

briefs

NEP Adopts Yamaha

NEW YORK, NY— TheBlaze network has set-up shop in Studio 47 at NEP's Manhattan facility, where the broadcast services provider recently installed a Yamaha (yamaha.com) CL5 mixing console equipped with four Rio 3224-D input/output boxes and the Dugan-MY16 card option.

Lectro Walks the Carpet

LOS ANGELES, CA—Sound & Picture interviewed red carpet arrivals at the Primetime Creative Arts Emmy Awards in September using a Lectrosonics (lectrosonics.com) hand-held transmitter with HHC cardioid capsule and HHXTND mic flag extender and a dual-channel slot-mount ENG receiver.

CTV-Montreal Adds Lawo

MONTREAL, CANADA—CTV-Montreal has added a 48-fader Lawo (lawo.de) mc256 production console, along with an additional 16-fader remote bay located in the video control room, integrating it with five previously installed mc256 consoles and Lawo's Nova 73HD router core.

PWS Aids Telemundo

MIAMI, FL— Professional Wireless Systems (professionalwireless.com) provided RF mics, IFB and communications for the red carpet and live primetime broadcast of Telemundo's second annual *Premios Tu Mundo* awards show from the American Airlines Arena in Miami for the second year in a row.

Studer Sells in Europe

REGENSDORF, SWITZERLAND—Studer (harman.com) made several recent sales in Europe, including a Vista 1 console for use on RTL4's daily *Koffietijd* (Coffee Time) show and a Vista 1 for broadcast facilities provider AKN, both in the Netherlands, plus an upgrade of an OnAir 3000 at TV2's Oslo, Norway studio.

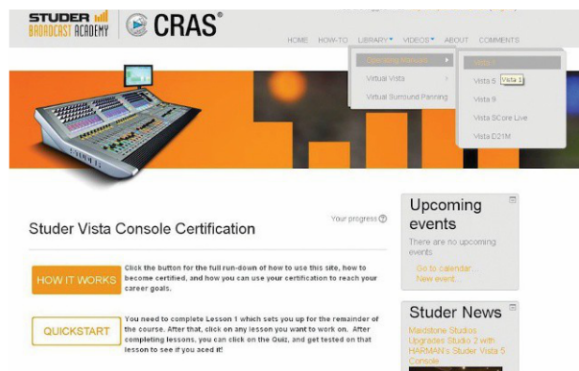
Studer, CRAS Team On Training

BY STEVE HARVEY

NORTHRIDGE, CA—A little over two years after launching its U.S. truck-based Studer Vista digital console broadcast user training and technical certification program, Harman has now introduced an online version of the program. The interactive Studer-BroadcastAcademy.com (SBA) course was developed in collaboration with the Conservatory of Recording Arts and Sciences (CRAS)—which will launch its new broadcast curriculum beginning October 25—but is a stand-alone program accessible to anyone from anywhere in the world.

CRAS has installed a Studer Vista 9, a Compact Remote portable control surface and a Compact Stagebox in the newly built-out Studio E Broadcast Center at its Gilbert, AZ satellite campus. In addition, the conservatory has outfitted a mobile production trailer with a Vista 5, Compact Remote and Stagebox, which will operate out of its main Tempe, AZ campus.

“One of the contingencies when they were doing their shopping was to find a manufacturer who would



Studer and CRAS have collaborated on an online Vista digital console broadcast user training and technical certification program.

work with them on supporting their education system,” reports Katy Templeman-Holmes, U.S. marketing, Soundcraft Studer. No other manufacturer was willing or able to step up to the plate and take on a project of this magnitude, she says.

The addition of a broadcast component to the CRAS Master Recording Program II will extend the course from 30 to 36 weeks on-campus.

“Anybody in their school who is going to graduate has to go through this online training course. So there’s going to be this whole generation of newly trained broadcast engineers with good experience with Studer Vista consoles,” says Templeman-Holmes.

“I’ve been working with CRAS for about the last six months to build this site,” she continues. “We built it on a”

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STATE OF THE INDUSTRY: POST/BROADCAST

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gone down. We are getting less per hour than what I got when I started at PostWorks seven years ago. And those same clients have more product, because of trying to fill the 5,000 different TV channels that are out there now.”

PostWorks handles some com-

mercial work, according to Fuller.

“It’s about a 3/4-mile walk from my house to our furthest facility, and there’s easily at least one or two TV shows or movies shooting every day on that walk. We’re starting to see all that work in dailies, and onward.”

In Hollywood, too, even on the lots, budgets are shrinking. “We’re seeing less tent-pole films, and more

needing to be extremely flexible in workflows, and thinking out of the box,” says McCarthy.

At Producers, an audio and video production and post production facility servicing advertising agencies, corporate clients and, thanks to its location in Baltimore, MD, government agencies, turnaround times are faster and the three audio rooms are expected to be more productive. “We’re doing a lot more things in less time,” says Bob Bragg, senior sound designer/mixer.

Federal legislation has increased the workload slightly: “In December of last year the CALM Act went into effect. We saw that coming and got the necessary plug-ins to accommodate that monitoring and metering,” says Bragg.

Producers features two rooms equipped with three-year-old Fairlight Constellation systems, each also running Avid Pro Tools 10 rigs for file transfer and compatibility checks. Earlier this year, Bragg helped sound designer/mixer Tim St. Clair bring a third room online with a Thunderbolt-enabled Pro Tools Native system running a Blackmagic video card with an Avid Artist controller.

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“In 10 to 15 years from now, who’s to say it won’t be just one hub—a production operation where picture, sound and mixing are all taking place in one centralized area?”

Tom McCarthy, executive vice president, Sony Pictures Post Production

mercial work, but as suggested by its seven TV mix stages, three Dolby-approved stages and ADR stage, its focus is television: 75 percent reality TV and 25 percent episodic TV and features. Happily, Governor Mario Cuomo signed some tax incentives this year—a 30 percent refundable tax credit if 75 percent of the post is handled in New York City; 35 percent if upstate—that are bringing in plenty

of the \$40M-and-under productions,” says Tom McCarthy, executive vice president, Sony Pictures Post Production. The facility handles Sony projects, but also plenty of third-party work, and has seen a recent upswing in TV post.

“Filmmakers are looking at new ways to lower costs, while still providing quality high-dollar sound on the screen. That puts us in a position of

Studer, CRAS

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platform called Moodle, which is sort of like Java Script—open source.”

The certification program is not proprietary: “Let’s say Full Sail wanted to integrate this; there is nothing stopping them using it and including it in their curriculum.” But there can only be one co-branded program, according to the agreement, she says, so there will not be any alternate versions of the course.

The online SBA is aimed squarely at a core constituency of current and prospective Vista users, Templeman-Holmes explains: “We’re serving the guys that are already out there, the people that are looking to buy consoles and we’re taking care of the engineers who are having to work on them or are going to be starting their careers working on them.”

The course comprises a series of modules; successful completion of all eight is mandatory in order to receive certification. There is a test at the end of each module and a 90 percent or better score is required for each lesson to be marked complete. Each participant must pass a final exam of 100 questions to earn certification.

“If you pass that final exam, then you get a unique registration number,” she says. Everybody who passes can elect whether or not they are then listed on the Studer web site.

Anyone taking the course must first register then download Virtual Vista software, which provides a graphic representation of a Vista console. The software can also be used for offline console configuration and online remote control of Vista mixing consoles.

“You can take the lessons in any order you like; they are written sequentially but there’s nothing stopping you doing whichever one takes your fancy,” says Templeman-Holmes. This also allows pro users to jump in anywhere and brush up on aspects of the Vista with which they may not be familiar prior to, or even during, a show.

Users can download manuals, there is a glossary of terms and there are video segments. “It’s like being in a classroom. We also have examples in some of the lessons from industry professionals where it puts things into context. You can watch full-length tutorial videos completely separate from the rest of the curriculum. We also have a Studer tour that gives you some background.”

The SBA course is attractive to Studer console owners who have a pool of engineers working on them, she comments: “One of our customers, for example, is a large rental house. The owner wanted to spec-

“There’s going to be this whole generation of newly trained broadcast engineers with good experience with Studer Vista consoles.”

Katy Templeman-Holmes

cifically know about each member of staff and how long it took them [to take the course], what they got wrong, what they scored, how many times they took it. He wanted that

level of information, which we can supply. It allowed him to gauge who is going to be the best guy on the team to send out on a gig.”

The SBA is a useful tool for pro-

spective clients, she said: “It’s a great way to learn a little about the console if you’re in the shopping period, particularly in broadcast where the buying cycle can be so long. It puts them at a level of education that allows them to make a much better decision.” Studer Broadcast Academy
StuderBroadcastAcademy.com

Conservatory of Recording Arts and Sciences
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se·lec·tion [səˈlekSHən] noun

1. the action or fact of carefully choosing someone or something as being the best or most suitable
2. a number of carefully chosen things
3. what you get with Vintage King

