

Outside Broadcasting

The perfect console for the perfect mobile production vehicle



STUDER
by HARMAN



Tailored Solutions

For enhanced OB workflow

Outside broadcast vehicles present a series of challenges to installers, engineering crew and equipment providers.

You're on-air in five minutes and everything is happening at once. The outside sources need verifying, the presenter is not happy with his headphone feed, the producer has changed the schedule and on top of that the guest band's producer wants a sound check!

As well as the inherent audio functionality required, consoles in particular need to be robust and reliable, have suitable redundancy, be very space-efficient, and be flexible enough to handle different types of production very easily. Weight and power consumption is of course also a prime concern.

With so much surround programming today, it is vital that management of the surround sources and the subsequent down-mixing and up-mixing is an integral part of the production process.

And integration with other parts of the system is paramount: router capability, quick and easy source management, audio-follows-video for camera tracking, or remote control of functions via automation – Studer offers the most options on the market today.

Studer's history in production vehicle installations is very well known. From the smallest 12-channel console for backup, or audio continuity to the largest multi-channel broadcast spectaculars, Studer offers a full, integrated range of mixing and routing solutions that are quick to learn and easy to use, with optional interfaces and controls which negate the need for additional equipment which would add to the weight overhead.

From small audio-only and ENG/SNG vans, through to the largest 3D trucks, Studer has the solution.



Comprehensive Audio Facilities

Studer Mixing Solutions provide mobile facilities with comprehensive audio facilities for the most demanding productions, including

- full surround source management with up and down-mixing to create a suite of mixes for all broadcast fees including web streaming and 5.1 HD
- mix minus feeds for multiple broadcast companies
- audio-follows-video which can be tied to camera feeds and VT sources using several protocols, including Pro-Bel and EMBER
- Loudness metering
- Multitrack recording capabilities for music events
- Integral audio router which saves on further external equipment, with control possible from video switchers
- Remote stagebox systems using environment-proof fibre-based MADI connectivity





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Flexibility

To handle different applications, easy to prep offline

The requirements of a mobile truck may differ on a week-by-week basis, so it is essential that an audio console can deal with productions as diverse as music or sport. The channel and bus structure requirements for different applications mean that the ideal desk will allow a user to custom configure the desk to suit a particular production's needs. This in essence means the console must offer a flexible DSP Core that with the same hardware allows the DSP configuration to be changed. The Vista series allows just this flexibility.

An offline tool is included with the console that allows experienced users to define and build their own console in terms of channels, busses and processing functions. Users can work with templates which have been predefined and tailored to particular applications i.e. a sport template with many input channels and a suitable number of Aux and N-X busses or a music concert template with Multi-track busses and suitable number of foldback auxes. This is highly flexible and means that the console can be tailored to fit the exact requirements of a particular production. The configurable DSP feature of the Core means that we are also providing a future proof philosophy for your investment.

Once configured, operators can pre-prep shows offline using Studer's Virtual Vista PC-based editor; so that a show can be quickly and efficiently offline and downloaded to the console from a USB key.



Get on air quickly

Easy to learn, easy to use

With the existing popularity of Studer Vista consoles in fixed and mobile broadcast facilities, most engineers will already be familiar with the operation of a Studer Vista console, but new users will find themselves easily assimilating the Vistonics® user interface and FaderGlow system.

Vistonics is unique. Rotary encoders and switches of the channel strip are mounted on a TFT screen, and its use truly resembles that of an analogue console but is even more intuitive. Users all around the world testify to the ease of use of Vistonics.

Channel strip operation requires just one action to access it. The use of colours and icons help with navigation, instant identification and fantastic console overview. It is an operating concept that is incredibly intuitive, fast to operate, gives unmatched visual feedback and can be learnt in a matter of minutes.

Every channel displays its settings of dynamics (green), equalizer (red) and pan (yellow) in the Vistonics™ touch area allowing instant overview of the entire console.

A simple touch on the desired function of the chosen channel opens up the complete function onto Vistonics. The operator can immediately adjust values and close the selected view afterwards. By simply turning the rotary control, the chosen value can be adjusted and the changing value is immediately displayed, graphically and numerically.

Dedicated copy/paste keys for each audio function including high and low pass filters, EQ, dynamics, panorama and delay make channel setup easy. A simple button-press in the original channel and another in the target channel copies the settings across.

A real protection for your investment

Since much of the console functionality is accessed through the Vistonics screen, adding new features and functions is usually a simple software upgrade, with no need to redefine hardware (for example the VistaMix functionality). So you can relax in the knowledge that your investment is future-proof and easy upgrades to the latest functionality are possible.



FaderGlow™

Lighting the way

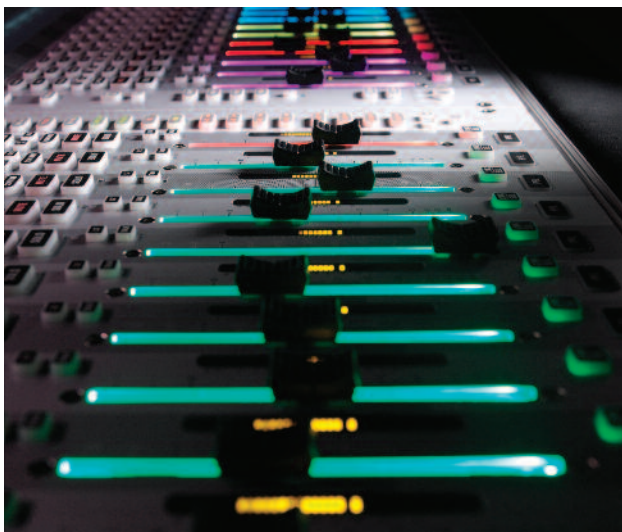
During a hectic live production, Studer's patented FaderGlow™ provides the operator with an instant overview of the console status by illuminating each fader in one of eight, freely-assignable colours. With each engineer able to customize their own colour coding system, the organization improves reaction times and reduces the stress for any engineer in such a high pressure environment.

Important as channel ordering and labelling is, an instant visual overview of which faders control which types of source is essential to allow short reaction times.

With FaderGlow, the operator can mark individual, important channels such as presenters, main talents and other 'must-never-lose-their-signal' channels. Once the important channel is lit, it can be found within a fraction of a second, even after mixing on a different layer and coming back to a channel layout which may not have been on the surface for some time.

Moreover, FaderGlow empowers the operator to colour entire channel groups, to better distinguish and more quickly locate all 'band', 'guest', 'ambience', 'string section', 'rhythm section' channels, etc.

The FaderGlow setup is stored as a part of the Strip Setup, allowing different operators who might alternately mix a show, to have their own setup.



Studer's unique TFT metering

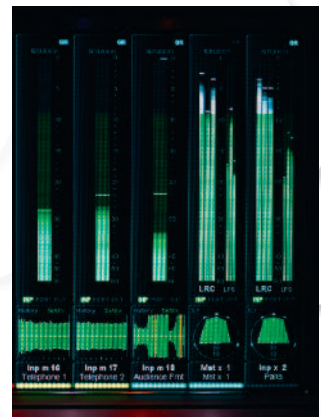
The TFT Metering system for the Vista 5 and Vista 9 consoles* provides large, high-resolution bargraph meters for every channel from mono to 5.1, with eye-catching indication of the actual overload dB value, and stereo channel meters include correlation display (on channels and masters). Surround channels come with a surround 'image view' in the lower meter – a spatial visualization of the surround signal which immediately reveals anomalies in a surround signal.

The lower meter areas provide additional views such as user-definable assignments, reviewable recent signal history with overload indication, and surround view. The HISTORY mode shows a waveform in the lower part of the meter of audio for that channel, and signal loss or overloads are immediately marked in red, and can be quickly tracked by the operator up to 50 seconds after the event occurred. If a problem occurs for whatever reason, the operator can look at the meter bridge, identify the issue and resolve it without any guesswork required.

The metering on the control bay can be switched to allow different and configurable views. The 'follow' button displays the metering which relates to the channel assigned to the desk surface, and there are view buttons for all different type of master channels: Aux, Groups, Programme Masters, Matrix, etc., along with output meter view of multitrack and n-x busses.

Moreover, four freely configurable 'User' buttons display any choice of channels on four user pages, with up to 10 channels on User 1, 20 on User 2, and a maximum of 40 channels on User 3 and User 4.

* TFT Metering is an option on Vista 5M3, standard on Vista 9





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Studer VistaMix

Help with the unexpected

Live multi-microphone unscripted events such as talk-shows, red carpet events and discussion panels, all suffer from microphone-spill and background noise from equipment. With each active microphone added to the mix the overall sound quality deteriorates, room ambience is destroyed and feedback is more likely.

Without VistaMix automatic mixing, an operator must manually adjust all the faders all of the time, leaving microphones of talking participants open, while closing the microphones of silent participants in order to reduce spill and background noise.

The reaction time of a human operator is such that this often results in audible fade-ins of people who suddenly start talking unexpectedly. Also, changes in fader positions can quickly lead to disturbing changes of total ambience and noise level in the mix.

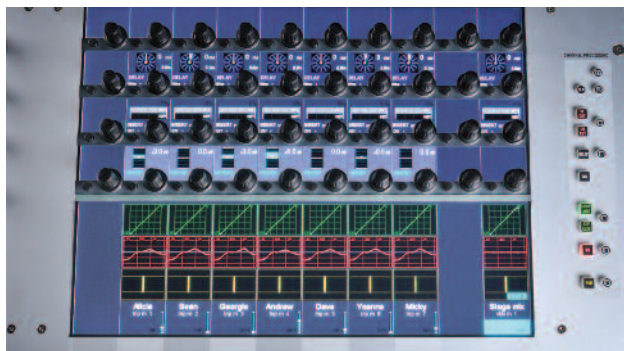
VistaMix offers the solution

Mimicking the action of a human operator, but acting much more quickly, VistaMix increases gain for 'talking' mics and reduces gain for all others, keeping the amount of total gain at a constant level to deliver a clean live mix.

Normally only one VistaMix is used at a time but several instances of VistaMix masters may be configured in a setup. VistaMix masters are available with 8 to 20 source channels.

The result is a cleaner mix, fewer missed cues and fade-ups, increased clarity and speech intelligibility, a more natural room ambience and less possibility of feedback.

And all faster than a human operator could mix it.



Compliance

With the Loudness directives

Loudness compliancy laws and regulations require new tools to help engineers to meter and manage loudness and Studer answers this need with a built in loudness meter; so the need to comply never becomes a need for concern. The Vista 9 and Vista 5 seamlessly integrate the meter; and an optional external meter solution is available for the Vista 1.



In collaboration with RTW Germany (www.rtw.de), Studer offers the RTW TM7 TouchMonitor on its products. The TM7 custom version manufactured for Studer includes different meter presets such as loudness metering according to ITU (BSI 770 and BSI 771), ATSC (A/85) and EBU (R128) recommendations in both stereo and surround. PPM bargraphs with many international scales, movingcoil instrument emulation and audio vectorscope displays are included to suit local requirements or personal preference.



System Integration

A variety of choices

In radio and TV environments today, a close and flawless distribution workflow between playout automation, story production and audio mixing consoles is mandatory.

Studer mixing consoles and audio routers provide fully integrated interfaces for several different third-party control systems, offering a seamless and uninterrupted workflow chain.

Monitors, for OnAir Systems

Studer's Monitor interface has been designed for specialised workflows between OnAir mixing consoles and broadcast automation systems over standard Ethernet and TCP/IP socket communications. It interfaces to major systems for controlling functions such as input routing, channel on/off or fader level setting

Pro-Bel interfacing

Thanks to the flexibility and connectivity of Studer consoles, an increasing number of customers utilize the console-internal router as the main audio router in their system. Communication over a TCP/IP or serial link, the Pro-Bel protocol allows remote interfacing of the router to third-party control systems in order to set or clear switcher crosspoints and for source label transfer.

For example, for sports productions such as motor racing or down hill skiing where a camera selection has a corresponding microphone that should be faded up when the camera is put on air, Pro-Bel allows Vista to offer automated fader ramping.

EMBER for newsroom automation

The higher level of automation in MOS based (media object server) planning and news production workflows is becoming more and more popular within the broadcast industry.

Studer's Ember interface enables interoperability between Studer mixing consoles and leading automated production control systems, helping to reduce complexity and costs of operations within newsroom production and electronic news gathering. It interfaces directly to control systems, such as Mosart MediaLab and Ross OverDrive.

Ember connectivity enables the external equipment to transfer signal labels and to control many channel parameters such as gains, faders, mutes, PFL of input channels, groups, masters, N-X and AUXes, plus the ability to save and recall desk settings

Networking

Sharing audio

Studer provides several methods of sharing audio within broadcast systems.

A Studer console network

Where 2 or more Studer consoles need to share resources, the STUDER RELINK managed I/O sharing system offers a simple cost-effective networking solution. RELINK can link numerous Studer consoles in various locations of a Broadcast facility to allow audio source and control data sharing across a wide network.

For integrators and facility engineers one of the most compelling features of the Studer RELINK system is that it's based on Studer's existing SCore system which is an integral part of a Studer console architecture, no additional hardware or breakout boxes are required to complete the network. Communicating over TCP/IP, any combination of Studer Vista or OnAir consoles can connect via RELINK. Other console-based networking systems on the market are often restricted to a single type of console.

3rd party networks

Studer offers interfaces in the D21m card range for many of the latest 3rd party networking systems, including Riedel Rocknet, EtherSound, CobraNet, Aviom A-NET, Axia Livewire and Audinate Dante.

These interfaces allow Studer consoles to become part of a wider system infrastructure without adding expensive external hardware, and keep signal patching simple and within the console.



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Flexible

Remote I/O & Remote Control

An I/O System that's configurable, flexible, and saves space and weight

Keeping weight down and saving space is a pre-requisite for mobile units, and Studer provides this by integrating numerous audio format interfaces directly into its own I/O system and stageboxes, meaning there is no need for additional costly hardware which adds weight and takes up space.



D2I m modular I/O system

For example, SDI, Dolby D/E, MADI, AES, TDIF and analogue formats may all be fed directly to the console I/O system*



Integration with Intercom systems

Option cards for the D2I m allow a direct BNC connection with intercom systems such as Riedel or Clear-Com, so that intercom panels may be located remotely with stageboxes, and all audio and data passed via the stagebox MADI link back to the host in the vehicle, to be integrated with the intercom system.

Either D2I m or Compact stageboxes provide robust and easily deployed remote I/O systems that can be quickly deployed using simple MADI cables, running from locations up to 2km from the host console.



Compact Stagebox

Custom made stageboxes in flightcases are available from Studer based on the proven D2I m I/O system. Connection between the vehicle and stageboxes are established with fibre and customer-specified connectors or copper depending on customer specifications.



* Where ordered

Remote working

Where it is required to have mix control from a remote location, the Vista Compact Remote can be used to work in parallel with the Vista console, or even work directly with the SCore live without the full desk connected, yet provide a high degree of remote control.

Its laptop-computer style case includes a control surface section with 12 high-quality, motorised Penny&Giles faders, 40 channel rotary controls, a touch pad and a slide-in keyboard, with full control and integral local monitoring. The 19" touch screen can be folded down, thus protecting both screen and control hardware during transport and, at the same time, considerably reducing the unit's size for storage.

All navigation and control buttons available with the Virtual Vista application can be operated via the touch screen, with the number of physical control elements reduced to the most important ones, such as faders, rotary controls, MUTE and PFL keys.



Monitoring

The Compact Remote connects via a Cat5 cable to the AUX port of the D21m monitoring MADI card and is fed from there with split monitoring signals. The analogue 5.1-channel control room monitoring signals are available on individual rear-panel XLR sockets, with a headphone output located on the rear panel. Two physical volume control rotaries are available on the faceplate: one is dedicated to the headphone level, while the other is assignable to control room, studio A or studio B loudspeaker levels.

A GUI monitoring page mirrors all monitoring controls of a real Vista desk. This page is operated from the touch screen and can be called up by a physical key on the controller. For talkback, a gooseneck mic can be plugged into an XLR socket on the face plate. Its signal is fed through to an XLR socket at the rear.

“With the desk situated in the sound booth we had wanted to be able to make our own EQ settings during rehearsals and adjust the levels remotely. This facility formed an important part of the tender, and the Remote also gives us a spare and redundancy.”

Philippe Taberlet, Opera Bastille, Paris



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Redundancy

Peace of mind

With any live production, staying on air is paramount, so as far as the desk is concerned, redundancy is an essential feature to ensure constant 24/7 operation.

Studer provides a high level of resilience against hardware failure. Redundant Power supplies are available throughout all parts of the system, including a UPS option for the control surface.

The DSP core can be equipped with a redundant DSP card that takes over the audio signals in the case a DSP card fails – with no audible effect and no interruption to the operator. The faulty card may be replaced during operation (hot-plugged) with no interference whatsoever on the mixer and the audio signal. MADI inputs/outputs are fitted as standard, with Bridge card redundancy available as an option.

Redundant Control System

Vista control systems are fitted with a solid state drive and redundant power supplies as standard for peace of mind, with full redundancy for the Control System. This means that in the unlikely event of a control system problem, the user can switch to the redundant system and – most importantly – return to the desk settings in use previously.

Backups of mixer settings can also be copied on a memory stick via the USB port on the front panel. The redundant control system offers true 100 % redundancy and peace of mind to both operators and technical managers alike.



A selection of our Worldwide Clients

Algeria	EPTV	4 OB vans	VISTA 5
Australia	Figure 8 Audio	1 OB van	VISTA 5
	JPJ Audio	1 OB van	VISTA 5
Austria	ORF	2 OB vans	VISTA 8
Brazil	TV Globo	4 OB vans	VISTA 5/8/9
	Broadcasting TV	1 OB van	VISTA 5
	TV Paranaense	1 OB van	VISTA 5
	CATVE	2 OB vans	VISTA 5
Bahrain	BBC	3 OB vans	OA3000/OA2500
Belgium	Alphacam/Euromedia	2 OB vans	VISTA 5
Canada	CBC	1 OB van	VISTA 7
Chile	Chilefilms	2 OB vans	VISTA 5
China	CCTV	4 OB vans	VISTA 8/9/OA3000
	Dalian TV	1 OB van	VISTA 5
	Wenzhou TV	1 OB van	VISTA 9
	JiangSu Broadcasting	1 OB van	VISTA 5
	Harbin TV	1 OB van	VISTA 5
	Ningxia TV	1 OB van	OA3000
	NMG	1 OB van	VISTA 5
	Shanghai Media Group	2 OB vans	VISTA 5/8
	Shenzhen TV	1 OB van	VISTA 5
	Sichuan TV	1 OB van	VISTA 8
	Shanxi TV	2 OB vans	VISTA 5/OA3000
	Guangdong TV	1 OB van	VISTA 8
	Gui Zhou TV	1 OB van	VISTA 8
	Heilongjiang TV	2 OB vans	VISTA 5/OA3000
	Qinghai TV	1 OB van	VISTA 8
	Wuxi Radio	1 OB van	VISTA 1
	TVB Hongkong	2 OB vans	VISTA 5
Columbia	RCNTV	2 OB vans	VISTA 5
Czech Republic	Czech TV	4 OB vans	VISTA 8
	TV Reckord	2 OB vans	VISTA 5
	TV Nova	1 OB van	VISTA 1
Croatia	Croatel	1 OB van	VISTA 5
Denmark	TV 2	1 OB van	VISTA 5
Egypt	ERTU	3 OB vans	OA2500
Estonia	EPB	1 OB van	VISTA 5
Faroe Islands	Kringvarp	1 OB van	VISTA 5
Finland	TV-Tools	2 OB vans	VISTA 5
	YLE	2 OB vans	VISTA 5
France	Euromedia	6 OB vans	VISTA 6/7/8/9
	AMP/Visual TV	8 OB vans	VISTA 5/8/9
	France 3	5 OB vans	VISTA 6
	SOFT ADS	1 OB van	VISTA 8
	Thomson/ADMC	4 OB vans	VISTA 5/8
	France TV	1 OB van	VISTA 5
	RFO	3 OB vans	VISTA 5
	Preview	3 OB vans	VISTA 5
	WAVE prod	1 OB van	VISTA 1
Germany	Satcom	1 OB van	VISTA 5
	Keulesound	1 OB van	VISTA 6
	RTL-CBC	1 OB van	OA3000
	TV Skyline	1 OB van	VISTA 1
	Digi TV	1 OB van	VISTA 8
	Media Mobil (MMG)	1 OB van	VISTA 5
Japan	WOWOW	2 OB vans	VISTA 5
	NHK Media Technology	1 OB van	VISTA 5SR
	Sun TV	1 OB van	VISTA 5
	NTV	1 OB van	VISTA 8
	KTV	1 OB van	VISTA 8
	SCI	1 OB van	VISTA 5
	CTV	1 OB van	VISTA 1
Jordan	ART	2 OB vans	VISTA 5
	Jordan Media City	1 OB van	VISTA 5
Israel	Mizmor Productions	1 OB van	VISTA 1

Italy	Opera Broadcast	1 OB van	VISTA 5
	RAI	1 OB van	VISTA 5
	SBP	3 OB vans	VISTA 5/8
	Telecinema Productions	2 OB vans	VISTA 5/6
	Di.Bi. Technology	2 OB vans	VISTA 8
	Erreciese	1 OB van	VISTA 5
	Telerecord	2 OB vans	VISTA 5/8
Ireland	TVM	3 OB vans	VISTA 5/8/9
	Observe	2 OB vans	VISTA 5/8
	Outside Broadcast	1 OB van	VISTA 5
Kuwait	KBS	1 OB van	VISTA 7
Lebanon	Studiovision	1 OB van	VISTA 5
Lithuania	KTS	1 OB van	VISTA 1
Luxembourg	RTL	1 OB van	VISTA 8
Netherlands	Dutchview	3 OB vans	VISTA 8/9
	United Broadcasting	2 OB vans	VISTA 8
	Facility House	1 OB van	VISTA 5
	LI TV	1 OB van	VISTA 8
Norway	NRK	4 OB vans	VISTA 8/9
	OB Team	3 OB vans	VISTA 5/8
Poland	Polish Radio	2 OB vans	VISTA 5/OA3000
	Polsat	4 OB vans	VISTA 8
	ATM Systems	2 OB vans	VISTA 8/9
	Multiproduction	1 OB van	VISTA 1
	Radio ZET	1 OB van	OA1500
Romania	Pro TV	1 OB van	VISTA 9
Russia	VGTRK	1 OB van	VISTA 1
	TVC	1 OB van	VISTA 8
	RTR	4 OB vans	VISTA 8
	Century XXL	1 OB van	VISTA 8
	Panorama Sports	12 OB vans	VISTA 9
Saudi Arabia	Saudi TV	2 OB vans	VISTA 5/OA3000
		2 DSNG	OA500
Spain	TSA	1 OB van	VISTA 5
South Korea	KBS	5 OB vans	VISTA 9/5
	KCA	1 OB van	VISTA 5
	KBSn	1 OB van	VISTA 5
	SBS	1 OB van	VISTA 8
	SBS Media Net	3 OB vans	VISTA 5
	MBC	5 OB vans	VISTA 1/5/8
	KNN	1 OB van	VISTA 5
	GTB	1 OB van	VISTA 5
	EBS	1 OB van	VISTA 5
	OnAir U	1 OB van	VISTA 5
	IB Sports	1 OB van	VISTA 5
Serbia	RTS	2 OB vans	VISTA 8
Slovenia	RTV Slovenia	4 OB vans	VISTA 5/OA2500
Switzerland	SRG	10 OB vans	VISTA 5/8/9
	Hard Studio Mobile	1 OB van	VISTA 5
Turkey	TRT	4 OB vans	VISTA 5/8
	HD Vision	2 OB vans	VISTA 8/9
	HD Protek	1 OB van	VISTA 5
Taiwan	Videoland	2 OB vans	VISTA 6/9
	Gala TV	1 OB van	VISTA 6
	EBC	1 OB van	OA3000
	CTS	1 OB van	OA3000
UAE	Abu Dhabi Live	4 OB vans	VISTA 5/8
	Sharjah TV	1 OB van	VISTA 1
UK	Sound Mobiles	1 OB van	VISTA 1
	Televideo	1 OB van	VISTA 8
	SounDesign	1 OB van	VISTA 8
	BBC	1 OB van	VISTA 8
	RedTX	2 OB vans	VISTA 8
	Ethos Audio	1 OB van	VISTA 5
USA	AMV	6 OB vans	VISTA 5/8/9
	Mountain Mobile Group	5 OB vans	VISTA 1
	Colorado Sound Studios	1 OB van	VISTA 5
	TNDV:Television	1 OB van	VISTA 9
	Sweetwater/NEP	5 OB vans	VISTA 5/8/9
	Metrovision NY	1 OB van	VISTA 5



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User Profile: AMV Revolution, USA

All Mobile Video (AMV) is one of the USA's premier providers of end-to-end video and audio solutions for broadcast, entertainment, programming and events, with sound stages and studios throughout Manhattan, while also maintaining a fleet of mobile trucks nationwide. The company was one of the first to embrace high-definition video and keeps itself in the vanguard of broadcast technology, as evidenced by its recent purchase of HARMAN Studer-Vista 9 and Vista 5 M3 digital mixing consoles for two of its broadcast trucks.

The Vista 9 is installed in AMV's "Revolution" truck, a 53-foot double-expando trailer; while the Vista 5 M3 is fitted into a 50-foot broadcast truck called "NYLA." Both vehicles are being completely refurbished with the latest video and audio gear. Both trucks are ready to handle any mobile broadcast situation—AMV has done production for the MTV Video Music Awards, the Metropolitan Opera's live-to-theater broadcasts, the Macy's 4th of July Fireworks Spectacular, the Victoria's Secret Fashion Show and many other high-profile events.

"From the minute we started using Vista consoles it quickly became clear that aside from their exceptional sound quality they offered outstanding ease of use," Vysick said. He noted that AMV crews manage different jobs every day with different people and the ability to quickly bring users up to speed is crucial. "The Vista 9 and Vista 5 M3 make it easier to get people comfortable with technology in a short amount of time."

For Vysick, "it's always been about the Vistonics™ touchscreen," which places key control elements up front and displays everything in real time. He finds the FaderGlow™ color-coding to be invaluable as it allows AMV to configure all their broadcast and studio consoles with the same color-coding for the same functions.

"From a user standpoint one of the most important attributes of the Vista consoles is that the controls are fast and responsive and don't overshoot—on some digital consoles there's a lag between the time you move a control and the time it responds, meaning that you're always going back and forth until you get to where you want things to be," Vysick pointed out. He also likes the consoles' ability to momentarily gang select all inputs at once and make changes to all the selected channels instantly—a real timesaver for AMV when configuring a console.

Things don't always go as planned in live broadcast mixing and Vista consoles are the ones Vysick wants in his corner when the unforeseen happens. "The History mode is a huge advantage," he stated. "If a problem occurs for whatever reason, you can look at the meter bridge, identify the issue and resolve it without any guesswork required."



User Profile: TVM 3G OB Eire

Faced with a busy summer of sporting and music event production, Irish OB specialists Television Mobiles Ltd (TVM) decided to boost its fleet by commissioning its first 3D-capable OB. The fully-featured, 30-camera HD 3G truck, offering monitor capability of 1080/60p signals, was the first Vista 9 in Europe to incorporate backstop PFL.

"The new unit had to be fully 3G capable and audio embedded," explained TVM owner Bart Arnold. "As for backstop PFL, this was part of the original spec — if you are used to fader-controlled backstop PFL it is hard to do without, and provides a more elegant fade solution."

"We also like the layout of the Vista 9 — particularly its ease of

use for someone moving from analogue to digital, and we like the optical fibre options of Studer's D2.1m and new Compact stage boxes. The desk itself has some nice innovative features, such as FaderGlow™."



User Profile: ATM System HD2, Poland

ATM System, one of the largest production companies in Poland, has already deployed its HD2 OB truck with a Vista 9 and built by 4Vision for numerous major events throughout Europe, including the Polish football championships and Woodstock Festival Poland 2012.

"In our opinion, the Vista 9 is the best audio mixing console on the market," 4Vision's Maria Pirga says. "It's reliable, high-performance and it's what ATM wanted. They also have a Vista 8 in another of their OB trucks, so they can integrate both systems together for very large events if they need to. This capability, combined with the familiarity of working with the Vista 8, made the Vista 9 the right choice."

Mariusz Nowak, Audio Engineer for ATM System loves the Vista 9's History display.

"It's very useful if for some reason the audio drops out on one channel but you can't tell which one it was," he said. "The Studer Histogram feature allows you to easily spot the channel where the audio dropped and you can react immediately, making the required adjustments. It's the same if there is an unexpected signal overload in a particular channel. The red indications in the

History display can't be overlooked and you can react right away. This is a very unique feature."

In addition, the Vistonics™ interface gives Nowak intuitive yet sophisticated control. "Vistonics is very useful," he noted. "With one touch I can adjust compression, EQ, effects, every function I need."





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User Profile: Dutchview DV8, Netherlands

With more than 1,500 television productions per year including The Voice, The Winner Is, F-1 Silverstone and DWDD, DutchView is the leading broadcaster in the Netherlands. In February 2012, DutchView outfitted its new DV8 OB van with a 62-fader Vista 9 console.

The brand-new DV8 OB van is designed to serve a wide variety of customers in both low and high-end productions. DutchView is very pleased with the routing and layering capabilities of Studer digital consoles, especially in combination with providing the highest possible sound quality levels for any digital console. DutchView also finds the intuitive "analogue approach" of Vista consoles very attractive.

With 62 faders, DutchView is able to have all of its important sources directly on the faders, including EQ, dynamics and panning. In combination with FaderGlow and Vistonics™, this gives most audio engineers the ability to work in an intuitive and familiar manner. This is crucial when preparation time is getting shorter by the day.

Another advantage of the Vista 9 is its ability to handle a lot of different feeds, which is needed for huge events like Domino Day, where 30 receivers and 140 microphones were used. In these cases, the Studer compact stage box is also a good asset, especially for controlling the preamps directly from the desk surface.



User Profile: Euro Media France XL2, France

France's leading broadcast facility provider, Euro Media France (EMF), installed a Studer Vista 9 into their XL2 mid-range HD truck, one of a fleet of 22 OBs. The 13.6-metre truck supports up to 24 cameras and incorporates a VTR area, monitor stack, production area—and now a top specification audio mixing front end.

The XL2 OB specialises in major sporting events, such as Tour de France and Premiership Rugby for Canal+, as well as talk shows and light entertainment, such as Le Plus Grand Cabaret du Monde for France Television.

Franck Fradet Technical Operations Director, was impressed with the immediate stability of the software and the fact it could be pressed into action 'straight out of the box'.

"Everything can be done in the central part of the desk, which is important in OB applications. It's a compact and economical solution."

Fradet also pinpoints the importance of Studer's advanced redundancy in an OB context. "It has been implemented in a far superior way on this desk," he notes. Dual PSUs as well as a dual control system ensures that component failure never means loss of control over the mix, while a redundant network system keeps up the vital communication to the DSP core."

All this contributes to a market-leading broadcast mixing environment. "I think the Vista 9 now offers the best surface anywhere because of its quick access and configuration," he concludes. "There is never much time for training and one of the advantages of the Vista 9 was that our engineers were already trained on other Vista desks, so they were able to work with the console quickly."



Studer

Broadcast console range



OnAir 1500 Digital Mixing Console



OnAir 2500 Digital Mixing Console



OnAir 3000 Digital Mixing Console



VISTA 1 Digital Mixing Console



VISTA 5™ M3 Digital Mixing Console



VISTA 9™ Digital Mixing Console



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