



## Digital P Media streams FLW bass fishing tournaments live with JVC ProHD cameras

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### The Customer:

Digital P Media based in Cary, N.C.



*Digital P Media is using five JVC ProHD cameras to provide live coverage of FLW bass fishing tournaments.  
Courtesy of FLW/Photo by D. W. Reed II*



*With JVC's integrated streaming technology, Digital P Media is able to send camera operators to get live footage of bassfishing tournaments.  
Courtesy of FLW/Photo by Kyle Wood*

### The Challenge:

Produce live coverage of Fishing League Worldwide's eight-tournament bass fishing schedule.

### The Solution:

The company purchased one GY-HM850 and four GY-HM890 ProHD shoulder camcorders.

### The Result:

Digital P Media covered the first three FLW Tour events in early 2017 and was very satisfied with the results. Beyond live coverage for online audiences, the JVC footage is used to produce a one-hour program for NBC Sports Network after each tournament.

"The JVCs are exactly what I thought they would be," said Peyote Perryman, president of Digital P Media. "They are extremely reliable, put out a great picture, and the response from FLW fans has been extremely positive."

After almost 18 months of testing various workflows (coordinated with FLW's IT department), Digital P Media chose JVC ProHD camcorders. Perryman was pleased the JVC cameras could stream footage live using a 4G LTE modem (connected via USB) while simultaneously recording footage to SDHC/SXHC cards. Most importantly, the ProHD cameras performed better than other solutions that required an external encoder. "The JVC looked better every time – with lower bit rates," he said.

No matter where the tour travels, the production is based in the FLW studio in Benton, Ky. All JVC camera footage is streamed to a Zixi server, where each feed is ISO recorded. vMix software is used to convert the RTMP signals to NDI, which are then fed to a NewTek Tricaster for switching.

Typically, the camera operators are on site by 6 a.m. to mic the fisherman, test cellular signal strength at the takeoff location (the production team selects either Verizon or AT&T, depending on coverage), and start streaming. The four-hour live productions start at 8:30 a.m. on Saturday and Sunday, with the JVC cameras assigned to the top five ranked boats during the tournament. Boats are generally isolated on the water, far away from the competition, and the camera operator works a nine-hour day as a one-man band, relying on a mobile phone conference call in place of an intercom system.