

## XenData Broadcast Case Study: Final Cut Server at KVIE Sacramento, CA

KVIE broadcasts 5 streams of programming – one analog signal over the air (KVIE), one analog signal for cable subscribers (KVIE2), and 3 digital over the air signals (KVIE HD, KVIE2, KVIE V-Me) to the Sacramento-Stockton-Modesto market which ranks 20th in television markets nationwide and third in California. KVIE has more than 1.3 million households in their designated market area that has a 28-county reach, and can be viewed on nearly 60 cable systems and the DirecTV and Dish Network satellite services



### The Challenge

To design a new infrastructure for the entire content acquisition, production, and archive process that was centered around a fundamentally new workflow for KVIE using Final Cut Pro.

### XenData Archive Solution Provider:

Rorke Data offers a comprehensive set of heterogeneous archiving solutions based on XenData software. In addition, the Company provides a wide range of tape libraries. RAID storage and SAN system for post production and Broadcast applications.

### Solution Key Components

- Video Edition, XenData Archive Series software
- Rorke Data 264 slot robotic tape library
- Rorke Data Galaxy RAID
- Apple Final Cut Pro (FCP) editing software
- Apple Final Cut Server (FCS) asset management software
- Professional Services for the FCS implementation from Meta Media Creative Technologies

### Solution in Detail

KVIE needed to upgrade their existing Media 100 editing systems to a product capable of handling HD content and about two years ago switched over to Apple's Final Cut Pro together with a XenData video archive running on a Rorke Data supplied server and robotic tape library. This change made the editors happy, but KVIE needed to add content management and workflow control. With the availability of Final Cut Server both of these goals could be met. While FCS is a relatively inexpensive product it requires a considerable amount of professional services, preferably from a certified FCS integrator, to tailor it to your individual workflow. In KVIE's case they have 5 FCP edit stations and a separate ingest station that are required to allow

collaborative editing during production. KVIE turned to Meta Media Creative Technologies to provide these services. The result is a fully integrated end to end system that is usable and matches their processes. KVIE was able to take advantage of the FCS approval process automation to improve workflow during editing and production. KVIE is using both DVCPRO-HD tapes and P2 cards for their camera storage. The ingest process is to insert the P2 card at the ingest station and transfer the MXF files into Quicktime via the Final Cut Pro log and transfer process. Part of the workflow was to develop a metadata sheet that is filled out at the shoot by the videographer. Then video from the camera is ingested into Final Cut Pro and uploaded into Final Cut Server as a primary asset. During the upload process metadata from the shoot sheet is entered by the librarian and FCS attaches the metadata to the uploaded assets. The Final Cut Server database is then backed up to the XenData archive every evening. The producers are now happy and they finally have the workflow set up so that input metadata gets added to the assets in FCS and is backed up using the XenData archive.

The XenData archive is used for multiple purposes including a traditional video server archive. KVIE uses NVersion automation software that transfers content no longer needed for play out from the primary AVID/Pinnacle video servers to the XenData archive. Automation utilizes a 7 day look ahead to move content onto the server from the XenData archive system. Currently they perform a manual delete of content via the automation software, but fully expect to move to an automatic process sometime in the near future.

Operation of the XenData video archive is completely seamless inside Final Cut Server as the entire system can be set up simply as an “archive device” in FCS. This enables content to be moved from the Rorke Data HDX2 RAID comprised XSAN storage, where primary content that is in progress is stored, to the XenData “archive device”. This frees up valuable space on the KVIE XSAN. KVIE has added data security to their processes by using scripts created by Meta Media Creative Technologies to essentially back up the FCS Proxy bundle and FCS Versioning bundle to the XenData archive every evening before KVIE archives media assets from FCS. By inputting metadata and uploading the Final Cut Pro project into Final Cut Server and into the XenData archive, KVIE ensures that all of the necessary metadata is backed up along with the primary copy of the video. This creates a seamless workflow from ingest to finished product. All that remains is to ingest the finished project video into to the video server for play out using automation. After the final “air date” finished projects can move into the archive as broadcast components and be restored onto play out servers as needed for future airing.

### **In Summary: Challenge Met**

KVIE carefully designed a workflow with help from industry experts and then purchased equipment to meet the designed workflow. After carefully and methodically implementing a section of the workflow at a time, they have produced an integrated production environment that is a ‘blue print’ for other call letter stations.

For more information, visit [www.xendata.com](http://www.xendata.com) or call us:

XenData USA:	+1 925 465 4300
XenData UK:	+44 1223 370114
XenData Germany:	+49 89 99216 422