

EVENT SERVICES
Helsinki, Finland



PTZ CAMERAS HELP LIVE EVENTS COMPANY SWITCH TO HYBRID

Company Name: Suomen Videoviestintä (SVV)
Industry: Events Services
Founded: 1997
Location: Helsinki, Finland
Services: Audio-visual event solutions and rentals
Website: svv.fi
Products Purchased: CR-N500 (4 units), RC-IP100 (2 units)
Canon Installation Partner: Mediatrade Oy

Objective

- Stream a variety of live events
- Utilise existing expertise in AV and develop immersive Hybrid Live Events
- Provide the latest full-service AV solutions for clients
- Reach new audiences online
- Provide a seamless solution that can be used across a multitude of Live Events

Challenges

- Need for multiple streaming protocols
- Performance in low light
- Financial losses due to pandemic
- Value for money
- Hire-on price point

Approach

Canon provided two sets of new PTZ cameras alongside remote controllers that together provided the optimum price point versus tech spec for the client.

Scope

Owned by the largest exhibition and convention centre in Finland, SVV provides professional audio-visual solutions throughout the country, from niche conventions to international summits. As a rental house, it is the first time they are offering Canon PTZs as part of their portfolio. SVV's parent company, Messukeskus Helsinki Expo and Convention Centre, plays a key role in promoting the interests of national trade and industry.

Results

- Professional-quality live streams
- Visible difference in image quality
- Higher client satisfaction
- Streamlined production workflow
- Improved integration with sophisticated software
- Efficient set-up with fewer cables
- Higher employee satisfaction

Canon

“We already own the Canon XF105 and XF305 Professional Camcorders as part of our live event kit, so adding the CR-N500 made total sense from an integration point of view, as well as in terms of price versus spec. Before, we were using another brand’s outdated PTZs which could no longer provide the quality we needed.”

Akseli Oinonen,
SVV technician.



Adjusting to the new normal

“We cannot organise any indoor events in the summer here in Finland,” declares Mika Vakkilainen, CEO of Suomen Videoviestintä (SVV). “No one would come! Because the Finnish people would be enjoying their summer homes, after the long winter.”

In normal times, his company SVV would provide AV solutions for around 100 events a year, often based in their home Messukeskus Helsinki, Finland’s largest Expo and Convention Centre. They specialise in everything from video and sound to projections, lighting, and stage rigging. Spanning more than eight football pitches, Messukeskus itself attracts more than a million visitors a year.

However, the Finns have been hibernating at home for a different reason other than the weather. Disruption due to the global pandemic has inevitably led to a rethink of not only SVV’s business model and service offering, but also the event industry as a whole. In 2021, only two of their live events were given the green light, resulting in loss of around €10 million. Going back to the initial outbreak in 2020, that amount rises to about €30 million, with nearly half the staff laid off.

Whereas live-event production was the business’s bread and butter work before, now Mika and his

team had to pivot quickly. They’ve since expanded into streaming hybrid events, where there may be a small token audience regulations-permitting or simply a panel speaking to an empty auditorium. They can even pre-record guest speakers wherever they are in the world. This shift to online broadcasting has in turn led to an increased demand for remote camera systems with excellent image quality.

“For an upcoming event, we are filming 10 different streams across five meeting rooms at the same time, so of course, we need a lot of cameras for that,” says Akseli Oinonen, SVV technician. Mika adds:

“The price point compared to the image quality was perfect for us. There was a competitor camera which was 50% more expensive – so out of our budget. We also must consider how much we can charge if we rent it out and see whether the client values the difference. Can they see the difference in picture quality? With the 4K CR-N500 the improvement is clear. Clients love to see it.”

“We already own the Canon XF105 and XF305 Professional Camcorders as part of our live event kit, so adding the CR-N500 made total sense from an integration point of view, as well as in terms of price versus spec. Before, we were using another brand’s outdated PTZs which could no longer provide the

quality we needed.”

All in the details

Since many of the exhibitions and events that SVV produce will have notoriously tricky lighting, the CR-N500’s key features are the large 4K 1.0-type CMOS sensor and DIGIC DV6 processor, which help retain incredible image integrity even in challenging lighting conditions.

“This model performs well in low light because of the 1.0 Type CMOS Sensor, which is great for shooting in varied lighting conditions,” says Akseli. “You can see the improvement when you stream it and look at it from the computer screen. If you compare side by side, the difference in quality is great. Sometimes we even pre-record segments that we can give to clients in 4K, so they can use it how they want in professional quality,” Mika adds.

Another challenge in huge exhibition spaces like Messukeskus is that there are often large-scale sound systems to fill the vast arena. This means booming subwoofers, where even the smallest vibrations are felt by the cameras. In this case, the Optical Image Stabilizer



“This model performs well in low light because of the 1-inch CMOS Sensor, which is the main thing for us”

becomes important, maintaining smooth and steady PTZ operation throughout. Moreover, the fact that the cameras have rubber on the bottom to help stabilise further, is the kind of little detail operators like Akseli would notice. Speaking from experience, he reveals “A previous brand we used doesn’t have the rubber feet, so the camera shakes when you turn it!” A small detail that makes a big difference.

A matter of time

For any production company, set-up and dismantling equipment can be just as important to factor in. “The old cameras required three cables to connect. With these Canon PTZs, we now just need one ethernet cable for the power, the control and the picture! It takes half the time to set up and take it down.”

Such ease of connectivity is a valuable time-saver, particularly when you have several cameras to set up. Integration into a range of workflows is also convenient, according to Mika.

“It also hooks up easily to other gear and software we are using, including vMix. Plus, there are so many platforms to choose from. Some clients have a preference, so we can make strong recommendations tailored to the client’s needs.”

The accompanying RC-IP100 units also offered an attractive

price point for SVV. Combining high-precision movements with slow speeds down to 0.1°/s, the intuitive controller did everything they needed it to – at the right price. When you're buying in bulk, economies of scale matter. The value-for-money of the complete package was unbeatable, compared to other quotes the company received.

Streaming is here to stay

In recent times, SVV has relied on streaming as the main source of work for their technicians. In an upcoming medical conference, they will have a pair of cameras per room. A live moderator will host the event. There will even be a choir whom they have already filmed. But there won't be any audience present to hear the acoustics first-hand. They would normally expect a couple of thousand healthcare professionals to form the crowd. This will be the third year where the only place you'll find visitors is behind a computer screen.

“It's a new challenge but also an opportunity to do business in a new way”

In the name of future-proofing his business, Mika is optimistic that this hybrid approach is here to stay. “It's a new challenge but also an opportunity to do business in a new way. We're learning together with our clients how to execute the best virtual and hybrid events, and continuously find ways to do things better. We already need more cameras, and we'll invest again when we recover more turnover in the future,” comments Mika.

SVV has always believed in investing in new technology, the Canon CR-N500 being the perfect example. “Until the pandemic, business was strong, which allowed us invest a lot every year for new equipment,” Mika says. “That has been part of our success. It's something to promote to clients and it



also gives motivation to the whole team. I remember how happy they were when they realised how good an investment the Canon cameras were. With the latest equipment, we find ways to improve and make things easier, while maintaining a high level of quality.”

The challenge now is less about maximising every square metre in a physical space and more about having the right gear that can close the distance for an audience from afar. That said, Mika and his team can't wait to get back to “real business”. By which he means, real exhibitions, with real faces, in real spaces. When that time comes, he'll no doubt be well equipped.

Canon

The Canon Solution

CR-N500

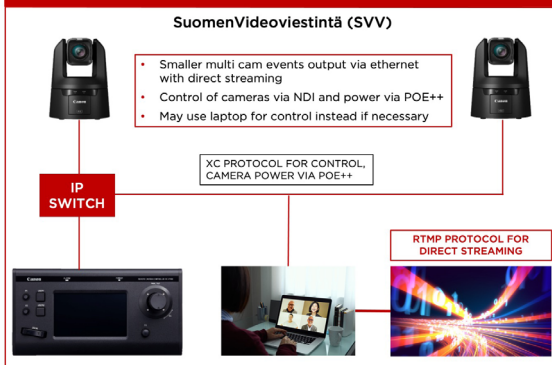
- 1.0-type CMOS Sensor
- 4K UHD Image Quality
- 15x Optical Zoom with Image Stabilization
- Dual Pixel Auto Focus
- Multiple in-built protocols such as RTMP and NDI|HX
- HDMI, SDI, IP and Dual XLR

RC-IP100

- 7-inch touchscreen
- Multi-function joystick
- Professional zoom rocker
- Customisable controls
- Flexible connectivity

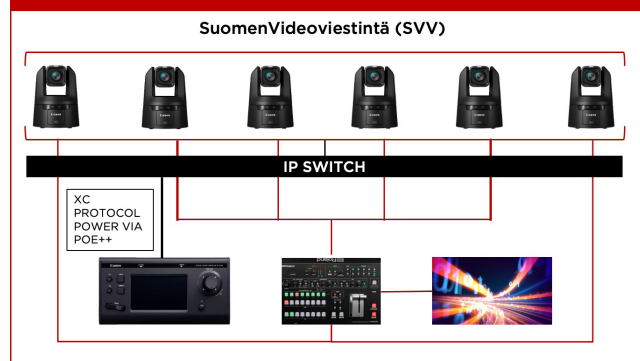


CASE STUDY SCHEMATIC (SMALLER EVENT)



- Larger multi-cam events output via SDI through vision mixer before streaming
- Control of cameras via XC protocol and power via POE++
- May use laptop for control instead if necessary

CASE STUDY SCHEMATIC (LARGE EVENT)



- SVV do not have permanent or fixed installations
- Each event served by required number of cameras to cover the event
- Control and output options chosen to suit the event

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