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Welcome back!

Finally, after all the waiting and the postponements, we're here: at the Fira Barcelona, Gran Via, for ISE 2022. And doesn't it feel good!

ISE 2022 is a long-awaited opportunity for the professional AV community to come together face-to-face once again, explore new solutions and drive new business.

With well over 800 exhibitors across 48,000 square metres of this incredible venue, ISE 2022 is set to be the new benchmark for all future ISEs, with an easy-to-navigate venue in the Catalonian sunshine and a whole host of opportunities to network, learn and get hands-on with tech.

Mike Blackman, managing director, Integrated Systems Events, sums up the anticipation of the AV industry as a whole: "When you walk around and you see the quality of the booths – how much they're spending to make this work – you realise they're really excited to be back at ISE."

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Say ¡Hola! to Mike Blackman in hologram form, between the South Access and Hall 2, thanks to technology supplied by Hypervsn



The Zio 4000

More Than Just A Video Wall

COME SEE US AT BOOTH #3F220

INSIGHT

IPMX update: progress continues apace



By **Samuel Recine, chair, AIMS Pro AV Working Group**

At ISE 2020 in Amsterdam, the Alliance for IP Media Solutions (AIMS) Pro AV Working Group announced the presentation

programme for the IPMX (Internet Protocol Media Experience) proposed set of open standards for pro AV.

Much has happened since then and products are now being announced in the market.

IPMX is the name for groups of standards that have been built and ratified over the past 10 years, combined with a few new extensions. Previously ratified standards already deal with a variety of performance video workflow options including uncompressed and sub-frame latency lightly compressed video options. IPMX adds even more video profiles suitable for PC desktop and camera content found in pro-AV applications.

IPMX also better regulates dynamic connections that more closely mimic the behaviours of standard pro-AV cables like HDMI, but over IP, including EDID management, hot-plug events, display ID, InfoFrames, etc.

This is a ground-up proposed set of open standards to help deal with asset security both in terms of how devices are registered and managed on networks as well as robust encryption of the media payload (essence) itself. It also deals with copy protection and HDCP key exchange, and supports interoperability between hardware and software endpoints.

IPMX senders and receivers can be locked to the PTP of a proper SMPTE ST2110 network and are, therefore, compatible with hundreds of existing SMPTE ST2110 products. But, perhaps even more importantly, IPMX defines behaviours in senders and receivers that allow them to also achieve best-of-class capabilities over common asynchronous networks.

So, IPMX is unique in its ability to be

usable on both broadcast-optimised and pro-AV networks. This makes deploying IPMX easy, practical, scalable, secure and highly useful.

It is jointly built by advocacy groups, technical recommendations bodies and bodies publishing open standards. The groups involved in IPMX include: AIMS; the Video Services Forum (VSF); the Advanced Media Workflow Association, (AMWA); Society of Motion Picture and Television Engineers (SMPTE); the European Broadcasting Union (EBU); the Audio Engineering Society (AES); and the Joint Task Force on Networked Media (JT-NM).

What informs IPMX is end users, hardware and software developers, and services providers using and serving in pro-AV/IT. This includes government, enterprise, industrial, educational, medical and defence organisations.

More new information is available daily on IPMX at the various bodies mentioned above. A good place to get summarised information about IPMX is <https://ipmx.io>.

Smart tracking makes Dangerous musical sound safe

Zactrack | Stand: 5P850

Claimed to be the world's first plug-and-play automated follow system, whether for stage lighting, sound or video effects, Zactrack Smart has just made its Broadway debut, automatically tracking multiple microphones for *MJ The Musical*.

The system is quick to set up, taking less than 15 minutes from unpacking to tracking, and uses self-measuring mesh network technology to accurately calculate the dimensions of the stage without using any measurement aid.

It uses ultra-wide-band real-time radio technology (6.2-6.7GHz) requiring minimum power levels and no licensing. It transmits through common stage materials and is undisturbed by any effect or weather-related interference.

For *MJ The Musical*, about Michael Jackson's Dangerous tour, every cast member is tracked using 28 active trackers (six performers wear two trackers each). They are all singers and



Thriller: *MJ The Musical* is using Zactrack Smart to automate its 3D sound system

dancers, so are constantly in motion. The tracking system plays a vital role as the production uses 3D spatial audio – placing sound from each microphone within objects in the processing engine, which calculates how much of each

sound should go in each speaker to produce the correct spatial effect – something that would be very difficult to do manually.

—DAVID FOX

www.zactrack.com