Anthem
DREAM

The worlds first multi-mode, multi-purpose audio production and mixing platform.

FAIRLIGHT

Anthem DREAM

Introducing Anthem

Never before has a single mixing surface offered so much operational flexibility and processing power. Revolutionizing the technology infrastructure for professional recording and mixing studios Anthem is a multi-configurable digital audio console that unites all audio recording, mixing, automation and editing functions into one powerful console. Anthem delivers three configurations that meticulously duplicate traditional split recording consoles, classic in-line mixing consoles, and the worlds most advanced audio post-production console. The Anthem effectively provides today's multi-media creators three consoles in one.

Featuring Fairlight's legendary sound quality and performance, Anthem allows you to diversify your business, secure your investment and safeguard your returns.

Seven bay configuration with optional 45 degree wedges.

Three consoles in one

Anthem offers operators preset mixing paradigms, any of which may be selected by the user at the session start-up. Each configuration empowers the user with a system that best supports the job at hand. The Anthem design supports music track-laying operations, music mix-down and mastering applications as well as post production mixing and recording for film, television and advertising.
At the heart of the Anthem is the combination of mixing console and multi-track recorder. The three modes enable the audio professional to assign the console to the optimal mode, most suited to the specific task at hand.

Each fully featured channel on Anthem provides six bands of Parametric EQ, a two stage Dynamics processor with Compressor and a Gate, Expander or Limiter and 12 Auxiliary sends. In addition all channels and mix busses can be configured in any format from Mono up to 7.1 surround. Anthem also provides integration of a suite of 3rd party plug-ins from various VST developers such as Steinberg or low latency DSP supported plug-ins from Creamware.

Traditional Split Console Mode

The Split Mode provides users a traditional split-desk configuration, ideal for recording purposes. Split Mode consists of 48 fully featured inputs with 96 fully featured monitor returns each with an associated recording and playback track, for a total of 144 channels. In this mode the operator can flexibly assign (map) surface resources (faders and encoder sections) to the input paths and the track returns thus ensuring an efficient use of the available hardware. Using the "fader set" buttons, the user can quickly page through all of the available channels.

Classic In-Line Mode

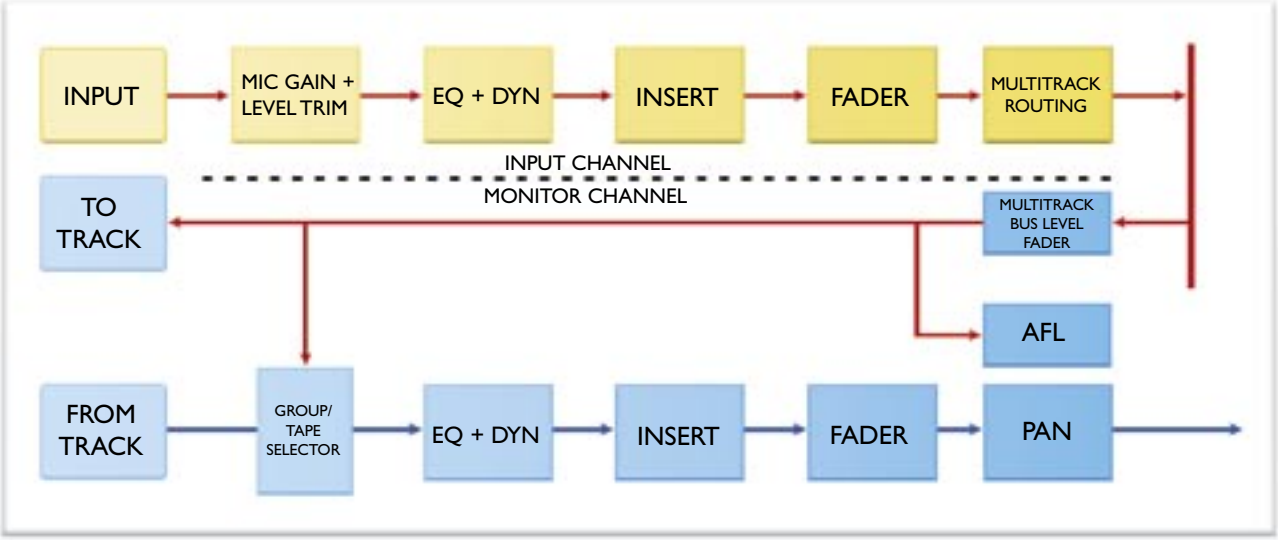
A second operational mode is based on the classic In-Line mixing desk format. In-Line mode is configurable in two settings: Classic In-Line with 96 long faders and 96 short faders (192 channels in total), where a fully featured channel's resources are shared between the input and the monitor path; and In-Line Plus, which offers 72 long faders and 72 fully featured short faders (144 channels) delivering a unique setup with 6-band equalizer and full dynamic section allocated to both the input and monitor paths. Each monitor path has an associated record or playback track. Channels may be sent to any of the Main mix busses each of which may be user configured for Mono or up to 7.1 formats. This feature allows the operator to mix for stereo and surround formats from within a single mix project.

Each of the traditional operational modes above are instantly apparent to an experienced operator meaning no training is required and effectively assuring a zero learning curve.

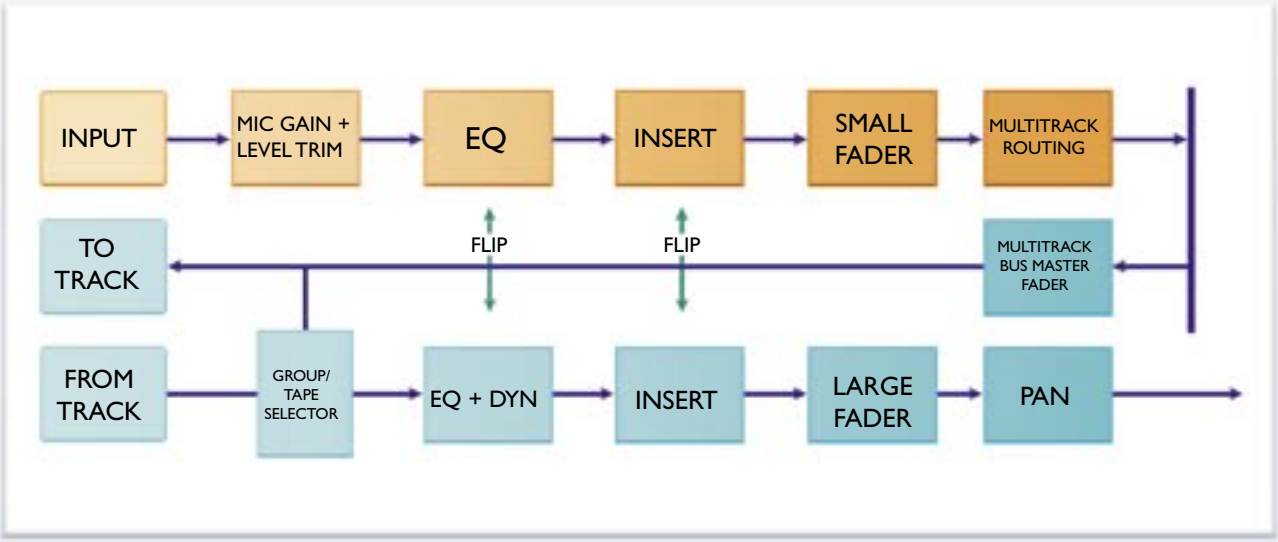
Constellation-XT Mode

The third mode, Constellation-XT, offers the industry-proven post-production technologies synonymous with the Fairlight DREAM family. Constellation-XT mode allows full access to the sub bus system for mix stem preparation and bus to bus mixing. Constellation-XT mode also opens the Fairlight editing and recording system and provides seamless integration of digital picture.
The console can instantly move back and forth between any of the aforementioned modes, increasing the number of potential business opportunities and providing a new level of flexibility to the studio environment.

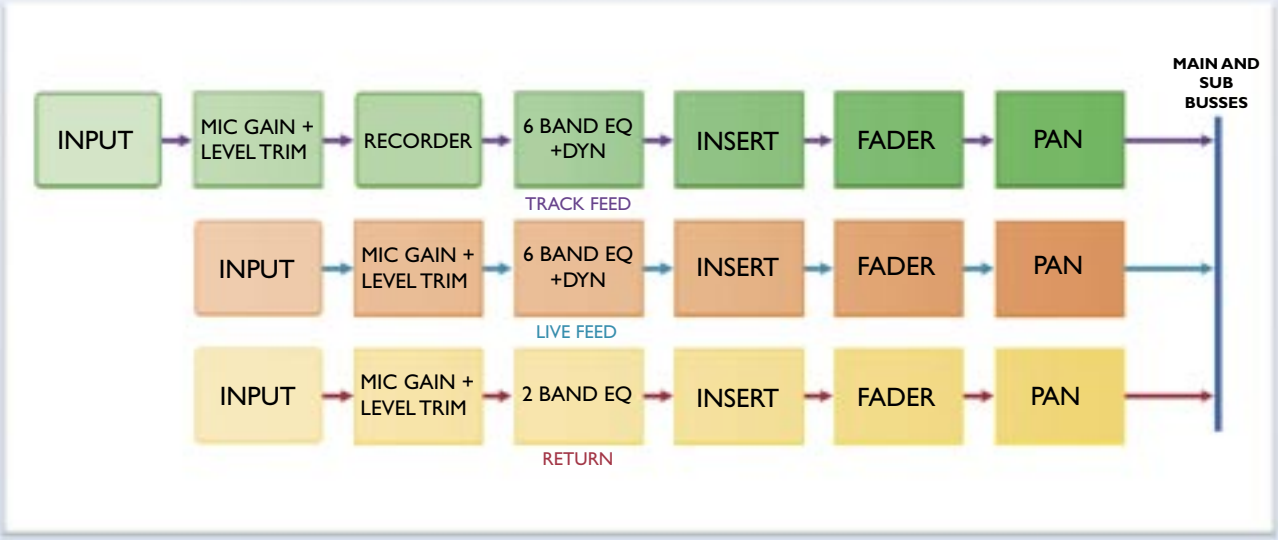
SIGNAL FLOW



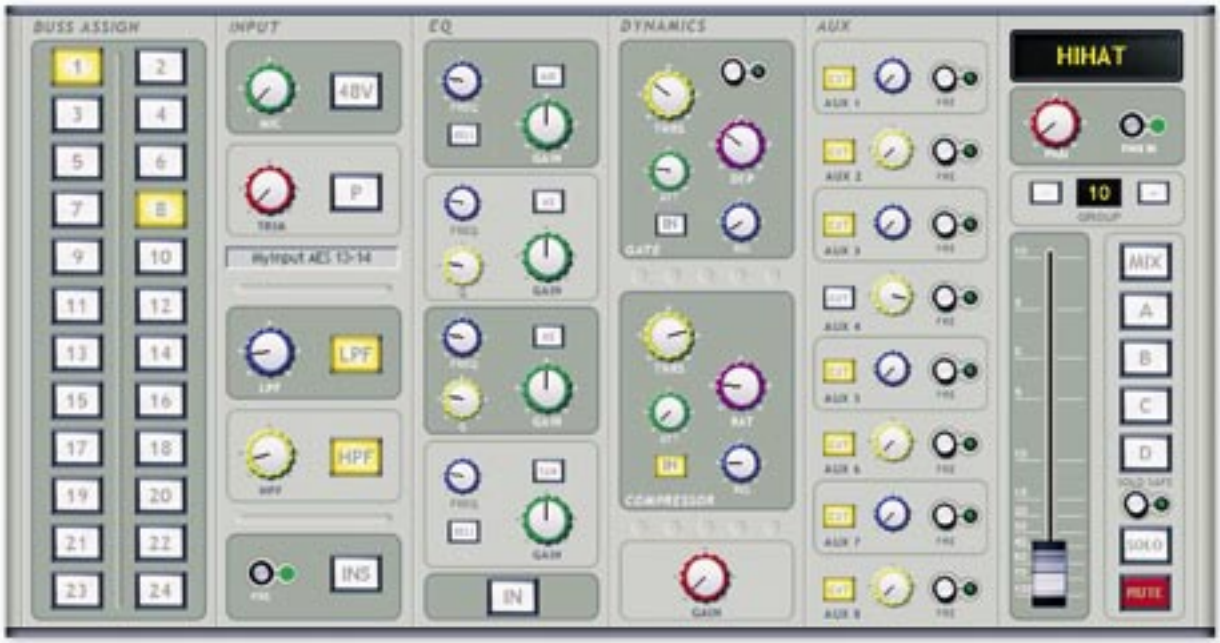
Traditional split mode



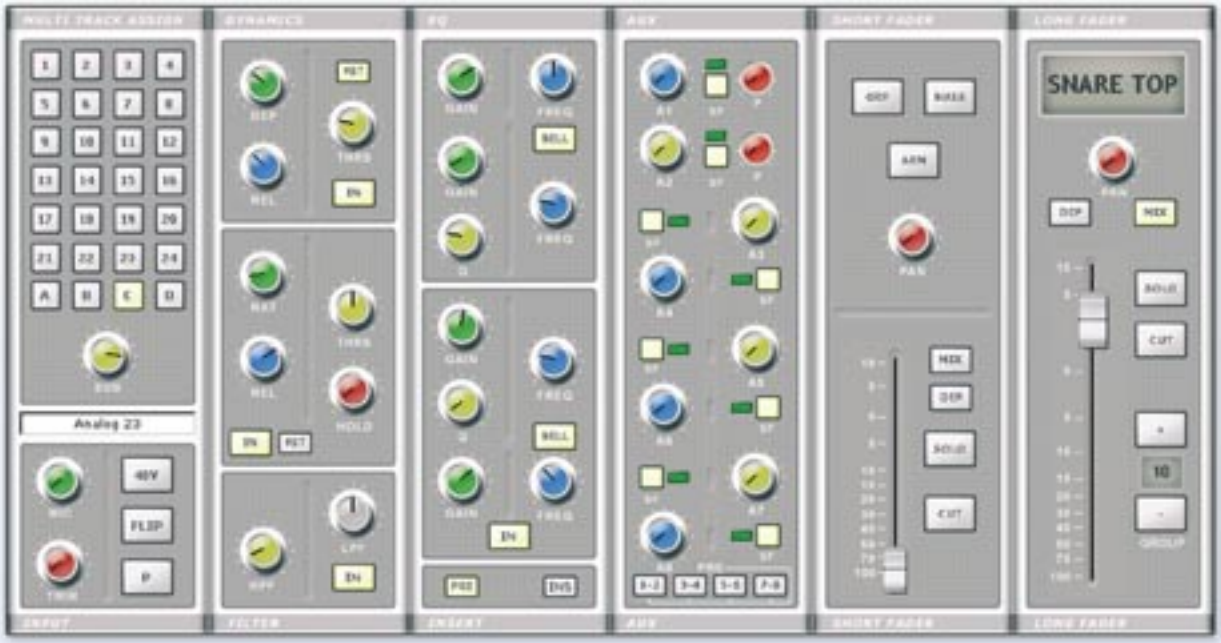
Classic In-line mode



Constellation-XT mode



Split Mode channel graphic



In-Line Mode channel graphic

Constellation-XT Mode channel graphic

Full Featured System

Anthem delivers up to 192 channels routed to up to 64 mix bus elements. This pool of 64 bus elements are divided up and freely assigned between the eight main busses, up to 32 multi-track busses and 12 auxiliary sends, any of which can be user assigned from mono to 7.1. A 6-band EQ, including filtering and a two-stage dynamics processor is available on up to 144 channels simultaneously. The comprehensive busing system allows simultaneous generation of multiple surround formats and bus to bus mixing for multiple mix stem generation. Physical I/Os are available in analogue, AES, AES SRC and MADI formats and a sophisticated internal patching system allows totally free routing of inputs, outputs and busses between external and internal destinations. The monitoring system is completely configurable with programmable fold-down and fold-up modes allowing instantaneous switching to up to nine speaker sets each of which can be configured for any desired bus format.

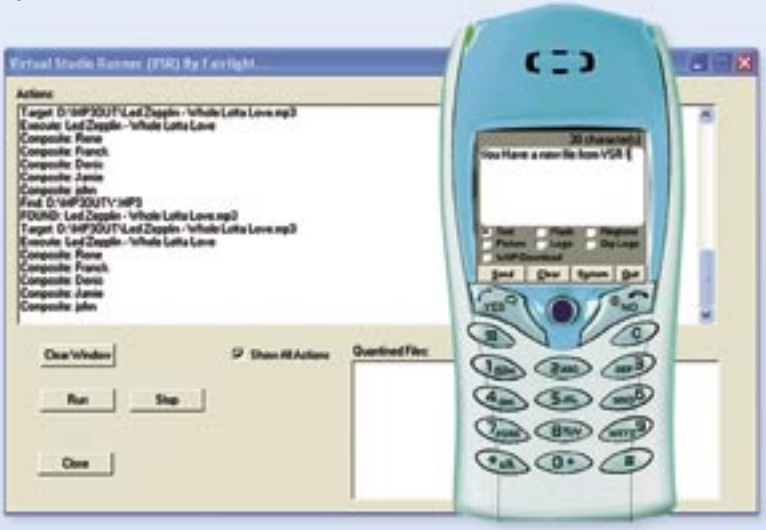
Extensive Facilities

The Anthem comprises a suite of control surface elements driving the QDC engine which may be fitted with a variable complement of channel cards up to six in total. Anthem is also available in a range of chassis sizes, each of which may be configured with a choice of fader panels, In-Line Panels, Channel Assign panels, Editor panels, Channel Select panels and meter bridges. The architecture of the system allows user configurable options for most functions, including fader assignment, panel orientation, bus configurations, dynamics operation, panning, auxiliaries and most other major features. Central to the unique design of the Anthem is the ability to access channel control and configuration facilities either locally, from a channel perspective, or globally from the central controller. Anthem's extended control surface features moving touch sensitive faders, extensive use of OLED displays with multi function knobs and switches allowing maximum accessibility and visibility of all facilities including the automation system.

Virtual Studio Runner

Virtual Studio Runner is a powerful new Trafficking and Ingest solution from Fairlight that maximizes productivity, cuts costs and prevents errors. Virtual Studio Runner enhances and extends the DREAM Studio Environment with electronic trafficking, automated ingest and offline archiving capability. Using Fairlight's MediaLink server technology as a host, Virtual Studio Runner can convert and send files via email or FTP directly to clients or to an internal mailbox for Quality Assurance, all directly from the DREAM control surface. A centralized list of contacts and customizable file conversion presets are managed through an intuitive web interface, and are instantly accessible from any licensed DREAM system. The DREAM operator simply "points" at the desired audio, and then selects a contact and outgoing file format. Virtual Studio Runner can also send audio directly to any networked Pyxis system, allowing DREAM operators to easily merge their mixed audio with picture.

The Virtual Studio Runner (VSR) web interface also provides extensive facilities for any internet-enabled PCs or Macs. Users can convert files to/from a wide variety of formats; send emails with file attachments using VSR webmail; upload files to VSR from their PC or Mac; FTP files directly to VSR contacts; create customized workflows with definable permissions and access rules; and view detailed logs of all emails, FTP transfers and uploads.



Virtual Studio Runner also automatically ingests incoming AIFF, WAV, B'WAV, MP3, OMF 1+2, AAF, PT5.0 or AES-31 files, and ingested files become available for insertion directly into DREAM sessions through a simple interface directly on the DREAM surface. Individual in boxes can be configured on a per Studio basis, or globally for facility wide access.

VSR is available in two versions, VSR and VSRxtreme. VSR includes MP3, AIFF and WAV file conversion. VSRxtreme adds OMF, AAF, AES31 and ML4 formats. Each DREAM client requires a license for VSR or VSRxtreme.

AUTOMATION

Anthem's comprehensive automation system encompasses every parameter of every onboard function, including processing, routing and 3rd-party plug-ins. The automation system is simple to navigate and operate. Motorized touch sensitive faders and knobs clearly show the current values of all parameters and allow instant direct access to control and modify on the fly. Selecting which parameters to automate is made easy through a simple interactive selection process. A single parameter on a single feed may be selected to write or update by pressing the dedicated automation enable buttons positioned above the transport. Similarly, a selection of feeds or busses may be made with the selection keys and the required parameters enabled for that set. This approach makes complex control selections simple, guarding mix data and making automated mix modifications a breeze.

Anthem's automation includes several methods of writing or updating automation data. The operator can punch in and out of automation and record manually using the IN and OUT keys, which can also be used to set IN and OUT points for automated drop-ins. Touch mode allows automation to be enabled on faders, knobs and buttons only as they are touched. All modes support adjustable Glide Out to smooth transitions between old and new automation data. New automation data may be written in absolute values or trimmed from the current levels by applying a relative trim offset.

Summary

The Anthem is a fully featured digital audio mix console with high-end automation and processing that provides an experienced user with a suite of familiar operational modes found in many popular high end music and post mix consoles. Anthem is ready for any mix and playback format up to 7.1 channels. In addition Anthem also includes a fully integrated 96 track disk recorder and editor. Anthem is delivered at significantly lower cost than any other available component systems. Book a demonstration on Anthem and you will soon be singing its praises.

Anthem Hardware Features

Anthem's surface layout provides an ergonomic working environment. No one control is ever very far away from the operator. The surface provides excellent visual feedback of channel status through its comprehensive use of embedded OLED displays and backlit knobs and buttons. Visualizing channel assignments to busses and I/O patching couldn't be easier. Fader set buttons enable the user to map signals to faders in convenient groups. The Anthem's optional channel assign panel features unique touch sensitive motorized rotary encoders. Each rotary pot has a tri-color LED display at its base. The LED is used to indicate if the control is Recording (Red), has been automated (Green) or is in Trim mode (Amber).

Anthem Master Control Panel (MCP)

Anthem's master control panel provides access to all transport functions, the automation system, solo and monitoring functions, talkback section, Anthem fader and meter management system, speaker selection, macros, project management, virtual studio runner, meter selection and editing functions. In addition the master control section can control the allocation of the master TFT display. A jog/shuttle wheel allows precise transport movement and a numeric keypad provides support to a comprehensive auto-locate system. Track and automation arming is accomplished from the main transport keys at the centre of the panel. A large centrally located LCD display is used to support all editing and project/file management functions. A transport macro system with play menu functions is also provided adjacent to the main transport keys. Anthem's comprehensive automation enables matrix is also supported above the main transport keys.

Anthem In-Line Panel (ILP)

The purpose of Anthems In-Line Panel is to provide a dedicated set of controls for the channels Filters, Input settings, Panning and Plug-ins all of which are adjacent to the channels fader. Anthem's In-Line panel (ILP) has 72 touch sensitive rotary encoders each with In/Out switches and an adjacent OLED display. Each channel strip can be independently assigned to control a channel's input, EQ, Dynamics, AUX Sends, panning or Plug-ins. The nine buttons at the bottom of the panel enable the user to globally assign the panel's selected function with a simple double click operation. The bottom two encoders may be allocated to the short fader and its pan control when operated as an In-Line console and a fader flip function is supported by the Soft key adjacent to the channel's fader.
A "Fat Channel" mode allocates the entire ILP panel to control all of the available parameters for the "called" channel. This effectively re-deploys the entire panel as an assignable panel. Enable buttons are also provided to access the automation, and tri color LED's are provided adjacent to all knobs and switches to indicate the automation status. In addition the operator may double tap a knob to fan out its controls to the adjacent left and right channels. In the case of the EQ a double tap of the Hi Mid frequency control would place its Q and Frequency controls on the horizontally adjacent knobs.

Anthem TFT Display Panel and Touchscreen interface (TFT)

Anthem's TFT display panel is conveniently located above the Master Control Panel and is hinged to conveniently support the user's required viewing angle. Using an intuitive touchscreen interface all console patching functions including routing and management of physical I/Os are easily accomplished. Graphical representations of the channel path and channel settings are also provided. Automatic zoom windows allow operators to interrogate EQ, Dynamics, Pan, Auxiliaries, Plug-ins and Input settings on a per channel basis. Housed adjacent to the TFT panel is a Joystick panner control and a set of quick keys to enable instant switching between commonly used applications on the display.

Anthem Fader Panel (DFP)

Each Anthem fader panel provides support for twelve motorized touch sensitive faders and a motorized rotary control for panning. Solo and mute buttons are positioned above the fader. An OLED display above the fader displays the name of the signal. Level and Pan position are also displayed. The Call button will send the channel to the central assign panel. The Soft button provides insertion of automation and fader flip when in In-line mix modes. The Auto button is used to punch in automation for the channel. LED indicators above the fader show channel bus assignment to Main, Subs and Multi-track busses. If the fader is used for a track feed an LED is also provided to indicate ARM status of the track. To the left of the fader, LEDs are provided to indicate automation modes such as Touch, Latch, Safe, Read, Write and Trim. Other LEDs indicate if the channel is a Track, Feed or Bus as well as Signal present. Insert, EQ and Dynamics, if in use, are also indicated.

Anthem Channel Assign Panel (DCAP Optional)

The Anthem Channel Assign Panel is divided into five sections. These are the Input Controls, Dynamics, EQ, Auxiliary Sends and Surround Pan Control modules. The input controls provide access to signal flow parameters such as level, phase, insert, I/O patch, Plug-ins and bus assignment. The Dynamics section controls the channel's two stage Dynamics processor, which includes a Gate and either an Expander or Limiter. The six Band equalizer controls are central to the panel. Each band of the EQ is provided with switchable filter types and dedicated level and frequency adjustment. The Auxiliary Send panel provides level send adjustment controls to all 12 Auxiliaries. Auxes 1-4 have dedicated controls and 5-12 are switchable across two sections. Auxiliaries may be configured to feed any bus type from mono to 7.1. If in use, the pan button will enable the rotary to vary the levels sent to each bus element by variation of the Left Right or Front Back. Automated In/Out and Pre/Post fader switches are also provided. The Surround Panner module provides joystick control as well as Rotary control functions for Spread, Diverge, Rotate and the Boom channel.

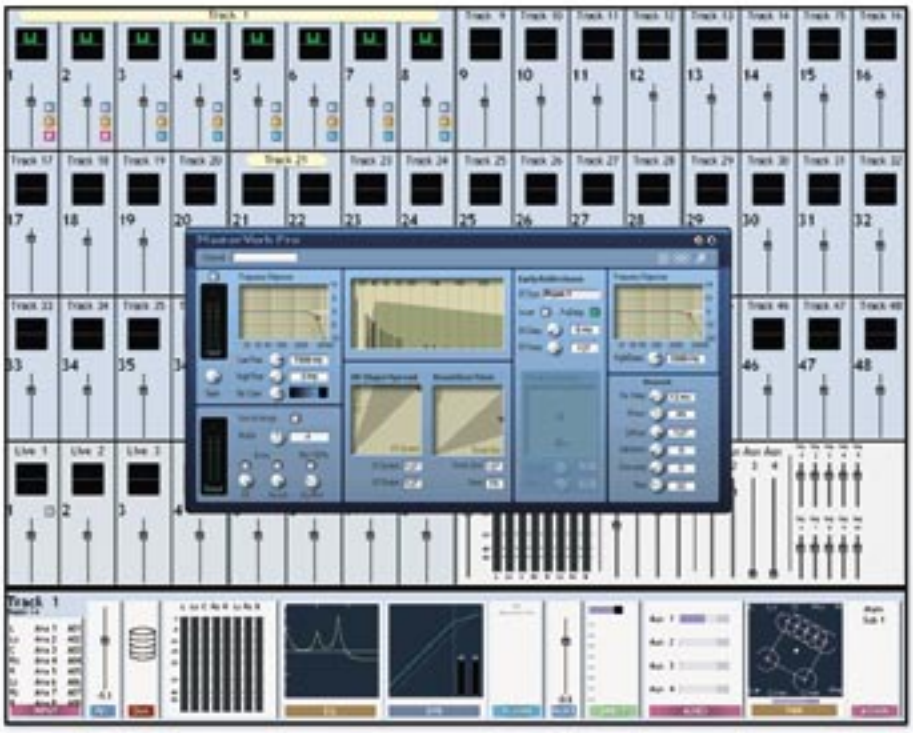
Editor Panel (DEP Optional)

If a two man (editor, mixer) operation is required, a dedicated editor panel may be fitted to any available space on the surface or into the optional sidecar chassis. In addition to housing the Fairlight Binnacle controller, the Editor panel provides dedicated controls for Transport functions, Macros, Auto-locate, numerical input functions, Project menus, Talk back, Monitor Speaker selection, and the assignable master fader. In the centre of the panel an LCD screen provides access to detailed menu functions including edit modes, Virtual Studio Runner, Track Bank switching, Project navigation and system setup and settings. The panel provides all the functionality of a DREAM Satellite system. The Talk back section provides single button press access to two talk back destinations which can be easily switched across any bus type, including subs and auxes. A dedicated macro pad provides access to three banks of nine user programmable Macros.

Channel Select Panel (DCS Optional)

The Channel Select Panel provides easy access to all available signals: Live feeds, Tracks, Returns, Busses and speaker sets. Each switch features static or flashing Tri Color LED lamps to provide a clear indication of current status and selected mode. The speaker set switches provide easy access to any of the nine available speaker sets. Set-up switches for Bus assignment, Bus format, Link groups, I/O patching, Stem assignment and External channels are also provided. The fader set switches allow the user to map up to ten combinations of the available signals to the available faders on the surface. A dedicated switch enables the audio to be edited along with the automation using the Fairlight Binnacle.

Optional single bay sidecar "WOMBAT" fitted with editor and channel select panels.



Plug-ins

The optional plug-in manager provides access to a suite of over 240 DSP and VST plug-ins. These include high quality Reverbs, Delays, Flangers, Chorus, EQ and Dynamic filters. When inserted, the controls are mapped to faders and knobs on a user designated fader panel. The graphics for the currently loaded plug-in are automatically displayed on the main mix screen.

Equaliser

Each fully featured channel is provided with a six band equalizer. Anthem provides a dedicated control for each function. Bands one and six can be switched between shelving and low/high-pass. The other four bands are fully parametric including shelving response. The EQ section has its own level compensation control and each band can be independently switched in and out and enabled for automation.

Panning

Panning may be applied to individual mono feeds or to multi-format "Constellation-XT"channels. A Divergence control affects the amount of energy shared from a single element to the available outputs. In the case of a Constellation channel two extra controls become available. The "Spread" control effects the width of the signal feeding the Pan control. The "Rotate" control literally rotates the entire sound field as if the listener was turning around on the spot. The sub-bass or boom channel is provided with an individual level control within the panner.

Auxiliary Sends

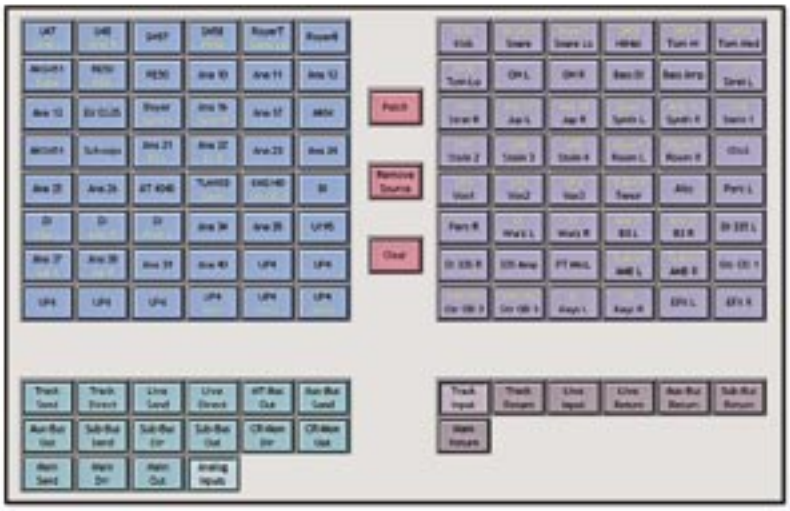
The 12 Auxiliary Sends on Anthem are accessed in two banks of rotary controls from the In-Line Panel. Dedicated buttons at the bottom of the panel access Aux sends 1-6 and 7-12 as required on a per channel basis. Each of the 12 available auxiliary busses may be defined in any multi-channel format from stereo up to 7.1. The rotary control for each send can control the send level or panning.

Dynamics

Two independent dynamics sections are provided. The first is a fully featured compressor with control over threshold, level, compression ratio, attack time, release time, hold time and gain make-up. The second dynamics section can be configured as a limiter, an expander or a gate. The limiter offers control over the threshold level, gain make-up, attack, release and hold times. The expander and gate have controls for threshold level, expansion ratio, reduction depth (range), attack, release and hold times.

Patching and Assignment

Electronic remote patching and routing tasks are achieved easily with the intuitive control surface touch screen interface. I/O patching is entirely flexible. Anthem systems incorporate both an analog and digital cross-point switching system. The physical studio configuration can thus be completely transformed by simple user initiation or by recalling a mixer state. Patching may be accomplished on either single inputs and channels or on multiple channels simultaneously.



Patching Inputs to Feeds
Input patching operations are performed by first selecting the destination feed and then selecting the input source. Anthem allocates separate selection keys on the central TFT for digital inputs, MADI Channels and analog inputs. An intuitive button illumination scheme provides instant interrogation of the current patch configuration: Input splits may be achieved simply - Anthem allows physical inputs to be simultaneously connected to multiple destinations.

Patching Bus Elements to Feeds
Bus elements may be internally patched to either Tracks or Live Feeds. Once again the destination feed or feeds are selected first and then a bus is selected.

Patching Outputs
Bus outputs may be patched to physical outputs in the same efficient manner as input patching. The familiar illumination scheme is adopted, prompting the user to select from the available I/Os. Multi-channel busses may be patched to a group of outputs in a pre-defined order with a sequential manoeuvre on the touch screen interface. Busses may be patched to any number of physical outputs of any type for sending to multiple destinations.

Bus Format Selection
Bus format selection is achieved by simply selecting from one of the pre-defined standards: Mono, Stereo, LCR, Dolby Surround (LCRS), 5.0, 5.1, 6.1, or 7.1.

Automatic Bus Reduction
Automated multi-format production is made easy by the advanced surround mixing architecture. When a bus is defined in a lower surround format to the main bus (e.g. Main bus-7.1, Sub-bus-Dolby Surround), the system performs automatic down mixing to that bus based on the panner position in the Main bus. These reduced bus mixes are based on the parameter data for the Main bus but can also be trimmed independently for each mix. All parameters can be written to automation for all mixes. This flexibility allows the surround mix to be rapidly optimised for each delivery format within the same mix project.

Assignments
Assignments are achieved simply by selecting the destination bus then selecting the source feeds or sub-busses. Once again the familiar button illumination guides the user to select from available feeds or modify the existing routing. Source feeds may be toggled in or out of the current selection by pressing their dedicated keys. Multiple selections are easily achieved by simply holding the first in the group and pressing the last.
"Stem Assignment" allows the user to determine whether a given feed sends to all elements of the destination bus or to only a subset. Specific feeds may therefore be excluded from sending to particular bus destinations (e.g. the Centre element of a 5.1 mix bus) where appropriate.

Key Features

Definitions

Fully Featured Channel
- Up to 6 Bands Parametric EQ Full range 20Hz-20kHz
- 2 Stage Dynamics (Compressor and either Gate expander or limiter)
- 12 Auxiliary Sends (User defined Mono-7.1)
- 1x Master Mix Bus and up to 8 Main Busses (User defined Mono-7.1)
- 24 Multi-track Busses
- Configurable Insert

Return Channel
- 2 Bands Parametric EQ Full range 20hz-20khz
- 12 Auxiliary Sends (User defined Mono-7.1)
- 1x Master Mix Bus and 4 Main Busses (User defined Mono-7.1)
- 24 Multi-track Busses
- Configurable Insert

Anthem Mix Modes

Traditional Split Mode
- Up to 48 Fully Featured Input Channels
- Up to 96 Fully Featured Monitor (Return) Channels
- Total Up-to 144 Channels to the Mix
- 24 Multi-track Busses
- 12 Auxiliary Sends
- 1x Master Mix Bus and 4x Main Busses

Classic In-Line Mode
- Up to 96 Fully Featured Channels
- Up to 96 Return Channels
- Total up-to 168 Channels to the Mix
- 24 Multi-track Busses
- 12 Auxiliary sends
- 1x Master Mix Bus and 4x Main Busses

Super In-Line Mode
- Up to 72 Fully Featured Channels
- Up to 72 Fully Featured Monitor Return Channels
- Total up to 144 Channels to the Mix
- 24 Multi-track Busses
- 12 Auxiliary sends
- 1x Master Mix Bus and 4x Main Busses

Constellation Mode
- Up to 96 track integrated Disk recorder
- Up to 64 Fully Featured Channels
- Up to 64 Return Channels
- Up to 176 Channels to the Mix
- Up to 72 User defined Mix Busses
- 16 Multi-track Busses
- 12 Auxiliary Sends
- 8x Multi-Format Sub Busses
- 1x Main Mix Bus

Anthem Options

- Pyxis integrated Non Linear video system with Video editing
- DCAP Assignable Panel
- 45 degree Wedges
- Meter Bridge
- With Fully Customizable Frames
- Integrated plug-ins with 80 plug-in library
- DREAM Auto EDL conform
- Virtual Studio Runner for automatic electronic file import and delivery
- MediaLink network license
- AV Transfer software
- 96kHz software

Anthem General Specifications

- Up to 192 Channel mix engine
- Up to 192 Physical Inputs and Outputs
- Up to 64 User definable busses Mono-7.1
- "Constellation" Channel configurations from Mono to 7.1
- Up to 8 Multi format Main Busses
- 24 Multi-track Busses
- Bus to Bus mixing
- Bus reduction system for simultaneous mixing of multiple surround formats
- 12 Auxiliary sends User definable Mono-7.1
- Comprehensive Solo system AFL, PFL and SIP
- High end Automation featuring comprehensive matrix enables
- Intuitive touch-aware automation modes
- Automation of all Console parameters including filters
- 2 Stage Dynamics Processing
- 6 Bands EQ Full range
- 4 Bands Clip based EQ full range (Disk Recorder)
- Up to 96 Track Integrated Disk recorder
- Automation follows editing of audio for Clip, Track and range based edits
- Powerful Undo Redo structure including Automation
- Touch sensitive motorized faders and rotary controls
- Comprehensive multi format 3 Dimensional surround panning
- Illuminated Status of Automation parameters
- Comprehensive monitoring options
- User programmable Macro Language for custom configurations
- Bus / Tape monitoring system
- Optional Integrated plug-ins with over 240 supported plug-ins
- Networkable either peer to peer or server based
- Comprehensive server based SFX library management
- Optional integrated Non Linear video system with Video editing
- Optional OMF1+2, AIFF, WAV, MP3, BCast WAV file conversion utility
- Supports 9 bay chassis configured for a total of 72 Faders fitted

DREAM Family Specifications

- **Analog Inputs & Outputs**
- Input impedance =10k Ohms
- Output impedance <55 Ohms
- Maximum input level +24dBu
- Maximum output level +24dBu
- Standard operating level adjustable from +14dBu to +24dBu
- Input signal to noise >113dB A-weighted (A/D conversion)
- Output signal to noise >113dB A-weighted (D/A conversion)
- Through system signal to noise >110dB A-weighted
- Through system THD <0.0008% typical
- Bandwidth (.25dB) 20Hz to 20kHz

AES/EBU Inputs
- Minimum differential 200mV
- Input impedance 110 Ohms transformer isolated
- Channel status QDC Technology systems are insensitive to channel status

AES/EBU Outputs
- Output level 4V
- Output impedance 110 Ohms transformer isolated
- Channel status, professional, normal audio, source locked
- sample frequency set to project sample rate, stereophonic, 24-bit word length

System Sample Rates
- 44.056, 44.1, 48 and 96kHz (user selectable)
  Run-up/Run-down Sample Rates
- 44.056, 44.144, 47.952, 48.048, 95.904, 96.096kHz
  SRC Range (with optional SRC I/O module)
- Input: 0.33 to 3.0x system sample rate with range limits of 15kHz to 108kHz

Clock References
- Internal, AES reference, WCLK, any Digital Input, Video Reference or LTC input
- The system may be run at 96kHz locked to a 48kHz reference, or at 48kHz locked to a 96kHz reference.

Specifications subject to change without notice.

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