



# Broadcast Engineering

## 2011 Excellence Awards

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The 10th annual *Broadcast Engineering* Excellence Awards contest is just around the corner, and we want you to be a part of it! The Excellence Awards are the industry's standard of measurement for new facilities, recognizing innovation, high-quality design and construction. Eligible entries include those featuring telco, cable, broadcast and production facilities.

The Excellence Awards entries are published in the *Broadcast Engineering* December Digital Reference Guide. Readers vote on their favorite entries online, and the winners are announced at the 2011 NAB Show and featured in our special March NAB Preview issue.

In order to have your facility or work entered in the Excellence Awards contest, you must submit the following:

- 1) There is a **\$650 fee** for each facility entered. There is no limit to how many entries you can submit. Checks should be made out to: *Broadcast Engineering Excellence Awards*.
- 2) Each entrant must supply **500 words** of text describing the facility and the equipment chosen. (Suggested topics are listed on page 2.)
- 3) Each entrant must supply two to three production-ready photos. (The photos must be 300 dpi resolution, jpg/tif format, minimum 5-inch wide in size horizontally.)
- 4) Each entrant must provide a list of the facility's design team and a list of the key equipment used. (An example is given on page 2.) The design team and equipment list is limited to 150 words. Be specific about product and manufacturer names. For example, just saying "server" will not suffice. Name the manufacturer and model.
- 5) Each entrant must fill out the attached entry form. Each entrant must select one **category** the entry should be included in for voting purposes. Categories are listed on the entry form.

All entries will be edited to meet *Broadcast Engineering's* guidelines and space limitations for the purpose of consistency. See the attached sample entry for how the story will look in the magazine. Materials will not be returned to the entrants, and previews of the final story will not be available prior to publication.

**E-mail the text, photos, design team, equipment list and a copy of the signed entry form to:**

Angela Snell  
Associate Editor  
[angela.snell@penton.com](mailto:angela.snell@penton.com)  
Phone: 913-967-1763  
Fax: 913-514-3774

**Entries must be pre-paid either by credit card or check. Send credit card information to Angela Snell. If you're paying by check, please fax a copy of the check to Angela at 913-514-3774. Make checks out to Broadcast Engineering Excellence Awards. When mailing the check, it's important to include a copy of the entry form so our accounting department knows what the check is for. Mail the check and a copy of the entry form to:**

Penton Media, Inc.  
2105 Reliable Parkway  
Chicago, IL 60686

**ALL MATERIALS ARE DUE BY OCTOBER 15, 2010!**

**The 500-word article should describe the facility and equipment chosen. Suggested topics to cover in text:**

- 1) Define the facility: What were the goals of the new facility?
- 2) Design criteria: What was the design goal of the facility? Did you update the existing facility or find/build at a new location?
- 3) Difficulties and innovations: What difficulties did you face? What innovations were implemented in the new design? Were there special architectural/acoustical considerations?
- 4) Equipment decisions: List the key vendors/manufacturers selected. Describe the workflow benefits obtained through the reconstruction.

**In addition to the 500-word article, you MUST submit a 150-word design team and equipment list. Here is an example of the design team and equipment list:**

Design team:

AARP: Mark Slimp, dir., radio & TV prog.; Bob Martindale, mgr. TV production; Bill Western, chief radio & TV eng.; Dennis Felton, proj. mgr.

Lawson: Bruce Lawson, principal; Carlos Madero, tech dir.; Susan Stine, designer

DSI: Andrew Prager, sr. project eng.

Eastboard Consols: Steve Goldberg, principal

Equipment list:

Avocent KVM platform

Avid

Interplay DAM

Media Composer

Adrenaline sys.

Symphony Nitrus

Barco monitor walls

Cellcom wireless

headsets

Clear-Com Eclipse Matrix

intercoms

Euphonix Max Air digital

audio sys.

Evertz

Fiber-optic distribution

MVP processors

Harris

NEXIO server platform



# Broadcast Engineering

## 2011 Excellence Awards Entry Form

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ALL MATERIALS ARE DUE BY OCTOBER 15, 2010

Company name: \_\_\_\_\_

Contact name (please print): \_\_\_\_\_

Contact's email address: \_\_\_\_\_ Phone: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Article title: \_\_\_\_\_

Facility name: \_\_\_\_\_

**Entry fee: \$650.00**

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Select one entry category from the following:

- \_\_\_\_\_ New studio or RF technology — station
- \_\_\_\_\_ New studio technology — network
- \_\_\_\_\_ New studio technology — HD
- \_\_\_\_\_ New studio technology — non-broadcast
- \_\_\_\_\_ Station automation
- \_\_\_\_\_ Network automation
- \_\_\_\_\_ Newsroom technology
- \_\_\_\_\_ Post & network production facilities

# Major League Baseball Network

## Excellence Award category

New studio technology – network

## Submitted by

Grass Valley



## Design team:

**Boolean Consulting:** Integrators

**MLB Network:** Tony Petitti, president and CEO; Mark Haden, VP eng. and IT; Tab Butler, dir. media management

**Major League Baseball Productions:** David Gavant, VP exec. production; Elizabeth Scott, VP programming and business affairs; Jason Akira Jhung, logging supervisor

**Major League Baseball – Office of the Commissioner:** Peter Surhoff, VP IT ops. and tech. support; Mike Morris, VP IT application development; Padraic Boyle, business relationship mgr.

## Technology at work

**Apple:** Final Cut Pro edit platforms

**Grass Valley:** Aurora HD editing platform, K2 HD media servers

**Nesbit Systems:** MLS tape library software

**Reality Check Studios:** Data processing software and intelligent interface

**Vizrt:** Graphic systems



Photo courtesy Bob Brower

For years, MLB Productions (MLBP) monitored the digital asset management space searching for a solution to manage its tape-based archive and growing video assets. When the new Major League Baseball Network (MLBN) was conceived, it became a renewed priority, and with the addition of this new broadcast entity, the challenge was even greater. The digital asset management system had to be cost-effective and accommodate each of the MLB entities and their various workflows. Moreover, the solution had to encompass a state-of-the-art HD production and distribution facility with shared resources to achieve each business requirement.

After investigating numerous avenues, it became clear that no off-the-shelf offerings solved MLB's myriad needs. Instead, a system was developed that integrates current, proven technologies — broadcast, production, digitization, editing — with custom-developed software to create one unified solution.

Time was a factor, and after more than six months of planning, integration and custom software development, the DIAMOND (Digitized Industry Assets Managed Optimally for Networked Distribution) system was launched in January 2009. Employing a cross-platform solution with several servers on the backend for redundancy and more than 16 logging workstations, DIAMOND was to be MLB's system for finding the proverbial "diamond in the rough" when searching, retrieving and repurposing content on a daily basis.

This logging, search and retrieval system interfaces closely with Grass Valley shared storage, an Aurora HD news editing platform and K2 media servers; Apple Final Cut Pro workstations; and a variety of other systems, including the Nesbit MLS, Vizrt graphics (controlled by Reality Check Studio) and in-studio scoreboards and displays. Leveraging a sophisticated ingest solution that brings video feeds from each ballpark into K2 encoders with the Aurora platform to manage the audio and video assets, DIAMOND embraces a range of content, including live game coverage, press conferences, field interviews and melts. Access to MLBP's vast historical archives is accessible through the system.

Going well beyond raw video footage, the detail of every pitch and result is recorded into the system live through a robust logging interface that tags a specific piece of video to an event via time codes. This is accomplished with MLB.com stringers, located at each game, that send pitch-by-pitch and play-by-play information back to Secaucus, where MLBP loggers marry the data with the game video in the DIAMOND Logger system. Additional descriptive/color information (craft logging) is added by these loggers to embrace the moment of the event in greater detail. On average, several hundred events — above and beyond the pitch-by-pitch metadata — are logged per game.

DIAMOND enables content to be searched, viewed and retrieved quickly by editing systems, speeding the editing of highlights and segments that need to be sent to air quickly, sometimes less than 30 seconds after a play has occurred. The system has proven to be an invaluable tool to multiple MLB entities mostly because its flexible architecture takes an enterprise-level approach to solving a greater problem that is not just specific to studio production. ■