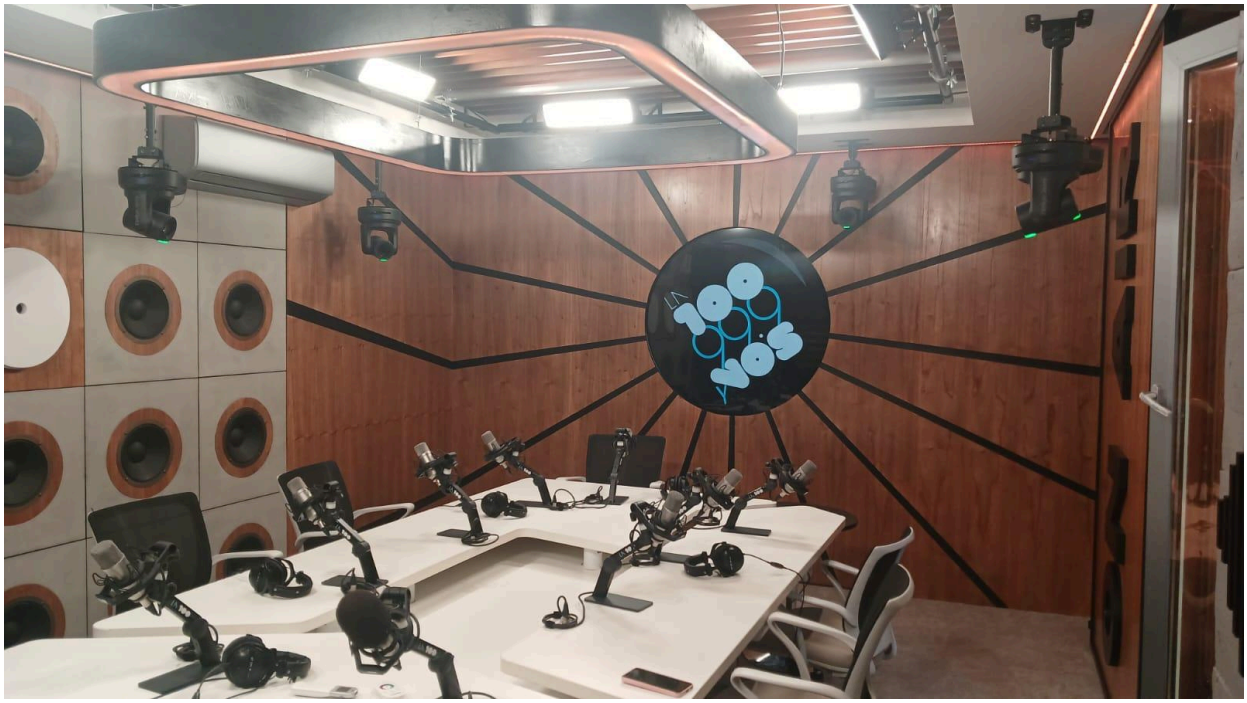
Radio Mitre's Visual Radio Transformation

With more than 100 years of broadcasting history, Radio Mitre is one of Argentina's most recognized and influential media brands. Its combination of journalism, news, entertainment, and some of the country's best-known radio personalities has kept it remarkably relevant across generations — a relevance the numbers still bear out. According to the latest Kantar IBOPE Media measurements for July 2026, Radio Mitre remains the leading AM station in the Buenos Aires market with a 30.7% audience share, the largest of any radio station in Argentina. The station is part of Grupo Clarín, the country's most important multimedia group.

As one of Argentina's most established radio brands makes the shift to visual radio, Telycam **Explore XE** PTZ cameras are giving Radio Mitre's Buenos Aires studios TV-grade image quality without the studio rebuild that transition usually demands.



01 / The Challenge

Transitioning to Visual Radio Without a Studio Overhaul

Extending that audience into live digital video, however, is a very different problem than extending it into a new radio slot. Traditional radio studios aren't built like television studios. Radio Mitre's spaces were designed around microphones and mixing consoles, not camera blocking — leaving little room for the kind of large-format cameras and multi-person camera crews a conventional TV production would use.

Lighting compounds the problem

On-air studios are typically lit for the room and the talent, not for the camera, with monitor glow, mood lighting, and an absence of traditional key/fill setups creating exactly the uneven, high-contrast conditions that smaller-sensor cameras struggle with.

Limited Floor Space

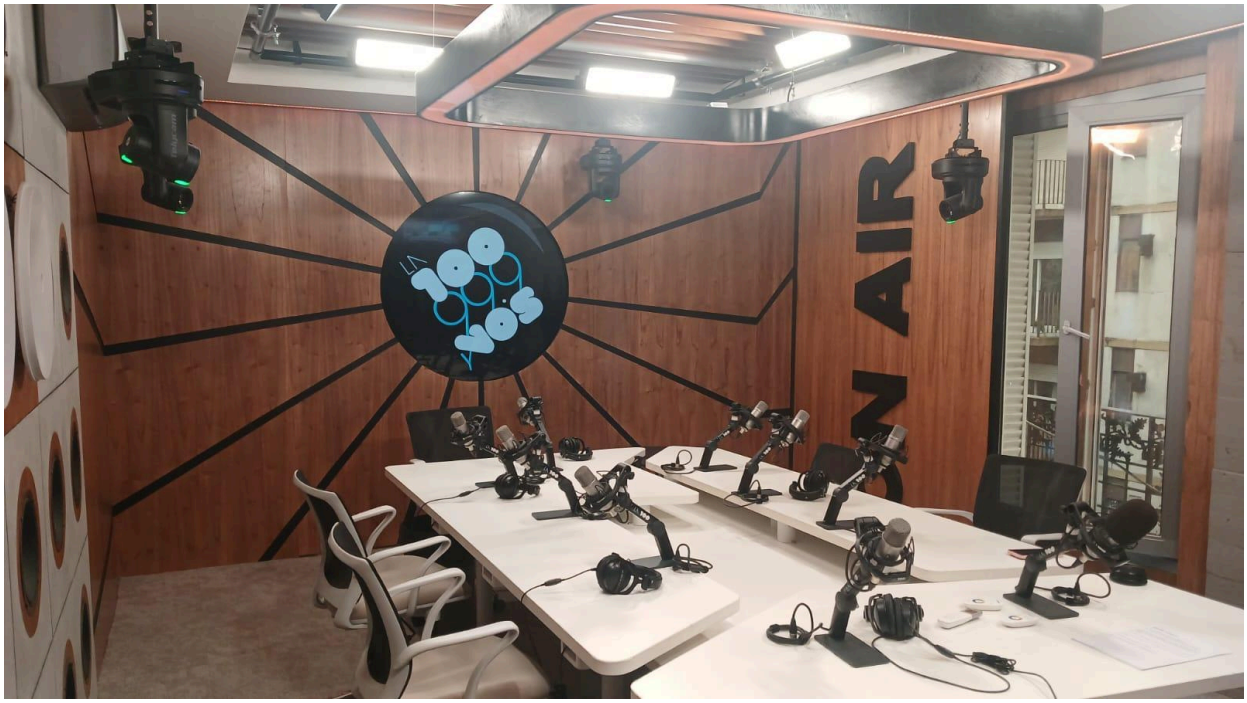
Radio Mitre's on-air studios are built around broadcast desks, microphone arms, and monitor displays, leaving little clear floor area — and even less appetite for tripods sitting in the middle of it. Camera stands in that kind of layout tend to end up in someone's walking path or sitting directly over cable runs, turning every camera position into a tripping hazard in a room where hosts and guests are already moving around during a live broadcast.

Staffing added another constraint

Radio hosts are broadcasters, not camera operators, and Radio Mitre's production teams are built around radio-sized crews — often a single director managing a show, not a dedicated camera operator for every position. Any video solution had to be simple enough for that same lean team to run without adding headcount.

Finally, there was the infrastructure question

Radio Mitre's studios, like most established broadcast facilities, weren't wired for video. Retrofitting an older broadcast building with traditional SDI or HDMI cabling for multiple camera positions would have meant a costly, disruptive construction project — something the station needed to avoid while keeping its daily programming on air.



02 / The Solution

Broadcast Imaging Meets Seamless IP Integration

Radio Mitre's studios were upgraded with several Telycam **Explore XE** professional PTZ cameras, with Carbi Sistemas supporting the local supply and integration of the system. The cameras were selected for their ability to address the studio's key production requirements, from image quality and autofocus performance to IP connectivity and flexible installation.

1-Inch Sony CMOS Sensor & 4K60 Output

Together, these capabilities address the studio's lighting reality head-on. A larger sensor gathers more light per pixel, which translates into lower noise and greater dynamic range — exactly what's needed

when a shot includes both a brightly lit monitor wall and a dimly lit corner of the room in the same frame. That extra headroom is what lets the Explore XE render Radio Mitre's mixed-lighting studio environment with the kind of clean, cinematic depth viewers associate with television.

Phase-Detection Autofocus (PDAF)

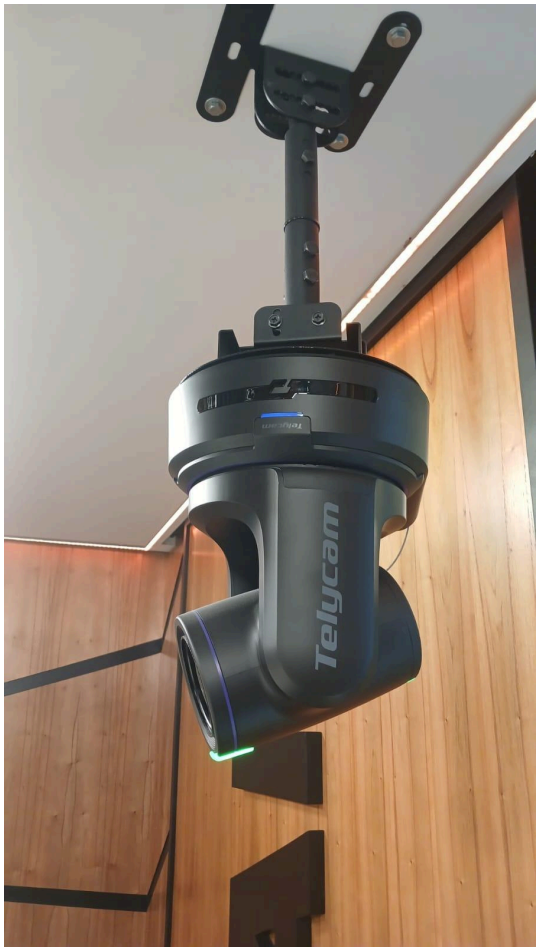
This capability was particularly important for Radio Mitre's live studio environment. Radio hosts and guests lean toward microphones, turn to face each other, and get up mid-segment in ways a scripted TV segment rarely does. Contrast-based autofocus systems tend to "hunt" — visibly pulsing in and out of focus — when a subject moves like that. PDAF tracks phase differences directly, allowing the camera to lock onto a moving subject and hold focus smoothly, which matters enormously when there's no focus puller on staff to compensate manually.

Native NDI® HX3 Connectivity

This network-based approach addressed the infrastructure challenge directly. Rather than requiring separate SDI runs for video, additional cabling for power, a separate control line for PTZ movement, and yet another line for tally, NDI HX3 lets all of that travel over a single network cable, with the camera drawing power over PoE+. For a station working within the physical constraints of an existing building, that single-cable approach turns what could have been a multi-week cabling project into something closer to a standard network installation — with far less disruption to a facility that needed to stay on air throughout.

Ceiling-Mounted Installation

This approach addressed both the studio's limited floor space and the need for cleaner sightlines. Several **Explore XE** units were mounted overhead instead of on tripods, clearing the floor of stands and cable hazards while also giving cleaner sightlines past desk clutter and monitor stands — angles closer to what a television studio would use than a repurposed radio booth. The camera's onboard image flip/mirror setting, accessible directly from its OSD and web GUI, corrected the resulting upside-down image on the spot.



The cameras were integrated directly into Radio Mitre's existing production workflow and control systems, allowing the same lean team

already running the station's on-air programming to also operate the new camera positions.

03 / The Results

TV-Quality Livestreaming, Run by a Radio-Sized Team

The upgrade gave Radio Mitre a more flexible visual production setup for bringing its established radio programming into live video. With PTZ cameras and configured presets, the station's existing production team can manage multiple studio views during live segments without requiring a dedicated camera operator for every position.

The new setup also allows Radio Mitre to work within the realities of its existing studio environment, combining professional image quality with a compact, network-based production workflow. By minimizing the

need for additional floor equipment and traditional video infrastructure, the deployment helps the station extend its programming into digital video while keeping disruption to daily broadcasts to a minimum.

For a brand whose reach has been built almost entirely through audio, the result is a new visual production capability that brings its programming to audiences across YouTube, social platforms, and Radio Mitre's own app, while allowing the station's existing team to operate the workflow independently.

Looking Ahead

The Radio Mitre project reflects a broader shift among established broadcasters across Latin America, many of whom are extending decades — or in Radio Mitre's case, a century — of audio-first brand recognition into live video without compromising the production quality their audiences already associate with them. Delivered in partnership with Carbi Sistemas, Telycam's local broadcast partner in Argentina, the **Explore XE** deployment at Radio Mitre also points toward what comes next: because the studios are now built on a fully IP-based foundation, adding camera positions or introducing automated switching in the future is a matter of expanding the existing network — not repeating the infrastructure work already done.