



White paper

# Viz Mosart

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## **Automating a complex production environment**

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## Automating A Complex Broadcast Environment

In today's budget-constrained yet highly complex multiplatform, file-based production workflows, broadcasters want simplicity but still require a high production quality. The situation is tricky for broadcasters to navigate. They are being tasked with having to launch new channels and programs without increasing capital or human resources, so they require technical reliability and the ability to maintain tight control over disparate pieces of equipment from a user interface and software application. This allows broadcasters to create compelling programming for their newscasts with minimal resources while also improving their on-screen look and reducing technical errors.

Indeed, in an era of fully networked production environments and file-based content, newsrooms and control rooms across the world are now leveraging the benefits of automation in unique ways that helps the staff create segments (and manage entire newscasts) easier and delivers content to the viewer faster and with greater efficiency than was ever possible before. With careful planning and the right technology choices, a tightly integrated production solution brings increased productivity to existing staff, new capabilities to technology resources and helps generate new revenue.

### First step to production efficiency

The first step is deploying a production environment that is based on either IP, SDI. This allows virtually anyone involved in the production and distribution process to access and manipulate centrally stored files. It also enables production teams to efficiently shoot, log, edit, share and finish video productions on standard systems using pre-designed templates without the need for time-consuming file transfers and duplication of media clips.

Then the automation layer is added, enabling a broadcaster to do so much more. With a combined automation and template-based workflow, the newsroom doesn't require as many editors (although you still need some craft editors). Producers now have the ability to edit video, create graphics and essentially build an entire broadcast all from within their newsroom control system (NRCS). In the control room, a fully automated environment enables control all of these devices from a pre-defined rundown that can be recalled manually or under full automation.

When many of the traditional production processes are automated, all the tasks involved with producing and presenting a live broadcast can be centralized. In addition, all devices (e.g., robotic cameras, audio mixing) can be operated manually as well, if required, so complete control is never relinquished. This strategy does not necessarily mean a reduction of employees but rather a reallocation of tasks that makes the staff much more efficient and allows most of the action to occur in a single place.

### Enter the Viz Mosart Platform

Like a seasoned conductor expertly guiding a finely tuned orchestra through a complex classical music concert, the Viz Mosart broadcast automation platform offers all of the obvious benefits for a streamlined newscast or studio show and more. This "conductor" could be the director, TD or on-air anchor, as the

flexibility that automation brings enables just a few operators to master complex productions using a common and intuitive software interface. Viz Mosart helps broadcasters dedicate their existing resources where they count: on developing compelling content.

Leveraging the MOS protocol, the Viz Mosart system takes input from the broadcaster's newsroom computer system (AP's ENPS, Avid's iNEWS, Octopus Newsroom, and others), controls systems and devices, and allows the operator to maintain control of both regular broadcasts and unpredictable live breaking news events. Producers, reporters or technical staff input various commands for the equipment to be used by the NRCS rundown in the traditional fashion.

Most of the traditional (and familiar) newscasts and studio production processes are maintained (such as story rundowns), however they are handled in a different, much more fast and efficient way. For example, a "camera template" will contain a crosspoint command for the production switcher to automatically cut to the given camera at an exact time during the newscast. To begin the process, a producer or journalist will fill in the commands, then a director or TD uses the Viz Mosart "Rundown Window" to check and make sure all of the commands correspond correctly to how he or she wants the newscasts to run and look like on screen.

[In addition, any changes made to the show rundown in the newsroom computer system are automatically updated within the Viz Mosart rundown list immediately. All story rundowns are considered "live" until the last story has aired.]

### **Openness breeds interoperability**

The Viz Mosart platform has grown in capability by being an open system that embraces other companies' devices when required by customers. Via readily available APIs, the system has been designed to work with a wide array of third-party production systems, enabling the customer to choose what technology they feel most comfortable with. For customers, the real strength of the system is that it can now support more than 50 different broadcast technology and equipment vendors.

Viz Mosart's technology is a perfect complement to Vizrt's other production products (such as the Viz One compositing server and Viz Artist, template-based graphics tool) and indeed it has been optimized to exert direct control over each individual piece to make them all work together as a cohesive whole.

The highly intuitive nature of the Viz Mosart interface is no accident. The platform was designed by a team of broadcast industry professionals, consisting of producers, directors and editors, who all brought a deep understanding of the operational and financial requirements of up to the minute live news, sports, weather, talk show and bulletin production. The system significantly reduces production costs, resulting in a fast return on investment (ROI); both key issues when addressing the economic realities that call for continuous improvement of workflow processes. Overall, the idea is to simplify production for all involved.

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### **More content with the same resources**

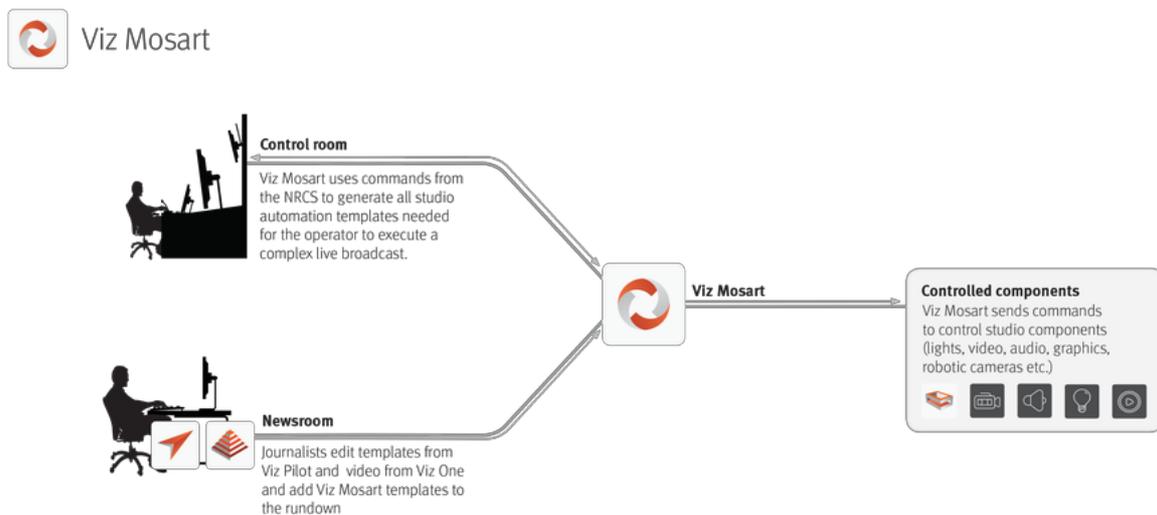
With innovative automation platforms like Viz Mosart, broadcasters can now create more content, launching new channels and TV shows much more quickly, with the same resources. These days—where technology and the state of the industry is today—it simply does not make sense to design a high-definition video production control room without some form of automation. It speeds up

show set up times, allows directors and TDs to pre-set and store their favorite “show looks” for quick recall, and cuts down on technical errors often caused by an operator pushing the wrong button.

All of these advantages are available today from Vizrt. And the best part is that Viz Mosart can be implemented slowly, training the staff in phases, without disrupting existing on-air operations. Most Viz Mosart users are up and running with the system within a few hours. Once trained, any member of the staff—from the highly experienced TD to a new reporter using template-based graphics—could run a late-breaking newscast in the middle of the night, and viewers would never know the difference.

Vizrt recognizes that broadcasters don’t want to change the way they produce a newscast, but they do want to be more efficient and error-free in how they do it. The Viz Mosart graphical user interface mimics the way a TV director or TD has always produced a newscast, but gives them the added power and flexibility to do more. At the end of the day it’s about efficiency. Viz Mosart includes the tools and capabilities directors need to instantly access content from any source and output to any location, making it easier for them to make on the fly decisions and benefitting viewers with more complete and compelling content.

## Workflow diagram



## Integrations

### Newsroom computer systems

- iNews
- ENPS
- Octopus
- OpenMedia
- NCPower

### MAM/Continuity/Management

- Jupiter
- Omnibus
- Amadeus
- Snell
- Morpheus

### Vision mixers

- Snell
- Snell & Wilcox
- Grass Valley
- Sony
- Ross Synergy
- Echolab Nova
- Pro-Bel TX520
- FOR-A

### Audio mixers

- Studer
- Euphonix
- Lawo
- DHD
- Wheatstone
- SSL
- Calrec
- Stagetec
- Yamaha

## Audio levelers

- Jünger

## Graphics

- Vizrt
- Brainstorm
- Chyron Hego
- Ross Xpression
- CasparCG
- PixelPower
- Orad

## Fader and control panels

- Behringer BCF2000
- JL Cooper
- Intolect
- X-Keys

## Servers

- Viz Video HUB
- Viz Engine
- Quantel
- Omneon:
  - Spectrum
  - Mediadeck
- Avid:
  - Airspeed
  - Airspace
- Multi-Stream
- Thunder
- SGI MSB
- GV K2
- Harris Nexio
- EVS
- VJ

## Camera robotics

- Neobotix
- Cinneo
- Telemetrics
- Radamec
- Panasonic
- Shotoku
- Furio
- Camerobot
- Technodolly

## Routers

- GV Venus
- Snell SW-P-08

- Nevion
- VikinX
- L-S-B VSM
- Evertz

### **Video wall mixer**

- Barco Encore
- Spyder
- Pandora box
- Watchout

### **Weather**

- Viz Weather
- Weather1
- Borealis

### **Triggering**

- Mozart Audio Player
- Subtitling
- Lighting (MIDI)
- GPI/O
- Virtual set