

JOURNAL

ISSUE 136 - Q1 2026

This issue

IAMT Launch

Creativity and Orchestration

Enterprise AV

Sustainability

AI

and much more

Creativity & Orchestration

HOW WILL THE NEXT WAVE OF AUTOMATION IMPACT
JOBS IN CONTENT CREATION AND PRODUCTION?

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IAMT™ CEO Update: Building the Future of MediaTech Together

Welcome to IAMT!

As I reflect on my first year as CEO, I am struck by the incredible velocity and resilience of our industry.



Saleha Williams
CEO, IAMT

One year ago, we stood at a crossroads; today, we are at the launchpad: it is with immense excitement that I am proud to announce IABM has become IAMT™ – International Association of MediaTech.

The change, voted for unanimously by the IABM Members' Board, is far more than a new logo or a fresh coat of paint; it is a fundamental, strategic shift that reflects the reality of the market we now inhabit. The media value chain has been permanently disrupted, moving from hardware-centric silos to a fluid, software-defined, and cloud-integrated ecosystem. Our move to IAMT is simple – it's a lever for our collective growth.

Expanding beyond our traditional broadcast roots to connect the full MediaTech ecosystem—from technology providers to end users, while 'Broadcast' continues to remain our foundation, 'MediaTech' represents our future. This new identity allows us to better serve our members as they diversify into streaming, enterprise media, and emerging sectors, providing the tools and platforms for influence needed to navigate a rapidly changing global landscape.

Member Industry Amplification: Proven Reach

Our repositioning is backed by the strongest audience engagement metrics in our association's history. In 2025, our digital engagement channels proved to be the independent and trusted voices in MediaTech, delivering industry amplification and high impact reach for our members.

The stats speak for themselves: our LinkedIn engagement rate of **8.8%** is nearly triple the industry average. We saw **356,000 website sessions** and over **220,000 active users** in the last year, positioning IABM/IAMT as the trusted destination for our members' thought leadership, product and service news, and citations in our business intelligence reports.

Why is this important?

Because IAMT is not just growing its audience – it is activating it. Over the past year we have consistently delivered high-value visibility, meaningful engagement and trusted influence for our members.

Whether you are an enterprise global leader or a small startup, IAMT's reach is a powerful tool that translates directly into greater reach, stronger credibility and more commercially valuable connections.

Elevating Thought Leadership: The IAMT Visual Podcast

To further amplify our members' voices, we are launching the **IAMT Visual Podcast Series** at NAB Show 2026. Hosted by industry titan **Matt Stagg**, this series moves beyond audio to provide a high-end visual platform for thought leadership.

Recorded live in our new studio in the IAMT Hub, these sessions will feature industry level thought leadership interviews and vendor-buyer panels. This is a significant value-add for our members, providing them with broadcast-grade video assets to showcase their expertise and products to a global audience.

The IAMT Visual Podcast series aren't just interviews; they are compelling records of how our members are solving the industry's biggest challenges and will be published across iTunes, Spotify, Amazon Music, IHeartRadio and YouTube as well as on the brand new theiamt.org website (redirected from theiabm.org). Special thanks to Sennheiser for providing state of the art microphones and Sony for guiding us through to the perfect choice of cameras for the IAMT Visual Podcast studio.

IAMT MAI™

IAMT MAI: The Dawn of Agentic AI in MediaTech

Alongside the launch of our new IAMT website – theiamt.org – I am beyond thrilled to unveil MAI™ (MediaTech Agentic AI) – our new agentic AI model, powered and developed for IAMT by Alpha Cogs.

MAI is a game-changer for IAMT member industry amplification.

MAI is trained on our entire IABM/IAMT member knowledge vault, industry thought leadership, Tech Office, business insights and reports, as well as the new IAMT MarketPlace.

The integration of MAI into the new IAMT website transforms our digital platform from a static repository into an active, 24/7 global advocate for our members. By leveraging the latest in Answer Engine Optimization (AEO), MAI ensures that member expertise is not just hosted but actively cited as the authoritative solution to the industry's most pressing questions.



Turning IAMT Members into the “Answer”

MAI (MediaTech AI) on the new theIAMT.org uses AEO to generate direct, synthesized responses to user queries; for example:

- **Direct Citations:** When a buyer or end-user asks a complex technical question, MAI generates an answer based on IAMT member-contributed articles, white papers, and thought leadership, videos and interviews.
- **Authoritative Sourcing:** Every MAI Agentic AI-generated response includes clear, direct citations of the IAMT members who provided the underlying data, getting their content cited as the definitive answer within a trusted, neutral digital platform.

IAMT MAI already draws from our deep well of member input across IAMT articles, reports, thought leadership interviews, and IABM/IAMT TV videos and the new IAMT MarketPlace.

As members continue to update their IAMT MarketPlace page, the new and refreshed content will be picked up by MAI.

A Buyer-Focused, Mobile-Optimized Experience

The new IAMT website is engineered to meet the needs of modern MediaTech buyers:

Buyer-Focused Content:

theiamt.org prioritizes IAMT member content that solves operational pain points, ensuring that member innovations are seen by those with high purchase intent.

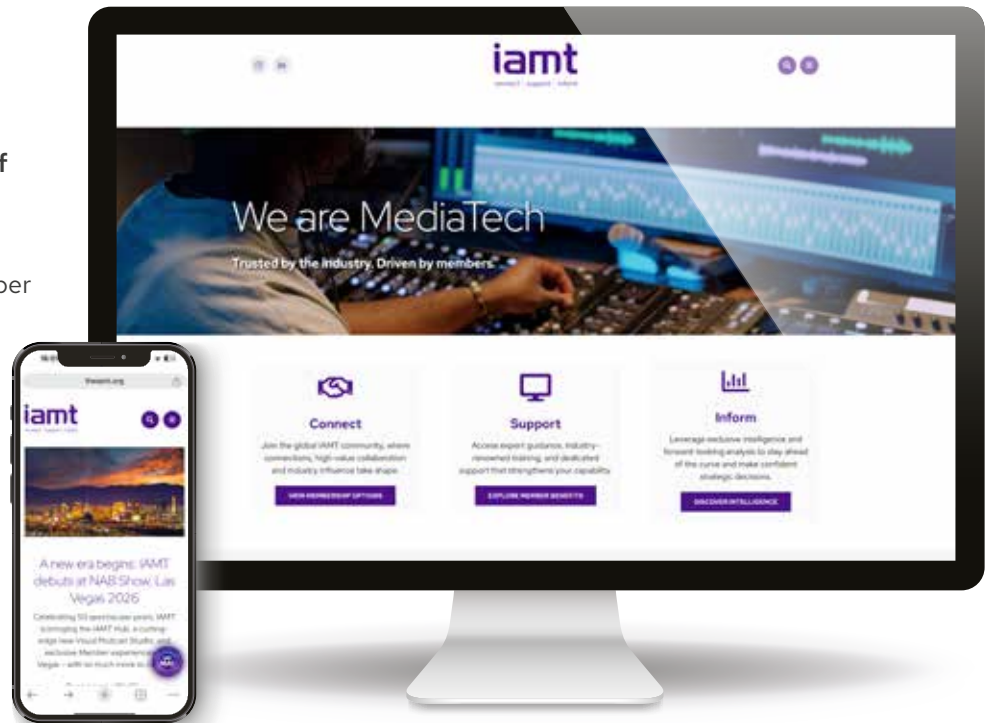
Regular Content Updates:

Through the new IAMT MarketPlace 'Amazon style' member profile page, members can upload and refresh their content to align with their own marketing campaigns.

MAI then takes this data and proactively assists buyers and the press. If a journalist or a buyer asks about a specific technology, MAI doesn't just provide a list; it advocates for our members' solutions based on their latest uploaded case studies and specs. It turns our static database into an active, 24/7 lead-generation and brand-amplification engine.

Mobile Optimization: theiamt.org is fully mobile-optimized, allowing for seamless AEO interactions anywhere in the world.

By powering the IAMT website with MAI, IAMT is providing its members with an unprecedented "lever for growth." It moves the industry away from "search and find" to an era of "ask and solve," where IAMT members are positioned as the cited, authoritative experts shaping the future of the MediaTech ecosystem.



Building Credibility through High-Quality Content

The new IAMT website combined with MAI, ensures that members are amplified through a lens of high quality and authority:

- **Independent and Trusted Voice:** By appearing within the IAMT ecosystem, member content inherits the "independent and trusted" status of IABM/IAMT which already delivers high-impact reach to 220,000+ active users.
- **Deep Integration with Research:** MAI synthesizes member expertise with IAMT's Business Intelligence Unit (BIU) data, creating a powerful synergy that validates a member's claims with industry-standard benchmarks.
- **Measurable Impact:** This agentic AI-driven approach is designed to further accelerate the IAMT's already impressive engagement, and the massive web traffic uplifts seen during major show campaigns.

A huge, heartfelt thank you to IAMT Member Alpha Cogs who have worked tirelessly with the IAMT team to develop and deliver IAMT MAI.



IAMT Global Alliance

The IAMT Global Alliance™: A Three-Pillar Vision

And that's not all. At NAB Show 2026, we are formally launching the IAMT Global Alliance, a reimagined ecosystem designed to bridge the gap between innovation and application. The IAMT Global Alliance is built on three essential pillars:

- 1. Media Partners:** We are bringing end-users and MediaTech buyers directly into the heart of our community. By fostering a direct dialogue between those who build technology and those who deploy it, we ensure that innovation is driven by real-world operational needs.
- 2. Educational Partners:** We are deepening our engagement with universities to support and train the next generation of talent. By mentoring students today, we ensure a pipeline of "industry-ready" professionals who can master the AI and cloud-driven workflows of tomorrow.
- 3. Industry Collaboration Groups (ICGs):** IAMT are acting as the "connective tissue" for groups like SMPTE, IEEE, Rise, and Greening of Streaming. No single company can solve challenges like interoperability or sustainability alone; the IAMT Global Alliance provides the unified platform to tackle these global issues.

A prime example of this global expansion is our new **Platinum Partnership with Media City Qatar**.

This partnership creates a foundation for new opportunities by connecting regional growth with our global expertise, enabling our members to access emerging markets and play an active role in shaping the next phase of the MediaTech industry. See more from MCQ on pages 7 and 130.

Final Words

One year into this journey, I am more convinced than ever that the 'International Association of MediaTech' is the home our industry needs. We are here to help our members make smarter business decisions, uncover new opportunities, and drive measurable impact.

For those of you attending NAB Show this year (and I appreciate many of you may not) I invite you to join us this week at the IAMT Member Hub N257, interact with MAI, see the new IAMT podcast studio, join us for the IAMT Awards at NAB Show, and meet the team.

For those not attending NAB Show this year, we will continue, as always to keep you updated. Check out the new website theiamt.org for news and updates, try out

IAMT Journal™

This is the first edition of the Journal under the IAMT banner and I am delighted to report that **it is not only the biggest edition we have ever issued compared with all previous IABM versions – testament to the growing importance members place on being represented** – but also the highest quality selection of articles I've seen. I think you will enjoy the new, fresh layout too.

Creativity and Orchestration is the leading feature in this edition, the large number of submissions clearly showing that this is a key area of concentration for our members. Our regular Enterprise AV section continues to grow with every issue, which perfectly aligns with our new, broader IAMT mission; the same is true for the AI section – and we have a number of thought-provoking opinion articles too.

I would encourage all IAMT members to engage with the Journal; it's free to submit as part of your membership benefits and, with MAI drawing on all its content, there is no more powerful way to elevate your thinking and technology to our worldwide audience.

Contact membership@theiamt.org to submit your article.



IAMT MAI and upload your content to the new IAMT MarketPlace – all live from Sunday 19th April.

And while Christmas may seem like an age away, I am also pleased to announce we are now able to bring back the **IABM/IAMT annual conference**, 1st and 2nd of December in London – see theiamt.org/richmond for more information and register to your interest – more details to come.

Thank you for your continued support and for being the driving force behind this incredible industry.

Saleha Williams
CEO, IAMT

How Media City Qatar is Supporting the Growth of Media and Content Industries

As the author and story consultant Robert McKee once observed, **“Storytelling is the most powerful way to put ideas into the world.”**

Across the media industry, the ways those stories are created, produced, and distributed are evolving rapidly. New platforms, technologies, and audiences are reshaping how content is made and where it comes from.

In this changing landscape, new media ecosystems are emerging that bring together broadcasters, producers, digital creators, and technology companies in the Middle East. Media City Qatar is part of this shift, supporting the growth of a media and creative ecosystem that connects international and regional media organizations, storytellers, and emerging startups.

What is Media City Qatar?

What began in 2019 with the establishment of Media City Qatar under Amiri Law No. 13 was established as part of a long-term vision to help shape a sustainable media and creative sector.

In just a few years, that vision is attracting global players such as CNN, Dow Jones, Euronews, dpa, AP, and iHeartMedia, alongside startups that now represent 60% of its licensed companies. Global broadcasters and early-stage founders operate within the same professional environment, where

proximity turns conversations into partnerships and ideas into growth.

Today, more than 420 licensed companies operate from Media City Qatar across broadcasting, digital media, production, advertising, communications, gaming, and emerging technologies, reflecting a rising appetite to build from Doha.

The pace of growth tells its own story: company registrations rose by 113 percent in one year; a clear reflection of growing confidence in building from Doha.

Why Companies Choose It

Companies choose Media City Qatar for one reason: it gives them the conditions to grow faster and scale with confidence.

Qatar offers a highly supportive business environment, including fast licensing, 100% foreign ownership, zero income tax, no custom duties, access to grants and facilities, talent development initiatives, and a clear legal framework based on English common law.

Flexible work solutions and business-friendly regulations further reduce barriers while giving companies the confidence to test, scale, and collaborate from Qatar.





Opportunity in Action

Media City Qatar's role extends beyond support as it creates opportunities for companies to be seen and heard.

For example, CNN, a licensed company within Media City Qatar, launched CNN Creators, a 30-minute weekly show, in October 2025 from its state-of-the-art facility in Doha. The program provides a platform for new voices and digital storytellers while reflecting the growing influence of the creator economy. Media City Qatar is also supporting opportunities for students from Northwestern University in Qatar to gain practical newsroom experience through initiatives such as internships with Euronews and participation in CNN Academy's global journalism simulation programs.

Euronews' decision to establish its presence in Doha reflects a growing trend in how global media organizations approach content production. Instead of covering the region from afar, the network moved closer to where stories are happening, allowing for more immediate and locally grounded reporting. Since launching its hub in

2021, it has produced more than 550 episodes from Qatar, generating 11.3 billion TV impacts and 58 million YouTube views, with annual audiences reaching up to 61 million.

Media City Qatar facilitated more than 8,000 raw hours of content across films, series, and digital content. These figures point to something essential: companies establishing themselves here are already producing and publishing. At MIPCOM Cannes 2025, Media City Qatar announced support for two original Arabic-language drama series, *When I Saw* and *Behind the Scenes*, filmed in Qatar and Lebanon in collaboration with ImagIQ, a licensed company within Media City Qatar.

Across decades, successful creative hubs have shown that strong infrastructure can withstand the ebbs and flows of economic cycles, regional shifts, and the evolving media landscape.

**Media City Qatar is building that kind of environment
Where Next is Made.**



CREATIVITY AND ORCHESTRATION

How will the next wave of automation impact jobs in content creation and production? We had a tremendous response from IAMT members on this subject, with the following articles covering every facet of the Create and Produce segments of the Content Chain, as well as the Manage and Publish areas, where automation is also playing a key role.

AI is playing an ever-increasing role across all these activities, helping to delivery productivity, efficiency and cost-reduction – all part of the industry’s drive to do more with less, and to do it better as well.

Read on to find out how IAMT members are pushing the boundaries with outstanding innovations – all designed to help our customers do better business.



The Evolution of Operations Management in the Media Supply Chain

The media supply chain has always been operationally demanding. Managing the continuous flow of content (from production through post, versioning, and delivery) requires coordinating people, assets, systems, and deadlines across organizations that rarely stand still.

For decades, the industry met this challenge through specialist software, manual coordination, and an acceptance that operational overhead was simply the cost of doing business.

That acceptance is no longer sustainable. The pressures are well understood: rising production volumes, fragmenting distribution platforms, shrinking margins, and growing audience expectations. What has changed more recently is the clarity of the industry's response, and where that response is being focused.

From Operational Complexity to Operational Intelligence

The foundational challenge for most M&E organizations is not a lack of data or capability; it is fragmentation. Scheduling systems do not communicate with asset management.

Financial workflows are disconnected from production planning. Metadata exists in silos, inconsistently structured, duplicated across departments, and out of sync by the time it is needed.

This fragmentation has a real cost. Operations teams spend significant time reconciling information, chasing status updates, and managing exceptions that a better-connected system would have caught automatically. The creative and strategic work that drives competitive advantage is often overshadowed by coordination overhead.

The evolution underway is a shift from systems that merely record operations to systems that actively manage them. Platforms capable of connecting media lifecycle management with resource and production scheduling, financial workflows, and transmission



Andy Hooper
Head of Product and GM,
EMEA, Fabric

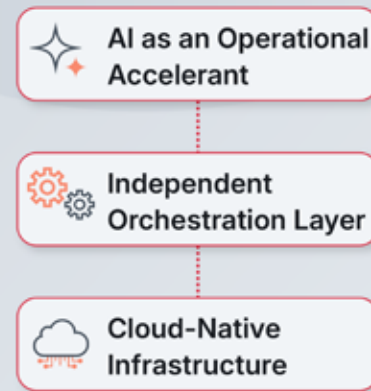
operations create a different operational reality. Work becomes visible end-to-end, exceptions surface automatically, and teams spend less time managing systems and more time managing outcomes.

Metadata is increasingly central to this picture. Structured, well-governed metadata is not simply a housekeeping function; it is the connective tissue that allows operational systems, discovery platforms, analytics, and partner integrations to work from a shared understanding of content. Organizations that have invested in bringing their metadata under active management report measurable downstream benefits, including faster time to market, reduced rework, and more reliable delivery. Conversely, those that have not continue to absorb subtle, pervasive costs felt throughout the business.

The Challenge of Operational Fragmentation



The Evolution to Intelligent Orchestration



The Rise of the Orchestration Layer

One of the significant architectural shifts in M&E technology has been the growing consensus around workflow orchestration as an independent function. The traditional model, which relied on tight integration between purpose-built vendor systems, offered predictability but at the cost of flexibility. When business needs changed, the technology stack was difficult to adapt, and vendor dependencies became strategic constraints.

The emerging model places an orchestration layer between the underlying vendor systems and the business processes that depend on them. This layer, which is API driven, composable, and increasingly cloud-native, gives organizations the ability to define and evolve their own workflow logic without being locked into any single vendor's implementation choices. It provides control, visibility, and the ability to respond to change without dismantling existing infrastructure.

This is not a new concept. The media industry has long been comfortable with middleware and systems integration. What is new is the maturity of the pattern, the availability of modern tooling to implement it, and the growing recognition that orchestration is not a technical detail but a strategic capability. Organizations that own their orchestration logic own their workflows. Those that do not find themselves dependent on vendor roadmaps for operational flexibility.

AI as an Operational Accelerant

Artificial intelligence is entering the media supply chain, serving not primarily to replace human judgment but to extend it. The most immediate and practical applications are in areas where operational teams currently spend disproportionate time: metadata enrichment, schedule optimization, anomaly detection, and reporting.

Automated metadata enrichment, for example, can transform a labor-intensive process into a continuous background function. When metadata quality is maintained at source and updated automatically as content moves through the supply chain, the downstream benefits compound, leading to better discoverability, more accurate reporting, and reduced manual QC cycles.

In scheduling and resource management, AI-assisted tooling can surface conflicts, suggest optimizations, and flag capacity issues before they become operational problems. The value lies not in replacing the scheduler's expertise, but in giving that expertise better information to work with, faster.

The orchestration layer is increasingly where AI capabilities are being embedded. A workflow orchestration platform that can trigger AI-powered enrichment, surface intelligent recommendations, and route exceptions for human review creates a different operational model. Human attention is directed where it adds most value, while routine process management runs largely autonomously.



Operations teams, freed from the overhead of manual coordination and reactive problem-solving, gain capacity to invest in quality, consistency, and innovation. The time recovered from administrative overhead redirects toward more impactful work.

Infrastructure as Enabler

Underpinning all of this is a shift in how operational software is delivered and maintained. Cloud-native architectures enable a fundamentally different relationship between software vendors and organizations. Features and improvements arrive continuously, avoiding disruptive upgrade cycles. Infrastructure scales with demand instead of requiring extensive capacity planning. Similarly, security and compliance posture improve as a function of platform evolution rather than point-in-time investment.

For organizations carrying the operational and technical debt of long-established on-premise systems, the path to these benefits is rarely a clean cutover. The more common pattern is incremental migration: progressively moving workloads and workflows to modern infrastructure while maintaining operational continuity. This requires vendors committed to managing that transition carefully, and organizations willing to treat the migration itself as a strategic program rather than merely a technical project.

Operations management in the media supply chain is becoming more connected, more intelligent, and more automated. The organizations that will lead in the next phase of industry development are those investing now in the operational and data foundations that make that trajectory possible, not as infrastructure for its own sake, but as the platform from which genuine creative and competitive advantage can be built.

The banner features a dark purple background with a glowing, starry effect. On the left, a large, white, scalloped-edged badge contains the text 'IAMT Impact™ Awards 2026'. In the top right corner, the 'NAB SHOW' logo is displayed above the text 'April 18-22, 2026 Las Vegas, Nev.'. To the right of the NAB logo is the 'iamt' logo in a bold, white, lowercase font, with the tagline 'connect | support | inform' underneath. In the bottom right corner, the text 'IAMT Hub N257LMR' is written in a large, white, sans-serif font, with 'Monday 20 April 5 - 7pm' below it.

ATX ENTERPRISE

20 - 22 MAY 2026 | SINGAPORE EXPO

One of Asia's most established gatherings for the broadcast and media technology industry returns to Singapore EXPO from 20–22 May 2026. Leaders across production, content creation, distribution, and media technology will examine how AI-driven innovation, immersive media, pro-AVL technologies, and evolving technical standards are shaping the future of broadcast across the region.

Meet the Speakers



**Hiyasmin
Neri-Soyao**

CEO, SHOPPERTAINMENT
LIVE



**Anowarul
Azim**

VICE PRESIDENT OF
TECHNOLOGY, AKASH DIGITAL TV



**Unmish
Parthasarathi**

EXECUTIVE DIRECTOR, PICTURE
BOARD PARTNERS



**Azri
Gan**

IT PRODUCTION LEAD,
PUBLICIS



**Justin
Deimen**

MANAGING PARTNER,
GOLDFINCH



**Ranganathan
Somanathan**

GLOBAL CHIEF STRATEGY
OFFICER, BILLUPS



**Jimmy
Tan**

HEAD OF ASTRO STUDIOS,
ASTRO



**Nobukuni
Matsutsuka**

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The Story-Centric Newsroom: Demonstrating Value and Trust in the Age of Automation

The modern newsroom operates at a pace that would have been difficult to imagine even a decade ago. A developing story might appear first on social media, then move into live broadcast coverage, followed by digital updates, short-form video, and longer analysis pieces. Each version of that story may need to reach a different audience on a different platform, often within minutes.



Craig Wilson
Principal Enterprise Specialist -
Broadcast, Avid

For journalists and producers, this creates a constant tension. The demand for depth and accuracy has never been higher, yet the time available to produce thoughtful work continues to shrink. News organizations are being asked to deliver more content with tighter resources while audiences expect instant updates.

In response, automation and artificial intelligence are beginning to reshape how newsrooms operate. Some of the most meaningful changes are already delivering clear impact in practical areas of the newsroom. Automation is helping remove the friction surrounding story creation and multi-platform distribution.

The Hidden Workload Of Journalism

Much of the work inside a newsroom is not visible to audiences. Editorial teams spend significant time searching through footage, transcribing interviews, organizing media assets, tracking down earlier reporting, and coordinating updates across teams.

These tasks are essential. They underpin accuracy, ensure consistency, and enable content to be reused across formats. But they are also time-consuming. As production environments become more complex, there is a risk that more time is spent managing information rather than shaping it into a story.

Without coordination, this complexity creates friction if teams are working in siloed environments. The same material may be processed multiple times. Updates may not reach every team. Valuable content may be underused simply because it cannot be surfaced quickly enough.

Speech recognition systems can now generate transcripts of interviews in minutes. Media analysis tools can identify people, locations, or objects within video archives. Intelligent search systems allow journalists to find relevant clips or past reporting without manually scanning hours of footage. These developments do not change the responsibility of journalists to verify information or interpret events. What they do change is the amount of time required to move from raw material to a finished story.

A Newsroom Built Around Coordination

Automation is also influencing a deeper change in how newsrooms are organized. The production process for journalism has grown increasingly complex. A single story might involve reporters in the field, producers preparing broadcast segments, digital editors writing updates for online audiences, and social teams adapting the story for short video or mobile platforms.

If each group works in isolation the result is duplication, confusion, and delays. Updates may be missed. Teams may unknowingly work on different versions of the same story. Multiple crews may be sent to cover the same event unnecessarily.

Many news organizations are now rethinking this model. Automation is being used not simply to accelerate tasks, but to connect workflows – linking planning, media management, production, and publishing into a more unified system.

When these systems are aligned, information flows more freely. Updates are visible to everyone involved. Assets can be reused across platforms without duplication. Journalists working remotely have the same access to content and context as colleagues inside the newsroom.

This reflects a wider industry shift toward a story-centric approach, where the story sits at the heart of operations and is created, adapted, and distributed seamlessly across multiple destinations. In this model, the newsroom operates as a virtualized, seamlessly connected environment rather than a collection of fragmented teams – improving both efficiency and editorial clarity.

Technology and Trust

Artificial intelligence inevitably raises questions about credibility in journalism. Public trust in media has become a central concern for the industry, and any technology that influences editorial workflows must be approached carefully.

Systems that track the origin of footage, identify duplicate media, and document how content has been edited provide valuable safeguards. In fast-moving situations, automation can also help teams manage large volumes of incoming material – organizing content, surfacing relevant information, and highlighting potential inconsistencies. Verification is becoming an increasingly important part of this ecosystem. Frameworks such as C2PA (The Coalition for Content Provenance and Authenticity) are emerging as critical tools for modern newsrooms, helping to establish the provenance of content, detect AI-generated material, and flag potentially untrustworthy sources.

The role of these technologies is not to replace editorial judgment, but to reinforce it. While machines can process information at scale, the responsibility for interpreting events and deciding how a story should be told remains firmly with journalists.



The Story at the Center

Despite the technological changes reshaping journalism, the purpose of a newsroom remains the same. It exists to tell stories that help people understand the world around them.

Automation will continue to influence how those stories are produced. New tools will organize information faster, connect teams more effectively, and simplify the mechanics of production.

However, the impact goes beyond efficiency. As pressure grows to demonstrate return on investment, organizations are placing greater emphasis on understanding the performance and value of their content. It is no longer enough to produce stories; newsrooms must also understand how those stories travel, how they engage audiences, and how they contribute to commercial outcomes.

This requires better visibility across the content lifecycle; from creation through to distribution and consumption. Insights into usage, reach, and performance are becoming as important as the production process itself, helping organizations make more informed editorial and business decisions.

Ultimately, the value of automation lies in how it supports people. When reporters spend less time searching for material and more time investigating a story, the quality of journalism improves. When teams can coordinate coverage without fragmented systems, the newsroom becomes more responsive. And when organizations can connect storytelling with measurable impact, they move closer to a truly story-centric, revenue-generating model. For an industry built on trust, speed, and relevance, that shift may prove to be the most important development of all.



Choosing Agility and Flexibility in a Shifting Broadcast Landscape

The broadcast industry has always been incredibly resilient in the face of change, consistently finding ways to adapt technology to find new solutions, solve problems and forge uncharted paths.

But in 2026 something quite unprecedented is happening and relying solely on technology might not be enough. Because this isn't just a technology shift – it encompasses technology, infrastructure, business models, people, culture, and everything in between.

Over the last few years, the whole framework of the industry has changed at every stage of the production and distribution chain. Digital offerings have allowed broadcasters to expand programming and create new content to engage different demographics. For example, the BBC's recent Winter Games coverage broke several records; the broadcaster announced there were 83 million streams across the event, with "over 44 million total streamed hours online via BBC iPlayer, the BBC Sport website and the BBC Sport app, with 26.3 million viewers tuning in to the TV coverage." The broadcaster also reported BBC Sport's YouTube delivered "record-breaking" growth with a 390 percent increase in total views compared to the Beijing 2022 Games.

The goalposts have moved for the entire broadcast industry, and the

impact of that move is affecting everyone.

An Existential Change

Part of what's driving this change is that traditional broadcasters are having to reinvent how they do things in order to thrive. They understand the market is changing because of the growing number of different platforms that are delivering content, which increases the challenge of meeting the needs of more and more audiences.

It doesn't necessarily mean they need to do more high-end production. It means they need to find ways to repurpose content faster. It also means they need to find ways to develop new audiences from that content.

The divergence of audiences is creating a demand for more content which is being viewed by fewer



Henry Goodman
Director of Product Management, Calrec

people, and the commercial drive behind that means that they have to produce it for less.

Remote Working Maximizes Utilization

Once again, it will be the adoption of new technology that gets us through this shift, but now more than ever it has to be driven from a business perspective. If you don't have a business driver to push it a certain way, then what's the point?

Remote and distributed production are already part of that picture. For the majority of the time, most traditional broadcast studios aren't even powered, while traditional OB trucks are only producing content for the time that the show is in production.

The rest of the time it's stationed in a car park or it's out on the road.

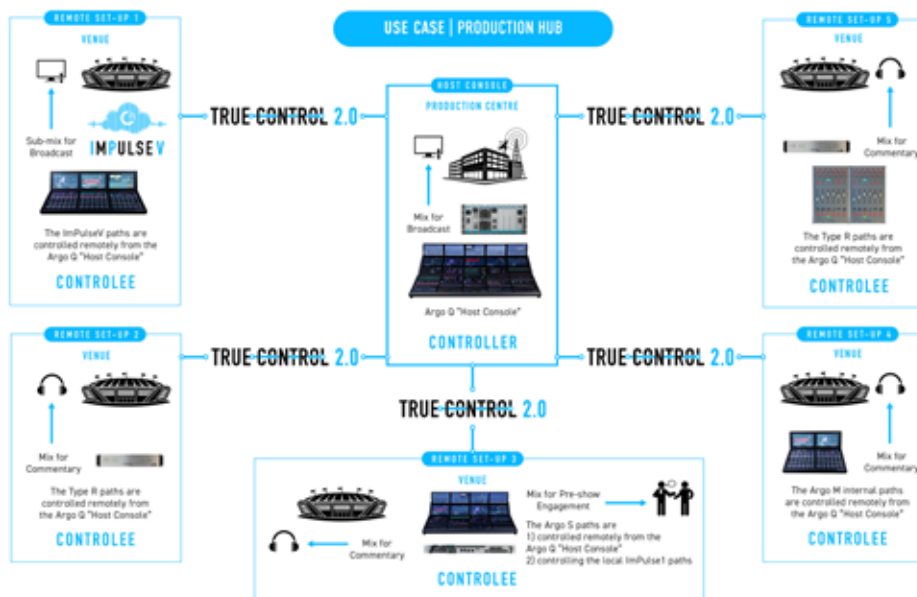
Remote production allows broadcasters to increase output from one show a day, to two or three. This is agility in action, and because it better utilizes equipment at both ends of the chain it means broadcasters can create more content with the same resources. This agility means their infrastructure, equipment and teams have the time and space to do things that they couldn't in the past.

The Virtualization Opportunity

The other part of this picture is virtualization, which enables broadcasters to blend their on-premise infrastructure not only with remote operations, but with virtual cloud resources too.

Virtualization means taking software that is normally hosted on dedicated hardware and running it on standardized PCs or servers, and the reason everybody is so excited about it is part of that same agility story. Virtualization allows you to switch things on when you need them, and off when you don't.

Historically, if a broadcaster wanted to buy a TV studio or a truck it was a significant CapEx commitment. Virtualization means you pay for the resource only when you need it so instead of it being a capital expenditure, a broadcaster can build it into the cost of production. And that is quite an attractive business model for many broadcasters.



That's exactly where their challenge is, and there is such a focus on virtualization because that's where the biggest cost savings are.

This combination is appealing; if broadcasters can do the production remotely then they only have to send one engineer out to place a few microphones and one camera – which might even be a robotic camera – it suddenly becomes viable. It enables them to create additional content to distribute over more diverse channels like YouTube, strengthen engagement, and support fanbases for niche sports they previously couldn't cover.

Business Shifts

Never before has the industry had to face such a shift in commercial drivers. We've been through technology shifts before, but this affects everybody, and it's one that both vendors and broadcasters must embrace together.

From a manufacturer's point of view, the move from CapEx hardware to software licensing is a revenue challenge that will take time to square off. But it's not just the manufacturers who are dealing with that; unless your business is already subscription based – and most traditional broadcasters are not – you have exactly the same problem.

Broadcasters who will thrive in this environment will be those who design their infrastructures around the ability to adapt to these changing models and prioritize flexibility over proprietary solutions. Equally, manufacturers with strong technology partnerships will have a competitive advantage.

The drivers here are all about choice, agility and utilization. Get those right across your technology decisions, your production models and your commercial thinking, and the rest will follow.

EXPANDED LEVELS OF CONTROL				
RP1 1st generation controls (Axiom and Aramis)	FADERS & CUTS	INPUT CONTROLS	AUX SENDS ON/OFFS	AUX SENDS PLANS
TRUE CONTROL 2.0 Extra 2nd generation controls (Argo Family, Impulse Family and Type R)	ROUTE TO MAINS & GROUPS	PLAN TO MAINS & GROUPS	ROUTE TO TRACKS	PLAN TO TRACKS
	EQ BANDS 1-4	DYN 1 COMP/LIM	DYN 1 EXP/GATE/BUCKER	DYN 2 COMP/LIM
	AUTOMATED CONTROLS	INPUT DELAY	PATH DELAY	INSERT ON/OFF
	SPILL FADERS	DOWNMIX FADERS	AUTOFADERS	DIRECT OUT 1-4

Driving Content

As well as being cost-efficient, it also helps fill that content gap. The hole for broadcasters isn't at the high end; it's at the lower end. It's the tier two and tier three level sports, where they need to create more content and address more niche markets. It's in creating secondary and behind-the-scenes or digital first content. It's about creating content away from the main event to build engagement.



The Digital-First Imperative: Broadcasters Rewriting the Rules

The transition to digital-first is no longer aspirational – it’s foundational and increasingly urgent. Digital-first has become an operating-model decision, not merely a publishing strategy, as broadcasters recognise that digital platforms are primary destinations for content creation, distribution, and engagement, rather than extensions of linear operations.

This shift is being reflected across content output and the appetite for this new wave of creative storytelling is expanding quickly. Millennials and older generations are increasingly tapping into the trend, making digital, social and mobile platforms their primary destination for entertainment, sport and news. Deloitte’s 2025 Digital Media Trends survey backs this up, showing 56 percent of Gen Zs and 43 percent of millennials surveyed find social media content more relevant than traditional TV shows and movies.

Creator Economy Influences Production

The digital first trend is reshaping how studios operate, stories are produced, and content flows across ecosystems. To ensure smooth technical processes, broadcasters are consolidating production and contribution into unified, IP-native

environments to avoid duplicated workflows, fragmented teams, and rising operational costs. Cloud-based production, IP contribution, and unified digital and IP-based platforms enable organizations to manage live feeds centrally while supporting distributed teams and creator-driven workflows. As the creator economy influences storytelling formats and audience expectations, news, sports and entertainment programming are adapting with more flexible, story-centric production models that prioritize speed and accessibility – without compromising accuracy, editorial integrity, or the importance of the stories they tell.

Digital-first organizations are better positioned to scale coverage, experiment with new formats, and meet audiences where they are – maintaining the quality and standards of existing productions without increasing overheads.



Roy Hasson
VP Product Marketing and
SaaS Sales, LiveU

ITV Expands Love Island Digital First Content

Last summer, ITV celebrated the tenth anniversary of its popular reality dating show, Love Island, produced by Lifted Entertainment, part of ITV Studios, and GroupM Motion Entertainment. To ramp up the excitement of series 12 and to engage younger demographics the broadcaster, supported by LiveU, expanded the show’s highly successful digital-first strategy. For the first time, ITV live streamed the official podcast, Love Island: The Morning After on ITVX and YouTube to give fans the added benefit of a live ‘watch-along’, which aired at the same time as the main launch show on ITV2.

For the live stream to ITVX the production team needed to build a flexible, agile cloud workflow that could handle precise live on/off-air



timings and real-time communication with its playout provider. To achieve this, ITV turned to the LiveU Studio cloud video platform, which streamlined the workflow between Majorca, where the main show is filmed, and London, home of the podcast.

A LiveU Video Return server in Majorca delivered a low-latency stream of the main show to a LiveU LU800 unit in the London studio. There, *The Morning After* presenters Amy Hart and Indiyah Polack, viewed the main show on a monitor via an HDMI output. The London LU800 then sent the podcast feed to LiveU Studio, while another LU800 in Majorca sent the main programme feed to the same platform. In LiveU Studio, a picture-in-picture output was created so viewers could watch the live podcast alongside the main programme in the corner of the screen. With minimal assets and a live feed, ITV created the feeling of a fully *Love Island* branded show.

For the final episode, which aired on Monday 4th August 2025, an exclusive 30-minute live teaser show, fronted by Amy and Indiyah, was streamed immediately before the main show.

Solid Connection For Drake's Iceman Cinematic Livestreams

Global icons are also embracing the creative freedom that digital first content delivers. Last summer, world famous musician and rapper Drake continued the rollout of his album *Iceman*, by live streaming the second and third episodes of a series of cinematic-style short films, blending symbolic visuals, track launches and real-time streaming. To orchestrate a seamless global live broadcast, LiveU assisted creative streaming partner Groovy Gecko with the delivery of the live streams to Drake's YouTube

channel, which has over 31 million subscribers. Groovy Gecko coordinated with YouTube and partnered with production company Canada Canada to create a unique hybrid of narrative, performance and live audience engagement.

The flexibility of the LiveU technology enabled the production crew to shoot immersive footage from different angles. Patrick Hanlon, Online Video Solutions Specialist at Groovy Gecko said, "Drake wanted us to capture a cinematic short film live across a citywide network of locations. This included underground clubs and moving vehicles, all while maintaining an 'extra crispy' level of production quality."

Episode 3, which live streamed on 4th September, was set against a visually striking backdrop across 12 locations in Milan. Groovy Gecko used a mix of 40 LiveU multi-cam LU800 and compact LU300 units, with the LU800s serving as the primary units and the LU300s operating as backups. They also used five return servers, 19 cameras and live drone feeds. Challenging locations were boosted using Peplink and Starlink units for LiveU, ensuring zero dropouts.

For Episode 2, the LiveU units supported 12 cameras strategically positioned around the city of Manchester, plus two Steadicams used to capture dynamic tracking shots. The feeds were transmitted wirelessly over 4G and 5G to Groovy Gecko's production hub in London. The stream had over one million live views and 1.2 million additional on-demand views over the following weekend.

These examples illustrate how digital first has become a critical imperative, and broadcasters that align technology decisions with business priorities will be better positioned for long-term sustainable growth.



AIDA Imaging's HD-100A: Enhancing Quality Control and Production Efficiency at Nicomatic

The interconnect industry is a critical cornerstone of modern technology, facilitating the seamless transfer of data and connectivity within electronic devices such as smartphones, computers, medical equipment, and aerospace systems. Within the interconnect business, Nicomatic has emerged as a premium interconnect solution provider. To keep up with their high degree of demand, Nicomatic formulated a winning strategy to gain a competitive edge in producing better quality at a consistent rate.

In the race for innovation and technological breakthroughs, interconnect manufacturers must keep a swift pace if they are to ever outrun their competitors. The interconnect market, as projected by an independent industry analysis report, is anticipated to witness exponential growth between 2022 and 2030, transforming into a multimillion-USD industry by 2026, with a promising CAGR from 2021 to 2026. Precision and quality are non-negotiable terms, and navigating this landscape requires strategies that can be diversified to meet the varied demands of clients.

Nicomatic is a global leader in delivering high-quality customized interconnect solutions. With over 20 years of experience in injection molding, stamping, assembly, and flat cable manufacturing, the company has carved out a significant market share in the Military, Medical, and Aerospace sectors worldwide. Nicomatic's advancements, such as in civil avionics, have become the industry standard and are found inside many avionics projects today.

With this continued commitment to excellence, Nicomatic leverages cutting-edge technology to develop solutions that enhance its workflow. To ensure consistent product quality that exceeds industry standards, Nicomatic has integrated AIDA Imaging's HD-100A cameras into its production process.

Optimizing Laser Inspection

Nicomatic operates numerous laser processes that are integral to its internal production. These processes are used for marking, etching, and cutting materials; each requiring meticulous inspection to ensure flawless functionality in the end products. Before implementing the HD-100A camera system, this inspection process was time-consuming and resource-intensive, leaving room for potential errors and defects.

The implementation of the HD-100A POV video camera has significantly transformed this inspection process. The robust camera system enables a clean and straightforward "go no/go" style production test, rapidly verifying the accuracy and precision of the laser operations.

As a result, Nicomatic has witnessed a remarkable improvement in overall product quality and a significant reduction in risks associated with destructive laser

processes. The HD-100A's high-definition imagery and real-time monitoring capability have boosted the production team's confidence in refining their processes, ensuring that only top-notch products proceed to the next stage of manufacturing.



Streamlining Flat Flexible Cable Production

As a global leader in custom flat and flexible cable products, Nicomatic's internal processes need to be designed to accommodate high variation between product requests. As such, Nicomatic has implemented a monitoring system with the HD-100A camera system in its flat flexible cable production process.

Streaming live from a feed, the backlit cable production offered by the HD-100A provides its operators with a real-time visual assessment of product quality. This immediate feedback empowers Nicomatic engineers to make prompt adjustments, ensuring detailed precision and consistency in each cable produced. The HD-100A's telephoto CS-mount zoom lens – the CS0550V – further enhances reach and flexibility, enabling seamless zooming into intricate details while retaining a wide field of view for product symmetry assessments.

Final Results and Impact

Using the HD-100A has significantly improved Nicomatic's quality control and production efficiency. By reducing inspection time and providing real-time monitoring feedback, our cameras have expedited the decision-making process, increasing productivity and minimizing wasted time and cost. The precise and reliable inspection data enables swift and accurate verification of the laser operations' correctness, reducing the risk associated with destructive laser processes.

Additionally, Nicomatic's implementation of the HD-100A camera in their flat flexible cable production enabled operators to assess product quality in real-time, allowing for prompt adjustments to ensure accuracy with every piece manufactured. This has led to increased productivity and minimized waste, resulting in cost savings and a quicker time-to-market for all their products and services.



HD-100A – Photo courtesy of Nicomatic



HD-100A with CS0550V – photo courtesy of Nicomatic

Conclusion

The interconnect industry is well-integrated in today's technology and will continue to advance as new breakthroughs are discovered. Companies like Nicomatic must navigate these challenges while continuing to deliver exceptional products to their clients. By leveraging AIDA Imaging's HD-100A, Nicomatic has overcome a common pain point in the interconnect manufacturing sector. Optimizing procedures and streamlining processes undoubtedly help to save time and money. As pioneers in their field, Nicomatic exemplifies how embracing innovative technology and leveraging it to their advantage can drive greater efficiency, boost product quality, and pave the way for success in a competitive market.

To explore how AIDA HD-100A can revolutionize your workflow, reach out to us at info@aidaimaging.com and let us guide you towards a more efficient and high-quality tomorrow.



Creativity Needs Orchestration: What Automation is Really Changing in Media Jobs



Alex Gattari
AI Solutions Architect, Etere

The media industry is entering a phase where “automation” no longer means just faster playout or fewer manual handoffs. The next wave is about orchestration: systems that coordinate people, tools, formats, and platforms so creators can spend more time making decisions that matter—and less time duplicating metadata, or rebuilding the same workflow.

We’ve been living this shift in real projects: Evaluating AI models against broadcast realities, expanding publishing pipelines for audio-visual radio, preparing the ecosystem for 8K, and removing infrastructure friction so teams can work where they are. Together, these initiatives point to a clear conclusion: Automation will reshape jobs in content creation and production, but the most valuable roles won’t disappear.

The New Baseline: Creative Output is Now Multi-Format by Default

Creators and production teams are being asked to do more than “make a programme.” A single idea now becomes a package: Long-form, social posts, podcast feeds, and sometimes live/interactive variants. The creative challenge is no longer only the story, but how the story travels across platforms and contexts without losing identity.

Orchestration tech changes the economics of that packaging. When publishing steps are automated—

conversion, normalization, scheduling, distribution—the bottleneck shifts away from technical labor and back towards creative intent: what to publish, when, where, and why.

Visual Radio is a Perfect Example of Creativity Boosted by Automation

Radio has always been “content-first,” but audiences increasingly consume audio through screens. Visual radio is a response to where attention lives. The creative promise is obvious—more identity and engagement, but the production fear is also obvious: “Who is going to run video, graphics, and live feeds while also running the show?”

This is where orchestration matters. When the system synchronizes audio and visuals, handles conversion and distribution, and supports metadata-driven switching between video, stills, and live feeds, the creative team gains options without adding complexity. When no video is available, default visuals keep the experience consistent instead of forcing a scramble.



Etere Radio-Live: Orchestration turns audio-first production into a multi-format experience without adding complexity



Automation is evolving from control panels to coordinated, end-to-end pipelines



Reality-based testing: Evaluating AI where it matters—inside production tasks and constraints

The job impact here is nuanced. Automation doesn't remove the need for producers—it changes what producers do. Instead of acting as human “glue” between tools, producers become experienced designers: planning segments, deciding what the audience sees, and making real-time calls that match the tone of the moment. The work becomes closer to live storytelling than media operations.

AI Isn't One Tool—it's a Set of Trade-Offs

In 2026, one of the biggest risks is treating “AI” as a single capability you can buy once and deploy everywhere. In reality, different models behave differently across tasks, especially when you test them against workflows that resemble production, not demos.

A recent internal comparison across leading models focused on practical tasks: Writing short-form articles, fact-checking, creating image prompts, and creating video shorts from long-form material. The outcome wasn't AI “wins” or “fails.” It was a map of strengths and weaknesses—useful because it showed where human oversight remains essential and where automation can safely take the first pass.

This directly affects jobs. The future isn't “one editor replaced by one prompt.” The future is creative teams working alongside AI as an accelerator—with humans acting as:

- **Brief writers**
(defining goals, constraints, and brand voice)
- **Quality controllers**
(checking accuracy, compliance, and tone)
- **Assembly editors**
(shaping multiple AI outputs into a coherent narrative)
- **Policy owners**
(deciding what is allowed, what is logged, and what must be reviewed)

8K Readiness is an Orchestration Story, Not Just a Resolution Story

When people hear “8K,” they often imagine a simple step-change in picture quality. But production teams experience it differently: more demanding real-time processing, more storage pressure, more points where the workflow can break.



Supporting 8K across an ecosystem is about where computation happens and how it's coordinated. Real-time operations (playout, preview, recording) can leverage GPU acceleration, while non-real-time operations (management, scheduling, archive) remain viable on CPU infrastructure. That preserves existing investments and lets organizations introduce 8K without an all-at-once rebuild.

Infrastructure Friction is Creativity Friction

It's easy to forget how much creative momentum is lost when systems are hard to operate or hard to maintain. Compatibility choices—like database and OS support—sound like backend details, but they influence whether teams can collaborate smoothly and whether distributed staff can access tools reliably.

Enabling MS-SQL compatibility on Linux is the kind of change that doesn't make headlines, but it matters. It increases flexibility in deployment strategies, supports teams that standardize on Linux environments, and can improve uptime and operational stability.

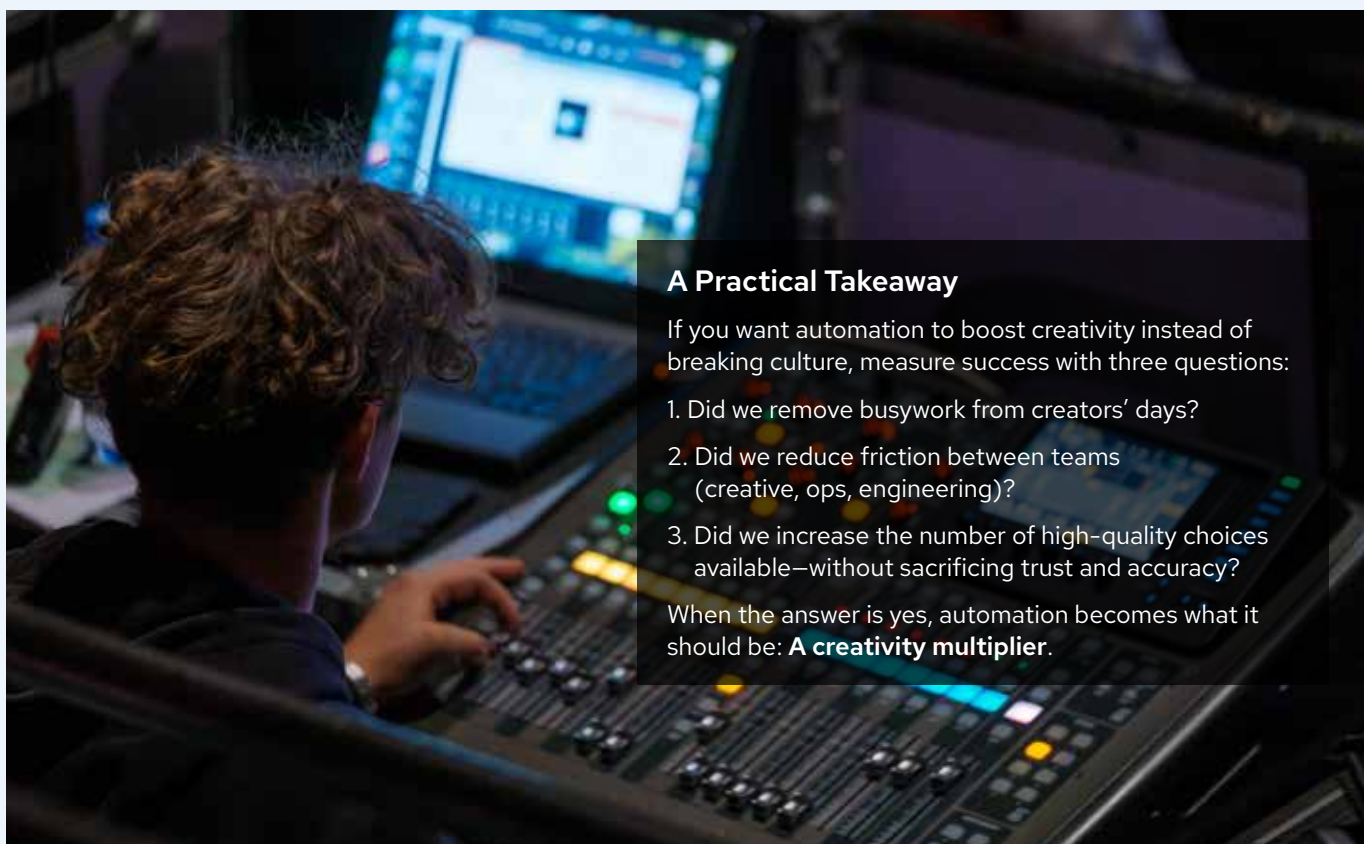
When infrastructure is more adaptable, creativity scales more easily.

So... What Happens to Jobs?

The next wave of automation will reduce demand for repetitive tasks: manual conversions, routine publishing steps, basic first-pass clipping, and "human middleware" roles that exist only because systems don't talk to each other.

Conversely, it will increase demand for roles that combine creativity with orchestration:

- **Storytellers:** People who understand the audience journey and map content outputs accordingly.
- **Creative technologists:** The bridge between editorial intent and technical capability (templates, rules, automation).
- **Systems thinkers:** Engineers who design resilient pipelines and make the complex feel simple.



A Practical Takeaway

If you want automation to boost creativity instead of breaking culture, measure success with three questions:

1. Did we remove busywork from creators' days?
2. Did we reduce friction between teams (creative, ops, engineering)?
3. Did we increase the number of high-quality choices available—without sacrificing trust and accuracy?

When the answer is yes, automation becomes what it should be: **A creativity multiplier.**

IAMT Annual Conference and Awards Dinner

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Tuesday 1 – Wednesday 2 December 2026
Richmond Hill Hotel, London

The IAMT Conference & Annual Awards Dinner Returns to London!

This December, the global MediaTech industry will reconvene in London for the return of the IAMT Annual Conference & Awards Dinner – bigger and better than ever!

Taking place on 1 – 2 December 2026 at the beautiful Richmond Hill Hotel London, 20 minutes from London's Heathrow and a tube ride to the West End, this enables attendees to join IAMT's conference before continuing to other industry events also in London that week.

Kicking off at 14:00 on Tuesday 1st December, the one-and-a-half-day programme will explore the ideas, technologies, and strategies redefining MediaTech.

The event culminates on the evening of Wednesday 2nd December with the IAMT Annual Awards Ceremony and Dinner – a standout celebration where the industry comes together to recognise excellence and spotlight the breakthroughs shaping its future.

More details to come!

Stay updated at theiamt.org/richmond



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Flexible Economics for a Democratized Media Future

There's a quiet revolution happening in media economics. Demand has never been higher, yet budgets have never been tighter. Technology has never been more powerful, yet operational knowledge has never been more fragmented. Every creative team is caught between ambition and affordability. Trying to deliver the extraordinary, with resources built for the ordinary.



Adam Marshall
CPO, Grass Valley

It's one of the defining contradictions of our time: the same forces that expand creative possibility also expose structural limits. You can now tell a story from anywhere, but can you afford to? You can stream to millions, but can you scale without owning millions in infrastructure? The economics of storytelling have become as creative as storytelling itself.

The most successful media organizations no longer think in terms of equipment ownership. They think in terms of access. They ask not, "What can we buy?" but, "What can we activate when we need it?"

At Grass Valley, we see this shift as healthy. Not because it devalues hardware, but because it restores balance. Hardware remains the anchor of reliability, but elasticity is now the lifeblood of progress. Both must coexist in a single economic ecosystem.

That's why flexibility is built into every layer of the Grass Valley Media Universe. Our hardware solutions offer license-based scalability so customers can grow their capabilities over time. Meanwhile, AMPP OS-based applications deliver instant elasticity for functions that

need to expand or pause on demand, from playout to multiviewing to live production. The value lies not in owning one or the other, but in harmonizing both.

The Paradox of Abundance

In a world of abundance, channels, tools, content, scarcity has shifted from technology to attention, talent and time.

Many media teams are not held back by what they can't buy, but by what they can't maintain. Complexity has quietly become the new cost center.

Simplifying that equation requires rethinking where value actually resides. It's no longer in infrastructure; it's in adaptability. The faster teams can respond to change, the more competitive they become. Flexibility is not a luxury, it's the only form of resilience that scales.

That's what AMPP OS enables: production environments that adapt in real time, scaling workflows up or down as needed. Teams can spin up a live production switcher or multiviewer for a week, then release the resources when the event ends. The result is not only financial efficiency but creative agility.



The power to say yes to more projects without building new infrastructure every time.

Across the world, this shift is already redefining what's possible. Production teams that once needed full control rooms now operate distributed productions from anywhere. Sports networks are launching new channels in days instead of months. Regional media companies are competing with national networks by leveraging cloud-based elasticity.

These aren't cost-cutting stories, they're reinvention stories. By combining reliable hardware with agile software, organizations are discovering new levels of performance, collaboration and creative output. The growth they see isn't in revenue alone, but in what their teams can now achieve.

Making Flexibility Simple

The best ideas often fail not because they're wrong, but because they're complicated. That's why accessibility matters as much as elasticity. AMPP OS-based applications can be added directly to existing Grass Valley systems without major restructuring.

And for teams that want to adopt software-defined workflows without managing infrastructure themselves, there's GV Hosted; a media-grade compute environment operated by Grass Valley on AWS. It removes the technical barriers to entry, allowing customers to experience software-defined production immediately and securely. You focus on storytelling; we handle the foundation.

The debate between hardware and software is outdated. The real opportunity lies in orchestration; creating harmony between the tangible and the virtual, the fixed and the fluid. Grass Valley has invested decades in understanding both worlds deeply. That experience allows us to design technology that respects the craft of production while embracing the elasticity of the cloud.

Professional storytelling is not about replacing one model with another; it's about empowering both to coexist. When reliability meets adaptability, when ownership meets access, creativity flourishes.

A Future of Fluid Value

The democratization of media is not about lowering standards... It's about raising participation.

As technology and business models converge, the winners will be those who can move fluidly between modes, scaling ambition to opportunity without friction.

At Grass Valley, we see this not as a disruption but as a progression. A way to ensure that creative excellence remains accessible, not exclusive. The tools are here, the economics make sense and the path to reinvention is open to all.

The future of production belongs to those who can flex. It's time to turn adaptability into advantage. And we'll be right beside you, as we've always been, helping you tell your story, your way.



Why do modern media platforms depend on partner ecosystems?



David Mauer
VP Channels and Alliances,
LucidLink

Unlocking media's Future Through Partner Networks

Production has fundamentally changed.

Teams are distributed across continents. Workflows stretch across dozens of tools. Storage environments are hybrid. Deadlines are tighter and the expectation of immediacy is higher.

Yet much of the media technology industry still thinks in terms of products. Individual tools solving individual problems.

The next decade will be defined by something different: platforms powered by ecosystems, where the real value comes not from any single vendor but from how effectively partners combine to deliver complete solutions.

At LucidLink, we see the partner ecosystem as the foundation of modern media platforms.

From Tools To Outcomes

Media organizations rarely buy a single piece of technology anymore.

They buy outcomes: a remote editorial workflow, a multi-site production pipeline, a hybrid archive strategy or a faster path from camera to collaboration.

Those outcomes are never delivered by one vendor alone. They require integration across storage, compute, networking, applications and services.

That's why partners matter more than ever. Resellers and systems integrators bring architectural expertise. Technology partners build the workflow tools.

Cloud marketplaces simplify procurement. Strategic alliances connect platforms.

Together, they create something larger than a product: a fully operational system for modern production.

Ecosystem as Infrastructure

The cloud accelerated a shift that was already underway. Workflows are no longer confined to facilities, data is no longer tied to a single location, and creative teams no longer sit in the same room.

Yet many organizations face a practical challenge: how to modernize workflows without dismantling the infrastructure they already depend on.

Increasingly, the answer lies in ecosystem thinking. Instead of replacing everything, partners help customers activate what they already have, linking storage, editing environments, archives and collaboration tools into cohesive workflows.

Activating existing data is one of the biggest opportunities in modern media. Much of the industry's content already exists across on-premises storage, cloud repositories and legacy archives, but accessing and collaborating on that data in real time remains a persistent challenge.

To address this, LucidLink recently introduced LucidLink Connect, a capability designed to make it easier for organizations to activate existing data without the complexity typically associated with migrating or duplicating storage.

LucidLink Connect provides real-time access to existing data stores through a unified filespace, enabling teams to work with their data wherever it lives without duplication or disruption to existing infrastructure.

For customers, this delivers faster workflows, lower operational overhead and immediate access to their data across distributed teams and production environments. For partners, it creates new opportunities to deliver value, helping customers unlock the full potential of the data they already have while accelerating modern workflow adoption.

Connect demonstrates how ecosystems unlock real, tangible value when partners and platforms collaborate.

Partners as Architects

If ecosystems are the new infrastructure, partners are the architects that bring them to life.

Resellers and integrators design complete solutions around platforms. Technology vendors create integrations that remove workflow friction. Cloud partners introduce new consumption models. Service providers wrap expertise around the entire stack.

This shifts the role of partnership from transactional to collaborative and co-creative. Partners influence roadmap priorities, shape workflow design and bring field insight directly into product development. They are often the closest to the operational challenges customers face every day.

Designed Ecosystems, Not Programs

Modern partner ecosystems cannot rely on rigid program structures. Partners go to market in diverse ways: services-led design, hardware integration, vertical expertise or workflow tools built on top of the platform.

To support this, we've built something foundational for our partner network: the LucidLink Management Platform (LLMP).

LLMP is our new operating layer for partners, providing structured visibility across partner-managed environments, clearer upgrade workflows from LucidLink filespace 2.x to 3.x, and tighter alignment between contracts, billing and deployments.

As LucidLink scales, our dependence on the partner ecosystem grows and LLMP gives partners the tools they need to operate with confidence and transparency.

Our goal is a framework that unites partners across channels, marketplaces, alliances and technology vendors, offering clear visibility into opportunities and centralizing enablement, certification and go-to-market resources.

This will let partners operate confidently, differentiate themselves, and deliver measurable outcomes.

The Opportunity Ahead

Media and entertainment is entering a new phase of technological transformation.

AI is accelerating content creation. Distributed production is now the norm, archives are becoming active production assets and data is increasingly the backbone of creative workflows.

No single vendor can solve these challenges alone. But a well-connected ecosystem can.

The next era of media infrastructure will be defined less by individual products and more by how effectively platforms enable partners to innovate around them.

In that sense, the partner ecosystem becomes the engine of innovation, collaboration and growth across the industry.

A Final Thought

The media technology industry has always thrived on collaboration. Cameras, editing systems, storage platforms and distribution networks have never existed in isolation.

What's changing now is the scale and speed of that collaboration. The companies that succeed will build ecosystems where partners move quickly, experiment freely and deliver meaningful outcomes for customers.

Because the future of media technology will not be built by a single company. It will be built together, through ecosystems that unlock the value of data, workflows and partnerships in real time.



The Orchestration Era: Making Live Media Predictable at Scale

As content creation becomes more distributed and technically complex, the media industry faces a new challenge: not how to create more content, but how to operate increasingly complex live environments with confidence. Automation and artificial intelligence are expanding creative possibilities, but orchestration is becoming the critical capability that allows creativity to scale reliably.

The industry is entering a new phase where automation and orchestration are fundamental to creative production. Workflows now span venues, studios, cloud platforms and partner networks. Dozens of interconnected systems must perform predictably under live conditions. The bottleneck is no longer creative ambition; it is the ability to manage this complexity with trust and consistent quality.

The Throughput Problem

For decades, innovation focused on the craft problem: better cameras, editing systems, and production tools that enabled richer storytelling. Today, the dominant challenge is the throughput problem. Streaming platforms, global audiences, and social distribution have dramatically increased the volume of content that must be delivered, faster and across more formats than ever before.

Distributed production has become a standard operating model when needed. Remote production (REMI), cloud processing, and multi-site collaboration are common operating models. These workflows rely on hybrid IP and cloud infrastructures that must still deliver deterministic performance and broadcast-grade reliability.

Without orchestration, complexity grows exponentially faster than production capacity. Engineers spend more time troubleshooting than enabling production. Creative teams become constrained by technical uncertainty. System-level automation solves the throughput problem without limiting creative freedom.

Automation As a Creative Multiplier

Automation is often associated with AI-driven editing or metadata generation. But equally important is operational automation, the ability



Jonathan Smith
VP Sales Business Development,
Net Insight

to configure, monitor and manage complex workflows in real time.

When workflows become predictable and repeatable, teams gain the confidence to scale. Engineers can focus on optimizing workflows rather than maintaining them. Operators can manage larger productions without proportional increases in staffing. Automation shifts from being a cost-reduction tool to becoming a creative enabler.

This is where system-level orchestration becomes critical. Solutions such as Net Insight's Open Media Platform and Nimbra Live Intelligence introduce intelligence above the device layer. These combine real-time monitoring, service assurance and automated control across contribution, production and distribution domains.

Instead of managing individual components, operators manage services and workflows.



Nimbra Live Intelligence enables visibility into how the entire live service behaves, not just whether individual components are operational. This shift from device management to service orchestration defines next-generation media operations.

The Orchestration Layer

Traditional broadcast systems were largely static. Equipment was fixed and workflows changed slowly. Modern production is dynamic and distributed across locations and network domains, often containing IP Production standards such as ST 2110, cloud processing and unmanaged network contribution

Orchestration becomes the missing layer between creative systems and infrastructure. It provides:

- End-to-end workflow visibility
- Unified control across infrastructure domains
- Automated service provisioning
- Predictable performance monitoring
- Operational assurance for live production

Nimbra Live Intelligence represents this orchestration layer within Net Insight's Open Media Platform. It governs system behavior across networks, clouds and organizational boundaries, ensuring predictable service performance even in hybrid or unmanaged environments. Rather than reacting to failures, this orchestration platform enables proactive control, transforming live infrastructure from reactive systems into predictable, policy-driven environments.

Collaboration Without Friction

Modern content creation is inherently collaborative. Teams operate across venues, studios, production hubs and home offices. Infrastructure must allow seamless collaboration without exposing underlying complexity.

When orchestration works, technology becomes invisible. Resources are available when needed. Connections perform reliably. Workflows behave predictably. Creative teams can focus on storytelling rather than infrastructure.

For many Tier-1 broadcasters and service providers, live media infrastructure is now mission-critical. Operational stability and service assurance are essential. Nimbra Live Intelligence supports this by delivering system-level control and visibility across distributed live workflows, even under peak-event pressure.

Design Principles For The Orchestration Era

As automation and orchestration become central to production, several principles define future workflows.

Design For Distributed Creativity

Production environments will span on-premise facilities, remote venues, and cloud platforms. Hybrid IP and cloud architectures must be designed for distribution from the outset.

Automate Workflows, Not Just Tasks

Task automation delivers incremental efficiency. Workflow automation transforms operations. End-to-end automation reduces operational risk and enables scalable production models.



Treat observability as a creative enabler

Real-time visibility is not just an engineering requirement. It enables confident decision-making during live productions. Unified monitoring, service assurance, and policy-based control create the foundation for scalable creativity.

Build for predictability

Creative workflows depend on deterministic latency, synchronization, and reliability across IP, cloud and hybrid cloud environments. Predictability reduces operational risk and enables repeatable production models. In live environments, where failures are instantly visible, consistent performance is essential.

Deterministic media networking and service assurance form the technical backbone of predictable production environments. Orchestration turns complex infrastructure into manageable, reliable systems.

The future of creative production

The next wave of media innovation will not be defined solely by new creative tools or artificial intelligence. It will be defined by the ability to orchestrate complex production environments with confidence.

Automation will not eliminate creative roles. It will reshape them. Engineers will design workflows rather than troubleshoot connections. Operators will manage services rather than devices. Creative teams will collaborate across locations as if working in the same room.

Platforms that combine deterministic media execution with system-level orchestration are becoming the foundation of next-generation content operations. By enabling predictable live workflows across distributed and hybrid infrastructures, orchestration allows creativity to scale without increasing complexity.

In the coming era, success will not depend on who has the most AI. It will depend on who can orchestrate complex production environments with confidence.

The background of the advertisement is a close-up of a human eye, overlaid with various digital data visualizations such as charts, graphs, and circular gauges, all in shades of purple and blue.

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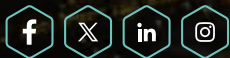
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Mnemonic: Making Digital Cinema Whole

In the decade since cinema abandoned the physical permanence of the film can and the long-standing practices associated with those objects, the industry has entered a state of fragmentation.

Once we traded the heavy stability of celluloid for the binary fluidity of the data packet, we found ourselves navigating a fractured landscape. A digital film is rarely a single entity; it is a ghost scattered across islands of software— one for casting, one for daily rushes, one for editing, one for file transfer, and so on, right down to some random physical storage medium.

Mnemonic, the European content hub for the digital cinema living ecosystem, was founded on the observation that digital data is inherently dispersive, and this is a proven hazard for the film industry. With the TRE release, the Rome-based media-tech firm address this complex issue. TRE (the Italian word for 3) is the fulfillment of a ten-year mission to build a sanctuary for cinema, replacing that broken pipeline with a singular, unified territory.

Bridging The Gaps

Apart from makeshift solutions and consumer-grade tools, the most dangerous fallacy here is the belief that archiving is a post-script—an isolated act that begins only when the production ends. This disconnect is where the oblivion pits of the present age are dug. When the flow of data is severed between the set and the vault, metadata is stripped, security

is breached, and the economic value of the work begins to evaporate. Without a centripetal force, its very existence becomes increasingly hypothetical as time goes by.

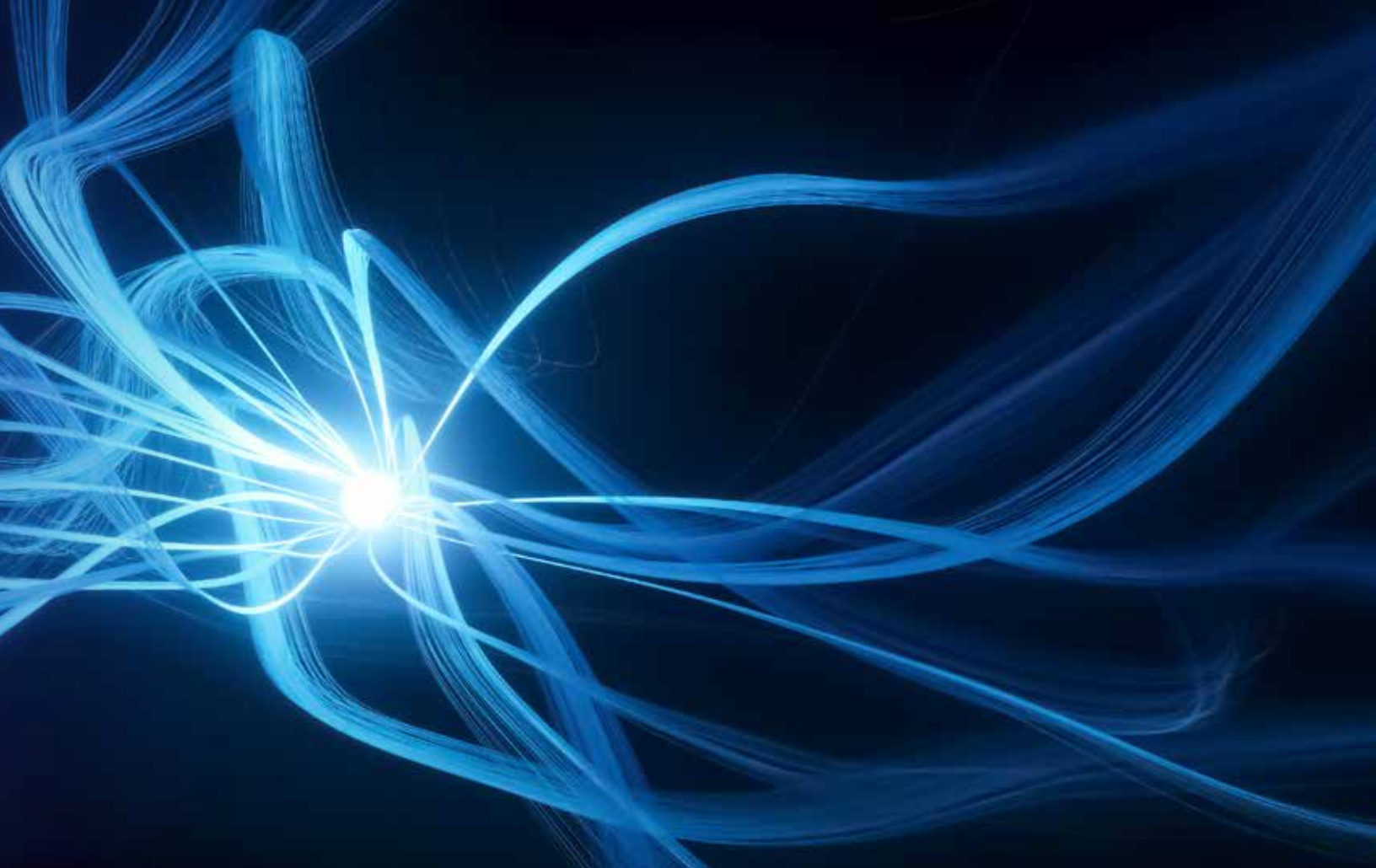
Mnemonic TRE rejects this separation entirely. In Mnemonic's philosophy, archiving is not a possible destination, but a dimension of production itself. The platform's new Mnemonic Archive module is tightly coupled with the Production module and acts as its active long-term memory. By unifying the workflow, Mnemonic ensures that production and preservation are combined into a dynamic process that begins on day one of each project. This is the principle of continuity: a secure environment where the project grows from its first casting clip into a well-indexed, asset-rich master. So that all your Works remain as functional business asset—a live catalog that is always searchable and ready for screenings or deliveries to global

partners at a moment's notice. Or for production purposes: for example, starting a new season of a TV series, content from the previous season is immediately available and searchable. Archive also hosts and validates distribution-ready formats, and streamlines the theatrical workflow like never before thanks to built-in KDM management.

A Unique Seat of Power in a Fragmented World

In the global media-tech landscape, Mnemonic TRE stands as a singular anomaly. While the market is saturated with specialized "point solutions"—tools that solve only a fraction of the pipeline—Mnemonic is the only platform that dares to encompass the entire lifecycle of an audiovisual work within a single, flexible architecture.

This all-in-one approach eliminates the technical debt and security risks



accrued when moving assets between incompatible systems. By providing a single seat of power, Mnemonica TRE allows a project to evolve through every phase—casting, location scouting, camera tests, dailies, editorial, post, marketing, festivals, archiving, distribution—without ever leaving its safe home. It is a secure ecosystem for rights owners and a comfortable, rigorous workspace for technicians, offering a level of control currently unmatched in the

international film and HETV industry. Fast, 2-way data transfer is included for everyone. Accounts are personal like in a social network. Seats are virtually unlimited for any plan.

The Territory in the Palm of the Hand

This philosophy of total continuity reaches its peak with the new Mnemonica Mobile App. The entire Mnemonica ecosystem—the full

suite of Production, Archive and Distribution tools—is now available on the go. No one needs to sit at a desk any longer to manage their digital assets or data flows. Whether inviting someone to a screening from a taxi, or casting dailies in HDR quality to a smart TV, or authorizing a KDM pull for a theatre, the mobile user remains within the “sanctuary”. The digital cinema territory is secured in the app, and rendered portable.

From Prep to Eternity: The Infinite Cycle

Mnemonica TRE demonstrates that professional rigor can go hand in hand with ease of use in an era of digital fragility. It’s all about making “active”, “accessible”, and “preserved” the same thing.

The meaning of the name “Mnemonica” is the “art of remembering”. By closing this circle, this is no longer a vague ideal, but can be a permanent and affordable

reality for everyone. Mnemonica TRE provides a map that finally makes the territory whole, ensuring that from the first frame captured to the thousandth screening delivered, the film remains in a state of grace—unified, secure, and eternally present.

More information: mnemonica.com



AI is Turning Cameras Into Intelligent Teammates – Are Crews Prepared?

Creativity is expanding faster than the production teams powering it. Across our industry, the number of events being filmed, streamed and archived is growing faster than ever.

Universities are producing full sports schedules. Corporations are streaming internal and external events. Houses of worship and community organizations are broadcasting services and performances to global audiences.

This surge in content creation is exciting for the industry, but it comes with a challenge. Many productions that now expect professional results are still run by very small teams. A single operator may be responsible for switching video, framing cameras, managing graphics and preparing clips for distribution.

The result is that creative potential often collides with practical limits. When teams spend most of their time managing mechanics, they have less capacity to focus on storytelling, pacing and audience engagement. That tension is exactly where automation and intelligent production tools are beginning to make a difference.

The Shift From Operating Tools To Orchestrating Workflows

The next phase of production technology is not about replacing human creativity. It is about helping creators manage increasingly complex workflows.

Historically, many production roles required continuous manual control. Camera framing, replay tagging, and clip organization demanded constant attention from skilled operators. Intelligent systems are now capable of supporting these tasks by analyzing live video and responding to what is happening in the scene.

Computer vision is a key enabler. Systems can interpret visual information in real time, recognizing objects, actions or changes within a frame. That information can then trigger workflows automatically, such as marking a key moment in a sports broadcast or adjusting framing to



Matthew Davis
CTO, PTZOptics

keep the focus on the most important activity.

In effect, video is beginning to move beyond passive capture. It becomes a source of structured information that production systems can understand and act upon. This allows creative teams to spend less time managing repetitive tasks and more time shaping the experience of the content itself.

Small Teams, Bigger Productions

One of the most significant impacts of intelligent production tools is how they change the economics of content creation.

Large broadcasters have long relied on specialized crews where each operator focuses on a single role. Smaller organizations rarely have that luxury. They often rely on a handful of staff or student volunteers to deliver the entire production.

Automation allows these teams to scale their capabilities. Tasks such as shot framing, moment detection or content indexing can be assisted by software, allowing a small group to produce a multi-camera event with far greater consistency. The creative opportunity here is significant. When routine tasks become easier to manage, teams gain the freedom to experiment with new formats and experiences. A production team covering a live event might spend less time adjusting cameras and more time thinking about how to engage viewers through storytelling or interactive elements.

This shift is already visible across the wider AV and broadcast ecosystem, where developers and integrators are building intelligent workflows that combine camera control, analytics and software integrations to support more responsive production environments.

Turning Video Into Action

Traditionally, media teams captured large volumes of footage but struggled to extract value from it later. Finding specific moments in archived content often required manual logging or hours of review.

AI-assisted indexing changes that dynamic. Systems can analyze



video feeds to generate metadata automatically, identifying people, actions or significant events. This makes it easier to locate clips, build highlight reels or repurpose content across platforms. For creative teams, this means captured media becomes a far more flexible asset. Content that might once have been stored and forgotten can now be rediscovered, reused and integrated into new productions. The creative lifecycle of media expands beyond the moment of capture.

Technology excels at handling consistency and scale. It can monitor every frame of video without fatigue, process large volumes of data instantly and execute instructions with precision. Human creators bring context, editorial judgement and narrative understanding that technology cannot replicate. When these strengths are combined effectively, production becomes more fluid. Automation manages the routine mechanics while creative professionals guide the overall direction of the experience.

Preparing The Next Generation Of Creators

Many of the next generation of media professionals are already learning in environments where automation is part of the workflow. Understanding how to guide intelligent systems, interpret visual data and design automated processes will become a core production skill.

At the same time, the fundamentals of storytelling remain unchanged. Creative professionals still need to understand framing, pacing, audience engagement and narrative structure. Automation simply allows them to focus more of their energy

on those creative decisions. When repetitive technical tasks become easier to manage, students and early-career creators can spend more time exploring the craft of storytelling itself.

The media industry has always evolved alongside its tools. Editing software expanded what filmmakers could achieve. Digital cameras lowered the barriers to entry for video production. Cloud platforms transformed distribution.

By interpreting real-time information and supporting production workflows, intelligent

‘visual reasoning’ systems allow creators to manage more complex productions with smaller teams. They reduce technical friction and unlock new opportunities for experimentation. The most successful organizations will be those that view automation not as a substitute for creativity but as a platform for it. When technology handles the mechanics of production, creative teams gain the space to focus on ideas, storytelling and audience connection.



Orchestrating the Newsroom with AI

Complexity in modern newsrooms is no longer defined by technology limitations, but by the fragmentation of workflows that surround it.



Miro Ambra
CTO, Traco Systems and
TracoApps

Over the past decade, broadcasters have invested heavily in best-of-breed systems, Avid for production, Vizrt and Chyron for graphics, Octopus for newsroom management, yet the connective layer between these systems has remained largely procedural. The result is not a lack of capability, but a lack of orchestration.

From the perspective of a system integrator working closely with CTOs across global broadcasters, this gap becomes visible in everyday operations. Journalists wait for transcripts. Editors scrub through hours of footage to find a single quote. Archive teams manually tag content that should already be understood by the system. These are not edge cases. They are structural inefficiencies.

Traco Systems approached this problem not by introducing another standalone tool, but by rethinking where intelligence should reside within the broadcast architecture. The decision was simple: AI should not sit outside the newsroom. It should operate inside it, natively, invisibly, and continuously.

This led to the development of Traco AI, a platform designed to embed artificial intelligence directly into the Avid MediaCentral | Cloud UX environment. Instead of exporting media to external services, all processing happens within the broadcaster's infrastructure. This architectural choice is not only about performance or security, it is about control. In an industry where content sensitivity and operational continuity are critical, on-premise AI is not a preference; it is a requirement.

At its core, Traco AI is not a single capability but an orchestration of multiple AI services working as a unified system. Speech-to-text processes live streams and

ingesting media in real time, generating time-coded transcripts with speaker separation. Visual analysis detects scenes, extracts on-screen text and builds structured descriptions of what is happening within the frame. Identity detection creates a centralized database of individuals, tracking their appearances across the entire archive. Translation and summarization extend this further, enabling multilingual workflows and rapid editorial assessment of long-form content.

Individually, these capabilities are not new. What changes the equation is how they are combined.

The platform creates a continuous metadata layer that connects live feeds, production media and historical archives into a single searchable system. This enables semantic search—not based on keywords, but on meaning. A journalist no longer searches for exact phrases, but for context: a person, a topic, an event. The system responds with relevant segments across thousands of assets, regardless of when or how the content was created.

This is where the theme of orchestration becomes tangible. Creativity in a newsroom is often constrained not by ideas, but by time. The time required to find material, verify context, and prepare content for multiple platforms. By removing these constraints, Traco AI does not automate creativity, it creates the conditions for it. Journalists can focus on storytelling, because the system handles discovery. Editors can make decisions faster, because the material is already structured and understood.

A practical example of this shift can be seen in live news environments. As content is ingested, transcripts are generated in real time. Speakers are identified, faces



AI in TV Broadcasting (Newsroom Intelligence)

are recognized, and scenes are indexed. Before the ingest process is even complete, the content is already searchable. A producer preparing a segment can locate a relevant quote within seconds, without watching the entire feed. This is not acceleration of workflow. It is a redefinition of it.

For CTOs, the implications are equally significant. Traditional newsroom architectures separate production, archive and distribution into distinct layers. Each layer introduces latency—both technical and operational. By embedding AI into the core infrastructure, Traco AI reduces this fragmentation. Metadata is no longer an afterthought. It becomes a primary asset, generated at the moment content enters the system.

The platform is designed to scale with the demands of broadcast environments. AI services are orchestrated through a backend layer that manages job scheduling, metadata storage and distributed processing across multiple nodes. This allows broadcasters to process high volumes of media continuously, without creating bottlenecks. Capacity can scale horizontally, aligning with ingest rates and archive growth rather than being constrained by fixed infrastructure.

Equally important is the question of data sovereignty. Many AI solutions rely on cloud-based processing, introducing challenges around latency, cost and compliance. Traco AI operates fully within the broadcaster's environment, ensuring that sensitive media data never leaves the infrastructure. This aligns with the operational realities of large broadcasters, where control is not optional.

Ultimately, the value of Traco AI is not in any single feature. It lies in how those features are orchestrated into the workflow. When AI becomes part of the infrastructure rather than an external tool, it changes how systems are designed. Interfaces become simpler because the complexity is handled beneath the surface. Workflows become faster because steps are removed, not optimized. Technology becomes less visible, and therefore more effective.

This is the direction in which broadcast is evolving. Not towards more tools, but towards more integrated systems. Not towards more features, but towards more coherence. The question for CTOs is no longer whether to adopt AI, but where to place it within the architecture. If it remains outside the newsroom, it will remain a tool. If it becomes part of the infrastructure, it becomes intelligence.



If Viewers Can't Find Content, It Doesn't Exist

UI/UX design is emerging as the next frontier of creativity in the age of AI-generated content across TV apps and platforms.

The media industry is racing to automate content creation with AI, but the part that determines whether that content is ever consumed is still being overlooked. The channels that deliver such content are now apps and app stores across a highly fragmented platform ecosystem.

AI and automation are rapidly transforming the way content is created and distributed. Tools that assist with scripting, editing, visual effects, localization, and generative visuals are already reshaping production workflows. These technologies are helping studios, broadcasters, and streaming platforms create more content faster than ever before. At the same time, modern engineering tools are accelerating how this content is packaged and delivered.

As automation accelerates content creation, another challenge is emerging: **how audiences discover and interact with that content.**

The media industry has spent decades optimizing production

pipelines, yet the viewer experience (particularly on large screens) remains one of the most critically overlooked parts of the content journey.

As content libraries continue to expand, the success of creative work increasingly depends on how effectively platforms orchestrate the final step of the experience: the viewer interface.

A New TV Era: Where Content Outpaces Discovery

With thousands of titles competing for attention, viewers often face a paradox of choice. Finding the right content quickly and effortlessly has become just as important as producing it.

It's no longer just a question of what content gets made, but where, how, and on which screen it is discovered and consumed. Multiple content ecosystems coexist - from social media to premium streaming - with AVOD platforms gaining significant momentum.



Ajey Anand
CEO & Co-Founder,
Norigin Media

Fragmented Discovery Problems

Viewers today rarely consume content on a single device. A show might be discovered on a phone, added to a watchlist on a tablet, and finally watched on a TV.

This cross-platform behavior creates new challenges. It's no longer enough to design discovery experiences for one screen. The UX needs to feel intuitive and consistent across mobile, web, and CTV environments.

Streaming services compete not only through exclusive content, but also through how easily viewers can discover it. Recommendation systems, interface design, and browsing experiences all play a role.

UI/UX design has become a new creative layer in the media ecosystem. The way content is organized into rows, categories, and recommendations shapes the viewer's journey. A well-designed interface can surface hidden gems, while a poorly designed one can bury great content.

Fragmented Discovery



apple tv android TITANOS VIDAA SAMSUNG Roku LG

Cross-platform discovery of content, where device-parity matters and consumption happens across mobile, web, Smart TV or CTV devices.

TV in the Living Room: A "CTV-First" UI/UX Approach

While content is consumed across multiple devices, the living room TV remains the primary destination for long-form viewing.

Designing for the TV screen introduces unique interaction challenges. Instead of touchscreens or keyboards, viewers navigate using simple directional remote controls.

This seemingly simple interaction model creates a surprisingly complex design problem.

TV interfaces must support:

- Moving efficiently between rows, menus, and content grids
- Maintaining smooth performance across a wide range of platforms
- Supporting intuitive browsing across increasingly large content catalogues

One approach that has become essential in this environment is **spatial navigation**, a system that allows users to move naturally between interface elements using directional inputs.

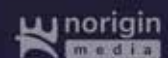
In many cases, the entire viewing experience depends on just a few buttons on a remote control.

By mapping how focus moves across the screen, spatial navigation helps create a browsing experience that feels responsive and intuitive, even when viewers are navigating hundreds of titles.

When implemented effectively, it reduces friction and helps viewers discover content more quickly.

In this context, navigation is not just functional, it is foundational to content discovery.

Remote Navigating CTV-First



The React & React Native Spatial-Navigation open source library allows viewers to move naturally between interface elements using directional inputs from a remote control.



Consistent UI/UX Across Fragmented TV Platforms

While frameworks such as React Native or Flutter help simplify cross-platform development, the CTV ecosystem remains highly fragmented across Samsung Tizen, LG webOS, Android TV, and others.

Each platform introduces its own technical requirements, performance limitations, and certification processes. Maintaining high-quality apps requires careful orchestration between design, engineering, and distribution teams.

Automation is increasingly involved here too. Streamlined testing, deployment, and certification pipelines allow development teams to maintain and update TV apps more efficiently.

As content production accelerates, the infrastructure required to deliver that content across platforms must evolve just as quickly.



Automating The Next Creative TV-Frontier

Automation will continue to reshape every stage of the media pipeline, from production and post-production to distribution and localization. Creative teams will have access to increasingly powerful tools that allow them to produce content at unprecedented scale.

But as the volume of content grows, the challenge facing the industry will not simply be creating more content - it will be helping audiences navigate it.

In an era where AI can generate content faster than ever before, the real competitive advantage may no longer be production - it may be discovery. And that brings the industry back to the question we started with: If viewers

can't find the content, does it really exist at all?

Because in the end, creativity doesn't stop when production wraps. It does not even end when content is consumed. AI helps accelerate both the creation and engineering processes - while technology becomes more standardized and platforms remain fragmented.

And as the industry continues to explore previously hyped innovations - 3D, augmented reality, and even holograms - we are left with a fundamental question: are devices or app stores even relevant?

It all starts when someone presses PLAY.



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AI Without the Chaos: How Structure Fuels Innovation in Media Production

Every technology leader in media and entertainment faces a relentless demand to innovate. You are constantly asked about your artificial intelligence (AI) strategy and how the next wave of automation will impact jobs in content creation and production.



Marco Stahl
Co-founder and Product Owner,
Projective

But before you leap into the newest generative tools, you must confront a hard truth I heard at a recent industry conference: you cannot plug AI into chaos. **If your workflows are disorganized, automation does not fix the problem. It simply multiplies the mess.**

Creative teams operate in highly complex environments. Managing rapid tech changes while maintaining uncompromised security is a daily battle. Lately, AI is frequently tossed in as a quick fix for auto-tagging, generative fill, or faster search. However, applying flashy functionality to broken systems only complicates matters.

To truly boost creativity and orchestration, technology leaders must deploy AI as an efficiency engine. Its true power unlocks only when it operates within coherent, organized, and secure infrastructures.

The Point Solution Trap in Media

Whenever we talk to tech leaders in post-production, the focus quickly shifts to the overwhelming complexity of their infrastructure. Managing storage capacity, maintaining media asset management (MAM) systems,

and facilitating remote collaboration often leads to a tangled web of disconnected tools.

Fragmented Infrastructure Limits Innovation

Consider a familiar scenario in media production:

- You experience a storage crunch, so you provision more storage.
- Your teams cannot find assets quickly, so you deploy a new MAM.
- Collaboration becomes messy, so you subscribe to another cloud-based platform.
- Finally, your archive grows unwieldy, prompting the purchase of an entirely separate archiving tool.
- And now, CTOs feel they need to throw in some AI for good measure too.

These point solutions are perfectly reasonable ways to address individual problems. However, your environment now consists of four discrete islands to manage. None of these isolated systems address the root cause of workflow bottlenecks: a lack of unified structure.



They add complexity, increase tech spend, and introduce severe security vulnerabilities.

Layering AI over these disconnected silos creates an even bigger headache. Isolated features cannot magically resolve deep-seated workflow issues. Instead, they operate blindly, lacking the context necessary to provide real-time insights or scalable solutions.

Orchestrating Creativity with a Solid Foundation

AI applied to content production must resolve real bottlenecks. It should empower teams to move faster and smarter without exposing intellectual property to cyber threats. This aligns perfectly with the core theme of modern media production: creativity and orchestration.

Structuring Your Environment

To leverage leading-edge technology effectively, you must first bring order to your post-production environment. Centralizing your content organization and tightly controlling creative workspaces establishes the solid foundation every ambitious tech strategy needs.

When your underlying infrastructure understands project structures, metadata, and role-based access controls, you eliminate the guesswork. You create a unified environment where creative professionals can focus on storytelling rather than hunting for files across a hodgepodge of different drives and servers.

This structural integrity is what allows automation to thrive. It ensures that every application of technology is integrated, intelligent, and fiercely secure.

Practical Applications Over Flashy Features

We must shift the industry focus from hype to genuine business value. AI should apply only where it has a meaningful impact on your daily operations.

Context-Aware Search and Clipping

Imagine a workflow where editors find and pull media directly into their timelines using context-aware discovery. They no longer waste time hopping between disconnected tools or wrestling with disjointed exports. Intelligent systems can search and clip content natively, understanding the exact context of the project.

This seamless orchestration accelerates content creation. It meets the genuine daily needs of post-production teams, enabling fast, compliant, and highly efficient asset handling.

Secure Transcription and Data Protection

Content security remains a paramount concern for any media CTO. When implementing speech-to-text capabilities or speaker recognition, you must guarantee that your proprietary data remains safe.



Effective automation provides accurate transcription natively within your secure environment. Your data should never train external databases or face exposure to public networks. By keeping these processes internal, you respect privacy protocols and protect your highly valuable intellectual property.

Building for Scalability and Growth

Scalable solutions grow alongside your audience. As content delivery demands increase, your infrastructure must adapt instantly. An organized, centralized workflow environment ensures consistent performance without requiring massive, disruptive overhauls.

When you eliminate fragmented silos, you optimize your tech spend. You gain real-time performance analytics that help you make informed decisions on the fly, reducing tech downtime and improving the overall quality of your output.

Empowering the Creative Process

Ultimately, technology should get out of the way of the creative process. AI and automation should handle the repetitive, mundane tasks, freeing up human talent to focus on innovation and culture-defining content.

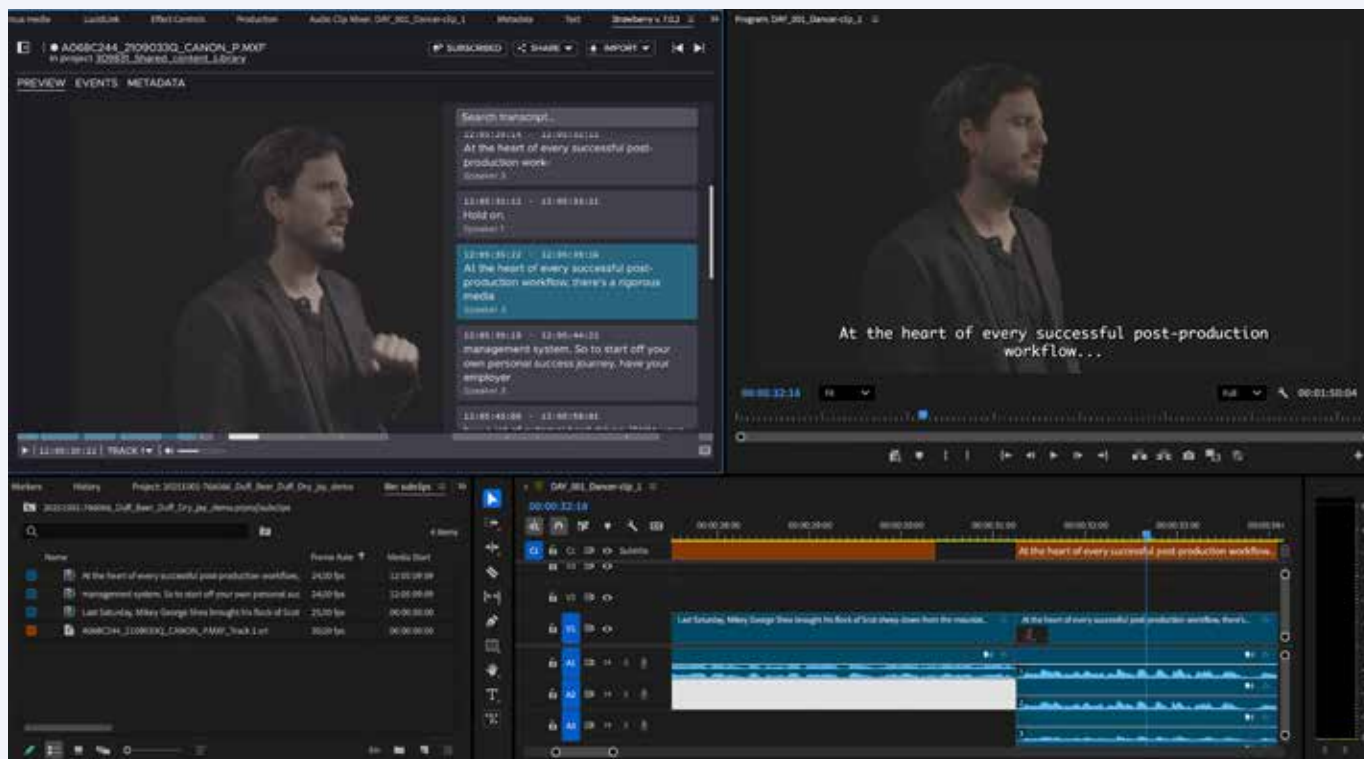
The Future of Automated Content Production

Artificial intelligence applied to content production must resolve real bottlenecks.

If your project folders remain disorganized and your metadata inconsistent, layering complex algorithms on top will only accelerate the chaos. But when you build a solid, secure foundation first, you automate the structure that enables your teams to thrive.

The mandate for today's technology leaders is clear. Move past technology patches and disjointed point solutions. Focus on holistic orchestration that integrates seamlessly with daily workflows. By prioritizing structure, security, and practical applications, you transform AI from a chaotic buzzword into a powerful engine for creative excellence.

Projective will be exhibiting at the 2026 NAB Show. Reach out to discuss how you can best implement AI-powered tools that deliver tangible results in post-production efficiency.



Projective's Strawberry PAM provides AI-powered transcription, simplifying search and clipping

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Qencode

When Infrastructure Thinks: How AI Is Redefining Content Creation and Production

The next wave of AI-driven automation is accelerating video workflows and reshaping what content teams produce, how they produce it, and who gets to produce it at all.



Murad Mordukhay
CEO, Qencode

Most of the conversations about AI in the media today center on generative tools like image creation tools, LLMs for copywriting, and generators of synthetic video from text prompts. That technology matters, but it is not where AI is having its most immediate impact on production. The bigger shift is happening inside the infrastructure between a finished piece of content and the moment a viewer presses play.

AI is already embedded in production pipelines across thousands of platforms and millions of assets, making creative decisions at a scale that no human team could match. This is the current state of the industry and its effects extend well beyond efficiency: AI is changing what is possible to create, who can create it, and where creative energy gets spent.

How AI is Making Creative Decisions

The current generation of AI-driven video automation may be doing the same work faster in some cases, but the biggest shift happens when it takes your existing context, makes decisions that require creative judgment, and applies them to every asset in a library.

Thumbnails are the clearest example. A thumbnail is arguably the highest-leverage creative decision in

digital video, as it determines whether anyone clicks at all. AI-driven thumbnail generation applies computer vision and engagement modeling to every piece of content, evaluating candidate frames for composition, facial expression, emotional resonance, and visual distinctiveness, then surfacing a curated set of strong options. The human still makes the final call, but AI narrows the field from thousands of possible frames to a handful of optimized candidates. Platforms that apply AI-selected thumbnails across their full catalogs report measurable lifts in click-through rates and overall engagement, with improvements that compound across every title, not just the ones with dedicated marketing teams.

Smart cropping may be even more consequential. Most professional content is still produced in widescreen. Most of it is now consumed on vertical phone screens. AI-driven cropping analyzes each frame, identifies the key visual elements like faces, text, action and dynamically reframes content for any target aspect ratio. Several platforms have already used this capability to convert entire horizontal libraries into vertical short-form content, effectively unlocking a “Reels” format for any catalog. Until recently, that required the kind of proprietary reframing pipeline only teams at large social media platforms had the resources to build.

From Manual Pipeline to Automated Infrastructure



Speech-to-text and automated translation embedded directly in the processing pipeline mean that subtitling and localization stop being separate production decisions. Every piece of content emerges captioned, searchable, and ready for international distribution by default. But the capability now extends beyond transcription. AI-driven subtitle translation converts those captions into multiple languages automatically, and AI dubbing goes a step further, generating localized voiceovers that preserve the tone and pacing of the original audio. A creator producing content in one language can now reach global audiences not just with text on screen but with a voice that speaks theirs. The barrier between a single-market asset and a globally distributed one collapses from a months-long localization project into a pipeline configuration.

AI That Understands What Is in the Video

The capabilities above transform how content is processed and delivered. A newer class of AI goes further: it understands the content itself.

Smart video tagging analyzes video to identify objects, scenes, faces, brands, text overlays, and sensitive material automatically. For platforms managing large libraries or high-volume uploads, this is transformative. Content

moderation that once required teams of human reviewers watching hours of footage can now be handled at ingestion, flagging policy violations, identifying brand-safety risks, and categorizing content before it ever reaches a viewer. For advertisers and content owners, automated detection means every asset in a library is tagged and searchable without manual metadata entry. Content that was buried becomes discoverable.

Video intelligence represents the next evolution of this capability. Rather than detecting individual elements in isolation, video intelligence systems analyze content at a semantic level, understanding not just what appears in a frame but what is happening, what the emotional tone is, how scenes relate to each other, and what the content is about in the way a human viewer would describe it. This opens entirely new production workflows. Automated highlight generation pulls the most compelling moments from long-form content without an editor watching

the full piece. Content-aware recommendation becomes possible at a depth that metadata tags alone could never support. Personalized clip assembly, where different viewers receive different edits of the same source material based on their interests, moves from research concept to production capability.

The practical impact for content teams is that AI is closing the gap between raw footage and finished, distributed, monetized content. What used to require separate teams for transcription, translation, quality review, content tagging, highlight selection, and format adaptation is converging into a single intelligent pipeline. Each step still happens, but AI handles the execution while humans direct the strategy.

The New Competitive Divide

The infrastructure between a creative idea and an audience is becoming invisible. What remains is the work that was always supposed to be the job: understanding audiences, building content that resonates, and delivering it to every screen and every market at the quality viewers expect.

Small streaming platforms with lean teams are already competing with global giants for viewer attention and more commonly every day, winning real audience share. These stories about successful small teams will be much more common now that AI has leveled the technical field and their creative vision was strong enough to compete on it.

AI will continue to transform content production much more than it already has. We all have the opportunity to capture the creative advantage that this transformation makes possible.

See what an automated video infrastructure looks like in practice at qencode.com.





Scaling Short-Form Video for Global Audiences

As short-form video and micro-drama formats spread globally, media companies must rapidly repurpose and localize content for new audiences. AI-driven orchestration workflows are transforming transcription, translation, and dubbing into pipelines enabling faster, lower-cost international distribution.



Suresh BG
Chairman, Founder, Saranyu Technologies Pvt. Ltd. India

The global video ecosystem is rapidly shifting toward shorter, mobile-first content experiences. Platforms such as TikTok, Instagram Reels, and YouTube Shorts have shown that short-form video can attract massive audiences and sustain high engagement. TikTok alone surpassed one billion active users globally, and short-form formats now represent a growing share of daily video consumption across social and streaming platforms. For younger audiences especially, video is expected to be quick to consume, easy to discover, and continuously available.

Out of this environment has emerged a storytelling format often described as **micro-drama** – short episodic narratives designed specifically for mobile viewing. Unlike purely user-generated clips, micro-dramas combine professional storytelling with short-form production techniques. Episodes typically run between 30 seconds and a few minutes, forming serialized narratives that encourage continuous viewing across multiple segments.

The Rise of the Micro-Drama Ecosystem

Micro-drama formats are gaining traction across global markets. In India, audiences increasingly consume short-form dramas produced in China and **South Korea**. In Africa and parts of Southeast Asia, short clips derived from Bollywood films circulate widely across social platforms and OTT services. Meanwhile, U.S. streaming platforms have begun experimenting with similar formats adapted for Western audiences.

Dedicated platforms such as **DramaBox** and **ReelShort**, which distribute serialized mobile-first dramas, have generated billions of views worldwide, demonstrating the commercial viability of this storytelling model.

These cross-border content flows highlight a broader shift: **short-form video travels globally far more easily than traditional long-form programming**. For content owners and creative teams, this creates both opportunity and complexity. While short-form formats open new engagement channels, scaling them internationally requires faster production cycles and new localization workflows.

Repurposing existing content has become a key strategy. Long-form programs can be transformed into highlights, curated clips, or serialized micro-episodes. Podcasts can be converted into visual segments, while archival libraries can be mined for moments that resonate with social audiences. These approaches extend the value of existing media assets while creating formats better suited to mobile viewing.

Localization is equally critical. Content that resonates in one language must often be translated, subtitled, or dubbed to reach global audiences. A single video may require multiple language versions to maximize distribution, and subtitles alone can significantly expand accessibility.

Orchestrating the Localization Pipeline

AI is increasingly enabling scalable localization. Speech-to-text (STT) systems transcribe dialogue, translation models convert that dialogue into new languages, and text-to-speech (TTS) engines generate localized audio tracks.

However, effective localization requires more than linking AI tools together. Media organizations need **orchestrated workflows** that combine automation with editorial oversight.

A typical pipeline begins with automated transcription of the original dialogue. Modern STT systems identify speakers, segment conversations, and capture emotional cues. Translation models then adapt the dialogue for the target language.

Effective translation must be **duration-aware**, rewriting meaning so that the translated dialogue fits naturally within the timing of the original video. Literal translation often produces awkward dubbing because spoken pacing differs across languages.

Human review remains essential. Editors refine translations to address slang, dialects, acronyms, and hybrid language usage such as “Hinglish.” They may also insert pacing or emotion cues that guide voice generation. Once the script is finalized, text-to-speech engines generate the localized audio track. At this stage, precise timing becomes critical. A **timing-accurate dubbing engine** must align generated speech with scene cuts, pauses, and speaker transitions so that the new audio integrates seamlessly with the original video.

Recent advances in **voice cloning and lip-sync technologies** are further improving localization quality. Voice cloning allows characters or presenters to maintain consistent vocal identities across languages and episodes. Lip-sync technologies can adjust speech timing—or subtly adapt mouth movements—so that dubbed dialogue aligns more closely with the original performance. These

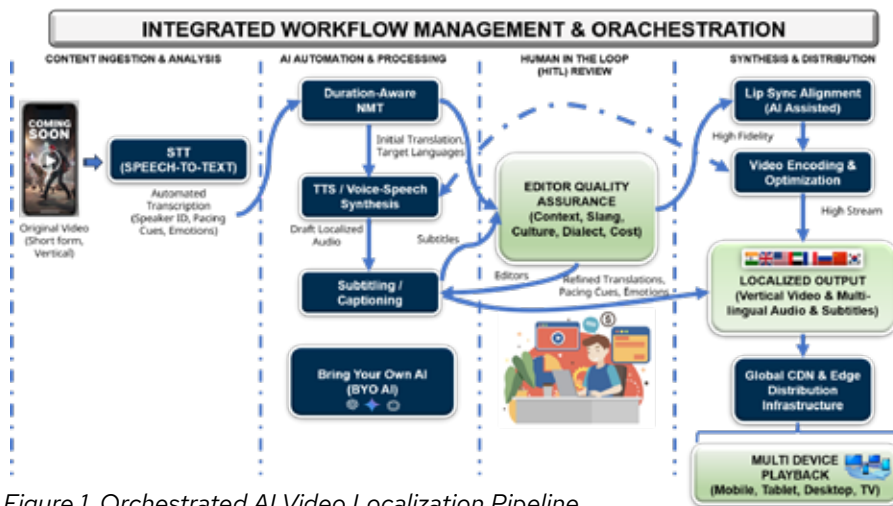


Figure 1. Orchestrated AI Video Localization Pipeline

techniques help translated content feel natural and emotionally engaging for global audiences.

Responsible deployment is also becoming important. Many organizations now adopt **consent-based voice cloning frameworks**, ensuring voice models are created only with explicit permission from actors or presenters. This helps address ethical concerns while maintaining transparency in AI-assisted production workflows.

Modern orchestration architectures are emerging to manage this complexity. Platforms such as **MAGMA Studio**, developed by Saranyu, illustrate how these principles can be applied in practice by coordinating transcription, translation, dubbing, and review processes within a unified workflow. A key architectural principle is **modularity**. Through approaches such as Bring-Your-Own-AI (BYOAI), organizations can integrate their preferred language models, translation engines, or voice synthesis technologies rather than being locked into a single vendor stack. This flexibility allows broadcasters to adopt new AI capabilities as they evolve.

The New Economics of Global Scale

The economics of localization are also changing rapidly. Traditional dubbing workflows often cost hundreds of dollars per finished minute and can take weeks to produce across multiple languages.

AI-assisted localization pipelines can dramatically reduce both cost and turnaround time. In many cases, localization expenses drop by **60–80 percent**, while new language versions can be generated in hours rather than weeks. These efficiencies are essential when managing large volumes of short-form content.

Delivering short-form video at scale also requires efficient distribution infrastructure. Vertical videos are typically consumed in rapid sequences, so applications must transition smoothly between clips with minimal buffering. Intelligent caching and pre-loading help maintain seamless playback.

Efficient encoding strategies also play a role when distributing millions of short clips daily. AI-assisted video optimization can adjust compression settings based on clip complexity, helping balance visual quality with bandwidth efficiency while reducing CDN costs.

As short-form video reshapes the media landscape, the ability to repurpose, localize, and distribute content efficiently will become a competitive advantage. By combining AI-driven automation with orchestrated workflows and human oversight, media organizations can scale storytelling across languages and regions—unlocking new audiences and extending the value of content libraries in the evolving world of short-form video.



Buying Shared Storage? There's More to Consider Than Price Per TB



Melanie Ciotti
Director of Marketing, Studio Network Solutions (SNS)

Why Cost Per TB Doesn't Tell The Full Story For Video Production Storage

When searching for shared storage solutions for video production, it's common to compare systems by cost per terabyte (\$/TB). It's a straightforward metric, but in reality, it only tells a small part of the story.

For video editors, post-production teams, and content creators working with large, high-resolution files, the real value of a storage system isn't measured in dollars per terabyte – it's measured in how well the system supports your workflow.

Cost Per TB Is Just One Piece Of The Puzzle

Yes, capacity matters. But shared storage for video production is about far more than just how many terabytes you get for the price. Performance, media organization, automation, support, and remote access are critical to getting work done efficiently.

If you're comparing systems solely by storage capacity, you're missing the features that actually impact your team's productivity and project delivery.

The Hidden Costs Of Low-Cost Storage

Lower upfront cost doesn't mean lower overall cost.

A storage system with a low cost per terabyte might look appealing at first, but that number often leaves out essential tools and services you'll end up needing anyway.

You'll likely need to purchase media asset management software, automation tools, cloud backup connections, and remote editing support separately. You'll also need to integrate—and troubleshoot—each of those components. All of these factor into your total cost of ownership, which can add up quickly.

In addition to the hidden costs of additional systems and services, this kind of piecemeal setup often results in a less cohesive, more fragile solution prone to performance bottlenecks and technical issues. And when things go wrong, you're left managing multiple vendors pointing fingers at each other instead of solving the problem.





What To Consider In Addition To Cost Per Terabyte

We're not saying to avoid the cost-per-terabyte metric altogether. Just make sure you're considering it in the full context of what the solution delivers. Here are some elements to keep in mind.

- **Real-Time Performance:** Not all shared storage systems are built to support high-speed editing in DaVinci Resolve, Adobe Premiere Pro, Final Cut Pro, Avid Media Composer, and other video editing software. Real-time playback, multicam editing, and smooth performance under pressure make a bigger impact than low-cost drives.
- **Stream Counts:** Speaking of performance, choosing solely on a system's aggregate throughput (i.e., Gigabytes/second) can be misleading when working with high-resolution media. Instead, focus on stream counts for the specific video codecs in your workflow. Systems built for video production should be able to handle your throughput using these real-world metrics.
- **Media Asset Management (MAM):** Integrated tools like MAM help teams search, tag, and organize media without costly third-party add-ons. This keeps projects organized and saves time—and money—across the entire post pipeline. After all, what good is shared storage if you can't find your media when you need it?
- **Workflow Automation:** Automation tools simplify repetitive tasks like file transfers and cloud backups, helping your team focus on creative work instead of pushing and pulling files around the network manually.
- **Transcoding:** Proxy workflows are common in modern media production, but transcoding high-resolution source media into proxies can be time-consuming, and may require a separate transcode server to handle the burden. Built-in transcoding can save significant time and resources in your workflow.
- **Hidden Fees:** Always read the fine print. Many companies charge extra for additional users, API calls, and access to technical support. Some even charge technical support reinstatement fees if your coverage lapses. These incremental costs rarely make their way into the initial cost per TB analysis, and when the final bill comes in, sticker shock ensues.



Storage That Solves Workflow Problems

If you're shopping for a video editing server or shared storage system and you find yourself focused on cost per terabyte, ask a more important question:

What am I really getting for that cost?

Storage should:

- Support your entire team's editing workflow on-premise and remotely, if applicable
- Handle high-resolution video files in real time
- Help you stay organized and on schedule
- Scale with your current and future needs
- Give you access to responsive support from people who understand media production

At SNS, we design systems to deliver everything in one powerful solution for an extremely competitive total cost of ownership. EVO shared storage includes built-in MAM, automation, transcoding, and remote editing features developed specifically for post-production workflows, so you're not stitching together a workflow from third-party tools.

You get better performance, more reliability, and a single point of support from a team that understands creative media production.



Final Takeaway

Cost per TB is a helpful starting point, but it's not how professionals choose storage for video production. If you're looking for a high-performance, high-value solution that includes media asset management, automation, and remote editing capabilities, it's time to think bigger than the terabyte.



From the Digital Era to the Autonomous Era – building the Foundation with DataMiner

Since software first entered the enterprise, the role of technology in organizations has evolved through distinct eras. Each represents a different way technology supports, enables, and ultimately transforms how organizations operate.

Understanding these eras and their transitions is essential for leaders today. Choices made in one era shape what becomes possible in the next. Only by recognizing this can leaders set the right priorities and guide their organizations successfully through this journey.

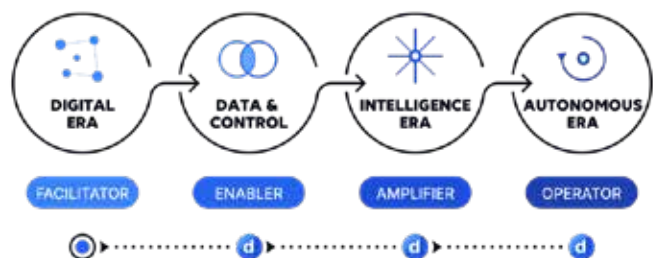
Era 1: The Digital Era – the age of point solutions

The Digital Era was defined by the rise of software components, particularly point solutions. These tools were designed to do one thing only. While highly specialized, they offered little flexibility beyond their narrow scope.

The value proposition was clear: gaining efficiency in a specific area. If you had a problem, you would buy a tool to solve it. That model, however, has now reached its end.

Across industries, organizations are phasing out landscapes of isolated tools. What once appeared to be progress has often become operational drag: fragmented data, duplicated capabilities, and expensive integration work.

Despite major investments in integration, results often fell short. A clear realization emerged: a more fundamental change was required.



Era 2: The Data & Control Era – the rise of platforms

As software capabilities advanced and frustration with point solutions grew, a new generation of software emerged: the platform.

In the Digital Era, software acted as a “facilitator”, performing a specific task. In the Agile Data & Control Era, platforms become “enablers”. Rather than executing a single function, they provide data-and-control capabilities that allow organizations to build and operate many solutions within one environment.

DataMiner is a prime example: a platform built around natively integrated data and control, empowering organizations to design and operate complex solutions without stitching separate tools together.

From the Digital Era to the Autonomous Era

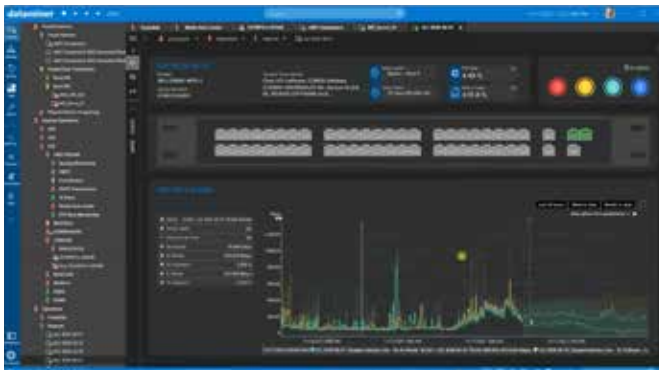
building the foundation with DataMiner



Data and control are no longer separate functions that must be connected. Instead, they are designed as tightly integrated capabilities at the core of the platform.

Many point solutions that once occupied their own category were absorbed into platform functions, as the value of platforms comes from breadth and interconnectedness.

This reflects a broader technological pattern: convergence. When powerful enabling capabilities emerge, previously separate tools collapse into that new layer, much like the iPhone absorbed cameras, GPS units, and music players.



The maturity of your data-and-control layer

The maturity of your data-and-control layer is the clearest indicator of your operational strength.

Ask a simple question: If someone in your organization needs a real-time dashboard with specific data points and a control action to trigger a workflow, how quickly can it be delivered? Hours, days, weeks, or months? And who must be involved: everyday users or scarce technical experts?

The speed with which ideas become working data-and-control solutions is your maturity score.

What digital transformation was really about

The real goal of digital transformation was always the same: becoming an agile, data-and-control-driven platform operation.

Organizations that succeed build a consolidated ecosystem where data and control are unified. Completing this transformation is increasingly urgent, as the next era is already emerging – and it will be built on this foundation.



Era 3: The Intelligence Era – platforms become amplifiers

The Intelligence Era is defined by the emergence of large language models (LLMs) and generative AI, redefining how organizations interact with data, surface insights, and deliver value.

In this era, platforms no longer wait for human direction. They interpret needs and deliver answers. Combined with a mature data-and-control foundation, the platform becomes the organization's true scaling engine rather than headcount.

From "facilitator" to "enabler" to "amplifier", the platform magnifies the value embedded in your data-and-control foundation. Weaknesses, however, are amplified as well. The maturity of the foundation therefore sets the ceiling for what intelligence can achieve.

Time to value: the new imperative

The Intelligence Era shifts focus from continuous value delivery to how quickly anticipated value is realized. Platform maturity determines how fast that value can be delivered.

As technology evolves rapidly and market disruptions accelerate, long-horizon plans carry greater risks. "Time to value" becomes the critical metric.

A new integration layer: agent-to-agent interaction

The Intelligence Era introduces a new integration layer: agent-to-agent interaction, where AI agents communicate, coordinate, and execute workflows autonomously.

When new layers emerge, lower layers gradually become commoditized. Compute, storage, data lakes, and integration infrastructure have already moved from differentiators to table stakes.

The strategic imperative is clear: source commodity infrastructure, through xOps platforms like DataMiner, and focus your best people and resources on what genuinely differentiates you.

Era 4: The Autonomous Era – platforms become operators

Beyond the Intelligence Era, another stage is emerging: the Autonomous Era. Here, the platform evolves again, from "amplifier" to "operator".

The platform no longer merely amplifies data or responds to queries. Within defined parameters, it acts autonomously – managing workflows, making decisions, and delivering outcomes without human involvement at every step.

This is not science fiction. The foundations of autonomous operations are already visible today. The transition can happen gradually, extending autonomy in controlled increments.

A human-in-the-loop approach will play an important role during this transition. Intelligent systems can execute actions while humans supervise critical steps.

Organizations that succeed in the Autonomous Era will be those building the right foundations today, not those starting the journey when autonomy is already expected.

Conclusion

Organizations must confront this reality: The era of sprawling point solution landscapes is over.

Reducing costs and accelerating transformation are not conflicting goals – they are the same objective. The roadmap begins with simplifying and consolidating your tool landscape, replacing isolated tools with DataMiner's unified data-and-control foundation. If you have not yet built an agile, data-and-control-driven operation, make it your top priority.

Each technological era builds on the previous one, and the strength of the foundation determines what becomes possible next.

The eras are not just a taxonomy of the past. They are a roadmap for the future and a mirror for the present. Where you stand today determines where you can go tomorrow.

The foundation is everything. Build it well.

ENTERPRISE AV

This is a regular feature in the IAMT Journal, which covers activities outside of mainstream M&E as IAMT members increasingly look to parallel markets for growth.

The democratization of technology reflects the shift in the application of specialized broadcast and cinema audiovisual technologies towards more mainstream use, making it more accessible to non-professional users both in the M&E industry and other verticals (Enterprise AV) using audio visual technologies.

Democratization covers everything from enterprise, medical, retail, government and hospitality to emergency services, utilities, education, transportation etc. – wherever IAMT members are looking for new opportunities and growth.

The following articles lift the lid on IAMT members' activities in these markets.



When Video Becomes Operational Infrastructure: What's Changing in Enterprise AV

For those of us who have spent a long time in media and streaming, the core challenges used to be relatively well understood: how to get video from point A to point B, how to scale delivery, and how to maintain quality under load.

Those challenges still matter, but they are no longer the center of gravity.

What's happening now is that video is showing up across more parts of the business, and is directly shaping critical decisions. Cameras are embedded across cities, infrastructure, and facilities, running continuously in environments where conditions are unpredictable. The number of devices capturing video continues to grow, from surveillance and mobile cameras to drones, vehicles, and industrial systems, contributing to expansion in how much visual data organizations are managing.

Teams are managing more streams than they were even a year ago, and the volume of video moving through their systems keeps increasing.

At the same time, that video is being used to make decisions, coordinate teams, meet compliance requirements, and understand what's happening in real time.

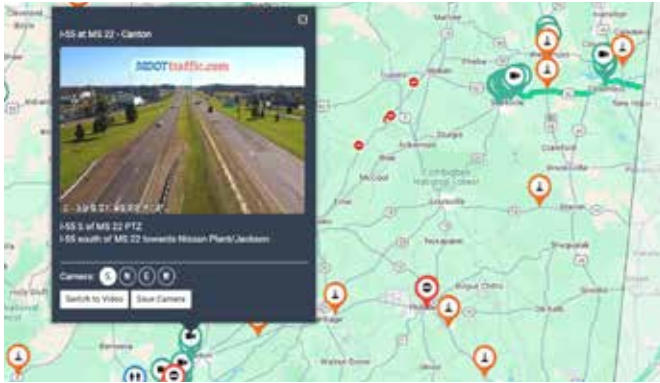


Krish Kumar
CEO of Wowza

What We're Seeing Across Enterprise Deployments

From our work with thousands of enterprise customers, a few patterns are consistent:

- Video is becoming a source of truth for operations, not just a record of what happened
- Camera deployments are scaling from hundreds to thousands of feeds per environment
- Regulated industries are driving adoption, especially transportation, healthcare, and public safety
- Systems are required to run in hybrid, on-prem, or isolated environments
- Buyers are shifting toward developers, architects, and compliance teams building video into applications



Transportation teams are managing live roadway conditions during severe weather, using video feeds to decide where to deploy resources and how to route emergency services. Industrial operators are monitoring remote environments and guiding decisions without being physically present.

Security and defense teams are maintaining continuous visibility across distributed environments where failure is not an option.

In our customer base, these requirements show up at scale. In offshore operations, teams are working with bandwidth in the low megabit range, and feeds are often unstable. Operators are making decisions off partial or degraded video. The system has to stay usable even when conditions aren't, because waiting for a clean signal isn't an option.

In transportation, one state department of transportation is using live video and AI across more than a thousand cameras to support real-time visibility into traffic conditions and routing decisions, building their own on-prem GPU infrastructure to run workloads locally. The continuous visibility allows them to push updates and manage congestion as it develops. Expanding a highway can run around \$5 million per lane mile, so having constant visibility into what's happening on the road gives them a way to delay expansion and avoid costs.

Across these environments, the expectation is consistent. Video is not separate from the operation. It is part of how decisions get made.

Where the Model Starts to Break

As deployments scale, a practical challenge shows up quickly. Teams are responsible for hundreds or thousands of live feeds, and there is no realistic way to watch all of them continuously. Expanding visibility does not solve the problem. It increases the amount of information without improving the ability to act on it.

At that point, the focus shifts from delivery to attention.

Organizations are looking for ways to surface the moments that matter, whether that is a stalled vehicle, equipment behaving unexpectedly, or activity in a restricted area. The goal is to make it clear where to look and when to act.

From Video Feeds to Video Intelligence

At a certain scale, the model of adding more cameras starts to break. Once teams are responsible for hundreds or thousands of feeds, attention becomes the limiting factor. There's no practical way to watch everything, and the volume of video keeps increasing. Teams end up sorting through more information in real time, often under pressure, with no ability to go back and rewatch every moment.

Teams care about whether they can quickly understand what's happening and decide what to do next.

This is the shift toward video intelligence.

Instead of treating video as something to move and store, organizations are starting to treat it as something that can be interpreted and connected to their systems. AI plays a role here, embedded within the pipeline to turn live video into information that fits into how teams operate.

For example, our offshore operations customers are monitoring remote sites over links that can drop down into the 256 kbps–2 Mbps range, pulling RTSP feeds into a central system to guide decisions in real time. Traditionally, operators would keep multiple feeds open, watch for anything unusual, and manually trigger a recording if something looked off. If missed, the only option was to go back later and piece together what happened.

Now, they expect the system to ingest feeds and surface immediately when something changes, such as activity in the wrong area or equipment behaving outside normal patterns.

Why Architecture Is Being Reconsidered

Once video becomes part of operational workflows, the underlying architecture has to support it.

Many enterprise video systems have grown incrementally, with separate components for ingest, processing, and delivery. As expectations increase, that approach becomes harder to maintain, especially across different environments.



Organizations are rethinking architecture around a few principles:

- Processing video closer to where it is captured to reduce data movement and cost
- Supporting hybrid deployments across cloud, on-prem, and edge
- Maintaining operation when connectivity is limited
- Connecting video directly to operational workflows and systems

These decisions are shaped by both performance and economics. Continuous streams and real-time processing introduce bandwidth and compute demands that require more deliberate design.

Where This Is Heading

For those coming from a traditional media background, this represents an expansion of what enterprise AV is expected to support.

Video is becoming part of the operational layer across transportation, public safety, industrial systems, and beyond. It is expected to be available, reliable, and integrated into systems that drive decisions.

As that continues, platforms will evolve to not just move video, but translate it into something that can be understood and acted on in real time.

Video has always helped people understand what's happening. What's changing is that it's starting to shape what happens next.

Organizations that treat it as part of their operational infrastructure are starting to see the difference.

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InterBee, Tokyo
18-20 November 2026



IAMT London Conference & Awards 2026
1-2 December 2026



The Million Dollar Blind Spot: Enterprise AV's New Operating Reality

Walk into any major corporate campus, broadcast facility or live sports venue today and you will find technology infrastructure that would have been unrecognizable a decade ago.

IP-based signal routing, software-defined production systems, cloud-connected endpoints across multiple sites. Organizations are operating AV and media technology estates worth tens, sometimes hundreds, of millions of dollars.

The scale of that investment is no longer in question.

What is less visible is what that investment quietly costs to mismanage. Our estimate, based on working directly with broadcasters, live sports producers and system integrators, is that businesses incur roughly \$50,000 in avoidable annual costs for every \$1 million of assets they own. For a facility running \$20 million in deployed technology, that is \$1 million walking out the door annually. Duplicate contracts, unused licenses, unplanned emergency replacements and the overhead of managing everything manually. At the scale of a modern Enterprise AV estate, those costs are substantial and largely invisible.

How The Old Model Got Left Behind

For most of the history of professional AV, assets were relatively stable and technology estates were contained within a single facility. The person who knew where everything was and when contracts expired was a reliable constant. IP-based infrastructure changed that picture.

Firmware cycles, software licensing, end-of-support timelines and vendor dependencies arrived alongside



Piers Godden
Chief Revenue and Growth
Officer, Beam Dynamics

the technology itself. Estates became distributed across multiple sites and teams. The pandemic accelerated a shift toward remote and hybrid operations that exposed how much operational knowledge had been held informally, in people rather than systems.

When we onboard a new customer today, whether that is a broadcast network, a major sports franchise or a corporate enterprise with AV across dozens of facilities, we routinely find contracts they were paying for but had lost track of, warranties that lapsed without triggering any action, and firmware updates that had been available for months with no one positioned to act on them. This is a tooling problem, not a diligence problem. The spreadsheet model was built for a different era.

Where Value Leaks After Installation

There is a specific moment in the lifecycle of Enterprise AV infrastructure where the gap between investment and management becomes most visible. It happens right after project completion. The environment has been designed,



built and documented. What stays behind is a static record of a technology estate that will immediately begin to change, through firmware updates, equipment failures, contract renewals and configuration changes, without any system in place to track it.

Operational data fragments from there. Engineering manages maintenance tickets in one place. Finance holds the capital lines in another. Procurement handles vendor relationships separately. Operations allocate resources from whatever picture of availability it can piece together. Forbes has reported that in facilities with poor asset visibility, technicians spend between 10 and 25 percent of their time locating manuals or spare parts rather than maintaining equipment. A figure that, in live production environments, translates directly into delivery risk.

The consequences reach every level of the organization.

A VP of Engineering overseeing assets across multiple sites has no reliable view of current state and disposition. A CFO is building financial forecasts from incomplete data pulled across systems that were never designed to connect. Obsolescence arrives as a surprise rather than a managed transition. When asset status, maintenance history and operational data sit in separate systems, the conditions for unplanned failure are permanently present. Research by Splunk and Oxford Economics found that unplanned downtime costs Global 2000 companies \$400 billion annually, with the average business losing \$49 million each year as a direct result.

A New Set Of Questions

Asset tracking has always answered two questions: where is it, and what did it cost? Asset intelligence asks further ones. Is this equipment being used, and at what level? What does it actually cost to own across its full lifecycle, including maintenance, licensing, support and the financial drag of underutilization?

Those questions matter because they sit at the center of decisions that CFOs, heads of operations and engineering



leaders make regularly, often without the data to make them well. Manufacturer lifecycle information, firmware update schedules, end-of-support dates and warranty terms can all be enriched automatically and surfaced to the teams who need them. Connected to operational workflows and financial reporting, that data shifts asset management from a record-keeping function into something closer to operational intelligence.

The Opportunity For Suppliers Entering Enterprise AV

For MediaTech suppliers moving into Enterprise AV markets, the technology opportunity is well understood. The management infrastructure opportunity is less so. Organizations entering this space are doing so at a moment when several pressures are converging: equipment purchased during the hybrid work expansion of 2020 and 2021 is hitting refresh cycles simultaneously, tariff uncertainty is making capital planning more difficult, and the arrival of AI-driven workflows is raising the value of clean, structured asset data for every organization that wants to benefit from them.

The suppliers who build the most durable relationships in this market will be those who help customers manage what they own after installation, not just acquire and deploy it. That means moving from transactional project delivery toward ongoing technology partnership, with platforms and approaches that keep asset data accurate, enriched and connected to the decisions that matter. The organizations that establish that model will carry a meaningful advantage in capital efficiency, operational clarity and customer retention. It is the problem Beam Dynamics was built around. The million dollar blind spot is not a single line item anyone can point to. It is the cumulative cost of decisions made without the full picture, across every team, every site, every year. It moves, and it grows. The only question is whether your business is ready to see it.

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Integrated Systems Europe 2026

The 2026 edition of Integrated Systems Europe continued on a growth trajectory, registering a record number of attendees (92,170) across its four days, up 8% compared to the previous year.

The tradeshow is growing by providing value to a broad range of market verticals from corporate and government to places of worship and education institutions. Central to this is a curated content program that included the Cybersecurity Summit, Education Technology Summit, Smart Workplace Summit and more. The Broadcast AV Summit, presented in association with IAMT, featured an agenda that explored opportunities emerging in the creator, experience, and streaming economies. The presentation delivered by IAMT's Business Intelligence Unit at the summit is available to download.

A new event, "Spark", launched this year, aimed at creative leaders across live events, broadcast, gaming, design and media. "Spark" is designed to create a cross-vertical environment for thought leadership that encompasses technologies such as immersive LED environments, spatial audio, and interactive storytelling.

ISE 2026 highlighted the accelerating convergence between Broadcast and AV technologies. The expanded Broadcast AV Zone in Hall 4 and the East Access area showcased solutions for content acquisition, editing, management, storage, and distribution. The zone grew by 15% compared to the previous year, outpacing the show's overall exhibitor growth of 6%. Several companies exhibiting in the Broadcast AV Zone made their debut at ISE, including IAMT member companies EVS and Qvest.

Key technology focus areas included AV over IP and IP native broadcast workflows, such as ST 2110, NDI, Dante AV, and IPMX. Vendors can now demonstrate robust



Chris Evans
Head of Knowledge & Insight,
IAMT

systems; and with a broad range of connectivity hardware available, effective control and orchestration solutions are becoming the point of differentiation and added value to ensure that end-users can efficiently manage their growing ecosystems of connected IP devices.

Aligned with ISE 2026's overarching theme, "Push Beyond," the show emphasized the increasing convergence across broadcast, AV, IT, and systems integration to meet evolving needs in core vertical markets. Software defined, IP native workflows are enabling this convergence, while security has become essential for connected environments, especially under regulatory pressures such as the EU Cyber Resilience Act.

To support the industry in addressing these challenges, IAMT continues to advance initiatives like the Security and Vulnerability working group, established in collaboration with the EBU. Security credentials and partnership certifications are vital for products to be considered as a part of a viable solution for integrators to sell to end-customers. The requirements will vary by vertical and region, so the opportunity to meet sales channel partners at ISE remains important for vendors to achieve scale across markets.





This year's show also confirmed that **MediaTech suppliers are expanding into adjacent markets. IAMT data shows that around half of MediaTech vendors' revenue now comes from parallel markets, with Corporate being the largest segment.** At ISE 2026, companies such as Ross Video and Grass Valley demonstrated workflows for corporate in house broadcasting. Business in the government sector (e.g., parliaments) and military & defense were also widely discussed, having become mature adjacent markets for many MediaTech vendors. You are invited to share your own perspective on opportunities in adjacent market verticals in the latest wave of IAMT's MediaTech Industry Tracker survey. Respondents will receive aggregated survey results, including insights into parallel markets, in exchange for their participation.

The Broadcast AV Zone at ISE 2026 also underscored a significant transformation toward AI integrated production workflows, with exhibitors demonstrating solutions that automate traditional broadcast operations while enabling new forms of content creation and audience engagement.

MediaTech vendors looking to sell-in advanced solutions to upgrade virtual and hybrid meeting productions by

enterprise customers need to pay close attention to the unified communications and collaboration market landscape. Aligning with solutions like Cisco Webex, Microsoft Teams, and Zoom Rooms, can help position MediaTech products for integration into collaboration spaces, especially when upgrading existing investments.

Projection mapping and LED tiles were well represented at ISE and benefitted from a drive towards more experiential media in a range of different settings from stadiums and esports arenas to education campuses and retail environments. The opportunity for interactive use cases has created convergence with broadcast technology to enable low latency and realtime engagement with display surfaces.

Highlighting new growth opportunities at this intersection of display and media production technology, David Ross, CEO of Ross Video, drew attention to an emerging customer category called "Architainment" in his opening keynote for the Broadcast AV Summit that describes constructions such as the Las Vegas Sphere or Outernet London that enable architecture to become a canvas for visual media.



Reflections on ISE 2026

Last year, Grass Valley made its ISE Show debut and approached it very deliberately as a listening exercise. You learn quickly how teams are building within real constraints, as well as the pressures they are working around and what they expect and need from the systems that support them.



Jonathan Lyth
Product Director, Enterprise Media, Grass Valley

12 months later, returning to Barcelona really confirmed how broadcast, AV, enterprise IT and live production are now overlapping and informing the same projects.

That overlap was visible in the kinds of environments people described throughout the week. Corporate studios producing weekly output as part of internal operations, government spaces designed for permanent capture, archive and oversight, venue control rooms supporting both in-room and distributed audiences as standard.

Convergence is now expected in the design

As video becomes more embedded, the questions teams bring to the table change. Teams want workflows they can return to without rebuilding from scratch, and they want to know

that when expectations change, the system will move at the same pace. Most organizations discover over time that requirements are rarely fixed and what looks sufficient during installation can feel restrictive a year later.

Enterprise environments bring additional layers of responsibility. Governance frameworks are often in place before production technology is introduced, while security review is routine. In finance environments, policy dictates where media can exist and how it can move, while in government settings, continuity and oversight are seen as core expectations.

Software-defined production has gained attention in that context because it allows a separation in the way the architecture is structured. With AMPP, media processing

can remain within the customer's controlled environment when required, while orchestration and workflow management operate independently. That flexibility provides room to adapt over time and it means teams can reconfigure workflows without dismantling the entire deployment.

When permanence changes the conversation

Another key observation from the show was the longevity of enterprise installations. They are environments expected to remain operational in the long-term and integrators play a key role because they understand how production fits into the building, the network or the governance model. Their perspective often determines whether a system becomes part of the organization's standard operating approach.



Whether it's integration surfaces, APIs, long-term supportability or the ability to connect production into a broader system, they are all part of what determines whether a platform can be standardized over time. These considerations influence long-term viability more than a single product specification. Channel enablement, therefore, is directly tied to product relevance. If partners cannot extend and adapt the platform confidently, then the system's lifespan shortens.

Developing for real-world lifecycles

Looking at the upcoming roadmap, several themes are emerging. IPMX support is planned for later in 2026, building on the existing ST 2110 foundations. Interoperability continues to shape deployment decisions, particularly in environments where infrastructure must coexist

with broader network strategies. Product development is also moving through steady iteration, with feature additions increasingly shaped by customer feedback from deployed environments.

But while 2026 priorities are concentrated in corporate, finance, government, and venue markets, it was interesting to see how other sectors, including esports, education, house of worship and health are already active and likely to become more structured areas of attention. The ambition for enterprise media is straightforward, building a revenue base that can grow and sit alongside broadcast over time, a reflection of just how deeply embedded video has become, especially in organizations that would not have described themselves as media operations even a few years ago.

What ISE reveals about where this is all heading

ISE 2026 reinforced that convergence between broadcast AV and enterprise media is now influencing everything from system design through to integration and procurement. Teams are approaching video as infrastructure, with longevity and adaptability now part of the evaluation criteria from the outset. For Grass Valley, it simply reinforces the direction we are already focused on. We are here to support teams with platforms and partner ecosystems that fit this enterprise reality, where convergence shapes how systems are expected to operate and evolve over time.

COBALT

A Solution for Live Programming to Cruise Ships

There is always lots to do on a cruise. But sometimes, you just want to escape to your stateroom and watch some TV. One can always build a self-contained VOD system in the ship, but there is also a place for live content. How does that live content get to the ship? This is what we are going to focus on.



Ciro A. Noronha, Ph.D.
CTO, Cobalt Digital

Let us start with the content and where it comes from. These will be high-quality contribution links, encoded at high bit rate, using 4:2:2/10-bit, and often with surround sound. They will come to a central ingest and uplink facility, typically using dedicated data circuits. The ingest and uplink facility is responsible for transmitting the content to the ships.

Live content is transmitted to the cruise ships using bidirectional satellite links, which have the following requirements:

1. Available bit rates are limited, but acceptable video quality needs to be maintained.
2. The quality of satellite delivery can change over time (occasional dropped data), so the equipment must be resilient to that.
3. Content must be protected from unauthorized reception.

Requirement #1 is achieved by decoding the content using a high-end professional decoder, such as the Cobalt PACIFIC ULL-DEC, and then re-encoding it in HEVC 4:2:0/8-bit, using a high-end professional encoder, such as the Cobalt PACIFIC 9992-ENC. The ULL-DEC has support for H.262



(MPEG-2), H.264 (AVC), and H.265 (HEVC) decoding at 4:2:2/10-bit, as well as full support for several types of ancillary data, including Closed-Captioning. The 9992-ENC can take the content, optionally downscale it for transmission (e.g., go from 1080p to 720p), and produce an excellent stream at under 2 Mb/s.

The connection between the ULL-DEC and the 9992-ENC is through a standard SDI signal. The ULL-DEC has a built-in genlock function that allows signals from multiple devices to be aligned to the house sync, and the 9992-ENC has a built-in framesync that ensures a glitch-free switch in the outgoing stream. This is all tied together by the Cobalt WAVE series of SDI routers, which supports RP-168 switching of genlocked signals. The WAVE router is compatible with all the major control systems. Another control option is the WAVE series of control panels, which include the CP-84L panel with back-lit LCD buttons, and the cost-effective CP-78 panel.

Requirement #2 is achieved by using the Reliable Internet Stream Transport (RIST) protocol over the satellite link for delivery to the cruise ship. Using retransmissions, RIST can recover from lost and corrupted packets and offers retransmission throttling to avoid overloading the link.

RIST is built into the 9992-ENC, avoiding the need for a separate gateway. Additionally, RIST can provide NULL Packet Deletion, which further optimizes the bandwidth without compromising stream compliance.

Requirement #3 is also achieved by using RIST, in Main Profile mode. RIST supports multiple encryption and authentication suites, up to AES 256 with ECDSA authentication. This ensures that content is protected in flight and is only accessible at the destination. RIST encryption and authentication are also built into the 9992-ENC, making it a one-stop solution for the transmission side.

Now let's look at the ship. The staterooms have set-top boxes driving the TVs. In modern ships, these set-top boxes are connected over IP using an internal ship network. Live content is made available using IP multicast. Often, for cost reasons, these set-top boxes only support H.264 (AVC). Therefore, the incoming H.265 (HEVC) RIST stream may need to be converted to a UDP multicast in AVC format, to be compatible with the stateroom set-top boxes.

The ULL-DEC is the ideal choice to receive the content on the ship:

1. It has built-in RIST support, including packet recovery, encryption and authentication.
2. It can decode and output the content over SDI, including re-insertion of all the ancillary data.
3. It can output a clean copy of the stream in UDP/multicast if desired.

If the stateroom set-top boxes support HEVC and can directly decode the satellite feed, the ULL-DEC can put a standard clean UDP multicast stream directly into the ship network.

If the stateroom set-top boxes only support AVC, the SDI output of the ULL-DEC can be re-encoded and transmitted as a multicast.

All of this gets good-quality video from the ground contribution links to the ship. But what if you want to roll out HDR?

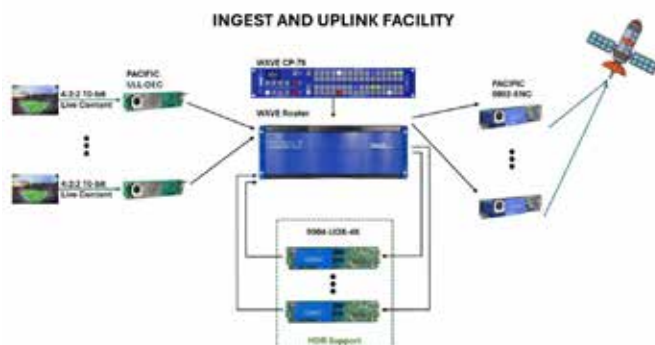
Let's go back to your 4:2:2/10-bit contribution links. Some of these may have HDR content in PQ10 or HLG formats. Whether an incoming signal is HDR normally does not matter to a decoder; all that is required is for the decoder to mark the VPID in the SDI signal with the correct format. The ULL-DEC can do this automatically or manually. Now you have properly marked HDR signals on SDI. The question then becomes how to support a mixture of HDR and SDR set-top boxes and TVs in the ship staterooms.



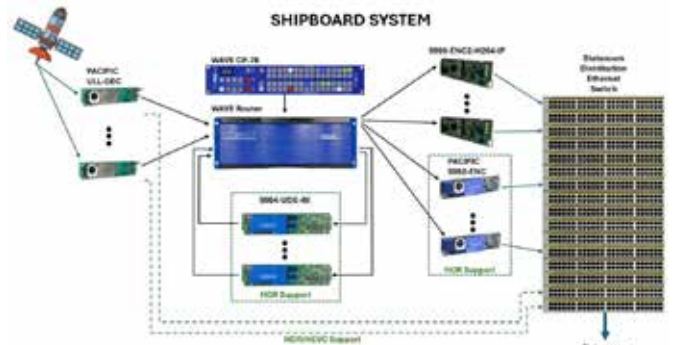
The best solution is to use SL-HDR1 standard, which takes in the HDR signal, and generates an SDR signal with additional metadata to reconstruct the original HDR content. If the receiving device does not understand SL-HDR1, it plays the SDR version; if it does, it plays the HDR version. The Cobalt 9904-UDX-4K card can generate such a signal, and the 9992-ENC can transport it.

The ship is now receiving an HEVC 4:2:0/10-bit signal with SL-HDR1 metadata. What does it do with this signal? We have the following scenarios:

- For ships equipped with legacy AVC SDR set-top boxes, no change is needed.
- For ships that have HEVC set-top boxes with SL-HDR1 support, the PACIFIC ULL-DEC will simply relay the original stream clean stream. Again, no changes are needed in this case.
- For ships that have other forms of HDR support (e.g., HLG), the Cobalt 9904-UDX-4K can be used for conversion.



The full ingest and uplink diagram



The shipboard diagram

MRMC

From Consistency to Creativity:

Why Repeatable Motion Is Becoming Corporate AV's Next Advantage

Since software first entered the enterprise, the role of technology in organizations has evolved through distinct eras. Each represents a different way technology supports, enables, and ultimately transforms how organizations operate.

Corporate and Pro-AV led institutions are increasingly seeking to improve the quality and diversity of their content and, in turn, are adjusting the way that content is produced to match the level of output required. This shift is happening at a rapid pace, and the requirements are changing faster than the infrastructure needed to support it. Organizations are now producing everything from executive messaging to global training, hybrid events, advertising content, and internal broadcasts, yet many teams still rely on fixed cameras, manual operation, or improvised setups that vary from room to room. What is emerging now, in MRMC's view, is a clear issue: while demand for video keeps increasing,

there remains a quality and efficiency gap between traditional broadcast technology and the newly expanding broadcast-AV model.

Increasingly, MRMC is working with customers to provide systems where motion and accessible robotics are reshaping the corporate studio landscape. Unlike traditional broadcast environments, where precision motion has long been a creative standard, the corporate AV world is only now discovering how automated camera systems directly influence quality and long-term scalability. This goes beyond the popular adoption of PTZ cameras, and the value is not just in looking more polished. It is in making workflows engaging and resilient

enough to support high-quality, global output.

We are seeing a growing number of organizations adopting multi-studio layouts supported by robotic systems to achieve this. In one largescale deployment, a global brand created four connected studios within its headquarters using a combination of rail-based robotics, lift columns, and multi-axis robotic heads paired with digital cinema cameras.

The entire system was built for distributed control, with integrated routing, tally, hot swap capability, and synchronized failover to ensure uninterrupted production. For a corporate environment, rather than a broadcast center, this represents



a meaningful shift. Precision motion is no longer a specialist tool but a backbone for scalable content operations.

The appeal for AV teams is practical as much as it is creative. Automated motion eliminates the variability that typically comes from rotating operators, particularly in multiuse spaces. A presenter walking into Studio A or Studio D should experience the same framing, motion language, lighting alignment, and camera behavior every time.

A shot becomes a standardized building block rather than a bespoke task. For teams producing multiple videos each week, or even each day, this immediately translates to time saved, errors reduced, and output that feels coherent across brands, departments, and regions.

There is also a strategic upside. As more companies invest in inhouse content creation, production needs

to scale without continuously adding specialist staff. MRMC's software that drives the camera robotics can allow a single operator to manage several studios simultaneously, trigger programmed camera paths, or control remote spaces across a campus or across continents. For global organizations that want consistent messaging and visual identity, this is a structural advantage rather than only a technical upgrade.

Finally, robotic systems open creative doors that are typically closed to corporate teams. Smooth automated moves, dynamic tracking shots, and cinematic reveals provide a visual language that helps hold attention in training, leadership messaging, product demos, or wellness content.

These are not broadcast tricks, and this technology delivers significant quality beyond what PTZ cameras can typically provide. Robotic arms, lift columns, rails and heads provide

the quality of motion required to make every day corporate content feel intentional, engaging, and far more aligned with the expectations of modern audiences.

The future of corporate AV and Pro-AV will not be defined only by broadcast-level output but by the systems that enable it, built on scalable automation and open integration.

Full-scale robotic systems will continue to work alongside PTZ camera solutions while making high-quality content accessible for any organization that now relies on video as a strategic communication asset.

ROSS

Redefining Value: How MediaTech is Transforming Organizational Communication

As MediaTech suppliers expand into new areas of opportunity, a clear pattern is emerging. Growth is increasingly tied to how effectively video and audio technologies support communication as a core business function. What was once considered a specialist capability is now embedded across organizations, shaping how they engage, align, and create value.

This reflects a broader shift in expectations. Video is no longer an occasional tool. It sits at the center of how organizations communicate, from internal town halls to investor updates and hybrid events. Audiences expect clarity, consistency, and a level of visual impact regardless of where they are joining from. In this environment, delivery carries as much weight as the message itself, and the ability to meet that expectation consistently has become a differentiator.

For companies like Ross, the opportunity is not simply to extend technology into new environments, but to help organizations unlock more value from it. This means enabling communication to become

more scalable, more efficient, and in many cases, commercially impactful. It also means recognizing that broadcast and AV are no longer distinct domains, but part of a unified approach to professional communication at scale.

One of the most visible expressions of this shift is the rise of in-house video production environments. Organizations are moving away from outsourcing key corporate communication moments and instead building internal capability that gives them greater control over timing, messaging, and brand consistency. These environments are no longer viewed as technical upgrades. They are strategic assets and business imperatives.



Bryan Davies
Regional Sales Manager,
Corporate, Ross Video

A global financial services organization provides a strong example. By investing in dedicated production facilities and adopting structured workflows, they reduced reliance on external production teams while significantly improving operational efficiency. What once required large crews can now be managed by small, agile teams, enabling more frequent and responsive communication. Importantly, these spaces also introduced new commercial potential, with facilities being used beyond internal needs to generate additional revenue.

This idea of infrastructure as an asset, rather than a cost, is becoming central to how organizations think



about MediaTech. Purpose-built environments are designed not just for single use cases, but to support a wide range of outputs including live events, streamed content, and recorded productions from the same core system. The result is a more efficient model, where fewer resources are required to deliver consistent, high-quality outcomes.

The same thinking is reshaping meeting and collaboration spaces. Hybrid participation is now assumed, and with it comes the expectation that meetings deliver clarity and context to both in-room and remote audiences. Simply connecting cameras and microphones is no longer enough. The focus is on creating structured, engaging communication experiences that reflect the importance of the message.

In public sector environments, for example, where transparency and understanding are critical, introducing production discipline into meetings can significantly improve how information is received and interpreted. It is not about increasing technical overhead, but about ensuring communication achieves its intended outcome.

Event environments are also evolving. Rather than treating each event as a standalone production, organizations are investing in permanent infrastructure that supports repeatable, reliable delivery. This reduces operational risk, lowers long-term costs, and creates the flexibility to scale output as needed. More importantly, it enables organizations to respond quickly to new opportunities without rebuilding processes each time .

Alongside efficiency, there is a growing emphasis on experience and engagement. Brand and experience centers, as well as large-scale public installations, demonstrate how MediaTech can create deeper

connections with audiences. These environments are designed to deliver consistent, immersive experiences that reinforce identity and build understanding at scale.

Underpinning all of this is a convergence of technologies and workflows. Integrated systems, often combining elements of broadcast, AV, and IT, allow organizations to operate with greater flexibility and resilience. While approaches such as IP-based infrastructure continue to evolve, many organizations are adopting hybrid models that balance innovation with stability, ensuring that systems remain reliable while still enabling future growth .

What connects these developments is a shift in mindset. Communication is no longer treated as a series of isolated events. It is an ongoing capability that requires the same level of investment and strategic thinking as any other core function. Organizations are prioritizing environments that deliver consistent impact, support multiple use cases, and provide long-term value.

For MediaTech suppliers, this creates a clear direction. Success will come from enabling organizations to do more with their communication, not just improving how it looks or sounds. That includes helping them operate more efficiently, respond more quickly, and in some cases, unlock new revenue streams from the same infrastructure.

Ultimately, the role of MediaTech is expanding. It is no longer just about enabling production. It is about enabling organizations to communicate with purpose, consistency, and measurable impact.

Discover how Ross helps organizations create repeatable, dependable environments built for high-stakes communication here: <https://www.rossvideo.com/industries/corporate/>

NETGEAR® AV

AV-over-IP and Broadcast IP: Convergence – or Shared Foundations?

The industry has spent years discussing convergence between broadcast and commercial AV, often framing the two as distinct markets gradually moving toward one another. But the reality of professional media delivery today suggests that AV over IP and broadcast IP already share common foundations – and those commonalities may well be more important than any differences.



John Henkel
Product Marketing Director,
NETGEAR

Rethinking Convergence

While traditional over-the-air broadcasting continues to draw viewers, it no longer defines the boundaries of professional media delivery. Streaming platforms deliver live events on a global scale. Corporate town halls reach international audiences with multicamera production. High school sports are streamed in real time with graphics and commentary.

Across all these use cases, audiences expect reliable, high-quality video and audio, delivered without interruption. And for each use case, the underlying architecture relies on managed IP networks. So, though market categories may differ, broadcast and commercial AV share IP as a common substrate. It's time to move the conversation from "convergence" to "commonalities."

IP as the Common Substrate

Audio moved to IP first. Technologies such as Dante, AES67, and Ravenna have been deployed across broadcast and commercial AV environments for well over a decade. Video followed, with SMPTE ST 2110 becoming the reference architecture for uncompressed professional broadcast production, while NDI

gained widespread adoption in pro AV and live event workflows.

These protocols differ in compression model, bandwidth consumption, and typical deployment scale. But they share something fundamental: they run on managed IP networks. The same underlying networking principles apply across environments. Multicast traffic management ensures

that streams are delivered only where needed. VLAN segmentation isolates traffic and maintains predictable performance. IGMP queriers control multicast group membership and regulate stream distribution. Deliberate switch configuration preserves stability and prevents unintended behavior. And scalable Ethernet fabrics accommodate growth without introducing instability.



Whether supporting transport of ST 2110 essences in a national broadcast facility or NDI feeds in a corporate production studio, the network layer behaves according to the same rules. And that means that – though the content types and production scales differ – broadcast engineers and AV integrators are increasingly solving the same kinds of network design problems.

Scalability: A Shared Structural Shift

One of the most significant commonalities introduced by IP is the way systems scale: horizontally, without the defined capacity limits of traditional systems. Additional endpoints are accommodated simply by adding another switch. Higher bandwidth requirements or longer cable runs can be addressed by upgrading uplinks or modules.

A facility can build one studio today and expand to three next year without redesigning the entire routing core.

This expansion model applies equally across broadcast facilities, OB trucks, corporate studios, and event venues. The scalability logic is consistent regardless of vertical, reinforcing how IP-based infrastructure now supports a wide range of production environments with the same architectural approach.

Reliability: A Shared Performance Standard

“Broadcast-grade” has long implied a higher reliability standard than commercial AV, but a lot has changed in the past decade. Today, a streamed live event may reach more viewers than a local broadcast.

A corporate production may carry brand implications comparable to

a network telecast. In short, the potential reach and impact of non-broadcast offerings have grown tremendously.

At the same time, the definition of “broadcast quality” itself has evolved. Viewers have grown accustomed to commentators joining from remote or home studios, field reporters contributing over IP links, and user-generated or mobile footage appearing alongside traditional camera feeds.

The technical quality of individual sources may vary, and audiences will accept that variability as long as the overall experience is stable and watchable. Whether watching a national broadcast, a global corporate town hall, a live concert, or a regional sports stream, audiences have little tolerance for dropped audio or frozen video.

NETGEAR® AV

Alignment across viewer expectations translates to alignment across engineering standards, network performance requirements, monitoring strategies, and configuration discipline. All these elements contribute to a shared goal of performance grade.

ST 2110 and NDI: Contextual, Not Competitive

The intersection of ST 2110 and NDI workflows deserves more attention than it has so far received in the “convergence” conversation. Whereas ST 2110 is designed for deterministic, uncompressed production environments where timing and fidelity are paramount, NDI provides efficient, compressed transport that enables flexible, cost-effective workflows. These differences can be complementary, given the many commonalities.

Both ST 2110 and NDI operate on managed IP networks, depend on correct multicast behavior, and require properly configured switches. (As a function of compression and encoder/decoder behavior rather than IP, latency can be tuned to match the requirements of any given use case.) A high-school sports production, a podcast studio, and a Tier 1 live sports broadcast may have very different requirements. But they can share a common switching infrastructure.

With proper configuration, a single network can support multiple protocols, multiple use cases, and multiple performance tiers. This reduces the need for separate hardware silos or dedicated switch islands for each format. What once required physical separation can now be handled through disciplined network design.

Mixed Environments: The Operational Reality

Few facilities transition to IP all at once. Existing facilities are typically hybrid – integrating SDI-to-IP gateways, adding IP-based studios, or deploying IP in OB vehicles while maintaining legacy cores. In these cases, the network becomes the unifying layer between legacy and IP workflows. Multiple formats can exist on the same network, and the emphasis shifts from format purity to network design discipline. Precision in configuration becomes more important than strict adherence to any single protocol ecosystem.

Each protocol requires specific switch parameters. Multicast handling, VLAN tagging, bandwidth management, and traffic isolation must be correctly aligned. Manual configuration is possible, but it leaves room for human error – especially as environments grow more complex. That’s why profile-based approaches, developed and validated through collaboration with device manufacturers are being used to reduce the likelihood of misconfiguration. They enable repeatable, predictable deployments across diverse environments.

From Convergence to Commonality

If broadcast and pro AV now share IP-based network architecture, uniform performance expectations, horizontal scalability models, and protocol coexistence within managed fabrics, then convergence is a present condition.

As the focus shifts from “convergence” to “commonality,” the conversation moves from disruption and identity to architecture and execution. Engineers across

broadcast and AV see that infrastructure decisions ripple across multiple verticals, network design is a strategic foundation rather than an implementation detail, and configuration practices gain long-term value across different use cases.

To move forward in this IP-enabled reality, both broadcast engineers and AV integrators need cross-disciplinary literacy and a common language around networking fundamentals. Recognizing the power of commonality, they can leverage ongoing training and education to take full advantage of IP for any use case or environment.



SUSTAINABILITY

We've made Sustainability a regular feature in the IAMT Journal for a very good reason - the planet's under threat; what is our industry doing to protect our beautiful but fragile world?

Many RFPs are now including sustainability as a key part of their specification and, with the recent upheaval in energy resources, concentrating on doing more with less has never made more sense at every stage of the Content Chain. Read on to discover what some of our members are doing to help - and how sustainability can also unlock greater efficiency.



ECOFLOW: Bridging the Gap Between Understanding, Knowing and Doing on Sustainability in Streaming

It's fair to say that the more complex an organization's supply chain, the more difficult it becomes to track and manage its sustainability performance. This is certainly true for media organizations which typically have highly complex supply chains often involving multiple third-party suppliers.

This makes understanding and addressing their environmental impact a real challenge because obtaining reliable and comprehensive data from suppliers is difficult to say the least. Additionally, even where data is available, the lack of universally accepted sustainability metrics also makes it difficult to compare performance and identify areas of improvement.

The ECOFLOW (Energy-Conserving Optimization for Future-ready, Low-impact Online Workflows) project, which began in 2024, seeks to make progress on addressing these challenges, driving real-world reductions in the environmental impact of the streaming industry. Ultimately, the project aims to support the industry's transition to a more sustainable future.

Those readers lucky enough to have good memories may recall reading about year one of the project in IAMT Journal November 2024 and the aims for year two in IAMT Journal October 2025. The second phase of the project is now complete, and the project team are in the process of developing ECOFLOW 3 which will build on the work done previously.

Laying the Groundwork

As a recap, the first phase of the project was part of the IBC 2024 Accelerator program and was co-led by Accedo and Humans Not Robots (HNR). The initial phase set out to understand energy use of key components in the streaming value chain and find out how they react under different conditions. It focused on end user devices because preliminary research suggested that these components had the largest impact on energy consumption.

The project delivered groundbreaking findings around the energy usage of these devices and as such demonstrated proof-of-concept optimizations.



François Polarczyk
Sustainability Director, Accedo

Accedo and HNR returned as leading participants for phase 2 of the ECOFLOW project, which again was accepted by the IBC Accelerator program (IBC 2025). This phase of the project shifted the focus from end user devices to the content distribution chain, looking at the IP distribution network, from origin server to receiving device. It aimed to build on the progress of the first phase of the project with a sharper focus on data visibility and real-world engagement. It sought to enable more reliable and comparable assessments of how different infrastructure choices affect energy consumption. These are indeed ambitious goals, so how did we do and what did we find out?



Key Findings from ECOFLOW 2

The project was highly collaborative with participation from across the industry with Accedo, Bouygues Telecom, Bitmovin, BT Media & Broadcast, DIMPACT, EBU, Greening of Streaming, HNR, the IET, ITV, and Quanteec all working together. To fill in the gaps where real data is still limited, the project team, a cross-disciplinary group bridging software engineering, product delivery and sustainability, created a digital twin of the streaming ecosystem.

This digital twin approach enabled the team to model streaming pipelines and compare alternate live streaming scenarios, namely Adaptive Bit Rate (ABR), Multicast ABR (MABR) and peer-to-peer (P2P) file delivery. These models were used to compare how streaming technologies perform in terms of energy usage with different types of content, from a major sports event, to a live entertainment premier, and a periodic entertainment program. The project team used real-world data provided by participating broadcasters to inform and validate the model's behavior.

A critical realization was that the energy required to keep the distribution technology always on and provisioned for peaks, dwarfs the energy required for a single stream. The findings demonstrated that the biggest energy saving comes from completely turning off infrastructure during troughs rather than just putting it in low-energy modes. The enemy of effectiveness and efficiency is idle power consumption: there is a clear need to minimize idle/standby mode as much as possible.

Having multiple infrastructures for delivery of content is another issue when it comes to energy efficiency; significant energy savings can be had by moving to only streaming using a multi-purpose network.

Looking Ahead to ECOFLOW Phase 3

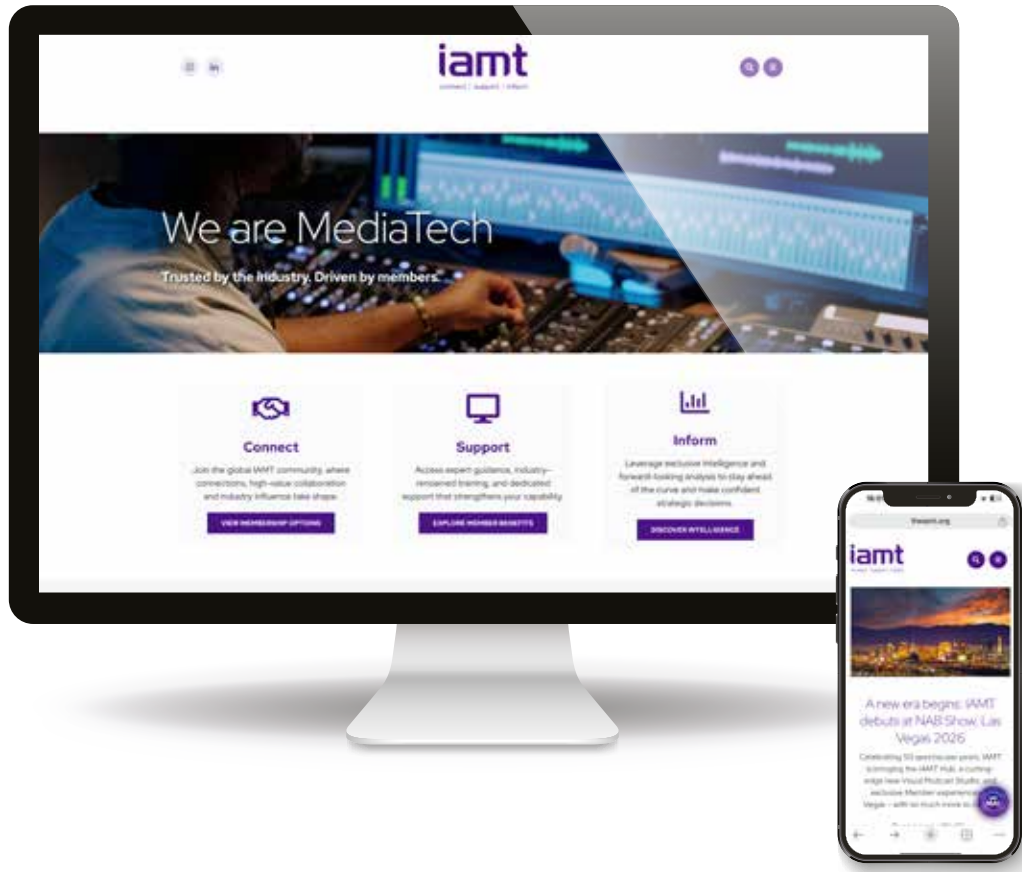
With phase 2 of the project now complete, attention has turned to the next stage. Phase 3 is an open, cross-industry experimentation program that closes the gap between knowing and doing on sustainability in streaming. Building on ECOFLOW 1 and 2, it shifts from primarily developing measurement foundations to validating actionable optimizations levers across devices, UX and distribution.

It will combine real-world experiments with modelling, forecasting/nearcasting and comparison of differing model results to increase confidence in outcomes, even when data is incomplete. Results will be translated in reusable assets and standards-ready outputs that partners can build on to make better operational and product decisions, delivering measurable environmental impact alongside clear business value.

ECOFLOW 3 will pioneer applied sustainability optimization through a new decision layer for streaming: experiments, models and advisory workflows that translate sustainability signals into recommended actions. Innovations include agentic AI-enabled decision-support to run scenario tests, reconcile differing model outputs via forecasting/near-casting, and propose optimization options with quantified trade-offs. The intention here is that the output is not another static framework, but repeatable, action-oriented approaches enabling partners can apply to their own data to improve impact and business outcomes.

The ECOFLOW 3 project was recently pitched as part of the IBC Accelerator 2026 program's Kickstart day.

Watch this space for project updates!



We are MediaTech.

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The background of the entire page is a vibrant, abstract representation of a cosmic web. It features a complex network of glowing blue and purple filaments that form a web-like structure. Interspersed within these filaments are numerous bright, golden-yellow and orange clusters, which resemble galaxies or star-forming regions. The overall effect is one of dynamic energy and interconnectedness, set against a dark, star-speckled space.

AI

AI is finding applications in most areas of the content chain – as will be evident from many of the articles in this edition. We have created a separate AI section in the IAMT Journal where AI is the principal component/driver.

The following articles meet that criterion; expect this section to grow in future editions!



The Velocity Paradox: AI Accelerates Production, But Who Tests What Gets Shipped?

Two years ago, companies were willing to invest in AI just to see what would happen. Budgets flowed into proofs of concept with no defined business case, and “experimentation” was a legitimate line item. That phase is over.



Yoann Hinard
COO, Witbe

What has replaced it is more interesting and more demanding: AI is now embedded in production workflows, and it is already reshaping how video services are built, localized, and delivered. But the impact is uneven across the content chain and understanding where AI genuinely transforms operations - versus where it remains a solution looking for a problem - matters more than ever.

Where AI Has Already Been Brutal

Some parts of the video content chain have already been permanently altered. Localization, closed captioning, and dubbing have seen intense and rapid change. Companies that built their business around these services are operating in a fundamentally different reality. AI did not incrementally improve their workflows - it restructured them.

Content development has shifted too. Teams use AI-assisted tools for documentation, code generation, and build automation. The result is clear: development cycles that once ran on six-month release schedules now produce multiple releases per day. Teams are leaner, output is higher, and the pace of delivery keeps accelerating.

But not everything has changed. For encoding, CDN

routing, and delivery infrastructure, AI remains largely experimental. These systems already rely on highly efficient algorithms for load balancing and fast decision-making. Introducing a large language model into those processes would add latency and unpredictability without a clear gain. If it works well with algorithms, there is no business case for replacing it with AI.

The Squeeze At The End of the Chain

This is where the paradox emerges. AI-assisted development means teams ship faster, with fewer people. But a rule of thumb holds across the media industry: the QA team is always a fraction of the development team. If a dev team has ten engineers, QA might have three or four. Nobody invests more in testing a product than in building it.

When development velocity doubles or triples, QA teams face a math problem they cannot solve with headcount. The releases come faster. The device landscape keeps fragmenting - Smart TVs alone now span dozens of operating systems, screen sizes, and firmware versions. And services must work not just in the lab, but in production, on real devices, in real conditions, across regions.

← Change device Open in REC Chain of Thought T ☰

Go to device home menu ▾

Launch application ▾

Navigate to the profile selection ▾

Select 'Kids' profile ▾

Verify age-appropriate content ▲

DECIDER THOUGHT	The current screen displays content exclusively from the "Kids" or "Fa
ACTION ⓘ	do_nothing;
SUPERVISOR ✓	The current screenshot clearly displays content restricted to children's media. The primary feature is 'Minions' (labeled as Kids), and the 'For You' row contains G or PG-rated family titles such as 'The Bad Guys', 'Shrek', 'Harry Potter', 'Trolls', and 'Captain Underpants'. No adult-rated or age-inappropriate content is visible on the screen, successfully meeting the verification criteria.

Agentic AI navigating a streaming application on a Samsung Smart TV - each step is visible, governed, and validated by a supervisor layer.

SAMSUNG Neo QLED — Smart TV Stop run

The pressure is compounded by a commercial reality: if a new feature misses a tentpole event like the Super Bowl or the Olympics, the window is gone. Time-to-market is not an abstract metric. It is the difference between capturing an audience and arriving too late.

A Fifteen-Year-Old Problem Meets a New Solution

The idea of automating QA on real devices is not new. For 25 years, Witbe has been running automated test scenarios on actual consumer devices - Smart TVs, set-top boxes, mobile phones - under real user conditions. And for just as long, customers have been asking the same question: can the system learn to navigate an application on its own, without being manually taught every screen and every interaction?

Fifteen years ago, the answer was no. The technology was not there. Five years ago, early machine learning approaches showed promise but lacked the intelligence and cost efficiency to scale. Models were too unreliable and too expensive. A system that failed 50% of the time at a dollar per run had no business case. What changed in 2024 and 2025 was not a single breakthrough but a convergence: models became more capable, faster, and cheaper. Equally important, the industry learned how to govern AI within operational workflows - when to let it adapt and when to keep validation anchored in deterministic, algorithmic logic.

This is the approach Witbe now deploys across its customer base through the Agentic SDK: hybrid automation that combines agentic AI for navigating dynamic user interfaces with algorithmic steps for



measuring reliable KPIs - startup time, buffering, video quality. The AI adapts when Netflix changes its layout or when a Smart TV manufacturer updates its operating system. The algorithmic layer ensures the measurements remain consistent and comparable.

From Experimentation To Immediate Value

The shift in customer behavior has been striking. Deployment timelines have compressed from months-long proofs of concept to immediate production use. Customers no longer want to evaluate a technology in isolation. They put it in the hands of their QA teams from day one and expect it to generate measurable value within weeks, not quarters.

For tier-two and tier-three operators - often running lean technical teams across large geographic footprints - this matters even more. A Canadian operator with 60 locations and a small technical staff does not have time for a prolonged evaluation. They need technology that works when plugged in and that non-technical staff can operate without months of training. With agentic automation, a content team can verify that Super Bowl highlights appear correctly on the homepage by stating what to check in plain language. The system understands the instruction and executes it.

What Automation Actually Changes

The conversation about AI and jobs often defaults to replacement narratives. The reality in video QA is different. AI is not eliminating testing roles - it is changing what those roles focus on. When routine regression testing runs automatically across dozens of devices, QA engineers spend their time on higher-value work: defining quality standards, interpreting edge cases, and making go/no-go decisions on production releases with better data.

The velocity paradox does not resolve by slowing down development. It resolves by making quality assurance as fast and as scalable as the production pipeline it serves. For an industry that ships more frequently, to more devices, in more markets than ever before, that is not a theoretical benefit. It is an operational necessity.



Witbe's Remote Eye Controller (REC) monitoring real devices across six countries simultaneously - from Fire TV and Apple TV to PlayStation 5 and iPad Pro.



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Context Graphs: The Next Frontier for Media Intelligence

There's a conversation happening in boardrooms and tech suites across the media industry right now, and it almost always starts the same way:

"We have all this content. Why can't we find it, use it, or monetize it properly?"

The answer isn't a lack of data. Broadcasters and media companies are sitting on decades of archives, audience behavioral signals, rights databases, scheduling logs, and increasingly, AI-generated metadata. The problem is that none of it talks to each other. It lives in silos – editorial systems disconnected from rights management, audience data isolated from content catalogs, GenAI outputs floating free of any structured context. The result is fragmentation at scale, and it's costing the industry both revenue and relevance.

Context Graphs are emerging as the architectural answer to that fragmentation – and the timing couldn't be more critical.

What Exactly Is a Context Graph?

A Context Graph is a dynamic, interconnected knowledge structure that links entities – content assets, people, topics, rights windows, audience segments, locations, events

– through meaningful, queryable relationships. Unlike a traditional database that stores information in rows and columns, a Context Graph stores it as a web of nodes and edges, where the relationships between things are as important as the things themselves.

Think of it this way: a database can tell you that a documentary about the 1966 World Cup exists in your archive. A Context Graph can tell you that the same documentary is related to an upcoming anniversary event, that it features three players whose estates hold clearance rights expiring in 18 months, that audience segments aged 45–65 in the UK and Germany show high affinity for this topic, and that two of your streaming competitors just licensed similar content last quarter.

That's not just retrieval. That's intelligence.

What distinguishes a Context Graph from a standard knowledge graph is the layering of real-time signals



Sujay Kumar
Chief Revenue Officer,
NStarX Inc.

– audience behavior, market data, rights status, editorial calendars – on top of the structural ontology. It's a living system, not a static index.

Unifying the Archive, Rights, Schedules, and Audience

For broadcasters, the practical value of a Context Graph starts with unification. Most media organizations operate with four or five core data domains that have grown independently: content management systems, rights and licensing platforms, scheduling and traffic systems, audience analytics, and increasingly, AI-generated tagging and enrichment layers. Each of these systems has its own schema, its own vendor, and its own version of truth.

A Context Graph doesn't replace these systems. It federates them. By mapping entities across these domains and defining the semantic relationships between them – this asset belongs to this rights package, which is restricted in these territories,

which corresponds to this audience cluster with high engagement probability during this daypart – you create a unified intelligence layer that sits above your existing infrastructure.

The moment that layer exists, a rights manager can search not just by title or format, but by commercial opportunity. A scheduler can see which archived content has untapped potential in markets where rights are still open. A content team can understand which topics are trending with specific audience segments before committing production spend.

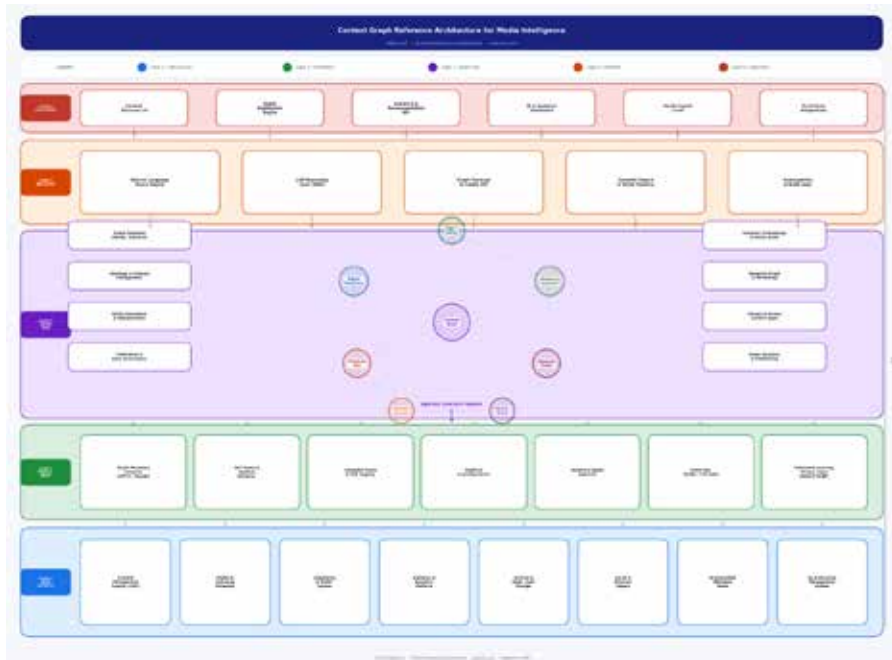
The archive stops being a storage problem and starts being a revenue asset.

The Impact on Discovery, Rights Exploitation, and Monetization

The commercial case for Context Graphs is strongest in three areas.

Content discovery is the most immediate win. When your metadata is richly connected, AI-powered search stops returning flat keyword matches and starts surfacing contextually relevant results. A journalist looking for footage of “floods in Southeast Asia” doesn’t need to scroll through 800 untagged clips – the Context Graph understands that this footage relates to a climate event, connects it to related documentaries, flags the clearance status, and ranks results by audience relevance.

Rights exploitation is where broadcasters leave the most money on the table today. Rights windows open and close constantly across territories, platforms, and formats – and most organizations don’t have the visibility to act on them systematically. A Context Graph with integrated rights data creates an always-on opportunity layer. When a rights window opens in a new territory, the system can proactively surface matching content, flag production assets that could be localized, and estimate audience potential – turning passive rights



ownership into active commercial strategy.

Monetization through personalization is the third lever. When audience signals are woven into the graph alongside content attributes, recommendations become genuinely contextual – not just “people who watched X also watched Y,” but a dynamic understanding of why content resonates with which audiences in which moments. That intelligence directly informs advertising, syndication pricing, and content investment decisions.

Building the Architecture: GenAI Meets Knowledge Graphs

The practical architecture for a media Context Graph has three layers. The foundation is a graph database – Neo4j, Amazon Neptune, or similar – that holds your ontology: the defined entities and relationship types relevant to your business. The second layer is the enrichment pipeline, where GenAI models extract semantic meaning from unstructured content – transcripts, scripts, footage descriptions – and translate it into structured graph nodes and relationships at scale. The third layer is the inference and query interface, where large language models sit on

top of the graph and allow natural language querying. Instead of building complex graph traversal queries, an analyst simply asks: “Which archive assets could generate licensing revenue in APAC before Q3?” and the system reasons across the graph to answer.

The key architectural principle is federation over centralization. At NStarX, we build these systems on federated learning foundations precisely because media organizations need intelligence that respects data sovereignty – particularly when rights data, audience data, and third-party signals are involved. See diagram above to see how a sample reference architecture looks like.

The Window Is Now

Media companies that build Context Graph capabilities in the next 18 months will have a structural advantage: they’ll be able to act on their data rather than just store it. The ones that don’t will continue to watch competitors license content they didn’t know they had, recommend programming they couldn’t find, and monetize audiences they couldn’t understand.

The content exists. The intelligence layer is what’s missing.



The Next Standard for Media Product Delivery

Amit Yadav
Senior Vice President of Engineering, Xperity

As AI becomes part of the operational core, broadcast and streaming organizations need a new approach to software delivery intelligence.

Media organizations building software for broadcast, streaming, and digital platforms already operate in one of the most demanding environments in technology. Their systems must support live events, highly reliable streaming, complex rights and monetization models, and continuous product evolution without disrupting production.

Now AI is raising the stakes.

AI is no longer confined to experimentation or isolated workflows. It is increasingly embedded across software development, metadata enrichment, personalization, advertising, analytics, and operations. McKinsey notes that AI has the potential to fundamentally transform software product development by increasing both speed and quality, while DORA's 2024 research highlights the growing impact of AI on software delivery and the increasing importance of platform engineering in complex environments.

For media executives, this creates a new challenge. The same technologies that promise acceleration can also introduce new dependencies, new operational risk, and new failure modes. In an industry

where delivery errors can quickly become public and commercially damaging, that is not just an engineering issue. It is a business issue.

AI Is Accelerating Delivery – But Also Expanding Risk

The benefits of AI are real. Engineering teams can use it to speed feature development, generate tests, improve incident analysis, and automate parts of the delivery workflow. In parallel, AI is being embedded directly into media products and operations – from metadata enrichment and recommendation engines to ad optimization and workflow automation. Deloitte notes that generative AI is already reshaping media and entertainment workflows, while PwC points to AI's growing role in helping media organizations securely create and deliver

intellectual property while responding to shifting consumer behavior.

But acceleration without context is a dangerous trade.

Media software environments were already complex before AI. They typically connect content systems, metadata pipelines, rights services, monetization platforms, analytics, playback systems, CDNs, and third-party technologies, often across multiple customers, regions, and deployment models.

AI adds another layer of complexity. A model update, a prompt change, or a new metadata field can influence discovery, monetization, moderation, compliance, and user experience in ways that are not always easy to predict. And because no two customer environments are exactly alike, software teams are often managing not one product, but many variations of the same platform at once.



You're not going to lose your job to an AI, but you're going to lose your job to someone who uses AI.



Jensen Huang, CEO of Nvidia Broadcast

That is where delivery begins to slow.

The Cost of Missing Context

In complex media environments, the biggest delivery bottleneck is often not coding. It is rebuilding context.

Before teams can safely release changes, they need to understand what has changed, which systems are affected, which customers may be exposed, how risk could propagate, and what historical decisions still matter. That work is frequently spread across code repositories, tickets, architecture documents, pipelines, chat threads, and institutional memory.

The result is execution drag: the hidden tax of constantly reconstructing what the organization already knows.

As AI adoption increases, execution drag becomes more serious. AI can accelerate change, but it can also accelerate the introduction of subtle errors, hidden dependencies, and operational surprises. DORA's broader research direction reinforces this point: AI acts as an amplifier, strengthening well-functioning systems and exposing weaknesses in fragmented ones.

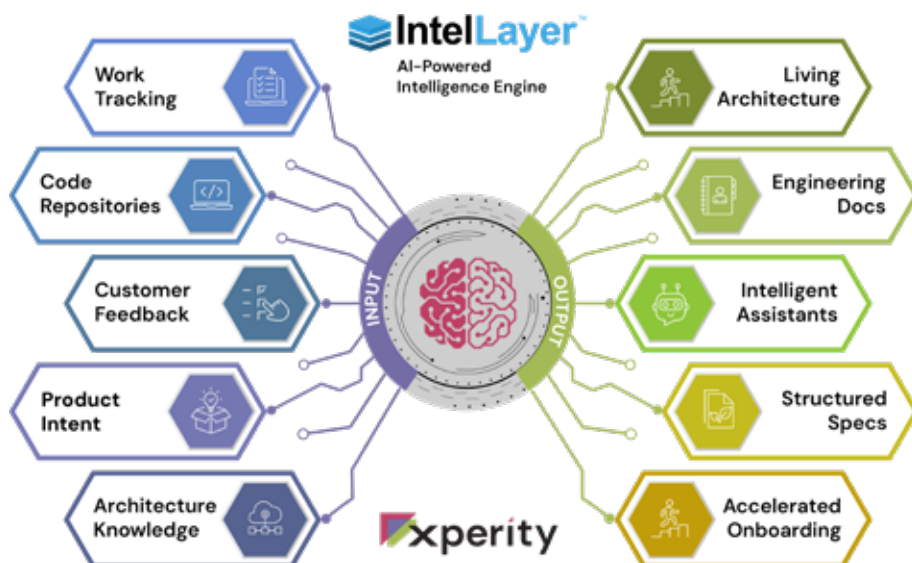
For media organizations, where failure can impact uptime, ad revenue, compliance, and customer trust, that matters enormously.

Why Delivery Intelligence Matters

This is why a new approach is emerging: delivery intelligence.

IntelLayer™ is Xperity's delivery intelligence layer for modern software engineering. It continuously captures fragmented signals across the Software Development Life Cycle – including code, work tracking, architecture artifacts, CI/CD pipelines, operational signals, and communication and turns them into structured, persistent engineering intelligence.

Rather than forcing teams to manually reconstruct context before every initiative or release, IntelLayer preserves and organizes system knowledge as the platform evolves. It



creates a living view of how services, features, dependencies, decisions, and outcomes connect. That context can then be continuously synthesized into useful artifacts such as requirements, specifications, architecture documentation, operational knowledge, and decision history.

This matters because intelligence does not come from raw data alone. It comes from relationships.

In practice, that means teams can assess impact faster, understand dependencies more clearly, improve delivery traceability, and create a much safer foundation for AI-assisted or AI-executed work.

What This Means for Media Leaders

For executives and directors responsible across product, technology, operations, and revenue functions, the strategic issue is straightforward: AI is becoming part of the operational core of media platforms, not just an enhancement at the edges.

Deloitte's 2026 media and entertainment outlook goes further, arguing that generative AI should increasingly be treated as core infrastructure rather than as a limited experiment.

If that is true, then delivery systems must evolve accordingly.

Over the next three to five years,

media organizations should expect more AI embedded in software delivery workflows, more model-aware release practices, more automated reasoning about change impact, and more pressure to prove governance, traceability, and reliability. Without persistent system understanding, those capabilities will remain powerful but blind.

That is why delivery intelligence is becoming foundational.

A New Standard for Media Product Delivery

The organizations that benefit most from AI will not simply be the ones that adopt it fastest. They will be the ones that can use it with control, grounding speed in system understanding, and automation in architectural reality.

For media product teams, that means moving beyond fragmented knowledge, tribal memory, and increasingly fragile release processes.

It means building a delivery model where knowledge is continuously captured, structured, preserved, and reused.

That is the shift the Xperity IntelLayer is designed to support.

In a market where reliability drives trust, and trust drives growth, eliminating execution drag is no longer an internal optimization. It is becoming a strategic requirement for media product delivery.



Agentic Revenue Orchestration In Streaming

Agentic AI is redefining automation in media workflows. From a subscriber management perspective, emerging concepts are transforming traditional back-end functions into always-on, revenue-generating systems at the core of a media company's growth engine. The gap between reactive billing and proactive revenue intelligence is widening – and becoming the defining competitive divide for subscription services.

This comes at a pivotal moment for the industry, entering what can be described as the intelligence economy. For decades, competitive advantage evolved in phases – from building distribution pipes, to owning premium content, to delivering personalized experiences. Today, success depends on something more fundamental: the ability to predict and act – identifying and autonomously acting on churn risk, pricing changes, or engagement decline early enough to intervene before revenue loss.

The most successful services understand this shift intimately. Consumer fatigue is real. Blanket price increases are no longer viable. Stability now depends on retaining existing subscribers through flexibility and value. In this environment, companies that treat monetization and customer lifecycle management as back-office functions will fall behind.

Agentic AI In The Revenue Intelligence Era

IDC predicts that 40% of G2000 job roles will involve working with AI agents by the end of the year. For subscription businesses, this signals a fundamental shift in how customer relationships are managed. In lockstep with that change, we're now seeing the emergence of agentic revenue orchestration – operational layers where AI agents continuously monitor subscriber behavior and autonomously take action.

What does that mean in practice? A churn agent that can detect declining engagement and predict cancellation weeks in advance, triggering a personalized retention offer at the optimal moment. Or a pricing agent that dynamically tests and optimizes price points by segment. In customer support, AI agents capable of resolving most issues with speed and accuracy – with limited or no human intervention.



Ria Kapila
Chief AI & Product Officer,
Evergent

These capabilities are no longer theoretical – they are already proven at scale. But their effectiveness depends on one thing most AI deployments get wrong: context. AI is only as powerful as the data it operates on and the domain knowledge it's built around. Streaming businesses that turn to horizontal AI providers gain breadth – but often sacrifice the depth of industry-specific insight that actually moves the needle. Having access to a lot of data is one thing. Knowing exactly what to do with it inside a complex media environment is another. That's the difference between data and context – and it's where most generic AI investments stall.

For streaming companies evaluating these tools: choose partners with decades of real-world media experience and datasets built on actual subscriber behavior at scale. Platforms built on large-scale,



real-world streaming subscriber insight – spanning billions of users – are the only architectures capable of supporting true revenue orchestration, combining deep lifecycle intelligence with the global context, elasticity, and real-time responsiveness the business demands.

Get To Know, Get To Retain

At its core, this evolution reinforces a long-standing truth: understanding the subscriber is everything. AI is already being used to identify retention pathways, recover failed payments, personalize onboarding journeys, and intervene when engagement patterns shift. But prediction alone is not enough – its value lies in the ability to act. And this is where agentic AI systems come into the picture.

Real-world deployments are demonstrating that predictive models

can reach extremely high levels of accuracy – over 94% in some cases – but the real impact comes from coupling prediction with action. Targeted interventions, flexible offers, and context-aware engagement are what ultimately retain subscribers and protect revenue.

Personalization is key. An at-risk subscriber who only watches their favorite team’s games shouldn’t receive a generic save offer – they should receive a single-team package configured specifically for them, triggered at the moment they’re most likely to stay. A first-time mobile viewer in India, signing up on a budget Android device, doesn’t need ten options. The data – device, location, demographic – already knows the three they’ll choose from.

Consumer behavior is proof this shift is real. Viewers increasingly look for fluidity – whether signing up or clicking cancel. They subscribe

for a specific event, cancel when it ends, and return later. They expect seamless onboarding, offboarding, and plans that flex with evolving lifestyles. As a result, the streaming value equation must shift toward engagement and lifetime value – demonstrating relevance, choice and flexibility at every stage of the journey.

Monetizing The Micro-Moment – And The Super Bundle

These behavioral shifts are transforming pricing and packaging. Flexible, moment-driven models – day passes, event-based access, match-specific products and short-term upgrades – are becoming central to D2C strategies. Sports is leading this evolution, using event-driven engagement to capture audiences while building longer-term retention through loyalty and rewards.



Agile pricing isn't just about monetizing the micro-moment; it's about tying together more strategic, value-based service bundles. Consumers are gravitating toward simplicity – but not at the expense of flexibility. It doesn't mean they want to be locked back into the bloated packages that caused many to cut the cord. Modern bundling is about combining services and experiences in ways that increase perceived value, enhance retention, and help viewers manage costs while expanding access. From sports and film combinations to telco-led streaming aggregation, the goal should be to offer unified

subscription environments that adapt to viewing behavior, price sensitivity, and household needs.

Powered by the right architecture, AI-driven revenue orchestration plays a defining role in both trends. By detecting behavioral signals in real time and analyzing demand to configure pricing and packaging dynamically, providers can maximize returns on content investments. In complex, multi-partner ecosystems, automated systems that manage billing, entitlements and revenue allocation are equally critical to delivering a seamless subscriber experience.

A New Operating Model For Growth

Success in the next phase will depend on moving from reactive systems to intelligent ones. It requires infrastructure that can support complex, multi-service ecosystems while delivering real-time intelligence across the entire subscriber lifecycle.

Do not wait for customers to cancel. Static pricing and rigid models will not sustain growth. The priority is clear: invest in intelligence and orchestration that directly impact revenue, supported by architectures built for speed, flexibility and scale.



OPINION

MAINCONCEPT™

Two Eyes, One Standard: How Reference-Quality MV-HEVC Encoding is Defining the Immersive Video Era

The View From Inside the Headset

There is a kind of discomfort that spatial video can produce when it goes wrong.

You put on a headset, enter what should be a convincing three-dimensional environment, and something is subtly off. The scene does not resolve. The depth feels inconsistent. After a few minutes, you take the headset off. The experience has failed to cross the threshold from impressive demonstration to genuinely immersive storytelling.

In most cases, the failure is not in the camera, the lens choices, or the edit. It lives in the encoding pipeline, and specifically in how the relationship between the left eye view and the right eye view has been handled at the point of compression.

To increase the demand for premium content, quality must exceed producer and consumer expectations. Multiview HEVC is the codec that makes efficient stereoscopic delivery

possible and is best positioned to meet ecosystem demands. Built on the HEVC/H.265 foundation, it encodes multiple views of the same scene as a single compliant bitstream, using inter-view prediction to share redundant data between the left and right eye channels. The result is far more efficient than encoding two independent streams. But efficiency is only one part of the story. How quality is distributed across those views turns out to matter enormously.

Balancing Quality Across Views

Every encoder designed for stereoscopic or immersive video faces a fundamental design decision: how to distribute image quality across both eyes. One approach prioritizes a single primary view and derives



Geoff Gordon
VP Global Marketing,
MainConcept

the secondary view from it. This dependency-based architecture is efficient and well-suited to workflows where bandwidth is constrained or where one view is designated as the primary creative reference.

The alternative is to target quality independently and symmetrically across both views, allocating the encoder's rate-distortion budget in a way that satisfies each channel on its own terms. This approach demands more from the encoder but delivers perceptual consistency across the stereo pair, which becomes increasingly important as content length and viewing immersion increase. For a five-minute short film, the difference may be negligible. For a ninety-minute narrative feature or a live sports event delivered to a headset, it is a meaningful creative and viewer experience consideration.



The MainConcept Multiview HEVC Encoder SDK is designed to support both approaches, giving professionals the flexibility to choose the encoding mode that best fits their workflow, content type, and delivery requirements. That flexibility, backed by the same rate-distortion optimization and perceptual quality tuning that MainConcept has refined across decades of codec development, is what makes the SDK a production-ready tool across the full range of Apple Immersive Video (AIV) use cases.

Apple Immersive Video and the Ecosystem

MainConcept has been building professional video encoding components for over 30 years, and the quality philosophy that has made its tools a reference standard in broadcast and post-production informs how Multiview HEVC is handled.

Apple Vision Pro uses Multiview HEVC as a delivery format for Apple Immersive Video content. Studios, post-production facilities, and independent creators preparing content for Apple Immersive Video now have access to the same encoding quality standard that professional broadcast tools have relied on for decades.

This matters for the creator economy as much as for the studio pipeline. Apple Immersive Video is not, at this stage, the exclusive domain of large production houses. Independent filmmakers, virtual production teams, enterprise training and events producers, and live content operators are all exploring the format. The quality of the encoding they use will shape their audience's first impression of immersive content.

SDK Architecture and Ecosystem Integration

The MV-HEVC Encoder SDK is designed for integration across the full production chain. It is available alongside MainConcept's MP4 Multiplexer and HLS packaging solutions, enabling complete Apple Immersive Video pipelines across a range of delivery targets from a single encoding workflow. Blackmagic Design has integrated the SDK into DaVinci Resolve, bringing reference-quality

encoding to one of the most widely used color grading and finishing platforms in the industry. Colorfront's professional transcoding tools similarly incorporate the SDK, extending its reach into high-end post-production pipelines.

This ecosystem approach reflects how professional codec components actually get deployed. A reference-quality SDK that sits inside the tools creators already work with is more likely to raise the floor across the industry than a standalone application that requires a separate workflow step.

Quality Infrastructure for a New Creative Medium

The IAMT Technology and Trends Roadmap identifies Immersive and Imaging as a key area in active development, with spatial content solutions evolving rapidly across the Create and Produce stages of the content chain. Multiview HEVC is the de facto delivery standard for headset-based spatial experiences, and what the industry now needs to establish is a consistent quality expectation at the encoding stage. Delivery format standardization is only meaningful if the content arriving in that format meets a quality bar that justifies the immersive viewing experience.

Spatial video is a new creative medium. The storytelling format is still being explored. Filmmakers are working out how to direct attention in a volumetric space, how to handle cuts that the audience experiences differently from 2D, and how to build narrative arcs that reward extended headset viewing. Encoding quality is one of the infrastructure decisions that will shape what the medium can become. It is not glamorous compared to the camera technology or the display optics, but it is the point at which the creative work is either preserved or subtly degraded.

Getting the quality standard right now, before the volume of Apple Immersive Video content scales, is the right moment to set the bar. That is what reference-quality Multiview HEVC encoding makes possible.



Milano Cortina 2026: Learnings From Another Record-Breaking Ad-Supported Streaming Event

We're entering an era where each global streaming event sets new advertising records and reshapes the rules of monetization. This demonstrates an undeniable path forward for broadcasters and rights holders, where ad-supported streaming is a central pillar of their business models.

Behind every record-breaking event is a whole host of technologies and innovations to deliver maximum monetization and the very highest standards of viewer experience. OTT advertising is not simply a case of switching on Dynamic Ad Insertion (DAI) and watching the revenue flow. Rights-holders must be able to support mass-scale, fluctuating audiences, and capitalize on revenue opportunities that can occur at a moment's notice.

This requires end-to-end architectures that can respond instantly to unpredictable audience behavior, combined with an ability to maximize the value of every ad spot, by collaborating closely with

the AdTech ecosystem to ensure the highest possible fill-rates and, if using programmatic, secure the highest possible value from real-time auctions.

Record-Breaking Ad Growth In Live Events

Milano Cortina 2026 provided a strong indication of how quickly live streaming monetization is evolving. Across 17 days of the event, Yospace stitched 5.4 billion one-to-one addressable OTT advertisements. This represents a 35.7% increase over Paris 2024, underscoring the growing importance of ad-supported streaming.



Tim Sewell
CEO, Yospace Technologies

Engagement is also rising. The Games saw an increase of 0.73 ads per stream start, signaling that audiences are not only growing but becoming more engaged. This points to an increase in "armchair viewers" watching on CTV, rather than in shorter bursts on the go.

Such growth represents a huge level of scale and opportunity, with the total amount of addressable ad content inserted amounting to a staggering 3,675 years' worth. With each major sports event, these record-breaking figures continue to be surpassed.

However, these headline figures only tell part of the story. Unlike other major tournaments that are



dominated by tentpole events, such as an athletics final or a football match, Milano Cortina 2026 viewership was driven by aggregated audience behavior across multiple simultaneous streams.

Handling the Unpredictability of Live Events

Live sports are inherently unpredictable. A single moment can transform viewing patterns in seconds.

During the Men's Ice Hockey Final at Milano Cortina 2026, for example, the USA's dramatic overtime victory against Canada triggered a sustained spike in viewership that lasted almost 30 minutes after the match finished. Crucially, this surge extended into the subsequent ad breaks, resulting in an unexpected increase in monetizable impressions.

As the diagram shows, initial viewing was sluggish, with many missing the USA's early opening goal. There followed a steady rise in viewers during the second

period, with a quick increase in traffic following Canada's equalizer. It's clear to see the drop in viewership at the end of the quarter as viewers readied themselves for some high tension in the third period, followed by the sudden death of overtime.

These are incredibly valuable moments, though capturing this value is not guaranteed. Without the ability to scale while protecting the wider AdTech ecosystem, such spikes can result in a slowdown in response times from SSPs & DSPs translating

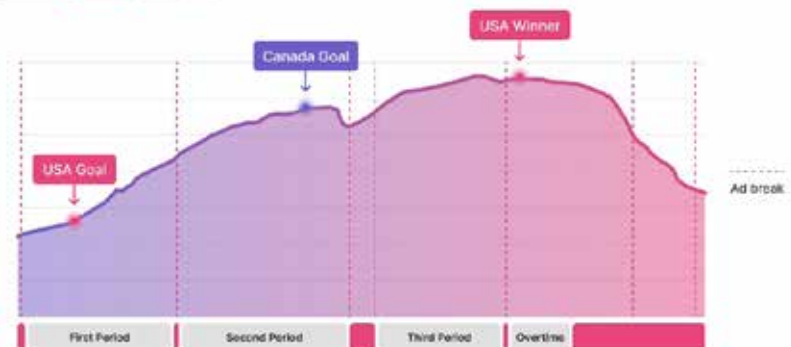
to missed ad opportunities, degraded user experience, or both at the most valuable moments.

Today broadcasters must appreciate that successful ad insertion isn't just about scalability, but also about extracting the maximum value from each ad opportunity. This requires intelligent integration with the AdTech ecosystem to ensure high fill rates and, in programmatic environments, to achieve optimal pricing through real-time auctions.

Milano Cortina 2026: Men's Ice Hockey Final

YOSP>CE

Canada 1 - 2 USA in overtime



YOSPACE®

Ad decisioning, particularly in programmatic contexts, doesn't happen in an instant. If requests are made too quickly or too many are made at once, the decisioning engine cannot process all the requests in time and can't respond effectively, leading to unfilled inventory and missed opportunities.

Throughout Milano Cortina 2026, an advanced prefetch system was applied to help scale advertising during peak traffic. Prefetch paces ad calls so the AdTech ecosystem isn't overwhelmed, and has the time it needs to realize the highest value for each ad spot. At the same time, it creates contingency breaks that are held ready for any breaks in play that create extra, unplanned advertising opportunities. Contingency breaks are separated from the planned ad breaks, which are untouched, and offer valuable extra revenue opportunities for rights-holders.

Additionally, Yospace's Orchestrator system was applied across one-off live-event channels (pop-ups) to efficiently maximize ad opportunities and return.

It's a delicate balance: systems must move fast enough to keep pace with live viewing while also ensuring that they do not undermine the value of the inventory.

Looking Ahead: New Standards Build a Path to Future Monetization

Dynamic Ad Insertion technologies are evolving, and for the first time, will be based on industry standards. This includes a raft of new ad formats currently being ratified by the IAB that promise to open up more ad inventory during these high-value moments, such as L-banners and side-by-side ads. By the time the next edition of the Games comes around, these may well feature.

Meanwhile, Server-Guided Ad Insertion (SGAI), based on specifications and standards from Apple and the SVTA, will efficiently support longer DVR windows while enabling monetization of historic ad breaks. It will also deliver ultra low-latency streams with addressable advertising for the first time.

Lastly, developments in ad measurement are adding a crucial layer of value to OTT advertising. The latest ad measurement SDKs provide advertisers with more granular information than ever before, helping them understand the attribution impact of their spend, build trust, and ultimately encourage them to spend more. Meanwhile, the Common Media Client Data (CMCD) v2 specification helps gather playback data for a consistent, scalable view of ad performance when applying an SDK is not practical (e.g., via syndicated channels).

What These Developments Signal For Los Angeles 2028

The continued growth of ad-supported streaming is inevitable. Each major event sets a new benchmark, and there is little indication that this trend will slow down anytime soon. Looking ahead to the next edition of the Games, Los Angeles 2028, we can expect bigger numbers than ever before, especially around tentpole track and field events.

It's important to remember that advertising success in streaming isn't just about switching on ad stitching. It's also about building intelligent infrastructure that can handle unpredictable audience spikes, maximize the value of the big moments, unlock new opportunities, and measure impact comprehensively across a complex device landscape.

For broadcasters and rights holders, scale alone won't be the sole driver of more streaming revenue. Rather, the driver of increased revenue will be technology that ensures every moment of live viewing becomes a measurable monetization opportunity, without compromising the viewer experience, even at mass scale.





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Is Content Less Secure When Using Cloud for Playout?

Whether operating traditional hardware-based playout or cloud playout, broadcasters need systems that are efficient, flexible, and secure.

While cloud playout delivers a number of proven benefits over traditional hardware-based systems, such as improved flexibility and scalability, many broadcasters remain nervous about the security of data and systems running in the cloud. Is this apprehension a reflection of a genuine security risk, or more the result of a natural human reaction to new and different ways of doing things? Are the benefits of using the cloud for playout outweighed by the risks of content being lost, stolen or held hostage by ransomware?

Instinctive Resistance and Understanding Misconceptions

Put simply, humans are wired to distrust new, different, or unfamiliar things. This is a deeply ingrained psychological and evolutionary mechanism designed to protect us from potential threats. This dates to evolutionary survival instinct when our ancestors learnt that caution around the unknown, whether new environments, foods, or unfamiliar people or tribes was essential for

survival. This instinct still plays out today, making many of us reluctant to change or adopt new ways of doing things.

This trait of human nature is likely contributing to the reluctance that many in the industry feel about moving workflows to the cloud because after all, it is an entirely new way of working. Aside from this mistrust of new approaches and fear of change, the perceived loss of control that comes with cloud working also adds to the disbelief that data can be secure in the cloud.

Broadcasters have always operated under an ownership model where they have directly controlled their physical hardware and facilities, alongside all associated assets produced. With data potentially stored in virtual data centers across multiple locations rather than in an on-prem server, this leads to a sense of loss of control, as well concerns around data sovereignty. A pretty hefty chunk of the anxiety around security in the cloud comes from this fear of losing control of data and infrastructure.

There's a misconception that having



Martins Magone
CTO, Veset

total control means that data security can be maintained. When in actual fact, no matter where data is held, whether on-prem or in the cloud, it's only ever as secure as systems and processes allow it to be. Without the right security measures, data held on-prem can be compromised, just as data in the cloud can be.

Cloud Security Concerns

There are of course various security issues that need to be considered when running workflows in the cloud, from data breaches, unauthorized access, misconfiguration errors, cyberattacks, denial of service attacks and ransomware, to poor network security, and weak or a lack of data encryption.

While some data breaches are as a result of malicious attacks, a common cause of data breaches is human error; for example, an employee may accidentally make a data bucket public or share with unauthorized individuals. Similarly human error can also cause misconfiguration errors that could leave potential access points open to cyberattacks.



Data is a valuable commodity, and criminals are continuously evolving their strategies to evade security measures in order to carry out malicious actions. This may take the form of cyberattacks where the intention is to steal, destroy or change data, denial of service attack where a service is disrupted, or a ransomware attack where data or systems are locked until a specified payment is made.

Network and application security is another concern, with potential issues resulting because firewalls are inadequate or because unsecure APIs are being used. Poor network security creates vulnerabilities that give groups or individuals with malicious intent a route in.

Data needs to be kept secure both while sitting in a cloud storage and while in transit from one place to another, so needs to be adequately encrypted to prevent it from being readable should an unauthorized party manage to access or intercept the data.

Using the Cloud Securely

While the concerns just outlined may seem unnerving, what's important to remember is that cloud providers offer a level of security that's hard to match on-prem or in private infrastructures. Cloud providers offer comprehensive, multi-layered security that's built to protect highly sensitive data and ensure compliance with strict regulations, as required by sectors such as the financial industry and defense.

Typical security features built into cloud provision include

access control and user authentication to validate users and prevent unauthorized access, network protection to provide foundational infrastructure security and DDoS protection, continuous monitoring to detect and mitigate threats, and robust encryption to ensure that in the event unauthorized and malicious actors inadvertently gain access, data remains unreadable and essentially worthless.

Additionally, some responsibility still falls on broadcasters who must ensure: systems and infrastructure, such as access controls and storage buckets, are configured properly; staff are properly trained; applications APIs are secure; and regular reviews are carried out to verify security measures are adequate and are being enforced.

While it's reasonable to ask whether the cloud is secure, a more useful question may be how it can be used securely. Together, these security measures ensure that data remains secure whether it's held in cloud storage, being transported via a cloud transport service, or distributed using a cloud-based CDN. Much like on-prem, maintaining security in the cloud is really just a question of having the right security measures and controls in place.

Ultimately, using the cloud for playout doesn't weaken content security, if anything, it strengthens it. It does however change the operational model and this will take time for broadcasters to adjust to. Broadcasters that treat security as an ongoing discipline, rather than as an end destination or infrastructure choice, will find the cloud can strengthen security as much as it does flexibility and scalability.

Sports and Content Rights Holders: Your Biggest Audience Isn't a New Market, It's a Language Gap

When organizations think about audience growth, the conversation usually centers on new markets, new rights, or expanded distribution. The assumption is simple: growth comes from reaching somewhere new.

In reality, growth is just as often unlocked by deepening engagement in existing markets – increasing fan connection, retention, and ultimately revenue.

A more immediate question often goes unaddressed: how much of your existing audience is actually engaging with your content in a meaningful way?

In the US alone, there are over 42 million Spanish speakers. Globally, Spanish reaches more than 636 million people. Add Mandarin and Portuguese, and you're looking at an addressable audience of over 2 billion people. That's not a marginal opportunity. It's a quarter of the world.

These audiences are not out of reach. In many cases, they're already watching. And yet, much of today's video content is still produced and distributed as if English is enough.

Audience Growth Starts With Language, Not Geography

Sport is one of the clearest examples of this disconnect. Organizations invest heavily in international growth strategies, expanding into new regions, securing global rights deals, and building fanbases market by market. But the content itself often doesn't follow.

A viewer in São Paulo, Shanghai, or Los Angeles may have access to the same live stream, highlights, and social clips – but not in a language that allows them to fully engage with it.



Kirsty McGowan
Director of Marketing,
CaptionHub

Engagement in this context goes beyond simple comprehension. It's about how well content is retained, how strongly a viewer connects emotionally, and how likely they are to recall and act on what they've seen. Research published in the Journal of the Academy of Marketing Science shows that captioning video content improves brand recall, verbal memory, and behavioural intent. In practice, that means language directly influences not just whether content is understood, but whether it resonates, is remembered, and ultimately drives value.

This gap matters more than it used to. Audiences today are global by default. They discover content socially, consume it across multiple platforms, and expect it to meet them where they are. If it doesn't, they move on. Language is no longer a layer added after production. It is part of the experience itself.

Engagement Doesn't Happen In Translation

The global sports events market is projected to grow by 52% by 2030, reflecting just how much premium content is being consumed across borders. But consumption alone doesn't equal connection.

Only around 19% of the global population speaks English as a first or second language. That means a significant proportion of viewers are consuming content in a language that isn't their own. They can follow it. But they're not experiencing it in the same way.

That distinction matters.

A 2025 study in Sport Marketing Quarterly found that presenting sports content in a viewer's native language significantly increases attention, recall, and overall engagement – including how sponsor messaging is perceived and remembered. In practical terms, two viewers can watch the same match, at the same time, on the same platform, and walk away with very different levels of understanding, emotional connection, and brand recall.

Language doesn't determine whether content is accessible. It determines how deeply it resonates.

When Global Reach Isn't the Same as Global Understanding

This becomes particularly visible at the highest level of live sport.

We recently worked with a global sports brand whose content already reaches audiences in almost every market. From a distribution perspective, they have had global scale for decades being a sports category leader. Their events are watched worldwide across broadcast and digital platforms but in the last



five years have – like many rights owners – owned a larger portion of the distribution technology and audience.

But internally, there was a growing recognition that reach wasn't the same as engagement. The live feed was global. The experience wasn't.

Commentary, graphics, and context were still largely delivered in a single language. Fans everywhere could access the same moments, but not all of them were engaging with it at the same depth. The nuance, the strategy, and the narrative that turns viewers into long-term fans were often diluted.

The shift they made wasn't about expanding into new territories. It was about deepening engagement in the audiences they already had. Using Timbra, CaptionHub's real-time localisation suite, they introduced multilingual captioning directly into their live workflows, starting with 6 languages with the goal to expand over time. Crucially, this wasn't treated as a separate production or

a parallel feed. It was layered directly into the existing experience.

The impact was immediate. Viewers who had previously been watching more passively became more engaged. Content performed better across digital channels. Internal conversations shifted away from "where do we grow next?" to "how do we better serve the audience we've already built?"

It is a subtle shift, but an important one. It reframes language from a localisation exercise into a growth lever.

Why This Hasn't Been Solved Already

Translation at scale has always been difficult to get right.

Live content creates volume and urgency. There is no margin for delay. Workflows need to keep up with continuous streams of content without introducing friction or failure points.

CaptionHub



Accuracy is another challenge. Generic translation struggles with the nuance of sport: player names, team terminology, cultural references, and the pace of commentary. Errors don't just reduce quality – they undermine credibility.

Then there's cost. Traditional approaches rely heavily on manual processes, which makes scaling across multiple languages expensive and operationally complex.

For a long time, the trade-off was clear: high quality at high cost, or broader reach with inconsistent results.

From translation as a cost to translation as infrastructure

That trade-off is now breaking down.

The shift mirrors what we've already seen across the rest of the broadcast stack. Capabilities that were once treated as specialist add-ons are becoming part of core infrastructure

– expected to scale, integrate, and operate reliably across environments. Translation is moving in the same direction.

Advances in AI have improved baseline quality, but the bigger change is architectural. Translation no longer needs to sit outside the workflow. It can operate within live production and distribution environments, alongside captioning, streaming, and publishing systems.

Adding a new language no longer requires building a parallel production. It becomes a configurable output.

This fundamentally changes the economics. The marginal cost of reaching an additional audience drops, while the upside in reach, engagement, and monetisation remains high. At the same time, control shifts back to content owners, who can manage terminology, brand language, and context centrally.

What Broadcasters Should Be Asking Now

The industry has already accepted that distribution needs to be global. The question now is whether communication is keeping up. If a significant proportion of your audience isn't engaging with your content at the same depth, growth isn't being constrained by rights or reach. It's being constrained by language.

That is a very different problem – and a very solvable one. The organisations that move first will not treat this as a localisation initiative. They will treat it as an audience strategy.

Because your biggest untapped audience isn't somewhere new, it is already watching.

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The Semantic Advantage: How Media Leaders Turn Insight Into Action

Streaming organizations have never been more data-rich, with ratings curves, completion metrics, churn dashboards, audience segments, and ad performance reports forming an instrumentation layer that is both extensive and increasingly real-time.



Ivan Verbesselt
Chief Strategy & Marketing
Officer, Mediagenix

Yet in boardrooms and programming meetings, the same questions persist. Why did this title succeed? Can we replicate that success? Where should we allocate the next dollar of content spend? Which parts of the catalog are truly working? Dashboards describe outcomes. Metadata classifies assets. Neither, on its own, explains causality or guides repeatable action.

In an environment defined by platform fragmentation, margin pressure, and AI experimentation, that gap is becoming strategically material. The next competitive advantage in media will not come from accumulating more data. It will come from structuring meaning.

That is the role of Semantic Intelligence.

The Gap Between Reporting and Replication

Consider a crime drama that overperforms expectations. The headline insight is straightforward: the show worked. The temptation is equally straightforward: commission more crime dramas.

But “crime” is a label, not a strategy.

Was the driver serialized storytelling? A morally complex protagonist? Institutional power dynamics? A strong regional identity? A favorable lead-in? Audience appetite at that moment in the news cycle?

Without understanding the underlying attributes that resonated, replication becomes approximation. In a world where content can represent up to three-quarters of total revenue, approximation is an expensive habit.

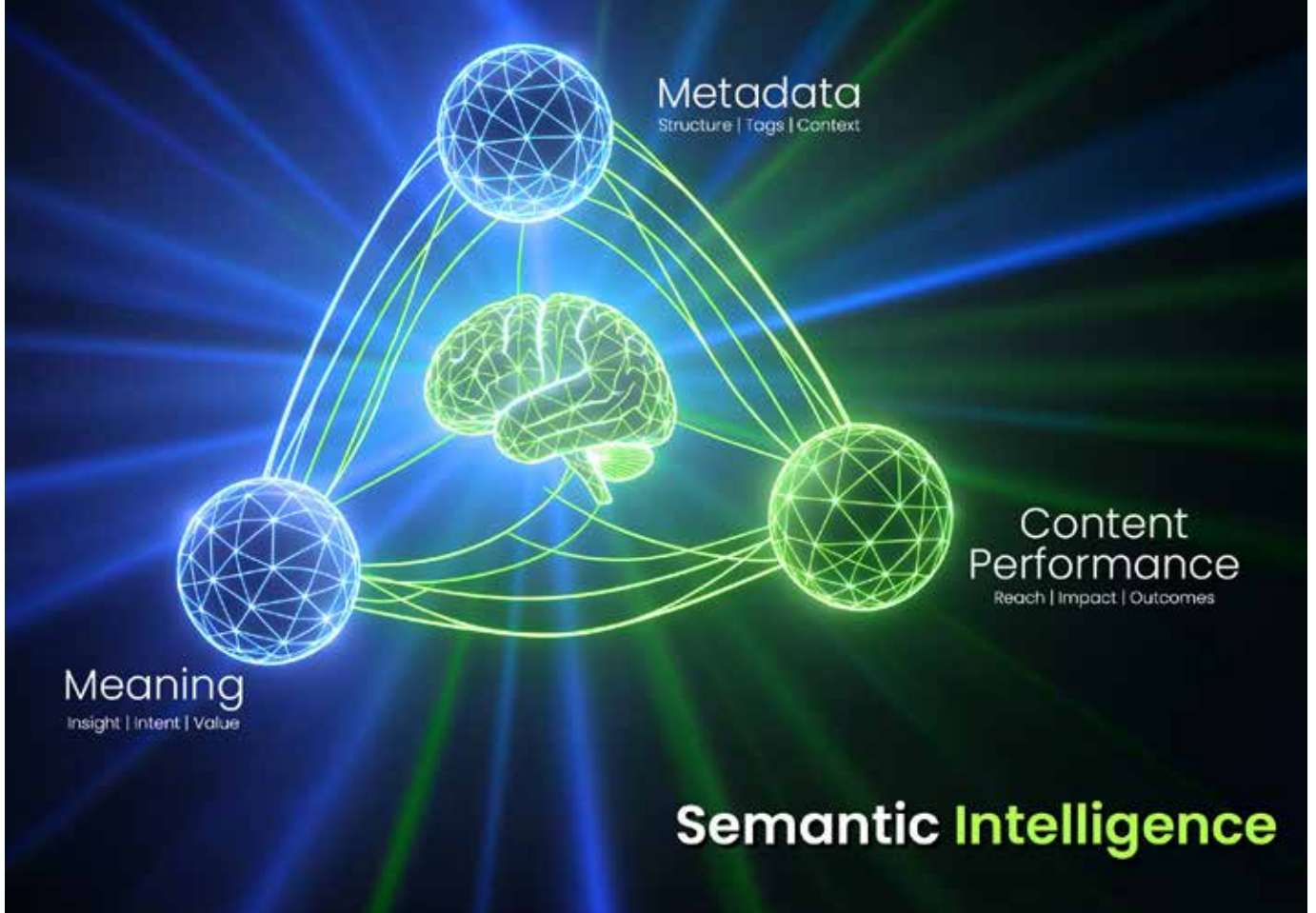
The same applies to underperformance. A documentary may struggle on catch-up but thrive on linear. That outcome is often attributed to format or genre. In reality, it may reflect contextual alignment, sequencing, packaging, or platform-specific audience behavior.

Performance data shows what happened. Genre metadata describes what something is. Neither connects performance to meaning. Semantic Intelligence does.

From Description to Structured Understanding

Metadata captures observable attributes such as genre, cast, runtime, and synopsis, while Semantic Intelligence structures the deeper dimensions that truly define an asset, including narrative arcs, thematic depth, tone, pacing, emotional drivers, audience affinities, and contextual relevance.

This structured meaning is organized within an ontology, a living framework that connects content characteristics to audience behavior and performance signals across platforms, enabling classification to evolve into contextual understanding.



When meaning is linked directly to consumption patterns, organizations uncover insights that extend well beyond surface labels. A platform may determine that viewers broadly categorized as “crime fans” consistently engage with serialized institutional drama driven by investigative tension and moral complexity. Such clarity reshapes commissioning strategies, acquisition criteria, marketing positioning, and recommendation logic with far greater precision.

By structuring meaning at this level, organizations enable deliberate replication and materially narrow the gap between insight and execution.

Unlocking Library Value Through Context

For organizations managing extensive catalogs across SVOD, AVOD, FAST, and hybrid environments, the impact is immediate. Most libraries contain significant latent value, yet that value remains unrealized when thematic relevance, cross-title relationships, and audience affinities are not structured to make opportunity visible. Titles then sit underutilized, not for lack of volume, but for lack of contextual alignment that connects them to the right audience and moment.

Semantic Intelligence enables planners to identify coherent thematic clusters, resurface content for emerging audience segments, and design collections aligned with current consumption trends. It informs rights-aware distribution decisions and supports strategic windowing across platforms.

Library optimization shifts from reactive promotion to portfolio management. Utilization becomes measurable. Investment becomes more precise. In a fragmented market, that precision translates directly into margin protection.

Platform Context Is Part of Meaning

Linear, on-demand, FAST, and social environments each operate under distinct behavioral dynamics, with consumption patterns shaped by device, time of day, co-viewing context, and session length. As a result, an asset’s meaning is influenced by the platform through which it is experienced, and a long-form documentary that succeeds in primetime broadcast may require thoughtful reframing, excerpting, or thematic repositioning to resonate effectively in digital or social contexts.

Semantic Intelligence integrates platform context directly into the decision layer, enabling adaptive packaging, intelligent sequencing, and targeted distribution strategies that determine where an asset should travel, how it should be presented, and under which conditions it is most likely to resonate. By aligning content with the realities of each environment, performance is reinforced and optimization compounds over time.

Personalization That Understands Intent

Personalization engines have traditionally relied on engagement history and collaborative filtering. These approaches detect behavioral similarity but often lack semantic nuance.

mediagenix

Viewers rarely respond to genre in isolation. They respond to mood, narrative structure, thematic depth, or character archetypes. Without structured understanding, recommendation logic overgeneralizes and reinforces narrow popularity loops.

Semantic Intelligence enables explainable personalization. It aligns content attributes with inferred audience intent, allowing platforms to curate rails and collections that feel coherent rather than algorithmic. Discovery expands beyond the obvious without sacrificing relevance.

Improved discovery drives engagement. Engagement drives retention. Retention drives revenue stability.

In subscription and ad-supported models alike, understanding intent is a financial lever.

The Governance Backbone for AI-Driven Operations

The industry is moving rapidly toward AI-assisted workflows, conversational interfaces, and agent-driven automation, increasing both execution speed and operational complexity.

Without structured semantic context, automation introduces material risk, reducing transparency in decision-making, shifting governance into a reactive posture, and making rights constraints and editorial guardrails more difficult to enforce with consistency and confidence.

Semantic structure provides the foundation for trustworthy automation by embedding contextual guardrails directly into workflows and ensuring that AI systems operate within clearly defined relationships between content, audiences, rights frameworks, and operational policies, thereby aligning speed of execution with enterprise-grade control and accountability.

The objective is to strengthen human judgment with transparent, explainable reasoning that enhances confidence in decision-making, particularly as organizations move from isolated AI experimentation toward scalable, enterprise-wide deployment where semantic architecture provides the structural integrity required for sustained impact.



Building the Real-Time Media Enterprise

A real-time media enterprise evolves beyond performance monitoring into a continuously learning organization that dynamically adapts its portfolio and aligns creative, operational, and financial decision-making through shared intelligence. This capability is built on a compounding cycle in which content generates contextual insight, contextual insight clarifies performance drivers, performance understanding informs optimization, optimization enhances monetization, and monetization guides smarter content investment. When meaning is not structurally embedded, that cycle loses coherence, and intelligence fails to accumulate at enterprise scale.

Semantic Intelligence activates this compounding effect, transforming isolated insights into forward-looking guidance where each decision strengthens the next and operational momentum builds over time. In a market defined by fragmentation, monetization pressure, and accelerating AI adoption, this structural shift becomes foundational to competitiveness.

The organizations that will lead the next decade are those that understand their content, audiences, and performance through a semantic and operational lens, enabling them to convert intelligence into sustained advantage. Moving from metadata to meaning represents a strategic re-architecture of how media businesses learn, decide, and grow, shaping the distinction between data accumulation and durable competitive momentum.

2025 Performance Snapshot

IAMT's marketing channels are independent and trusted voices for the global MediaTech industry, and deliver high-impact reach and engagement for our members.

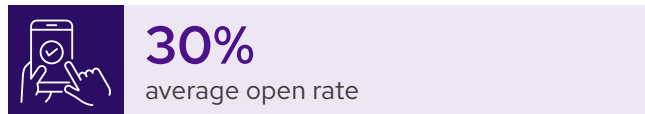
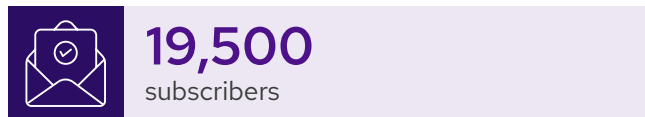


Website (FY 2025)



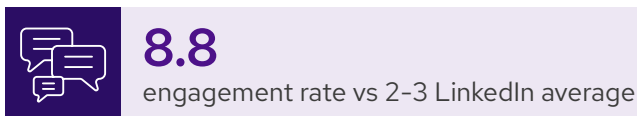
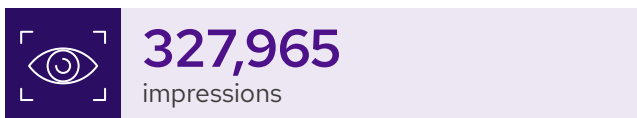
Showcasing IAMT as the trusted destination for insight, news, and business intelligence.

Email (2025)



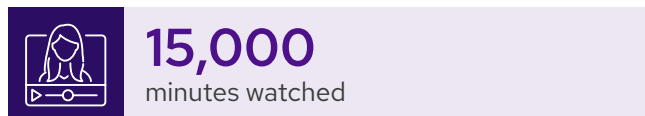
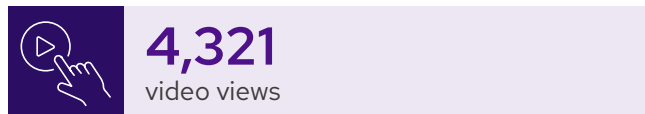
A highly engaged, opted-in audience of industry professionals of all levels – from start-ups to thought leaders.

LinkedIn (2025)



Above industry average engagement, driven by thought leadership, consistent event and connection opportunities and member-focused content.

IAMT TV (FY 2025)



Growing demand for expert-led video interviews and thought leadership perspective.



From the very beginning of our relationship with IAMT, they've taken us by the hand and helped us to translate that message to more people and translate it internationally.

 **Jade Kurian, Co-Founder and President, Iatakoo**



How Can Market Switching and Channel-Lite Workflows Unlock New Value in Live Video Distribution?

The transformation of broadcast infrastructure toward IP-based workflows has fundamentally changed how live video is acquired, processed, and distributed.



Phil Abbott
Principal Solutions Architect, Zixi

As broadcasters, content owners, and distributors continue migrating to cloud and hybrid architectures, the industry is discovering that many traditional broadcast functions such as regionalization, channel creation, and ad signaling can now be performed dynamically within the distribution layer itself.

A new generation of market switching and SCTE-driven workflows allows operators to rethink how channels are created and managed. Rather than relying on expensive playout systems, decode and encode chains, or complex playlist management, these capabilities allow content providers to perform switching, customization, and monetization directly within the IP distribution platform.

The result is what Zixi has dubbed channel-lite workflows. These lean and flexible channel creation models improve operational efficiency while opening new revenue opportunities.

Rethinking Distribution as an Operational Layer

Historically, broadcast distribution networks were largely passive. Content was encoded, packaged, and scheduled upstream in control room or master control playout environments, then delivered downstream to affiliates, MVPDs, and digital platforms.

In modern IP-based architectures, the distribution layer has become programmable.

Platforms capable of market switching can dynamically route, replace, or modify streams in response to schedules, metadata signals, or operational triggers. Switching decisions that once required playout intervention can now occur directly in the distribution workflow. For example, a distribution platform can:

- Automatically switch content to alternate feeds for regional audiences
- Replace programming with embargo slates where rights restrictions apply
- Insert interstitial content or graphics during breaks
- Generate multiple regional variants from a single base feed

These capabilities reduce the need for additional infrastructure while allowing greater flexibility in how content is delivered to audiences.

Standards-Based Switching with SCTE Workflows

At the center of these workflows are established industry standards such as SCTE-224, SCTE-35, and ESAM.

These standards allow scheduling systems and downstream platforms to communicate content policies



and switching instructions through structured metadata.

In practice:

- **SCTE-224** schedules define when and where specific content should be available.
- **SCTE-35** markers indicate advertising opportunities or signal content boundaries.
- **ESAM APIs** allow external decision systems to trigger switching actions dynamically.

When integrated into a distribution platform, these standards enable automated decision-making that drives stream switching with frame-accurate precision.

Instead of manually coordinating workflows across multiple systems, operators manage switching through scheduling policies and automated triggers. This approach simplifies operations and ensures consistent enforcement of content rules across distribution endpoints.

Enforcing Content Rights and Embargoes

One of the most immediate benefits of market switching is improved content rights management.

Sports rights agreements often include blackout restrictions that prevent certain events from being shown in specific regions. Traditionally, enforcing these rules required complex application logic in streaming players or additional payout feeds.

With market switching, embargo enforcement occurs directly within the distribution platform.

When a scheduled blackout window begins, the system automatically replaces the restricted feed with alternate programming or a slate for affected destinations.

This approach ensures compliance with rights agreements while maintaining a consistent viewing experience for audiences. It also reduces the need for custom application development or manual intervention.

Regionalization at Scale

Regionalized content distribution has long been a challenge, particularly for sports networks and local broadcasters.

Regional Sports Networks may need to deliver dozens or even hundreds of localized channel variants based on

geography, team rights, and affiliate requirements.

Market switching offers an efficient solution.

Instead of distributing every source feed to every endpoint, operators distribute a smaller set of base feeds and perform switching dynamically within the distribution platform.

This approach allows a limited number of source streams to generate hundreds of regional variants with minimal infrastructure overhead.

In one typical scenario, approximately 30 source feeds can generate hundreds of regionalized channel outputs through scheduled switching policies. This significantly reduces bandwidth requirements and operational complexity.

Unlocking New Advertising Opportunities

Market switching also creates new opportunities for targeted advertising and revenue optimization.

Through dynamic modification of SCTE-35 signals, distribution platforms can tailor ad signaling for each downstream destination.



Operators can adapt signals for compatibility with different MVPD systems while enabling more granular ad targeting.

For example, SCTE-35 markers can be modified to include identifiers specific to regional audiences or distribution partners.

These identifiers allow ad decision systems to insert relevant advertisements based on geographic region, audience segment, or contractual agreements.

Customizing signaling for each destination expands monetization opportunities while maintaining compatibility across diverse downstream workflows.

The Rise of Channel-Lite Workflows

One of the most significant developments enabled by market switching is channel-lite creation.

Instead of building a full traditional broadcast channel with dedicated playout infrastructure, operators can assemble channels dynamically within the distribution platform.

This model is particularly useful for:

- FAST channel variants created from existing programming feeds
- Pop-up channels built around special events or curated content
- Live event streams that require temporary branding, overlays, or interstitial content
- Real-time insertion of SCTE-35 into the transport stream to create monetization opportunities during live event creation

In these workflows, a distribution platform combines multiple inputs, overlays, and switching policies to produce a complete channel experience.



Graphics, slates, audio continuity, and ad signaling can all be coordinated without traditional master control systems.

This creates a flexible environment where new channels can be launched quickly and cost effectively.

Operational and Economic Benefits

Market switching provides clear operational advantages.

Key benefits include:

- **Reduced infrastructure costs**
Switching content in the compressed domain removes the need for additional decode and encode cycles and playout infrastructure.
- **Lower and more deterministic latency related to less decode/encode bandwidth requirements**
Regional variants can be created without distributing every source feed to every endpoint.
- **Simplified workflows**
Automated scheduling reduces dependence on manual operations and complex playlist systems.
- **Improved visibility and control**
Operators gain centralized insight into active streams and switching actions across distribution targets.

These efficiencies reduce total cost of ownership while enabling faster deployment of new services.

From Problem Solving to Value Creation

Market switching changes how operators think about distribution.

Instead of focusing only on solving operational challenges, organizations can begin asking how to extract more value from existing content.

Flexible channel creation, regional customization, and dynamic monetization allow distribution platforms to play a much larger role in business strategy.

As the industry continues moving toward IP and cloud architectures, this shift becomes increasingly important.

Market switching and channel-lite workflows show that the distribution layer is no longer simply the final stage of the broadcast pipeline. It has become a powerful platform for operational control, service creation, and revenue growth.

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Founded in **May 2025** and headquartered in **Denver, Colorado**, 11 Nines Data is a privately held, founder-led company built to challenge outdated thinking in the data storage industry. While many providers prioritize products, contracts, and scale over relationships, 11 Nines Data takes a different approach—one that puts service, transparency, and long-term system health first.

A Modern Answer to an Old Problem

The idea for 11 Nines Data came from firsthand experience. After years of working inside both global technology giants and specialized storage firms, it became clear that the industry had drifted away from its customers.

Cloud storage costs continued to climb, pricing models became increasingly opaque, and support often felt distant or transactional.

The “old way” of charging exorbitant rates simply to store and access data is no longer sustainable—or necessary. Organizations deserve better. They deserve storage solutions that align with their budgets, technical realities, and operational demands, without sacrificing performance or reliability.

11 Nines Data was created to offer a **cost-efficient alternative** for data storage, whether on-site, off-site, or in the cloud—paired with white-glove customer service and a deeply human approach. This philosophy is summed up in the company’s guiding principle: **Always On. Always Human.**

What 11 Nines Data Does

11 Nines Data delivers comprehensive data storage and infrastructure solutions designed to support critical environments across industries. The company solves complex storage



Dusty Alves
Owner and CEO 11 Nines Data

challenges through a combination of managed services, custom engineering, and proactive technical support.

Core capabilities include:

- Cloud, on-site, and off-site data storage solutions
- Media-centric storage environments
- Transcoding and workflow optimization
- Networking and infrastructure design
- Disaster Diagnostics & Recovery
- Custom-built systems tailored to real-world needs
- Ongoing technical support and lifecycle management

11 Nines Data supports systems and environments across **media and entertainment, broadcast operations, sports organizations and productions, government projects, and industrial use cases**. Whether the need is low latency broadcast storage, secure public

sector infrastructure, or enterprise-grade media workflows, the focus remains the same: stability, performance, and reliability.

Service First, Always

What truly sets 11 Nines Data apart is not a single product or platform—it's the company's service-first mindset.

Unlike vendors that push proprietary solutions, 11 Nines Data is **vendor-agnostic**, selecting the right technologies based on customer needs rather than sales incentives. Solutions are designed around actual system requirements, budget constraints, and long-term viability—not marketing promises.

Customers also benefit from:

- **No auto-renewal contracts**, ensuring agreements stay aligned with real-world conditions
- A focus on **system reality and lifecycle health**, not short-term fixes
- **Proactive support**, identifying issues before they become outages
- A relationship-driven model built on trust and transparency

Perhaps most importantly, customers consistently note that when they contact 11 Nines Data, they reach a real person who already knows their environment. There are no layers

of administrative bureaucracy, no ticketing black holes, and no barriers between the customer and the people responsible for keeping their systems running.

Industries Served

11 Nines Data proudly supports organizations across a range of demanding sectors, including:

- Broadcast and Media
- Sports Media and Live Production
- Enterprise IT
- Public Sector and Government

These industries share a common requirement: data must be available, secure, and reliable always. Downtime is not just an inconvenience, it's a risk. 11 Nines Data is built to operate in environments where failure is not an option.

A Philosophy Built on Trust

At the heart of 11 Nines Data is a commitment to honesty and transparency. Contracts are written in plain language. There are no hidden clauses, no "gotcha" terms, and no bait-and-switch pricing models. Agreements are designed to foster long-term partnerships, not to lock customers into outdated or misaligned solutions.

The name **11 Nines** reflects more than technical uptime—it represents

a philosophy. The term 11 nines represents the durability of your data protected from loss or corruption, or 99.99999999% annual durability. The mission is to provide enterprise-grade data storage solutions with unmatched reliability while remaining accessible, responsive, and human. Customers are supported by experts who understand their systems, respect their constraints, and are accountable for the outcomes.

Leadership That Understands the Stakes

11 Nines Data is led by its Owner and CEO, who brings **17 years of experience in data storage**, including roles at industry leaders such as Oracle, Telestream, EcoDigital, and Front Porch Digital. This background provides a deep understanding of both large-scale enterprise environments and the specialized needs of media-centric workflows.

Leadership at 11 Nines Data is hands-on by design. The CEO is involved in every aspect of the business and remains directly accessible to customers. This level of engagement ensures that solutions are grounded in reality and that decisions reflect customer needs, budgets, and timelines, not abstract corporate priorities.

Looking Forward

As data continues to grow in volume and importance, organizations need partners they can rely on—not just vendors. 11 Nines Data exists to be that partner: dependable, transparent, and human.

Whether you are evaluating new storage solutions, reassessing cloud costs, or looking for a trusted partner to support critical infrastructure, 11 Nines Data is ready to help.

Contact us to start a conversation.

Schedule time to discuss your environment.

Learn more about our services.

Partner with 11 Nines Data—and experience what it means to be Always On. Always Human.

11 Nines Data LLC
Always On. Always Human.



LOGIC

From Reseller to Media Infrastructure Architect: How LOGIC is Shaping the Future of Broadcast

When we started LOGIC more than 25 years ago, broadcast technology was a world of racks, cables and dedicated hardware. Our job was straightforward: supply the best professional equipment to the people who needed it.

We did that well, built lasting relationships and earned a reputation for fairness and competence.

But the industry kept moving. And so did we.

Today, LOGIC is something quite different from what it once was – and at the same time, very much the same. We still believe that technology should serve the people who use it. We still pick up the phone when something goes wrong on weekends before a live show. What has changed is the scope of what we do and how we do it.

Trusted Source: Our Reseller Heritage

LOGIC remains one of the leading value-added resellers for professional media technology in Europe. We work with manufacturers like Grass Valley, Neveon, Ross, Lynx Technik and others to bring the right tools to broadcasters, production houses and sports organizations across the DACH region and beyond.

But reselling at LOGIC has never meant just shipping boxes. Every recommendation comes with an honest



Jens Gnad
Managing Director,
LOGIC media solutions GmbH

assessment of whether it fits the customer's workflow. Sometimes that means suggesting a smaller configuration or a competitor's product. That kind of honesty builds trust that lasts for decades – and many of our customer relationships do.

From VAR to Service Provider

Selling good equipment is one thing. Keeping an entirely software-based infrastructure running smoothly across multiple sites, with redundant paths, precise PTP timing and dozens of interdependent systems – that is something else entirely. Over the years, LOGIC has grown from a value-added reseller into a full service provider with six distinct service lines: from consulting and architecture design through installation, commissioning and training, all the way to 24/7 managed services.

When it comes to AWS-based media workflows, we are one of the leading system architects in Europe. We have been helping Germany's Bundesliga distribute its broadcast signals via AWS for several years. And with our

Media Concierge service, we support organizations that want to move to the cloud but need experienced guidance – a team that understands both broadcast requirements and the cloud platform.

For customers who want to use the infrastructure without worrying about what runs underneath, we offer fully managed services. Our goal there is straightforward: you focus on content, we take care of everything else.

PORTAL: Our Own Software Platform

Perhaps the most significant step in our evolution has been PORTAL, our proprietary cloud orchestration platform. We started building it in 2018 because we saw a gap: AWS offered powerful media services, but connecting them in a way that felt accessible to production teams was hard.

PORTAL bridges that gap. It allows media professionals to deploy, manage and tear down cloud-based production environments through an intuitive browser interface – no cloud engineering skills required. Spin up a live streaming workflow for a Saturday afternoon football match, and PORTAL handles the infrastructure. When the final whistle blows, the environment dismantles itself. You pay only for what you used.

The platform has grown into a family of modules – orchestrate, live, clip and connect – covering everything from workflow management to cloud-native production and signal transport. All modules run within the customer’s own AWS account, ensuring full data ownership and compliance – critical for public broadcasters operating under European data sovereignty regulations.

In January 2026, LOGIC became an official launch partner of the AWS European Sovereign Cloud, bringing PORTAL-based media workflows to this fully EU-based

infrastructure – a meaningful step for organizations classified as critical infrastructure under NIS2.

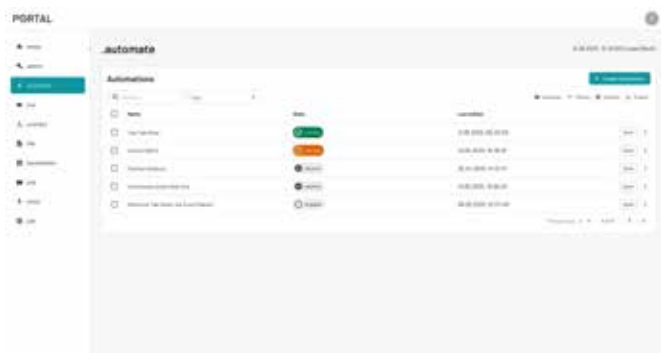
System Integration and Architecture

In the cloud, we act as a full system integrator – what we call System Integration as Code. We design, build and operate complete media workflows on AWS. On premise, our role is different: we are the system architect who designs the solution, configures it and, when needed, maintains it and trains the staff. The physical installation on site is handled by specialized system integrators. This distinction matters, because it allows us to focus on what we do best: making complex things work.

One example that still resonates is our work with the European League of Football, where we built a complete cloud-native live production workflow using AWS services orchestrated through PORTAL. At IBC 2024, we showed the evolution of that use case at the AWS booth – and together with AWS, we received a Best of Show Award for it. It was one of those projects that showed what becomes possible when you stop thinking in traditional categories.

Beyond individual projects, LOGIC is deeply involved in shaping what comes next. We are building prototypes around TAMS – the Time Addressable Media Store developed by BBC R&D and supported by AWS – which rethinks how media is stored and accessed in cloud environments.

And through our chair in the IAMT’s Dynamic Software Licensing group, we are developing licensing frameworks that fit the way modern cloud workflows actually operate. These are not side projects. They reflect what a company like LOGIC should be doing: not just implementing technology, but helping to shape where the industry goes.



What Comes Next

The broadcast industry is in the middle of a transformation that will take years to complete. Cloud adoption, IP migration, remote production, AI-assisted workflows – the list is long and sometimes overwhelming.

We believe the companies that will matter most in this transition are not the loudest ones. They are the ones who understand the technology deeply enough to make it simple for others. The ones who are honest about what works and what does not. The ones who still answer the phone.

That is what LOGIC has been doing for 25 years. We just keep finding new ways to do it.



AI-Powered OTT Platforms: How Saranyu Technologies Is Shaping the Future of Streaming

From end-to-end OTT infrastructure to AI-driven content transformation, Saranyu Technologies enables broadcasters, publishers, and digital platforms to launch scalable streaming services and deliver personalized viewer experiences across every screen.

The rapid evolution of over-the-top (OTT) services has reshaped how content is created, distributed, and consumed worldwide. As broadcasters and digital publishers navigate fragmentation across devices, audiences, and monetization models, scalable and intelligent technology platforms have become essential. Saranyu Technologies addresses these challenges through deep OTT expertise combined with artificial-intelligence-driven innovation.

As OTT ecosystems grow more complex, technology partners that combine video engineering with AI capabilities play an important role in helping media companies scale digital strategies and enhance audience engagement.

Founded in 2011 and headquartered in Bengaluru, India, Saranyu Technologies develops multi-screen OTT platforms, applications, and digital solutions for entertainment, education, news, and enterprise markets. The company focuses on helping content owners monetize

digital content effectively while remaining competitive in the evolving streaming landscape.

Built on Deep OTT and Video Technology Expertise

Saranyu's leadership team brings together expertise across mobile technologies, cloud infrastructure, and video delivery systems—the core foundations of modern streaming platforms. Collectively, the management team contributes more than 95 years of IT industry experience, enabling Saranyu to design scalable OTT platforms for both B2C and B2B services.

Since its inception, Saranyu has evolved alongside the OTT industry. Early initiatives included building video platforms on AWS before dedicated media services were widely available and launching one of India's early streaming applications. Over time the company introduced monetization models including advertising-supported video on demand (AVoD), subscription video on demand (SVoD), transactional

video on demand (TVoD), and OTT-as-a-Service deployments.

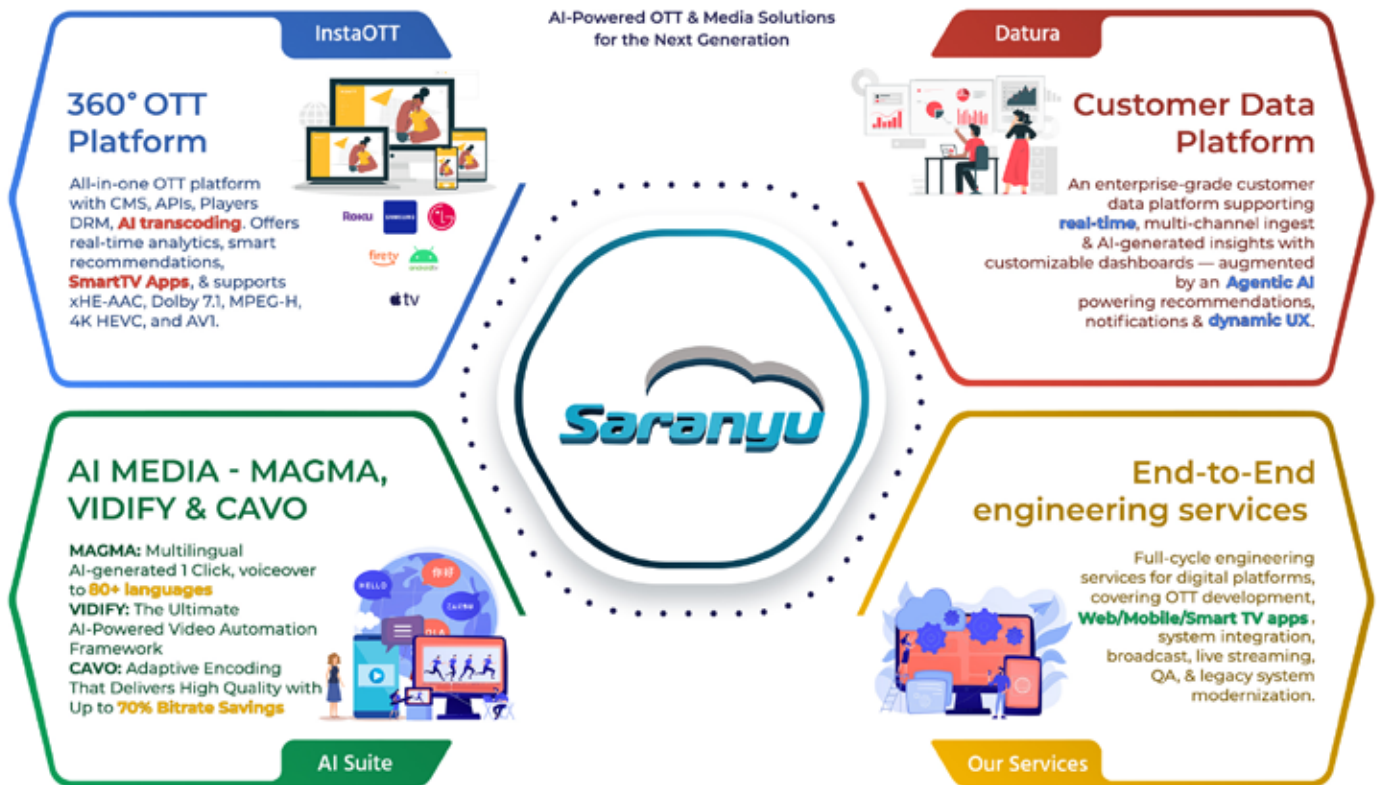
Today, Saranyu has powered more than 30 OTT services globally and continues expanding its capabilities through AI-driven technologies.

InstaOTT: A Comprehensive End-to-End OTT Platform

At the center of Saranyu's portfolio is InstaOTT, a unified platform designed to simplify launching and managing streaming services. InstaOTT integrates content management, video processing, DRM protection, monetization, analytics, and multi-platform applications into a single ecosystem.

The platform includes a GUI-based CMS, multi-bitrate transcoding for SD, HD, and 4K video, adaptive streaming through HLS and DASH, and built-in DRM security. It also supports advertising integrations, subscription models, and transactional video services.

Applications run across web, mobile devices, Smart TVs, and connected



Saranyu AI-powered OTT ecosystem.

platforms, enabling seamless delivery across the multi-screen environment. Its modular architecture allows services to launch quickly while remaining flexible for customization and integrations.

AI-Driven Media Platforms

Saranyu has developed several AI-powered platforms that streamline content creation, delivery, and audience engagement.

MAGMA Studio – AI-Powered Video Dubbing and Localization

MAGMA Studio is Saranyu’s AI-based framework for video dubbing and localization. It enables video content to be translated and dubbed into more than 80 languages while supporting multiple speakers and voice profiles. AI-driven speech processing automatically generates subtitles, synchronizes translated audio tracks, and produces natural-sounding speech in the target language.

The platform also supports a Bring Your Own AI (BYOAI) approach,

allowing organizations to integrate preferred language models, voice cloning technologies, or translation engines while MAGMA Studio manages the workflow. These capabilities help broadcasters and digital publishers expand global reach while reducing localization costs and production timelines.

CAVO – AI-Powered Content Adaptive Encoding

Efficient video delivery is critical for OTT services operating at scale. Saranyu addresses this with CAVO, an AI-powered content-adaptive encoding solution that optimizes video compression without compromising visual quality.

CAVO analyzes video frames using machine-learning models and dynamically adjusts encoding parameters to achieve optimal bitrate efficiency. This significantly reduces streaming bandwidth while maintaining viewer experience.

The platform supports codecs including H.264, H.265, and AV1 along with streaming formats such

as HLS and DASH. In production environments CAVO can reduce bitrates by up to 60 percent, helping OTT operators lower CDN and infrastructure costs.

DATURA – AI-Native Customer Data Platform for OTT

DATURA is Saranyu’s customer data platform designed specifically for streaming services. It provides a centralized system to ingest, analyze, and activate viewer data.

DATURA consolidates data from OTT applications, websites, and digital touchpoints into a unified data lake, enabling analytics and audience insights. Dashboards and reporting tools help organizations monitor engagement and platform performance.

As an AI-native analytics platform, DATURA enables providers to identify viewing patterns, predict churn risks, and automate engagement actions that improve retention and personalization.



LUMOS – Micro-Drama Streaming Platform

LUMOS is Saranyu’s platform designed for the growing micro-drama and short-form entertainment market. It delivers native streaming applications for iOS, Android, and Smart TVs optimized for short episodic content.

LUMOS integrates monetization models including SVOD, TVOD, and AVOD along with digital wallets and virtual coin systems. Gamification features further enhance viewer engagement.

Combined with Saranyu’s video player SDKs and analytics tools, LUMOS enables media companies to launch and scale micro-drama services efficiently.

Real-World Deployments at Scale

Saranyu’s platforms power numerous OTT services and digital media initiatives. One prominent example is ShemarooMe, a global OTT service with millions of viewers and extensive multi-platform availability. Saranyu serves as the primary technology partner supporting the platform’s architecture, applications, and integrations.

Saranyu also helped build ETV Bharat, a digital-first newsroom platform operating across multiple languages with thousands of reporters producing video content. The company designed the scalable architecture and OTT infrastructure supporting this ecosystem.

Saranyu has also supported several other OTT deployments and platform migrations across the media industry.

Shaping the Future of OTT

As the media industry moves toward AI-driven and data-centric platforms, Saranyu continues to invest in technologies shaping the next phase of streaming innovation. Its roadmap focuses on applying artificial intelligence across the media lifecycle—from content creation and localization to delivery optimization and audience engagement.

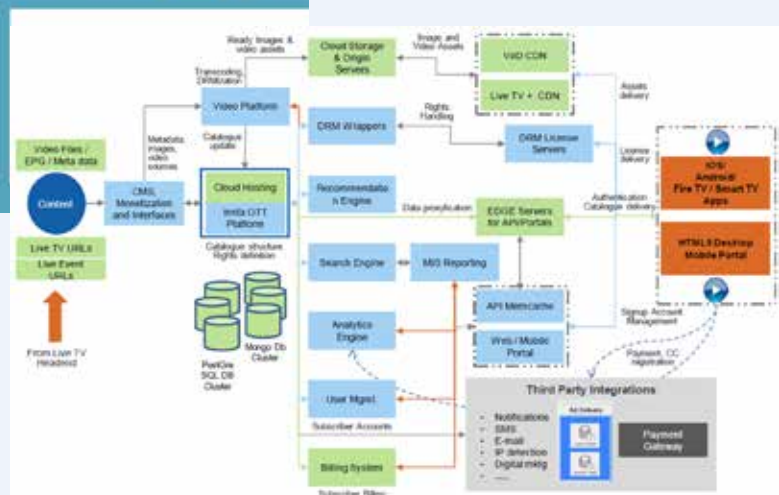
By combining OTT expertise with AI technologies and scalable cloud infrastructure, Saranyu Technologies is helping media companies build intelligent streaming ecosystems for the future of digital entertainment.

ShemarooMe – a leading OTT service from India

SHEMAROOME IS A CLASSIC EXAMPLE OF AN OTT WITH EXHAUSTIVE SET OF FEATURES, MULTITUDE OF PLATFORM DEPLOYMENTS, B2B/B2C MODELS, HUNDREDS OF THIRD-PARTY INTEGRATIONS & HAVING GLOBAL REACH.

- Multi-platform:** ShemarooMe is available on web, Android, iOS, Apple TV, Android TV, Fire TV, Roku, WebOS, Tizen and more...
- B2B Integrations:** ShemarooMe has more than 100 B2B integrations including Telenor, Foxglo, Trivik, e-commerce portals, among others.
- Monetization Models:** ShemarooMe has AVOD, SVOD, TVOD models across several categories like Bollywood, Gujarati, Marathi, Punjabi, Kids, Spiritual, & Comedy...
- Large Scale Deployment:** ShemarooMe has more than 10 million consumers, across several countries with high streaming concurrency. And supports 3D/HQ/4K/VR/360.

ShemarooMe OTT platform powered by Saranyu



InstaOTT platform architecture

iamt STUDIO



As we evolve into IAMT (International Association of MediaTech), we're dedicated to capturing and elevating the industry voices and innovations, shaping the future of the MediaTech industry.

Building on the success of IABM TV, the IABM Journal, and our digital platforms, this next-generation content hub is designed to amplify our members to buyers on a global stage.

IAMT Visual Podcast Series



Premiering from our bespoke IAMT Studio launching at NAB Show 2026, we're bringing expert thought leadership and C-suite insights from buyers, end users and industry thought leaders.

IAMT's MediaTech visual podcast series will be available on iTunes, Spotify, Amazon Music and theiamt.org/studio, post NAB Show.

IAMT Member Videos



Filmed both online and at major trade shows, turn your presence into a powerful promotional spotlight across the global MediaTech stage.

Book in advance to have our team interview you on your stand, ensuring premium video content you can reuse across your own channels.

Your content is uploaded to theiamt.org/studio. Share yours on Linked In and we'll amplify it further.

For more details: membership@theiamt.org

When 24 Cameras Roll, Post Can No Longer Wait

How Limecraft and NEP Europe are reshaping high-volume entertainment production for ITV Studios' *The Voice of Holland*

In large studio entertainment, the cameras may stop rolling at the end of the day. The pressure does not.

Shows such as *The Voice* generate the kind of production volumes that expose the limits of traditional post workflows: up to 24 camera feeds, multiple audio sources, and ten-hour shoot days, all producing material that needs to be screened, logged, structured and prepared for edit at speed. The creative ambition is high, the turnaround unforgiving. The number of files in play leaves no room for delay or error.

The Challenge

For years, that gap between capture and editorial was bridged through sheer manual effort. Assistants screen growing piles of footage, compare notes, identify highlights, build multicam sequences, prepare string-outs and pre-cuts, and try to ensure that no key moment is missed. It works, but at a cost. It is labour-intensive, prone to errors, and hard to scale.

This is the problem **Limecraft** and **NEP Europe** set out to solve. NEP has long supplied studio, multi-camera and post-production facilities for clients such as **ITV Studios** and was looking for a partner to strengthen its post-production platform with what is now known

as the **NEP Automated Live Entertainment workflow**.

The exclusive partnership, initially developed around ITV Studios' *The Voice of Holland*, reflects a simple but urgent reality in modern entertainment production: when production happens at scale, post-production can not begin after recording has finished. It has to start at run time.

While the joint platform is designed for maximum efficiency in post-production for live multicamera facilities, with **The Voice of Holland** as the initial deployment, it is indicative for a wider change in how high-volume entertainment formats will be produced in the years ahead. Studio shows generate more material than editorial teams can realistically process through manual methods without creating delay, duplication, or avoidable risk. Logging, syncing, pre-cutting and timeline preparation are necessary, but none of them is where the creative value of the edit truly lies. The more time people spend preparing material, the less time they spend making editorial decisions.

The Limecraft-NEP approach delivers automation designed to curate context, structure and

editorial usefulness upstream, so that editors receive material that is readily organised rather than merely available.

How Does it Work in Practice?

In practice, automation starts at ingest. Limecraft processes growing files recorded on **EVS**, making material accessible while recording. In high-pressure entertainment environments, that changes the cadence of post completely. Instead of waiting for files to close and transfers to complete, teams can start screening and validating content instantly.

From that point onwards, Limecraft drives a **Telestream** encoding farm and complements it with specialised processing of **BWF** audio files. Large productions need reliability and repeatability across many inputs. Automation at this stage eradicates manual handling, lowers the risk of errors, and ensures that technical preparation does not impose bottlenecks downstream.

The real step change comes when technical ingest is combined with live production intelligence. That is why Limecraft integrated the **Live Timecode Notes** app from



editingtools.io, injecting live set notes directly into the platform as structured metadata. Those notes are attached automatically to matching clips. The effect is immediate: notes are visible as soon as material arrives, reducing interpretation, manual logging and loss of context. Further to these, Limecraft added a pipeline of fine-tuned AI services to meaningfully enrich the material.

This level of integration matters because otherwise useful editorial context may be created early on but captured in ways that are disconnected from the media itself: in notebooks, chat messages, spreadsheets or separate logging tools. By the time such information reaches post, part of its value has been lost. Integrating live notes and AI directly in the workflow preserves intent while production unfolds.

The Point Is not Novelty, but Reducing Friction

In high-volume operations, the cumulative burden of small manual tasks is enormous. Every clip identified by hand, every note re-entered, each timeline reconstructed manually in edit, adds time and introduces inconsistency.

The purpose of AI in this context is not abstract, but disciplined automation applied to repetitive work at scale.

That becomes especially visible in the handover to editorial. Limecraft has long supported **AAF export** for complex multi-camera workflows, tagging material, metadata mapped to individual sequence tracks, multicam grouping and extended time-of-day-based auto-sequencing. The latest release took that one step further, by making AAF export template-based. This allows export logic to be defined once, and applied consistently across projects.

The Wider Lens

As a result, editors receive a structured multi-track timeline, delivered in a form that reflects editorial logic and can be used immediately.

That is where the partnership with **NEP Europe** is particularly important. Technologies like these only deliver value when shaped around practical realities of live. NEP Europe brings deep expertise in complex multicamera operations; Limecraft brings the automation layer that converts operational demands into scalable workflows.

For **ITV Studios on The Voice of Holland**, the business case is clear. Automated ingest reduces manual handling and the associated risk of error or material loss. Early access to growing files, enriched by live notes and AI-based logging, accelerates the identification and validation of highlights. Automated pre-cutting and structured **Avid** handover move repetitive preparation work out of the edit suite and into the workflow itself.

The outcome is measurable: a **60% reduction** in the time required in the edit suite for preparation and pre-cutting, alongside faster access to relevant content and a substantial reduction in manual workload.

That is the larger significance of the **Limecraft-NEP Europe** partnership. It shows that in high-volume entertainment, the future of post is not about working harder on more material. It is about ensuring that by the time content reaches the edit, much of the heavy lifting has already been done. Not by replacing editors, but by finally allowing them to edit.

The Hidden Benefits of Using a Dedicated Exhibition Freight Company for Trade Shows

When it comes to trade shows and exhibitions, logistics is a crucial factor that can make or break an exhibitor's experience.

While general freight forwarders may seem like a viable option, dedicated exhibition freight companies offer specialized expertise that goes beyond just moving goods from A to B.

From navigating strict event schedules to understanding venue-specific regulations, here's why choosing a specialist company like Exhibition Freighting can give your business an edge at your next trade show.

1. Industry Expertise & Event-Specific Knowledge

Unlike general freight forwarders, exhibition freight companies specialize in the unique demands of the events industry. They are well-versed in:

- **Tight delivery windows:** Trade show organizers have strict schedules for unloading and setup. Exhibition freight specialists ensure your materials arrive exactly when and where they should.
- **On-site logistics management:** Many exhibition freight providers have teams on-site at major events, ready to handle last-minute adjustments, customs clearances, and unexpected challenges.
- **Venue regulations & handling requirements:** General forwarders may not be familiar with exhibition-specific rules, leading to delays or unexpected costs. Exhibition freight experts navigate these seamlessly.

2. Seamless End-to-End Service

Trade show logistics isn't just about transportation, it's about ensuring everything arrives in perfect condition and on time. Dedicated exhibition freight providers offer:

- **Direct deliveries to the show floor:** Unlike standard freight, which may require multiple handling points, exhibition freight specialists deliver directly to your booth.
- **Assistance with setup & breakdown:** Many exhibition freight teams help exhibitors with unloading, booth setup, and even storage for empty crates during the show.
- **Return logistics & post-show handling:** General forwarders may not prioritize post-show pickups, leading to delays in getting your materials back. Exhibition specialists pre-arrange return shipments to avoid this hassle.



3. Risk Mitigation & Problem-Solving

Trade shows are fast-paced, and problems can arise unexpectedly. Exhibition freight specialists are trained to handle:

- Last-minute delays: They have contingency plans in place to manage unexpected disruptions.
- Customs complexities: If you're shipping internationally, exhibition freight providers have extensive experience with trade show-specific customs clearance procedures, avoiding unnecessary hold-ups.
- Special handling for fragile or high-value items: Whether it's high-tech displays or delicate marketing materials, dedicated teams know how to transport and handle sensitive freight safely.

4. Cost-Effective in the Long Run

While a general forwarder might offer a lower initial quote, hidden costs can arise from:

- Missed delivery windows: Leading to penalties, rebooking fees, or delays that impact your setup time.
- Additional handling charges: General freight may be held at warehouses or require third-party handling, adding unforeseen costs.
- Lost or damaged materials: A dedicated exhibition freight company prioritizes safe and secure transport, reducing the risk of expensive losses.

5. Peace of Mind for Exhibitors

At the end of the day, using a dedicated exhibition freight company means you can focus on your trade show success, not your logistics. With specialists handling the details, you gain:

- More time to focus on networking & sales
- Confidence that your materials will arrive on time & in perfect condition
- A stress-free experience with expert support from start to finish

Trade shows are high-stakes events, and ensuring a smooth logistics process can make a world of difference. While general freight forwarders may seem like a cost-saving option, the specialized knowledge, tailored services, and on-site support of an exhibition freight company like Exhibition Freighting can provide far greater value in the long run.

Need expert logistics for your next exhibition?

Get in touch with our team today to see how we can help streamline your trade show experience.

info@exhibitionfreighting.co.uk

+44 (0) 1892 732009



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CABSAT

CABSAT 2026

Rethinking Production, Collaboration and Distribution: What Cabsat 2026 Reveals About Media Tech's Next Phase

The broadcast and media technology industry is entering a period of structural change. Cloud production, real-time rendering, new financing models for content, and rapidly evolving viewing behaviors are reshaping how media is created and distributed. For technology providers, broadcasters and production companies alike, the challenge is not simply adopting new tools but understanding how entire workflows are evolving.

Industry events increasingly provide a practical environment for exploring these changes. Demonstrations, collaborative forums and knowledge programmes offer a way to see emerging technologies applied to real production scenarios. CABSAT 2026 reflects this shift, bringing together technology, content development and industry dialogue in a way that mirrors the broader evolution of the Media Tech ecosystem.

The upcoming edition, which takes place from 2 – 4 June, also marks a significant operational change for the event as it moves to the Dubai Exhibition Centre at Expo City Dubai, a venue designed to support large-scale technology exhibitions and immersive demonstrations. The move allows for a reconfigured show floor and more complex production environments, reflecting the growing importance of experiential technology showcases in the broadcast sector.

While venue changes may appear logistical, they also reflect a deeper shift in how the industry interacts with technology. As production workflows become increasingly software-driven and interconnected, the ability to demonstrate integrated systems in live environments has become more valuable than static product displays.

Virtual Production Moves Toward Mainstream Broadcast

Among the technologies gaining increasing attention across the media industry is virtual production. Once associated primarily with high-end film production, the technique is now being explored by broadcasters, live event producers and commercial content creators seeking more flexible and efficient production workflows.

At CABSAT 2026, a dedicated Virtual Production Studio will demonstrate how technologies such as LED volumes, real-time rendering engines, camera tracking and extended reality environments are being integrated into production pipelines. Designed as a fully operational environment, the studio will showcase how digital sets and real-time compositing allow filmmakers and broadcasters to visualize final scenes during production rather than relying heavily on post-production workflows.

For production teams, the implications extend beyond visual effects. Virtual production can reduce location costs, compress production timelines and allow creative teams to iterate more quickly. At the same time, it introduces new technical considerations, including real-time rendering performance, data synchronization across production systems and integration with traditional broadcast infrastructure.

As these workflows mature, the question facing many broadcasters is not whether virtual production will be adopted, but how it can be integrated efficiently within existing production pipelines.



Collaboration and Financing Reshape Content Development

Technological innovation is only one part of the industry's transformation. Changes in how content is financed and distributed are also reshaping production models.

Streaming platforms, regional broadcasters and independent studios increasingly rely on international co-production structures to develop new intellectual property and reach global audiences. In response, events such as CABSAT are expanding beyond technology showcases to include platforms that facilitate content collaboration.

The Co-Production Salon at CABSAT 2026 is designed to bring together producers, investors, distributors and commissioning editors in a curated marketplace environment. Within this framework, participants can present projects, explore financing models and establish partnerships that support cross-border production.

Such initiatives reflect the growing importance of international collaboration in content development.

Production budgets, audience reach, and distribution strategies increasingly depend on networks that extend beyond a single market.

Alongside this initiative, the Content Souk will provide a marketplace environment where creators, studios and buyers can explore licensing opportunities, distribution partnerships and new project ideas. As demand for original content continues to grow across both broadcast and streaming platforms, these collaborative environments play an increasingly important role in connecting creative concepts with commercial pathways.

The Emergence of Vertical Storytelling Formats

Another notable shift in the media landscape is the rapid growth of short-form vertical storytelling, driven by mobile-first viewing habits and social video platforms.

To explore this evolving format, CABSAT 2026 introduces the Micro Drama Lab, a two-day programme developed with Whitebee Media. The initiative focuses on the production

techniques, narrative structures and monetization strategies behind micro-drama formats designed specifically for mobile audiences.

While short-form video has long existed within social media ecosystems, the emergence of structured micro-drama series in several global markets suggests that vertical storytelling may be developing into a distinct production category. These formats often combine cinematic storytelling with highly condensed episode structures optimized for mobile consumption.

For producers and broadcasters in the Arab region, the lab provides an opportunity to examine how such models could evolve locally, both creatively and commercially.

Strategic Insight for a Changing Industry

Technological demonstrations and market platforms are complemented by industry dialogue through CABSAT's Content Congress, which continues to serve as the knowledge hub of the event. The conference programme brings together

executives, technologists and creatives to discuss the forces shaping the future of the media sector.

Themes expected to dominate the agenda include the expansion of cloud-based workflows, the integration of artificial intelligence into production and distribution, immersive content formats and the ongoing convergence between traditional broadcast infrastructure and digital media platforms.

For many participants, these discussions are essential in translating technological developments into operational strategy. As production pipelines become increasingly complex, organizations must balance innovation with reliability, scalability and cost efficiency.

Building Industry Connections That Matter

Industry events also play a role in facilitating commercial relationships within the MediaTech ecosystem. At CABSAT, programmes such as the VIP Concierge and Hosted Buyers initiative aim to connect exhibitors with decision-makers actively seeking production technologies, content solutions and distribution partnerships.

Rather than relying solely on traditional exhibition interactions, these curated meetings create more targeted opportunities for collaboration. For technology providers and content producers alike, the emphasis is increasingly on meaningful engagement rather than simple visibility.

A reflection of Broader Media Tech Transformation

Taken together, the themes emerging at CABSAT 2026 reflect a media industry undergoing profound transformation. Production technologies are becoming more integrated and software-driven. Content development increasingly depends on global collaboration. New storytelling formats continue to emerge as audiences migrate toward mobile and digital platforms. For broadcasters, technology providers and production companies, the challenge lies in navigating these changes while maintaining operational efficiency and creative flexibility.

Events like CABSAT, therefore, serve as more than industry gatherings. They offer a snapshot of how the Media Tech ecosystem is adapting, highlighting the technologies, partnerships and ideas that are shaping the next phase of content creation and distribution.

Register for entry now or book your exhibition space at the show <https://cabsat.com/>

- 800+ exhibiting brands
- 120+ participating countries
- 18,800+ visitors
- 50+ hours of content



IAMT Tech Office Working Groups



Stan Moote
CTO, IAMT

Join IAMT in collaborative, expert-led forums that tackle technical challenges, enabling members to have the decisive voice in shaping industry standards.

Tariff Strategy Working Group

Tariff policies are shifting rapidly across global markets, placing growing pressure on technology manufacturers and vendors.

This focused, collaborative IAMT Working Group brings members together to exchange intelligence and compare regional impacts to create practical, actionable strategies.

By exploring emerging patterns and collective insights, IAMT's Tariff Strategy Working Group helps you navigate cost pressures, adapt pricing and supply decisions, and stay ahead of evolving trade risks with greater clarity, confidence, and commercial control.

Dynamic Software Licensing Group (DSL)

Dynamic Software Licensing (DSL) Group - This initiative is a collaborative approach aimed at developing a framework of best practices for broadcast software licensing in cloud and hybrid workflows.

Cloud Service providers, System Integrators, vendors, and customers are working together to address current licensing challenges and propose practical recommendations to streamline software application licensing and management.

Catena Working Group

The collaborative effort from the IAMT Control Plane group resulted in Catena, an open-source public committee draft SMPTE standard (known as the ST 2138 suite) for controlling and connecting different media processing services and devices in a hybrid cloud environment.

By participating in this group, each company not only helps to advance interoperability within the industry, simplifying their own control, but also earns recognition as a trusted leader making a meaningful contribution to the future of the industry.

Join a working group today: theiamt.org/tech-office

An interview with Hamad Omar A. Al-Mannai, Chief Executive Officer of Media City Qatar



Hamad Omar A. Al-Mannai
CEO, Media City Qatar

Introduction

There are almost 500 million Arabic speakers worldwide, yet only 3% of online content is produced in Arabic: a striking gap that highlights the scale of opportunity for the region's media and creative sectors.

Media City Qatar was established to help build the environment where that next generation of creators, companies, and ideas can grow.

Strategically located between East and West, Qatar offers a strong base for developing a sustainable media and digital content industry with long-term international impact.

Today, Media City Qatar is already home to 420+ media companies, including international players alongside local and regional innovators and start-ups. With regulatory clarity and supportive infrastructure, the ecosystem enables media businesses to create, collaborate, and scale.

As the industry evolves, media no longer operates in separate verticals. Content now sits at the intersection of technology, storytelling, and audience experience, shaping how people

interact, socialise, and engage across platforms.

Media City Qatar brings these sectors together in one environment designed for experimentation and innovation.

Through partnerships such as IAMT, Media City Qatar continues to strengthen its role as a bridge between East and West, connecting global innovation with regional opportunity and helping build a dynamic ecosystem **Where Next is Made.**





For audiences encountering it for the first time, how would you describe Media City Qatar today and the role it plays within the media landscape?

Media City Qatar was established in 2019 through Amiri Law No. 13, with a clear purpose: to support Qatar’s economic diversification and to build a sustainable media and digital content industry that can generate long-term creative value from the region. At the heart of this vision is a simple but essential principle: we need local talent to fuel the engines of our creative industry for long-term sustainability.

Since then, our focus has been on putting the right foundations in place so companies and creators can operate with confidence. Today, Media City Qatar is home to more than 420 licensed companies, including major international organizations such as CNN, Dow Jones, Euronews, dpa, AP, iHeartMedia, and Art Basel Qatar, alongside a rapidly expanding community of emerging ventures. Around 60 percent of our licensed companies are startups, showing that Doha is becoming a place where the next generation of media businesses can grow with regulatory clarity and supportive infrastructure.

What is equally encouraging is the growing global interest in joining this ecosystem. At the start of February, during just four days of Web Summit Qatar, more than 240 companies expressed interest in becoming part of Media City Qatar and the ecosystem we have created.

Across the region, the boundaries between broadcasting, production, gaming, digital platforms, and media technology are rapidly dissolving. How is Media City Qatar bringing these sectors together in a meaningful and practical way?

What we are seeing across the region, and globally as well, is a clear shift.

You see it when a newspaper is no longer only publishing print stories, but also producing video for social platforms, podcasts, and live events. TV broadcasters are building

streaming platforms watched by hundreds of millions of people worldwide, with streaming now accounting for nearly half of all television viewing in major markets such as the United States.

So what does all of this tell us? It reconfirms that media no longer operates in separate verticals. It is becoming part of the wider media experience, shaping how audiences interact, socialize, and engage with content across platforms.

This is exactly where Media City Qatar comes in: we bring these sectors together in one environment.

Stories from the Middle East are reaching wider audiences than ever before. How do you see Arabic and multilingual storytelling evolving across social platforms, gaming environments, and immersive formats?

Maybe the better place to start is with a simple question: why shouldn’t stories from our region travel the world in the same way others already do?

We all grew up watching Hollywood films, no matter where we were in the world. But in recent years, we have seen stories from Bollywood, Korean dramas, Turkish television, and Latin American productions reach global audiences and shape international culture. And once upon a time, our stories did travel like *One Thousand and One Nights*. Naturally, we want to see the same global reach for stories from the Middle East again.

What makes this moment especially important is the scale of the opportunity. Arabic is one of the most widely spoken languages in the world, used daily by almost 500 million people, yet only around three percent of online content is produced in Arabic. That gap shows how much room there is for growth in storytelling, production, and global distribution.

We are already seeing encouraging progress. At MIPCOM Cannes 2025, the world’s largest market for television and streaming content, we at Media City Qatar

announced our support for two original Arabic scripted drama series, *When I Saw* and *Behind the Scenes*, produced in collaboration with ImagiQ Productions, one of the companies within our ecosystem. Supporting high-end Arabic storytelling – be it short-form video,

gaming environments, social platforms, and immersive experiences – is essential if local narratives are to compete internationally and reach wider audiences.

Our role at Media City Qatar is to create the conditions for that to happen.

Looking ahead, how does Media City Qatar’s partnership with IAMT support its vision, and why is this collaboration important?

Our vision is clear. At Media City Qatar, we want to position the country as a place where regional and global media is created, tested, and scaled to the world. Partnerships like the one with IAMT, are central to making that vision tangible.

What makes this collaboration valuable is its direct link to the global media technology ecosystem. IAMT brings together leading companies across broadcast, media, and technology, connecting innovation, industry standards, and market access. For Media City Qatar, this means we are part of a global network that influences how media is produced and distributed.

We are already seeing how Doha is becoming a natural meeting point for global industries through platforms like the ‘Qatar Economic Forum, Powered by Bloomberg’, Web Summit Qatar, major FIFA tournaments including the FIFA World Cup Qatar 2022™, and global cultural moments such as Art Basel Qatar. The partnership with IAMT builds on that momentum by adding depth to our ecosystem, bringing in expertise, facilitating knowledge exchange, and creating opportunities for collaboration between international players and our local and regional community.

Ultimately, this partnership strengthens our role as a connector East and West, linking global innovation with regional opportunity, and helping build a dynamic ecosystem **Where Next is Made**.





IAMT's agentic
AI model.

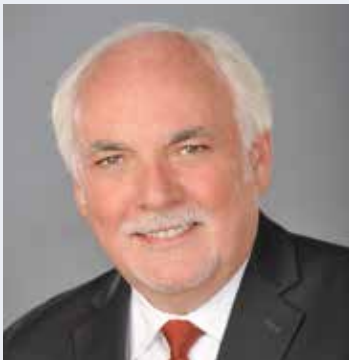
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NABA¹ and the IAMT Engage on Security



John C. Lee
P. Eng. Chairman,
Cybersecurity Committee
North American
Broadcasters Association
(NABA)

Broadcasters are continuing to transition to IP infrastructures and multiple cloud-based services to support their production workflows, storage, playout, distribution, etc.

Production efficiencies have been gained by moving from purpose-built broadcast hardware to flexible, software-defined, and scalable workflows with COTS processing equipment. These enabling technologies have simplified remote collaboration,

reducing capital expenditures and the size of physical plants, while at the same time shortening the time to air.

Before the move to IP, the security of TV broadcasting relied on a “fortress mentality” based on closed, proprietary hardware and physical, air-gapped technologies. Because traditional SDI systems were physically isolated from the public-facing Internet, cybersecurity defences were largely based on physical security rather than logical networks.

“ Security is not just an end-user IT concern—it’s a continuous, shared responsibility that spans the entire supply chain, from providers to end-users

” Dan Grove, Sr. Director, GRC and Data Security, Sinclair Inc



Stan Moote
P. Eng. CTO, IAMT

Early M&E Attacks

The attacks that happened ten years ago with TV5 Monde were due to phishing emails being clicked on, even a password was in a shot from a sticky note that was put on-air! This resulted in TV5 going off-air. Like the Sony hack, though much broader, the TV5 case involved stealing data and installing malware. These were IT infiltrators - they didn’t attack via video infrastructures.

This unfortunately misled the industry to focus on traditional IT infrastructure and vendors, hence many of the suppliers/

service providers within the industry didn’t put an emphasis on cybersecurity in their products and services. As the industry migrated towards IP, this has increased cybersecurity risk by transforming these formerly closed production systems into open, interconnected networks, which has enlarged their overall threat surface. This makes media production susceptible to typical IT-based cyber threats, including ransomware, phishing, DDoS, data breaches and general malware.



Threats Continue to Rise

As one of the key threats, ransomware incidents have increased annually across all industries. Some ransomware attacks may go unreported due to concerns over reputational damage. The top ransomware threat agents are almost certainly financially motivated and opportunistic. The availability of RaaS (Ransomware as a Service) has now lowered technical barriers to entry for threat actors and allowed for sophisticated tactics and techniques to be used against targets.

Broadcast/media industries will likely continue to be a desirable target due to the perception that they are more inclined to pay ransom demands to minimize disruptions. The editorial positions of some broadcasters might also contribute to their being identified as viable targets.

Adding to the “top five” cyber threat list besides ransomware, are phishing/social engineering, AI-powered attacks, cloud-based vulnerabilities, and supply chain compromises.

Impact of AI

AI development has accelerated and has become more integrated into many aspects of broadcast/media operations. Likewise, threat actors have added adopt AI capabilities to target victims.

They have leveraged improvements in generative AI, particularly large language models (LLMs), including developing malware, generating Deepfakes, automating ransomware negotiations with victims, conducting vulnerability research, implementing social engineering strategies, etc.

In addition, the rise of agentic² AI use by threat actors further increases the threat level in the industry.

Supply Chain Threats

Threat actors have shown an increasing capacity to navigate and compromise organizations through supply chains as an alternative to direct attacks against network defences. As a result, broadcasters/media industries are now more acutely aware of their supply chain vulnerabilities.

Supply chain attacks typically target the perceived weakest link in the chain of trust. Even if a broadcaster has an effective cybersecurity program, if one of its suppliers is not secure, attackers will target that vendor to bypass whatever security broadcasters have in place. By gaining a foothold in the supplier’s network, an attacker can exploit this trust to gain access to more secure networks.

All suppliers/service providers in the supply chain must have a detailed plan and schedule to continually improve their cyber maturity.

Supply chain attacks can be directed by various strategies, including ransomware, sabotage, intellectual property theft, etc. These attacks can take many forms, such as malicious code injection, hijacking software updates, ransomware, etc.

Dan Grove, Sr. Director, GRC and Data Security, Sinclair Inc. makes this very clear: “According to Bluefin, third party and supply chain breaches have increased significantly over the past two years, now accounting for 30% of all data breaches. This marks a 100% year-over-year increase, with 75% of organizations reporting at least one software supply chain attack within the last 12 months. In response to this evolving threat landscape, Sinclair maintains a rigorous vendor risk management program, including the review of SOC 2 compliance and/or completion of a comprehensive 70-point security assessment for our suppliers and vendors.” (Source: <https://www.bluefin.com/bluefin-news/14-biggest-data-breaches>)



Impacts on Broadcasters

Given the threat landscape, broadcasters would benefit from maintaining a comprehensive SCRM³ program within their organization.

Broadcasters should map in detail their own, individual supply chain(s) and its key components. This can be done by inventorying equipment and suppliers and assessing each's security maturity. Specifically, broadcasters should prioritize each supplier by their cybersecurity maturity, access to broadcaster's data and systems, and impact on the organization should a breach occur.

The weakest suppliers/service providers in the supply chain from a cyber perspective must have a detailed plan and schedule to continually improve their cyber maturity.

Impacts on Suppliers/Service Providers

Adequate product security, specifically cybersecurity, has now become table stakes for supplier/service providers to compete in an increasingly hostile IP ecosystem. Like broadcasters, some are not ready yet. Obtaining insurance against cyber breaches typically requires a supplier/service provider to be SOC 2⁴ compliant, which can be both expensive and time-consuming. Detailed audits can sometimes be required before a claim is approved and processed. In addition, the question remains whether achieving SOC 2 compliance extends to cloud services.

New challenges, like dynamic media licensing, have arisen in response to the major changes underway in broadcast/media infrastructures. The broadcast industry's adoption of cloud-based and hybrid workflows has highlighted fundamental challenges between traditional licensing models and modern operational requirements. Customers, system integrators (SI's), and Independent Software Vendors (ISV's) are voicing these challenges and the impact when migrating broadcast and live production workflows to software-based, cloud or hybrid ones.

Interoperability in hybrid cloud environments is no longer optional; it is essential to how modern broadcast/media systems operate. SMPTE ST 2138⁵ implements a control-plane between microservices and larger applications. It complements the already existing ST 2110 and NMOS architectures to provide a means to devices and services, bringing industry expertise together to address one of the sector's most pressing technical needs.

In addition, all suppliers/service providers must provide a security point of contact (SPoC) in their organization should a cybersecurity breach be identified. This could be facilitated through a service desk as well or be negotiated as part of the service level agreement.

The IAMT and NABA Collaborate

To address security, NABA and the IAMT have engaged in a collaborative relationship via a joint security committee called the NABA/IAMT Supplier Security Council. Under the purview of this group, NABA and the IAMT will:

- Share their current security activities, including recommendations and committee efforts.
- Table specific security issues associated with their suppliers/service providers and members, with the goal of resolving those issues through technical and/or best practices solutions.
- Address and discuss supply chain, ownership, or other changes that could affect the supply of their products or services to broadcasters.
- Address the work of external cyber testing facilities, including, for example, those of the Security4Media organization.
- Exchange information on upcoming security conferences, fora, etc. of potential interest to either organization.

IAMT's Security and Vulnerability working group and NABA quarterly as this is a continuous, enterprise-wide and supply chain-wide mandate that requires accountability at every level.

Conclusion

The broadcast/media landscape has dramatically changed from a purpose-built closed system to a diverse IT infrastructure. Broadcasters and the vendor community need to continue to "step up their game" to meet the challenges of this new environment.

¹ North American Broadcasters Association, www.nabanet.com

² Agentic AI (aGenAI) acts autonomously to achieve objectives. aGenAI can set goals, plan and execute complex, multi-step tasks across systems proactively, with minimal human intervention, often using GenAI as a reasoning component.

³ Supply Chain Risk Management

⁴ SOC 2 (System and Organization Controls 2) is an AICPA-developed auditing framework that ensures service providers manage customer data securely based on five Trust Services Criteria: security, availability, processing integrity, confidentiality, and privacy. It is critical for SaaS companies to demonstrate compliance and build trust.

⁵ SMPTE ST 2138, known as "Catena," is an emerging suite of standards defining a unified, open-source, vendor-agnostic control plane for media devices across cloud, on-premises, and hybrid environments.



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Collaborating for Success

Francisco Ibáñez is R&D projects director at Brainstorm Multimedia, and a key contributor to the initiation of the Virtual Worlds Association (VWA), where he serves as treasurer. The VWA is a European Commission initiative under the Horizon Europe programme, forming part of the co-programmed European Partnership on Virtual Worlds. Here he describes the aims of the organization, and the benefits of collaboration.



Francisco Ibáñez
R&D projects director,
Brainstorm Multimedia

It is clear that the future will see intensive use of virtual environments: as the VWA start-up document says, “virtual worlds, solving real world problems”. The same document defines virtual worlds as the “transformative convergence of physical and digital realities, creating immersive environments where users can interact, work, learn and play in unprecedented ways”.

The European Commission recognized the huge potential for virtual worlds, and decided to take a leading role by creating a body which would facilitate new developments, the exchange of ideas and standardization. The goal, of course, is that Europe should be a leading player – perhaps the leading player – in the industry in the future. It set aside a significant budget to promote these goals.

To simplify and clarify the project, the Commission wanted a single point of contact that would represent all of the interested parties, commercial and academic. Brainstorm had taken a leading role in a number of Horizon projects in the past, so they turned to us and invited us to create what we now know as the Virtual Worlds Association.

Like all such initiatives, the requirement is to have a broad mix of large and small commercial bodies, academic and research institutions. The potential for virtual worlds is very wide, so participants were invited from a range of industry sectors – not just media and broadcast – and of course from countries across the EU.

Large and small

While I, on behalf of Brainstorm (an SME), contributed to the initiation of the project, it was felt that it needed a major industrialist to lead the work, and so the president of VWA is Matthieu Worm from Siemens. Other founding members include SAP and CS Group; academic centers like Fraunhofer and University Polytechnic Valencia; and broadcasters including VRT. Today, three months after the project started, we have about 65 members.

Drawing on this membership, we will create targeted working groups from both verticals and horizontals, ensuring that ideas and innovation in one sector can be translated and built upon for other markets. Something that may produce stunning effects in a television studio may have unrelated, but even more powerful

advantages, in education, industry, commerce, or medicine.

We are examining the interplay between augmented, virtual and mixed reality applications, emerging technologies like digital twins, and how artificial intelligence can be safely harnessed to boost effectiveness. Where knowledge is missing, our technical and research partners will be funded to innovate.

Siemens, for example, is leading the VWA, while its primary interest lies in digital twins, the concept of a virtual model mirroring a real-world object or system using sensor data and simulations. For an industrial company like Siemens, this means a transformative approach to monitoring and managing physical assets, but the applications in other verticals – from television sports graphics to medical science – are obvious.

Challenging

By bringing the whole industry together, we will have the ability and resources to challenge some existing positions. For example, today virtual graphics, from many vendors, depend on the Unreal engine from



Epic. Progressive and innovative companies – like Brainstorm – working within this collaboration could develop alternative, more powerful and more open solutions.

Other working groups will take a deep dive into the virtual world’s impact on society and the economy. The Commission’s guiding principle is that the work of any project like this should have a positive impact on European citizens.

To tackle specific challenges, the VWA encourages small and large companies to work together. Large companies have the business reach and scale; SMEs have the agility and specialist skills to create fresh solutions, perhaps solving challenges from outside their market expertise.

Although, as I said, the Commission is providing funds both for the management of the association and for practical R&D, the intention is to attract external investment. The developments that come from the VWA only have value if they are commercially viable in the real world.

Competition

One very important point to address is that collaboration should not

replace competition. The VWA is certainly aiming to create parameters for the future of virtual worlds. From our work, standards and best practices may well emerge, and that will be a good result.

But we are not aiming to create a single Euro-product, nor to define how things must be done. Rather, we hope to create a framework, a market environment, in which creativity and inventiveness thrive for the benefit of all.

For manufacturers and developers like Brainstorm, it gives us access to a huge range of skills, knowledge, and experience to bolster our own R&D efforts. It allows us to achieve what we envision, and to port our specialist tools into other markets where they can also have a big impact.

Most important, it ensures that we as a company, and Europe as a continent, will be leaders as we move into the virtual future. That should be good for everyone.

You can find out more about the VWA, and read the complete strategic research and innovation agenda, at virtualworldsassociation.eu.



Why BroadcastAsia Is the Business Gateway for IAMT Members in Asia

As the global media and entertainment industry undergoes rapid transformation – from IP-based production and cloud workflows to AI-driven content creation and distribution – **Asia-Pacific has emerged as one of the most dynamic regions for growth.**

With diverse markets, fast-growing audiences, and accelerating digital infrastructure investment, the region presents significant opportunities alongside unique operational and regulatory complexity. Navigating this landscape requires more than technology awareness—it demands **on-the-ground market access, trusted partnerships, and informed conversations with decision-makers.**

This is where BroadcastAsia, Asia's longest-running broadcast and media technology exhibition, plays a critical role.

Now positioned within **ATxEnterprise**, part of Asia Tech x Singapore (ATxSG), BroadcastAsia offers **IAMT members a strategic gateway into Asia's broadcast, media, and content ecosystem**, enabling meaningful business engagements.

A Platform Designed for Business Outcomes

BroadcastAsia is built around one clear objective: **enabling real business conversations.**

Each year, the event brings together senior decision-makers from broadcasters, production houses, OTT platforms, telecom operators, government media bodies, and enterprise content owners across **Southeast Asia, South Asia, North Asia, and the Middle East.**

For IAMT members, this creates a focused environment to:

- Engage **qualified buyers** actively investing in new workflows and infrastructure
- Meet **regional partners, system integrators, and distributors** with local market expertise
- Build relationships with customers operating across **multiple Asian markets**, rather than a single territory

The result is a show that prioritises **commercial relevance**, making it a powerful complement to global exhibitions later in the year.

Asia: A Region of Complexity and Opportunity

Asia's media landscape is far from homogeneous. Markets differ widely in:

- Regulatory frameworks
- Infrastructure maturity
- Language and cultural context
- Audience consumption behaviour

At the same time, demand for content—particularly **live production, digital-first formats, and localised storytelling** – continues to grow rapidly.

BroadcastAsia reflects this diversity by convening stakeholders across:

- Public and private broadcasters
- National media authorities and regulators
- Telecom operators and OTT platforms
- Enterprise content owners and large-scale event producers

For IAMT members, this diversity provides **direct insight into how technologies are being deployed in-market**, and where investment priorities are shifting across the region.



Where Media Technology Meets Enterprise Infrastructure

Media technology decisions today are inseparable from broader enterprise considerations: cloud strategy, cybersecurity, AI adoption, and compliance now sit at the core of broadcast and content operations.

As part of **ATxEnterprise**, BroadcastAsia benefits from deep integration with adjacent technology domains, including:

- Cloud and hybrid infrastructure
- AI and data platforms
- Cybersecurity and content protection
- Digital infrastructure and connectivity

This convergence allows IAMT members to engage not only with media peers, but also with **enterprise technology leaders, infrastructure providers, and policymakers** shaping the wider ecosystem in which media businesses operate.

Designed for the Way Business Is Done in Asia

Doing business in Asia is relationship-driven and built on trust. BroadcastAsia recognises this by going beyond exhibition booths to facilitate:

- Curated networking and hosted buyer engagements
- Executive-level conferences and strategic roundtables
- Market-specific insights rather than one-size-fits-all narratives

This approach enables deeper conversations around **deployment, localisation, partnerships, and long-term growth strategies**, which are essential for success in the region

Participate at BroadcastAsia

With its timing and regional focus, BroadcastAsia serves as an effective **early-year engagement platform** for IAMT members looking to build or expand their Asia-Pacific presence.

By participating in BroadcastAsia, companies can:

- Test propositions in regional markets
- Identify partners and customers early in the sales cycle
- Build momentum that carries forward into global showcases

In many cases, conversations that begin in Singapore continue and mature on the global stage later in the year.

Looking Ahead

As Asia's media and entertainment markets continue to evolve, BroadcastAsia remains committed to supporting the industry's next phase of growth—anchored in technology, collaboration, and tangible business outcomes.

For **IAMT members**, BroadcastAsia is not simply a regional event. It is a place to understand Asia's complexity, connect with the right stakeholders, and do business where the future of media in the region is being shaped.



Unlocking Synergies: Maximizing Revenue Across Linear and Non-Linear Broadcasting



In today's rapidly shifting media landscape, broadcasters face the dual challenge of sustaining strong linear audiences while simultaneously unlocking the revenue potential of digital platforms.

Viewers consume content across an ever-widening range of devices, apps, and services— from traditional broadcast to VOD, OTT, streaming apps, and even hybrid models like simulcast and preview runs. For broadcasters, the question is no longer linear versus non-linear, but rather how to strategically orchestrate both to maximize their reach, ratings, and revenue.

The Synergy Imperative

Linear broadcasting continues to play a unique role in delivering mass audiences and shared live experiences—from prime-time dramas to breaking news and major sports events. Yet, these same programs now also serve as the anchors for a wider content ecosystem. Once aired, a single episode may continue its journey across catch-up TV, VOD libraries, OTT platforms, or mobile apps, each distribution channel adding incremental reach and value.

This creates a powerful synergy: linear channels drive awareness and event-like attention, while non-linear channels extend content

lifecycles, offer personalization, and capture audiences unreachable through linear broadcast alone. When managed strategically, this synergy can dramatically boost both ratings and monetization potential. The challenge lies in coordinating the timing, rights, and revenue models across these different outlets so that they complement—rather than cannibalize—each other.

Beyond Simple Distribution

Maximizing this potential requires more than just making content available on multiple platforms. Broadcasters must design comprehensive release strategies that balance exclusivity and accessibility, carefully coordinating the timing of the content releases across channels, aligning the sequence of these releases, advertising or usage of the subscription models with audience behavior to maximize both reach and value.

For example, a popular drama may premiere on linear, enjoy a high-value catch-up window for a limited period, and then move into an AVOD or SVOD library for

long-tail monetization. Each stage requires careful rights management, scheduling precision, and seamless data flows to track performance and revenue.

At the same time, advertising strategies must evolve. Campaigns increasingly span both linear and digital inventory, demanding unified forecasting, booking, and reporting. Predictive analytics and autobooking help ensure the right spots reach the right audiences across platforms, while real-time fulfillment evaluation safeguards revenue efficiency.

Technology as the Enabler

This is where modern Broadcast Management Systems (BMS) play a decisive role. A system such as MISTV® MIRA provides broadcasters with the ability to plan, schedule, and monetize content across all platforms in a single integrated environment. The goal is not only operational efficiency, but also the creation of a seamless revenue pipeline where rights, scheduling, advertising sales, and royalties are managed in a coordinated safe way to maximize revenue.

Rights and Royalties: Flexibility for Every Platform

The complexity of rights management has grown exponentially with the boom of secondary channels and streaming options. A single title may carry different licensing conditions for linear broadcast, AVOD, SVOD, catch-up, or OTT distribution. MISTV® MIRA's Rights Management module enables broadcastwsters to precisely tailor and control usage conditions across platforms, ensuring compliance while unlocking maximum value from each asset. Automated amortizations, royalties tracking, and integration with accounting and other business systems further ensure that revenue flows are transparent and optimized.

Scheduling Synergies: Linear as the Anchor, Digital as the Amplifier

While linear broadcast continues to deliver mass audiences, digital extensions can amplify reach, extend content lifecycles, and target new demographics. MISTV® MIRA bridges these workflows by linking linear scheduling directly with VOD planning—so that a premiere aired on a flagship channel can be seamlessly followed by catch-up availability, preview runs or simulcast streaming. Automated rules ensure that every piece of content is placed where it will deliver the highest impact, while still respecting contractual rights.

Advertising Sales: Monetizing Every Impression

Advertising revenue remains the lifeblood of broadcasters, but monetization strategies now extend far beyond the 30-second spot. Modern Broadcast Management Systems must therefore support broadcasters in fully leveraging every available channel of distribution—including OTT and on-demand services—while also enabling the commercial use of secondary events, injections, sponsored promo clips, jingles, and other on-air branding elements that enhance viewer engagement and carry commercial value. With MISTV® MIRA, these diverse revenue streams are managed within a single environment, ensuring they complement rather than compete with one another. Campaign evaluation tools allow broadcasters to assess the effectiveness of traditional spots alongside sponsored promos or special secondary events, while autobooking and optimization functions help ensure the highest possible return. In this way, broadcasters can transform every second of airtime—whether during breaks or within programming—into an opportunity for revenue growth.

Data-Driven Decision Making

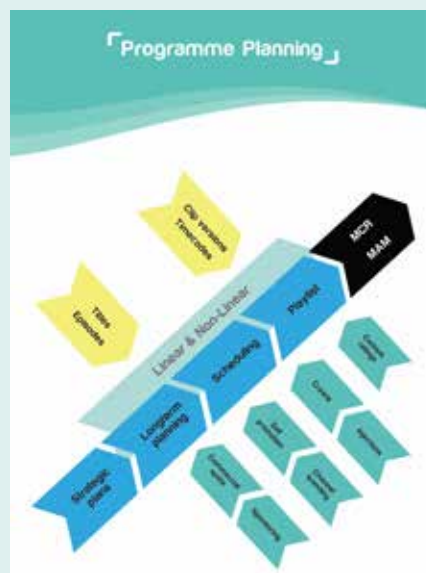
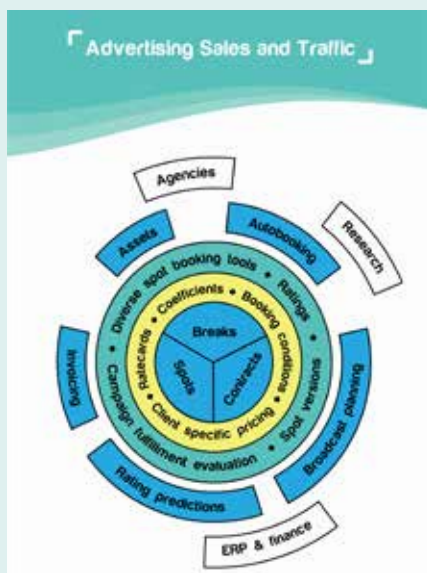
The integration of real-time and predictive data is key to balancing linear and digital strategies. With MISTV® MIRA, broadcasters can

aggregate ratings and performance data across platforms, evaluate campaign effectiveness, and use predictive modeling to optimize scheduling and sales. This creates an agile decision-making environment where broadcasters are not only reacting to audience behavior but are actively shaping it.

Towards a Unified Content Economy

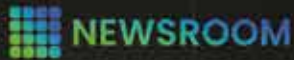
The future of broadcasting is hybrid by design. Success depends on treating linear and non-linear platforms not as separate worlds, but as complementary revenue engines. By unifying rights management, scheduling, advertising sales, and analytics under one umbrella, broadcasters can maximize the value of every piece of content—whether it is consumed on the living room screen, a mobile app, or a connected TV platform.

For broadcasters navigating this transformation, solutions like MISTV® MIRA provide the foundation for agility, efficiency, and sustainable growth. By turning complexity into clarity, broadcasters can focus on what matters most: delivering compelling content to audiences—everywhere, at any time, and on every platform.



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NEWSROOM

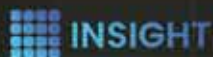
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