring of all variety of DTV services, Bachofen is a frequent speaker on the topic of test and measurement strategies, advanced broadcast platforms, and mobile DTV delivery at a variety of industry conferences.



Masstech to Launch Advanced Disaster Recovery Platform at 2017 NAB Show

Robust solution automates replication and playout of programs and ads, helping media companies minimize financial and audience impact of escalating continuity threats

Masstech -- the trusted provider of innovative workflow and media asset management solutions -- will launch a powerful new disaster recovery (DR) solution for playout environments at the upcoming 2017 NAB Show. Designed to address the growing risks and consequences faced by today's broadcasters and media organizations, Masstech's easy and cost-effective DR platform helps customers protect their revenues, minimize channel downtime and maximize long-term viewer retention if primary playout operations are disrupted.

"The breadth and frequency of threats to media companies' operational continuity are constantly increasing, while the financial, viewership and brand reputation impact can be much deeper and longer-lasting than ever before," said Steve Hutchinson, Product Manager at Masstech. "DR solutions must be extremely sophisticated to meet the demands of today's file-based operations, limited viewer loyalty and hyper-connected media landscape. Our advanced platform addresses these challenges while making fully-synchronized disaster recovery simple, practical and more affordable."

Masstech's comprehensive DR solution provides broadcasters, programmers and MVPDs with a fully-automated content replication and playout platform for their secondary playout site. The package includes the powerful MassStore software for communication and synchronization with the primary playout facility; a reliable, fully-integrated automation and playout system; and terabytes of dedicated, nearline storage to keep multiple days' worth of content ready for playback.

While rudimentary DR solutions depend on replays of generic, 'evergreen' content to keep channels on-air or online, such approaches fail to meet stations' obligations to their advertisers and content license holders, and such programming will not hold viewers' attention. In contrast, the Masstech DR system automatically synchronizes the latest program content, advertising spots and playlists from the primary playout facility, continually keeping the backup playout environment as up-to-date as possible.

MassStore's integrated transcoding engine can optionally reduce the bit rates of media files, enabling programs and ads to be replicated faster and more efficiently even on bandwidth-constrained network links. Evergreen material can be automatically inserted into playlists as a last resort to replace content

that wasn't yet transferred to the alternate site, and for news-producing channels, the solution can automatically play an archive of the most recent news broadcast if an outage occurs during a live newscast.

Always active even when the station's primary signal is fine, the Masstech DR solution is immediately ready to go to air with no startup time required, minimizing channel downtime. Meanwhile, a centralized management option enables broadcast groups to host an alternate control site for one or multiple stations.



CLEAR-COM FREESPEAK II TO BE FEATURED AT STUDIOXPRIENCE VENUE DURING NAB 2017

Waskul.TV's StudioXperience travelling broadcast studio will provide NAB 2017 delegates with hands-on experience on acclaimed wireless intercom system -

Clear-Com's FreeSpeak II wireless digital intercom system will be featured as hands-on technology for delegates to try at Waskul.TV's StudioXperience booth (SL2424) during NAB 2017.

"StudioXperience is Waskul.TV's 'travelling broadcast studio', allowing attendees to see first-hand a full range of cutting-edge video production technologies in action," said Steve Waskul, CEO of Waskul Entertainment (owner of Waskul.TV). Waskul.TV's portable studio has been a popular exhibit at major events such as previous NAB conventions, the Game Developers Conference in San Francisco, FMX 2016 in Stuttgart, Germany; the Festival de Cannes in France, and SIGGRAPH 2016 in Anaheim, California. The studio will also be at SIGGRAPH 2017 in Los Angeles this August.

Being included in the prestigious StudioXperience booth equipment line-up is a major honor for any broadcast technology manufacturer/vendor. It is also an opportunity to get substantial product exposure to the broadcast TV and video production community: "The Waskul.TV content from our StudioXperience appearances has been viewed in more than 175 countries by nearly 2 million viewers to date," added Waskul.

This will be the third consecutive NAB convention that FreeSpeak II's production communications capabilities will be demonstrated at the StudioXperience broadcast studio booth. The system that Clear-Com is featuring this year includes a FreeSpeak II base station, 10 FreeSpeak II wireless belt packs, three FreeSpeak II transceiver antennas, and a FreeSpeak II splitter.

"NAB 2017 delegates will be able to observe a fully-operational FreeSpeak II digital intercom system at a trade show known to have RF challenges – due to all the other wireless devices in use on the show floor," said Michael Rucker, Clear-Com's Director of Sales for North and South America. "FreeSpeak II works flawlessly, making it the preferred intercom system in the industry."

FreeSpeak II wireless digital intercom system offers many advantages to broadcasters, video producers, and live event organizers. One key benefit is its ability to operate in either 1.9 GHz or 2.4 GHz bands. "The 1.9 GHz band is extremely popular with producers who are operating in areas with overloaded 2.4 GHz spectrum due to other wireless intercoms, microphones, and Wi-Fi networks," Rucker said. "It provides reliable intercom communications in a less congested RF band."

FreeSpeak II's coverage is easy to expand, thanks to its use of multiple transceiver antennas. To extend its range – even into hard-to-reach zones – all the user has to do is place and connect more transceiver antennas at the edge of the FreeSpeak II's existing RF footprint. “Thanks to this feature, our clients have no trouble ensuring wireless intercom connectivity; no matter how big and challenging the space may be,” continued Rucker.

Another major advantage of FreeSpeak II is its use of highly configurable, lightweight wireless belt packs. Each belt pack can support up to five individually pre-programmed talk groups. This allows FreeSpeak II users to connect to the overall production talk group, and to subdivide into smaller groups dedicated to their specific functions – such as lighting or stage crew. The FreeSpeak II belt pack can deliver up to 18 hours of service on a single charge.