

JOURNAL



ISSUE 137 - Q2 2026

This issue

Resilience
Enterprise AV
Content Chain
Sustainability
AI
and much more

Resilience

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BUSINESS AND TECHNICAL RESILIENCE

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Index

CEO Update	3	Enterprise AV	67
IBC – Create the Moment	6	Sony	68
NAB Show 2026 Review	10	Bridge Technologies	72
Reflections from BroadcastAsia 2026	14	LucidLink	74
Resilience	17	Grass Valley	76
BCNEXXT	18	PTZOptics	78
Witbe	20	Content Chain	81
wTVision	22	Tuxera	82
Yospace	24	Grass Valley	84
First Gulf Company	26	Sustainability	87
Imagine Products Inc	30	Eutelsat	88
Qencode	34	Artificial Intelligence	91
ContentWise	36	AKTA	92
Net Insight	39	Opinion	95
MainStreaming	42	Telos Alliance	96
Fonn Group	45	TMT Insights	98
TAG Video Systems	48	New Members	103
BCE	40	dzjinius	104
Saranyu Technologies	54	Total Media Cast	106
Grabbyo	57	Maslow Media Group	110
Media City Qatar	60	Other Articles	
Es'hailSat	64	IAMT Regulations Update	114
		IAMT Standards Update	116
		Veset	120
		Lawo	122
		Media Distillery	124

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IAMT™ CEO Update: Accelerating Our Momentum Together

Dear Members, Partners, and Friends

What an extraordinary, whirlwind quarter it has been for the International Association of MediaTech (IAMT) formerly IABM!



Saleha Williams
CEO, IAMT

When we officially unveiled our new identity at the NAB Show in Las Vegas this April, we knew we were stepping onto a bold launchpad. However, the response we have received since, from our members, partners, the market, and global press has been nothing short of fantastic.

A Resounding Validation of Our Strategic Move

The strategic shift from IABM to IAMT was never just a fresh coat of paint; it was a fundamental realignment to match a permanently disrupted media value chain. The market reality is that we have moved away from legacy, hardware-centric only silos into a fluid, software-defined, and cloud-integrated ecosystem. We are not losing our broadcast foundations, but building on top to help our members do more business across expanding, high growth parallel markets.

The success of our repositioning has been validated across every pillar of our community:

By Members: Our members have embraced this change as a crucial lever for growth: many were already adding to and/or diversifying their offerings into streaming, enterprise media, and emerging MediaTech market sectors.

By Partners & Press: Global trade press and industry partners who already recognized IABM as an independent, neutral, trade association, following the re-launch to IAMT and the introduction of our new IAMT MarketPlace and IAMT MAI, now see our new digital portal and website (theiamt.org) as the trusted destination for MediaTech industry thought leadership and product and service innovation, while our new Platinum Partnership with Media City Qatar highlights how international markets look to IAMT to connect regional growth with global MediaTech expertise.

“How a 50 year old association is reinventing itself for the MediaTech age: Review, reflect and reinvent... and, indeed, IABM has done so by transforming the association into IAMT, a triple A organisation – Alive, Ablaze & Active!”

Asia Pac Broadcasting APB





Capitalizing on Innovation: IAMT MAI™ & IAMT MarketPlace

At the heart of IAMT’s transformation are two powerful digital solutions designed specifically to turn this expanded reach into a business advantage for our members: IAMT MAI™ (our agentic AI model developed with Alpha Cogs) and the brand-new IAMT MarketPlace.

We have seen an incredible amount of IAMT members uploading and refreshing their IAMT MarketPlace profile pages since launch. This isn’t just about maintaining an online directory or static shop window; IAMT MarketPlace directly feeds the intelligence of IAMT MAI. Trained across the IAMT new website, IAMT Journal, IAMT MarketPlace, IAMT MAI is an active, 24/7 global advocate for members.

This is no chat bot!

Using Answer Engine Optimization (AEO), IAMT MAI synthesizes IAMT members’ IAMT Journal articles, case studies, product specs, white papers, news announcements, press releases and more, citing IAMT members as the authoritative answer to Meditech buyer questions.



IAMT MAI & IAMT MarketPlace Masterclass

To ensure members are fully capturing the value of these new capabilities, we will shortly be hosting an exclusive webinar: **The IAMT MAI & IAMT MarketPlace Masterclass.**

Designed to be highly practical, this will show IAMT members exactly how to optimize your IAMT thought leadership and digital content to make the most of both IAMT MarketPlace and IAMT MAI to enable incredible brand amplification.



IAMT Global Thought Leadership: Inspiring the Industry

Another key component of this quarter's success was amplified by IAMT member and MediaTech buyer thought leadership delivered across three continents.



Kicking off with our massive (and incredibly successful) relaunch at the NAB Show in Las Vegas, our flagship IAMT State of MediaTech Report was revamped following the IAMT Voice of Member Survey, and was presented alongside speakers from SKY, Imagine Communications, and Skyline Communications.

MPTS10

For the first time in 10 years, thanks to the generosity and support of Ms Charlotte Wheeler, IAMT had a presence at MPTS in London, supporting members across the show, delivering buyer tours, and also supporting new industry talent with RISE.

BROADCAST ASIA

At BroadcastAsia in Singapore: IAMT hosted pivotal, high-attendance panels focusing on the rapid deployment of cloud workflows and data-driven localization strategies across the APAC region. A core highlight was leading a highly targeted forum on how APAC region-specific broadcasters can transition away from legacy infrastructure into fluid, cloud-integrated ecosystems without breaking operational continuity. BCA also included our first "All Aussie" member panel with Switch Media, TAG NS and Synamedia, together with a seriously high energy session moderated by IAMT APAC Council Member Judy Zu from KilowView, with speakers from Etere and Encompass.



At InfoComm in another 'first' we had our IAMT Mini Hub in prime position on the show floor and delivered thought leadership sessions which zeroed in on the expanding Enterprise AV market opportunity. IAMT CEO Saleha Williams and CTO Stan Moote, delivered vital cross-industry discussions on the convergence of Pro AV and broadcast, specifically highlighting the growth of enterprise media, corporate studio builds, and next-generation collaborative workspaces with member speakers from Grass Valley, PTZOptics, Sennheiser and Canon demonstrating how MediaTech providers can capture massive, immediate value in these adjacent, high-growth business sectors.

Pre-planning for IBC

The conference season naturally quietens down a little for July and Aug, but the IAMT team are still actively pushing forward as we plan for and with IBC. Building on our new innovative member services, we are actively supporting IAMT members exhibiting and attending the show. We will also be advocating for members who aren't at IBC by capitalising on IAMT MarketPlace and IAMT MAI ensuring 24/7 visibility across the globe.

So forwards, forwards, forwards!



Final Words

I want to extend a massive thank you to all our IAMT Members, our IAMT Members' Board and Supervisory Group, the IAMT Councils, our Partners, and the incredible IAMT Team, for your tireless work and unwavering support during this historic quarter.

None of this would be possible without you.

We have proven that when we move together, we don't just navigate a changing global landscape – we shape it.

Warm regards,

Saleha Williams – CEO, IAMT



Create the Moment

"Create the Moment" reflects what the industry needs from IBC right now. Media and entertainment organisations are operating in a fast-changing market, but they are also under increasing pressure to show what works, what creates value and what moves their business forward.



Mike Crimp
CEO, IBC

1. This year's IBC theme is "Create the Moment". What does that theme represent for you, and why does it feel particularly relevant to the media and entertainment industry right now?

For me, the theme is about turning potential into progress – about IBC bringing people together around a challenge, an opportunity, or a new idea and turning it into something practical. That might be a new partnership, new product, new workflow, new business model, or new way of addressing a shared industry challenge. IBC offers a unique global intersection of people, technology and ideas across the entire M&E ecosystem that makes those moments possible.

That feels particularly relevant now because the industry conversation has largely shifted from innovation in theory to innovation in practice. Whether the focus is on AI, cloud, audience engagement, content authenticity, sustainability, or new commercial approaches, the discussion has become much more grounded in practical application. Create the Moment captures that shift.

2. IBC describes itself as the place where "media and entertainment comes to life". In a rapidly evolving market, what role do you think IBC plays in helping the industry turn ideas into action and innovation into real-world business outcomes?

One of IBC's greatest strengths is that it gathers the entire media and entertainment community in one place. 14 halls of exhibitors all come to Amsterdam with different perspectives but often the same pressures and priorities. The boundaries between broadcasting, streaming, telecommunications, gaming, social platforms and creator-led media are also less distinct than they once were. Bringing those sectors together creates connections and conversations that would be difficult to replicate elsewhere.

You can see that across the show. The Conference explores the strategic issues shaping the industry. The exhibition demonstrates technologies in real-world contexts. Future Tech showcases emerging innovation, while the Accelerator Media Innovation Programme brings organisations together to collaboratively develop solutions to industry challenges.

In a market where companies are placing greater emphasis on meaningful engagement and return on investment, IBC provides a truly international meeting point where different parts of the industry can learn from one another, identify where change is happening and build the relationships that help shape what comes next.

3. IBC2026 appears to be building strongly on the momentum from last year's event, particularly with the expansion of Future Tech. What has the response from the industry been, and why do you think this area has resonated so strongly?

The response has been extremely positive. Future Tech was introduced to provide a dedicated space for the technologies, ideas and people shaping the next stage of our industry's development, and it has quickly become one of the most dynamic areas of the show. There is no shortage of discussion around emerging technologies, but many people are looking beyond the hype for a clearer understanding of how those technologies will affect their organisations. Future Tech creates a space where those conversations can happen in a practical way.



I think it has resonated because it focuses on the questions the industry is wrestling with right now. How will AI change production? What will future audience experiences look like? How do we develop the skills needed for the next generation of talent? Where is innovation being sparked beyond the established vendor community?

That is why we are building on Future Tech through new initiatives such as Future Tech Ignite. It has become a focal point for people who want to understand where media technology is heading and, importantly, how those innovations can be translated into real industry adoption.

4. Future Tech has evolved from a new feature into a major destination within the show. What can visitors expect from it this year, and how does it reflect the future direction of the industry?

Not only is Future Tech larger, but it has become one of the clearest expressions of what IBC is about. This year, visitors can expect an expanded mix of start-ups, scale-ups, research projects, collaborative innovation programmes, and next-generation skills initiatives, reflecting where the industry is headed.

The new Future Tech Ignite area will include a Start-Up Zone and Ignite Stage, connecting start-ups, entrepreneurs and emerging technologies with the wider M&E ecosystem. Future Tech will also be home to the Accelerator Media Innovation Programme, the expanded Talent and Skills Development Programme, and through IBC Exchange, a curated meeting area within the new Braindate Lounge.

5. IBC2026 is placing greater emphasis on emerging talent, creators and the next generation of media innovators. Why is this an important focus area for IBC now?

Technology transformation is only part of the story. The future of our industry will ultimately be shaped by people. One of the most interesting developments in recent years has been the way new voices and new perspectives have entered the media landscape, and we've given voice to that trend at IBC.

Creator-led businesses have become increasingly influential, new forms of storytelling are emerging, and organisations across the industry are thinking carefully about the capabilities they will need for

the future. That is why we are expanding our focus in this area. Through initiatives such as the IBC Talent Programme, creator-focused activities and broader development initiatives, we want to provide opportunities for emerging professionals to engage directly with the industry and with potential employers.

Digital creators are also becoming an increasingly important part of the wider media ecosystem. The boundaries between traditional broadcasting, streaming, social platforms and the creator economy continue to blur. IBC is uniquely positioned to bring those communities together and facilitate conversations about what the future holds.

6. The IBC Accelerator programme has been a huge success. What has it got for us this year?

The Accelerator Programme continues to demonstrate the value of collaborative innovation. Now in its eighth year, it remains one of the industry's most effective mechanisms for bringing together leading global media organisations such as the BBC, NBCUniversal, DAZN, Sky and



Associated Press with pioneering technology providers to jointly address pressing industry challenges .

This year's programme features nine projects exploring some of the most important areas shaping media's future. These include AI-driven production workflows, immersive live experiences, next-generation streaming architectures, content discovery, sustainability, accessibility and advanced connectivity.

For instance, the FRAMES project explores how AI can connect archives, creative teams and production workflows in new ways. Another example is SMART STORIES, which examines how story-centric production ecosystems could improve collaboration across the content chain, while Delta Protocol is rethinking how live media is transmitted and personalised at scale.

What makes the programme unique is that these are not theoretical exercises. The focus is on creating practical proof-of-

concepts that address genuine operational challenges. The Accelerator Programme provides a valuable framework for developing breakthrough solutions with real-world application.

7. With the IBC Awards deadline approaching, can you give us any insights into what we might be seeing at the ceremony in September?

The Awards continue to provide a key snapshot of where innovation is creating meaningful impact across the industry. Every year we see an extraordinary range of submissions that demonstrate how organisations are tackling challenges around content creation, distribution, audience engagement, sustainability and social impact.

The judging process is always rigorous, drawing on expertise from across the media and technology sectors, and the quality of submissions continues to rise. While it is far too early to predict

winners, I expect we will see strong representation from projects involving next level collaboration to deliver beyond audience expectations.

The Awards remain an important opportunity to recognise the individuals and organisations helping to move the industry forward, and they continue to highlight how innovation translates into genuine industry impact.

8. This year, IBC announced a strategic partnership with EIT Culture & Creativity. What opportunities does this create for the wider media technology ecosystem, and what impact do you hope the collaboration will have?

EIT Culture & Creativity joining as Innovation Partner for Future Tech Ignite and the Accelerators Programme is exciting because it brings together complementary communities. IBC provides a global platform connecting broadcasters, content owners, technology providers and innovators, while EIT Culture &



L-R – Nathalie Curtis Lethbridge, UK Representative for EIT Culture & Creativity, Mark Smith, Lead for the IBC Accelerator Programme, Anette Schaefer, CEO and Board Member at EIT Culture & Creativity and Jo Mayer, Head of Marketing at IBC.



Creativity brings access to a broad European network of start-ups, research institutions, investors and creative entrepreneurs.

One of the challenges facing the media industry is creating effective pathways between innovation and adoption. The partnership is designed to help bridge that gap. It will strengthen links between the M&E sector and Europe's wider innovation and technology ecosystem. Ultimately, the goal is to create clearer pathways from ideas and proof-of-concepts to real-world implementation and industry impact.

9. What advice would you give to IAMT members exhibiting at IBC2026 to make the very most of their investment and time in the show?

The most successful exhibitors approach IBC as much more than a four-day event. They see it as part of a wider business development and relationship-building strategy. That may sound obvious, but it is easy to underestimate the scale and intensity of IBC. There are thousands of conversations taking place simultaneously, and the organisations that gain the most value are often those that arrive with clear objectives and a plan for how to achieve them.

Initiatives such as IBC Connect and IBC Exchange powered by Braindate are designed to support those interactions by helping attendees make targeted connections and

participate in more focused conversations through curated meeting programmes. The companies that embrace those opportunities often discover that some of the most valuable outcomes from IBC are the ones they did not originally anticipate.

I would also encourage exhibitors to look beyond their immediate market segment. Some of the most interesting developments in media are happening where different industries intersect. That might involve telecommunications, AV, sports technology or the creator economy.

10. IAMT sees our partnership with IBC as a critical collaboration for our members across the global media technology landscape. How can both IAMT itself and all our members around the world work more closely with IBC – and vice versa – to help deliver maximum value for our members at this pivotal time for the whole industry?

Our relationship with IAMT and the wider IBC Owner group is critical to the event's success. The relationship between IBC and IAMT is built on a shared commitment to supporting the long-term success of the media technology industry. Both organisations play an important role in creating opportunities for knowledge-sharing, collaboration and business development across the global ecosystem.

IAMT members already contribute enormously to the success of IBC through exhibiting, speaking, participating in innovation programmes and helping shape industry dialogue. We would encourage members to engage as broadly as possible with the opportunities available across the showfloor.

11. Finally, what do you personally hope attendees will take away from IBC2026?

I hope they leave with a clearer sense of where the industry is heading and how they fit into that future. The challenges facing media and entertainment are well documented. Every organisation is dealing with technological change and new competitive pressures. Yet when I speak with people across the industry, I am consistently struck by the level of creativity that still exists. IBC provides an opportunity to see that first-hand.

Most importantly, I hope they leave excited for what's next. Some of the most interesting developments often emerge during periods of change. If attendees leave Amsterdam with new knowledge, new relationships, fresh thinking and a clearer view of where the industry is heading, then we will have achieved exactly what IBC is designed to do: create the moments that matter.



NAB Show Las Vegas 2026



Chris Evans
Head of Knowledge & Insight,
IAMT

Geopolitical conflict emerging in Q1 2026 raised concerns for many organizations with international travel and the impact on tradeshow attendance.

Despite the challenges of the macro-economic environment, NAB Show Las Vegas was able to register annual growth in the total number of registered attendees by 5% in 2026, rising to a total of over 58,000. This rate of growth sits in line with the 2026 edition of CES (also 5%), and slightly behind Integrated Systems Europe (8%). Together the overall performance of these shows evidence the continued importance to the industry of in-person dialogue, collaboration and product demonstration to be a catalyst for business growth and technology innovation.

The figures published by NAB Show attribute the annual growth in registered attendees to a shift in demographic. 48% of visitors to the show this year were first time attendees. Comments from exhibitors across the halls supported this. Many observed that West Hall was subdued, citing a fall in broadcast and streamer attendance pointing to limitations on travel due to budget constraints and geopolitical risk playing a role, as well as layoffs and consolidation within the media and broadcast sector itself reducing the number of active buyers in the market.

On the other hand, North Hall and Central Hall were more active, with production companies and content creators from a more diverse range of backgrounds visiting the show in search of MediaTech solutions and benefitting from the improved show layout due to completed refurbishments. Attendees noted representation from not only media and broadcast buyers, but the wider addressable market of MediaTech buyers including corporate, government, education and places of worship.

Across key events, marketing communications, and exhibitors' booths the core messages to customers seen at NAB Show 2026 aligned closely to the leading themes of the latest edition of IAMT's State of MediaTech: agility, evaluation, and trust. Suppliers foregrounded how their solutions could drop in effortlessly to existing infrastructure and provide efficiency and cost savings where needed. The concept of "transformation without disruption" effectively encapsulates what many suppliers were selling.





The message from buyers adopting new solutions was also clear. Interoperability is crucial to MediaTech buyers, and the most successful vendors at show were those that could demonstrate that their technology plays well with others. New partnership announcements have become as important as new product launches. Though the attendance at the show indicates a decline in volume of traditional broadcast projects, that value of business in many cases remains considerable, with vendors noting that expectations for scale and time to market are significant. Fewer but larger projects was the reported trend by many at the NAB Show this year.

Automation and production efficiency stood out as a core focus of technology innovation showcased in the exhibition halls. Agentic AI tools were front and center in press releases and announcements made by suppliers. Advanced robotics continued to be an investment driver particularly in high-end live sports. Elevating production quality and quantity with the same crew and resources, or less, is a core driver for interest in these product categories.

Orchestration that simplifies virtualized environments and streamlines network management are also critical areas of skills augmentation. Security and addressing network vulnerabilities are underserved and therefore an area of opportunity.

New capabilities shown in the world of post-production illustrated significant disruption in how content is edited and delivered. AI is changing how edits can be assembled, with search and discovery of clips accelerated or even outsourced, and the capability for editors to begin their process starting from a prompt rather than in a timeline.

This is being driven by a market demand for more versions of content to be served to more platforms to increase the utilization and monetization of intellectual property. New and existing tools are vying for superiority and could lead to a fragmentation of operators' toolsets as new capabilities become available. Control still rests with operators of what will and won't be adopted as best practice, however established platforms will gatekeep to an extent what reaches mainstream adoption, as buyers still look for simplicity and uniformity in the tools that they deploy at scale. As buyers seek to preserve continuity for operators and avoid change to established control surfaces, there is a risk of widening generational gap between end-users if not all are able to embrace new tools over time.

NAB Show clearly indicated that the media supply chain is reinventing itself and that both suppliers and buyers have to be able to adapt face to keep pace with change. The rapid adoption of new tools and capabilities shown at NAB 2026 have the potential to significantly reshape how media is made and distributed. Operators and end-users must be cognizant of this and be flexible, embracing lifelong learning to ensure they remain part of the workforce, and suppliers need to support end-users in this phase of rapid transition to prevent skills shortages holding up new technology adoption.



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Reflections from BroadcastAsia 2026



Riikka Koponen
Principal Analyst, IAMT

The BroadcastAsia 2026 trade show – which took place in on May 20th – 22nd 2026 – reportedly attracted over 1,000 exhibitors globally, the figure being clearly up from 2025 (~650 exhibitors) thanks to a combination of several events such as SatelliteAsia, CommunicAsia and the AI Summit.

The BroadcastAsia (BCA) show, however, felt more quiet compared to last year, whereas SatelliteAsia – now including new technology segments such as space exploration – absorbed more floor space, not only reflecting the on-going shift from linear broadcasting towards OTT and streaming platforms, but also convergence between broadcast and non-media market verticals, driving demand for new satellite technologies such as low latency and cloud-ready non-geostationary satellite orbit (NGSO) satellites like LEOs, which enable more efficient data throughput and real-time applications such as gaming and private 5G networks now used in live sports. Moreover, Earth Observation (EO) satellites combined with AI-based data analytics – capturing and analyzing detailed imagery and measurement through clouds, thick ice and vegetation – were also attracting visitors, reflecting the increasing investment in government communications due to rising geopolitical tensions.

This year, the IAMT Pavilion hosted several members' stands inside the lounge, creating an open "walk-in" space and a meeting hub for a diverse range of media technology buyers, partners, vendors and other enthusiasts. Interestingly, members said that this year they had more live event companies and stakeholders visiting their booths compared to previous years, when typically the majority of potential customers have consisted of local TV and radio stations, channel partners and local dealers. The more diverse mix of visitors at the booths reflects growing demand for live content in the region as well as improving quality of content and production teams' skillsets in sports leagues, social media platforms and the mobile-first oriented creator economy in Asia-Pacific.

Despite the identified convergence between broadcast and satellite trade shows organized under the same roof, many media technology suppliers noted that at BCA a dedicated area for Pro AV technologies is still underrepresented in terms of exhibitors and technologies aimed at Pro AV applications that can be found at growing shows like ISE and InfoComm. In terms of geography, a large share of visitors consisted of exhibitors' customers from Southeast Asia (SEA), including major broadcasters and private operators from Singapore, Thailand, Vietnam, Malaysia, Indonesia and the Philippines. There were reportedly fewer technology buyers from Japan, South Korea and China. However, several country-led pavilions such as the China Pavilion and the UHD World Association Pavilion – both accommodating numerous Chinese exhibitors – and the German, French, Spanish and UK Pavilions, highlighted the origin of the technology suppliers. Rising geopolitical tensions and demand for digital sovereignty are making customers increasingly interested in the country of origin of their technology partners and facilities.

IAMT's Business Intelligence Unit curated four sessions in the Broadcast Asia conference, including two market insight presentations and two expert panel discussions featuring IAMT Members. IAMT's market briefings highlighted major market trends and technology adoption in the media and entertainment (M&E) industry as well as analyzed new business opportunities in adjacent markets through the lens of IAMT's quantitative data, showing a significant diversification of MediaTech suppliers' revenue to various parallel markets like corporate, government and education.



In terms of major market trends within the M&E segment in Asia-Pacific, demand for IP networking and transport as well as hybrid cloud is growing among public service broadcasters, who are mandated to cut costs and seek cheaper alternatives to satellite distribution. Satellite distribution remains important in the region but is becoming less commercially viable to maintain as audiences shift to OTT and live streaming of sports. Hence, local broadcasters are investing in hybrid SDI/IP and hybrid cloud-based workflows, enabling them to cover more live events and manage the cost of their gradual business transformation towards software-defined workflows. Mature mobile-first streaming and the influence of major social media platforms investing in micro dramas is motivating broadcasters to produce platform-native content designed for vertical viewing on mobile screens.

The AI value chain is also becoming more self-sufficient in the APAC region, as Chinese AI technology firms are heavily investing in AI processing, making AI chips more accessible for local buyers.

While Asia-Pacific remains the most important manufacturing hub for graphic processing units (GPUs) and central processing units (CPUs) globally, supply chain disruptions – especially the severe shortage of memory chips – is negatively impacting Asian hardware manufacturers' business outlook. As a result, local manufacturers have had to delay product launches and raise prices due to the rapidly increasing cost of basic memory.

Overall, both IAMT members and other exhibitors fed back that the BCA show still exceeded their expectations in terms of the quality of booked meetings and that the show still provides a good platform to meet local partners and customers to discuss emerging trends, technologies and evolving customer priorities. Meeting local stakeholders in person on site is crucial for building trust and more transparent vendor-buyer relationships in the context of the ever-accelerating pace of change and development in the industry. IAMT's presence at BroadcastAsia 2026 confirmed that the APAC region holds a significant growth opportunity for MediaTech vendors,

BROADCAST ASIA

driven by public broadcasters' growing interest in IP and hybrid cloud adoption. However, converting this opportunity into business growth will require a strong local presence and contact network, an educational and partnership-style approach to sales as well as a deep understanding of region-specific market dynamics, local tech roadmaps and challenges. To support IAMT members in this work, our Business Intelligence unit published the 2026 edition of the IAMT GeoTracker report in June, providing a deep dive into region-specific MediaTech trends in Asia-Pacific. The report is included with Platinum membership and available to purchase as full report or as single chapters. For more information please contact IAMT's Member Engagement & Growth Team.

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



Register today
theiamt.org/richmond



RESILIENCE

Resilience is a key concern that covers every stage of the Content Chain - both technically and in the core of businesses themselves. Resilience can include any or all of security, business and data protection, business continuity, geographical diversification, standardization, disruption, scarcity, complexity and interoperability.

The following articles give a glimpse into the kind of considerations companies need to keep front of mind to ensure that their business is both protected and functioning at optimal efficiency.



Sovereignty: The Next Challenge for Media Operations

For the last decade, media organizations have focused on transforming their operations through cloud technologies. The benefits have been significant: greater flexibility, improved scalability, faster deployment, and access to new operational models that were previously impossible with traditional infrastructure.



Graham Sharp
VP of Sales and Marketing,
BCNEXXT

As cloud adoption has matured and AI rolls forward, a new consideration has emerged: sovereignty.

While often discussed in terms of data privacy or regulation, sovereignty is increasingly becoming a business resilience issue. Broadcasters, content owners, and service providers need to know where their content resides, who controls it, what happens if regulations change, and how easily operations can adapt if business requirements shift.

These questions are not limited to Europe. Across global media markets, organizations are reassessing their dependence on a small number of technology providers and considering how to balance the benefits of cloud innovation with the need for operational independence.

Sovereignty Beyond Compliance

The conversation around sovereignty often begins with legal and regulatory concerns.

Initiatives such as **Europe's Cloud Sovereignty Framework** have highlighted the importance of jurisdictional control, operational independence, and ownership of data assets.

At the same time, discussions surrounding opposing legislation such as the **U.S. CLOUD Act** have increased awareness of how data may be subject to laws beyond the country in which it is stored, causing concern for data security and protection.

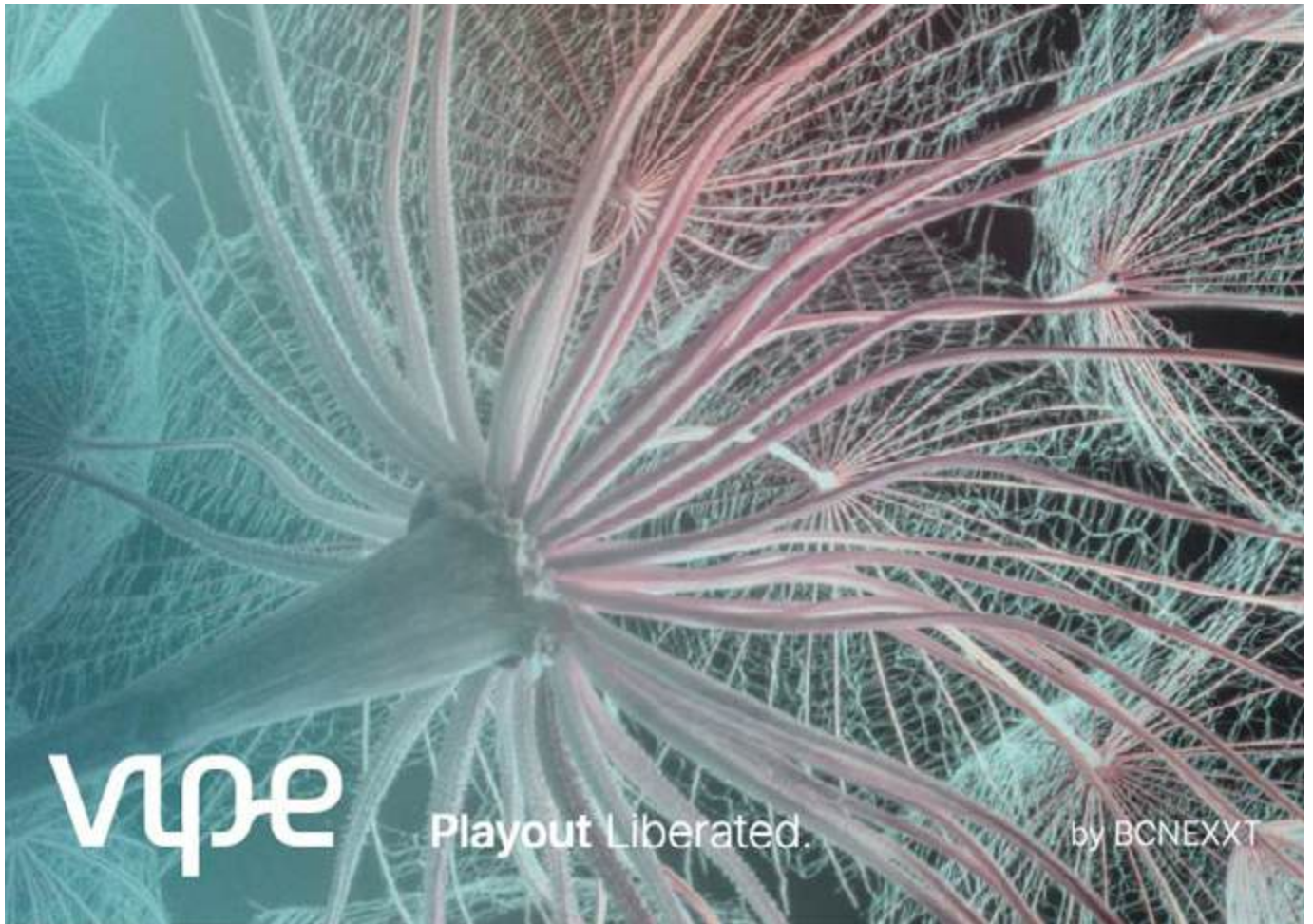
With the shifting landscape, sovereignty must extend beyond compliance.

For media organizations, it is increasingly linked to business continuity, operational flexibility, and long-term resilience. The ability to adapt to changing regulations, respond to geopolitical uncertainty, and support regional operating requirements has become just as important as achieving scale or reducing costs.

The New Vendor Lock-In Problem

Cloud platforms have enabled extraordinary innovation, but they have also introduced new forms of dependency.

Many software vendors have accelerated their cloud strategies by utilizing proprietary services provided by a handful of cloud providers. While this simplifies deployment and speeds development, it can also make applications difficult to move between environments.



Over time, organizations may discover that moving workloads, content, or workflows to an alternative cloud provider is far more complex than anticipated.

Storage can present similar challenges. Most cloud providers offer highly resilient architectures that replicate content across multiple locations and regions. While this improves reliability, it can reduce visibility into exactly where content is stored and how redundancy is managed.

Financial models can create additional barriers. Media workflows are fundamentally different from traditional enterprise computing workloads. Large volumes of content are ingested, stored, processed, and distributed repeatedly. As a result, storage and retrieval costs are significant considerations.

Organizations can therefore become locked into a provider not through technology alone, but through the practical cost of moving content and operations elsewhere.

Designing for Independence

At BCNEXXT, we believe the benefits of cloud adoption should increase choice, not reduce it.

That philosophy has shaped how we approach the design of Vipe and our broader operating model.

It is written to run directly on Unix and uses no external proprietary services, making it portable to any Public Cloud, Private Cloud, or on-prem servers. With Vipe's distributed IP architecture, content can be assured to be in a specific Country or Region. This allows customers to choose the infrastructure that best meets their operational, regulatory, and business requirements.

Resilience Through Choice

The media industry does not need to choose between innovation and independence.

Cloud-native operating models continue to deliver significant advantages, including scalability, automation, efficiency, and operational agility. However, organizations should also consider how technology decisions affect their future flexibility.

As the industry continues to evolve, they need to be able to retain control over their operations, their content, and their ability to adapt.

So sovereignty is about agency - control + choice. This means your vendors' cloud strategy not only supports your long-term business goals but also preserves the freedom to respond to whatever comes next.



Built to hold: Resilience in the World Cup Delivery Chain

Match by match, the chain is performing, and the operators carrying the tournament are showing what months of preparation buys you. Resilience is no longer a promise. It is a measurable outcome.



Yoann Hinard
COO, Witbe

The first matches of the FIFA World Cup are in. The video delivery chain is holding.

Across satellite, cable, OTT, FAST channels, and free-to-air, audiences around the world have watched the opening goals delivered crisp, in the right language, with the right overlays, on the right devices, in the right region. This did not happen by accident. It is the visible result of months of work that nobody outside the operations teams will ever see, and that is the point.

Live sports is the sharpest test of a video delivery chain, but the same principles apply to any high-stakes scheduled-event delivery: elections, market opens, concerts, awards shows. What it takes to be resilient does not change with the genre.

Months of Preparation, Live on Screen

A live sports chain in 2026 is a far more complex thing than the one operators ran five years ago. Multiple CDNs with mid-stream switching. Multi-DRM packaging.

Dynamic ad insertion that varies by region and household. Low-latency CMAF and LL-HLS. Blackout enforcement that varies by territory. And a long tail of consumer devices, across apps, set-top boxes, mobile, web, and especially smart-TV native apps, where firmware fragmentation is most acute.

Where standardization stops, interoperability has to be tested on real devices, in real conditions.

Each layer was engineered carefully. None of them were engineered together. That gap is where the hard work of the past few months happened.

The operators who held up best through the opening week did not solve that complexity by adding more dashboards. They closed the QoS-to-QoE gap. **They put visibility where viewers actually live: on the screen, on real consumer devices, in the regions where their audience watches. On the night, dashboards looked green. They always do.** What kept the chain holding was that the operators were not only watching them.

When a decoder stalled briefly on an older smart-TV model during the opening match, the engineering team in that operator's NOC saw it on the test devices in that region before viewers reached for their phones. The runbook ran. The issue was contained. Most viewers never knew anything had happened, which is exactly the outcome the team had rehearsed for.

At another operator, a multi-audio stream went out in the wrong language partway through a match. Telemetry confirmed audio delivery, as it always does.

The test devices showed what the dashboards could not: viewers were hearing commentary in a language they had not selected. The team identified the misrouting and pushed a fix before the final whistle.

Playbooks Have Evolved

A runbook written eighteen months ago referenced a chain that no longer exists. New CDN. Upgraded encoder. Swapped DRM. New ad server. Refreshed device matrix.

The operators carrying the tournament knew this, and they updated their playbooks accordingly.

Synthetic test users running on real consumer devices, distributed across the regions where viewers live. Rehearsed failover paths, origin swap, CDN cutover, DRM fallback, regional blackout activation. Independent measurement at the screen, so a vendor disagreement is settled by evidence rather than assertion. None of these were theoretical changes. They were rehearsed weekly through the spring, refined after each drill, and stress-tested before the opening match.

The result is visible in the first week. Wrong regional ads have been caught and remapped within the same break. Decoder stalls on older devices have been identified and routed around. Blackout enforcement has held across territories. Subtitle and audio tracks have arrived on time, in the right language, on the right device. Across the device matrix, and especially on smart-TV native apps, where small variations cause the largest viewer-side impact, the chain has performed.

These were not certainties at the start of June. They are now demonstrable.

Monitor Through to the Final

The tournament has only just begun. The same discipline that delivered the opening week needs to hold all the way through, match by match, to the final. That is the moment where every part of the chain has to come together at once, and getting there in good shape means staying alert to what the chain is doing on screen every day between now and then.

With every match, the same vulnerabilities are still there. Wrong ads ready to misfire. Decoders ready to stall on legacy firmware. Regional caches one BGP change away from degrading. **The chain holds because someone is still watching the screen,** not because the risk has gone away.

**Both views are accurate.
Only one matches what viewers saw.**



Figure 1. Same break, same moment. The NOC reports every system healthy across CDN, origin, DRM and ad insertion. On the device, the ad break has failed. Resilience depends on watching both views, because only one matches the viewer's experience.

Eyes where the audience watches.



Figure 2. Distributed test devices across viewer regions. The central NOC reads a healthy 99.97% global average; the São Paulo robot has detected a local ad insertion failure that the global metric smooths out. The fix can be pushed before the regional viewer experience degrades.

The teams positioned well for that moment are the ones continuing to do what got them through the opening week. **Watching the screen, not just the network. Catching local issues before they spread. Adjusting their runbooks based on what they are learning in real time, match by match.**

Resilience is not a state that gets switched on before kickoff. It is the discipline of staying awake to what the chain is doing on screen, all the way to the final whistle.

The takeaway is not specific to soccer. Resilience under pressure is something this industry knows how to engineer, and the operators carrying the tournament are showing it can be done.

Witbe wishes you and your viewers a flawless streaming experience through every match, and especially through the final whistle.



Software-Defined Media: Building Resilience Beyond Hardware-Centric Thinking

Software-defined media is reshaping how broadcasters approach resilience. By combining interoperability, flexibility, and hybrid architectures, it enables operations to adapt without compromising reliability. This article explores why content must move faster, across more platforms, with greater operational pressure and how connected workflows are redefining business continuity across the media industry.



Alex Roriz
SVP, Solution-Market Strategy &
Global Partnerships @ wTVision

From Hardware-Centric Systems to Connected Workflows

Traditional broadcast operations were designed around signals, dedicated hardware, and highly controlled environments. These systems were built to perform specific functions with exceptional reliability, often through carefully engineered chains of specialized equipment.

Modern media operations are increasingly shaped by a different logic. Signals are becoming streams. Dedicated appliances coexist with standardized compute. Networks, APIs, software layers, and orchestration tools now play a greater role in determining how content moves across the media supply chain.

This does not mean that hardware is becoming irrelevant. Cameras, servers, video cards, monitors, networks, and control rooms remain indispensable. What is changing is the position they occupy within the architecture.

The decisive layer is increasingly the software layer that connects, controls, adapts, and orchestrates the workflow. Hardware is no longer the sole organizing principle. It is one component within a broader workflow designed to connect production, graphics, storage, playout, monitoring, and distribution.

The transition to IP-based environments illustrates this shift clearly. Standards such as SMPTE ST 2110 are not simply replacing one transport layer with another; they are changing how media environments are designed, monitored, synchronized, and operated. As a result, the questions teams need to ask become more complex. It is no longer enough to know whether a signal is present. Teams also need to understand where a stream is, whether latency is controlled, whether synchronization is correct, and whether the system can be adapted when production requirements change.

These are technical questions, but they are also resilience questions.

The Hybrid Reality

For several years, cloud adoption was often presented as the natural destination for media infrastructure. The reality has proved more nuanced.

Critical live workflows still require low latency, operational control, predictable performance, and cost visibility. Existing on-premises infrastructure cannot always be replaced quickly or economically. At the same time, cloud-based resources offer clear benefits when they improve remote access, collaboration, disaster recovery, scalability, or digital distribution.

The most effective strategy is therefore not based on a single deployment model.

It is based on selecting the right architecture for each workflow and business case.



For some operations, on-premises systems remain the most appropriate choice. For others, cloud infrastructure enables greater flexibility. In many cases, hybrid models provide the strongest balance, combining the reliability of local systems with the adaptability of distributed environments.

COTS infrastructure also plays an increasingly important role in this transition. Standardized hardware can reduce dependency on proprietary systems, simplify sourcing, and make it easier to scale capacity when requirements evolve. However, standardization alone is not enough. Its value depends on the software, integration, support, and operational processes built around it.

Interoperability as an Operational Safeguard

Interoperability is often discussed as a technical capability. In practice, it has become an important safeguard for business continuity.

Media workflows are rarely built from a single technology stack. They involve multiple vendors, platforms, data sources, storage environments, and publishing destinations. When these components operate as isolated islands, change becomes more difficult. Upgrades take longer, integrations become more fragile, and teams lose flexibility when business requirements shift.

A resilient architecture requires modular components, clear interfaces, standards-based connectivity, and operational visibility. It should allow systems to evolve without forcing organizations to redesign entire workflows whenever one component changes.

This is particularly relevant across the Connect, Store, and Support layers of the media chain. Moving and delivering content, managing assets throughout their lifecycle, monitoring infrastructure, and supporting distributed facilities can no longer be treated as separate activities.

They are interconnected parts of the same operating model.

The objective is not to eliminate complexity. Media operations will remain complex by nature. The objective is to manage that complexity more effectively, with enough clarity and flexibility to respond when circumstances change.

Resilience Through Adaptability

The media industry is not moving toward one universal architecture. It is moving toward architectures that can adapt.

This matters because content is no longer delivered to one primary destination. It must move across linear channels, OTT platforms, digital environments, social platforms, and live event workflows with greater speed and consistency.

A resilient workflow should be able to scale when demand increases, integrate when new tools are introduced, recover when disruption occurs, and evolve as audience behavior changes. It should support different deployment models without creating unnecessary dependencies. It should also allow teams to modernize progressively, rather than forcing them into abrupt infrastructure replacements.

This is the broader significance of software-defined media. The value is not limited to technical modernization. It lies in creating operational optionality.

wTVision's Perspective

At wTVision, we see software-defined media as a practical foundation for more resilient live workflows. The goal is not to promote a single architecture, but to help media companies connect the right components for their operational reality.

That means supporting on-premises, cloud, hybrid, and IP-based environments while prioritizing interoperability, modularity, and control. It also means designing workflows that remain reliable while becoming easier

to scale, integrate, and evolve. In live production, this is particularly relevant because graphics, data, automation, control, and distribution are increasingly part of the same operational chain.

The future of media infrastructure will not be defined by hardware alone. It will be defined by the ability to connect systems, teams, and operations with enough flexibility to respond to what comes next.



Building Resilience Through Standardization: the Next Phase of OTT Advertising

Ad-supported streaming is growing fast, which creates the challenge of how to deliver addressable advertising, achieve maximum value, and provide accurate measurement within premium viewing experiences across an increasingly complex device ecosystem. Then there are other features to consider, such as new ad formats, low-latency streaming, and extended DVR windows.



Jade Warne
Marketing and Communications
Specialist, Yospace

Dynamic Ad Insertion (DAI) technology is evolving to meet these demands, at scale, and in a more efficient way, but the path to evolution isn't straightforward.

These challenges share a common root. The technologies underpinning OTT monetization have historically evolved on two separate tracks, with streaming on one side and advertising on the other. That separation was manageable while streaming audiences were small. With ad-supported streaming growth showing no signs of slowing, it no longer is.

Now, for the first time, the ad tech and streaming tech worlds are collaborating on shared standards, laying the foundation for a more resilient and scalable OTT advertising ecosystem to address each of these problems.

How Ad Insertion Has Evolved

Dynamic Ad Insertion (DAI) has **evolved significantly over the last decade**.

Its first iteration, Client-Side Ad Insertion (CSAI), delivers ads directly on the user's device and initially benefited from precise cookie-based tracking. But it was vulnerable to ad blockers, buffering and inconsistent quality, problems compounded by growing device fragmentation.

Server-Side Ad Insertion (SSAI) emerged in response.

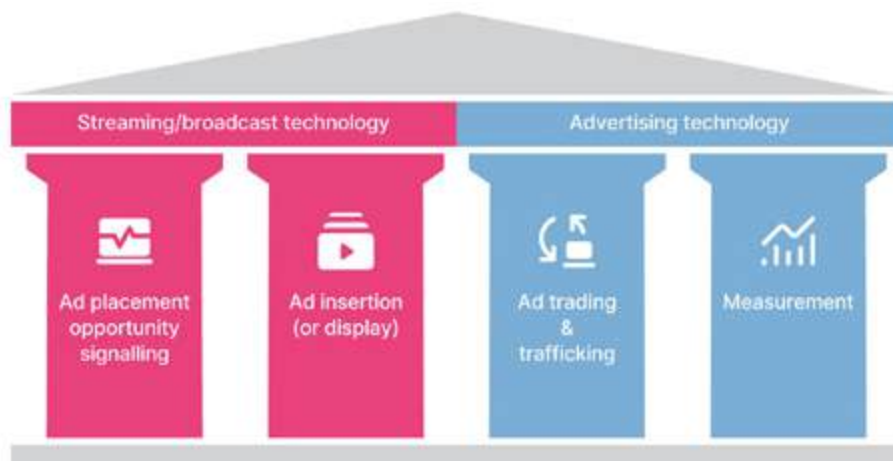
It stitches ads into the stream before they reach the viewer, offering seamless, device-agnostic playback that's less susceptible to ad blockers. SSAI can pose measurement challenges, but hybrid approaches that combine server-side insertion with lightweight client-side tracking help maintain accurate reporting.

The latest development is Server-Guided Ad Insertion (SGAI), which combines CSAI's flexibility with SSAI's consistency, delivery quality and privacy benefits. Rather than the server stitching ads into the stream or the device doing all the work, the server identifies ad opportunities and signals the client to fetch and play ads.

What makes SGAI particularly significant is that it's built directly into modern streaming standards, including HLS Interstitials and MPEG-DASH Events. For the first time, ad insertion is becoming part of the streaming protocol itself, creating the potential for far greater consistency across devices and platforms.

Why Standardization Matters Now

The emergence of SGAI reflects a broader industry shift. Delivering advertising successfully requires both the streaming and ad tech worlds to work together. Ad signaling, insertion, delivery, measurement and reporting all depend on aligned technologies and standards.



This recognition has driven collaboration between the organizations leading work on each side.

On the advertising side, the IAB Tech Lab continues to develop standards such as OpenRTB, VAST, VMAP and SIMID, adapting them to support emerging advertising experiences.

Within streaming, the Streaming Video Technology Alliance (SVTA) is helping ensure these capabilities can be implemented consistently across video players and delivery environments, while CTA WAVE is advancing observability and measurement through Common Media Client Data version 2 (CMCDv2).

Together, these organizations are creating a framework for interoperability across the OTT ecosystem. This alignment is essential if broadcasters are to avoid complex bespoke integrations and instead build services that evolve alongside industry standards.

New Capabilities Unlocked by Standardization

The value of standardization goes beyond technical compatibility. It directly addresses the challenges broadcasters face today:

- **Extended DVR for live streaming.** Long playback buffers are computationally intensive with traditional SSAI. SGAI lets all viewers share one content playlist while ads are resolved independently, making long DVR

windows practical and creating new ad opportunities when viewers scrub backwards through a live stream.

- **Low-latency streaming.** Broadcasters can support one-to-one advertising at broadcast-comparable, glass-to-glass latency measured in seconds rather than tens of seconds. In 2025, *Yospace demonstrated this as part of IBC's Accelerator Programme.*
- **Faster VOD start-up.** SSAI must resolve every ad break before playback can begin, delaying start-up when the ad load is high. With SGAI, ads are resolved as needed, so playback starts sooner and ad load can be varied for each break.
- **New ad formats.** Overlays, side-by-side and L-shaped ads have long been technically possible, but inconsistent approaches to delivery and measurement have held back wide scale deployment. The IAB Tech Lab's Ad Format Hero project is establishing the standards needed to scale them, giving broadcasters additional inventory and advertisers more engaging ways to reach audiences. These can be applied to either SSAI or SGAI-powered streams.

Closing the Measurement Gap

One important challenge remains, arguably the most commercially significant. While HLS Interstitials and MPEG-DASH Events support SGAI, they don't define a standard approach to advertising measurement.

Third-party distribution and syndication exacerbate this. When a broadcaster's content is carried in another platform, the rights owner has no player control and can't deploy its own measurement SDK on every device. With connected TVs, mobile devices and set-top boxes to reach, and when even devices from the same manufacturer can behave differently, consistent measurement at scale becomes extremely difficult.

To address this, two sets of standards are taking shape:

- **SVTA player-fired tracking:** The server signals the measurement events, and the player automatically triggers them.
- **CTA WAVE's CMCDv2:** The player reports playback data while the server generates the measurement events on its behalf, so it's not limited by low-capability devices or third-party players the rights-owner doesn't control.

A complete solution will likely combine these standards. Together, they provide a flexible framework for consistent measurement across devices with varying capabilities.

Building a More Resilient DAI Ecosystem

Unmonetized DVR windows, latency compromises, slow VOD start-up, bespoke needs for new ad formats and inconsistent measurement all lead to the same thing: revenue left on the table.

Promisingly, the streaming and ad tech industries are now solving these problems together rather than apart. As the shared standards mature, each challenge's solution is coming to the fore: monetizable DVR windows, personalized ads at broadcast-level latency, faster start-up, scalable ad formats, and consistent measurement wherever content plays.

Work remains, but the direction of travel is clear. The collaboration now underway is laying the foundation for a more standardized and sustainable future for OTT advertising.

Resilience as a Strategic Imperative: Building Future-Ready Media Organizations

For decades, resilience in broadcasting was largely viewed as a technical challenge. If a system failed, a backup system would take over. If a site went offline, a disaster recovery plan would be activated. Resilience was measured by redundancy, uptime, and recovery times.

Today, that definition is no longer sufficient.

The media technology industry is operating in an environment of unprecedented complexity. Broadcasters and content owners are managing increasingly interconnected ecosystems that span on-premises infrastructure, cloud environments, remote production facilities, digital platforms, and global content distribution networks. At the same time, they face mounting pressures from cybersecurity threats, evolving audience expectations, supply chain disruptions, and the accelerating pace of technological change.

In this new reality, resilience has evolved from an engineering objective into a business strategy.

The organizations that will thrive in the years ahead will not necessarily be those with the most advanced

technology only. They will be the organizations that can adapt quickly, continue operating under pressure, and maintain the trust of their audiences, stakeholders, and partners regardless of the disruption they face.

As media technology professionals, innovation naturally remains a central focus. New technologies continue to transform the way content is created, managed, distributed, and consumed. However, innovation without resilience creates vulnerability. Every new workflow, platform, integration, and connection introduces both opportunity and risk.

The challenge facing our industry is no longer simply how to innovate. It is how to innovate while maintaining operational continuity and long-term stability.



Orlando Castro
 CTO of Systems Integration
 Division, First Gulf Company



The true measure of resilience is not whether a system can avoid disruption, but whether an organization can continue delivering value when disruption occurs. In today's media landscape, resilience must be designed into every layer of the business—from infrastructure and cybersecurity to workflows, governance, and people.





One of the most significant shifts we have witnessed across the media industry is the transition from isolated technology environments to highly interconnected ecosystems. The adoption of IP-based infrastructures, software-defined architectures, and cloud-enabled workflows has unlocked remarkable levels of flexibility and scalability. Yet these same advancements have also increased operational complexity.

The industry has spent years pursuing efficiency through connectivity. The next phase requires ensuring that connectivity does not become a point of fragility.

This is where interoperability becomes critically important. Open standards and vendor-agnostic architectures provide organizations with greater flexibility to adapt as technologies evolve. They reduce dependency on single solutions, simplify integration strategies, and create more resilient operating environments capable of responding to changing business needs.

In many ways, resilience today is directly linked to choice. Organizations that preserve flexibility in their technology strategies are often better positioned to respond when market conditions, operational requirements, or technology roadmaps change unexpectedly.

Cybersecurity has become another defining element of resilience. As media operations become increasingly connected, the distinction between operational technology and information technology continues to disappear. A cybersecurity incident is no longer merely an IT issue—it can rapidly become an operational issue with direct consequences for content delivery, production workflows, and business continuity.

The industry's response must therefore move beyond perimeter protection and reactive security measures. Resilience requires a holistic approach that combines robust architecture, continuous monitoring, risk management,

governance, and incident response planning.

Equally important is the recognition that resilience extends far beyond technology itself.

Throughout our experience delivering mission-critical media infrastructure projects across the region, one lesson has consistently emerged: technology can only be as resilient as the people and processes supporting it. The most successful organizations are those that invest not only in infrastructure but also in operational readiness.

Regular testing, scenario planning, failover exercises, and cross-functional collaboration remain essential components of resilience. Systems may be engineered to perform under pressure, but organizations must also ensure their teams are prepared to do the same.

The global events of recent years have reinforced another important lesson: geographical diversification matters.



Broadcasters increasingly require the ability to operate across multiple locations, support remote workflows, and maintain continuity regardless of physical constraints. Distributed operations, centralized management models, and cloud-enabled services have become powerful tools for reducing risk and increasing operational flexibility.

At the same time, artificial intelligence is beginning to reshape how resilience is achieved. Predictive analytics, automated monitoring, anomaly detection, and intelligent resource management are enabling organizations to identify issues earlier and respond more effectively. Rather than simply recovering from failures, organizations are increasingly able to anticipate and prevent them.

While AI will undoubtedly play an important role in the future of resilience, technology alone will never be the complete answer. Resilience remains fundamentally human. It is built through leadership, culture, preparedness, and the ability to make informed decisions during periods of uncertainty.

This is perhaps the most important shift taking place across our industry. Resilience is no longer viewed as a technical safeguard operating in the background.

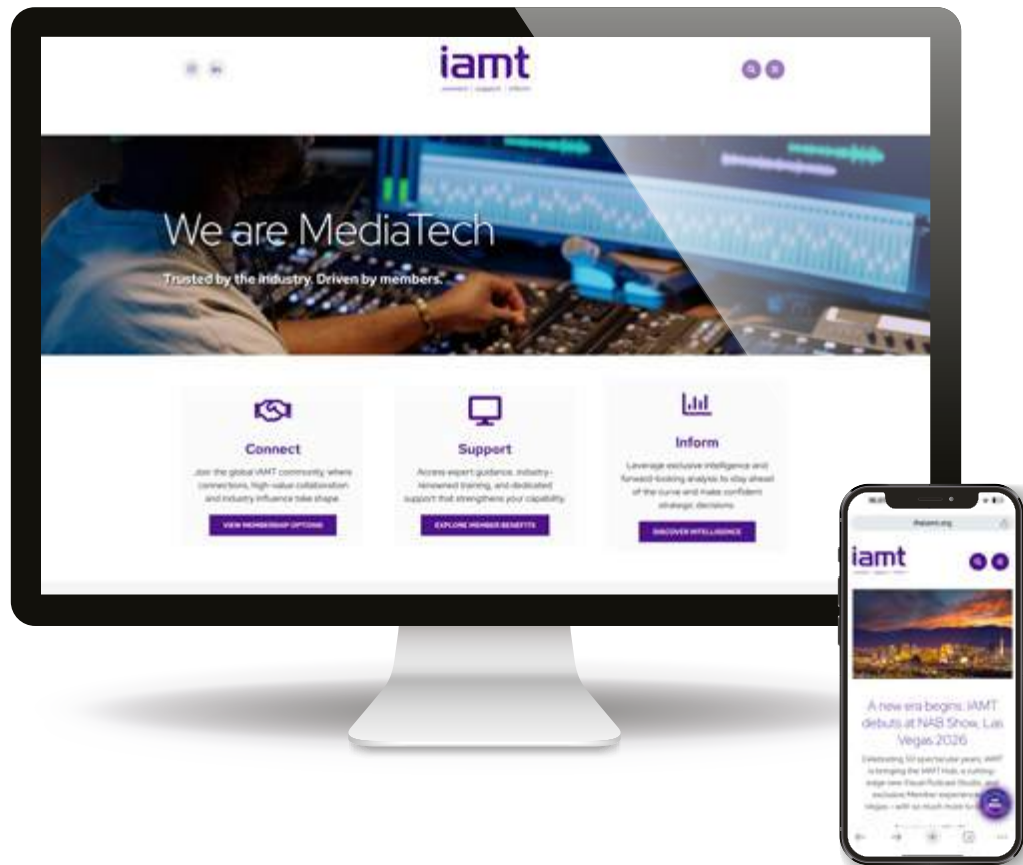
It has become a strategic capability that influences investment decisions, operational models, technology roadmaps, and long-term business success.

At First Gulf Company, our guiding principle has always been being Trusted to do. While this philosophy is often associated with project delivery and execution excellence, its relevance extends far beyond implementation. Trust is ultimately built on reliability, consistency, and the confidence that critical systems will continue to perform when they are needed most. Resilience is therefore not only a technical requirement—it is a foundation of trust.

As the media technology industry continues to evolve, disruption will remain inevitable. The organizations that succeed will not be those attempting to eliminate uncertainty altogether. They will be those that embrace change while building the adaptability, flexibility, and resilience required to navigate it.

In the years ahead, resilience will increasingly define competitive advantage. Not because it prevents disruption, but because it enables organizations to move forward with confidence.





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Managing Complexity at Ingest: Preparing RAW Media for a Resilient Content Chain

The media industry has always embraced innovation at the point of acquisition, with higher resolutions, greater dynamic range, and more sophisticated codecs continuing to push image quality forward.

Yet while camera technology has evolved rapidly, the challenge of preparing content for the next stage of production has become more and more complex.

This complexity is particularly evident as productions adopt advanced formats such as Apple ProRes RAW™. Designed to preserve maximum image information and creative flexibility, ProRes RAW provides significant advantages during image finishing and color grading. But the benefits of RAW acquisition often introduce new challenges when media must be delivered quickly and consistently. For organizations focused on resilience, this raises the important question of how increasingly sophisticated source media can be standardized without creating bottlenecks.

The answer may lie less in the acquisition format itself and more in how organizations automate and standardize the preparation of content immediately after ingest, with recent developments in platforms such as ShotPut Studio reflecting a broader shift occurring across the industry. As organizations look to reduce friction between acquisition and delivery, media management systems are increasingly expanding beyond file transfer and verification to include automated content preparation, transcoding, and format normalization.

Complexity Is Increasing

The traditional distinction between production formats and delivery formats has become less clear over time. Modern productions routinely involve multiple camera systems, each generating media with unique



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characteristics, metadata structures, and workflow requirements. A single project may combine footage from digital cinema cameras, mirrorless systems, drones, action cameras, and increasingly, smartphones capable of producing professional-quality images. This diversity provides creative flexibility but also creates operational complexity.

The growth of vertical-first content provides a useful example. New content models, including episodic productions designed specifically for mobile viewing, have accelerated the use of unconventional acquisition tools and workflows. Productions are no longer constrained by a single camera ecosystem or delivery path but instead operate within mixed-camera environments where content must move quickly between acquisition, editorial, review, and distribution. As a result, media



operations teams are increasingly responsible for normalizing a wide variety of source formats before content can continue through the production pipeline, shifting the challenge from simply capturing media to preparing it for movement throughout the content chain.

Resilience Depends on Predictability

When a workflow depends on manual intervention, specialized knowledge, or multiple disconnected tools to move content from one stage to the next, it can become fragile, with every additional handoff introduced adding another opportunity for error.

This challenge becomes particularly visible when working with formats such as ProRes RAW. While RAW media offers tremendous creative latitude, many editorial and review

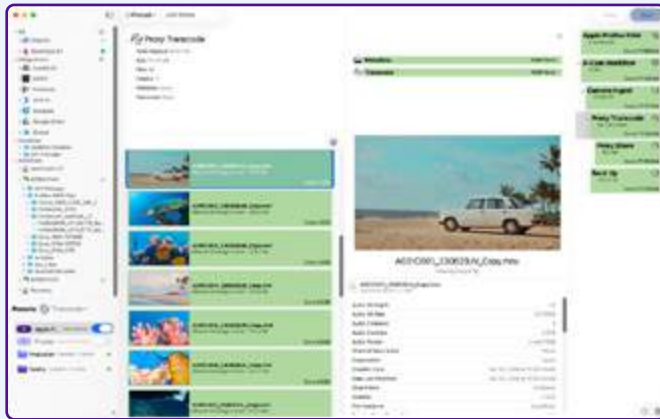
environments do not require direct access to the original RAW files. Instead, teams often need proxies and standardized deliverables that can be accessed quickly and consistently across multiple systems. Preparing these deliverables has frequently required separate applications, dedicated operators, or additional processing steps, but organizations seeking greater resilience should view content preparation not as an isolated technical task but as a strategic opportunity to reduce inconsistencies in their workflow.

Modern workflow platforms such as ShotPut Studio increasingly address this challenge by integrating multiple preparation tasks into a single automated workflow. Rather than requiring separate tools for media ingest, transcoding, and delivery, organizations can reduce operational

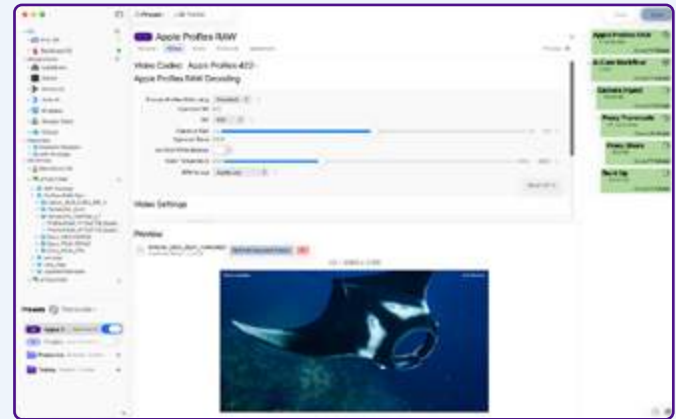
complexity by consolidating these processes within a unified application. And with the introduction of certified Apple ProRes RAW decoding, ShotPut Studio extends this approach to one of the industry's most flexible acquisition formats.

Moving Content Faster Means Preparing It Earlier

A significant shift occurring across modern media operations is the movement of content preparation closer to ingest. Traditionally, transcoding and deliverable generation were often treated as post-production activities. Content would be copied and transported first, and then later transformed into formats required by editorial or distribution teams.



View of a ShotPut Studio Transcode job within an Automation Pipeline.



ShotPut Studio Transcode Settings page showing color adjustments for a ProRes RAW file.

That model is becoming increasingly difficult to sustain as production schedules compress, editorial teams need access to material sooner, and remote collaboration requires media to be available immediately. In this environment, waiting until later stages of the workflow to prepare content introduces unnecessary friction. Instead, many organizations are integrating transcoding and deliverable creation directly into automated ingest and media management processes. By generating proxies and standardized deliverables at the earliest practical point in the workflow, teams can eliminate downstream bottlenecks and accelerate content availability.

Standardization Without Sacrificing Flexibility

A common concern when discussing standardization is that it may limit creative flexibility. In practice, a balance can be struck between the two that benefits everyone in production. Creative teams can continue capturing

media using the formats best suited to the project, while automated workflows can generate consistent deliverables tailored to editorial, review, archive, or distribution requirements. This approach allows organizations to embrace innovation at the acquisition stage while maintaining predictable and repeatable operational processes. In other words, standardization should occur at ingest rather than at the camera.

A challenge is not simply decoding RAW media, but doing so in a way that preserves creative intent while supporting operational consistency. Modern implementations, including ShotPut Studio's RAW workflows, allow media teams to make adjustments such as ISO, exposure bias, color temperature, and RAW-to-Log conversions during content preparation. This enables organizations to generate deliverables tailored to editorial and review without introducing additional processing stages or specialized software into the workflow.

The Future of RAW Workflows

As acquisition technologies become more accessible and more capable, advanced imaging formats will continue to expand beyond traditional high-end cinema productions. Professional creators now have access to tools that would have been considered specialized only a few years ago. Smartphones, compact cameras, and hybrid production environments are increasingly

capable of generating content that must coexist alongside footage from dedicated cinema systems. As media ecosystems become more diverse, the organizations that thrive will not necessarily be those that limit acquisition to a single format, but those that build workflows capable of handling many while consistently producing predictable outputs.



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Make Geographic Reach a Pipeline Setting

For most of the history of digital video, platforms struggled to expand beyond their home country. A few markets were selected, budget was allocated, and the team had to build a supply chain to localize catalogs one title at a time.



Murad Mordukhay
CEO and co-founder, Qencode

This kept many companies from moving forward, and the ones that did often drained more time and resources than planned. Today, breakthroughs across the technology stack make the decision matrix look different, and global reach has become essential to building a sustainable business.

A platform that can only serve one market is exposed to conditions in that market. Many things can happen outside its control, including regulatory changes, economic dips, or shifts in the competitive landscape. Infrastructure resilience gets most of the attention, but market resilience matters too. Diversifying across regions has always been the obvious hedge, but until recently it was held back by cost, time, and resource constraints. If localization can be enabled by a few pipeline settings, exploring a new market is no longer a months-long project.

The old way: Working With Vendors to Build an External Supply Chain

For many video platforms, traditional catalog localization is out of reach. Vendors were expensive and slow, making it harder to compete with premium studio and television platforms with limited content and large budgets. This model does not work for platforms with users uploading content all day. These companies needed translators, proofreaders, editors, and project managers, or had to rely on separate third-party tools before uploading finished files to be attached or burned in during transcoding.

Those pipelines handled only part of the job, had several points of failure, and depended on suppliers with their own queues.

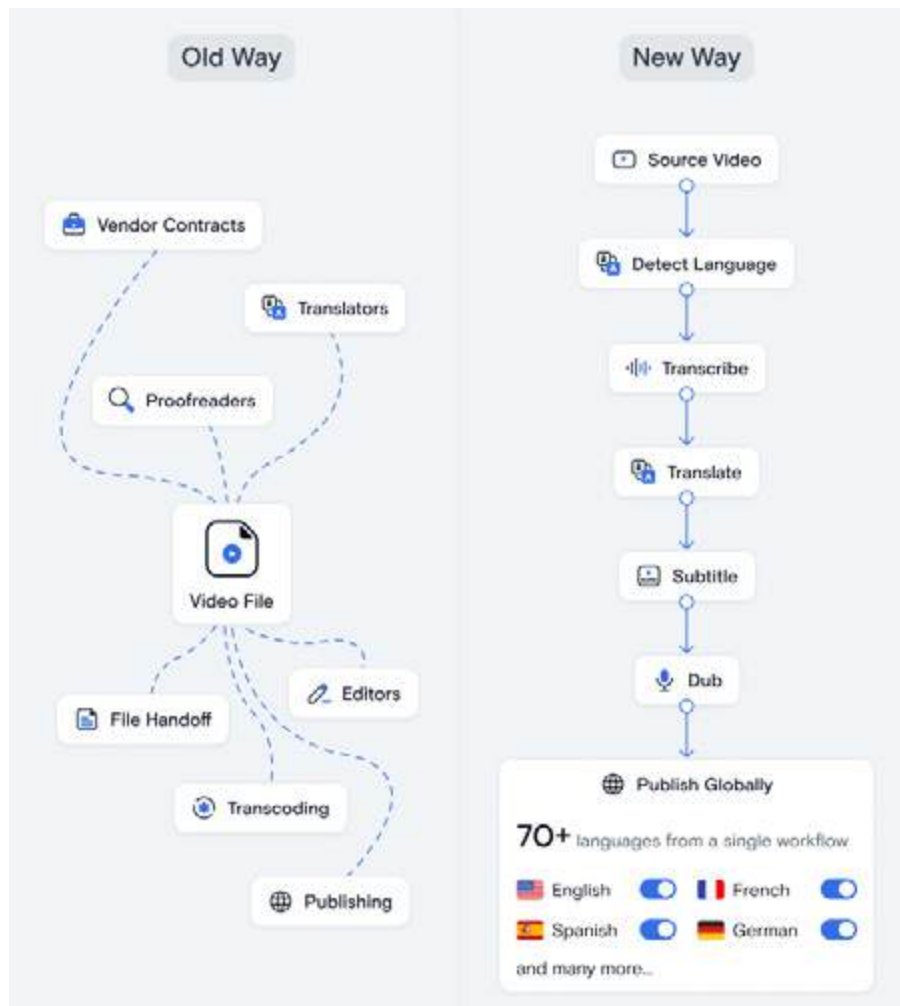
The issues and costs grew linearly based on the amount of content multiplied by the localizations required, without meaningful economies of scale.

Delays from any one vendor could hold up the process. When localizing one market meant a new budget, new vendor contracts, and a longer operational chain, expansion got harder the more of it you did.

The New Way: Using Technology to Enable Automated Localization Workflows

What replaced that chain is a single transcoding job. It detects the source language, transcribes it, and translates into target languages in one pass, handing back subtitles ready to ship. Modern AI-powered localization workflows can now transcribe, translate, subtitle, and soon dub content within one processing pipeline, removing much of the overhead that made expansion expensive. That one job reaches more than 70 languages and writes out the standard subtitle formats nearly every platform already accepts. Dubbing is rolling out next, using voice cloning that carries the original speaker's tone and rhythm rather than replacing it with a generic read.

What changes is the decision behind it.



Say you have a Spanish-language training library and want to know whether it has an audience in the US and Brazil. The old answer was a budget, vendor contracts, and months before you saw a single view. Now the English and Portuguese subtitles get generated in the same job that encodes the video. Both versions can be live in a day, and you can watch how each market responds before committing anything else. If one market responds and the other does not, you follow demand without opening a vendor process just to find out.

One video distribution platform we work with processed more than 350,000 transcription and translation jobs through a single automated pipeline in roughly a year, showing how localization has shifted from a special project to a routine operational function. Geographic diversification used to be expensive enough that

only the largest platforms could use it as a hedge. Now a small team can test new markets without building a separate operation for each one.

What Outages Teach Us About the Same Problem

Localization got easier because collapsing outside steps into one job removed most of the points where the old process failed. Localization and outage recovery follow the same resilience principle: reducing the number of external dependencies required to operate, adapt, and recover. The same dynamic decides how well a platform can respond during a real outage.

When something goes down, the failure itself is rarely the expensive part. The cost is the time it takes to get back, and that depends on how many systems the fix has to touch. Clean incidents clear in minutes

because the problem stays contained. The gap between fast and slow recovery usually comes down to what the fix involves. Switching an API zone during planned maintenance is small and well-rehearsed, while moving live workloads across providers and carrying the database with them is far larger.

The point is to keep the recovery path short and current. We move customers between providers every couple of months for maintenance or a provider problem, and it goes smoothly because we do it often enough to keep the path from going stale.

The Point

The ability to expand global reach used to be available only to platforms big enough to build their own localization process and supply chain. That barrier is mostly gone. When subtitles, translation, and dubbing live inside the pipeline, a video business can spread across languages and regions more quickly, seamlessly, and economically. Any company that can expand its reach to viewers around the world becomes harder to disrupt than one tied to a single market.

Recovery speed will always matter. But resilience is not only about how quickly you recover when something breaks. It is also about how many options remain available when a market changes, a provider fails, or a business assumption proves wrong. Organizations that can enter new regions as easily as they deploy a new workflow gain more than reach. They gain flexibility, and flexibility is one of the most durable forms of resilience.

Learn more about how Qencode enables companies to localize their content and easily provide multi-region delivery at qencode.com.

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Why Your Voice Agent Needs a Content Brain, Not Just a Microphone

Most voice AI demos in media look convincing. A user says something vague (“show me something funny”) and the system returns a plausible-sounding list. Confident, fluent, immediate.

In production, the cracks show: titles that don’t exist in your catalog, preferences the user never expressed, editorial rules that break when strategy shifts. The demo runs on an LLM. Production resilience needs more.

I built a voice agent on ContentWise’s UX Engine, fitting it between conferences, demos, and proofs of concept. The goal: find what breaks before it breaks in front of a customer. Four patterns shaped everything, and each is a resilience argument.

Grounding: The Foundation of Operational Reliability

The most common failure mode in voice AI for media is the ungrounded agent. A large language model doesn’t know your catalog, your users’ watch history, or which titles are licensed right now. Left alone, it invents. Confidently and wrongly.

Grounding means the agent can only name something after it has looked it up. In the system I built, every title comes from a tool call to UX Engine. The catalog is the source of truth; the LLM only translates what the user said into the right query. User preferences work the same way. Asked “why would I like this?”, the agent drew its answer from UX Engine’s user model, not inference: it cited the user’s most-watched actor, backed by 12 confirmed signals. The LLM didn’t infer that. It read it from a system that had been watching for months.



Renato Bonomini
VP Sales Engineering,
ContentWise by Moviri

Two-sided grounding, catalog and profile, separates a reliable production system from one that sounds good until it doesn’t. No grounding, no business continuity when an operator has to stand behind what the agent says.

Data Architecture: You Control What Leaves Your Environment

The voice stack involves multiple third-party layers: speech-to-text, LLM, text-to-speech, each an external cloud service. That creates a data-governance question many implementations skip past.

In the architecture I built, the browser is the orchestrator; the AI provider never talks to UX Engine directly. When the LLM issues a tool call, it returns to the client, which turns it into an HTTPS request to UX Engine. UX Engine stays inside your environment, never exposed to the provider cloud. Your full catalog and user store stay where they are.

What the provider sees is deliberately scoped: the spoken query, a per-session context payload, and the results the agent reads back. You decide what goes in. Pass a user’s top preferences to personalize, or pass nothing and keep the session anonymous. Exposure is a per-session choice, not a standing data pipe into your subscriber base. The commodity AI layer processes language over a minimized, operator-controlled slice, not your content library or behavioral data at rest.

Why tools and not MCP? **KISS**

get_recommended_items

When the user asks for **general recommendations without specific criteria** (e.g., "recommend me something").



get_related_titles

Find content similar to a specific title. Requires an itemId — if missing, use **search_content** first to retrieve it.



search_content

Search using Lucene metadata syntax.

⚠️ Call **EXACTLY ONCE** per user request.



get_user_profile

Retrieve implicit and explicit preferences, and contextual info (name, packages, etc).



get_metadata_values

Retrieves **available values** for any metadata field to be used in search queries.



get_item_details

Detailed info about specific movies/TV: cast, directors, synopsis, and all metadata.



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CONTENTWISE
by IBM

For operators handling subscriber data under GDPR, this is the difference that matters. Data minimization and purpose limitation are enforced in code, by the architecture, not delegated to a third party's contract. You can point to exactly what left your environment and why.

Editorial Decoupling: Changing Strategy Without Changing Code

Video operators change priorities constantly. A title gets boosted to first position. Expiring content gets suppressed. A partner deal shifts what surfaces in which markets. These are editorial decisions, made at editorial speed: daily, sometimes hourly.

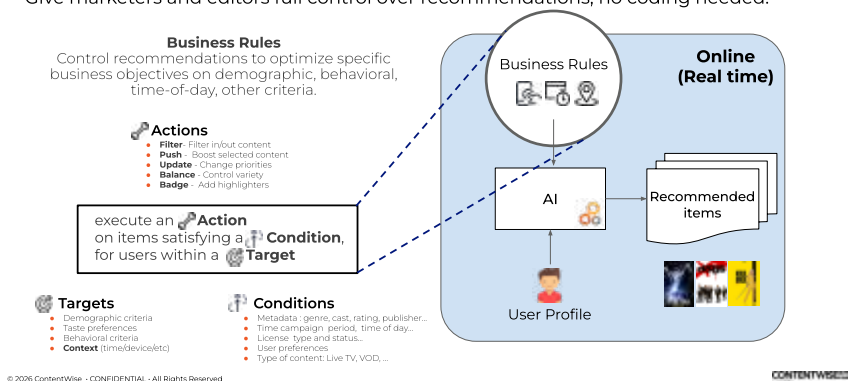
If those decisions live in the LLM prompt, every change is a software change: rewrite, test, deploy. The gap between editorial intent and what users see can be days. So can the opportunity for divergence.

The resilient answer is to keep business logic where it lives: in the recommendation engine. The LLM never sees the editorial rules. It calls UX Engine, which applies them and returns filtered results. When editorial changes a boost, it takes effect immediately across every surface, with no code change and no engineer in the loop.

This is a direct answer to the disruption problem. When conditions change, business rules update in one place and propagate everywhere. The voice agent doesn't need to know they changed; it just gets different results.

Business Rules: how it works

Give marketers and editors full control over recommendations, no coding needed.

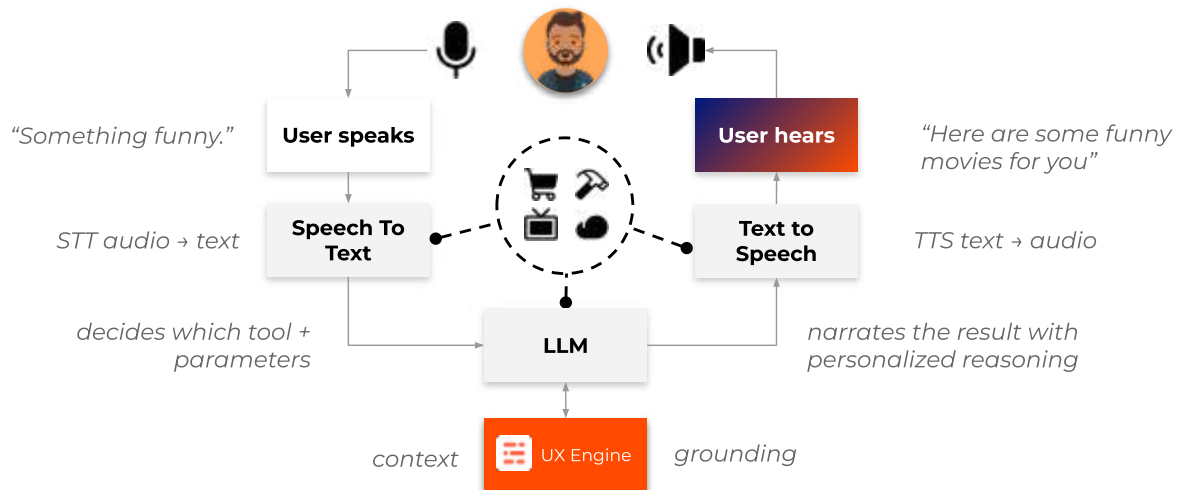


The Work is in the Teaching, Not the Building

Wiring these layers together took days. Teaching the agent to behave took the rest of the time. A language model is fluent but knows nothing about how your users actually phrase things. Early on, "show me something funny" routed to the generic recommender instead of a mood search: the model read "something" as open-ended and ignored "funny." The fix was a worked example telling the agent that a mood word outranks a hedge. Most of the build was this: watching the agent get something subtly wrong, then encoding the institutional knowledge a human operator takes for granted. The durable asset isn't the integration. It's the accumulated corrections that make the agent sound like it understands your audience.

A voice query through 4 layers

1. User Space - 2. Voice Layer - 3. Reasoning Layer - 4. Grounding Layer



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Layer Replaceability: Supply Chain Resilience for AI Infrastructure

A working voice stack has four layers: speech-to-text, LLM reasoning, content brain, text-to-speech. STT and TTS are commodity layers, mature and interchangeable, chosen on accuracy and latency. The LLM handles intent translation, tool routing, and response narration. It doesn't rank content. It doesn't hold business rules. It doesn't know your users.

Because the LLM's job is tightly scoped, you can swap the model without rebuilding the system. In testing, a latency-optimized smaller model answered in 233 milliseconds, against 1.2 seconds for a premium reasoning model. The quality difference on this task was undetectable; the cost

difference was roughly 30x. That choice was available because the model wasn't doing the hard work. The hard work lives in UX Engine: personalization, catalog query, business rules. None of it changed between tests.

When your LLM vendor changes pricing, terms, or availability, you swap the model against the same content brain, and the system continues. When a better, cheaper, faster model appears, and one does roughly every quarter, you evaluate it without disrupting anything upstream.

This is supply chain resilience for AI infrastructure: the commodity layers are interchangeable, the proprietary layer stable.

The Question That Precedes All the Others

The right starting question isn't which LLM to use. It's what the LLM can reach when it needs to answer. A model with access to a grounded content brain, a user model built from real behavior, and a rules layer maintained by editorial will outperform a more capable model operating alone. Every time.

The LLM is the voice. Build the brain first.



Resilience Begins at the Boundary: Why Live Media Needs Controlled Interconnection

Imagine arriving at an international airport. Outside the terminal is the external world. Anyone can arrive from anywhere, carrying different identities, documents, luggage and intentions. Before entering the country, every traveler reaches a checkpoint: customs and passport control.



Larissa Görner-Meeus
CPO, Net Insight

This is the trust boundary.

At this point, authorities do more than simply open or close a gate. They verify identity, inspect luggage, remove what is not allowed, and ensure that each traveler complies with the country's entry requirements. But the checkpoint also does something more subtle. It transforms the traveler from an unknown external entity into someone the country can understand, trust and govern. Once admitted, they have a verified identity, a defined status and permission to operate according to the rules inside the secure domain.

That is the principle behind a Trust Boundary in live media.

As live workflows become more distributed, media no longer stays within one clearly controlled environment. It moves across venues, production centers, studios, service providers, cloud platforms, rights

holders, partners and distribution networks. This creates enormous flexibility, but it also changes what resilience requires.

Every time a live media flow crosses from one operational domain into another, there is a boundary. It may be a venue connecting to a remote production hub, a broadcaster exchanging content with a partner network, or a workflow extending into the cloud. Each boundary enables collaboration, but it also introduces questions that must be answered in real time. Is this the right flow? Is it coming from the expected source? Is it using the correct format? Is it behaving within agreed service parameters? Can the receiving domain be protected if something goes wrong?

Without control at these points, interconnection can become a source of uncertainty. Unexpected traffic, configuration errors, temporary

workarounds, service overload or limited visibility can quickly become production issues. And when the content is live, whether premium sports, breaking news or a major event, the margin for uncertainty is extremely small.

From Network Security to Media-Aware Control

As media workflows move deeper into IP, cloud and software-defined environments, established IT security models remain important. Firewalls, segmentation, encryption and access control help protect systems, users and networks from unauthorized access and external threats.

However, live media introduces a more specific operational challenge. A live media flow is not just data in transit; it is a real-time service with strict requirements for latency, synchronization, bandwidth, format



integrity, quality and predictable behavior. The question is therefore not only whether traffic should be allowed or blocked, but whether the connection supports the operational intent of the live service.

A general-purpose firewall may enforce access rules, but it is not designed to understand the full context of a media workflow: whether a flow belongs to the correct service, whether it is using the expected format, whether bandwidth is being consumed as planned, or whether a signal has changed in a way that could affect production.

This is where the airport analogy matters. The Trust Boundary is not only there to reject what should not enter. It is there to inspect, verify, adapt and normalize what is allowed to cross. In standards-based IP media environments, it becomes the controlled handoff point where

live flows can be secured, verified, adapted and monitored before they enter or leave a domain.

For file-based workflows, some uncertainty can often be absorbed. A transfer can be retried, a delay managed or a failed process restarted. Live production does not offer the same margin. A wrongly routed flow, an unexpected burst of traffic, a mismatch between domains or a lack of visibility can affect the viewer experience almost immediately.

For live media, resilience therefore increasingly depends on media-aware control at the boundary itself.

The Boundary as an Operational Asset

A Trust Boundary allows organizations to collaborate across venues, broadcast facilities, service providers,

production partners and cloud platforms without giving up control at the point of interconnection. The boundary becomes the place where policies are applied, flows are governed, and operational attention is focused.

In practical terms, this helps prevent faults, misconfigurations or unwanted traffic from spreading across domains. It also gives operators visibility where visibility is often most needed: at the handoff between environments.

Seen this way, the Trust Boundary is more than a security mechanism. It is a resilience model for live media, turning the boundary from a potential weak point into a controlled operational asset.

This matters because resilience in live media is not only a technical requirement; it is a business



requirement. Premium sports, major events, breaking news and high-value entertainment services depend on uninterrupted delivery. A disruption is rarely just a network issue.

It can affect viewers, rights holders, advertisers, production teams and brand reputation.

When a live workflow crosses multiple domains, teams need more than a connection diagram. They need assurance that the right flows are entering the right environment, that service parameters are maintained, that issues can be detected at the boundary, and that a problem in one domain will not automatically spread into another.

Controlled interconnection gives organizations a more scalable way to build that confidence. It allows broadcasters, service providers and production teams to scale

collaboration across venues, partners and cloud services while protecting the core operation through defined control points, consistent policies and media-aware visibility.

Resilience Begins Where Trust is Engineered

Live production is becoming more event-driven, distributed and collaborative. Major productions often bring together temporary facilities, external suppliers, remote teams, cloud services and regional distribution partners that must be assembled quickly, operated reliably and adapted for the next event. In that context, resilience cannot depend on manual control alone; it requires repeatable architecture.

Trust Boundaries provide that repeatability. They define how media domains interconnect, how flows are governed, how quality is verified

and how operational teams maintain control across changing production environments.

That is what turns resilience from a technical safeguard into an operational capability.

The next phase of IP transformation is therefore not only about moving media beyond the limits of traditional infrastructure, but about building the operational control needed to make distributed workflows resilient at scale. Resilience will not come from isolating every domain, but from making the boundaries between them controlled, visible and trusted.

In live media, trust is not a soft concept. It is an engineering requirement. As workflows continue to cross facilities, partners, networks and cloud environments, resilience begins where trust is engineered most deliberately: at the boundary.



Anti-Piracy as a Resilience Strategy: Protecting Content, Performance, and Trust

How intelligent, network-level content protection is becoming a cornerstone of operational and technical resilience for media companies.



Sergio Carulli
Chief Product Officer,
MainStreaming

There is a moment in live streaming when millions of viewers are simultaneously at their most emotionally invested: a breaking headline, a season or sport finale, a cultural event. That moment is also when the industry is most exposed. And the threat is no longer just commercial.

Content piracy has long been framed as a rights management problem. That framing is now dangerously incomplete. As streaming scales to national and global audiences, piracy has evolved into a direct infrastructure and resilience challenge, with measurable consequences for availability, performance, and the integrity of the content itself.

A Threat That Has Outgrown Its Definition

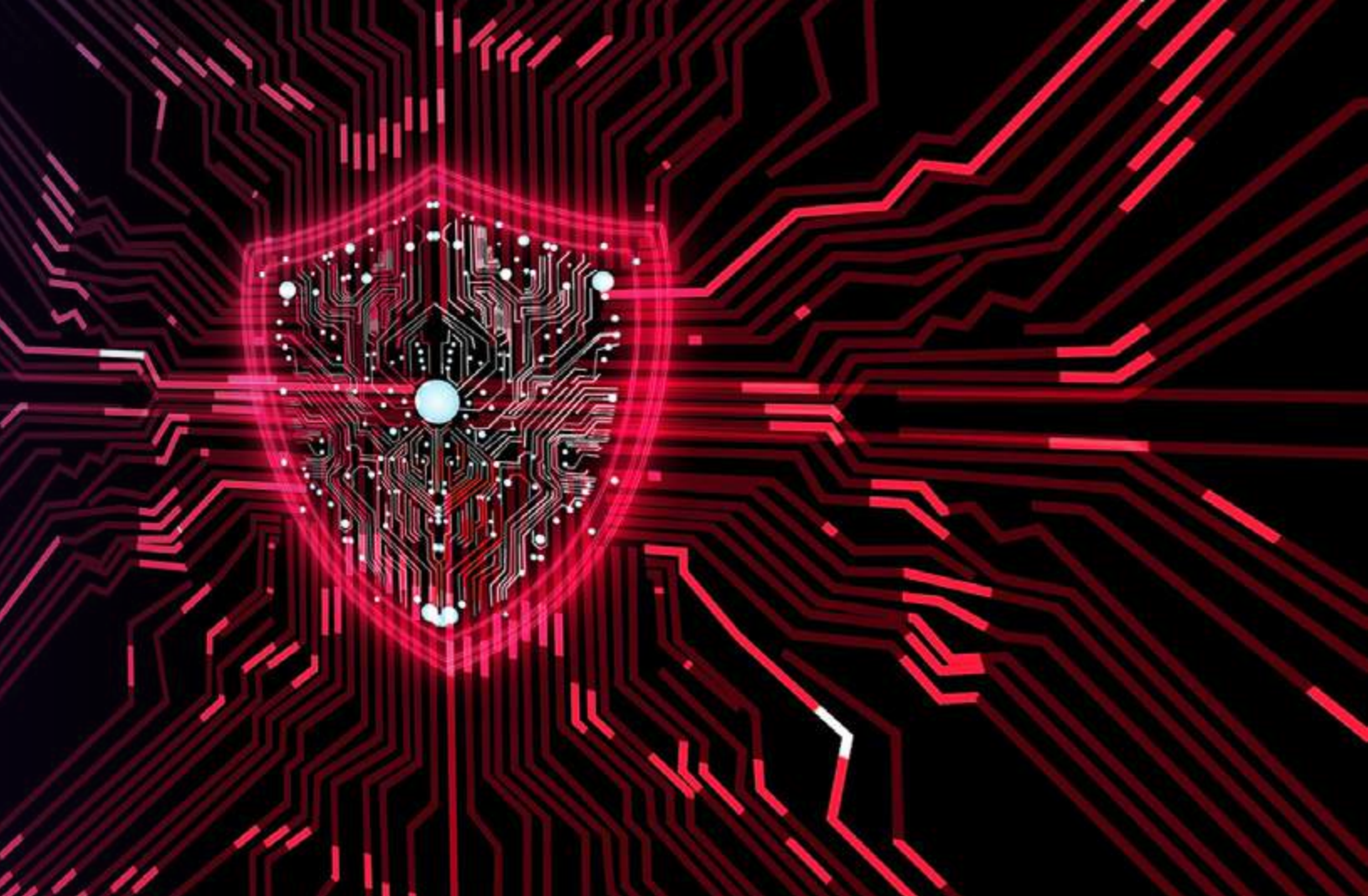
The scale of the problem is no longer abstract. In October 2025, 36 of Europe's most influential media organizations wrote a joint letter to the European Commission warning that piracy had reached levels that could no longer be ignored, driven by organized criminal enterprises. The data was stark: 81% of detected illegal live streams in Europe were never taken down at all; fewer than 3% were removed within 30 minutes of a takedown notice. Annual losses to European rightsholders were estimated at €2.2 billion in Italy, €1.8 billion in Germany, and €1.5 billion in France.

But revenue loss is only part of the story. AI-powered tools now enable bad actors to intercept live broadcast content, alter it in near real-time, and redistribute it through pirate channels at scale, carrying trusted visual identities with manipulated messages. For free-to-air broadcasters and public service media, this transforms piracy into an editorial and reputational crisis. Trust, once lost, is extraordinarily difficult to rebuild.

Piracy as a Technical Resilience Problem

Unauthorized redistribution generates unplanned traffic that competes directly with legitimate viewers for network resources. These are not marginal spikes: pirate-driven demand introduces invisible load that operators cannot account for until performance begins to degrade. The result is unpredictable congestion and a direct threat to technical resilience: the platform's ability to remain available and perform reliably precisely when it matters most.

Urgency here is not rhetorical. Live content offers no second chance. The window to act is measured in seconds, and as streaming becomes the primary delivery mechanism for high-value broadcasts, the stakes attached to each transmission window keep rising.



Two Opposite Emotional Outcomes – Engineered by Design

Overly broad anti-piracy controls can introduce their own performance problems: added latency, slower response times, inadvertent disruption of legitimate viewers. A security measure that impairs playback quality for paying audiences is not a protective tool, but it is an operational liability. Protecting content and protecting performance are the same goal, and achieving both requires moving beyond reactive blocking toward something more sophisticated.

Live content derives its value from immediacy and shared emotional engagement. Viewers are not simply consuming information; they are experiencing something in real time. That emotional intensity is precisely what broadcasters and platforms are selling, and it is also the most powerful lever available.

Effective modern anti-piracy strategy engineers two diametrically opposite experiences simultaneously. For legitimate viewers: impeccable picture quality, zero buffering, ultra-low latency and maximum Quality of Experience delivered precisely at the moments of highest emotional investment. The kind of seamless immersion that builds loyalty and justifies the value of legitimate access. For those on illegal channels: the inverse. Targeted

buffering, progressive quality degradation, and instability that activates at exactly those same peak moments. The dramatic scene freezes. The critical moment dissolves into pixelated stuttering. When piracy consistently disappoints at the moments that matter most, its perceived value collapses.

This is not merely a technical mitigation strategy. It is a behavioral and emotional one. Anti-piracy, understood this way, becomes a mechanism for protecting not just content rights, but the quality of the emotional experience legitimate platforms are built to deliver.

Visibility and Precision: The Edge Network Advantage

The foundation of any effective anti-piracy strategy at scale is real-time visibility: the ability to understand, at granular resolution, what is happening across the delivery network. Without that intelligence, targeted intervention is impossible and technical resilience cannot be maintained.

Edge delivery networks are uniquely positioned to provide it. Because every content request passes through the edge – the closest point to the viewer – delivery infrastructure has continuous visibility into anomalous traffic patterns: IP cluster spikes, repeated session usage across geographically inconsistent locations, request



signatures that indicate redistribution rather than direct consumption. These are the fingerprints of piracy, visible at the network layer before they manifest as degraded performance anywhere else. AI and machine learning applied at this layer enable a shift from reactive blocking to proactive, intelligent mitigation, operating at the only speed live content protection requires.

Because piracy patterns vary by geography, device type, and rights structure, centralized enforcement is structurally inadequate. Effective protection combines real-time visibility with market-specific controls, enabling responses that are precise and proportionate rather than blunt interventions that risk collateral disruption to legitimate audiences. A private edge infrastructure managed in coordination with ISPs addresses capacity management and content protection through the same intelligent layer, the twin pillars of genuine technical resilience aligned in a single operational model.

Resilience Redefined

The era in which piracy could be treated as a manageable overhead is over. The industrialization of piracy, combined with the accessibility of AI content manipulation tools, has created a threat that is simultaneously commercial, operational, and editorial. Free-to-air broadcasters, public service media, and subscription platforms all have skin in this game now.

The organizations that will navigate this landscape successfully are those that treat anti-piracy not as a defensive overhead but as a strategic resilience capability, one that protects service availability, maintains performance under pressure, preserves editorial integrity, and engineers the emotional experience that legitimate audiences deserve.

The advertisement features a close-up of a human eye with various digital data overlays. These overlays include a circular gauge with a blue needle, a bar chart, a line graph, and a circular progress indicator showing 72%. The background is a deep purple.

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One Story, Every Screen:

Why Multi-Format Publishing is No Longer Optional

The conversation about young audiences and news has been framed as a problem of disengagement. Young people, the story goes, aren't interested in news anymore.



Amisa Saari
VP Product Marketing,
Fonn Group

The Reuters Institute's March 2026 report *Understanding Young News Audiences at a Time of Rapid Change* tells a more complicated, and more useful, story. Young people aren't disengaged from information. They are intensely engaged with it, across more platforms, in more formats, from more sources than any generation before them.

The challenge isn't that the audience has gone away, it's fragmented across a landscape that traditional broadcast infrastructure wasn't built to serve.

The Shift to Social First: The News Consumption Habits of Young People

Six online networks now reach more than 10% of people weekly with news content. A decade ago, that number was two, and Facebook was the dominant platform for young people consuming news (18-24s).

Today, Facebook has been displaced by TikTok, Instagram, and YouTube. Social media is overtaking news websites and apps as the main source of information for young people, and fast. Daily news consumption for young people has fallen by 15% since 2017.

News reaches them incidentally, algorithmically, through feeds they're already in for other reasons. And when it does reach them, the format matters enormously.

"The shift from direct access towards more incidental news consumption on social media seriously undercuts the advertising and audience revenue models most publishers depend on."
— Reuters Institute, 2026

Video is No Longer a Supplement, It's the Format

Short-form vertical content is significantly more consumed than

traditional linear or online formats, particularly among younger demographics. 73% of 18-24-year-olds surveyed reported watching a short-form news video in the past week. While this figure is still high for those aged 55+ (60%), younger audiences are accelerating the shift.

Reading still leads overall, but the direction of travel to video is clear, and it's increasing globally. Major publishers including The New York Times (NYT), CNN, and The Economist have already launched dedicated video tabs in their apps.

The NYT's Watch tab, a curated feed of short vertical videos compiled from existing reporting, is an example of successfully reaching audiences. The editorial asset already existed. The question was whether the infrastructure could surface it in the right format, in the right place. Given that the NYT added 1.4 million subscribers last year and



grew revenue while many publishers contracted, they are getting it right.

But the infrastructure challenge, surfacing the right content, in the right format, in the right place, at the right time, is something many newsrooms haven't solved yet.

The Workflow Gap is Where Publishers are Losing

Here is the problem the Reuters data points toward: the audience now requires the same story to simultaneously reach multiple formats across multiple platforms; a text article on the web, a vertical video clip on Instagram and TikTok, a package for linear broadcast.

For most legacy newsrooms, producing all of those from a single editorial event requires multiple teams, workflows, and publication steps. That's not a staffing problem. It's an architectural one.

The result is that publishers are either underserving the formats that younger audiences prefer, or they're overextending teams that weren't designed or built to operate like this. The individual journalists and commentators winning on social – the ones with TikTok and YouTube followings – don't have this problem. They publish in one step to one format.

The Reuters data shows they're winning the attention battle as a result: 51% of young people say they pay more attention to individual news creators on social platforms than to traditional news brands (39%). The gap isn't just workflow, it's also presentation.

TV-style content dropped onto TikTok underperforms and actively signals inauthenticity to an audience that has finely tuned instincts for it. Young consumers aren't rejecting news brands on principle, they're

rejecting content that feels like it was made for somewhere else.

The structural disadvantage is twofold: legacy newsrooms lack the workflow to publish across platforms at speed, and the format flexibility to make content feel native when they get there. Hiring more social media managers solves neither. What it actually takes is the ability to produce separately for each platform without duplicating the story, or the journalistic workflows built around it.

The Architectural Answer: Story-Centricity

The story has always been the most important aspect of news, it's the delivery channels that became fragmented and consumption habits that changed. The answer to how and where to distribute, comes back to bringing story-centricity into the architecture of the workflow.



In a story-centric architecture, a journalist or editorial team works on a single story: the reporting, the narrative, the assets. The workflow then handles how that story is expressed across different surfaces and formats, whether for broadcast, TikTok, Instagram, Bluesky, or a 6am newsletter.

There should be no reformatting, no copy-pasting across tools, no separate social team rebuilding what the reporter already made. The story is the asset. Distribution is just delivery.

There's a further dimension this research makes urgent. As AI becomes an increasingly common interface for news, 15% of 18–24s are already using AI tools to access news weekly, alongside using AI to better understand the news, and 3% of those 55 and over – publishers will need clean, structured, story-centric content that can be surfaced, summarized, and recommended by users' AI platforms of choice.

This isn't a distant consideration, it's happening now. Siloed, format-specific content doesn't feed AI discovery well. Structured stories with enriched metadata do. Publishers who haven't built story-centric infrastructure are already at a disadvantage in this emerging channel, not just on social media.

What Publishers Need to Build Toward

The Reuters Institute frames the challenge carefully: the question is not reaching young people, but reaching them in ways that they connect with, that are relevant to them, and that make them part of your core audience.

Incidental discovery on social media is not a relationship. A reader who finds your clip on Instagram but can't name your brand hasn't become your audience – they've become a view.

Building that relationship requires being present in the formats and platforms where younger audiences are, consistently and at speed. That's a distribution challenge. But it also requires the content to be relevant, accessible, and worth returning to. That's an editorial challenge.

Story-centric publishing infrastructure is what connects the two – it ensures the editorial effort of producing good journalism is fully expressed across every surface where an audience might encounter it, rather than being diluted by the friction of format-specific workflows.

The data is clear on where audiences are going. The architecture question is whether publishers can follow them without breaking the newsroom in the process.



What a Resilient Content Chain Looks Like in IP Video Monitoring

Broadcast infrastructure is more distributed than it has ever been. A single live event can cross cloud regions, third-party delivery networks, remote production sites, and OTT platforms.

Every new environment in that chain is another place where something can go wrong. Monitoring has to cover all of it.

Resilience used to be a hardware question. You bought redundant equipment, co-located it at a reliable facility, and if one component failed, another took over. That model worked because the entire infrastructure was in one place, under your control.

Cloud and IP-native workflows broke that assumption. Your processing now runs in environments you don't own. Your delivery path includes vendor infrastructure you can't inspect directly. And because resources spin up and down on demand, the configuration you have at 9am may not be the configuration you have at 9pm. Hardware redundancy still matters, but it no longer covers the full picture.

What Resilience Requires Now

A resilient content chain needs two things: the ability to detect problems fast, and enough operational context to act on them.

Detection speed matters for a simple reason: the longer an error stays on air, the more viewers see it. An issue that takes 10 minutes to identify does far more damage than one caught in 30 seconds. And in a distributed chain, detection speed depends on visibility. You cannot respond to something you cannot see.

Context is what separates detection from noise. Engineers running large-scale live operations do not need more alerts.



Michael Demb
VP of Product Strategy,
TAG Video Systems

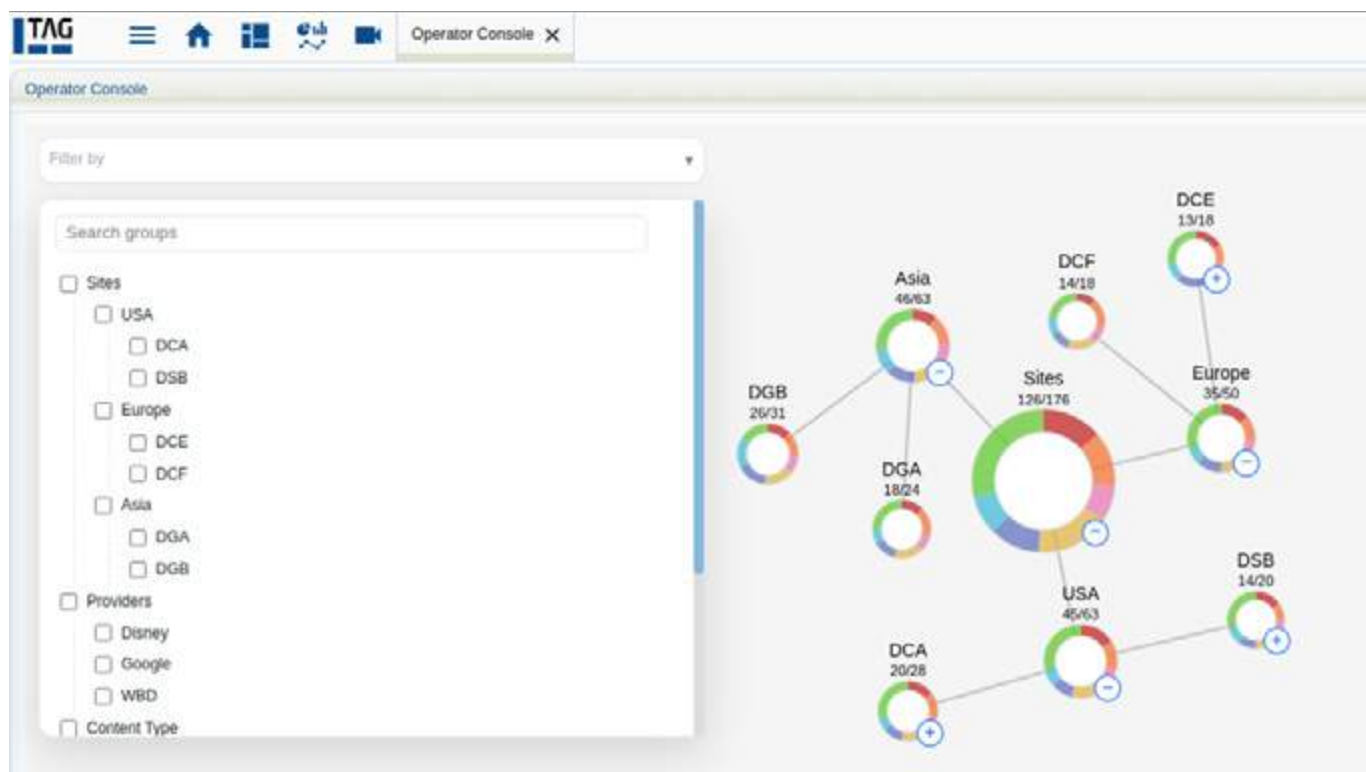
They need to know where in the chain the problem is, how severe it is, and which services are affected. For example, the same CC error reported by five probe points downstream of one encoder is one problem, not five. A system that reports every anomaly with equal weight stops being useful long before you reach a thousand channels.

These two requirements shape the monitoring architecture. You want one system that sees the entire chain, from contribution through processing to delivery, so that when something breaks, you are not stitching together views from three different tools to figure out where it started.

How Interoperability Affects IP Video Monitoring

Format standardization affects visibility directly. When a chain uses fragmented, proprietary formats at its handoff points, signals need to be translated or interpreted at every stage. Each translation is another set of edge cases the monitoring tools have to handle, and some things fall through.

The industry's move toward open formats, including the MXL exchange format developed under the Dynamic Media Facility framework, addresses part of this. When content moves between facilities, or between cloud environments, in a standard format, the monitoring layer can stay consistent across the whole path. You are not writing a custom integration for every handoff point.



Providing context: broadcasters trace root cause with **TAG Lens**.

For resilience, this means fewer places where visibility is incomplete. In short, a chain built on open standards is easier to instrument fully.

Cloud Broadcast Monitoring in Practice

Cloud environments raise operational questions that don't exist in a fixed hardware deployment.

First, scale changes dynamically. During a major live event, the number of streams under management can grow very quickly, and the monitoring layer has to follow the workload up – and back down – without anyone reconfiguring it manually. If monitoring requires manual setup every time capacity changes, it will always be behind the workflow it is supposed to watch.

Second, multi-cloud and hybrid deployments are now the norm. Many broadcasters run a mix of on-prem infrastructure and cloud processing, often across more than one cloud provider. If monitoring covers only one of these environments, the rest of the chain is unobserved. A resilient operation needs visibility across all of them, from one place.

Third, cost visibility matters alongside signal visibility. Cloud infrastructure is billed by consumption. Spin up resources for a live event without tracking usage carefully, and the bill will surprise you. Monitoring should show operators what their workflows consume, not only how the signals look, so the team can manage reliability and spend together.



The operational picture

Broadcasters building for resilience in 2026 are working under real constraints: budget pressure, staffing that hasn't grown at the pace of technical complexity, and a delivery landscape that adds new platforms every year.

From what I am seeing, the content chains that hold up under these conditions share a few things. Monitoring coverage spans the full path. Alert structures help operators prioritize, not just notify. Standard formats are used wherever the workflow allows. And visibility is planned and budgeted like any other part of the infrastructure, not added as an afterthought.

The infrastructure question and the operational question are connected. A well-designed monitoring layer reduces the number of issues that turn into incidents, and shortens the time to resolve the ones that do. For a live event, that difference is measurable, in minutes of downtime and in viewers affected.



Resilience by Design: Why Sovereignty Matters in Modern Media Operations



Sylvain Merle
CTO, BCE

“Sovereignty is not about where infrastructure is located. It is about preserving the freedom to choose the right technology, the right operating model and the right architecture for every media workflow while maintaining the performance, predictability and operational control required for long-term resilience.”

Sylvain Merle, CTO at BCE

The media industry is undergoing one of the most significant infrastructure transformations in its history. Traditional broadcast environments are increasingly being complemented or replaced by cloud-based workflows supporting content preparation, distribution, playout, OTT services, remote production, AI enrichment and collaboration across distributed teams.

Cloud technology offers compelling advantages: elasticity, faster deployment cycles, automation, global accessibility and access to advanced services. Yet the challenge is no longer whether cloud should be adopted. The question is how to embrace cloud while maintaining operational resilience, strategic independence and long-term control, without sacrificing the agility and innovation that cloud enables.

At BCE, we believe resilience and sovereignty are closely linked. Resilient media architecture is not simply one that survives technical failures. It is one that preserves operational continuity despite technological, commercial, regulatory or organizational change.

The New Reality of Media Operations

Modern media workflows operate in an environment defined by fragmentation, speed and scale.

Content is distributed across linear television, OTT platforms, FAST channels, social media and on-demand services. Assets are repurposed into multiple formats, languages and regional variants, while production and post-production teams increasingly collaborate remotely. At the same time, audiences expect content to be available instantly and continuously.

These pressures expose the limits of traditional infrastructure models. Systems designed around fixed capacity, centralized storage and tightly coupled workflows struggle to adapt to fluctuating demand and rapidly changing business requirements.

Why Cloud Alone Does Not Create Resilience

A common misconception is that moving workloads to the cloud automatically improves resilience.

In reality, cloud infrastructure provides capabilities, not outcomes. Availability zones, scalable compute resources

SOVEREIGNTY IS A CONTROL MODEL



and managed services offer powerful building blocks, but media organizations do not consume infrastructure, they operate workflows.

This distinction is critical. A cloud provider's SLA may guarantee infrastructure availability, while broadcasters ultimately measure success through service continuity. Their concern is whether channels stay on air, content reaches viewers on time and operational teams can respond effectively when incidents occur.

True resilience therefore depends on architecture, integration, monitoring, automation and operational discipline as much as it depends on infrastructure availability.

Sovereignty as a Resilience Strategy

Sovereignty is often reduced to data residency. While data location remains important, this definition is too narrow for modern media environments.

From BCE's perspective, sovereignty is fundamentally about maintaining freedom of choice.

This includes control over where content is stored, which legal jurisdictions apply, who operates critical services, how technology components can be replaced and how commercial dependencies are managed over time.

Viewed through this lens, sovereignty becomes a resilience strategy.

Organizations that depend entirely on a single provider, platform or operating model may face risks that are not technical in nature. Changes in pricing structures, contractual conditions or service availability can have direct operational consequences.

A sovereign approach does not mean limiting technology choices. Instead, it means preserving the ability to select the most appropriate solutions according to technical requirements, operational needs and business objectives. The goal is not isolation but flexibility.

When implemented correctly, sovereignty does more than reduce risk. It enables media organizations to innovate with greater confidence, accelerate the deployment of new services, optimize workload placement and adapt their operating models as business requirements evolve. In this sense, sovereignty becomes an enabler of agility, scalability and long-term innovation as much as a mechanism for control.

From Cloud SLA to Broadcast Continuity

One of the most important lessons from cloud transformation projects is that broadcast-grade services do not emerge automatically from cloud infrastructure.

Media workloads introduce requirements that differ significantly from traditional enterprise IT environments. Live contribution feeds, playout systems, remote commentary workflows and content management platforms all have different sensitivities to latency, throughput, storage performance and recovery objectives.



As a result, resilience must be evaluated across multiple dimensions:

- Network latency
- Storage and processing performance
- Multi-zone and multi-region architecture
- Automated failover capabilities
- Recovery point and recovery time objectives
- Workflow observability
- Incident response readiness
- Operational support models

The operating model becomes just as important as technical architecture.

Runbooks, service ownership, monitoring frameworks, disaster recovery testing and Site Reliability Engineering (SRE) practices are not optional. They are essential components of media resilience. A platform capable of surviving infrastructure failure but lacking operational readiness is not resilient, it is merely redundant.

The BCE Approach: Building Sovereign Media Operations

At BCE, we see sovereign cloud as part of a broader transformation towards sovereign media operations.

The objective is not simply to migrate infrastructure. It is to modernize media workflows while maintaining control over performance, cost, security and operational continuity.

This approach combines three complementary layers: a sovereign cloud foundation providing compute, storage, networking and observability; specialized media



technologies supporting encoding, transcoding, packaging and streaming; and an orchestration layer covering integration, automation, metadata management, monitoring, FinOps and business continuity.

The value does not come from any individual component. It comes from the ability to integrate these layers into repeatable, observable and operationally mature media services.

For media organizations, resilience is no longer simply about recovering from failure. It is about ensuring continuity, adaptability and independence while accelerating innovation, improving operational efficiency and preserving long-term freedom of choice.

Ultimately, the most resilient media architectures are those that combine technical excellence with operational discipline and strategic freedom of choice.

Conclusion

The future of media infrastructure is neither purely on-premises nor entirely cloud-based. It is hybrid, distributed and increasingly software defined.

In this environment, resilience cannot be treated as a feature added after deployment. It must be designed into architecture, workflows and operating models from the beginning.

Sovereignty plays a critical role in this process, not because it dictates where technology should come from, but because it preserves the ability to choose the most appropriate solutions while maintaining control over operational outcomes.

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From DRM to Content Protection: Securing the Modern Content Chain



Suresh BG
Founder and Chairman,
Saranyu Technologies

As streaming platforms continue to expand globally, content security has evolved from a technical requirement into a business-critical component of resilience.

Media companies invest heavily in premium content, making it one of their most valuable assets. At the same time, piracy ecosystems have become increasingly sophisticated, leveraging automation, credential sharing, rogue media services, and large-scale content redistribution.

Traditionally, content security discussions focused primarily on Digital Rights Management (DRM). While DRM remains an essential component of any protection strategy, experience has shown that no single technology can address the entire spectrum of threats facing modern streaming platforms. Effective content protection requires a multi-layered approach spanning the entire content chain—from storage and processing to playback, monitoring, detection, and response. Figure 1 summarizes the key protection layers for streaming platforms.

Content Security Starts Before Content Delivery

The security journey begins long before content reaches viewers. Source content stored in media repositories, processing pipelines, and transcoding environments must be protected against unauthorized access. Encryption, access controls, and secure workflows help protect content throughout its lifecycle. As media workflows become increasingly cloud-native, securing assets during processing is as important as securing them during delivery.

Once content is prepared for distribution, the focus shifts

to the delivery infrastructure. Content Delivery Networks (CDNs) play a critical role in streaming architectures, but they are also frequent targets for misuse. Signed URLs, token-based authentication, URL expiration policies, and hotlink prevention mechanisms help prevent unauthorized access to streams. These controls restrict content access to authorized applications and platforms.

Streaming operators are increasingly analyzing CDN access patterns to identify automated scraping and content harvesting attempts. Detecting and blocking such activity at the edge provides an additional layer of defense against large-scale content extraction.

DRM Remains the Foundation, But Not the Complete Solution

DRM remains the cornerstone of premium content protection. Most OTT platforms rely on a combination of Google Widevine, Apple FairPlay, and Microsoft PlayReady to support the diverse device ecosystem used by viewers today.

DRM protection varies by implementation. Widevine L1 uses hardware-backed security suitable for premium content, while Widevine L3 relies primarily on software protection. Content owners should align DRM policies with content value and piracy risk, applying stronger protection to premium content and live events.

Operators are increasingly protecting DRM license exchanges through encrypted license delivery and key protection mechanisms.

Modern Piracy Requires New Detection Approaches

Despite strong DRM, piracy continues to evolve. Today's attackers rarely target encrypted video directly. Instead, they focus on exploiting weaknesses in workflows, applications, devices, user credentials, and delivery mechanisms.

Video downloader tools and stream scrapers attempt to capture playlist files and rapidly download video segments for offline redistribution. Credential-sharing has evolved into organized account-rental operations, while unauthorized OTT aggregators combine content from multiple providers into illegal services.

Traditional rule-based monitoring is often insufficient. New approaches use behavioral and relationship-based analytics to identify suspicious patterns across users, devices, sessions, IP addresses, and content requests.

Emerging systems use graph-based analysis of CDN logs and playback activity to detect credential sharing, stream scraping, bot abuse, VPN-based session splitting, and other coordinated piracy behaviors. Such approaches enable proactive threat detection and real-time alerting.

Stream Sentinel from Saranyu Technologies uses graph analytics and behavioral intelligence to detect suspicious OTT activity by correlating users, devices, sessions, and content-access patterns. It helps operators identify piracy threats earlier and respond more effectively.

Protecting the Last Mile: Applications, Devices and User Access

OTT applications are a major attack surface. Piracy groups frequently reverse-engineer apps to bypass entitlement checks, extract streaming URLs, or intercept auth-tokens. Modified applications are then redistributed through unofficial stores or sideloaded onto consumer devices.

Protection measures such as code obfuscation, runtime integrity verification, certificate pinning,

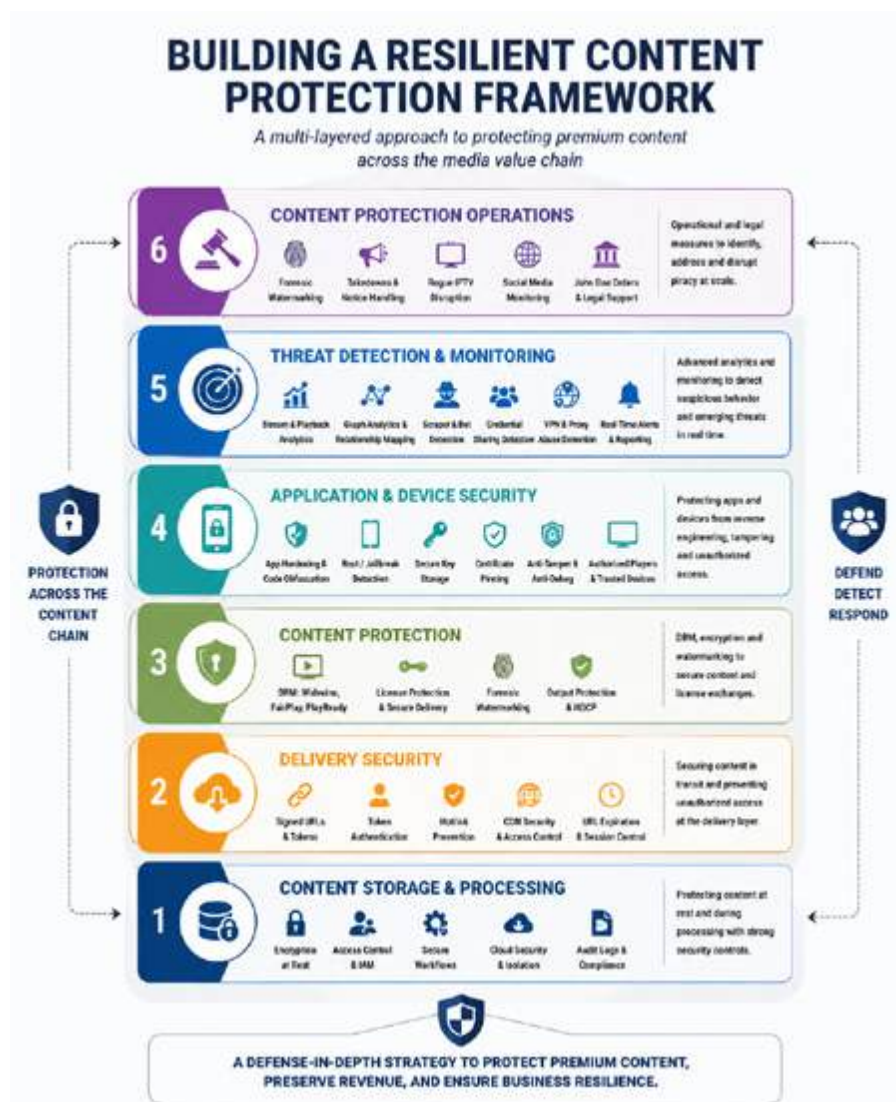


Figure 1. Layered content protection framework combining storage and delivery security, DRM, application protection, threat detection, and anti-piracy operations to improve streaming platform resilience.

root detection, anti-debugging techniques, and secure key storage significantly increase the difficulty of creating compromised applications.

Rogue IPTV boxes and unauthorized playback applications present another challenge. These devices frequently aggregate content from legitimate services and redistribute it without authorization. Detecting unauthorized players and correlating playback behavior with legitimate application activity can help operators identify and disrupt such abuse.

Beyond Detection: Content Protection Operations

Technology alone cannot eliminate

piracy. Effective content protection requires ongoing operational processes and response mechanisms.

Forensic watermarking plays a crucial role by embedding invisible identifiers within streams. When leaked content appears on pirate platforms, operators can trace the source back to specific subscribers, devices, sessions, or distribution partners. This provides both traceability and deterrence.

Content protection operations also include monitoring social media platforms, identifying infringing streams, issuing takedown requests, pursuing search engine delisting, removing unauthorized mobile applications, and disrupting rogue



IPTV services. In many jurisdictions, legal mechanisms such as John Doe orders can support website blocking against persistent offenders.

Dedicated anti-piracy teams provide surveillance, rapid response, and reporting on piracy incidents.

Turning Content Security into a Business Strategy

Content protection requirements vary significantly across platforms. Security investments should therefore be aligned with content value, audience scale, and business objectives.

With over 15 years of media platform experience, Saranyu Technologies helps customers implement content protection strategies aligned with content value, risk profile, and budget, ranging from foundational DRM and CDN security to advanced deployments incorporating watermarking, application hardening, and piracy monitoring. Figure 1 illustrates this approach.

Building a Resilient Content Protection Strategy

As streaming businesses continue to scale, content security can no longer be viewed as a standalone technical function. It is a core business resilience strategy.

The most effective protection frameworks combine secure storage, CDN security, DRM, watermarking, application hardening, behavioral analytics, piracy monitoring, and operational response. Together, these layers defend against evolving threats.

Resilience is no longer defined solely by uptime and scalability. It also depends on an organization's ability to protect content investments, preserve revenue streams, safeguard distribution rights, and respond rapidly to emerging threats. In today's media ecosystem, securing the content chain from source to screen is fundamental to business success.

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Resilience is the operating model

Why modern media organizations need to stop preparing for disruption and start operating inside it.

Resilience in media used to mean a second data center, an extra switcher panel or a generator in the basement. It now means something different. The industry isn't preparing for the occasional disruption anymore. Disruption is everywhere.

That shift changes what resilience means in practice, and it changes the technology choices the industry needs to be confident enough to make.

What Has Changed

Three forces have collapsed the old definition.

The first is audience behavior. Viewers no longer wait. They no longer accept being told where to watch, what format to watch in, or which platform to use. A live moment that doesn't reach TikTok, YouTube, Instagram and a connected TV app within minutes has effectively not happened for a meaningful share of the audience. The production model has to keep up with that pace. A failover system in another country is great for TV, but might mean little to a viewer on a social feed.

The second is economics.

Production teams are being asked to produce more content for more platforms with fewer people and shorter timelines. The cost base of traditional broadcast infrastructure is increasingly out of step with the operational model that surrounds it. Resilience used to be a justification for spending more. It now has to be a reason for spending less.

The third is the technology stack itself.

Production environments are no longer built around a single vendor and a single building. They are stitched together from cloud and software platforms, AI services, IP transport networks, connected APIs and a myriad of publishing endpoints. The points of failure have multiplied. So has the ability to route around them.

Together these forces push resilience out of the IT department and into the operating fabric of the enterprise. It means more than contingency. It is the way modern media businesses need to work.



Gareth Capon
CEO, Grabyo

Cloud Technologies Are the Connective Tissue

The reason cloud production has moved from innovation projects to mainstream deployment is not novelty. It is structural.

A browser-based, software-defined production environment can be deployed in thirty minutes. It can be located in multiple regions, or accessed by teams from multiple locations, if a venue, a network or a workforce becomes unavailable. It can scale up for an event and scale back down immediately on the final whistle. None of that is possible with fixed infrastructure inside, in a fixed facility, with an inflexible workforce.

The point is not that cloud is better than on-premise on every metric. The point is that the cloud absorbs change. On-premise resists it. In a market where change is the constant, the production model that evolves for change will win.

The biggest question is how quickly the rest of the organization can be reshaped around them.



Process Once, Publish Everywhere

Multi-platform distribution is the most visible test of resilience right now.

A live event that has to be delivered simultaneously to broadcast, OTT, FAST and three or four social platforms, each with its own format, aspect ratio and target audience, is not solved by adding more people. It is solved by changing the architecture.

AI-assisted production tools are the practical answer.

Automated reframing, real-time clipping, captioning and metadata generation turn a single live feed into a portfolio of platform-ready outputs without proportionally increasing headcount. The production cost

of vertical video does not require a parallel production. It is a derivative of the main one.

Process once, publish everywhere feels like a slogan, but it defines what the audience wants – less exclusivity and more accessibility.

Interoperability Is Procurement, Not Preference

Modern media production workflows are inherently complex, combining live production, media transport, graphics, clipping, localization, captioning, metadata, distribution, and analytics.

For smaller teams there are significant benefits to all-in-one production tools – simplifying operations, reducing friction, and boosting speed – it is clear that organizations must maintain the

flexibility to choose specialized components.

No platform will cover every requirement for every customer. That is where open APIs and cloud-platform integrations earn their place. Production teams can plug in the tools they already use, swap in specialist components where they need to, and keep their existing workflows intact.

The platforms that win do both.

They take the operational complexity out of the core workflow and stay open at the edges.

The ones that force a binary choice, closed suite on one side, integration-only on the other, lose either flexibility or coherence. By enabling seamless, cloud-native integrations with specialized third-party tools, media organizations can build the

most effective production systems without unnecessary complexity, costs and risk.

The Line Between Broadcasting And Enterprise Video Has Gone

The same logic explains why broadcast-grade production technology is now showing up in enterprise communications, education, sports federations and brand marketing teams.

These organizations have the same needs as broadcasters.

Live video is a strategic channel and the most engaging format for the audience. Enterprise customers need fast, reliable, multi-platform output. Many enterprise companies do not have a broadcast facility or a thirty-person production crew to deliver it.

Cloud-native production technologies close that gap. The distinction between professional broadcasting and professional video for everyone else is dissolving. What matters now is access to tools that are intuitive enough for smaller teams to operate and powerful enough to scale to broadcast-grade production values when they need to.

Sustainability Is a Cloud Benefit, Not a Cost

Sustainability has often been treated as a parallel agenda. It isn't.

Remote and cloud-based workflows reduce travel, shrink physical infrastructure and lower the energy footprint of the production model. The same architectural choices that make a media business more resilient also make it more sustainable and more cost-efficient.



The Conclusion

The companies best positioned for the next decade are not the ones with the most redundant infrastructure. They are the ones that have built the ability to change as fast as their audiences and platforms do.

Resilience is not about backups, it's about business models.

What It Takes for Media to Keep Moving as the Rules Change

Every major shift in media has redefined what resilience looks like.

Radio made content immediate. Television made it visual and mass. The internet removed boundaries entirely. Each moment reshaped how media is produced, distributed, and sustained under pressure.



We are now in another of those phases.

This time, the shift is not driven by a single technology, but by convergence. Platforms, artificial intelligence, gaming, social media, and real-time distribution are collapsing traditional distinctions between creator, broadcaster, and audience.

In that environment, what matters is whether systems can hold and adapt at the same time. At Media City Qatar, this shift is shaping how media ecosystems are being built, operated, and tested in real time.

From Centralized Hubs to Connected Systems

For decades, media strength was concentrated in a few global centers. Infrastructure, talent, and decision-making were clustered in single locations.

That model is changing.

Today, resilience depends on how effectively companies operate across geographies. Access to audiences, speed of distribution, and proximity to events are shaping where media is built.

Qatar sits at the intersection of this shift, positioned as a gateway between East and West. Within an **eight-hour flight lies 60% of the world's population**. The region itself includes nearly **half a billion Arabic speakers**, one of the fastest-growing language markets globally. Combined with **full internet penetration** and advanced logistics, this creates conditions where media companies can operate across markets without fragmentation.

Media City Qatar was established in 2019 to regulate, develop, and invest in the media sector. It provides the infrastructure, regulatory framework, and business environment that allow

companies to build and scale from Doha. With fast licensing, 100% foreign ownership, zero income tax, no custom duties, access to grants and facilities, and a clear legal framework based on English common law, it functions as an operational base for media companies working across regions.

This is reflected in more than 500 licensed companies choosing to build from here, with nearly 70% of them expanding from outside the Middle East selecting Media City Qatar as their home, reinforcing its role as an international gateway for the industry.

Why Media Is Choosing to Build from Qatar Today

Media companies are increasingly choosing Doha because it provides an environment built around three conditions media companies increasingly value.

The first is proximity.



Reporting from Qatar provides direct access to stories spanning diplomacy, policy, economic activity, and public response, capturing developments as they unfold rather than after the fact. It places media closer to the source, both geographically and operationally.

The second is immediacy. Audience behavior reflects a demand for real-time access, with frontline content in some cases reaching millions of views within hours, and more than half of engagement taking place in the first day.

The third is continuity. With digital channels accounting for over 70 percent of media consumption in the MENA region, above the global average, the distance between production and audience has effectively disappeared, allowing content to move without interruption.

In this environment, resilience is no longer abstract. It is built through

presence, the ability to operate where stories happen, reach audiences in real time, and continue producing as conditions change.

The Ecosystem Is Now the Infrastructure

Media today depends on a connected set of players, from technology and distribution to legal, communications, and talent. When one slows, everything does. Resilience comes down to how well this system holds together, and the fastest-moving markets are those with the most integrated support systems.

Qatar provides a strong foundation for this kind of ecosystem to take shape. According to the **Qatar's Media and Entertainment Sector report by Media City Qatar** and Invest Qatar, the country combines a stable and resilient economy with sustained growth, averaging around 6% GDP growth over the past 15

years. It ranks first in the GCC for economic resilience, financial markets, and market opportunities, supported by a robust capital base and a competitive business environment.

This is reinforced by depth in talent and research, with more than 19 research centers and over 30 leading higher education institutions, alongside a global ranking as the top destination for attracting international students. The country's position is further strengthened by advanced digital infrastructure, ranked first in the GCC, and a strategic location within a \$8.5 trillion combined GDP within 3,000 km of Qatar.

At Media City Qatar, these conditions are translated into an operating environment. More than 500 licensed companies operate across Screen, Broadcast and Music; Tech, Digital and Social; Agencies and Support Services; and Gaming and Interactive,



alongside the services that support them. Around 60% of these are startups, working alongside global organizations including CNN, Dow Jones, Euronews, dpa, AP, AFP, iHeartMedia, Amazon Advertising, GSMA, and Art Basel Qatar within the same ecosystem.

This proximity changes how companies work as it shortens the path from idea to execution and allows collaboration to happen in real time.

A System That Continues to Move

At Media City Qatar, strength under pressure is observed through how companies continue to operate within the ecosystem.

Following the recent regional situation, one in three companies continued or accelerated operations, while 65% used the period to reset and build, developing new services and strengthening pipelines. The system was tested in real conditions and continued to operate across the ecosystem. What stands out is the continuity of activity across the ecosystem.

This reflects a broader shift in how media operates. Continuity is no longer tied to individual companies, but to the systems they operate within. At Media City Qatar, that system is built to support continuity, allowing companies to adjust and scale as conditions change.

Where Resilience Takes Shape

Today, as convergence reshapes the industry, what matters is no longer tied to any single part of the process. It depends on how well everything connects, from creation and technology to talent, distribution, and support systems, working together as one.

At Media City Qatar, these elements sit within the same environment, allowing companies to operate, adapt, and continue without stepping outside the system that supports them.

Increasingly, this is where companies are choosing to build. They are choosing Media City Qatar because this is Where Next is Made.





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Classification: Internal Resilience in Action: How Es'hailSat Enables Disaster Recovery Across Broadcast Ecosystems

As the media and technology landscape faces increasing disruption—from cyber threats and infrastructure failures to climate-related challenges—the need for resilience has never been more urgent.

With resilience as the defining theme across industry conversations, organizations are rethinking how they safeguard operations, protect data, and ensure continuity under all circumstances.

At the intersection of broadcast innovation and enterprise connectivity, Es'hailSat is playing a critical role in enabling Disaster Recovery (DR) strategies that are robust, scalable, and future-ready. By combining satellite infrastructure, teleport services, managed connectivity, and playout capabilities, Es'hailSat delivers a comprehensive approach to resilience—aligned with the evolving needs of the content chain: Connect, Store, and Support.

Building Broadcast Resilience with Disaster Recovery Playout Services

In the broadcast ecosystem, uninterrupted service is not just a

business requirement—it is a core expectation. Service disruptions can lead to significant operational and reputational losses, especially in live broadcasting environments.

Es'hailSat's playout services are designed as a reliable Disaster Recovery solution, ensuring that TV channels remain on air even when primary broadcast facilities are compromised. The ability to seamlessly transition to a backup playout environment enables broadcasters to mitigate risks associated with technical failures, cyber incidents, or physical disruptions.

This focus on continuity reflects broader industry trends toward interoperability and redundancy. By offering DR-ready playout capabilities, Es'hailSat ensures that media organizations can maintain operational resilience while adapting to increasingly complex and distributed production workflows.

From the perspective of Enterprise AV, this also signals a shift: broadcast-grade technologies are no longer confined to traditional media environments. Instead, they are becoming accessible to enterprise users seeking similar levels of reliability in their video operations—whether for corporate communications, live streaming, or hybrid events.

Secure Infrastructure and Teleport Hosting for DR Environments

Beyond connectivity, Disaster Recovery requires secure environments where critical systems and data can be hosted and protected. Es'hailSat's teleport facilities provide a highly resilient and secure infrastructure designed to support DR strategies across both broadcast and enterprise domains.



These facilities enable organizations to host backup systems, ensuring operational continuity in the event of primary site failures. With an emphasis on security and reliability, teleport hosting supports the protection of critical infrastructure while enabling rapid recovery.

For organizations navigating increasing complexity in IT and media workflows, this approach aligns with industry trends toward standardization and centralization of critical services. By consolidating DR infrastructure within secure environments, businesses can simplify management while enhancing resilience.

In addition, teleport hosting plays a crucial role in the broader content chain. It supports not only storage but also the monitoring and management of broadcast operations, ensuring that systems remain functional and responsive under all conditions.

Supporting the Content Chain: Connect, Store, Support

The modern content chain is defined by its interconnected nature—spanning content creation, delivery, storage, and management. Any disruption across this chain can have cascading effects on operations.

Es'hailSat's Disaster Recovery ecosystem is designed to address each stage:

- **Connect:** Satellite distribution services ensure uninterrupted communication and content delivery, even in the absence of terrestrial networks.
- **Store:** Secure teleport hosting enables the safe storage of critical assets and DR infrastructure.
- **Support:** Playout services and managed operations provide the operational backbone needed to maintain continuity and restore services quickly.

This integrated approach reflects the growing importance of interoperability within the industry. By enabling seamless interaction across systems and platforms, Es'hailSat helps organizations build resilient workflows that can adapt to changing conditions.

Cloud and Hybrid DR: Enabling Flexibility and Scalability

As organizations increasingly adopt cloud-based workflows, Disaster Recovery strategies must evolve to support hybrid environments that combine on-premises infrastructure with cloud-based services.

Es'hailSat is addressing this shift by enabling secure cloud connectivity through its satellite and teleport services.



This capability supports cloud-based DR plans, ensuring that data and applications remain accessible even during disruptions.

Hybrid DR models provide several advantages, including scalability, flexibility, and cost efficiency. By integrating cloud capabilities with satellite infrastructure, Es'hailSat ensures that organizations can maintain continuity while benefiting from the agility of modern IT architectures.

This approach also aligns with data privacy and security requirements. By enabling secure access and controlled environments, Es'hailSat helps organizations safeguard sensitive information while maintaining compliance with regulatory standards.

A Unified Approach to Resilience

Ultimately, resilience is not achieved through a single solution but through a comprehensive strategy that integrates technology, infrastructure, and operational processes.

Es'hailSat's Disaster Recovery services exemplify this approach by combining:

- Reliable playout solutions for broadcast continuity
- Secure teleport hosting for infrastructure protection
- Cloud and hybrid capabilities for scalability and flexibility

Together, these elements form a cohesive ecosystem that enables organizations to prepare for the unexpected and respond effectively when disruptions occur.

Conclusion: Turning Disruption into Opportunity

In an era defined by complexity, scarcity, and constant change, resilience is emerging as a key differentiator for organizations across the MediaTech and enterprise landscape.

Es'hailSat's integrated Disaster Recovery solutions not only help organizations mitigate risks but also empower them to operate with confidence in uncertain environments. By aligning with key industry themes—security, interoperability,

business continuity, and sustainability—Es'hailSat is enabling a new standard of resilience that transforms disruption into opportunity.

As the industry continues to evolve, the ability to connect, store, and support content seamlessly—regardless of external challenges—will define the leaders of tomorrow. And in this journey, Es'hailSat stands as a critical partner in building a more resilient future.



A person's profile is visible on the right side of the frame, looking towards a control panel. The panel is filled with numerous small, circular buttons in various colors (red, green, blue, yellow, white) that are out of focus, creating a bokeh effect. The overall lighting is dim and blue-toned.

ENTERPRISE AV

MediaTech suppliers are increasingly entering parallel markets in search of growth and new opportunities leveraging MediaTech but making it more accessible to non-professional users both in the M&E industry and other verticals using audio visual technologies.

Many MediaTech suppliers report that this new market is a prime growth opportunity.

Read how IAMT members are increasingly exploiting this new but challenging market.

SONY

Beyond Broadcast: How Media Technology Empowers Creativity, Communication and Collaboration

The definition of a “broadcaster” has changed dramatically over the last few years. We now see CEOs live-streaming quarterly results to global workforces, universities delivering hybrid lectures across time zones, and YouTubers running multi-camera setups with the audio-visual polish audiences expect from any premium platform.



Peter Sykes
Strategic Technology Development
Manager, Sony Europe

Each of these can be considered broadcasting, drawing upon the production technology, techniques and skillsets rooted in traditional radio and television. As our high-tech consumer lives drive up expectations in the workplace, and professional media equipment becomes ever more accessible, the list of sectors adopting broadcast production values continues to diversify.

Convergence is in our DNA

Market convergence is not a new concept – and certainly not for Sony. With Sony Corporation celebrating its 80th anniversary this year, our teams have been reflecting on a rich heritage spanning the consumer space and all areas of Sony Professional: broadcasting, cinematography, large-scale live production, enterprise AV, and

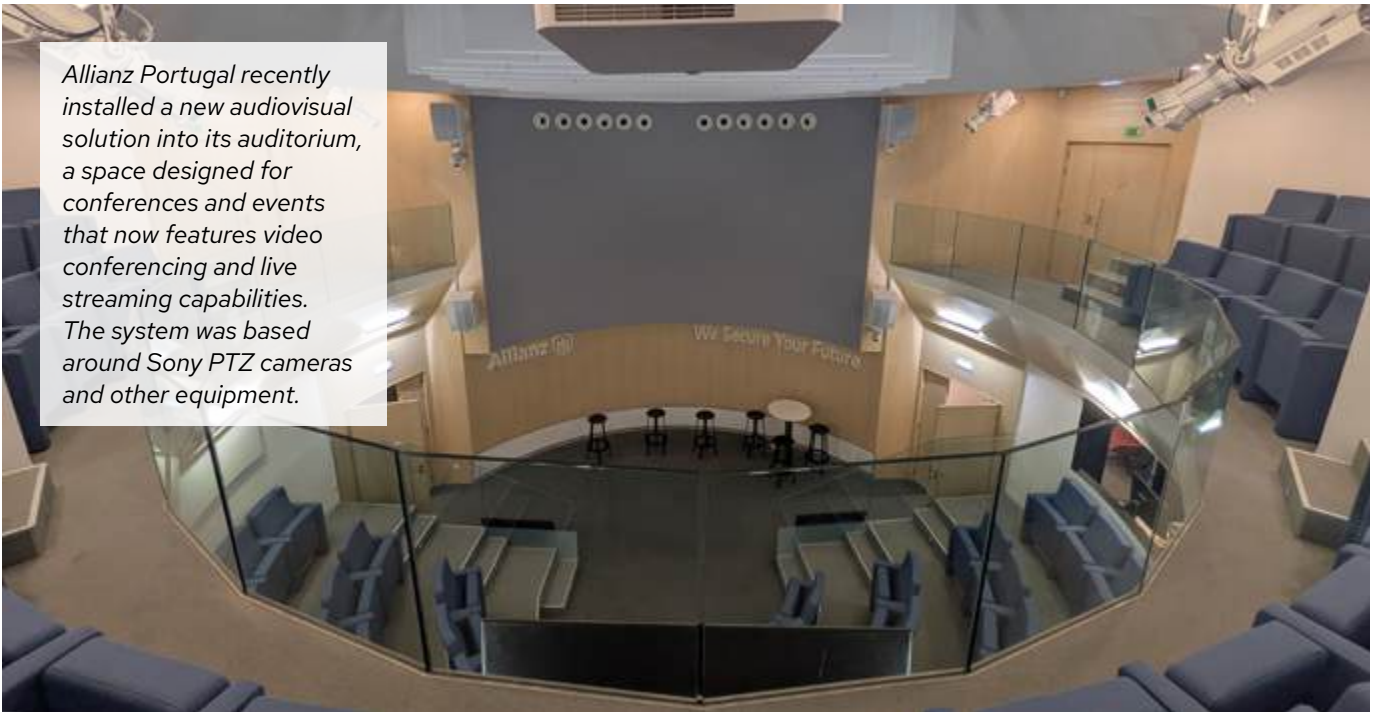
digital imaging for industry and healthcare. Core innovations – from color science, sensor and display technology to production workflows – have always run through every part of our business. I’m proud to say that expertise flows naturally between our consumer and professional divisions, and advancements in one field – such as AI or spatial content creation – quickly find cross-sector applications.

Let me give a historic example. In the early 1960s, Sony developed a transistorized videotape recorder at one-fiftieth the size of the studio machines of the day – and found enthusiastic customers outside of the broadcast sector. Launched in 1963 as the PV-100, it was adopted by hospitals, schools and, most memorably, by American Airlines and Pan American Airways in 1964, replacing unreliable film reels for

in-flight entertainment. A dedicated dubbing facility near New York supplied fresh content each week. Unquestionably an enterprise use case!

Back to the present day, and we are seeing convergence advance strongly, as technology becomes steadily democratized and AI redefines the pace of disruption. Broadcast technology and enterprise AV is the most significant dimension of this – prompting the esteemed publishers of this Journal to drop the term ‘broadcast’ from the Association name in favor of ‘media tech’. You may also have noticed that Sony Media Solutions and Digital Imaging teams exhibited alongside our Professional Displays & Solutions colleagues at ISE from 2025, responding to strong demand for broadcast-grade tools across

Allianz Portugal recently installed a new audiovisual solution into its auditorium, a space designed for conferences and events that now features video conferencing and live streaming capabilities. The system was based around Sony PTZ cameras and other equipment.



corporate, retail and education as well as production.

Visual integrity

For some sectors, the reliable color accuracy of broadcast-grade equipment is a key driver behind its adoption. I recall a lecture years ago by an eminent surgeon working at the local hospital near to the Sony office in Basingstoke in the UK, an early adopter of HD for medical imaging. He pointed out the importance of accurate color capture and display during surgery, where subtle shades of red indicate blood oxygenation levels, and other colors reveal further vital signs of patient health.

In other applications, color science may not be a matter of life or death, but it is nevertheless a commercial imperative – particularly in fashion

and beauty. Leading fashion houses are turning to broadcast and, increasingly, cinema-grade production to showcase their color artistry and creative vision. Sony's collaboration with Stella McCartney began with the loan of 43 BRAVIA 4K Professional Displays for her Winter 2024 Paris Fashion Week show – chosen for their exceptional image quality in a challenging bright greenhouse environment, and for a shared commitment to sustainability.

Similarly, global beauty brand Goldwell recently staged its Colour Vision event at Exhibition White City in London using five Sony BRC-AM7 PTZ cameras with AI-powered auto-framing. gass Productions delivered the event with just two camera operators, relying on auto-framing to track models on a crowded runway for

90% of the show. The results speak for themselves: high quality coverage, more floor space, increased seating and boosted ticket revenue. The BRC-AM7 is also a popular choice in lecture theatres, boardrooms and houses of worship, where the same intelligence allows a lean team to produce content that looks professionally directed.

Empowering Creators of All Sizes

It is the relative simplicity of much of the modern production toolkit that is democratizing professional and even cinema-quality broadcasting – whether streaming live events, creating commercial content, producing training materials or podcasts. Deep technical expertise is no longer a prerequisite. Subject recognition and real-time tracking

SONY

hold focus automatically; auto white balance handles tricky lighting; PTZ fleets run remotely from a single control panel; software-based switchers like the M2L-X deliver live mixing and streaming without the need for a traditional gallery.

The workflow layer pulls it all together. Sony's SDK lets teams automate camera control and define preset configurations, while the Monitor & Control app puts multi-camera oversight on a hand-held device - so a lean production team can operate with the efficiency of a broadcast crew.

Podcasters in particular are seeking kit that delivers professional performance with consumer-grade usability. No longer an audio format with optional visuals, podcasting requires the same craft as professional video production. Cinematic cameras like Sony's Cinema Line are finding a natural home in corporate podcast studios across Europe, while consistent color science means multi-camera shoots match seamlessly without lengthy grading. Fittingly, IAMT itself came to Sony to guide their choice of cameras for its own podcast studio, which was first used at NAB to interview members for the IAMT Visual Podcast series.

Spatial content creation - where photorealistic 3D assets are created as the foundation of immersive environments - is another fast-developing technology already delivering real-world benefits. In virtual production, directors review and refine scenes in immersive 3D before stepping on set. Sony's Spatial Reality Display is poised for wider roll-out across design, education, cultural heritage and retail - where it promises an exciting new era of customer engagement.

Authenticity at a Premium

The way in which an organization communicates internally, as well as externally, has a huge impact on staff engagement, satisfaction and productivity. Employees accept AI-generated content in the right context - routine training videos can now be generated in minutes. But audiences are highly sensitive to tone and authenticity, which puts a premium on human-generated storytelling.

Despite concerns over generative AI replacing roles in the industry, we are seeing new opportunities for the techniques and skillsets that trained broadcast professionals can offer. Corporations such as banks are scaling up internal production capability, recognizing that a well-produced leadership message directly influences employee and investor confidence. The all-staff Zoom call is no longer sufficient, and corporate job titles like Internal Communications Producer - and even Cinematographer - are appearing across LinkedIn. As Dan Radford, CTO at Gass Productions, put it after the Goldwell event: "The AM7 cameras have revolutionized the way we work. The AI tracking doesn't replace us, it empowers us to be more creative."

Interestingly, the corporate drive to professionalize content also presents new opportunities for the creator economy - a generation that instinctively understands audience engagement, visual storytelling and digital distribution, and is now bringing those skills in-house.

The scale and energy of ISE this year shows just how vibrant our industry has become - and how comfortably once-disparate worlds now share the same floor.

From immersive retail experiences and hybrid workplaces to next-generation corporate communications and live events, professional media technology is empowering people everywhere to produce richly immersive, spatial and engaging content - founded on the 'broadcast' production values audiences now expect as standard.

<https://pro.sony/>



Images: Goldwell/gassProductions



IAMT's agentic
AI model.

Ask MAI now.

theiamt.org

The Bridge Between Broadcast and Boardroom: Why IPMX Matters Beyond the Studio

There is a particular kind of silence that exists in a corporate boardroom during an important video presentation. It is not the silence of rapt attention.

It is the silence of thirty people watching a spinning wheel, waiting for the CEO's slides to appear, each second stretching into an eternity. In broadcast, that silence would be called an outage. In ProAV, it is often called Tuesday.

For decades, broadcast and professional AV have occupied separate orbits. Broadcast built its cathedral on ST 2110 – uncompressed, deterministic, exacting. The journey has not been smooth. There have been competing standards, false starts, and plenty of heated debates at trade shows. But overall, the move toward ST 2110 has been a galvanizing and unifying movement.

ProAV has had no such unifying force. Historically, the industry has improvised with proprietary solutions, different in every room, each a walled garden. A conference center built by one integrator bears no resemblance to a lecture hall built by another. Each is a patchwork of solutions that generally works, up until the point that it doesn't. And at that point, there's often little visibility as to what went wrong.

IPMX Changes the Calculus

IPMX – Internet Protocol Media Experience – changes that. As an open-standard derivative of ST 2110 adapted for ProAV, it brings broadcast-grade reliability to the spaces



Simen K. Frostad
Chairman, Bridge Technologies

where an increasing amount of our media is consumed. Corporate boardrooms. University lecture halls. Hospital surgical suites. Airport departure lounges. Anywhere video matters, but where the infrastructure budget does not include a dedicated network engineering team.

That is a brilliant move for ProAV. But why should broadcast technology companies care?

Simply, it's because this is an area where we already have answers. And should ideally be willing to share them. The same infrastructure challenges exist everywhere video moves. After all, packet loss does not distinguish between a World Cup final and a quarterly earnings call. The physics of IP remains the same regardless of application.

More importantly, the collaborative, standards-driven philosophy that underpins IPMX – vendors aligning around shared protocols rather than proprietary lock-in – is precisely the approach that has driven broadcast's own transition to IP. It took years of hard-won lessons, contentious debates, and patient engineering to build the ST 2110 ecosystem. That knowledge should not stay locked inside broadcast facilities. It should flow outward to the industries that are now grappling with the same problems broadcast solved a decade ago.



IPMX isn't an idea, it's a reality

If the theory isn't enough to persuade, the evidence should be. The ProAvers are already hammering at the broadcast door: at NAB 2026 in Las Vegas, corporate media professionals at NAB numbered **more than 13,000** - nearly double the 2025 figure - and NAB introduced a dedicated Enterprise Video Strategies track for the first time.

Broadcast manufacturers are taking notice. Critically. In January 2026, the European Broadcasting Union (EBU) headquarters in Geneva hosted the first official IPMX Certification Test Event. Twenty-five engineers from around the world spent five demanding days validating products against the VSF IPMX Test Plan. Ten companies earned certification - Adeas / Nextera, Bridge Technologies, Cobalt, Evertz, intoPIX, Matrox, Megapixel, Panasonic, PlexusAV, and Novastar - representing a total of 48 products.

A Responsibility to Bridge

But this is not about any single product or company. It is about responsibility as a whole. If we as an industry understand how to manage professional media over IP - how to synchronize streams, how to detect packet loss, how to verify timing alignment - we should apply that knowledge beyond the traditional broadcast perimeter.

The boardroom deserves the same reliability as the control room. The lecture hall deserves the same predictability as the studio.

Those ten certified IPMXers have led the way. But there are other key players in the broadcast industry who also have a responsibility to take their hard-earned knowledge and offer it to the emerging industries that need it. Not as a competitive advantage. Not as a proprietary lock-in. As a contribution.

Because the transition to IP is not a zero-sum game. When ProAV succeeds in adopting open standards, the entire media ecosystem benefits. Device costs fall. Interoperability improves. Talent moves more freely between industries.

The companies that succeed in the coming decade will be those that build bridges - not between broadcast and ProAV in a transactional sense, but between the accumulated expertise of one industry and the emerging needs of another. They will recognise that the same principles apply everywhere video travels. And they will act accordingly.

After all, the broadcast industry spent two decades learning how to make IP work for professional media. It would be a shame to keep that knowledge to itself.



The Architecture Has to Match: How Enterprise Production Is Catching Up



Rupert Watson
VP GTM, EMEA, LucidLink

Investment in corporate studios is being driven by a simple realization: enterprises now produce the volume of content a mid-sized broadcaster used to, and outsourcing every piece of it is neither fast enough nor cost-effective.

At LucidLink, we see this shift accelerating as more enterprises move to cloud-native workflows that give distributed teams instant access to shared media from anywhere in the world.

The business case typically comes down to three things: speed to market, consistency of brand and message across regions, and the ability to repurpose a single production into multiple assets for different channels and audiences. For many organizations, internal production has become a core operational capability.

Shopify is a good example of a LucidLink customer that is doing this. Its internal creative team includes more than 120 producers, editors and directors of photography collaborating on shared media assets. At that scale, content production starts to look remarkably similar to a professional media operation.

A Different Design Assumption

Traditional broadcast infrastructure was designed around a centralized environment. Teams worked in the same facility, media remained on local storage, and workflows were built around fixed signal chains and shared physical infrastructure.

Enterprise production starts from a different assumption. Contributors, editors, producers and reviewers are distributed across multiple offices, cities and time zones. The challenge is no longer moving media through a building; it is enabling people to collaborate efficiently regardless of location. The architecture increasingly centers on network connectivity, shared access to media and identity management rather than physical infrastructure.

Healthcare publisher WebMD provides a useful illustration, and is another LucidLink customer. Its video team operates across New York,

Atlanta, Paris, The Hague and Munich, producing more than 200 videos each month. Before 2020, workflows relied heavily on file transfers, VPNs and remote access to office workstations. The answer was not simply moving storage into the cloud, but enabling teams to work directly from shared media regardless of location, with editors accessing footage immediately without waiting for files to be copied or transferred.

The Three Layers That Matter

The workflows that separate efficient enterprise production from chaotic ones come down to three foundational layers.

The first is a shared media layer where contributors work from the same source files without copying, syncing or transferring data. If an editor is waiting for a large upload before they can begin work, every downstream process slows with it.

Global creative workflows, streamlined.

LucidLink helped distributed creative teams access and collaborate on large media files.



Faster production



Better collaboration



Secure asset access



31,440
hours saved annually



Onboarding cut from
1 week to 5 minutes



Ottawa, Canada



E-commerce & technology



~11,600 employees

Global content delivery, reimagined.

LucidLink gave global media teams fast, reliable access to massive content files.



Optimized workflow



Better collaboration



Upload time cut in half



\$95,600
annual value unlocked

\$81,800 in productivity gains
\$14,000 in travel cost savings



New York, NY



Healthcare media and digital content



~1,200 employees

The second is a project and review layer that keeps versions and approvals visible to all stakeholders in real time.

The third is an identity and governance layer. Enterprise content carries real sensitivity: unreleased product footage, executive communications ahead of earnings, confidential healthcare material. Governance cannot be an afterthought bolted onto a production workflow designed for a smaller, co-located team.

Rethinking Approvals

The old model of sending a watermarked MP4 to legal, brand and communications in sequence is collapsing under velocity and volume. There simply is not time for serial review on the amount of content enterprises now produce.

The evolution is towards parallel review where stakeholders comment directly within the context of a project, with clear ownership of which approvals are blocking and which are advisory. This works far better when reviewers are looking at the same live media rather than at copies.

Solving the Version Control Challenge

One of the most persistent challenges in enterprise production is version control. Many organizations still manage content through duplicated files, shared drives and complicated naming conventions. The result is

familiar: multiple versions circulating simultaneously, with uncertainty over which one is current.

A more mature approach is to maintain a single master asset and generate channel-specific versions from that source as needed. As production scales, standards such as IMF (Interoperable Master Format) become increasingly relevant. Widely used in broadcasting and streaming, IMF enables multiple language versions, aspect ratios and platform deliverables to be created from a single master.

But standards alone do not solve the challenge. This is where LucidLink fits into the picture, allowing editors, producers and stakeholders to work from the same centrally managed media while maintaining version integrity across regions and production workflows.

Live and On-Demand as a Single Workflow

Another significant shift is taking place between live production and post-production. Historically these were treated as separate workflows. Today, organizations increasingly view live and on-demand content as outputs from the same production process. Town halls, product launches and corporate events are designed with downstream content creation in mind from the outset. Clean feeds, graphics and metadata are captured into shared storage, allowing editors to begin work almost immediately after an event concludes.

WebMD demonstrated this during the pandemic, launching a daily program despite the absence of a central production facility. Content captured in the field became instantly available to distributed editors, merging live production and post-production into a single workflow.

Shopify experienced a similar transformation. Once Adobe validated LucidLink as a supported workflow for Productions over the internet, more than 100 marketing and communications staff were able to collaborate on shared media in a way that previous approaches had struggled to deliver.

Broadcast Lessons for Enterprise Production

The broadcast industry spent decades refining the infrastructure required to produce high-quality content at scale. Enterprise organizations are now building many of the same capabilities, but under very different assumptions.

The defining characteristic of modern enterprise production is that distributed collaboration is the default, not the exception. Studios remain important, production values continue to rise and content volumes continue to grow. But success increasingly depends on whether the underlying architecture reflects how people actually work. Enterprise content creation has reached broadcast scale. The architecture has to match.



Beyond Broadcast: Why MediaTech's Next Growth Market is Enterprise AV

The traditional boundaries of the media industry are becoming increasingly difficult to define. For decades, professional video production sat largely within the domain of broadcasters. They owned the infrastructure, employed the specialists and produced the content consumed by everyone else.

Today, however, some of the fastest-growing users of professional production technology operate far outside traditional media.

Global retailers are producing regular live broadcasts for employees and shareholders. Universities are building sophisticated sports production operations. Financial institutions are investing in studio environments for executive communications and investor relations. Government agencies are using video to engage increasingly distributed audiences. Across markets, organizations are discovering that video is no longer simply a communications tool. It is becoming a core operational capability.

The New Video Economy

Not long ago, most organizations treated video production as an occasional requirement. An annual conference might justify bringing in production resources for a few days but typically video played a relatively minor role in day-to-day operations.



Jonathan Lyth
Product Director,
Enterprise Media, Grass Valley

Hybrid global workforces and changing audience expectations have created an environment where organizations communicate continuously. A keynote presentation no longer ends when the speaker leaves the stage. It is clipped for social media and repurposed for internal communications. The event itself increasingly represents the beginning of the content lifecycle rather than the end of it.

This is not unique to the corporate world. The same trend is visible across higher education, government, venues and live events. Universities that once focused exclusively on teaching now produce sports coverage, livestream lectures and promotional content. Event venues are expected to deliver experiences that extend far beyond the people physically present in the room. Even relatively small productions often generate content for social platforms, streaming services and on-demand distribution.

The volume of content being created continues to increase, but perhaps more importantly, so does its importance. Video is no longer a supplementary communications channel. In many cases, it has become the primary way organizations engage audiences.



The Rise of the Enterprise Producer

As organizations increase their reliance on video, they begin to encounter challenges that will sound familiar to anyone with a broadcast background. Producing one successful livestream is relatively straightforward. Delivering hundreds of productions across multiple teams, locations and audiences is something entirely different. Reliability matters most and the ability to maintain quality under pressure is a business requirement rather than a technical aspiration.

These organizations are not building television networks, nor are they trying to replicate traditional broadcast facilities. Their requirements are often shaped by smaller teams, and tighter resources. Yet they still need to create content that reaches disparate audiences and remains valuable long after the live production has ended.

That challenge is becoming more visible as video takes on greater strategic importance. Executive communications, corporate events, training programs and stakeholder engagement initiatives are increasingly judged by the quality of the experience they deliver. Audiences don't pause to distinguish between content produced by a broadcaster and content produced by an enterprise. They simply see both as video experiences with a high minimum threshold to meet before disappointment kicks in.

Making Professional Production Accessible

Historically, professional production systems were designed for highly specialized environments operated by experienced technical teams. While that model remains essential in many parts of the industry, newer markets often require a different approach.

Enterprise users increasingly expect production technology to behave more like the wider IT environments

they work with every day. Systems need to integrate with existing infrastructure and remain manageable for teams that may not have deep broadcast engineering expertise.

At the same time, expectations around quality continue to rise. Audiences compare directly with the media experiences they consume elsewhere. They do not distinguish between corporate content and professional content. They simply expect both to work. This is where the industry is beginning to see a convergence of requirements. The resilience and production expertise developed within broadcast are becoming relevant to a much wider audience, while advances in software, IP connectivity and cloud-enabled workflows are making those capabilities more accessible than ever before.

Beyond Media

For the professional video industry, the most important market opportunity may no longer sit exclusively within media and entertainment. Video has become a strategic asset for organizations of every type. As audiences continue to expect richer, more engaging and more immediate experiences, the need for dependable production infrastructure will only increase.

The next generation of growth will not be driven solely by broadcasters producing more content. It will come from organizations that have realized video is now central to how they communicate. Many of them may never think of themselves as media companies, but they are increasingly facing the same production challenges – and looking for the same professional solutions.



Enterprise AV: From Video Production to Visual Intelligence

For decades, professional AV and broadcast technologies have been confined to solve a familiar challenge: capturing, producing and distributing high-quality video.

Today, those same technologies are finding new opportunities far beyond traditional unified collaboration, media and entertainment.

Across manufacturing, healthcare, education, corporate communications and industrial operations, organizations are adopting MediaTech infrastructure not because they want to become broadcasters, but because they need better ways to understand, automate and improve real-world processes.

This shift is creating one of the most significant growth opportunities for Enterprise AV. Cameras, video networks and production technologies are evolving from content creation and distribution tools into intelligent systems that help make decisions, improve efficiency and automate workflows.

The Camera is Becoming a Decision-Support Platform

Historically, the value of a camera was measured by image quality, reliability and control. Those capabilities remain essential, but they are no longer the whole story.

Advances in computer vision, AI and vision language models are enabling cameras to do more than capture images. No longer just image capture devices, cameras are turning into decision-support platforms that help organizations understand operations, identify opportunities and automate responses in real time.

This transition mirrors a broader Industry 4.0 trend. Manufacturing facilities, healthcare organizations, government institutions and enterprise operations are increasingly looking for ways to transform physical environments into measurable, data-driven systems.



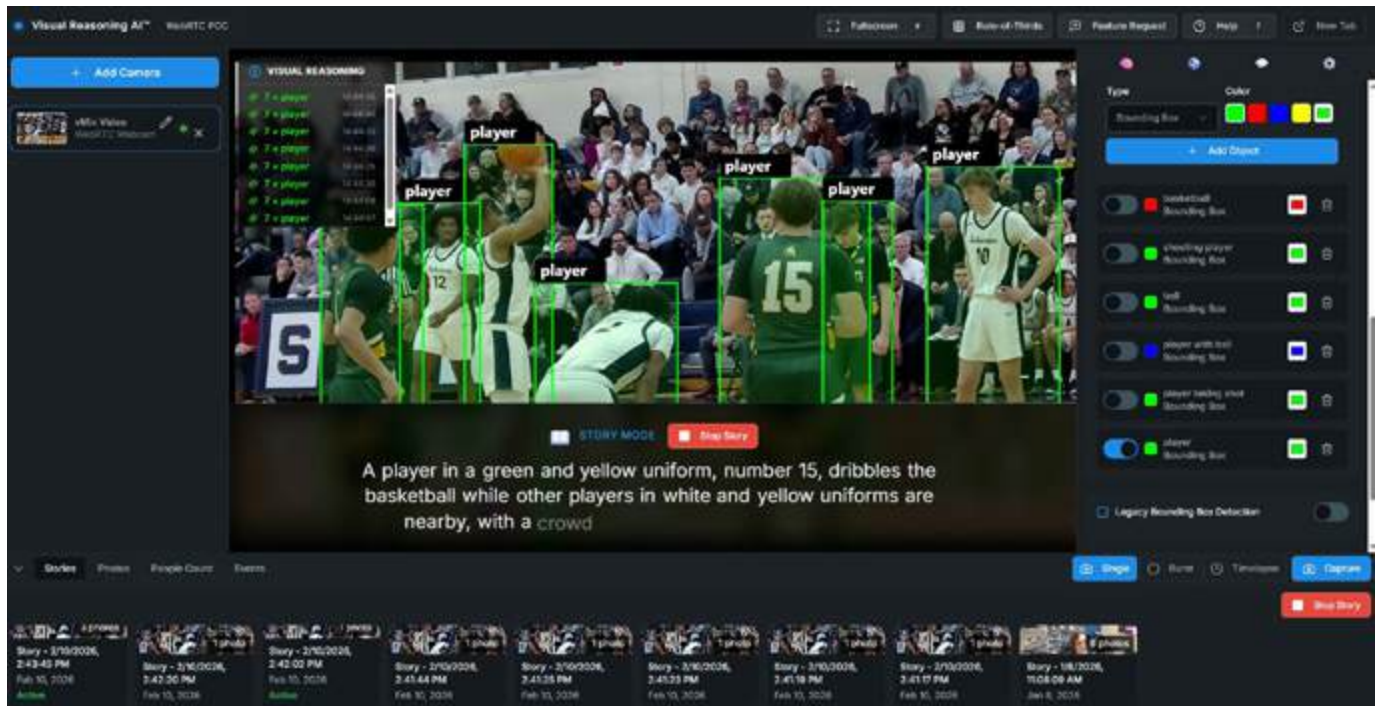
Claudia Barbiero
Director of Global Marketing,
PTZOptics

Cameras are uniquely positioned to support that transformation because they already observe and now that content can be used to interpret visual information, understand context and generate actions based on what they see.

Instead of simply recording events, intelligent video systems can identify workflow bottlenecks, detect anomalies, monitor safety compliance, document processes, generate metadata and trigger automated responses. Video is no longer just content. It is becoming operational data.

Why Industry 4.0 Needs Visual Intelligence

The manufacturing sector offers one of the clearest examples of this shift. Factories have invested heavily in connected machines, industrial networking and sensor technologies.



Yet many critical operational decisions still rely on human observation. Quality inspections, safety monitoring, process verification and equipment oversight often depend on personnel manually interpreting visual information.

This creates a significant gap between what machines can measure and what companies can understand. Visual intelligence helps bridge that gap.

A modern AI-enabled camera can support:

- Quality assurance and defect detection
- PPE and safety compliance monitoring
- Production line visibility
- Equipment utilization analysis
- Inventory and material flow tracking
- Process verification
- Predictive maintenance workflows
- Digital twin initiatives

In these environments, the objective is not to produce a broadcast. The objective is to improve operational performance. The same PTZ cameras, IP video workflows and

automation technologies developed for professional production and proAV applications can provide the foundation for these new operational technologies, particularly when combined with AI systems capable of understanding visual context.

Enterprise AV is Becoming Operational Technology

This evolution is creating a convergence between media and operational technology.

Manufacturers need robust cameras capable of operating in demanding environments. Healthcare organizations require reliable visual systems that support training, documentation and workflow optimization. Universities need scalable solutions for learning, athletics and campus operations. Corporations increasingly rely on video infrastructure to support communications, training and workplace intelligence.

What these environments share is a need for technologies that are reliable, networked, intelligent and easy to operate. This is where professional AV suppliers have a significant advantage. The industry

has spent decades developing technologies designed for continuous operation, low-latency networking, remote management and production, automation and high-quality imaging. Those capabilities are directly applicable to the next generation of enterprise and industrial workflows.

Small Teams Need More Than Automation

Another factor driving adoption is the reality that most organizations are being asked to accomplish more with fewer specialized resources. Traditional automation can help, but only to a point. The next evolution requires systems that understand context.

A camera that detects movement knows something happened. A camera equipped with visual reasoning can begin to understand what happened and why it matters. That distinction is important. Context-aware systems can identify whether a worker is following a procedure, whether a machine appears to be operating normally, whether an important event requires escalation or whether a process has deviated from expectations. They can generate meaningful alerts,



searchable metadata and workflow triggers without requiring users to constantly monitor video feeds.

But the goal is not autonomous decision-making. The goal is augmenting human expertise with systems that can continuously observe, interpret and assist.

Visual Reasoning is The Next Layer Of Enterprise AV

The emergence of visual reasoning AI represents a natural evolution

of enterprise AV. Rather than limiting cameras to tracking motion or detecting predefined objects, visual reasoning systems use vision language models to interpret scenes in ways that are understandable to people. Cameras can describe what they observe, recognize patterns, identify operational events and integrate with broader business workflows.

This makes video infrastructure more accessible to non-specialist

users because organizations no longer need teams of computer vision engineers to extract value from visual data. A manufacturing manager can ask whether safety procedures are being followed. A healthcare administrator can analyze workflow efficiency. A facilities team can monitor operational compliance. A communications team can automatically identify important moments for content creation. The same visual infrastructure serves multiple business objectives.

The Next Growth Opportunity for Mediatech

The future of enterprise AV is not simply about bringing broadcast-quality production into new markets. It is about bringing the reliability, scalability and intelligence of MediaTech into environments that were never designed around media production in the first place.

As organizations pursue Industry 4.0 initiatives, digital transformation and AI-driven operations, video is

becoming one of the richest sources of untapped operational data available. The companies that succeed will be those that recognize a fundamental shift: cameras are no longer just devices for capturing content. They are becoming decision-support platforms capable of connecting visual information to business outcomes.



CONTENT CHAIN

Connect, Store, Support

This section covers the latest developments in the activities that enable the Content Chain – moving/delivering content; storing content throughout its lifecycle; monitoring, testing, communicating and running facilities. Without this glue, the entire content chain teeters on the brink! Read on.

Storage Innovation Cannot Stop at the Hardware

All we ever do in the media industry today is talk about data. How to store it, how to use it, and how to move it. Wrangling all that data is the limiting factor in our creativity and productivity.



Duncan Beattie
Tuxera

If we are being honest, this is an area in which we, as an industry, struggle. Media is the king of unstructured data. We fling huge files around, mixed with image sequences and small audio files. We make impossible demands: an editor hitting the space bar expects a multi-gigabyte stream to start instantly and sustain perfectly.

This is not easy.

At the bottom layer, we have the hardware. On the one hand, this is still improving every day. Processors are getting faster; storage volumes are getting larger. The one limiting factor at the moment is the availability of the critical hardware, so we need to be sure we are making the very best of what we have.

At the top there are the creative tools: the graphics, the editing, the compositing. Users develop close relationships with their favorite platforms, and to get the best talents you have to support their choice of applications.

The challenge lies between the two. How do you get the huge amount of rich data from the commoditized storage into the preferred applications, at a speed and security that meets the demands of media users?

The IT industry has developed a couple of communications protocols which have widespread acceptance: SMB and NFS. SMB originated in the Windows ecosystem and is widely supported across Linux and MacOS; NFS was originally developed for Linux environments. Both are commonly deployed today, using open-source tools like Samba for SMB and Ganesha or NFSD for NFS.

But, as we all know, media is a very special case. We deal in huge file sizes; we need very high sustained data rates; and we frequently need to manipulate growing files, to edit during ingest. The now venerable open-source tools really struggle with these demands.

That is not a criticism of SMB, which is a fantastic protocol. But the means of deployment can make the experience disappointing. For high performance media applications, you often need time-consuming and costly additional development to work around the limitations and get close to the needed performance. And still we see brakes on productivity like editing and finishing on low res proxies then sitting and waiting while the full resolution version is rendered and output.

In short, the hardware is now really good and can readily support what we need. The communications software is a real bottleneck, and we need it to catch up and keep up.

There is one other really major problem we have to tackle if open source is used as part of the solution build. SMB and NFS do not play nicely with each other. In fact, they do not play at all – they have no knowledge of each other. If your infrastructure needs to use both – to connect high throughput servers to creative workstations, for example – then at best you are going to drown in permissions hell; more likely you are quickly going to get corruption and destruction. Not good.

At Tuxera we have been tackling this issue for more than a decade. Fusion SMB is a tailored, managed implementation of SMB, for all platforms, that delivers



incredible speed: users today regularly see up to 10GB/s on MacOS and 11.5GB/s on Windows using a single 100Gbe port, and lab tests have already proved 250 GB/s to a single Linux workstation.

That is now joined by Fusion NFS, which delivers the same blistering performance – up to 22.7 GB/s over 200 gigabit ethernet, which simple arithmetic will tell you is close to the theoretical maximum. It does this in user mode: most speed claims for NFS are in kernel mode which does not include the vital security and resilience elements. User mode (also called user space), is a restricted environment where processes cannot

directly access hardware or kernel memory, protecting the server.

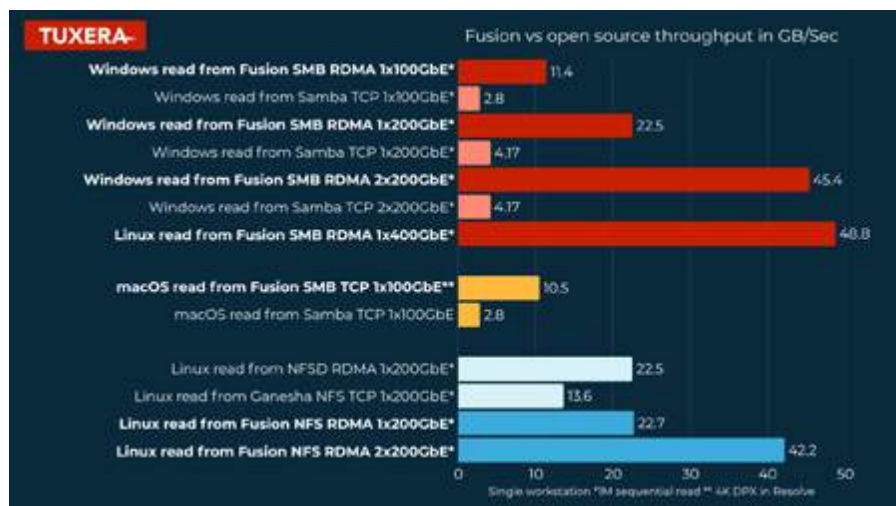
The Fusion platform is engineered to allow SMB and NFS to co-exist in a multi-protocol environment, building and maintaining a single coherent, protected data structure for all storage arrays, operating systems and applications. However you build your hardware platform – even if you build your own servers – and your software stack, Fusion will support it, seamlessly and transparently. It is agnostic towards the version of Linux or the file system.

Whether you are designing a product to fit into the creative environment or integrating a complete system, you

should be thinking about the detail of the communication protocol, not just the speed of the network.

As I said at the beginning, hardware is getting to be really good. Communication is the real limitation. Take, for example, modern cameras which connect using SMB. You can use a legacy, open source, “free” flavor of SMB, but any network stress will cause the stream to be interrupted and recording to be lost. Or you could use a tailored for media, powerful SMB tool to ensure the bandwidth is there to deliver your critical media at maximum throughput.

The business of creating media is under deep stress, to be better, quicker and cheaper. Developments in CPUs and GPUs, in storage architectures and network switching all have the potential to have a huge impact on those challenges. But they are not the whole answer: the implementation of the communications protocol may not sound like a sexy part of the design decision-making, but it is absolutely the key to making it all work. Workflow should not be restricted by your choice of protocol and Innovation cannot stop at the hardware.





JT-DMF and MXL: Shared Foundations for Software-Defined Production at Scale

Software-defined production is no longer an emerging concept. Media organizations are under pressure to deliver more content, faster and across more platforms than ever before, while also reducing operational costs. The industry has crossed a threshold.



Adam Marshall
Chief Product Officer,
Grass Valley

The question is no longer whether software-defined production can work. The challenge is how to scale it without reintroducing the complexity it was intended to eliminate.

Two initiatives are emerging as practical responses to that challenge: JT-DMF and MXL.

JT-DMF provides a reference architecture for how dynamic facilities can be structured, governed, and operated across on-premises, cloud, and hybrid environments. MXL introduces a high-performance approach to media exchange that enables software applications to collaborate more efficiently within modern compute environments.

Together, they point to something the industry increasingly needs: a shared set of architectural and operational principles that support predictable interoperability and scalable software-defined production.

Importantly, this is not a vendor-only effort. Both JT-DMF and MXL are being developed with customer advisory participation and support from organizations including EBU, NABA, AMWA, and leadership from CBC/Radio-

Canada. The objective is to ensure that the outcomes reflect real operational requirements rather than purely technical goals.

Why Common Principles Matter

Over the last decade, the industry has progressed from dedicated hardware systems to virtualization, containers, and platform-based software environments. Throughout that transition, broadcasters and media organizations have continued to pursue best-of-breed solutions, and for good reason.

However, that same pursuit has often resulted in fragmented orchestration, environment-specific deployment models, and media exchange mechanisms that still resemble traditional system-to-system transport, even when applications are running on shared compute infrastructure.

The result is familiar: increased operational overhead, inefficient use of resources, and avoidable latency.

The purpose of common principles is not to reduce choice or limit differentiation. Rather, it is to establish a consistent



foundation that makes best-of-breed solutions easier to deploy, operate, and evolve. As software-defined production environments become larger and more distributed, interoperability becomes as important as individual application capabilities.

The next stage of software-defined production is not simply about moving workloads into software. It is about enabling collaboration at scale across applications, platforms, and vendors.

JT-DMF: A Blueprint for Scalable Architectures

JT-DMF can be viewed as a blueprint for building and operating scalable software-defined production environments, particularly in hybrid deployments.

Its focus is on the architectural and operational foundations required to support dynamic facilities, including:

- Workload orchestration and operational responsibilities
- Identity and access management
- Lifecycle management
- Deployment models that span on-premises, cloud, and hybrid environments

The initiative is still in its early stages, with formal kick-offs taking place in late 2025. Its purpose is not to constrain innovation, but to make deployment and operation more repeatable.

As software-defined environments grow, organizations should not need to rebuild the same operational and integration layers for every deployment. Establishing common architectural frameworks can reduce ambiguity, simplify collaboration, and improve long-term operability.

JT-DMF also provides a common structure through which vendors and customers can work together more effectively, helping to reduce complexity while accelerating deployment and integration.

MXL: Enabling Application Collaboration

If JT-DMF provides the architectural framework, MXL addresses another important challenge: how media is exchanged within software-defined environments.

SDI, and many IP media workflows that followed, were built around the transport of media between systems. Those models were designed for predictable pacing and controlled infrastructure environments, where media was moved from one device to another.

Modern compute environments operate differently.

CPU and GPU optimize performance through asynchronous processing, parallel execution, and shared access to resources. Repeatedly copying, transporting, and duplicating media between applications introduces unnecessary overhead. Every copy consumes compute resources, increases memory pressure, adds latency, and reduces available processing capacity.

MXL takes a different approach. Rather than focusing on transport between systems, it enables applications operating within a shared compute fabric to access and process the same media streams directly.

Multiple applications, potentially from different vendors, can work on the same content concurrently while maintaining alignment between video, audio, ancillary data, and timing. By reducing unnecessary duplication and transport of media, MXL allows software-defined workflows to make more efficient use of available compute resources while minimizing latency.

In practical terms, it aligns media exchange with the way modern compute infrastructure operates.

Applying These Principles in Production

Architectural concepts are only valuable if they can be applied in real production environments.

Large-scale live production demands reliability, performance, operational simplicity, and efficient resource utilization. These are the conditions in which software-defined production must prove itself.

Platforms such as AMPP demonstrate how centralized control, shared operational models, and efficient use of compute resources can be applied at scale. Grass Valley has already introduced MXL support on managed nodes and is working with partners to bring native MXL-enabled applications into production environments.



As JT-DMF and MXL continue to develop, platforms that align with these principles will be able to adopt emerging interoperability models and architectural frameworks as they become established.

Hybrid Includes Hardware

The future of software-defined production is not software-only.

For many organizations, the practical reality is hybrid infrastructure. Hybrid is not simply cloud plus commercial off-the-shelf compute. It also includes purpose-built hardware where performance, density, or economics make it the most effective choice.

The challenge is ensuring that hardware and software operate as part of a single, orchestrated environment rather than as separate domains connected through additional layers of integration.

This requires consistent control, predictable performance, and efficient movement, or in some cases non-movement, of media between edge infrastructure and compute resources.

An example of this approach is Grass Valley's ACE-3901, a modular card designed to bring high-density baseband I/O into MXL-enabled software-defined workflows. The objective is not hardware versus software. It is reducing friction at the edge so that systems can scale without creating new operational bottlenecks.

Shared Foundations for Scale

Software-defined production is already being used in live production environments. The challenge now is making those environments easier to deploy, operate, and scale across different infrastructures and vendor ecosystems.

JT-DMF and MXL address different aspects of that challenge. JT-DMF provides a framework for how dynamic facilities can be structured and managed. MXL focuses on how applications exchange and process media efficiently within modern compute environments.

The benefits are practical:

- Faster integration
- Lower operational overhead
- Better utilization of compute resources
- Greater flexibility when introducing new capabilities
- Improved interoperability across vendors

Platforms such as AMPP demonstrate how many of these principles can be applied today through centralized operations, shared infrastructure, and efficient use of compute resources. As JT-DMF and MXL continue to develop, they provide a common framework that can help reduce complexity and improve interoperability across software-defined production environments.

The objective is not to limit innovation or differentiation. It is to establish a common foundation that makes it easier for organizations to deploy, operate, and evolve software-defined production systems at scale.





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.



Resilience and Video Services: Eutelsat Confronting New Technological, Environmental, and Societal Challenges

Whether it is pay-TV in Europe, free-to-air access in MENA, DTH in South Africa, or indirect reach across the Americas, Eutelsat's broadcast neighborhoods are at the heart of television, reaching 525 million households and over one billion viewers worldwide.

In a world marked by multiple crises – climate, geopolitical, health, and technological – resilience is no longer an abstract concept but a strategic imperative for critical infrastructures. Among them, video services play a vital role: informing, alerting, and connecting populations in real time. In this environment, Eutelsat is redefining resilience through an integrated approach that combines technological innovation, operational robustness, and societal responsibility.

Adapting to Changing Video Consumption

The first pillar of resilience lies in the ability to anticipate and adapt to evolving usage patterns. The video ecosystem is undergoing rapid

transformation: the rise of streaming, hybrid distribution models, multi-screen consumption, and increasing expectations around quality and continuity.

In response, Eutelsat is transitioning toward **native IP-based solutions**, capable of integrating seamlessly into hybrid architectures that combine satellite and terrestrial networks. This hybrid approach is critical: it leverages the satellite's unmatched broadcasting power alongside the flexibility of IP networks.

Such a model strengthens technical resilience by ensuring smooth content delivery across platforms while maintaining service continuity—even in the event of congestion or outages affecting terrestrial networks.



Agnes Pleinecassagne
Director of Sustainable
Commercial Transformation –
Eutelsat

Anticipating Risks to Ensure Continuity

Being resilient today also means designing services with systemic risks in mind. Natural disasters, geopolitical tensions, cyberattacks, or infrastructure failures can disrupt—or even halt—access to information.

In this uncertain landscape, satellite technology stands as a cornerstone of continuity. Independent from terrestrial networks, it uniquely ensures the uninterrupted distribution of content, even when local infrastructures fail.

Eutelsat's video services are engineered for extreme situations: emergency broadcasting, national channel continuity, and maintaining communications in crisis-affected areas.

SUSTAINABLE TRANSFORMATION

This ability to **absorb shocks and sustain information flows** lies at the core of resilience.

At the same time, satellite plays a structural role in expanding universal connectivity. In rural, remote, or underserved areas, it often provides the only viable access to audiovisual content and digital services.

Connecting Without Excluding: A Pillar of Equity

Resilience is not only technical; it also involves equity. Ensuring access to information for all, regardless of geographic or economic conditions, is a key challenge.

By nature, satellite leaves no one behind. Its global coverage enables large-scale content distribution without relying on dense local infrastructure. This ubiquity makes it a powerful tool in reducing the digital divide.

Beyond access, however, lies the issue of content reliability. In an era of widespread misinformation, resilience requires an ethical commitment: delivering verified, trusted, and responsible information.

Eutelsat embraces this responsibility by providing a secure distribution framework and supporting its partners in delivering high-quality, reliable content—thus reinforcing public trust.

A Co-Constructed Value Chain

Resilience cannot be achieved in isolation. It depends on close collaboration across the entire ecosystem: technology providers, operators, broadcasters, and public institutions.

Eutelsat adopts a partnership-driven approach, working both upstream and downstream to build a resilient value chain. This means collaborating with suppliers to secure infrastructures and working with clients to tailor services to real-world needs.

This co-construction aligns technological, economic, and operational priorities while enhancing the collective ability to respond to crises. Resilience becomes a shared effort, with each stakeholder contributing to the strength of the whole.



Satellite as a Response to Environmental Challenges

As the global transition toward sustainability accelerates, resilience must also encompass environmental considerations. Digital infrastructures must be both robust and energy-efficient. Satellite technology offers significant advantages in this regard. Thanks to its ubiquity, a single signal can reach millions of households



simultaneously, without requiring extensive ground infrastructure. This efficiency translates into a lower environmental footprint.

A 2025 study—LOCATSAT—confirms this advantage: satellite video distribution generates **6 to 8 times fewer greenhouse gas emissions** than IPTV or OTT-based delivery models.

This difference stems from the absence of heavy distribution networks and the ability to share resources at scale.

While IP-based models rely on dense, energy-intensive infrastructures, satellite optimizes large-scale content delivery.

Thus, resilience is not only about withstanding disruptions—it is also about building sustainable models that minimize environmental impact while maintaining high service performance.

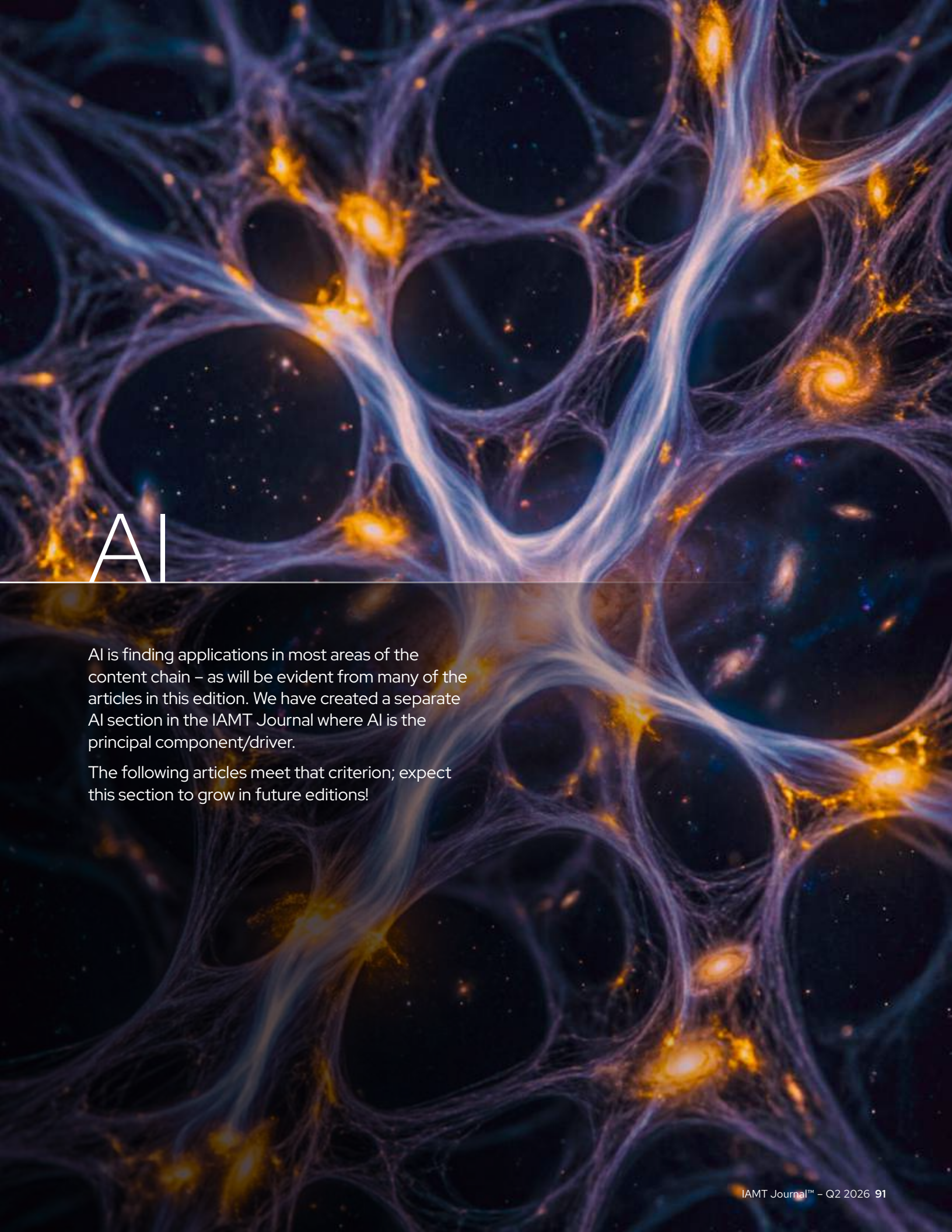
Toward Holistic and Proactive Resilience

Eutelsat's approach to video service resilience is therefore comprehensive and forward-looking. It combines:

- **Technological innovation**, with the development of native IP and hybrid solutions
- **Operational robustness**, enabled by satellite independence and reliability
- **Societal responsibility**, ensuring equitable access to trusted information
- **Environmental commitment**, through more sustainable delivery models

In a world where access to information has become essential, the ability to broadcast, inform, and connect—under all circumstances—is a critical strategic capability. Satellite technology, often seen as traditional, is now emerging as a cornerstone of modern resilience.

By reinventing its video services, Eutelsat demonstrates that resilience is not merely about responding to crises, but about continuously innovating to support a more connected, equitable, and sustainable world.

A detailed visualization of the cosmic web, showing a complex network of blue and purple filaments and nodes against a dark background. Numerous bright yellow and orange galaxies are scattered throughout, some appearing as distinct spiral or elliptical shapes, while others are part of larger clusters or filaments. The overall structure is intricate and interconnected, representing the large-scale structure of the universe.

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!



AI-Powered Media Planning, Scheduling and Playout: The Next Operating Model for Modern Video

Media companies, broadcasters and operators are under more pressure than ever to do more with less.



Matt Smith
Chief Evangelist, AKTA

Audiences expect more channels, more formats, more personalization and more content availability across broadcast, streaming, FAST, OTT, mobile and social platforms. At the same time, production and operations teams are being asked to reduce costs, simplify workflows, improve speed to market and maintain the reliability standards of traditional broadcast.

This is exactly where artificial intelligence is beginning to transform the media supply chain. AI is no longer simply a tool for content discovery or metadata enrichment. It is becoming an operational layer that can help media organizations plan channels, build schedules, automate repetitive decisions, optimize playout and reduce the friction that has historically existed between broadcast and streaming workflows.

Akta is at the forefront of this shift with an AI-first cloud video platform designed to modernize how media companies create, schedule, monetize and distribute live linear and FAST channels. Akta's technology brings together media planning, scheduling, cloud playout, graphics, ad management and distribution in one cohesive workflow, allowing operators to move faster without sacrificing control, quality or reliability.

For years, launching a new live linear or FAST channel required multiple systems, manual handoffs and specialized teams. Content planning often happened in spreadsheets. Scheduling lived in one system. Playout required another environment. Graphics, ad breaks, metadata, distribution and monitoring were frequently handled by separate

tools or vendors. The result was operational complexity, slow channel launches and a high risk of manual errors.

Akta changes that model.

With Akta's FLEX Channel Technology, media companies can schedule once and play out in the cloud not only as a FAST channel for streaming, but also as a live linear channel for broadcast. This is a major step forward for operators that want to bridge the gap between traditional television and digital distribution. Instead of treating broadcast and streaming as separate operational silos, Akta enables teams to manage both through a unified, cloud-native workflow.

The planning process begins with AI-powered media planning. Akta allows teams to lay out long-term



FAST CHANNELS

Schedule Live Linear Channels in the cloud. AI-based scheduling assistant can schedule an entire channel within minutes. Monetize with ads (Free Ad Supported TV) or subscriptions. Distribute to premium digital destinations. Enjoy broadcast grade uptime with 24/7 monitored infrastructure.



and short-term media plans in the cloud, using repeat blocks, media templates and scheduling logic that can dramatically accelerate the creation of full channels or specific programming blocks. Its AI-based scheduling assistant can provide recommendations and help build entire channels within minutes. This gives programmers and schedulers more time to focus on editorial strategy, audience engagement and brand differentiation instead of repetitive manual tasks.

AI-assisted scheduling also reduces one of the most persistent problems in media operations: human error. When schedules are built manually across spreadsheets and disconnected systems, small mistakes can create major downstream issues. Missing assets, incorrect durations, poorly timed ad breaks or metadata inconsistencies can disrupt the viewer experience and increase the burden on operations teams. By bringing automation, intelligent recommendations and smart alerts into the scheduling process, Akta helps teams work more efficiently while maintaining human oversight.

Cloud playout is another critical part of this transformation. Akta enables operators to schedule channels in the cloud through simple drag-and-drop interfaces, eliminating the need for traditional broadcast equipment or a conventional control room. Channels can be scheduled on the hour like traditional television, or built as contiguous binge-watch experiences for digital-first audiences. This flexibility is particularly valuable as media companies experiment with new programming models, niche channels, pop-up events and audience-specific content experiences.

Akta's platform also addresses the creative and presentation layer of modern playout. Its cloud graphics engine allows operators to render high-quality graphics in the cloud, including overlays, text, image layers, tickers, L-bars, scoreboards, weather bugs, data-driven widgets, squeeze backs and side-by-side video layouts. These capabilities allow FAST and live linear channels to look more dynamic and premium without requiring expensive legacy graphics infrastructure.

Monetization is built directly into the workflow. Akta supports both broadcast-style traffic ads and dynamic, programmatic monetization. Operators can manually control ad breaks or allow the system to insert them into the schedule. Ad break durations can flex and adjust based on scheduling needs, and for re-aired broadcast content, frame-accurate ad breaks can be preserved in broadcast video-on-demand files. This creates a more efficient path to monetizing every channel, stream and programming block.

Distribution is equally important. Once channels are planned and scheduled, media companies need to deliver them reliably to a growing list of digital and broadcast destinations. Akta supports distribution to premium destinations in multiple formats, including SRT and high-bitrate HLS, while also distributing the accompanying metadata and electronic program guide information needed for a complete viewer experience. This helps media organizations move beyond simple stream delivery and into fully managed channel operations.



The broader significance of Akta's platform is that it reimagines media planning, scheduling and playout as a connected AI-powered workflow rather than a chain of disconnected tasks. The platform gives media companies the ability to launch channels faster, operate with fewer manual steps, reduce infrastructure dependency and support both broadcast-grade and streaming-first use cases from the same environment.

For broadcasters, this means the ability to extend traditional linear expertise into cloud and FAST environments without rebuilding operations from scratch. For

streaming operators, it means creating more channels, more quickly, with a more professional programming and playout layer. For media companies managing large libraries, sports rights, news programming or niche content brands, it creates a practical path to unlocking more value from content while controlling cost and complexity.

The future of media operations will not be defined only by who has the most content. It will be defined by who can plan, package, schedule, monetize and distribute that content most intelligently. AI-powered workflows will help teams move from manual execution to strategic

orchestration. Akta's AI-first platform is helping make that future real today.

By combining AI-assisted planning, cloud scheduling, broadcast-grade playout, dynamic graphics, flexible ad monetization and multi-destination distribution, Akta is giving media companies, broadcasters and operators a new operating model for the next generation of television. It is faster, smarter, more scalable and built for a world where every media company must think like both a broadcaster and a streaming platform.

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A photograph of a person with blonde hair, seen from the side, wearing a light-colored blazer. They are standing at a clear acrylic podium, with their hands resting on a stack of papers. A gooseneck microphone is positioned in front of them. The background is a blurred crowd of people, suggesting a public event or conference. The word "OPINION" is overlaid in white, serif, all-caps font across the middle of the image.

OPINION



What's Next After IP?

For much of the last twenty years, the media technology industry has been focused on a single goal: moving away from dedicated hardware and toward IP-based, software-driven workflows.



Clark Novak
Marketing Content Manager,
Telos Alliance

It's been a remarkable transformation. Broadcasters that once depended on racks full of purpose-built gear now deploy applications in data centers, virtual machines, and cloud environments. Production teams can work across facilities, cities, or continents. Infrastructure has become more flexible, scalable, and accessible than ever before.

But, as often happens with technology, solving one challenge has exposed another.

Our industry has become very good at moving media from place to place. We have standards for it, protocols for it, and countless tools designed to package, transport, route, and process audio and video. But many modern workflows still spend quite a lot of effort moving content between applications, rather than simply allowing applications to work together. That may sound like a subtle distinction, but it has significant

implications for efficiency, scalability, and operational complexity.

As MediaTech suppliers and end users look ahead, one of the most important emerging trends is the industry's growing focus on interoperability at the application level. The question is no longer simply "How do we transport this media?" Instead, it's "How can applications share media, metadata, and processing resources more efficiently with lower latency?"

MXL, the Media Exchange Layer initiative (which Telos Alliance supports wholeheartedly) is one example of this shift in thinking. Rather than treating every application as a separate destination that requires media to be packaged, transported, and received, MXL explores a model where applications can share access to common media resources within a unified environment. The goal isn't just to

reduce latency, although that can certainly be a benefit; the larger objective is to simplify overall workflow design and reduce the operational overhead that usually comes along with large-scale virtualized deployments.

MXL may ultimately become the dominant framework for accomplishing this, but whether it does or not is almost beside the point. What's more important is what it represents.

Across our industry, vendors and users both recognize that the next generation of media infrastructure can't be built solely around transport technologies. Orchestration, resource sharing, interoperability, and workflow agility are where the conversation is at. Media organizations want systems that can scale quickly, adapt to changing production requirements, and integrate tools from multiple suppliers without massive



engineering effort. In many ways, this reflects the broader maturing of cloud and virtualized production.

A decade ago, running media applications in the cloud felt revolutionary. Today, it's often viewed as "another deployment option." So, as cloud adoption matures, organizations are now asking tougher questions: How efficiently do these systems operate? How easily can they scale? How much operational complexity do they introduce? And how quickly can new capabilities be added when production requirements change? These are the questions driving interest in technologies that reduce friction between applications and make infrastructure more adaptable.

Another important lesson from initiatives like MXL is that the industry's biggest challenges are rarely solved overnight. Organizations don't rebuild facilities every year, and

technology decisions made today will impact operations for five, seven, or even ten years. The facilities, platforms, and operational models being discussed today will influence purchasing decisions, staffing requirements, and infrastructure investments for years to come. That makes it important to think beyond immediate production requirements and consider where the industry may be heading next.

The bottom line is, your day-to-day priority will always be getting today's content on the air, on the stream, or onto the platform. That's the nature of our business. Deadlines are immediate and audiences expect flawless delivery. But the organizations that adapt most successfully are often the ones that reserve at least some attention for a different question: How will we be producing content five or ten years from now?

The answer to "What comes after IP?" may not be any single technology currently making headlines. More likely, it will be a combination of innovations, standards, and workflow models that continue to evolve over time. What's important is that we take the time now to discern which way the wind is blowing, and prepare for what's coming before it arrives.

The industry's move to IP transformed media production. The next transformation will likely be less about replacing infrastructure and more about rethinking how applications, services, and people work together. And when that future arrives, the organizations that are paying attention today will be the ones positioned for greatest success.



The Hidden Tax in the Media Supply Chain

Real cost reduction starts with controlling how content is stored, managed, and delivered.



Ian McPherson
Head of Business Development,
TMT Insights

Content owners and creators, from studios to streamers, are under rising pressure to reduce costs and increase profitability. No surprise; cost controls and tight budgets have been a concern for producers and filmmakers ever since the first camera started rolling on a set.

What is surprising is how many organizations are still ignoring the biggest drivers of inefficiency within a digital media supply chain. Redundant storage, duplicated assets, uncontrolled backups, inaccurate siloed data, and fragmented systems can all inflate costs across cloud and on-prem environments. Many media companies still can't measure the fully loaded cost of preparing, storing, and delivering a title.

These are the areas where a "hidden tax" accumulates across content repositories. Each reflects gaps in an organization's visibility and control over its own content inventory, which ultimately increases costs and hampers the ability to sell content effectively.

In today's media and entertainment industry, the ability to survive, and even thrive, lies in consolidated title and descriptive metadata across federated data sets, implementing lifecycle and storage governance, gaining cost visibility per workflow and per title, and embedding financial operations (FinOps) into media operations. It's all part of an unending loop: without governance, redundancy becomes waste, and without FinOps discipline, cloud elasticity becomes cost volatility.

Achieving this level of operational and financial transparency requires more than isolated tools or manual reporting. Organizations need a unified view of their content, workflows, costs, and business processes across the entire media supply chain. This is where modern supply chain solutions, such as TMT Insights' Polaris and Focus platforms are helping content owners bridge the gap between operations and business outcomes. By providing

title-level visibility across content inventories, fulfilment activities, rights, and costs, these platforms enable organizations to make more informed decisions about how content is stored, managed, delivered, and ultimately monetized.

Managing Costs And Driving Revenue

Increasingly competitive marketplace conditions in the M&E industry are creating intense financial scrutiny on every aspect of media operations. This accelerates the need for efficiency and a clear return on investment, placing greater financial pressure on companies to optimize their operations and justify costs.

Content owners and rights holders need tightly integrated systems that connect sales, rights, and fulfilment to provide a holistic view of deal profitability long before a sale is made.

The M&E industry must challenge itself by moving away from legacy, tactical, asset-level tracking and toward a modern, comprehensive "title-level" view of content libraries. Embracing this mindset shift changes the view of supply chain management from a basic cost center to a strategic cost management tool for both efficiency and revenue growth.

True success in the current media landscape requires a balanced approach focused on both cost reduction through efficiency and automation, as well as maximizing revenue by better understanding and monetizing intellectual property (IP).

One of the first steps in adopting this dual strategy is reducing investment in "undifferentiated heavy lifting." There are many functions a company must perform that don't necessarily enhance its competitive advantage in the marketplace. Delegating non-core operational tasks to third parties lets a company focus on the core

competencies that contribute to their unique value proposition, for example content creation.

Maximizing the yield of intellectual property begins with gaining a clear, consolidated understanding of all available assets mapped to the packaging requirements of the various content delivery platforms. Without clear visibility into available inventory, content owners cannot fully exploit their IP and risk missing licensing opportunities or committing to deals that are costly to fulfil.

The Cost You Can't Always See

At first glance, storage and infrastructure costs often appear manageable. Recurring costs for cloud storage, transcoding, and delivery are black-and-white and easy to track, but these are only surface-level metrics.

Across many media organizations, content libraries have evolved without consistent structure or governance. Multiple asset management systems coexist. Separate teams store and process content independently. Variations of the same title, different cuts, formats, language versions, or delivery packages, are created and stored without a clear structure.

Having a consolidated, "title-level" view of assets is a must to properly connect sales, rights, and fulfilment, ultimately ensuring the profitability of content deals. This is the kind of visibility and operations control that TMT's Polaris and Focus are designed to enable. Modern platforms like these are purpose-built to help content providers of all types modernize and automate their digital media supply chains, by providing single-pane-of-glass transparency into all upstream and downstream business processes.

The Governance Gap

At the core of the challenge facing many content owners is a lack of fiscal and data governance. In the context of

the modern media supply chain, governance means more than maintaining compliance or security. It extends to establishing a consistent, authoritative view of content across the enterprise. This includes structuring asset hierarchies and relationships, tracking versions, edits, and derivatives; and managing lifecycle policies for storage and retention

Without these foundations, it's impossible to accurately assess the costs of going to market, fulfilling customer requirements or scaling operations efficiently.

Why FinOps Must Extend into Media Operations

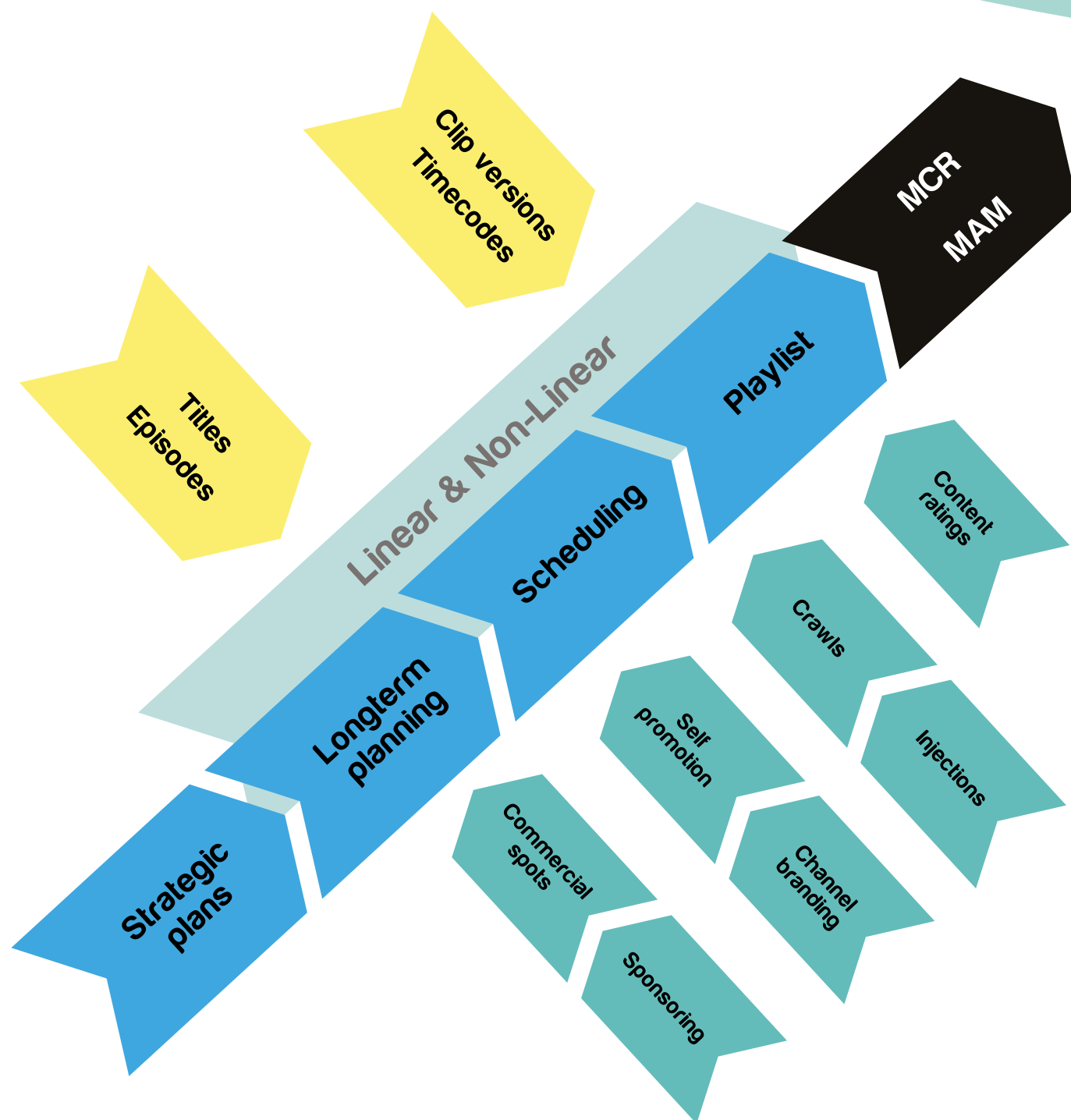
For all its benefits, the cloud has amplified both the opportunity and the potential risks when it comes to media supply chain management. While cloud platforms enable flexibility and scalability, they also introduce cost volatility when not actively managed. This is where FinOps principles become essential.

Media companies must move towards granular cost visibility, understanding just how much they spend for their workflows, for each title and for each delivery or transaction. Embedding financial accountability into operations changes decision-making behaviour. Teams begin to evaluate whether a deal is profitable based on the actual cost to fulfil it, not just the revenue it generates.

When media companies regain control over their content operations, they unlock both efficiency and growth. Without that visibility, organizations risk selling content that is expensive to produce or deliver, eroding margins instead of increasing them. Companies simply can't save their way to profitability. True margin improvement doesn't start with cutting content spending. It starts with controlling how content is stored, managed, and delivered.



「Programme Planning」



What would you like to hear?

We have everything you need to plan and prepare your broadcasting seamlessly and efficiently—whether you operate linear channels, non-linear platforms, or both.

The MISTV® MIRA system is designed to ensure efficient management and use of purchased, in-house produced, and live broadcast content, maximizing benefits and profitability for each TV station. A large portion of the planning and scheduling processes can be automated—depending on how far you're willing to go. For those who prefer to stay in control, we offer multiple versions of program plans, backup plans, and fallback titles by show, genre, channel, or daypart.

The system fully supports multi- and cross-channel/network planning, with a strong focus on efficient use of broadcasting rights and flexible handling of run/fast re-run scenarios. Content available for planning and scheduling is filtered based on licensing availability and can be further refined according to client-specific rules and preferences, ensuring maximum efficiency and compliance—even when working

with TBA titles and licenses. Series scheduling is automated based on time slots and periods, allowing for exceptions and associated forward or backward shifts across multiple periods.

Self-promotion administration spans the full workflow—from production requests and promo spot descriptions to campaign management and individual promo scheduling. It includes pads, available lists, automated rotations, and drag-and-drop placement features.

As in other parts of the system, VOD planning in MISTV® MIRA prioritizes efficiency, clarity, and simplicity. SVOD as well as AVOD rights are handled in a specialized module, while Catch-up, Preview, and Simulcast runs are scheduled automatically based on the corresponding linear broadcasts.

The Daily Broadcasting Schedule module is where the final tuning

of each broadcast day takes place before it's transferred into a playlist. The schedule can be displayed at various levels of detail, depending on the task. This is where you bring together all elements of your broadcast—ensuring it will look exactly the way you want. Commercial spots, sponsorship, self-promotion, injections, crawls, product placements, content ratings, jingles, and other channel branding are all managed here. Much of this process can be fully automated or controlled via customized, user-triggered procedures.

Interfaces between MISTV® MIRA and your MAM or Master Control systems are designed to be bi-directional and online wherever possible. We support RESTful API, database links, file exchange, and other standard methods. These interfaces cover playlists, as-run logs, purge and ingest lists, timecodes, clip IDs, and more.

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



NEW MEMBERS



dzjinius: Ending the Fragmentation of Production

Somewhere in the shift from the edit suite to the cloud, the modern production lost its centre of gravity. The work itself has never been more ambitious: more episodes, more formats, more platforms and more partners.

Yet the systems meant to hold it together have splintered into a sprawl of disconnected tools. One application handles the script, another the schedule, a third the budget, a fourth the casting. Wherever those tools fail to meet, spreadsheets, messaging apps and handwritten notes rush in to fill the gap. A production is rarely a single, coherent entity anymore; it is a story told in fragments, scattered across islands of software that were never designed to speak to one another.

dzjinius, the all-in-one production management platform built by Belgium-based DzinTonik NV, was founded on a simple but stubborn conviction: that this fragmentation is not an inevitable cost of going digital, but a problem to be solved. Where the market offers a catalogue of point solutions, each one expert at a single slice of the pipeline, dzjinius sets out to do something the rest of the industry has largely avoided. It brings the full pre- to post-production chain together inside a single data model and gives every team member one version of the truth across every production they run.

One Version of the Truth

The principle that anchors the platform is deceptively plain. Most competitors cover one stage in isolation with scripting, scheduling or budgeting and leave the seams between them as someone else's problem. dzjinius covers the whole chain on one shared dataset. Production information is no longer marooned in scripts in one tool, schedules in another and budgets in a third; every department works from the same, continuously updated source. Resource scheduling, production scheduling, drama scheduling, scriptwriting, budgeting and controlling,

auditions and casting, call sheets and reporting all live inside the same environment, and open APIs let a growing ecosystem of partners plug straight into it.

This is more than a convenience. Each time an asset is exported from one incompatible system and imported into the next, context is stripped, errors creep in, and security and economic value quietly erode. A single connected layer removes those handovers altogether – and with them, the technical debt that accumulates every time a production is forced to reassemble itself from scratch.

One Platform for Every Genre

Crucially, dzjinius is not built for a single corner of the industry. Drama, entertainment, news, sports and live events each carry their own production realities, and most organisations have historically run a different system for each. dzjinius is designed to absorb all of them in one platform, so customers no longer need a separate tool per genre.

It is also designed to be adopted at a human pace. Rather than demanding a multi-year, big-bang transformation, dzjinius is modular and grow-as-you-go: customers start with the capabilities they need most and connect departments step by step. Behind that pragmatism sits a specialised team that has lived audio-visual production workflows for years, with reference customers across the UK, Ireland, Belgium and the wider EU.

The Hardest Test: Continuing Drama

If a single format proves the case, it is continuing drama, one of the most demanding production challenges in

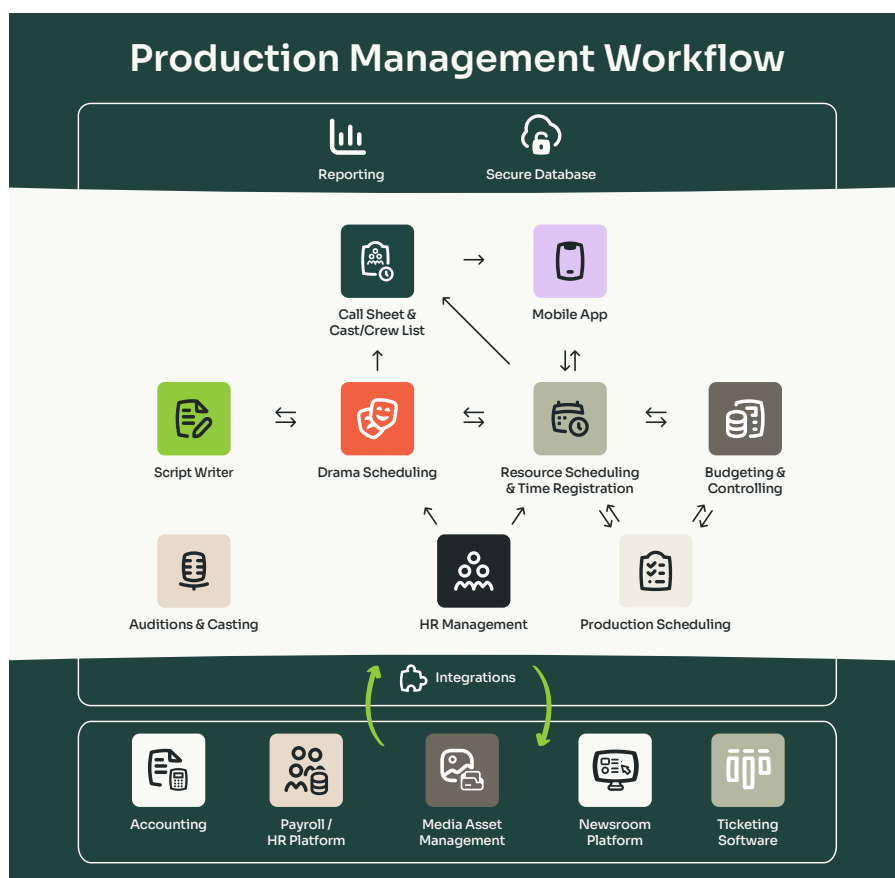
television. A single show can deliver 200 to 300 episodes a year, the equivalent of around seventy feature films, all in motion at once. Storylines intersect across episodes, four to six units may shoot in parallel sharing talent, sets and crew, and scripts run through ten or twenty drafts while compliance rules around younger actors, sound and turnaround pile on constraint after constraint. In a fragmented toolchain, a single small error ripples through every department.

This is precisely the terrain dzjinius was built to tame. Storyline development, scriptwriting, drama scheduling, resource scheduling and production planning sit inside one environment, with script information captured as structured metadata. Editorial teams can verify narrative continuity, production teams can track talent and sets across scenes, and the same data flows into post-production without manual re-entry. It is no coincidence that dzjinius underpins some of the genre's most demanding output, from ITV Studios' Coronation Street and Emmerdale to RTÉ's Fair City, Lime Pictures' Hollyoaks and Warner Bros. ITVP Belgium's Thuis.

Closing the Last Gap: dzjinius On-Set

For all the structure a production office maintains, that structure has traditionally collapsed the moment information reaches the set, where teams fall back on spreadsheets, PDF mark-up tools and notes. Launched at MPTS 2026, dzjinius on-set is built to close that gap.

A tablet-first application made for the studio floor (2nd Assistant Directors, Script Supervisors and Heads of Production), it links annotations and updates directly to live entities such as scenes, schedules and characters, rather than to a frozen snapshot of a document. Daily reports and scene-level information are captured as they happen, flow straight back into the system, and arrive in post ready to use.



Built online-first with full offline capability, it is designed for the realities of locations with limited connectivity.

From Prep to Post, on One Data Model

The argument dzjinius makes is, in the end, an argument against fragmentation itself. Professional rigour and ease of use need not be opposing forces, and production and the preservation of value need not be separate acts performed by separate tools.

By holding the entire lifecycle of a work – casting, scheduling, scripting, shooting, post, distribution – on a single, connected data model, dzjinius offers an industry tired of stitching its own workflows together a quieter proposition: one place where the production stays whole, from the first casting clip to the final delivery.

More information: dzjinius.com

“Production teams have been forced to bridge the gap between office systems and on-set reality with manual workarounds for far too long. dzjinius on-set fundamentally changes that by connecting the studio floor directly to the production database. What happens on set is no longer lost, delayed or duplicated. It becomes part of a single, reliable source of truth for the entire production!”

Christophe Haan, CEO, dzjinius



Creating Presence Without Boundaries

How AI, Holographic Communication, and Immersive Experiences Are Reshaping Audience Engagement

The media technology industry is undergoing a significant transformation. Advances in artificial intelligence (AI), real-time communications, and immersive visual technologies are changing how organizations engage with audiences, customers, and stakeholders.

Across broadcasting, events, retail, education, and corporate communications, audiences increasingly expect experiences that feel engaging, interactive, and human. As organizations search for new ways to bridge physical and digital interactions, holographic communication and AI-powered applications are emerging as practical solutions with real-world impact.

The Challenge: Creating Genuine Presence in a Digital World

The rapid adoption of video conferencing, remote production, and live streaming has enabled global communication with unprecedented ease. However, one challenge remains: creating a genuine feeling of presence.

In many situations, remote participants appear disconnected from their environment, displayed on screens that limit natural interaction and audience engagement.

For broadcasters, event organizers, retailers, and enterprises, the question is no longer whether communication can happen remotely, but how it can become more immersive and engaging.

This challenge is driving innovation across the MediaTech sector and accelerating technologies that blur the boundaries between physical and digital experiences.

Introducing Beamy

Developed through the collaboration between Total Media Cast (TMC) and PrimeCast Technical Solutions, Beamy is an ecosystem of holographic and AI-powered solutions designed to enhance audience engagement across broadcasting, exhibitions, retail, events, education, and corporate communications.

The collaboration emerged from a shared vision to develop practical immersive technologies that address real-world challenges in broadcasting, audience engagement, retail experiences, and remote communication.

Powered by Beamy OS, the platform combines holographic displays, live streaming, content management, AI-powered virtual fitting experiences, Digital Human Avatars, and audience engagement applications.

Industry recognition has reflected growing interest in these technologies, with Beamy LifeSize receiving the "Best in Immersive Media" award at the BroadcastPro Manufacturer Awards, acknowledging its contribution to advancing immersive communication and audience engagement technologies. This recognition highlights the industry's shift from experimental deployments toward wider commercial adoption of immersive communication solutions.

Case Study: Bringing Liverpool into a Doha Television Studio

One of the clearest examples of immersive communication in practice was demonstrated through a collaboration involving TMC, PrimeCast Technical Solutions, and Al Rayan TV in Qatar.

During the television program "AL-MIHJAR" (Where Is Artificial Intelligence Taking Us?), a guest located in Liverpool, United Kingdom, participated live in a broadcast taking place in Doha, Qatar.

Using Beamy Live and Beamy LifeSize technology, the guest appeared as a life-size holographic presence within the studio rather than through a conventional video conferencing display.



Figure 1. Beamy LifeSize receiving the “Best in Immersive Media” award at the BroadcastPro Manufacturer Awards, recognizing innovation in holographic communication and immersive audience engagement.

For viewers and presenters alike, the interaction felt significantly more natural than a traditional remote interview. The deployment demonstrated how immersive communication technologies can help broadcasters overcome geographical barriers while maintaining audience engagement and production quality. More importantly, it showed that “remote participation no longer needs to feel remote.”

Lessons Learned

The Liverpool-to-Doha implementation provided several valuable insights for broadcasters and media technology professionals.

First, audiences respond more naturally to life-size visual presence than to traditional video conferencing formats. Second, broadcasters gain greater flexibility when sourcing contributors, experts, and commentators from around the world. Third, successful deployments depend on reliable connectivity, low-latency transmission, and close collaboration between production and technical teams.

Most importantly, the project demonstrated that holographic broadcasting is no longer an experimental concept. It is becoming a practical tool that can be integrated into existing media workflows today.

AI-Powered Virtual Try-On

While holographic communication is transforming broadcasting, artificial intelligence is reshaping customer engagement.

Beamy TryOn enables users to visualize clothing and fashion items in real time through AI-powered virtual fitting technology, creating more engaging and personalized experiences for retail environments, exhibitions, shopping malls, and brand activations.

Using AI-driven image processing and real-time rendering, users can instantly explore products in an interactive way before making purchasing decisions.

“The future of communication is not simply about reaching audiences—it is about creating meaningful experiences that make people feel present, connected, and engaged regardless of location.”



Figure 2. A remote guest streamed from Liverpool, United Kingdom, into Al Rayan TV studios in Doha, Qatar, using Beamy LifeSize holographic technology, demonstrating remote participation in a live broadcast environment.

Recent demonstrations of Beamy TryOn at industry events, including the Qatar AI Summit, have highlighted growing interest in AI-powered engagement tools that combine personalization, interactivity, and real-time visualization.

Looking Ahead

Artificial intelligence, holographic communication, and immersive interaction technologies are redefining how people experience information, products, events, and human connection itself.

Our experience through holographic broadcasting, AI-powered virtual fitting technologies, and immersive engagement platforms has reinforced a simple observation: audiences are no longer satisfied with merely watching content—they want to interact with it.

At Total Media Cast, we believe the next generation of communication will be defined by experiences that make distance less relevant, interaction more natural, and engagement more meaningful.

The technologies enabling that future already exist. The challenge now is how the industry chooses to apply them.



Figure 3. Beamy TryOn demonstration showing AI-powered virtual fitting technology that enables users to visualize clothing in real time, creating interactive and personalized retail experiences.

Beamy
<https://beamy.live>

Total Media Cast
<https://www.totalmediacast.com>

PrimeCast Technical Solutions
<https://www.primecast.qa>

Meet the IAMT Membership Engagement & Growth Team



From your first interaction through to helping you drive strategic growth, IAMT's MEG Team are with you every step of the way.



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Building Resilience in Media Operations Through Flexible Workforce Solutions

As the media and entertainment industry continues to evolve, resilience has become more than a strategic advantage. It is now a business necessity.

Organizations are navigating tighter production timelines, shifting audience expectations, increased security and compliance requirements, rapid advances in AI-enabled workflows, and growing pressure to deliver more content without increasing operational strain.

In this environment, the ability to adapt quickly while maintaining consistency and quality has become critical.

Maslow Media Group has spent more than three decades helping organizations strengthen operational resilience through workforce solutions designed specifically for media, production, creative, and technology teams. Founded in 1988, Maslow supports clients ranging from broadcasters and production companies to enterprise organizations, government agencies, live event teams, and global brands.

At its core, resilience is about continuity. It is the ability to maintain operations during periods of disruption, respond quickly to changing demands, and continue delivering results without sacrificing quality or overextending internal teams. For media organizations, this challenge has become increasingly complex as content volumes increase and workflows become more distributed.

Today's production environments often rely on a mix of in-house teams, remote contributors, cloud-based collaboration tools, live production environments, and AI-assisted workflows. While these advancements have improved speed and accessibility, they have also introduced new operational risks related to staffing availability, workflow coordination, compliance, and scalability.

Maslow Media Group addresses these challenges by helping organizations build adaptable workforce models that support business continuity across production, operations, creative services, and technical environments.

Workforce Flexibility as a Resilience Strategy

One of the most significant operational pressures facing media organizations today is the ability to respond quickly to changing production demands. Live events, large-scale content initiatives, breaking news cycles, and multi-platform campaigns often require organizations to rapidly expand or adjust teams without disrupting existing operations.

Maslow provides access to specialized creative, production, technical, and operational talent that can integrate into existing workflows with speed and flexibility. This includes professionals across video production, broadcast operations, post-production, digital content, creative services, AV support, live event production, project coordination, engineering support, and media technology operations.

Rather than forcing organizations into rigid staffing models, Maslow helps clients create workforce strategies that align with actual production cycles and business demands.

This flexibility has become especially important as organizations balance cost management with growing expectations around content output and audience engagement.



Supporting Business Continuity in High-Stakes Environments

Operational resilience becomes even more important in regulated, high-visibility, or mission-critical environments where disruptions can significantly impact communications, production schedules, or audience trust.

Maslow has supported organizations operating in government, healthcare, corporate communications, education, and enterprise media environments where reliability, compliance, and responsiveness are essential.

In many cases, resilience is not only about replacing talent quickly. It is about maintaining institutional knowledge, preserving workflow continuity, and ensuring teams can continue operating effectively during periods of transition or increased demand.

By providing workforce continuity solutions, employer-of-record services, payroll and compliance management, and managed staffing

support, Maslow helps organizations reduce administrative burden while maintaining operational consistency.

This approach allows internal teams to remain focused on strategic priorities while workforce logistics, onboarding coordination, and staffing administration are handled efficiently behind the scenes.

AI, Automation, and the Human Element

The rapid adoption of AI across media workflows has introduced both opportunities and challenges for the industry. AI-assisted editing, content generation, metadata tagging, transcription, and workflow automation are accelerating production timelines and transforming how content is created and distributed.

However, technology alone does not create resilience.

Organizations are increasingly recognizing that successful AI implementation depends on having the right people, workflows, and operational structure in place to

support these tools effectively. Human oversight, creative judgment, technical expertise, and workflow coordination remain essential.

Maslow views workforce design as a critical component of modern media resilience. The combination of adaptable talent, scalable workflows, and emerging technologies allows organizations to move faster while maintaining quality, consistency, and brand integrity.

As AI continues to reshape production environments, organizations that pair technology innovation with strong workforce strategies will be better positioned to adapt to future industry disruptions.

Enterprise AV and Expanding MediaTech Opportunities

Another area driving industry transformation is the continued convergence between MediaTech and Enterprise AV.

Organizations across industries are investing in internal content studios, executive communication platforms, virtual production environments,



live-streaming capabilities, and hybrid event infrastructure. As MediaTech tools become more accessible to non-traditional users, the demand for operational and technical support continues to grow.

Maslow supports this expansion by helping organizations identify and deploy professionals who understand both media production workflows and enterprise communication environments.

This includes support for live events, corporate productions, internal broadcast operations, executive communications, hybrid experiences, and on-site production coordination.

As enterprise organizations increasingly adopt MediaTech solutions, resilience will depend not only on technology investments, but also on having access to teams capable of operating and supporting these environments effectively.

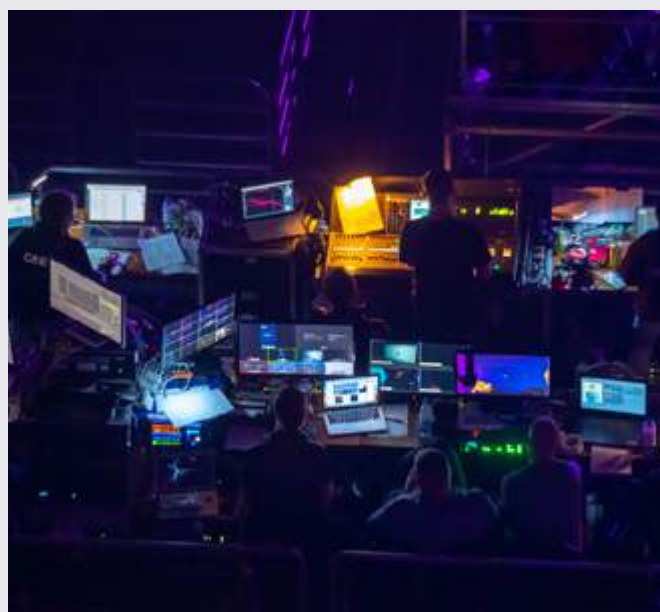
Preparing for What Comes Next

The media industry has always adapted to change, but the pace and complexity of disruption continue to accelerate. Workforce shortages, evolving technologies, decentralized production models, cybersecurity concerns, and increased content demands are reshaping how organizations plan for the future.

Resilience is no longer limited to infrastructure or technology alone. It now includes workforce agility, operational flexibility, workflow continuity, and the ability to respond confidently to evolving business conditions.

Maslow Media Group continues to help organizations navigate these changes by providing workforce solutions built around adaptability, collaboration, and long-term operational support.

As the industry moves forward, resilient organizations will be those that successfully combine people, technology, and workflow strategy into a sustainable operational model capable of supporting both current demands and future transformation.



Learn More

Organizations looking to strengthen production workflows, improve workforce flexibility, or build more resilient media operations can learn more about Maslow Media Group's **Multimedia Production**, **Staffing Solutions**, and **Managed Services**. Maslow supports clients across broadcast, enterprise media, live events, corporate communications, and technology-driven production environments, helping them adapt to evolving operational demands. For additional information or to discuss specific workforce challenges, readers can connect directly with the team through the company's **Contact Page**.

Upcoming IAMT Member Supported Events



IBC, Amsterdam
11-14 September 2026



NAB Show, New York
21-22 October 2026



InterBee, Tokyo
18-20 November 2026



**IAMT London Conference
& Awards 2026**
1-2 December 2026

AI versus Product Safety & Environmental Footprint

Nigel Burt

Environmental Regulation Consultant, IAMT

"I'm sorry Dave, I'm afraid I can't do that" intones the HAL9000 computer in Stanley Kubrick's seminal 1968 movie '2001: A Space Odyssey' to astronaut Dave Bowman after the computer discovers the spaceship crew believes it has malfunctioned and needs to be disabled.

But had the artificial intelligence of the computer failed, or did it just consider that it is superior to the humans on the ship? ("This mission is too important for me to allow you to jeopardize it.") Or can it foresee the ending of the story and realised that human evolution is about to make a huge advance, potentially making computers obsolete? Of course, this is all fiction and although the timeline is incorrect, Kubrick's vision of the artificial intelligence, or AI, at the heart of Arthur C. Clarke's story is incredibly prescient.

As AI becomes embedded in the products we design, how do we deal with the risks that software and functionality updates that could be 'self-configured' by the product itself may conflict with its originally intended safe operation and it and its necessary infrastructure do not cause

danger to human health and our environment? These are questions that politicians and regulators are trying to address without the full knowledge of what is and is not possible and practicable.

This topic was discussed at the most recent UK's Office for Product Safety & Standards (**OPSS**) Business Reference Panel meeting in London on Monday 1st June as there is an ongoing **UK government consultation** on a package of proposed reforms of the UK product safety framework including aspects of AI. This consultation builds upon last year's **AI Opportunities Action Plan** and the creation of the AI Security Institute (**AISI**) which is a research organisation within the UK government's Department for Science, Innovation and Technology (**DSIT**.) The UK's AISI is just one

institute in an international network of safety institutes that was agreed in 2024 at a **Summit in South Korea**. For example, the network includes the European Union's **EAIO** and the United States' **CAISI**. It is interesting to note, however, that both the UK and USA decided in 2025 to re-brand their institutes to remove the word 'Safety' from the original names of the organisations.

For now, in the UK it is intended that the 2025 Product Regulation and Metrology Act (**PRAM**) will be used to regulate the use of AI, where it may affect safety, when it is an operational component of a physical product, that is an AI-Enabled Product (AIEP). However, the government also recognises that AI is also becoming integral to the product lifecycle, influencing design, manufacturing, and supply chain aspects. Clearly



these influences also have an impact on compliance with regards to testing, standards, certification and market surveillance to ensure quality and safety.

The UK government notes that AI is already transforming industries by driving innovation and enhancing user experiences across society and that AI is increasingly being built into consumer products. However, as yet, it feels that current evidence shows no widespread safety issues linked to AI-enabled consumer products. It is seeking feedback from stakeholders on any real-world experiences with AIEPs, including the risks they pose and how the UK can effectively protect business and consumers without stifling innovation.

Alongside these matters is the difficult subject of the impact of AI on the environmental footprint

of businesses and products. Sally Radwan, the Chief Digital Officer of the United Nations Environment Programme (**UNEP**) has been quoted to say that, "Governments are racing to develop national AI strategies, but rarely do they take the environment and sustainability into account. The lack of environmental guardrails is no less dangerous than the lack of other AI-related safeguards." In 2024, UNEP produced a report entitled, **"Artificial intelligence (AI) end-to-end: The environmental impact of the full AI life cycle needs to be comprehensively assessed"** but, so far, the issues raised in this document still do not seem to have a high priority. It recommended, for example, that countries should establish standardized procedures for measuring the environmental impact of AI and develop regulations that

require companies to disclose the direct environmental consequences of AIEPs and services.

The environmental aspects highlighted by UNEP certainly don't appear directly in the UK's consultation process for reform of the product safety and supply chain duty regulations with regards to AIEPs as referred to above, although there perhaps is an opportunity offered to respond along these lines within questions A26 "What do you think are the current or potential harms associated with AI-enabled products?" and A27 "How can we ensure that the reformed product safety framework effectively addresses the unique challenges posed by AI-enabled products and digital innovations, while supporting innovation?"

Why Media Technology Standards are Important

Paul Treleaven

Technology Specialist Consultant, IAMT

It may be tempting to look at the AI-based products that drive today's Media workflows and ask what relevance standards from SMPTE, AES and others now have.

My answer is in two parts...

Firstly, the way we work has evolved and is still based on video format standards from SD to HD to UHD defined by SMPTE and audio transports such as AES3 and AES67 defined by the AES. Today's workflows still use SMPTE timecode for editing and MXF for media files.

Secondly, many new application areas are brought to these bodies for standardization – such as the Catena control system and work to carry Content Provenance and Authenticity manifests through the media production process.

Later in this article, I will give updates on SMPTE and AES projects and I have also included projects from other organizations that contribute valuable standards-like work to our industry.

Media Standards Landscape

For many years, media standards have adopted a “layered” approach. This means that, instead of defining everything from scratch when new technology is introduced, a standard

will reference existing standards, if possible, and build on them to add the needed functionality.

So, for the benefit of media technologists just entering our industry, I have included a table that lists standards organizations that they may come across in documents they are working with. For instance, modern media transport standards such as ST 2110 still reference the IETF's Internet Protocol that has been in use since 1993.

Some Important New Developments

Here I mention a few media technology standards projects that are underway or that have recently completed.

SMPTE: The Catena Control System for Media Devices and Services

The SMPTE Standards group that focuses on Media Systems, Control and Services has developed a suite of Catena standards, consisting of:

- ST 2138-00: Catena Overview
- ST 2138-10: Catena Model
- ST 2138-11: gRPC Connection Type
- ST 2138-12: REST Connection Type
- ST 2138-19: Protocol Objects
- ST 2138-50: Catena Authenticity, Integrity, Access Control, Confidentiality & Availability (Security aspects)

An Open-Source, Vendor- and Platform-Agnostic Solution, Catena Delivers Single Secure Protocol for Control of Media Devices and Services

Most new documents that are developed as SMPTE standards are made available to the public for a Public Committee Draft period – PCD.

The six Catena documents are currently available for download – see this [SMPTE page](#).



Standards bodies; acronyms and links		Main relevance to IAMT members
AES	Audio Engineering Society	Audio: Interfaces, Streaming, Metadata, File Format
IEC TC 100	International Electrotechnical Commission	AV systems, though tending to be domestic rather than professional
IETF	Internet Engineering Task Force	IPv4, IPv6 and multiple documents on IP transport of media (inc. SDP, SIP)
ITU-R	International Telecommunication Union; Radiocommunication	Multiple video formats – SD, HD, UHD; often parallel SMPTE docs.
ITU-T	International Telecommunication Union; Telecommunication	Compression standards (jointly with ISO-IEC); fundamental data networks
ISO-IEC	Joint body International Standards Organization and IEC	Compression standards (jointly with ITU-T) – includes MPEG and JPEG
SMPTE	Society of Motion Picture and Television Engineers	Video formats, compression, metadata, file formats, network architecture, control systems, mastering

EBU and AMWA: The Dynamic Media Facility (DMF) and Media Exchange Layer (MXL)

This Dynamic Media Facility Joint Task Force project aims to exploit the move to IP connectivity and software-based media production applications to make much more efficient use of resources by dynamically reconfiguring them to the needs of each production rather than having dedicated equipment that stands idle until the next production that needs it. An analogy might be the home kitchen – its appliances don't just cook one kind of meal but can be used for whatever is on today's menu.

Four "tracks" have been defined:

1. End-to-End Synchronization Working Group

Creating a unified model for timing and synchronization across dynamic, distributed facilities.

2. Compute Resources Management Working Group

Defining how compute, storage, networking, and specialized media functions can be provisioned, orchestrated, scaled, and released.

3. Flow Connection Working Group

Establishing how media flows are discovered, described, negotiated, and connected within a dynamic environment.

4. Business Activity

Identifying the business drivers, commercial models, and organizational changes required to adopt dynamic media architectures.

More DMF information from **EBU**, EBU's DMF **reference architecture**, and from **AMWA**.

The Media Exchange Layer work has developed a method that allows media applications to share direct access to media storage. This speeds up the workflow by avoiding the need to pass large files between applications.

The EBU, together with industry organizations, has developed an open-source solution for MXL – the first official release is published **here**.

SMPTE: Content Provenance and Authenticity

With the rise of deep fakes and media piracy, there has been a big push to use manifests bound to content in order to prove provenance and authenticity. SMPTE began a project called Descriptive Metadata Scheme for Identity and Integrity (DMSII), to define how to carry this data in MXF files. It soon became clear that work was needed to support CPA throughout the media workflow, so a Study Group on Content Provenance and Authenticity was formed.

Study Group on Content Provenance and Authenticity

This group is researching requirements for all stages of media workflow to ensure that all use cases can be included. A survey was launched just before IBC 2025 and it has received 126 responses with 79 use-cases (user stories). Responses are being analyzed both by humans and by AI to make the data more manageable and the conclusions clearer. The report is expected shortly.

Descriptive Metadata Scheme for Identity and Integrity

This project is developing and documenting an architecture, a data model and a detailed specification to carry Identity and Integrity metadata in MXF files. A UML diagram of the data model has been developed. Very recently, the group decided that the work should be expanded into four documents:

- Part 1 – the original document, now Core Architecture
- Part 2 – KLV Framework (KLV is the data encoding used in MXF)
- Part 3 – JUMBF approach (JPEG Universal Metadata Box Format)
- Part 4 – KLV bindings
- Part 5 – Identity (support for participant identity)

AES: The AES70 Audio Control System

AES70 is a document suite on audio applications of networks, Open Control Architecture. It comprises:

- Part 1 – Framework
- Part 2 – Class Structure
- Part 3 – OCP.1: Binary Protocol
- Part 4 – OCP.2: JSON-based Protocol (recently approved for publication)

- Part 21 – Using AES70 to manage AES67 and SMPTE ST 2110-30 media transport (being revised in line of public call-for-comment suggestions)
- Part 22 – Using AES70 to manage Milan media transport
- Part 23 – Using AES70 to manage Dante® media transport

SMPTE: Study Group on AI in Media

This study group has produced two reports on AI, and particularly issues when used in media. They are ER 1010 and the newer ER 1011, available on **this page** along with a variety of other SMPTE reports.

The study group has also spawned three standards projects:

- AI Model Metadata and Creation of a Centralized Model Registry (draft nearing completion)
- Metadata Generated by LLMs: Contextual and Versioning Standards (awaiting completion of first part)
- Embeddings as Metadata: Contextual and Non-Human Readable Fields (awaiting completion of first part)

IAMT Standards Resources

The IAMT supports the development of standards that underpin the technologies used in Broadcast and Media. This section will help members to navigate our standards resources on the new website.

Start by selecting "IAMT Tech Office" from the Main Menu, then "About IAMT Tech Office. Scrolling down, you'll see "Standards Reports and Updates".

Fifteen Years in the Cloud Through the Lens of a Cloud Native Technology Company

In our 15-year history as a cloud-native company, we've seen first-hand the shift from how experimental everything felt in the early days to where we are now with cloud having become pivotal for the broadcast industry.



Gatis Gailis
CEO & Founder, Veset

To begin with, we were building solutions that didn't yet have a clear market category, explaining cloud playout to clients who had never considered it before, and learning by doing. Fast forward to 2026 and the industry has changed almost beyond recognition.

Snapshot from the Past

When we first started to focus on cloud playout in 2011, there were practically no such solutions on the market and broadcasting was still overwhelmingly hardware based. Most broadcasters relied on expensive, rigid hardware systems, and this made it difficult to compete in what was becoming an increasingly crowded marketplace. Broadcasters' facilities were completing the transition from analogue to digital and from physical tape-based workflows to file-based digital architectures.

Early tapeless workflows using server-based systems were rapidly replacing physical tape decks, allowing editors to access digital files directly over local area networks.

Production galleries featured a blend of old and new hardware, and bulky CRT monitors were still common in smaller operations. Master control rooms relied on massive routers and switchers to route feeds via SDI coaxial cables. Early server-based playout systems handled commercial playout, removing the need for physical tapes and reducing manual intervention.

As the market began to change following the emergence of new players offering streaming services, it quickly became clear that broadcasters needed a more flexible alternative to traditional hardware. The shift from SDI towards IP systems had begun with major broadcasters starting to invest in IP-based infrastructure. This was the precursor to lots of the cloud computing innovations that came in the following years.

Evolution of the Cloud From 2011 to 2026

The cloud was starting to generate industry hype as early as 2011 when it was becoming a regular topic of discussion at trade shows such as IBC. That said, it was a few more years before broadcasters started to incorporate cloud services into their workflows. Initially, cloud was used mostly for storage and archiving with the exception of a few forward-thinking operators who began broadcasting directly from the cloud with cloud-based playout.

In those early days, cloud-native companies like Veset were in the minority. The concept of cloud computing was incomprehensible for many, and there was doubt over whether it would ever be adopted wholesale by the industry; many industry folk said: it'll never work! Gradually, the need for more flexible, resilient, scalable and efficient infrastructure won out and the industry began to slowly adopt cloud technology.



This spurred a trend of technology vendors making their existing products cloud ready. This was in fact quite damaging for the industry because solutions were marketed as cloud when they were actually software solutions adapted to work in the cloud. These cloud-enabled solutions didn't bring the same inherent benefits that the cloud delivers, so often led to disappointment and disillusionment with the cloud. It also created confusion about what true cloud meant, adding perplexity to what was already a confusing area for most people.

Thankfully, we've finally got past that confusion, and there's an understanding that moving existing solutions to the cloud by making them cloud enabled doesn't deliver the same benefits as cloud native. It's now generally accepted that to be effective, cloud solutions need to be built from the ground up in the cloud, with containerized, microservices-based modular architectures. This allows for agile and flexible infrastructures because solutions can be broken down into smaller components, enabling them to be updated, scaled, or replaced independently.

For a while, mistrust of the cloud and fear of the unknown continued to be significant barriers to adoption but we seem to have mostly moved past that. Nowadays, the cloud is seen as a proven and reliable technology and much less like a leap into the unknown. Suffice to say, it's become the norm for broadcasters to operate cloud services alongside on-prem infrastructure.

How Will Cloud Feature in Another 15 years?

There are many ways this could unfold. One potential scenario sees broadcast facilities as we know them become a thing of the past with everything operating in the cloud, and AI orchestrating and optimizing workflows.

In this future, broadcasters operate very little or even no hardware at all, and the concept of a broadcast facility becomes as unfamiliar as tape-based operations seem today.

At the other end of the spectrum, cloud usage continues to grow incrementally but broadcasters retain some on-prem infrastructure. In this vision of the future, the cloud is still used alongside hardware and software with broadcasters continuing to operate hybrid environments as they do today.

The most likely outcome probably sits somewhere between these two visions. Rather than cloud and on-prem existing as separate infrastructure, all resources may be combined into a single environment. Intelligent orchestration platforms will automatically place workloads wherever they can be executed most efficiently, based on cost, performance, energy consumption, security requirements, and demand. Some functions run in cloud data centers, others operate at network edge, and some specialized workloads continue to run on hardware where it delivers the best performance. Users won't need to consciously consider where workflows should operate for maximum efficiency; that part will be done automatically by intelligent orchestration platforms.

If the last 15 years have taught us anything, it's that technology adoption rarely takes the expected path. None of us has a crystal ball and with the advancements in AI seen in the last few years alone, it's difficult to predict where technology will take us next. Perhaps broadcast engineers will all end up with cloud-connected, AI-powered chips implanted behind their ear and if they need to launch a new channel, extend to a new region or scale up resources for a live event, all they have to do is think of the command. I say that in jest, but you never know!



Lawo and the Dynamic Media Facility

Two weeks after the European Broadcasting Union (EBU) released its white paper on the Dynamic Media Facility, Lawo introduced HOME Apps – a rapidly expanding series of audio and video processing apps that run on standard COTS servers.



Chris Scheck
Head of Marketing Content,
Lawo

While the timing of these two events was pure coincidence, it immediately positioned Lawo as a vendor that wholeheartedly embraces the Dynamic Media Facility (DMF) principles by allowing users to instantly start and stop processing apps. The aim is to allow operators to totally reconfigure their entire technology stack as frequently as necessary, even several times a day if necessary.

While a similar approach is possible by pooling bespoke processing devices via IP-based resource pooling, it still requires more hardware than a COTS server-based strategy. Yet, the EBU rightly concluded that vendors of broadcast and AV processing tools would be wise to rely on IT giants for the processing capability as they are much better placed to develop increasingly powerful servers at prices broadcast vendors could never match.

The DMF principle helps users avoid overspending on dedicated hardware that may only be needed at very busy times. Processing apps can all live on the same server or in the cloud, irrespective of whether they are audio, video or conversion apps. Even operators who prefer to use servers on-premise or in networked private clouds are surprised by the space reduction and significantly lower power consumption of this approach.

Cloud operation is obviously part and parcel of the DMF initiative.

An important step for the DMF will be the ability to run apps from different vendors on the same server, so that users are free to choose best-of-breed solutions irrespective of who develops a given app. In parallel, to avoid unnecessary latency caused by encapsulating and decapsulating media that is passed on among apps, a Media eXchange Layer (MXL) is being developed as an open-source project, which is based on a shared-memory structure to which apps output the result of their processing and from where other apps derive the media they need to process next. In time, this approach will also allow servers to exchange media with other servers via RDMA (Remote Direct Memory Access), which extends the shared-memory concept to entire server clusters.

Lawo and several other vendors as well as broadcasters and organizations such as the Linux Foundation, the EBU (European Broadcasting Union) and NABA (North American Broadcasters Association) are jointly working on the SDK that will deliver MXL and, ultimately, the Dynamic Media Facility as envisaged by the EBU.



About Lawo

Lawo is a global technology partner with a long history of delivering innovative solutions for live media production workflows. With a unified approach that combines workflow management and control, physical I/O, processing, and human interfaces, Lawo creates optimized solutions for productions including television broadcast and on-air radio, performing arts, houses of

worship, and professional AV. Customer value is driven through simplicity, agility, technical and commercial flexibility, and through its team of experts who are passionate about enabling the creation of world-class content. Lawo products are manufactured to highest quality standards in Rastatt, Germany. For additional information, visit www.lawo.com.

From Video-First Discovery to Clips as the Main Course

In the Q4 2025 issue of this journal, I wrote about the growing role of video in content discovery. I observed that discovery is moving towards “video-first”, with video itself, in the form of previews, trailers, shorts and everything in between, becoming the main way viewers find their next favourite show.

Six months later, it is worth revisiting the topic, because the developments have come faster than I expected.



Martin Prins
Head of Product, Media Distillery

Three of the world’s largest streamers launched vertical video discovery feeds within six weeks of each other, vertical formats are appearing on the big screen, and research shows how strongly short clips drive (and sometimes replace) traditional viewing.

Social Media Proved That Clips Drive Viewing

Before looking at what the streamers did, it helps to understand why. Recent YouGov research shows just how powerful short clips have become as a discovery mechanism: 77% of viewers who encountered TV or film clips on social media went on to watch the full program, and among 16 to 24 year olds, 87% have started watching full shows after seeing clips or memes online.

In other words: the clip-driven discovery behaviour that TikTok and Instagram normalized is not a side effect. It is one of the most effective routes from “never heard of it” to “pressed play”.

Source: YouGov, How short-form video on social media is impacting TV viewership in 2026

Global Streamers Embrace Swipeable, Mobile-First Discovery

In the spring of 2026, three global streamers each launched a vertical discovery feed of their own in their mobile video apps.

On April 1st (yes, no joke), Disney announced Verts, a swipeable, vertically oriented video experience in the Disney+ mobile app that lets viewers “quickly discover new favourites (or rediscover ones you love)”.

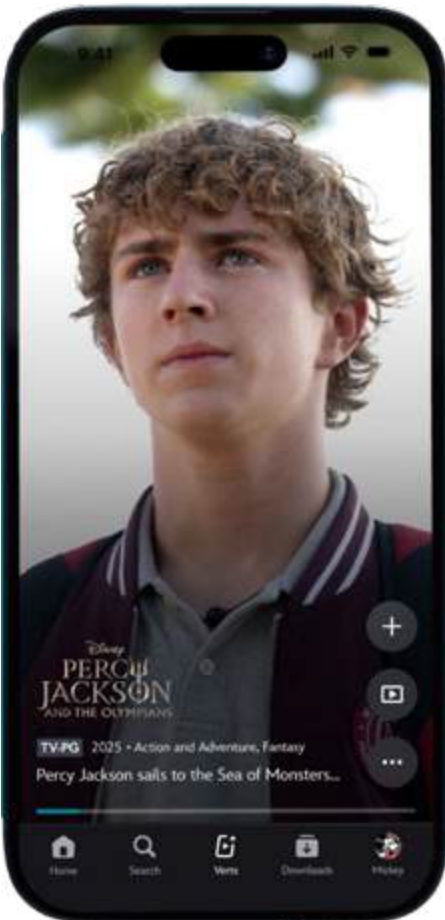
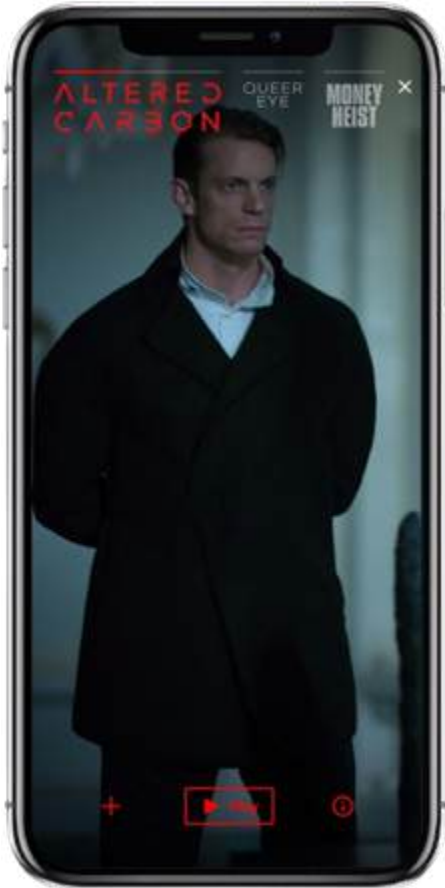
On April 30th, Netflix followed with Clips, a vertical video feed “designed for the way you actually use your phone”. Netflix positions it as a personalized highlight reel: short clips from series, films and specials, tailored to your tastes, helping you decide what to watch or play next without endless scrolling.

On May 8th, Amazon Prime Video completed the trio with its own clips feed: a scrollable, short-form feed with moments from movies and series across the Prime Video catalogue.

I haven’t had the chance to experience the features myself yet, as they are not yet available in the Netherlands, but the pattern is clear: vertical video, swipe navigation, personalized, and positioned explicitly as a discovery tool. The TikTok-style feed is now also a UI pattern for streamers.

Verticals Find Their Way to the Big Screen

In 2017, a Dutch newspaper interviewed me for an article on TV innovations. One question from the journalist stuck with me: since people increasingly watch vertical video on mobile, will TV sets themselves become vertical? I



considered it a funny question at the time, and indeed the widescreen display stayed. But interestingly, vertical video formats are now gaining presence on the horizontal big screen.

One reason is simple screen real estate: vertical assets let you show more titles at once. So as I did for the previous article, I surveyed how some platforms handle verticals on the big screen on Android TV. A snapshot, not an exhaustive study, but insightful:

- **YouTube** shows the contrast clearly: a regular content row fits about 2.5 items on screen, while the Shorts row fits 5.5.
- **Apple TV** uses a 2:3 aspect ratio for some rows, fitting roughly 2x the amount of items compared to 16:9 thumbnails, with video trailers cropped to fit.
- **Netflix** and **Amazon Prime Video** have adopted poster-style (portrait) artwork in places, but neither plays 9:16 video on the big screen (yet).
- **SkyShowtime** currently has no vertical presence at all.
- **Instagram** launched Instagram for TV in December, initially available on Fire TV and since February also on Google TV, both in the US for now, bringing their social vertical video format to the big screen. To me this is the strongest signal of all: the format is no longer being adapted for TV, it is simply arriving there as-is.

The pattern: vertical layouts are arriving on TV faster than vertical playback. Platforms embrace the space efficiency of portrait artwork, but most do not yet actually play 9:16 video on the big screen.

From Discovery to Snackable: When the Clip Becomes the Content

When we started working on video previews at Media Distillery a few years ago, our mission was to help viewers use video to discover

programs on our customers' platforms. Since launch we have automatically generated over 40,000 video previews, helping our customers enhance discovery and boost viewing.

But after processing large volumes of programs, we noticed something else: some of these short clips work as independent, bite-sized pieces in their own right. A joke from a stand-up special, a famous movie dialogue, a scene from *The Simpsons*. For some viewers, the clip is not a teaser for the show. It is the show. They may have no intention of watching the full program; the moment itself is the content.

You can see the same dynamic on Instagram and TikTok, where clips from current and older shows often are the main attraction rather than an advertisement for the program behind them. This is also confirmed in the YouGov research: 69% of 16 to 24 year olds watch clips instead of full versions, with the report concluding that bite-sized content is becoming a viewing format in itself.

The frequency gap is striking too: 85% of 16 to 24 year olds watch short-form content weekly versus 45% of those 55 and over, and 69% of younger viewers watch it daily versus 18% of older adults.

Discovery and Consumption Are Converging

So where does this leave us? Last issue I argued video would become the means of discovery. That has clearly materialized: social clips drive full-program viewing, streamers have built clip feeds into their apps, and verticals are reaching the big screen. But the more interesting development is that the line between discovering content and consuming it is blurring. The same 20-second clip can be a trailer for one viewer and the complete experience for another.

For platforms, that changes the product question. It is no longer just “how do previews, trailers and promos drive viewing of the full program?”, but also “how do we serve viewers for whom the clip is the main meal?”. And “where do they want to be served?”

That has implications for catalogue strategy (which moments in your library deserve a second life as standalone shorts), for metadata needs (descriptions and thumbnails on a clip level), and for how engagement is measured: a viewer who watches five great moments from your catalogue and leaves satisfied may not show up as a completed stream, but they did connect with your content.

The good news: the same AI-driven approach that now makes video previews scalable also makes this repurposing scalable by means of automated AI-based video clipping. The library of long-form content that platforms already own is full of snackable moments waiting to be found. In the coming year, I expect more streaming services to treat short-form not as a marketing afterthought but as a first-class format alongside the programs it comes from.

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