GTP-32 Control Processor

Solve equipment interface, control and monitoring problems, quickly and easily.

The GTP-32 Control Processor:

- Is unlike anything else on the market

- Offers simple, cost effective and easily accessible solutions

- Controls and monitors equipment in the same room, on another floor, in another building, across town, and around the world

- Supports GPI/O, SSerial, Ethernet, LAN, WAN, VPN, Internet, TCP/IP, UDP, SNMP, SCTE, and more

- Works with a wide range of broadcast and production equipment:

  VTRs, DDRs, video servers, graphics systems, logo inserters, video routers, video switchers, production switchers, master control switchers, multi-viewers, camera tallies, on-air tallies, audio devices, camera pedestals, and more...

- Supports an extensive list of equipment control protocols.

- Is a "control infrastructure that is expandable and adaptable

- Can be easily configured and re-configured as equipment and the needs of the facility change

- No programming or scripting required

A Problem Solver For

- Time Triggered Events

- Time Delayed Events

- Monitor Wall text and tally control

- On-Air Tallies

- EAS drawls and audio-overs

- VTR / DDR / Video Server play out control and monitoring

- Graphics control

- SCTE command generation

- SCTE A/B Switch

- SNMP command generation

- Camera tally control, local and remote

- Video A/B Switch control and monitoring, local and remote

- Shared control between control positions and control facilities

"The GT-32 is used throughout the building for passing tallies, controlling graphics, rolling automation breaks, delegating control between studios, driving monitor walls, controlling on-air lights, and providing equipment error indicators. It is the control backbone."

Easily Share Resources Between PCRs

Production Control Rooms #1 and #2 share cameras in Studio #A.

PCR #1 controls the camera tallies for the morning and afternoon shows. PCR #2 controls them for evening shows.

When a PCR is controlling the camera tallies, it also needs to control the Studio On-Air lights.

"With the GTP-32, I finally have a control system that does what I want it to do. I can easily change configurations by myself."

"The GTP-32 makes it so easy to respond to Operation's requests and changes. What used to take days and weeks can now be done in hours."

Fred mounts relays on a board to control 3 camera tallies and 2 studio On-Air lights.

He runs wires from control rooms to studio.

He mounts a switch in each PCR to take control of the camera tallies.

The camera tally system works fine.

Time passes and Fred is promoted and moves into another department.

Joe takes over the camera tally system.
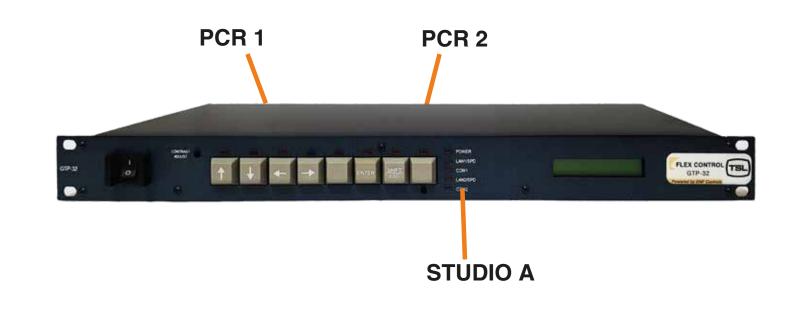
He is asked to add 2 more cameras.

He discovers that the system can not be easily expanded.

Joe replaces the existing system with a GTP-32.

He wires PCR tallies to GTP-32 GPIs.

He wires camera tallies and studio On-Air lights to GTP-32 GPOs.

PCR 1   PCR 2

STUDIO A

Joe uses a web-browser to configure the GTP-32 inputs and outputs for 5 camera tallies and 2 On-Air lights.

Oops. Another change. Make that 6 cameras and 3 On-Air lights.
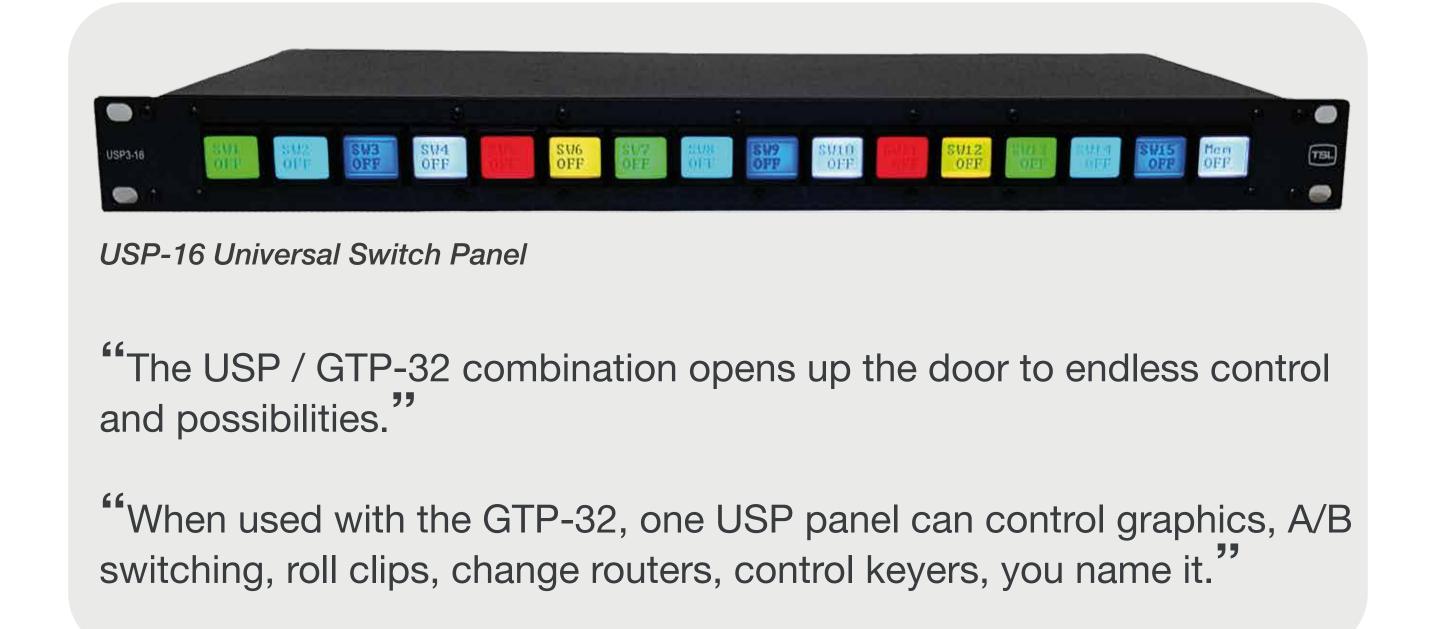
Joe is done.

When you need to push a button...

Create a button panel solution by simply connecting a Universal Switch Panel to your GTP-32 Control Processor.

Tom in Operations tells Joe in Maintenance that the producer in PCR1 needs a button panel to change on-set graphics during his show... by the end of the week.

USP-16 Universal Switch Panel

"The USP / GTP-32 combination opens up the door to endless control and possibilities."

"When used with the GTP-32, one USP panel can control graphics, A/B switching, roll clips, change routers, control keyers, you name it."

LAST YEAR...

Joe looks for a metal panel, buttons and wire to build a button panel.

Joe drills holes, mounts buttons, and soldiers wires. He runs wires from PCR 1 to the equipment room. He installs and tests.

Joe is done.

Joe gets a call... "The producer wants one more button and make them all green backlights."

Joe is not done.

THIS YEAR...

Joe installs a USP-16 push-button panel in PCR1. He runs a cable from the existing GTP-32, in the equipment room, to the graphics playout device, two racks over.

Joe uses a web-browser to configure the USP and GTP-32. He assigns legends and colors to the 5 USP keys.

He assigns a USP key to each GTP-32 GPI Output, to select a graphic. Joe is done.

Joe gets a call... "The producer wants one more button and make them all green backlights."

Joe assigns a legend and color to another USP key. Then, on the GTP-32, he assigns the graphic to be controlled.

He changes all key colours to green.

Joe is done.

Equipment and technology continually change, forcing you to adapt.

Use the GTP-32 to:

- Change GPI control to serial and Ethernet control.

- Change serial and Ethernet status to GPI status.

- Take triggers from "old reliable" to control and monitor the new gear - Routers, switchers, graphics, video servers, DDRs, multi-viewers, tally systems...

The original graphics system supported GPIs for triggering graphics. It is no longer supported and breaks down frequently.

Recently, it was replaced with a new unit that requires a serial connection to control graphics.

The goal is to use the existing button panels and graphics control system, just change the interface from the original device to the new.

"The GTP-32 is so simple to setup....select from a list of source events, assign an action, and then try it. Easy to tweak to get it just right. No programming. No scripting. The built-in diagnostic tools and logs eliminate the guesswork."

"The existing switch panels connected to a local GTP- 32 in Transmission. The new equipment and GTP-32 was installed down the block in the new building. Configured the GTPs and connected them together. Worked the first time and kept on working."

"The GTP-32 allowed us to mix old and new equipment in the facility. Over time the old will be replaced by new, but workflow will remain the same."

Joe installs a GTP-32 in the equipment room near the original graphics system. He runs a cable to the original system's Input and Outputs.

He runs another cable to the new graphics device.

Joe connects the original system to the GTP-32's GPIs and GPOs. He connects a GTP-32 serial port to the new device.

Joe uses a web-browser to configure the GTP-32 GPIs, GPOs and serial port. He tests the system. It works.

Joe is done.

You need to connect equipment located on different floors and in different buildings. Running multi-core is not an option...

Place the GTP-32s where you need them around the facility, between facilities, at remote locations. Connect them together over LAN, WAN or the Internet.

During Breaking News events, you share stories with other stations in your group. Sometimes you roll stories from your video server. Sometime you provide a live feed from your newsroom. Sometimes you do both.

To prevent mistakes you need On-Air tallies back from the sister station when they put your video server or studio on-air.

"The GTP-32 is used to pass tallies between facilities in the north and south of the country. Set it and forget it. Easily make changes for special events, maintenance, and new equipment."

"Setting up the GTP-32 is easy. Select a GPI. Assign it to a GPO. Assign it to 2 GPOs. Repeat for each GPI. Save one configuration for each studio. Use a GPI to recall the correct configuration."

"Troubleshooting tallies is simple. Punch up source on switcher then check GPI web page. Is it on? Which one is on? Use the diagnostic tool to turn on/off GPOs, one at a time."

LAST YEAR...

Pete in Station A calls Jim in station B to request a story feed.

Jim loads the story on a video server playout channel and waits...

Pete calls back, "Roll the story!"

Jim rolls the story, then gets called to the equipment room.

The director tells Joe to review the stories for the Evening News.

Joe grabs a "used" video server channel and accidentally stops the feed to Station A.

THIS YEAR...

Pete in Station A calls Jim in station B to request a story feed.

Jim loads the story on a video server playout channel and delegates control to Pete at Station A.

Pete rolls, rescues and the rolls the story to air from his USP-16 panel.

An On-Air light next to the video server in Station B turns on.

The director tells Joe to review the stories for the Evening News.

Joe sees that the channel is in use and finds another one.

Your facility has a specific workflow with specific control needs.

Operations wants to minimize changes to their workflow. You just bought a new device that does not provide the hardware panels that they need.

Using the GTP-32, create a custom, off-the-shelf, control system that meets Operations needs.

The new camera switch you just bought is state of the art technology with fibre optic camera routing using light wave circuits.

The only problem is that the user has to use a Windows application to do camera switching. Operations wants a push button panel with status.

"With the GTP-32, I finally have a control system that does what I want it to do. I can easily change configurations by myself."

"The GTP-32 makes it so easy to respond to Operation's requests and changes. What used to take days and weeks can now be done in hours."

"The GTP-32 and USP-16 is what we use to solve operator control problems. They are all over the plant."

At the next Engineering staff meeting, the team explores its options for solving the problem.

Changing camera swithces is not an option.

Making Operations use a mouse and keyboard is also not an option.

After a little research, it is learned that the camera switch can be remotely controlled.

Reviewing the list of available control equipment in-house, there is a GTP-32 and USP-16 with some unused keys.

TSL Products can support the new camera switcher control protocol on the GTP-32.

The new protocol is installed on the GTP-32. It is configured to control and monitor the camera switch. The operators use the USP-16 to select a camera.

Questions?
Contact our International Team

Whether you work in live production, at large broadcast facilities, OB broadcast remotes or post production studio environments, our powerful Audio Monitoring, Advanced Broadcast Control, Technical Display Systems and Power Management Solutions help to simply workflows so that you can focus on making great content.

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