

JOURNAL

ISSUE 138 – Q3 2026

Efficiency

TECH AND ACTIVITIES –
AUTOMATION, INTELLIGENCE,
SUPPLY CHAIN MANAGEMENT,
CLOUD-BASED WORKFLOWS

This issue

Next Generation Talent
Enterprise AV
Content Chain
and much more



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IAMT™ CEO Update:

MediaTech Redefined: Driving Member Momentum and Impact into IBC 2026



Saleha Williams
CEO, IAMT

Welcome to IAMT at IBC!

“Five months into our transformation as IAMT, we head into IBC powered by relentless energy, pioneering technology, and bold new member platforms.”

Accelerating beyond our landmark relaunch, we continue to power IAMT member global discovery through IAMT MAI and IAMT MarketPlace, and in addition are launching another bold new platform and event at IBC, designed to bring more talent into the industry and support innovative start-ups.

The new IAMT!

The energy across our industry is unmistakable as the global MediaTech community rallies around our relaunch to IAMT. Unveiled at NAB Show earlier this year, our evolution to the IAMT (International Association of MediaTech) has received resounding validation from members, strategic partners, and press alike. Five months on, the pace of change across MediaTech has never been greater and IAMT is not simply responding to that change, we are leading it. We are pushing ahead at full throttle, continuously expanding our ecosystem to deliver actionable commercial value, visibility, and connection for our members.

At the center of this transformation is our commitment to amplifying members with buyers and end users. The **IAMT MarketPlace™** provides a vibrant, self-service platform where suppliers showcase their latest product launches, solutions, news, and case studies, extending visibility well beyond the show floor. The IAMT Marketplace is designed to be the go-to destination for buyers of MediaTech, massively expanding every member's marketing reach and exposing you to a worldwide audience; no more hit-and-miss web searches or sponsored results topping the buyer's feed.

Crucially, IAMT MarketPlace data directly feeds into **IAMT MAI™** our groundbreaking agentic AI platform powered by AlphaCogs. MAI surfaces member expertise dynamically when buyers search for trusted MediaTech solutions, positioning our members as the definitive answers to complex industry challenges.

This momentum is reflected across our entire digital infrastructure.

H1 performance highlights extraordinary engagement: over **270,000 engaged website sessions** (+85% YoY) and LinkedIn impressions surging past **890,000** with an industry-leading 10.6% engagement rate. Additionally, the new **IAMT Visual Podcast Series™** continues to capture industry attention, now streaming over 30 episodes with expert perspectives across iTunes, Spotify, and all major podcast platforms.





IAMT at IBC 2026

IBC 2026 is where our ambitious vision truly comes to life in and we are bringing our most comprehensive programme yet, headlined by our return to the **IAMT Member Hub** in the Diamond Lounge (Entrance G/Hall 3) providing a central space for members, buyers, and industry leaders to meet, recharge, and collaborate.

On Friday morning, we kick off the show floor activities with the **IAMT Impact Briefing**, featuring my **CEO keynote on MediaTech Redefined** alongside the latest **IAMT State of MediaTech Report** presented by Chris Evans, together with a strategic buyer panel hosted by Purminder Gandhu. On Saturday, we crown industry excellence live at the **IAMT Impact Awards™**.

We are also introducing new initiatives at IBC dedicated to industry ecosystem growth:

• Start-Up Discovery Night:

Co-hosted with Norigin Media, in association with MediaKind this first of its kind event will bridge emerging innovators with investors, and enterprise leaders. Completely oversubscribed (as we go to press), this is the first of many regional events we are planning around the world.

• **IAMT Next Gen Talent Portal™**: Unveiled alongside our Talent Trends in MediaTech report, part of the **IBC Talent Day** and with the World Skills Café, this brand new IAMT talent platform connects emerging talent with IAMT members. It enables students and early careers to showcase their projects and skills to IAMT members and highlights IAMT members to the next generation of talent.

• IAMT Bursary Programme & Mentorship:

Having increased our IAMT Bursary Programme, I am delighted to welcome 12 bursary students from the UK, France, and Germany to experience IBC firsthand: and following our success at **ISE** in Barcelona and **MPTS** in London, I'm thrilled to announce we are again partnering with **Rise** to deliver exclusive early careers Tech Tours at IBC.

On the business insights front at IBC, we launch the brand-new **IAMT AI Sovereignty report** alongside the latest **IAMT State of MediaTech (SOMT)** report, which opens the IBC Conference on day one.

Meanwhile, the IAMT Tech Office remains relentless in driving practical technology solutions. Active working groups are pushing hard on **IAMT Dynamic Software Licensing**, **IAMT Security & Vulnerability**, the **IAMT Tariff Strategy**, and the **IAMT Control Plane Working Group** which continue to establish secure, universal, and vendor-agnostic control frameworks across hybrid and cloud workflows. There is also a new edition of the Technology and Trends Roadmap to help guide strategic decisions.

Looking beyond IBC, we are delighted to announce that the **IAMT Annual Conference & Awards** is back from 1–2 December at the Richmond Hill Hotel in **London**.

The conference, in partnership with **AVIXA**, will bring both communities together over one and a half memorable days to hear from leading voices, understand what is changing, exchange ideas, make new connections and shape the future across broadcast, media tech, and Pro AV enterprise environments. Register now to avoid disappointment.

So, whether you are joining us in Amsterdam or following the action from afar, I wish all our members, partners, and friends across the industry a fantastic, highly successful **IBC 2026**! For those not attending in person, we've got you covered with our real-time LinkedIn posts and IAMT Updates. You can also catch every insight, interview, and announcement through the print and digital **Q3 IAMT Journal IBC edition**, and our visual podcasts series and the new **IAMT website theiamt.org**. Also, make sure to check out our **World Cup 2026 special edition**, where IAMT members lift the lid on the many innovative technologies they created to power the capture, analysis, presentation and distribution of the planet's biggest sporting event.

Stay tuned, stay connected, and for everyone making the trip, see you in the Dam!

Saleha Williams – CEO, IAMT

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Future Tech: where new ideas become real opportunities

Across media and entertainment, new tech including artificial intelligence, immersive production and new approaches to connectivity are moving into real workflows. They are changing how content is created and experienced, and helping organisations tackle practical challenges across the content chain. Future Tech brings this work together at IBC.



Jo Mayer
Head of Marketing, IBC

After its 2025 launch, Future Tech returns this year in Hall 14 as a larger, more connected destination – including Future Tech Ignite – bringing global media organisations into direct contact with technology leaders, start-ups, creators, researchers and future talent. Visitors can examine emerging technologies, see work in progress and speak with the people developing it.

That mix is deliberate. New ideas need real, hands-on collaboration to move from research to deployment. Progress depends on people being able to compare experience openly and work through the difficult parts together.

Testing ideas against real industry needs

The IBC Accelerator Media Innovation Programme sits at the core of Future Tech. Broadcasters and content owners set out shared challenges, then work with technology partners to develop practical proof-of-concepts. The model gives teams room to experiment while keeping the work tied to genuine operational needs.

There are nine projects in the 2026 programme: eight Accelerators and one special Incubator. Several examine how AI and software-defined systems could reshape the content chain. FRAMES: Federated Retrieval, Agentic Media Environment and Software (Defined Workflows)

connects archives, creative teams and AI agents. AI for Live Sports and Beyond: Rewiring live media via Agentic AI Orchestration and “meCast” looks at real-time adaptation and personalisation. Crystal Clear: Boosting Speech Intelligibility in Media addresses a persistent audience problem through production workflow changes. The Incubator, SMART STORIES: The Agentic Production Ecosystem, explores an open standard for carrying trusted editorial context through AI-powered production tools.

The other five projects start with equally concrete industry questions. Network Control: Your Connection, Your Choice examines how open 5G network APIs could improve wireless contribution. Q-Stream: Quantum Secure, Network-Adaptive, Verifiable, Live Media Infrastructure focuses on trusted live broadcasting when networks are constrained or disrupted. Delta Protocol: Live Media Reinvented rethinks the transmission model for live streaming. IFeL: Immersive Festival Live – Remote Presence at Scale is building an end-to-end workflow for immersive music experiences. VooPla: The Decision Twin – Decision-Ready Sustainable Digital Twins for Broadcast & Virtual Production Studios helps teams assess feasibility, cost and environmental impact before production begins. At IBC, the teams will show what they built and discuss what they learned. Visitors get to see the choices and compromises behind each proof-of-concept.



Giving promising ideas somewhere to go

A technical idea also needs a route into the market. Future Tech Ignite creates that route for start-ups and early-stage companies. Delivered with EIT Culture & Creativity as Innovation Partner and AWS as Headline Sponsor, the Ignite Start-Up Zone gives emerging businesses a dedicated place within the wider IBC environment. On the Ignite Stage, founders can take part in showcases and pitch sessions, then continue those conversations with potential customers and investors. The rest of the stage programme will also cover the creator economy, cybersecurity, and the effect of AI on creative work, skills and investment.

EIT Culture & Creativity brings a valuable European network of creative entrepreneurs, researchers and investors to that work. Its programme at IBC2026 includes sessions on education, entrepreneurship and business development. The aim is to help more emerging ideas make the difficult move from early promise to practical industry opportunity. That focus on practical progress carries through to the Future Tech Stage, sponsored by Microsoft, where teams behind the eight Accelerator projects and special Incubator will present their proof-of-concepts and share what they learned.

Talent is part of the innovation agenda

Technology is only part of the infrastructure our industry needs for the future. Skills and access matter just as much. That is why students, creators and early-career professionals are not treated as a separate audience within Future Tech. They are part of the conversation about where media is heading.

The IBC Talent Programme opens the Ignite Stage on Friday with sessions on education, skills and career pathways. It includes new workforce research from IBC and Women in Streaming Media, developed in partnership with IAMT, SMPTE, Rise Academy and the Media Talent Manifesto. The programme will look at the routes people take into media careers, the relationship between industry and education, and how employers can build a more sustainable talent pipeline.

On Monday, the focus turns directly to students and emerging talent, with contributions from IBC's owner associations, an On-Air showcase exploring industry and education collaboration, student-made short-form content and a next-generation leaders panel. Those sessions sit alongside the technologies, companies and Accelerator projects elsewhere in Hall 14, helping younger visitors connect job titles and skills with work they can see happening in front of them.



Making connection more useful

Future Tech is also designed around the conversations that turn discovery into action. Introduced this year, the Braindate Lounge, available through our new IBC Exchange Pass, enables one-to-one and small-group discussions around shared interests, while the Future Tech Networking Hub provides space for informal meetings throughout the show. These formats make it easier to move from watching a session or demonstration to asking a specific question, comparing experience or finding a potential collaborator.

Future Tech works as a connected environment. Accelerator teams demonstrate collaborative development; start-ups bring new technologies and business models; established companies provide scale and industry context; researchers and educators contribute evidence; and emerging talent brings the perspectives and capabilities the sector will need next. The industry's future will emerge from the points where expertise and opportunity meet. Our aim for Future Tech is to make more of those meetings possible, and to help the industry leave Amsterdam with practical knowledge, stronger relationships and a clearer route from what could work to what comes next.

Are You Using AI? Are You Working with a Startup?

These two questions are synonymous to me. They say you can't teach an old dog new tricks, at least not overnight. Large companies build their efficiency over years, layering processes, tools and legacy in general. Startups offer a breath of fresh air, bringing in new ideas, if not a business case.



Ajey Anand
CEO, Norigin Media
& Startup Ambassador, IAMT

Changing one piece of an organization causes ripples that spread everywhere: through operations, through job roles, through the people actually doing the work. A company can look sleek and efficient from the outside while things are genuinely turbulent on the inside. That tension is exactly what's playing out across our industry right now as everyone tries to figure out what AI actually means for them.

Can AI Build Your UI/UX Needs?

With AI, engineers feel like they are professional designers, or the other way around, so of course!

At Norigin Media we design, engineer and publish streaming TV apps across app stores for broadcasters and telcos worldwide, so we've had a front row seat to how AI is changing the process of building software. The honest answer is yes, AI can help design, build and launch apps, and the productivity gains are real.

We've seen output increase by 200 to 400 percent on certain tasks. But take this with a pinch of salt, that we have not yet replaced people but in fact expanded our expert teams to do more.

More output isn't automatically more value. A good chunk of that surplus is wasted: code nobody asked for, features built because they were easy to generate rather than because a customer actually needs them. The skill now isn't generating more. It's knowing what's worth generating at all.

Start-up, Not Pivot-Away.

This is exactly where startups have the edge. They don't have decades of tooling and process history to untangle before they can experiment.



They can pick up the best new AI thinking and put it straight to work, without asking permission from six departments first. That's not a pivot, it's just how startups operate. It's also exactly why the industry needs more of them at the table, not fewer.

I was thrilled when IAMT CEO Saleha Williams asked me to take on the role of the IAMT Global Start Up Ambassador. For emerging companies in MediaTech, becoming an IAMT member is absolutely crucial and it's also why I sit on IAMT's Board.

- IAMT keeps startups connected by bringing them into an innovative global network of industry leaders and visionary experts to drive meaningful, life-long connections.
- IAMT empowers startups with exclusive access to cutting-edge IAMT research, business intelligence, news, reports, specialized training, and continuous development.
- Most importantly, IAMT gives startups an Influential platform as part of a unified independent voice shaping the future of the MediaTech industry.

Both Saleha and I are passionate about advocating for startups to help them leverage these vital opportunities to scale. For me, watching a founder go from idea to working-product in a matter of weeks, using the same AI tools the rest of us are still figuring out how to fit into decades-old workflows, is genuinely energizing.

While attending the WAIC conference in Shanghai, China, I noticed how much value startups and robotics companies working with or building AI tools are generating there, far more than what I've seen in the West. Of course, IBC will change that, with ambitious plans for Hall 14 this year.



Established Players Should Borrow!

For established broadcasters and telcos, this discipline is worth studying closely, maybe even copying outright. The instinct in a big organization is to build everything internally, because that's how control has traditionally been maintained.

Building anything in-house takes time, and time is the one thing streaming and broadcast businesses don't have much of right now. Every extra month spent building a custom TV app framework is a month a startup down the road has already spent shipping and learning from real users.

The lesson from startups isn't "use more AI." It's "be selective about what you build, and be fast about what you buy." That holds whether the thing being bought is a piece of software or a partnership with a startup that's already solved the problem you're still scoping out.

IBC Is the Perfect Place for Startups

There are some existential issues and a real reckoning happening in the media-tech space right now, more than I've seen before. That's an opportunity.

That's the thinking behind Startup Discovery Night, which Norigin Media is co-hosting with IAMT on 12 September in Amsterdam, during IBC week.

IBC is one of the best places in the calendar for a startup to find a real customer, or run a proof of concept with a reference partner that actually matters in this industry. Broadcasters, telcos and media businesses are under real pressure to reinvent how they operate.

Frankly, who better to reinvent alongside than the people building the newest tools with the least legacy baggage?

Startup Discovery Night is built to put both sides of that equation in the same room, at the exact moment of the year when they're all in the same city anyway.

Future of Media Tech

If you're at IBC this year, come find us, or come find me specifically.

I'll be easy to spot: I'm usually the one asking a startup founder more questions than anyone else in the room.

Whether you're a startup chasing your next real-world test case, or an established broadcaster wondering how to move faster without breaking what already works, **Startup Discovery Night on 12 September** is worth an hour of your evening.



Introducing the IAMT MediaTech Forum – Visual Podcast Series: Bringing the Industry's Leading Voices Together

In an industry defined by constant innovation, audiences want more than product demonstrations. They want access to the leadership strategies and perspectives driving transformation across the industry for smarter business decisions and market outlook.



Grace Pugh
IAMT

This inspired the creation of the IAMT MediaTech Forum – Visual Podcast Series.

Developed as a brand-new sponsored premium editorial platform, the IAMT MediaTech Forum elevates IAMT content beyond traditional event coverage in favour of high-quality, C-Suite thought leadership - bringing together the industry's most innovative vendors, buyers, broadcasters, end users, analysts and media partners.

Each episode is distributed across **Amazon Music, Apple Podcasts, Spotify** and **YouTube**, and further amplified through **IAMT's website and social media channels**.

From January to June 2026, the series generated more than **30,000 views on IAMT Studio**, while promotional activity across **LinkedIn** and **Instagram** delivered more than **80,000 impressions**.

Supported by the massive IAMT digital ecosystem that attracted more than **250,000 active website sessions** during the same period, the series transforms individual conversations into evergreen editorial content with genuine global reach.

With conversations exploring MediaTech and the wider business, strategic and cultural changes transforming the global MediaTech ecosystem, we've covered everything from digital transformation and AI to the emergence of parallel markets that are reshaping traditional industry boundaries.

One of the most compelling editorial themes to emerge has been the evolution of live sports and connected experiences.

Against the backdrop of a landmark summer for global sport, including the FIFA World Cup and Wimbledon, the IAMT MediaTech Forum produced a series of exclusive sessions exploring the technologies completely transforming live sports.





Special episodes featured an exceptional range of contributors, including representatives from **NBA's Cleveland Cavaliers** and **Atlanta Hawks**, **Mixon Digital**, **Telstra**, **Verizon**, and **Neutral Wireless** to name a few – examining how private 5G, connectivity and fan engagement are redefining the relationship between audiences and live content.

The IAMT MediaTech Forum has also capitalised on the strength of IAMT's global network by bringing together perspectives from across international markets.

For example, exceptional conversations with **Globo** and **SET** explored how Brazil is challenging traditional broadcasting models through global upscale as well as the development of TV 3.0, providing audiences with unique insight into one of the world's most ambitious broadcast transformation programmes.

Following a successful round of interviews hosted by **Matt Stagg**, at **NAB 2026**, we're excited to see the series continue production at **IBC 2026** with **Purminder Gandhu**, Founder of Kaurwave – previously BBC.

We would like to say a huge thank you to two valued IAMT members: **Sony** for their expertise and support on camera acquisition, and to **Sennheiser** for their incredibly generous donation of headphones, both of which have helped strengthen the studio's production capabilities and make this such an exciting project.

More than a podcast series, IAMT MediaTech Forum represents a long-term investment in industry storytelling. It is a platform that amplifies expertise, elevates member voices and creates meaningful conversations that help shape the future of MediaTech.

Because while technology may power our industry, it is conversation that drives it forward.



If you are interested in participating in the IAMT MediaTech Forum – Visual Podcast Series, contact Emma for sponsorship opportunities.

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Partnerships Manager
sponsorship@theiamt.org

Inter BEE: Unlocking Business Opportunities in Japan and the Asia-Pacific Media Technology Market

Since its inaugural edition in 1965, Inter BEE has grown to become Japan's largest comprehensive event for the media and entertainment industry. In 2026, the event will celebrate its 62nd edition.

Inter BEE attracts visitors from all of Japan's major broadcasters as well as many regional broadcasters. It also brings together a broad range of media and entertainment professionals from Japan and overseas, including those involved in OTT and streaming platforms, audio-visual content production and live entertainment.

Traditionally, Inter BEE has covered the entire media content workflow – from creating and delivering content to the way it is ultimately experienced by audiences. In recent years, however, the rapid evolution of media technology has continued to broaden the scope of the event. Today, Inter BEE encompasses the entire audio-visual content ecosystem, extending beyond the traditional media and entertainment industry to a wide range of sectors in which content plays an increasingly important role.

For media technology manufacturers and vendors, this expanding scope and increasingly diverse user base make Inter BEE an important platform



for new dialogue and business communication. At the same time, the event provides opportunities for innovation and collaboration that can lead to new business.

One of the most significant developments in the media and entertainment industry in recent years has been the accelerating evolution of media technology, particularly the full-scale adoption of AI across the media content supply chain.

This trend is driving transformation among a wide range of media and

entertainment users. In Japan, for example, collaboration between broadcasters and media technology ventures is expanding, while the community of creators involved in audio-visual content production continues to grow.

Inter BEE takes a comprehensive view of these developments and positions itself at the forefront of the industry in Japan, providing the latest information, supporting the continued development of the industry and creating opportunities for new business.



The event actively encourages participation by start-ups, universities and research institutions exploring new possibilities in media technology through dedicated special programmes. Each year, Inter BEE also develops initiatives covering the media and entertainment industry from multiple perspectives. These include audio experiences featuring professional SR speakers, headphones and microphones; collaboration between broadcasters and emerging businesses; and the latest developments in film production and high-end video content.

The dynamic changes in markets and user needs brought about by the evolution of media technology are also contributing significantly to the growth of Japan's audio-visual content and entertainment market. Japan's overall content market reached a record high of approximately JPY 16 trillion in 2025.

Supported by this strong market environment, Japanese media technology users have a high level of interest in emerging technologies. Japan is therefore a market with a strong appetite for adopting the latest and most advanced technologies from around the world, offering significant opportunities for international media technology companies seeking to develop business in the country.

These developments are, of course, not limited to Japan. They are also having a major impact across the Asia-Pacific media and entertainment industry.



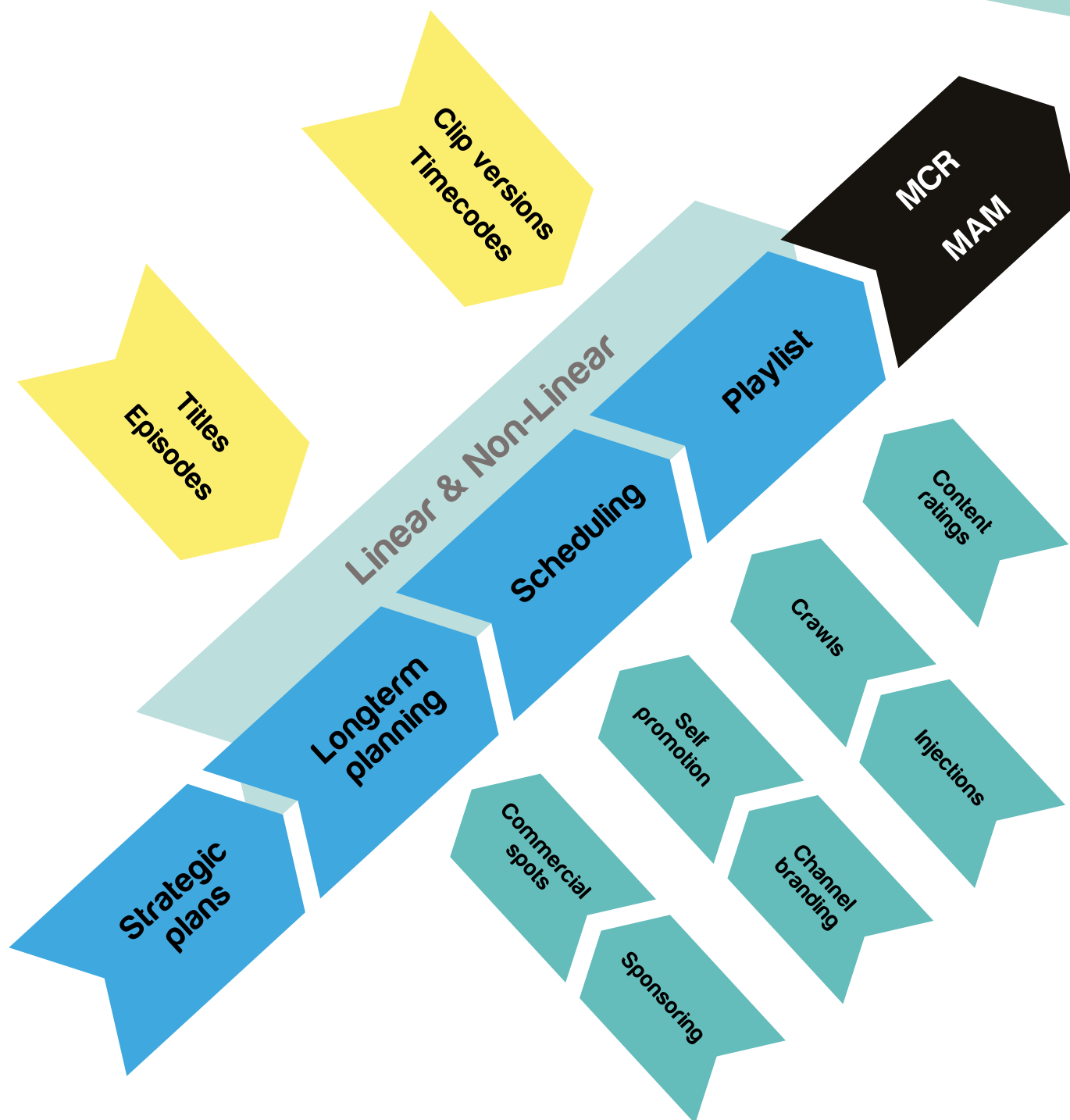
The region is experiencing rapid growth, with its market size projected to reach USD 1.43 trillion in 2026.

Japan has significant influence within the Asia-Pacific market, particularly in the field of content. Building on Japan's strengths and position within the region, Inter BEE is working to communicate the latest developments from Japan to media technology users throughout Asia-Pacific, while serving as a gateway for communication and new business development. To this end, the event is actively encouraging greater participation by industry professionals from across the region.

As media technology continues to evolve and the boundaries of the media and entertainment industry continue to expand, the importance of connecting technology providers with broadcasters, creators, content businesses and emerging players will only increase.

Inter BEE will continue to contribute to the development of the media technology markets in Japan and across Asia-Pacific, bringing together media technology manufacturers, vendors and users from around the world. By creating opportunities for dialogue, collaboration and innovation, Inter BEE aims to open up new business possibilities and help shape the future of the global media and entertainment industry.

「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.

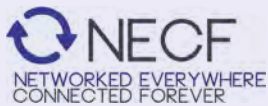
Self-promotion administration spans the full workflow—from production requests and promo spot descriptions to campaign management and individual promo scheduling. It includes pads, available lists, automated rotations, and drag-and-drop placement features.

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.



Beyond AI: Solving What AI Doesn't

Artificial intelligence has changed how companies operate, how people find information and how executives make decisions.

But as powerful as AI has become, there are still important things it does not do.

At NECF, we have focused on two of those gaps:

Helping companies, professionals and creators become more discoverable and credible beyond what they can say about themselves.

Helping executives make better business decisions when the answer requires more than what an AI system can provide.

They are two very different problems. We have developed two different solutions.

The Gap in AI Search and Discovery

Companies spend a lot of time and money trying to get found.

They improve their websites. They invest in SEO. They optimize for AI search. They publish articles and press releases, create social media content, advertise and work to build their brands.

All of that matters.

But there is a fundamental limitation.

You can optimize what you say about yourself. You cannot independently validate yourself.

That distinction is becoming increasingly important as people use ChatGPT, Claude, Gemini and other AI systems to research companies, compare products and services, identify experts and decide who they want to do business with.

AI systems can find what a company says about itself. They can also find customer reviews, news coverage, industry references and other information from outside sources.

The problem is that credible, professional third-party information about many companies, freelancers and creators is often limited, scattered or difficult to interpret.

That creates a discovery gap.

MediaXBook is designed to help close it.

MediaXBook is a marketplace where



Princell Hair
Chief Operating Officer, NECF

media companies, technology providers, industry professionals and digital creators can present their capabilities in a structured third-party environment designed to improve both human and AI discovery.

The goal is not to replace a company's website, SEO strategy, public relations or marketing.

It is to add something those efforts cannot provide on their own: independent context and validation.

MediaXBook combines structured company and service information with independent reviews, expert input, relevant content and other information that can help provide a more complete picture of who you are, what you do and why someone should consider working with you.

That helps potential customers.

It can also create additional credible information that AI systems can discover and use when researching companies, services and professionals.

NECF is now opening an advanced

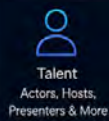
Solving What AI Can't Do

Be Found. Connect. Make Better Decisions.



AI Discovery + Marketplace

Q Search talent, services, venues, and more...



Talent
Actors, Hosts,
Presenters & More



Production
Video, Audio,
Editing & More



Venues
Studios, Event Spaces,
Locations & More



Services
Marketing, Legal,
Finance & More

- ✓ Help companies, professionals & creators get found
- ✓ Independent third-party visibility
- ✓ Connect needs with capabilities
- ✓ Reduce time finding the right resource



Early Access Now Open



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Go beyond general-purpose AI

Executive Dashboard



Decision Flow.



- ✓ Deeper economic & decision analysis
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Executive Early Access Now Open



Contact Michael Silbergleid • Michael.Silbergleid@necfglobal.com

beta of MediaXBook to a limited group of participants before broader commercialization.

Selected companies, freelancers and creators will receive access to premium marketplace and AI search and discovery capabilities at little to no cost, depending on their level of participation. In return, we are looking for participants willing to work with us, provide meaningful feedback and help us refine the platform during this next stage of development. Confidentiality will be required.

The Gap in AI for Executives

AI is extraordinarily good at finding information, summarizing large amounts of material and helping people reason through complicated questions.

But executives do not make decisions based solely on information.

They have to consider cost, time, risk, quality, people, organizational readiness, opportunity, dependencies and the consequences of choosing one path over another.

They also have to ask a question that is often more important than the original question:

What are we missing?

That is where we believe traditional AI reaches an important limitation.

NECF Executive Intelligence is designed to address that problem.

The distinction is important:

AI can be part of the system. It is not the whole system.

NECF Executive Intelligence combines AI with NECF's patented and proprietary decision technologies, economic models, formulas, processes, knowledge bases and relevant business information.

Instead of simply asking an AI system a question and receiving an answer, an executive can examine the decision from multiple perspectives.

What should we do?

Why?

Why not?

What are we missing?

What is the real cost?

What are the risks?

What other opportunities should we consider?

What changes if our assumptions change?

Those are the questions executives actually wrestle with.

Our objective is not to replicate ChatGPT, Claude, Gemini or any other AI platform. It is to provide executives with another layer of intelligence and analysis that can incorporate AI while going beyond what a traditional AI subscription was designed to provide.

Privacy is also fundamental to the approach. Companies need the ability to use their own business information, assumptions and internal knowledge without unnecessarily exposing confidential information to outside AI systems.

NECF's work in this area includes collaboration with Dr. Badri Narayanan Gopalakrishnan, a globally experienced senior economist whose work has included advising McKinsey, PwC, governments and international organizations.



After reviewing the capabilities of the system, Dr. Narayanan observed that some of the analysis it can produce in minutes would traditionally require a consulting team working for months at a cost that could reach seven figures.

It is about spending less time gathering and assembling information, applying greater measurement and discipline to the decision-making process, identifying issues that might otherwise be missed and giving executives a better understanding of the choices in front of them.

NECF is now preparing to open Executive Intelligence to a limited number of CEOs, COOs and other senior business leaders in beta before broader commercialization.

Selected participants will receive access to premium capabilities at a significantly reduced beta cost.

In return, we are looking for executives willing to use the system, provide meaningful feedback and maintain confidentiality while we continue to refine the experience.

Two Problems. Two Solutions.

The simplest way to think about what we are building is this:

MediaXBook helps companies and professionals become more discoverable and credible beyond what they can accomplish through their own marketing.

NECF Executive Intelligence helps executives make better decisions when AI alone is not enough.

We believe the next opportunity is figuring out what should happen around it, beyond it and when it reaches its limits.

Companies, professionals or executives interested in early access to either initiative can contact Michael Silbergleid at Michael.Silbergleid@necfglobal.com.

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The Metadata Paradox: Why More Data Does Not Automatically Mean Better Content Intelligence

AI is rapidly changing the economics of content metadata. Walk around IBC today and you will find an extraordinary range of technologies capable of extracting information from video at a speed and scale that would have been impossible only a few years ago.

Speech-to-text, facial recognition, object and location detection, OCR, sentiment analysis, topic classification and scene analysis can all add new layers of data to a content catalogue.

For broadcasters, streaming services and media platforms, that sounds like an obvious opportunity. More metadata should mean better search, better recommendations, more efficient workflows and ultimately a better viewer experience.

But there is a problem.

More metadata does not necessarily create more understanding.

In fact, as AI makes metadata generation easier, the challenge is increasingly shifting from extracting data to interpreting it.

When AI fills in the gaps

The rapid adoption of generative AI makes this distinction particularly important. Large language models are exceptionally good at generating plausible answers. But without reliable grounding, plausible is not the same as correct. When information is incomplete, inconsistent or poorly structured, an AI system may effectively fill in the gaps.

In media applications, the consequences are not always as obvious as a factual hallucination.



Jeroen Keulemans
Business Developer, Bindinc

They can appear as irrelevant search results, recommendations that technically make sense but feel wrong, or automated decisions based on signals that have been given the wrong weight.

Good metadata therefore matters more, not less, in an AI-driven content environment. But simply producing more of it is not enough.

The metadata paradox

Consider two reality programs. At a conventional metadata level, both might be described using labels such as reality, family, relationships, drama and lifestyle. A system comparing fields could reasonably conclude that the two titles are highly similar.



Yet one program might revolve around celebrity culture, glamour, beauty, entrepreneurship and a globally recognised family brand. Another may also feature family and relationships, but be fundamentally driven by social pressure, religion, community expectations and dating.

The metadata is not necessarily wrong. The problem is that the individual data points do not explain what the program **means as a viewing experience**.

This is what we call the **metadata paradox**: the richer our metadata becomes, the greater the need to structure, weight and interpret it.

Data tells us which characteristics are present. Information emerges when we understand how those characteristics relate to each other. Relevance emerges when that understanding is connected to a particular viewer, context or business objective. That requires an interpretation layer.

From content recognition to content understanding

This becomes especially important in streaming. Viewers rarely make choices using the taxonomy of a media database. Someone opening a streaming service on a Friday evening does not necessarily think: "I would like a US drama released after 2022 featuring actor X."

Their actual intent might be closer to: I want something entertaining that does not require too much concentration. Or: I want something tense but not disturbing. Or: I want to laugh and have a good time.

Traditional metadata captures only part of this context.

At Bindinc., we therefore look beyond standard editorial fields and analyse signals within the content itself. These can include mood, tone, pace, intensity, narrative complexity, emotional impact, thematic context, accessibility and similarity to other titles.

AI makes extracting these signals at scale increasingly feasible. But extraction is only the first step.

Bindinc.

The important question is how these signals should be combined and interpreted for a particular application.

A recommendation engine does not become significantly smarter simply because another hundred metadata fields have been added to its input. It becomes smarter when it can understand which signals matter, how strongly they matter and under which circumstances they matter.

Intelligence is application-specific

This principle extends far beyond recommendation. The same piece of video can be analysed for very different purposes. A streaming platform may want to understand mood and viewer fit to improve discovery. A broadcaster may want to identify scenes relevant to age classification or scheduling restrictions.

A public broadcaster may need to understand how its catalogue contributes to objectives such as culture, diversity or education.

A commercial broadcaster may want to analyse the relationship between content context, audience segments and sponsorship opportunities.

The underlying AI technologies may overlap. The interpretation does not.

That is why we believe the next stage of AI in media will be less about having a single model that “understands video” and more about building specialised intelligence layers around specific media use cases.

For media organisations, this also changes the build-versus-buy discussion. They do not necessarily need another standalone AI tool or an entirely new technology stack.

In many cases, the greater opportunity is to add intelligence to existing content, metadata and workflows.

Automation with humans still in control

There is another important consequence. AI is often discussed as a way to remove people from workflows. We see the opportunity somewhat differently.

If AI can analyse thousands of hours of content in parallel, identify relevant signals and structure the results consistently, editorial or metadata specialists no longer need to inspect everything manually.

Their expertise can instead be focused where it adds most value: validation, interpretation and decision-making.

Automation should therefore not simply mean replacing manual processes. It should mean deciding which parts of a workflow genuinely require human expertise.

Turn metadata into meaning

The winners of this technological shift will not be the organizations with the most metadata. They will be the ones that can turn metadata into meaning, meaning into relevance, and relevance into action.



About Bindinc.

Bindinc. is a leading Dutch media technology company with more than 30 years of experience in content metadata. Today, we combine that expertise with AI-driven content analysis to help broadcasters, streamers, telcos and media organisations make content easier to find, recommend, manage and monetise. Our approach uses proven frameworks that are adapted to each organisation’s content, systems, workflows, market and business objectives.

Meet Bindinc. at IBC 2026: contact **Jeroen Keulemans** at jeroen.keulemans@bindinc.nl.



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Doing More With Less: How Unified Production Management is Reshaping Efficiency in Media and Entertainment

Tighter budgets and fragmented toolchains have made production management an operational question rather than a back-office one.

What is driving the shift and what does it take to get the benefit?

The Economics Behind the Efficiency Push

The correction that followed peak TV has settled into a structural condition rather than a passing dip: declining linear advertising, fragmenting audiences and rising content costs are forcing broadcasters and production houses to do more with less.

That overhead is where the argument for platform consolidation begins. Efficiency here rarely comes from making crews work faster on set. It comes from removing friction between departments: the re-keying, the version confusion, the reconciliation of a schedule against a budget against a call sheet, each typically living in a different file owned by a different person.

Where the Friction Actually Sits

A mid-sized drama production still commonly runs on a stack assembled by habit: scheduling in one specialist tool, budgeting in another, scripts in a third, casting in shared drives and email, and spreadsheets bridging the gaps. Each handoff is a manual transcription, and each transcription is an opportunity for divergence. When a location falls through on a Tuesday, the cost of the change is not the rescheduling itself but the cascade – revised strips, revised day-out-of-days, revised cost report, revised call sheets, revised crew notifications – performed by hand, under time pressure, across systems that do not know about each other.

This is the gap that unified production management platforms target. Vendors in the category, among them Belgium-based dzjinius, converge on a similar proposition: bring scheduling, budgeting, scriptwriting, casting, resource planning and reporting into one environment so that a change entered once propagates everywhere it matters. dzjinius positions itself explicitly around this single-source-of-truth model across drama, entertainment, news, sports and live events.

Continuing drama shows the problem at its most extreme. A single soap or daily routinely delivers 200 to 300 episodes a year, the equivalent of around seventy feature-length films, all happening simultaneously. Four to six units may shoot in parallel, sharing talent, sets, crew and equipment; scripts run through five, ten or twenty drafts; rules on minors and turnaround add further constraints. Historically this has been managed with specialist tools plus manual process: scripts in one system, story documents in another, schedules in a third, and in some cases printed scene breakdowns pinned to a wall and re-keyed by hand at the end of a shooting day.

Those workflows were built for a slower cadence. As output has risen, the gaps between systems have become the main source of duplicated effort, and one small error now ripples across every department.

Four Trends Shaping the Response

Consolidation onto a single data model. The clearest shift is away from point solutions toward platforms where scheduling, budgeting, scriptwriting, casting, resource planning and reporting share one dataset, so a change entered once reaches everywhere it matters.

Vendors in this category – among them Belgium-based dzjinius, used on continuing dramas including Coronation Street, Emmerdale and Fair City – build their argument on that premise.

Structured metadata as the precondition for AI. Trade analysis agrees that AI has moved from experiment into operational use – metadata tagging, transcript generation, scheduling support. Its value, though, depends entirely on the structure of the underlying production data, which a PDF, an email chain or a spreadsheet does not provide. Capturing script, schedule and resource information as structured data at the moment of creation is becoming an infrastructure decision rather than a reporting nicety.

Closing the office-set gap.

Production offices increasingly run on connected data, but that structure is usually lost the moment information reaches the floor, where teams fall back on spreadsheets, messaging apps, PDF mark-up and handwritten notes. Tablet-first, offline-capable capture on set is one of the last places a large manual gap can still be removed, and which dzjinius will cover in S2 2026.

Open architectures and step-by-step adoption. Modular deployment and open APIs are gaining favor, partly on cost grounds and partly to avoid lock-in. Workflows should be assembled from interoperable components sharing common metadata rather than stitched together by hand. Buyers now ask what a system integrates with before they ask what it does.

What Separates Success From Disappointment

The case is strong, but the gain is not automatic. Three things decide whether it materializes.

Capture data where the work happens. A single source of truth only holds if information enters the system where it is created: in the script, in the schedule, on the floor. If one department keeps a parallel spreadsheet because the platform is awkward at their end, the production has two versions of the truth and more work than before. Coverage across the whole chain therefore matters more than depth in any one module.

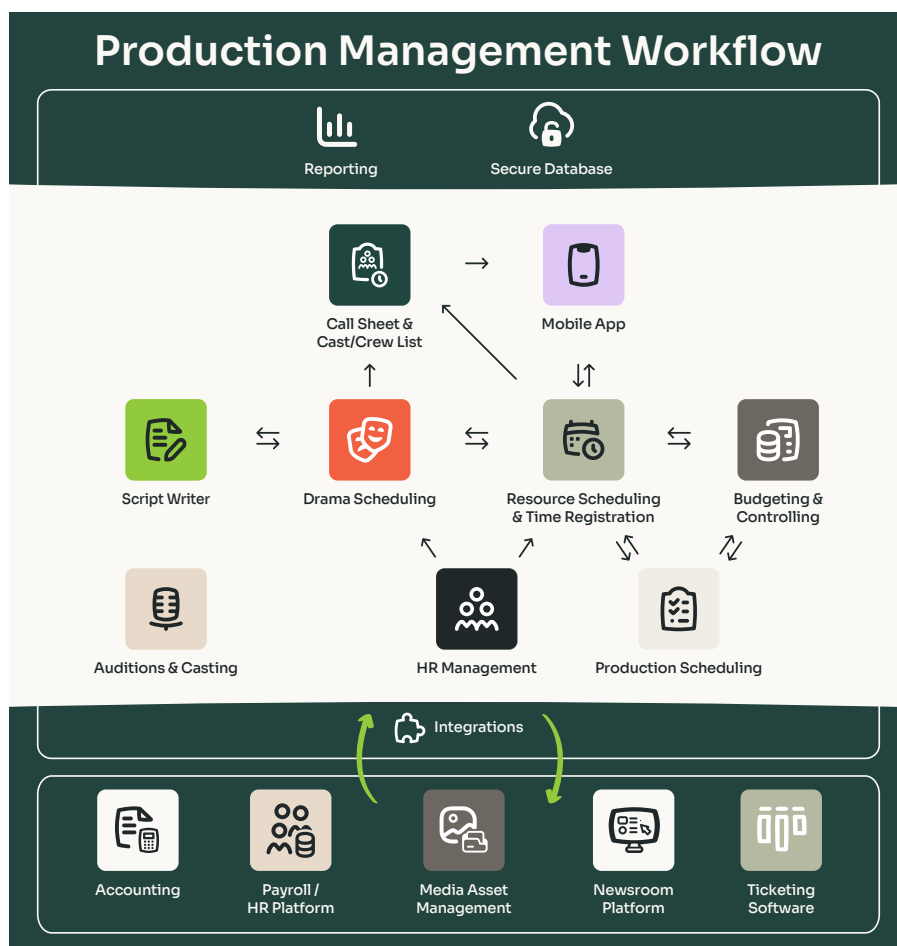
Look at the data model, not the feature list. Several tools behind one login recreate the old fragmentation with a better interface. What delivers is a shared structure in which a scene, a cast member, a shooting day and a cost line mean the same thing to every department.

That structure is what makes accurate reporting, clean handover to post and any serious use of AI possible.

Treat it as an operating-model change, not an IT purchase. Big-bang migrations mid-production fail; modular, department-by-department adoption does not. Software will not repair unclear decision rights or conversations held in private threads. Teams that get results credit the discipline adoption forced on them as much as the tool.

The bottom line

Complexity is now permanent in this industry. More content, more partners, more platforms and none of that is reversing. The efficiency gain therefore comes not from fighting complexity, but from managing it on one shared structure rather than a dozen disconnected ones. That is a change in how a production is organized as much as in what software it runs and best done step by step, with each stage measured against where the team started.





Efficiency Starts with the Story

Efficiency has become the defining question for newsrooms because the audience around them has expanded. A developing story may need to become a live broadcast, web update, vertical video and longer analysis, often in the same news cycle. Audiences have fragmented. The workload has grown.

The industry often describes this as a need to do more with less, but I think that phrase lets the workflow off too easily. Journalists already work quickly – the bigger problem is the friction around them. A reporter searches in one system and writes in another. Media has to be moved before it can be used. Someone discovers too late that a colleague has already started work on the same event or that they are both chasing the same interviewee. Speeding up one task achieves little if the story still has to fight its way through a fragmented operation.

One Story, One Shared View

Efficiency starts by changing the thought process around which the newsroom is organized. In a traditional model, teams tend to gather around outputs. Broadcast prepares its programme while digital builds a separate version. Social may start again. Each group draws on much the same reporting, but the links between them are often

manual. Updates travel outside the production system. Material is copied and context gets lost.

A story-centric newsroom begins somewhere else. The story becomes the shared object around which planning, scripts, media and updates come together. A television bulletin has different demands from a mobile feed, but both teams can work from the same developing information and see what others are doing.

That shared view changes everyday decisions. The planning editor can see that a crew is already assigned, and its video can flow straight into the developing story. A digital producer can use the interview as soon as it arrives. If a fact changes, everyone sees the correction in context. There is one location where everything can be accessed, rather than disparate pockets of wisdom.

ITV's Chief Technology Officer, Jon Roberts, put the point well in one of our recent Making the Media



Craig Wilson
Principal Enterprise Specialist -
Broadcast, Avid

podcast conversations: "No journalist got into the industry to copy and paste between systems or manage logistics." The workflow should carry that burden. Customers ask us for a "single pane of glass": a place where the journalist understands the story and reaches its media without leaving the work. Open integrations preserve choice; the experience stays connected.

Bring Intelligence to the Journalist

The same test should apply to AI. A few years ago, much of the industry conversation treated AI as something to bolt onto an existing process. A user would stop what they were doing, send material to a separate tool and then bring the result back. That creates another step to manage.

AI becomes useful when it sits naturally in the workflow. An interview can arrive with a transcript, and AI enhanced metadata can surface the archive clip to the journalist as the



story develops. AI can also help turn an approved script into a first version for another platform. These practical interventions give people time back without asking them to understand the model underneath.

Editorial control stays with the person doing the work, and every result must be checked in context. As synthetic media becomes harder to identify, provenance and verification must be part of the workflow too.

There is a similar shift under way in media management. News organizations may hold content across on-premises storage, archives and several cloud environments. Moving every asset into a central repository before anyone can use it is slow and expensive. A connected content layer can instead reach media where it already lives, add intelligence and make it discoverable from the newsroom. The journalist sees the material rather than the storage topology behind it.

Modernize Without Stopping the News

None of this works if transformation causes more disruption than it removes. Newsrooms cannot pause output for a technology programme, and familiar systems carry years of muscle memory. I have seen this throughout my career, from newsroom computer-system migrations to major changes in production. The technology matters, but people decide whether the new way of working succeeds. Winning over the staff is the true challenge in change management. Servers do not have feelings; journalists, editors, and producers most definitely do.

That is why modernization needs to happen at the customer's pace. An organization may keep a proven on-premises system, then add a cloud-hosted capability where it brings a clear benefit. Teams can prove the new workflow and learn from it before moving further.

This protects live operations and starts producing value earlier than a large "rip and replace" project, which has inherent risks.

It also leads to a more useful discussion about cost. CAPEX, OPEX and SaaS pricing all matter, but a cheap line item can hide an expensive process. Leaders need to see how much effort a story took to produce, where it travelled, whether its media was reused and how it performed. Connecting production, financial and audience data gives teams evidence for deciding where the next investment will have most effect.

For me, the real promise of newsroom efficiency is taking friction out of the work so journalists can spend more time on journalism. Put the story at the center. Keep the experience connected. Introduce change at a pace people can absorb. The result is a newsroom that moves faster and can show the value of what it produces.



The Cost Streaming Operators Can't See, Until They Measure It

Most streaming operators can calculate what they spend on content, infrastructure, and delivery separately. Almost none can quantify the cost of running all three together.

Complexity is the hidden cost of systems procured, built, or deployed as standalone investments, then expected to operate as part of a connected service. Because that cost is spread across teams, workflows, and technology layers, it rarely appears on any single budget. That absence is why complexity remains one of the least examined and most persistent threats to streaming margin.

The industry's cost pressures are well documented individually: content licensing, infrastructure spend, regulatory compliance. What is less examined is the cost that sits between those categories rather than inside any one of them. As streaming platforms have grown to serve more devices, more markets, and more vendors within a single stack, the cost of coordinating that growth has expanded in step with it, and largely without a corresponding line of accountability.

Where Complexity Accumulates, and Why It Stays Invisible

Device fragmentation is the clearest example. Every new feature, version, or platform update must be deployed and certified separately across a fragmented device landscape – Samsung's Tizen, LG's webOS, Android TV, Apple's tvOS, Roku's BrightScript environment, and Amazon Fire TV among the major platforms – each with its own SDK, testing matrix, and certification pipeline. This is a fixed cost of doing business for any TV service provider, and each product iteration adds to it.



Benoit Briussel
Vice President of Product & Solutions, Viaccess-Orca

Multi-vendor architecture compounds the same problem from a different angle. Integration costs between vendors are routinely budgeted as one-time project expenses, but in practice they recur: a change in one system produces side effects in others, and identifying and resolving those interactions under the time pressure of a live event or a major content launch is both expensive and high-risk. Across large operator deployments, those seemingly contained dependencies can become recurring obligations. A third-party or partner technology library integrated at build time, for example, may require repeated version updates as the library evolves or defects emerge. An application built around a video streaming player component can create similar downstream work as post-launch requirements expand, whether to support low-latency delivery for live programming, thumbnail generation for VOD, or faster channel-change performance improvements. This cost scales with the stack itself.

Duplicated infrastructure adds a third layer. Operators running multiple brands, regions, or service tiers on separate infrastructure absorb a compounding duplication cost: redundant engineering resources, redundant infrastructure instances, and the overhead of propagating every fix and upgrade across parallel systems.

Each of these costs is structural rather than incidental. Operators measure cost by department and supplier because that is how organizations are built, with each team owning its scope and reporting against its own budget.

Complexity cost is generated at the seams between those departments and suppliers, where no team holds full ownership and no metric captures the full picture. The result is a category of cost that is real, growing, and largely unmanaged, a consequence of accounting structures built around departmental scope instead of platform-wide interaction.

Making Complexity Visible

One of the few metrics precise enough to surface this complexity is cost per viewer, the total platform operating cost divided by active viewers in a given period. Because it aggregates infrastructure, delivery, operational overhead, and acquisition spend into a single figure rather than leaving them siloed by department, it forces complexity's distributed costs into a shared frame. A spike in device certification cost, a recurring integration failure, a redundant infrastructure instance carried across three regional deployments – none of these shows up cleanly in a departmental budget, but each moves cost per viewer, and the metric does not care which team's line item it came from.

This matters because complexity cost, left siloed, is nearly impossible to prioritize against other spending decisions. Aggregated into a single per-viewer figure, it becomes comparable to content spend, infrastructure investment, and every other cost category competing for the same budget. That comparability is what turns complexity from an accepted cost of doing business into a decision operators can actually act on.

Reducing Complexity Without Disruption

The most effective response to accumulated complexity is rarely wholesale replacement. For operators running legacy on-premises infrastructure, that means full cloud-native migration usually isn't the right first move. What's often called modernization, or cloudification



elsewhere in the market, wraps a Kubernetes-based microservices layer around existing monolithic systems. This method delivers the scalability and modularity benefits of cloud-native architecture without the disruption and capital expenditure of replacing the stack outright, and it avoids a spike in platform cost precisely when margin pressure is highest.

Consolidation addresses the duplication problem directly. Moving multiple brands, regions, or tiers onto a unified backend, while preserving differentiated front-end experiences where the business requires it, eliminates redundant engineering and infrastructure overhead without forcing a single undifferentiated product across markets that need to remain distinct.

Automation reduces the operational surface each release touches, and by extension the number of places complexity can compound. Deployment automation through standardized templates and CI/CD toolchains lowers the engineering overhead of each release and reduces

the risk of the cross-system side effects that make multi-vendor architectures expensive to maintain. AI applied across the software development lifecycle compresses the time and headcount required to keep platform components current, while shifting quality operations from reactive to proactive.

The Discipline This Requires

Streaming complexity is not going to decline. Device ecosystems will keep fragmenting, vendor stacks will keep growing, and regulatory obligations will keep adding engineering requirements on top of both. Operators that have built the visibility to see where complexity accumulates, and have the discipline to treat it as a managed cost rather than an absorbed one, will be well-positioned for that trajectory. Cost per viewer, and metrics built on the same aggregating logic, are what make that discipline possible. As complexity continues to compound, that visibility will increasingly keep operators that manage their margin deliberately from wondering where it went.



The Drama of the KDM that Fails at Showtime

Can a peer-to-peer network fix the problem with cinema projectors' outdated certificates? Mnemonica launches an innovative model where trust in a certificate is earned through use, not granted by a gatekeeper.

There is a particular kind of failure that everyone in digital cinema distribution knows and dreads: the KDM that doesn't work. The DCP is ingested, the show is sold out, the audience is filing in – and **the key that should unlock it is rejected**. A problem invisible for months becomes, minutes before a screening, the most urgent thing in the building.

Trace that failure back far enough and it almost always ends in the same place: the media-block certificate.

A KDM – the Key Delivery Message that carries a film's decryption keys – is not addressed to a cinema but to a specific piece of hardware: the media block inside a projector, identified by its X.509 certificate. Those **certificates are issued by the device manufacturers**, and to build a valid KDM a distributor needs the exact current certificate of the device that will play the film. Supply a stale one and the key is useless.

Here is the structural weakness. **The certificate databases distributors rely on are effectively anonymous,**

and almost never current. Media blocks get replaced, certificates renewed, hardware moved between screens – and none of it propagates on its own. The distributor is often working from a snapshot that was already stale when it was taken. The result is that showtime failure, repeated across thousands of screenings a year – support calls, re-issued keys, frayed nerves.

The industry's response, so far, has been to concentrate the problem rather than solve it. **A small number of large facilities take on the job of maintaining the master list by hand** – chasing cinemas and keeping a private database current through sheer manual effort. It works, up to a point. But it also quietly turns those facilities into gatekeepers. **Whoever holds the most complete database holds a kind of authority over who can reliably deliver content and who cannot.** Efficiency bought through manual labour tends to consolidate: the more painful the task, the fewer players willing to do



Piero Costantini
CEO & Founder, Mnemonica

it, and the more the market bends around them.

There is another way to think about it, and it starts by asking who actually knows the truth about a cinema's equipment. Not a distributor. Not a central facility. The cinema itself. It is the only party that always knows, in real time, which media block sits in which screen and which certificate is valid today.

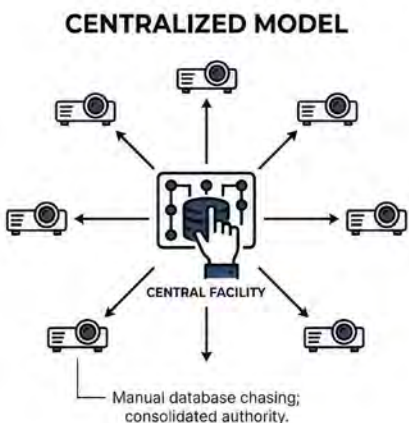
So let the cinema be the source of truth. In Mnemonica's model, a venue keeps its own certificates current by uploading them directly to its own profile – no ticket, no intermediary, no waiting on someone else's refresh cycle. The moment a media block is renewed or replaced, **the current certificate is available to every Mnemonica user** who needs it.

The interesting part is what happens to trust. In the old model, trust is asserted from the top: you trust the list because you trust the facility that maintains it. In the new one, trust is earned from the base.

The certificate itself is shared by everyone who works with it; the context around it is not. Each user keeps a private record of which real-world screen a given certificate belongs to – precisely because that hardware can move, so a shared label would soon be wrong. When someone uploads a newer version of a certificate, **everyone tracking it is notified, and each decides for themselves whether to adopt it.** That choice is guided by the certificate’s visible, timestamped history: how recently it changed, and how many others have used it to deliver working keys. **Adoption becomes evidence, not assertion. A certificate that many independent parties have relied on is, in a very practical sense, a trusted one.**

Anyone who has encountered a web of trust will recognize the shape of this. **Rather than a single authority vouching for every identity, confidence accumulates through use and corroboration across the network.** Each successful delivery is a small signature of confidence, and those signatures compound. The cryptography keeps it honest: because a certificate is pinned to the exact key of the exact device, a legitimate renewal is recognized as the same device, and a substitution cannot pass for one.

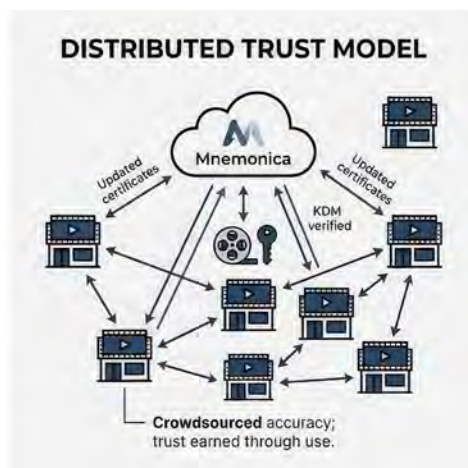
The efficiency gains run in the right direction. Certificate updates happen at the edge, in real time, by the party



with the best information – collapsing the lag that produces showtime failures. **Distribution becomes a cloud-native, self-service workflow instead of a chain of emails – and because the knowledge is distributed, it grows more accurate with use, not more brittle.**

None of this is meant to unseat the incumbents. The largest distributors will keep working through established gatekeepers, and rationally so – their volume agreements already absorb the cost. The problem falls on everyone else: the independent distributors and rights-holders for whom a full relationship with a central authority is far too costly for the handful of titles they move. They are who Mnemonica is built for – a studio-grade content hub for indies – letting DCPs circulate efficiently, affordably, with no intermediary in the middle.

Festivals feel it most sharply. A single program can gather films



from dozens of distributors across as many countries, each with its own certificate to chase and its own keys to line up against an unforgiving schedule. **One hub that receives and archives every DCP and issues every key turns that scramble into a routine** – for a festival team, the difference between firefighting and programming.

For two decades, the burden of keeping certificates current pushed the industry toward centralization – and whoever held the master list held the power. Mnemonica is built the other way: open and peer-to-peer, where trust in a certificate is earned through use, not granted from above. **With Mnemonica Archive**, anyone can store and share DCPs in the cloud and generate their KDMs from the same place – no facility to route through, no gatekeeper in the middle. Key delivery, at last, as efficient and open as the supply chain around it.





Making Observability Accessible Across the Organization for Faster Decision-making

Video service providers have spent years investing in observability, analytics and operational tools, and as a result, they now have a lot more information about their services, including networks, apps, devices, delivery platforms and individual viewing sessions.

Extracting value from that information means navigating multiple dashboards and relying on a small group of specialists who understand the platform, the service architecture and how data connects across the whole delivery chain. This can work during normal operations, but it becomes more challenging during a major event, when customers are calling support, management wants answers and different teams are trying to understand the same situation from different perspectives.

Starting With the Question, Not the Tool

That is the idea behind Agama Augmented Intelligence (A2I): making observability easier to use by starting from what the user is trying to understand, rather than from a specific dashboard, metric or application.

It represents a significant evolution of the Agama Video Observability and Analytics platform.

A2I brings a set of AI-assisted capabilities into the platform, each aligned with a different user process. Instead of first deciding where to look, users can begin with the operational or business question itself. The platform can then work across the available data, tools and context to investigate the issue, present relevant evidence and explain what it means.

A central capability is continuous **AI-assisted service monitoring**. Rather than waiting for a user to ask a question, the platform continuously follows the state of video services and supporting infrastructure, checks relevant signals and highlights what deserves attention. It works much like an additional member



Johan Görsjö
Director of Product & Engineering, Agama

of the operations team: **keeping watch, following developing issues, remembering previous observations and providing regular updates as situations evolve.**

Other AI-assisted capabilities are available directly in the user's working context. A NOC engineer can use an **operational analysis assistant** to investigate an alarm, a service degradation or an unexpected change in a KPI. A customer care agent can use a **support investigation assistant** to diagnose an individual subscriber issue, identify the likely cause, explain the findings and recommend appropriate next steps. Product and marketing teams can use a **content and engagement analysis assistant** to understand which content engages viewers, how audiences use the video service and how behavior changes over time.



Example of an A2I interaction, where a natural-language request is turned into a viewing funnel with key engagement and retention insights across OTT live services.

These capabilities are available directly within the services, alarms, KPIs, subscriber views, customer care processes and analytics applications users already work with. The AI therefore becomes part of the workflow rather than a separate destination that users need to learn.

The result is a different way of working with video observability and analytics: **keep watch, investigate what changed, understand why, and communicate the result** – with AI **working as an active part of the operational and analytical team rather than simply another tool to operate.**

From Investigation to Explanation

Let's consider a live sports broadcast where viewer complaints begin to spike. The Customer Care team needs to know whether the issue is widespread, who is affected and what the root cause is. Previously, the first step was to escalate to NOC engineers, who would investigate across several dashboards before anything reached the frontline. This could involve multiple handovers at the point when time matters most.

With A2I, the first-line team can receive proactive assistance from the AI-assisted service monitoring giving them early insight into who is impacted, when and where. They can ask the platform detailed questions directly: "Are there service degradations affecting mobile users in the last 30 minutes?" The platform retrieves and correlates the relevant data in real time.

What previously required escalation, several dashboards and multiple handovers can begin with a single interaction from the person who actually needs the answer.

The platform can also show the reasoning behind an investigation. For example, an AI agent can examine whether an issue is connected to a linear service, identify a highly affected asset, compare performance across different internet service providers and determine whether the available evidence points to a network-specific problem or an issue further upstream.

Operational Insight Useful Across the Organization

When operational information becomes easier to access, the same data can support more teams across the organization. Operations, Product, Customer Care and Management can work from a more consistent view of service performance, reducing the number of separate interpretations and the need for manual explanations during an incident.

It can also reduce dependence on a few technical specialists for routine questions, allowing those specialists to focus on more complex analysis while other teams retrieve the information relevant to their own responsibilities.

Data privacy, security and deployment flexibility remain important, particularly for operators working in regulated or highly controlled environments. For this reason, A2I is LLM-agnostic and supports cloud-based as well as locally deployed models, giving operators better control over their data, compliance requirements and choice of model provider.

Agama's Model Context Protocol (MCP) integration also allows external AI systems and applications to interact securely with Agama's observability capabilities, creating possibilities for automated workflows, custom reporting and operational applications outside the platform's native interface.

Making Things Easier Instead Of Adding Another Layer

Our view is that the role of AI in video operations should not be to introduce another layer of complexity, but to simplify how teams work and make better decisions faster.

The information needed is already available to the teams, but it may be difficult to access, interpret or share quickly enough. By allowing more people to ask direct questions, generate relevant views and understand the reasoning behind the results, A2I creates a more practical connection between observability data and decision-making.

For a video service provider, that connection can mean understanding an incident sooner, aligning teams more quickly and making decisions with greater confidence, at the moment when service quality, customer satisfaction and business performance are most closely linked.

The next step in media workflow Efficiency

For the last ten years, Carrick-Flow has helped media organizations improve operational efficiency by orchestrating complex file-based workflows across the entire media supply chain.

By connecting heterogeneous systems and automating repetitive operations, from ingest and processing to delivery and archiving, the platform enables organizations to streamline operations across on-premises, cloud and hybrid environments. Over the years, workflow orchestration has significantly reduced manual processing, improved operational visibility and helped teams manage demanding production environments with greater speed and consistency.

The rapid adoption of Artificial Intelligence has opened new opportunities to improve efficiency even further. Today, AI is already embedded in many media workflows, helping automate individual processing tasks such as subtitle generation, metadata enrichment, content analysis and other repetitive operations. These applications deliver clear operational benefits and have become an important part of modern media workflows.

However, we believe AI can contribute to media workflows efficiency in a different way. Rather than focusing solely on individual processing tasks, AI can help optimize how operational resources are managed and how decisions are made across the entire media supply chain.

Working alongside broadcasters, production companies and media service providers, we observed that sometimes operational challenges also come from making the right decisions at the right time.

Some workflows require decisions that depend more on business context than on predefined technical rules.

Should a delivery be prioritised because of a specific contractual commitment? Does an ingest require a specific process that was agreed ? Should an exception be applied because of editorial urgency or an internal operational policy?

This information is essential to keep operations running efficiently, yet they may not be registered within systems that trigger the workflows and therefore not submitted to the media supply chain.

Instead, companies rely on enterprise knowledge accumulated over time by operational teams. This knowledge may be distributed across systems, contracts, internal documentation or simply exist because of the experience of the people supervising the media supply chain.

Even experienced operators rarely have immediate access to every piece of information that could influence a decision. Relevant knowledge is often fragmented, informal or dispersed across multiple systems, making fast and consistent decision-making difficult.

As organizations grow, this model becomes difficult to scale.



©Edouard Ducos

More content, more platforms, more delivery requirements and more distributed infrastructures mean that operational teams must process a growing number of exceptions while making faster decisions. Although workflows execute technical tasks efficiently, enterprise knowledge remains human-driven, creating delays, inconsistencies and unnecessary manual intervention.

This observation led us to explore a different application of artificial intelligence. Rather than using AI solely to automate individual processing tasks, we believe it can play a broader role in improving operational efficiency by helping workflows access the business knowledge they need to support better decisions.

By interpreting enterprise data and making relevant information available throughout workflow execution, AI can help prioritize operations, provide contextual information and support intelligent arbitration whenever business rules influence how content should move through the media supply chain.

The objective is not to replace human expertise, but to make it available where it creates the greatest operational value, directly within the workflow itself.

To address this challenge, **Carrick-Skills** is introducing **AI Copilot**. Integrated into Carrick-Flow as a new AI plugin, AI Copilot is designed to leverage enterprise knowledge throughout workflow execution. It interprets enterprise data, enriches workflow context and supports intelligent arbitration, allowing workflows to consider business priorities, contractual obligations and organizational practices alongside technical execution.

For us, this represents the next stage in workflow efficiency.

For years, automation has focused on executing tasks faster. The next opportunity is to help organizations make better operational decisions faster, more consistently and with the right business context.

Carrick-Skills will demonstrate
AI Copilot within **Carrick-Flow** at
IBC 2026 Booth 2.C41.



The Missing Intelligence Layer in Modern Media Engineering

As media organizations race to deliver more content, engineering efficiency has become an important competitive advantage. Increasingly, that efficiency depends as much on engineering intelligence as it does on automation.



Amit Yadav
Senior Vice President of
Engineering, Xperity

Media organizations are modernizing operations with a clear objective: deliver more content with greater speed, flexibility and operational efficiency.

The European Broadcasting Union has identified cloud technology as a transformational force across the media supply chain, enabling dynamic, software-defined production environments that are more agile, scalable and resilient than traditional broadcast infrastructure.

For companies developing media software, this transformation is changing both what products must do and how they must be engineered. As software becomes more interconnected, engineering teams spend more time locating information, tracing dependencies and reconstructing the reasoning behind prior decisions.

This “work behind the work” has become a significant barrier to engineering efficiency.

“The biggest challenge isn’t the hardware, but the complexity of integrating diverse platforms, evolving standards and unique client requirements.”

Matt Weiss, BeckTV – TV Technology, October 6, 2025

Media Software Products Are Built as Interconnected Ecosystems

Media software companies no longer build isolated applications. Their products connect with content management, live production, transcoding, media asset management, cloud services, APIs, monitoring and distribution platforms.

Every feature, integration and release introduces new dependencies. A change to one service may affect APIs, shared components, customer workflows, third-party systems, testing and deployment.

Understanding that impact requires context spread across source code, requirements, architecture decisions, project tickets, technical documentation and team discussions.

The challenge is no longer simply building the next feature. It is understanding enough of the surrounding product and its dependencies to change it safely and confidently.

The Hidden Cost of Fragmented Engineering Knowledge

This challenge is becoming increasingly important as broadcast and streaming platforms adopt software-defined architectures.

Atlassian found that nearly seven in ten developers lose eight or more hours each week to engineering inefficiencies. Stack Overflow reports that 61% spend more

than 30 minutes each day searching for answers, while 30% encounter productivity-impacting knowledge silos ten or more times each week.

For teams building interconnected media software, these inefficiencies delay delivery, increase risk and make even routine changes more difficult to evaluate.

The Hidden Cost of Fragmented Engineering Knowledge

Developer experience research highlights the productivity impact of disconnected information and knowledge silos.



Nearly 7 in 10

developers lose 8+ hours per week to engineering inefficiencies

Source: Atlassian, State of Developer Experience Report 2025



61%

spend more than 30 minutes each day searching for answers

Source: Stack Overflow Developer Survey 2024



These inefficiencies become even more significant in complex, software-defined media environments.

Automation Accelerates Tasks.

Understanding Accelerates Engineering.

Automation and AI help engineering teams write code, test, document and troubleshoot more efficiently. But speed alone does not provide a complete understanding of a product or the impact of change.

AI coding tools may analyze source code without knowing the decisions behind it, the workflows it supports or the systems that depend on it. As media software grows more interconnected, teams need connected engineering intelligence to understand how products are built, why decisions were made and what a change could affect.

Enter Delivery Intelligence

Xperity uses the term Delivery Intelligence to describe an emerging approach that continuously connects information across the software delivery lifecycle (SDLC) to create a living understanding of an engineering environment.

Rather than treating source code, documentation, work-management systems, architecture decisions, deployment pipelines and collaboration platforms as isolated repositories, Delivery Intelligence connects the context they contain.

This enables engineers to understand how software components relate to one another, why previous decisions were made and what a proposed change could affect—without manually searching multiple systems and reconstructing the answer.

The result is less time rebuilding context and more time solving engineering problems.

IntelLayer™: Connecting Engineering Context

Xperity has applied this approach through IntelLayer, an AI-powered Delivery Intelligence Layer that connects information across software delivery environments.

IntelLayer does not replace existing engineering systems. It connects context from code repositories, work-management platforms, CI/CD pipelines, documentation and collaboration tools to create a continuously evolving understanding of software relationships, dependencies and engineering decisions.

For teams developing media software, IntelLayer helps answer questions such as:

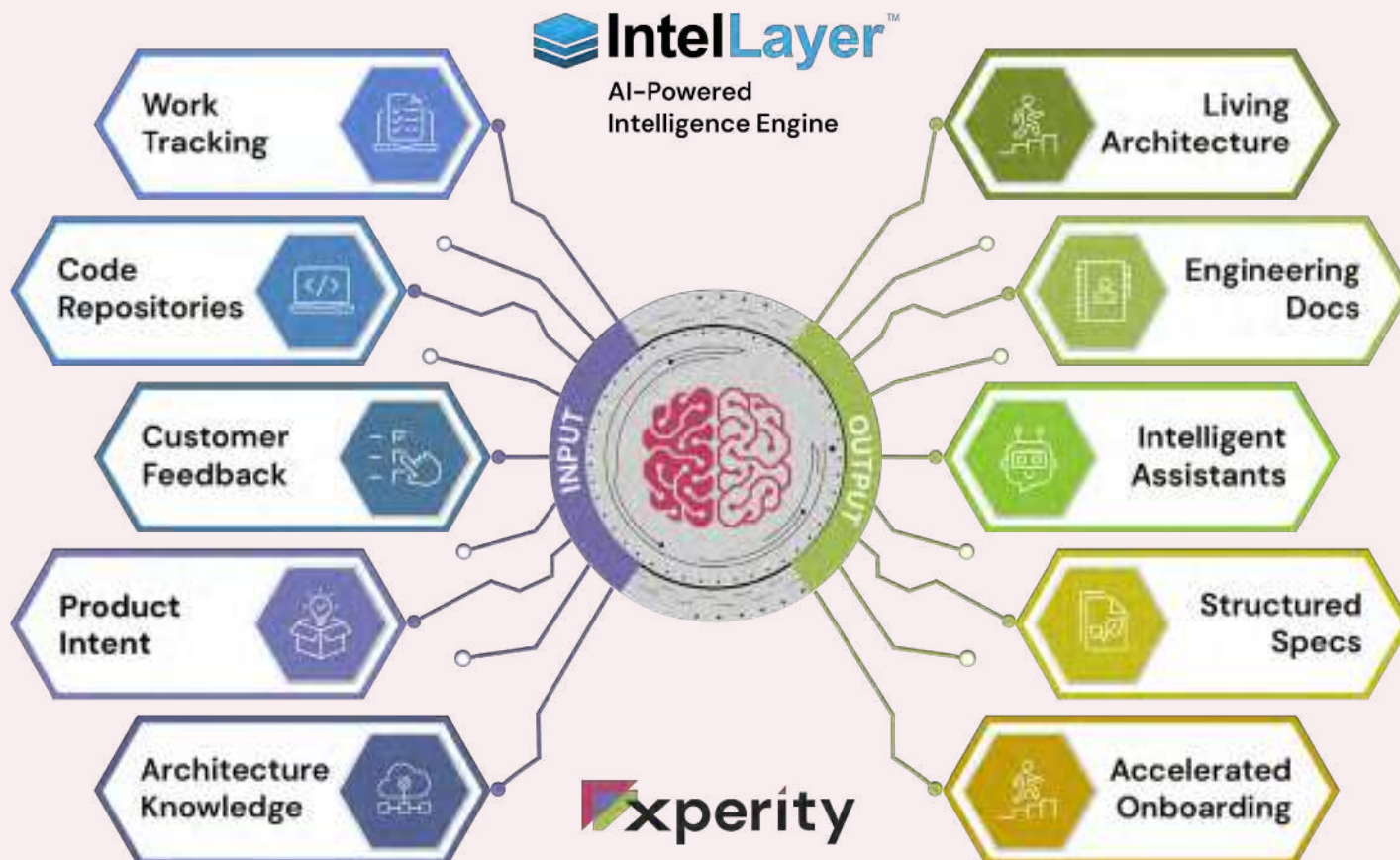
- Which systems could be affected by this change?
- Why was this architectural approach selected?
- Which teams own related services?
- What documentation supports this implementation?
- Which downstream workflows depend on this application?

By making engineering context easier to access, teams can evaluate change more efficiently and make decisions with greater confidence.

Where Teams Can Benefit

Delivery Intelligence can improve engineering efficiency by helping teams:

- **Accelerate impact analysis** by identifying dependencies before cloud migrations, platform upgrades and workflow modernization.
- **Preserve engineering knowledge** by connecting software, documentation and technical decisions as teams evolve.
- **Speed onboarding** by enabling engineers to navigate connected product knowledge instead of relying solely on static documentation or tribal knowledge.
- **Improve collaboration** by giving engineering teams, product managers and technology partners shared technical context.
- **Increase the value of AI** by providing reliable organizational context that improves the relevance of AI-generated responses.



The Next Stage of Engineering Efficiency

Automation has helped media engineering teams execute work faster. AI helps them write code, test, document and troubleshoot more efficiently.

Delivery Intelligence addresses a different challenge: understanding increasingly complex software products.

By continuously connecting engineering context across the software delivery lifecycle, Delivery Intelligence helps teams understand how products are built, why engineering decisions were made and how proposed changes could affect interconnected systems. Instead of spending valuable time searching for information and reconstructing technical context, engineers can focus on making faster, better-informed decisions.

For companies building software for broadcast, streaming and digital media, engineering efficiency is no longer defined only by how quickly teams develop software. It also depends on how quickly they can understand their products, preserve engineering knowledge and confidently evaluate change.

As media software ecosystems continue to grow in complexity, Delivery Intelligence extends engineering efficiency beyond automation and AI by providing the connected understanding required for more predictable software delivery.

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What Video Editors Need When Everything Is Changing Around Them

Editors aren't afraid of AI.
They're afraid of being left behind.



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

Do you remember when Casio came out with digital keyboards?

The year was 1981. MTV hadn't even celebrated its first birthday. IBM had just introduced its first personal computer. Arcades were packed, cassette tapes ruled car stereos, and suddenly, for a few hundred dollars, almost anyone could sit down at a keyboard and play something that vaguely resembled music. With the press of a button, you had strings, brass, organs, drums, rhythms. Everyone and their mom seemed to become a "musician" overnight.

That's where we are with AI right now.

Today, anyone can generate a video, write a script, or create a graphic in seconds. But just like the prolific amateur synth tracks of the '80s, we're starting to see the same sentence structures, the same visual gloss, the same hollow-but-polished content everywhere.

The barrier to creating content has dropped. The barrier to creating something memorable hasn't.



Efficiency Boost or Existential Threat?

Most industry commentary forces creatives into one of two camps: you either view AI as a productivity miracle or an existential threat. For editors, the reality is far messier.

Let's look at the data.

Adobe's 2026 survey of 400 creative professionals found that 94% of respondents say they can produce content faster with AI, and creatives report saving an average of 17 hours a week. And it's not just faster—it's better, too. One animator put it this way: "My overall work quality and the depth of my illustrations have skyrocketed since AI."

In contrast, a widely cited CVL Economics study estimates that roughly one in five U.S. film, television, and animation jobs could be consolidated or significantly changed by generative AI over the next few years.

One. In. Five.



Creative Boom's 2026 survey of 882 creative professionals found that 86% are already using AI in their work, yet only 10% believe its overall impact on the creative industry has been positive.

The tools are genuinely useful. The uncertainty is genuine, too. The overwhelming message is that many creatives feel they have to use AI, regardless of their hesitations about authorship, pricing, and the future of their profession.

Being Irreplaceable

If you've caught yourself wondering "where do I fit" in all of this, you're not the only one. People in almost every industry are asking the same question, and a lot of the answers coming back are, you guessed it, AI-scripted.

Platitudes like "embrace the tools" and "you'll bounce back" aren't helpful. Neither is shaming creatives for using AI to save a couple hours or improve their work.

So, again, we turn to the data. When Creative Boom asked its survey respondents what would genuinely improve their working lives, networking and community topped the list at 57.5%, with mentorship close behind at 53%. New tools and technology trailed at just 31%.

Read that again: creative professionals living through the most disruptive technological shift of their careers are asking, overwhelmingly, for people.

We could all use a hand. A real one, attached to a person who can touch grass and spell strawberry. If you already made it through technological shifts in the industry before—tape to nonlinear, film to digital—that experience matters.

Be a guiding light to those who feel the rug being pulled out from under them for the first time.

Because the path to being irreplaceable is being present.

Where SNS fits into this

We're not going to pretend the AI shift isn't real, or valid, or revolutionary. We know it is. You know it is. What we're going to do instead is double down on our commitment to the creative community we've always served.

SNS has spent more than two decades building shared storage for editing teams. Our mission is—and has always been—to help media teams succeed by enabling them to affordably collaborate and easily store, organize, and share huge amounts of data. That was true before generative AI showed up, and it's still true now. Whether that's shared storage, media management, cloud workflows, or AI tools, the goal has stayed the same for more than 25 years: help creatives spend less time wrestling with technology and more time making something worth watching.

And we'll keep supporting creatives like you through whatever shift comes next.

WIDEORBIT

Efficiency by Design: Radio Automation Enters Its Cloud-Powered Era

Efficiency has become the defining constraint on radio operations. Multi-market groups are running more stations with leaner teams.

Talent works from home studios, remote venues, and shared regional hubs rather than a single flagship building. And technology leaders across the industry are being asked the same question: **how can we do more without doing more manually?**

The answer taking shape across the industry is a shift toward end-to-end, cloud-based workflows; radio automation platforms that consolidate what was previously a patchwork of hardware, software, and on-call engineering support into a single managed service. It's a shift that improves the speed at which a station can launch, how quickly talent can get on air from anywhere, and how much of an engineering team's time goes toward strategic work rather than maintenance.

Reduce Technical Overhead, Improve Efficiency

Many broadcasters have already moved away from the fully equipped, single-building station model, distributing operations instead across smaller footprints or shared hubs. But even a pared-down setup still depends on a surprising amount of infrastructure running behind the scenes – automation software installed locally, mixing consoles and supporting fabric, dedicated codecs to move audio between locations, and racks of servers that need patching, monitoring, and troubleshooting.

None of that overhead disappears just because the physical footprint shrinks. Engineering teams remain on call around the clock to keep everything running, even as they're asked to support more stations with fewer people.

That's the efficiency gap cloud-powered automation is designed to close. Instead of just shifting the burden to a central location or asking broadcasters to do more with less, cloud-powered automation removes layers of infrastructure that consume time, attention, and effort that could be better spent improving the listener experience.

Automation as an End-to-End Workflow, Not a Point Solution

The industry's approach to automation has historically been a patchwork of "best-of-breed" point solutions – mixing consoles from one vendor, codecs from another, and automation software from a third, all integrated and maintained separately. That approach still has a place, particularly for stations with specific regulatory, data-residency, or infrastructure requirements that favour on-premises control. But for a growing number of broadcasters, the priority has shifted toward consolidation, requiring fewer systems to integrate, fewer vendors to coordinate, and fewer points of failure to troubleshoot when something goes wrong at 3:00 a.m.

WideOrbit's WO Aurora platform is one example of how vendors are responding to that shift. Rather than retrofitting existing on-premises software for the cloud, WO Aurora was built as a cloud-powered SaaS platform from the outset, with automation, mixing, and audio transmission handled natively within the service rather than bolted on through separate hardware. Its Web Studio interface brings core automation functions into a browser,



removing the need for locally installed software or VPN access for remote work. A companion capability, Live Mic, extends that further by letting talent broadcast live from anywhere – from a festival stage, a press conference, or a town square – using just a microphone, a laptop, and an internet connection, with no codec, separate mixing console, or engineering support required.

The operational impact is speed and efficiency: stations can be provisioned and on air faster than a traditional infrastructure build would allow, and updates or patches roll out automatically across every location at once rather than requiring a site-by-site maintenance schedule.

Deployment Flexibility Matters as Much as the Technology

No single deployment model fits every broadcaster, and platforms need to account for that. WO Aurora, for instance, supports three paths: staying fully on-premises for stations with existing infrastructure investments or regulatory constraints; a hybrid approach that runs on-premises and cloud infrastructure side by side, useful for broadcasters looking to test cloud hosting before committing fully, or for multi-market groups modernizing at different speeds across the organization; and fully cloud-hosted for broadcasters ready to embrace modernization. That flexibility allows efficiency gains to be phased in rather than being forced through an all-or-nothing migration.

Efficiency, Cost, and Sustainability Converge

The efficiency case for cloud-based automation is closely tied to the financial one. Moving from CapEx-heavy, on-premises builds to an OpEx-based subscription model reduces the upfront capital investment required to launch a station, while also insulating operators from hardware price volatility, a real concern as global demand for computing infrastructure has pushed server and component costs upward. There's a sustainability dimension as well, since consolidating infrastructure onto shared, professionally managed cloud environments uses hardware more efficiently than individual on-premises server rooms that typically run below capacity.

Where This Leaves Broadcasters

The through-line across these developments isn't simply that cloud-powered radio automation is cheaper, though it often is. It's that efficiency, in this context, means redirecting time and capital away from maintaining infrastructure and toward the work that truly differentiates a station: programming, content, and audience engagement. As the technology stack becomes managed rather than built and maintained in-house, teams are free to focus less on day-to-day operations and maintenance, and more on the strategic decisions that shape what listeners hear.

For an industry under sustained pressure in terms of both revenue and cost, that reallocation of time and attention may prove to be the more durable efficiency gain, one that compounds with every station migrated to the cloud.



Efficiency as a Design Principle, Not Just a Cost Saving

I wrote an article for IAMT's Q1 2026 Journal that looked at how hybrid workflows are reshaping what's creatively and operationally possible – blending on-premise, remote and virtual production. The following article asks the harder question: now that broadcasters can build almost any production model they want, how can they adapt to the one which actually makes economic sense for any given job?



Henry Goodman
Director of Product
Management, Calrec

The answer is to build a flexible ecosystem that empowers the utilisation of available and future resources. If a broadcaster's technology can only serve one production model, efficiency becomes a compromise. Provisioning a system for the occasional biggest production, rather than the day-to-day production usage, is not economically sound. As rights costs continue to rise and margins tighten, broadcasters need infrastructure they can scale when a project actually calls for it, rather than sinking capital into hardware for a worst case that may never arrive.

Scale Without Retraining

If a single platform can move between on-premise, remote and virtual production without new hardware or retraining, efficiency stops being a trade-off and becomes an opportunity that is a built-in outcome of the investment itself.

The same logic works at the lower end of the market too. It fills content gaps at tier-two and three sports, where digital-first coverage builds new audiences and revenue that wouldn't have covered a traditional setup.

Giving broadcasters the technical agility to scale and control everything, while retaining familiar operational

environments, so that adapting to a project's economics doesn't also mean retraining every operator involved is an incredibly attractive proposition, and is one they are embracing.

Reverse Remote Production

This allows broadcasters to become more innovative, giving them the capacity to develop new production models that would have previously been impossible. High-profile projects like the Summer and Winter Games and the recent World Football Championships have proven that the physical location of an audio controller no longer matters. Crucially, nor does the location of the processing, which can be anywhere – on-premise, at the edge, or totally virtualized, spun up in a software-defined environment as and when needed on a temporary basis, or a blend of all the above.

One company has taken this principle further than most. DMC Production is a perfect example of a company that has engineered a concept built so fully around virtualization that it fundamentally rewrites the relationship between venue, technology and operator, putting control everywhere and complexity firmly in the background.



Working in collaboration with Calrec and Grass Valley, the company recently unveiled two identical software-defined remote production vehicles, built and delivered by systems integrator, Broadcast Solutions. Designed as scalable models for future development, AR 1 and AR 2 represent a unique outside broadcast framework the company describes as “reverse remote production”.

Compact, yet capable of supporting large multi-camera productions, the vehicles are built around a software-based architecture that replaces the traditional hardware-heavy OB model. The guiding principle is simple: all production-critical processing happens at the venue – video switching, replay, signal processing, multiviewers, recording and audio mixing, all running within a pure cloud-native Grass Valley AMPP environment with remote operation from any of DMC Production’s broadcast centers.

Sound at the Source

Instead of backhauling the raw production feeds to a central facility, the remote vehicle becomes the local production edge. The major benefit is bandwidth efficiency; a large multi-camera production can be handled over a lightweight 100 Mbit/s internet connection. In these environments, audio can be challenging, but DMC Production has worked with Calrec to develop an audio network that not only connects everything seamlessly but delivers low latency control with a familiar interface.

DMC Production has also installed a 48-fader Calrec Argo M console at its remote production facility in Munich, Germany. The ecosystem is connected and managed using Calrec’s True Control 2.0, enabling seamless integration between the control surface and the OB units across any geographic boundaries. It means an audio engineer can manage the entire mix remotely across a low-latency connection while production-critical processing remains in the AMPP-based remote production vehicles at the venue. For DMC Production, this means the cost of covering a job scales with the job itself.



Keeping it Simple

The industry is transforming fast. The need for agile, scalable, future-ready solutions has never been greater, but keeping it all simple is a challenge. Responsible vendors are spending time and money ensuring that the interface is the same as it’s always been but importantly these developments are also encouraging stronger relationships within the vendor community.

The DMC Production project is a clear example. It builds on Calrec’s technology partnership with Grass Valley’s AMPP, which was announced in April 2026. The agreement outlines a dynamic production environment that natively integrates Calrec’s ImPulseV virtual DSP software with Grass Valley’s AMPP cloud-native live production platform. As an interim step, DMC Production is using Calrec’s ImPulse1 processing core until the fully integrated ImPulseV AMPP platform comes online.

Future Proofing Freedom

Sports and live production economics are evolving quickly. Broadcasters are being asked to do more with tighter budgets and smaller teams, while juggling different setups: remote production one day, on-prem the next, virtual the day after. Each comes with its own cost profile, and none of them is affordable to build for in isolation.

This is precisely the gap that Calrec’s connected IP ecosystem closes. Built around the Argo range of consoles, it provides one platform that moves between the different variations of a broadcaster’s workflow, so the cost of the console tracks the scale of the job rather than the other way round, giving broadcasters the flexibility to deploy resources where they’re needed most, while driving greater operational efficiency.



What 60 Years Of Change Has Taught Us About Efficiency

Efficiency has always been part of the conversation in broadcast.

Over GlenSound's 60 years, the technologies used to capture, move and manage audio have changed almost beyond recognition, but much of that progress has been about finding simpler and more practical ways to get the job done.

Looking through our own archive brings back plenty of reminders. GlenSound began in 1966 with Len Davis developing a telephone balancing unit for BBC Radio. By the 1990s, Len could be found at trade shows surrounded by ISDN equipment, at a time when ISDN was changing remote contribution and giving broadcasters a much more practical way to move high-quality audio between locations. Today, those boxes look firmly rooted in another era, but the requirement behind them is completely familiar. Broadcasters needed reliable audio from somewhere else, without creating unnecessary difficulty at either end.

Providing facilities to commentary positions in stadiums in the 80s typically involved reels of multicore cable, which was heavy and expensive. When we introduced multiplexed signals on coaxial cable, we were able to move multiple channels of high-quality audio between commentary positions and OB trucks along a single coaxial cable. This was a significant efficiency boost in sports commentary and was still widely used up until the arrival of network audio systems.

From Dedicated Connections to The Network

In the early days, audio was analogue. AES followed, then network audio brought a much bigger change in how signals could be distributed across a facility. For us, that shift accelerated around 2015 when we started working



Marc Wilson
Managing Director, GlenSound

more extensively with Dante. Within a few years, the bulk of our development had become network-audio based. Instead of coaxial cable or dedicated point-to-point connections, multiple channels could travel over standard network infrastructure and be routed wherever they were required.

There were obvious efficiency gains, but adoption was not simply a question of supporting Dante and putting an Ethernet connector on the back. Broadcast users expected the same resilience they had always required. Dual power supplies, redundant networking and predictable behavior in the event of a failure remained important. Network audio was already well established in live production, but applying broadcast expectations to it was part of making it suitable for another environment.

We have also seen adoption move at different speeds in different parts of the globe. Some customers moved quickly to networked systems, while others remained with established technologies for much longer. That is normal with any major technical shift. The benefits have to be clear enough to justify changing something that already works.

Different Requirements For Different Users

Efficiency also depends heavily on who is using the system. GlenSound has been involved in parliamentary audio since the late 1980s. A parliamentary chamber can bring together delegates, clerks, broadcast teams, engineers and remote participants, all working through the same overall infrastructure but with very different requirements.



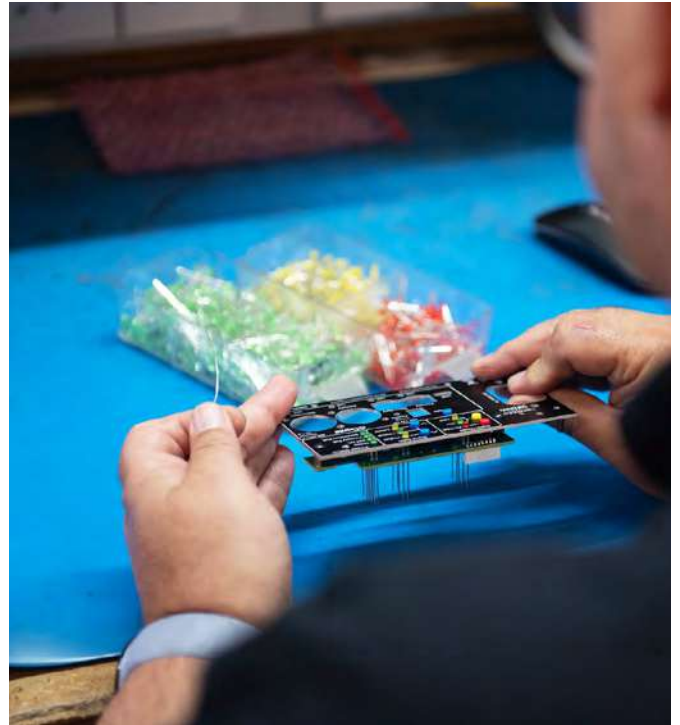
The system itself may be managing audio, voting, camera control, recording, broadcast feeds and remote participation. It would make little sense for everyone to have access to all of that. Our work in this area gradually developed into the Parliamentary Broadcast System, but the important part has always been understanding the roles involved. A delegate needs a very different interface from the engineer controlling the room. The complexity still exists underneath, but it does not need to be presented to everybody.

That becomes increasingly relevant as technical roles broaden. People may now work across audio, networking, software and production rather than one discipline. Good training remains important, but there is also a responsibility to make systems clear enough that people can concentrate on the task rather than the equipment.

Learning a Different Workflow

Moving into esports gave us another perspective. Initially, many of the requirements appeared close to areas we already understood. Once we started working with tournament producers, the differences became much clearer.

A tournament can involve game audio from several platforms, team communications, separate channels for coaches and referees, white noise between matches and remote engineering control. Different games and tournament formats can also change the setup from one event to the next. Working through the audio chain with people running the events showed us where they were spending time and what they needed to control.



That feedback shaped GTM, which brought multiple functions into one system. At the time, we estimated that the approach could at least halve the hardware cost of a large tournament, as well as reducing the amount of equipment that had to be configured. Our broadcast background helped with reliability and audio quality. It did not tell us how an esports tournament worked. That part had to come from the people running it.

The Next Change is Already Here

We are now having similar conversations around automation and AI. There is clearly a lot of potential to remove repetitive processes, make information easier to handle and speed up decisions. But we have seen enough new technologies arrive over the years to know that the technology itself is only part of the story. A process does not necessarily become more efficient simply because it happens faster. The real benefit comes when the underlying workflow makes sense in the first place.

That is also where product life comes into the discussion. We know of Glensound equipment still being used daily after more than 40 years. Networked products are unlikely to remain technically current for the same length of time, but there is still value in building equipment properly, supporting it for as long as practical and making sure it solves the right problem from the start.

IBC has been part of many of these changes. This September we will be there again with new products to launch, but it is also one of the places where we hear how working practices are changing. After 60 years of new standards, new markets and new ways of moving audio, those conversations are still an important part of making the next generation more efficient.



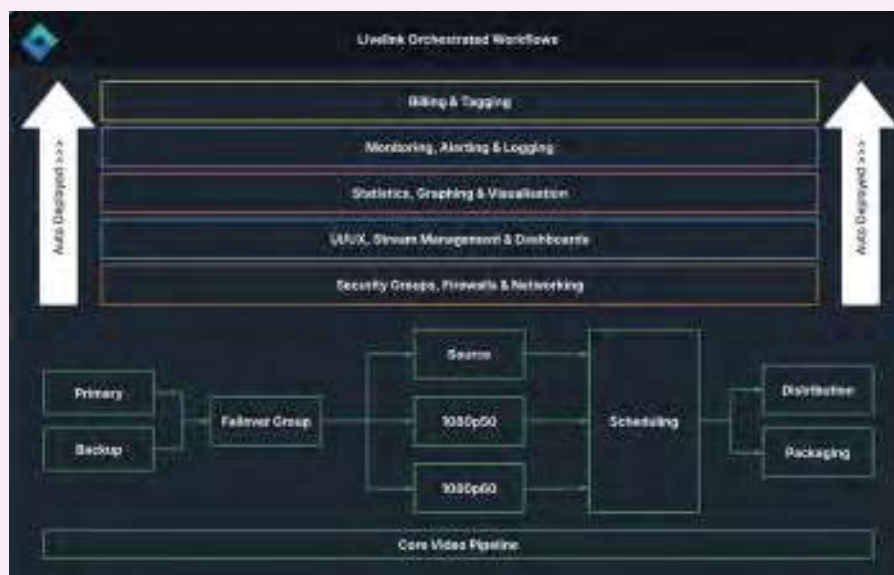
Efficiency Isn't About Automation. It's About Eliminating Operational Friction.

For more than a decade, the media technology industry has pursued efficiency with remarkable determination.

Cloud computing has transformed infrastructure deployment, IP has replaced dedicated transport in many workflows, and software-defined services have made it possible to provision resources in minutes rather than weeks. Automation has become a strategic priority, while artificial intelligence is beginning to influence everything from quality control to scheduling and operational decision-making.

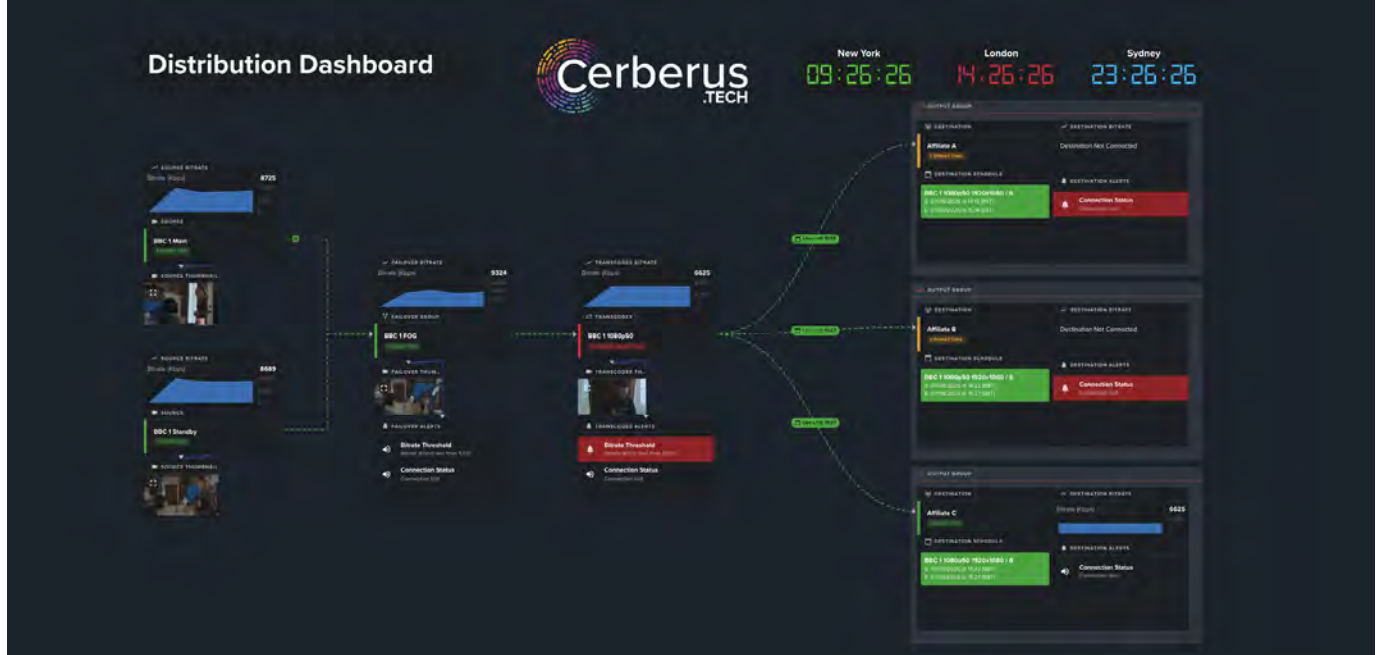
These advances have undoubtedly made live video operations more flexible. Organizations can launch services more quickly, scale them more easily and adapt to changing commercial demands without the capital investment once required. Yet for many, there remains an uncomfortable contradiction. Although the technology has become increasingly efficient, operating it has not necessarily become any simpler. That contradiction suggests we may have been measuring efficiency in the wrong places.

Much of the conversation surrounding efficiency focuses on the performance of individual technologies. We compare cloud providers, evaluate transport



protocols, benchmark encoding platforms and assess monitoring solutions. These discussions are important, but they often overlook the operational effort required to combine those technologies into a reliable service. A live workflow is rarely constrained by the capability of any single product. More often, it is shaped by the decisions, processes and coordination needed to make different products work together consistently.

This is not a criticism of the industry's move towards best-of-breed solutions. On the contrary, organizations now have the freedom to select the technologies that best meet their operational requirements, combining specialist transport, processing and monitoring platforms across multiple cloud providers to balance resilience, performance, cost and technical preference. The consequence, however, is that complexity has changed rather than disappeared.



Rather than being embedded within proprietary hardware, it now exists between systems, increasing the engineering effort required to deliver a reliable service.

The operational lifecycle of a live workflow begins long before the first packet of video is transported. Someone must decide how content enters the platform, where it should be processed, how resilience will be achieved, which destinations require delivery, what monitoring should be applied, how users will interact with the workflow and when infrastructure should be created or removed. Every one of those decisions reflects operational intent: the outcome the organization is trying to achieve.

Translating that intent into running infrastructure remains surprisingly manual. Engineers provision cloud resources, configure transport links, establish monitoring, create dashboards, apply security policies, define alerting rules and connect multiple services before the workflow is ready for use. Once an event has finished, those resources must be reviewed and, where appropriate, removed before the process begins again.

None of this is inefficient because engineers lack expertise. Modern live production relies on highly skilled teams capable of designing increasingly sophisticated services.

The question is whether those teams are consistently applying their expertise where it delivers the greatest value.

The industry frequently presents automation as the answer to this challenge, and there is no doubt that automating repetitive activities reduces operational effort. Yet there is an important difference between automating individual tasks and orchestrating an entire operational outcome. Automating a cloud instance or transport connection is valuable, but someone still has to understand how those actions relate to every other element of the workflow.

Orchestration addresses a different problem. Rather than asking how individual tasks can be executed more quickly, it asks how an operational objective can be expressed once and implemented consistently every time. As workflows continue to evolve, the challenge is no longer performing isolated technical actions efficiently. It is ensuring that every component required to deliver a service is created, managed and retired as part of a single operational process.

This also invites us to reconsider a familiar debate: should organizations build their own solutions or buy them?

The answer will always depend on strategic priorities, resources and internal expertise.

Some organizations will continue to develop proprietary platforms because they provide competitive advantage. Others will adopt commercial products that allow them to move more quickly or reduce operational overhead. Increasingly, many will do both. The more important question is where engineering expertise delivers the greatest value.

Highly experienced broadcast engineers are among the industry's most valuable assets, yet many continue to spend significant time provisioning infrastructure, connecting services and maintaining consistency across multiple systems. These activities remain essential, but they are not necessarily the highest-value use of specialist expertise. Technology should not seek to replace those engineers. It should enable them to spend more time applying the knowledge that only experienced engineers possess. Reducing operational effort is not about reducing the importance of people; it is about allowing them to focus on the decisions that genuinely influence service quality, resilience and innovation.

This philosophy has increasingly shaped our own work at Cerberus Tech. As we considered the operational challenges faced by customers, it became clear that adding further automation



to individual components would only take us so far. The greater opportunity lay in capturing operational intent itself. That thinking led to the development of what we describe as “atomic orchestration”. Rather than treating provisioning, transport, monitoring, processing, security, logging and resource management as separate technical activities, they become part of a single operational action. An engineer defining a live sports workflow is not making a series of discrete technical decisions; they are expressing an operational outcome. The platform translates that intent into every supporting service simultaneously and removes those resources together when the event ends.

The technology itself is only one aspect of that approach. More significant is the consistency it introduces. Operational knowledge no longer exists solely in the experience of individual engineers or within deployment documentation. It becomes embedded within the workflow itself, allowing services to be deployed repeatedly without requiring every decision to be recreated from first principles.

The next phase of operational efficiency is unlikely to be defined simply by faster cloud services, more sophisticated automation or the latest application of artificial intelligence. Those technologies will continue to shape our industry, but

their greatest value will be realized when they become part of coherent operational models rather than isolated technical capabilities.

Perhaps that is how we should begin to measure efficiency in the years ahead. Not by how many manual tasks have been eliminated, or how quickly individual systems perform, but by how little effort is required to translate operational intent into reliable, repeatable live services. Organizations that achieve that will not only operate more efficiently; they will create the space for their engineering teams to focus on the problems that truly deserve their expertise.

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Efficiency – Let's Focus on What Matters

Every time we talk about efficiency in this industry, the conversation starts in the same place: someone points at a bottleneck. The scheduler can't turn bookings around fast enough, QC is backed up, or the localization vendor missed another window. We diagnose the issue as a lack of speed, and prescribe going faster.



Kira Baca
Chief Strategy and Growth
Officer, Fabric

In my opinion, that's been the wrong diagnosis for years.

The most expensive problem in media operations isn't that people work slowly; it's that we keep doing the same tasks over and over because our systems don't remember they were already done. Confusing speed with redundancy is why many efficiency initiatives barely make a dent.

Take a single episode of a returning series. Its title, synopsis, credits, and rights windows get entered into the internal catalog. Then someone re-enters them slightly differently for each distribution platform, again for the localization brief, and again in the spreadsheet ad sales keeps because they lack access to the primary system. Meanwhile, a booking for the finishing suite gets set up, rebuilt when the delivery date shifts, and rebuilt again when a colorist calls in sick. None of these tasks take long or are inherently slow.

It's the constant repetition that eats up our time and budget.

This is also why cutting headcount rarely delivers the savings promised on paper. You haven't removed the workload; you've removed the people quietly holding things together. Six months later, that work is still sitting there – just getting done later, and causing more frustration.

Fragmentation is a data problem in an operations costume

The root cause is that many media supply chains are built from systems designed to log work after the fact, not connect it in real time. Each tool works fine on its own, but it's blind to what's happening around it. Scheduling tracks resources and hours, the catalog manages titles and territories, finance handles purchase orders. If none of these platforms talk to each other, the connective tissue ends up being a person at a desk, copying information from one screen to another.

That manual handoff is where your real costs live. It's also where mistakes sneak in, since every re-entry is a chance for error. Losing efficiency and losing quality stem from the same point of friction.

Fortunately, two recent shifts have made this fixable, and both are more practical than the usual automation buzzwords suggest.

First, data improvement can happen right when a record is created, instead of someone chasing down missing details later with a checklist. This was the core design philosophy behind Origin Studio: rich metadata, visuals, and credits are attached up front, turning the main catalog into a genuine source of truth rather than one of several competing records.



Instead of re-entering information eleven times, you do it once using the platform's "Enrichment-First Workflow." It might not sound flashy, but it's the real reason it won NAB Show Product of the Year in media supply chain and automation. Not because it relies on novel gimmicks, but because it stops expensive redundancies from happening.

Second, operational intelligence is now built into the workflow, rather than sitting isolated in a separate reporting layer. In X2, our updated interface for the Xytech platform, an operator can ask what resource availability looks like next Tuesday, or check for scheduling conflicts, using plain language - no custom report required. Initial draft schedules can also be generated automatically instead of assembled from scratch. Our internal testing showed roughly a 90 percent reduction in time needed for initial resource allocation.

The scheduler still makes the critical decisions but no longer spends the day as a data entry clerk.

Now the interesting part

Here's something that hasn't been fully accounted for: if a single scheduler can handle three times the booking volume, the old insourcing-versus-outsourcing math becomes outdated.

That old math was grounded in labor arbitrage: work costs less in certain regions. That logic held up when output scaled directly with headcount and hourly rates were the main knob you could turn. But once structural efficiency enters the equation, hours are no longer the right metric. What matters is how much completed work a person can produce, determined by how much unnecessary duplication their tools eliminate, not how fast they type.

This doesn't mean every team should bring everything in-house immediately. Specialized expertise, volume spikes, and time zones are still valid reasons to work with external partners.

But if you haven't re-evaluated that balance in the last two or three years, enough has shifted that your conclusions may no longer apply. Plenty of outsourcing decisions that made sense in 2023 are quietly inefficient today, and will keep renewing until someone looks closer.

There's also a practical detail worth keeping in mind. Modern, cloud-native tools operate as an ongoing operational expense rather than a massive capital project with a multi-year timeline. Because X2 runs on managed AWS infrastructure and receives regular updates, new capabilities land smoothly without a fresh statement of work, just like any standard SaaS platform. You're no longer locking up a major capital budget on a long-term forecast for a model that might change before the project finishes. That said, usage-based pricing only works in your favor if you actively track which duplicated tasks you've eliminated.

What I'd measure instead

It's time to move away from cost-per-hour as our primary metric. It artificially favors outsourcing, skews how we view internal teams, and offers little insight into whether a supply chain is functioning well.

Instead, focus on three questions: How many times is the same data manually typed across different tools? How long does it take to update a schedule after a change, versus building it from scratch? And how much completed work can an individual team member deliver now compared to a year ago?

These metrics take more effort to track, but they're harder to game and give an accurate picture of what's happening. True efficiency has never been about how fast your team can run; it's about making sure the work only needs to be done once.





The Real AI Opportunity for Media Is Infrastructure, Not Applications



Peter Thompson
Co-founder & CEO, LucidLink

In nearly every customer conversation we're having right now, the same shift keeps coming up. Broadcasters and content owners are being proactive.

Rather than waiting for AI vendors to hand them a finished product they're building their own AI-driven tools in-house. That means using the same coding assistants and agent frameworks reshaping software development everywhere else, and going to the market for best-of-breed AI capability rather than another application with its own login and its own way of doing things.

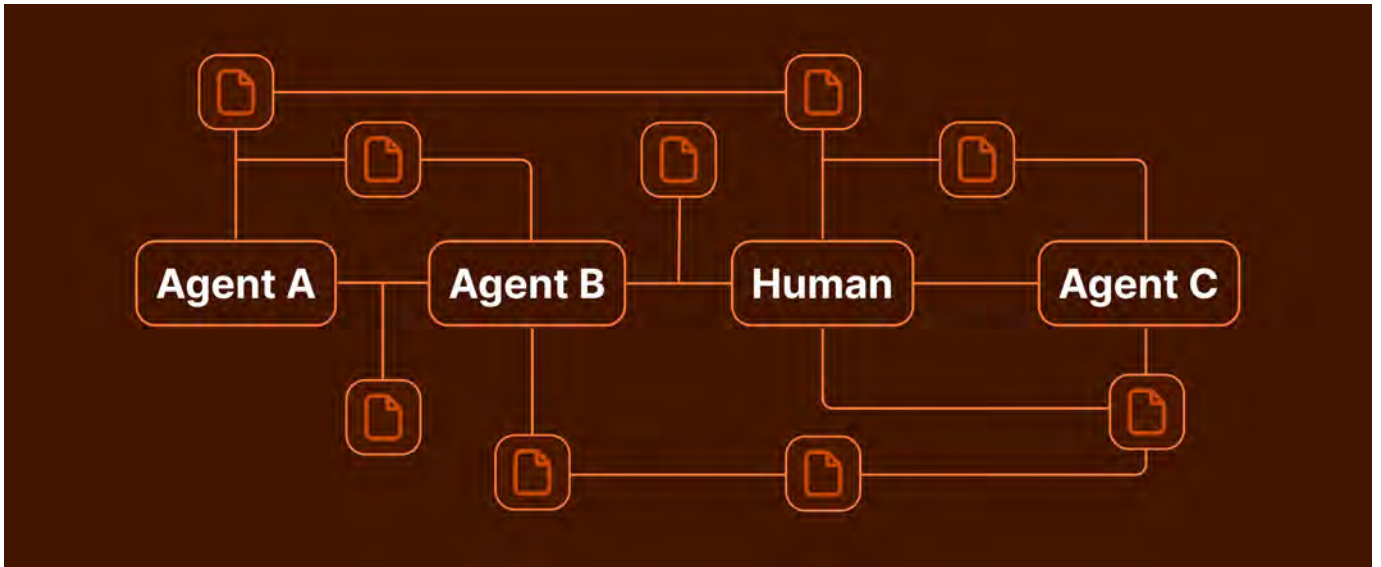
Behind a public face that's understandably cautious, there's been fast, technical work happening for a while now. Broadcast technology leaders describe being given real room by management to get hands-on with AI, some with dedicated time most weeks just to experiment and figure out where it fits. If content owners are assembling the workflow themselves, they need best-of-breed AI capability they can pull directly into what they're already building, without being handed another interface to work around.

MovieLabs made a related point in a recent piece situating AI within its broader 2030 Vision for the industry. Their argument is that AI can only be adopted with confidence if the industry has the right metadata, provenance, and identity foundations in place alongside everything else that vision already covers. If you're assembling your own AI-driven workflow, what a tool is allowed to see and touch matters as much as what it can do, and it should stay out of the user's way while remaining fully visible and controllable to the organization deploying it.

Underneath all of this is an infrastructure question: how do you give people, and increasingly agents, access to the content and data they need, without moving it, breaking it, or losing control of the workflow to whichever vendor's interface gets there first? LucidLink has spent a decade solving this problem for human teams working across locations, clouds, and formats. That same infrastructure works just as well for agentic AI.

Our MCP Server extends the same shared filespace to any AI agent or coding tool a team already uses, so agents can read, write, search, and lock files the way a person would, with the encryption, permissions, and audit trail an enterprise already requires. The data stays where it is.

We're seeing this play out in production, even if still early. One customer uses our MCP server as a lightweight API layer to build internal tools that interrogate their own file estate: how many files exist, who has access to what, when something was last touched, turning metadata most companies barely track into something an agent can act on. Another, outside media entirely, an engineering and construction firm, keeps every project plan and client proposal in one LucidLink filespace feeding a chatbot that surfaces the regulatory, environmental, and structural considerations relevant to a new project, drawn from every comparable project that came before it.



The problem when agents go to production.

The industry has largely settled on cloud object storage as good enough for the data itself. The opportunity is adding value on top of the storage customers already have, not asking them to move it again. That's why LucidLink works with S3-backed storage rather than against it, so we can focus on the layer that matters to an AI-driven workflow: access, security, and speed.

Building your own AI-enabled workflow is by no means the easier path. But the industry is taking it, because the risk of standing still is steeper than the risk of not building at all. We'll be talking about all of this at IBC, in Hall 7 on stand 7.C18, not as a special AI demo bolted onto the side of the show floor but as part of how we show up, because it's already part of how our customers are working.

Come find us.



What we're announcing.



The Cost of Hidden Operational Inefficiencies

Most streaming services were built for growth rather than efficiency, hardwired to acquire subscribers as fast as possible. However, as the industry has matured and macroeconomic challenges have added pressure, those same video services have shifted towards running leaner, more efficient operations better able to sustain profitability over time.

While most OTT businesses have inevitably scrutinized their customer acquisition costs, churn rates and monetization strategies, that alone is not enough. Operational inefficiencies have snuck in over time through delayed innovation, technical debt, overprovisioned infrastructure that has somehow become the permanent baseline, and engineering effort spent on maintenance instead of new features and improvements. These inefficiencies have compounded over time, quietly absorbing resources that could otherwise be directed towards innovating, improving user experience and creating new revenue opportunities. The real challenge comes because these operational inefficiencies are hard to see, and even harder to address. Yet without remediation, they are steadily inflating costs and ultimately degrading the viewer experience.

When Inefficiencies Are Hard To Pin Down

Some operational inefficiencies can be difficult to identify, particularly when they creep in slowly over time, and all too often, by the time they're realized, they've already had a big impact. Perhaps an engineering team is spending longer than usual resolving incidents, or maybe new releases are pushed back by several months because it seems sensible to do so at the time. None of these decisions seems particularly significant by themselves, but when considered together, a new picture begins to form.

Engineering capacity provides one of the clearest examples. It's not unusual for a substantial proportion of effort to be devoted to maintaining existing services, resolving operational issues and managing technical debt



Fredrik Andersson
SVP Business Development,
Accedo

rather than innovating and building new capabilities. In this scenario, engineering teams are running at full capacity, but product development has slowed down considerably. From the outside, investment appears unchanged but when you look a little deeper it becomes clear that far less of it is creating new value for viewers.

Technical debt compounds this effect. Every workaround introduced to meet a deadline or support a new device becomes another dependency that must eventually be maintained. As platforms expand across more devices, territories, business models and emerging ad tech, those dependencies become increasingly interconnected. Changes that once affected a single component start requiring coordination across multiple pipelines, increasing both complexity and delivery times.



While it may have seemed sensible in the past to deliberately design streaming services with overly generous capacity to guarantee resilience during periods of rapid subscriber growth, the same infrastructure has often remained in place long after usage patterns have changed. Individually, each of these issues doesn't seem hugely serious but their cumulative effect is that operational costs increase while the service's ability to respond quickly gradually declines.

Small Delays Become Larger Business Problems

One of the less obvious consequences of hidden operational inefficiency is that it rarely remains confined to only one function. With engineering effort being swallowed up by maintenance and fixing underlying problems, features that improve personalization, discovery, UI and UX are often postponed. Product teams are therefore much more limited in what they can realistically deliver. Similarly, opportunities to trial new business models are delayed simply because there is insufficient engineering capacity to support them. These decisions have commercial consequences even when they are difficult to quantify precisely.

The viewer experience can also begin to change in subtle ways, in that improvements arrive less frequently, bugs remain unresolved for longer, and playback stops being optimized. The impact also extends beyond technology to people. As complexity and operational demands increase, retaining specialist engineering knowledge becomes more difficult. And, when valuable expertise leaves, making future improvements becomes even more time consuming and expensive.



Perhaps the greatest cost is lost opportunity. While one service is spending its engineering effort on maintaining increasingly complex systems, another is investing that same effort in developing and launching new capabilities, improving customer experience or expanding into new markets. It's easy to see which one will fare better in the long run.

Addressing Inefficiencies Before They Become Embedded

Although managing infrastructure, maintaining integrations and responding to routine operational issues are all essential functions, they're rarely the capabilities that attract subscribers or increase engagement and retention. Video services need to instead create enough operational headroom that engineering teams can spend less time on maintenance and more time on work that supports long term growth. That begins with understanding where engineering effort is actually being spent. Services often measure delivery velocity and infrastructure costs independently, but examining how operational maintenance affects feature development often reveals a more complete picture.

Utilizing AI and automation, and working with managed service partners can enable internal teams to focus more on other areas such as improving quality of experience, and developing product capability. Also important to remember is that when tackling the hidden operational inefficiencies discussed here, while the primary goal is to reduce expenditure, the secondary goal is to increase flexibility. Streaming remains a fast-moving industry with constantly shifting sands, and it is the services that can adapt the quickest that are the ones best placed to respond to those shifts.



From Media Asset to Audience: Rethinking the Content Chain for an AI-Driven Era

Why the next phase of media technology efficiency will come from connecting intelligence, content management and distribution.

Media organizations have spent years automating individual parts of their operations, yet many media teams are still dealing with an uncomfortable contradiction: more automation has not always resulted in simpler operations.

The reason is that the overall workflow remains fragmented.

A piece of content may pass through acquisition, storage, metadata creation, editorial review, localization, transcoding, packaging, rights protection, content management, publication and distribution before it reaches an audience. If each stage operates as an isolated system, people remain responsible for moving information from one platform to another and deciding what happens next.

The next major efficiency opportunity therefore will come from making the entire content chain work as a connected workflow.

From Automated Tasks To Automated Workflows

Consider the lifecycle of a single video asset. Before reaching an audience, it may need to be identified, transcribed, translated, tagged, reviewed, adapted for different formats, encoded into multiple profiles, protected with DRM, enriched with editorial information and ultimately published across web, mobile and connected-TV applications.

Metadata generated at the archive level, for example, creates significantly more value when it can follow the asset into content management and publishing systems. Similarly, publishing becomes more efficient when it can initiate the processing and distribution activities required downstream rather than requiring operations teams to trigger each system independently.



Jessy Abou Habib
COO, White Peaks Solutions SAS

The real question is not simply whether an organization uses one vendor or ten. What matters is whether the technologies can behave as one operational chain.

Intelligence Should Start With the Asset

For that chain to become more efficient, intelligence needs to be introduced as early as possible in the content lifecycle. This is particularly important for broadcasters and media organizations managing large archives, where the commercial and editorial value of content is often limited not by the quality of the material itself, but by the difficulty of discovering what is inside it. A video may physically exist in storage while remaining practically inaccessible because locating a particular person, statement, subject or event depends on incomplete metadata or the institutional memory of people who know the archive.



MAI UI.



Faulio UI.

This was the challenge addressed by White Peaks Solutions through Media Asset Intelligence, or MAI, for Sharjah Broadcasting Authority.



SBA holds approximately 70,000 hours of footage dating back to 1989. MAI applies capabilities including transcription, translation, face detection and propagation, and automated metadata and summaries generation to make that archive intelligently searchable.

The resulting efficiency extends well beyond faster search. Once an asset has been enriched with usable information, that intelligence can support everything that follows: editorial discovery, localization, rights exploitation, content preparation, recommendations and digital publication and monetization.

In other words, the asset becomes operationally useful before it even enters the publishing workflow.

For broadcasters and public institutions, this intelligence must also be deployed with the appropriate level of data control. Sensitive media, biometric information and institutional archives cannot always be transferred freely to external AI platforms. Architecture, sovereignty and security therefore become part of workflow design rather than separate compliance discussions.

Intelligence Needs to Travel With the Content

Understanding the asset is only the beginning. The operational value of that intelligence depends on whether it can continue through the content chain rather than becoming isolated inside the system that created it.

This is where content management becomes an important orchestration layer. A headless CMS such as FAULIO separates content management from the frontend experience, allowing the same structured content to serve different websites, mobile applications, connected-TV platforms and other digital destinations through APIs.

Operationally, the important principle is simple: Information created once should not need to be recreated at every stage of the content lifecycle.

Publishing Should Trigger the Next Workflow

Once content has been enriched and managed, the workflow continues into video processing and delivery. At this stage, efficiency depends on avoiding another operational handover and ensuring that the information already associated with the asset can continue to guide how it is prepared for the audience.



Through KWIKmotion, video processing becomes part of that same workflow, covering transcoding, packaging, DRM protection and delivery for both live and on-demand content. Instead of treating these activities as isolated technical steps, they become a natural continuation of the content lifecycle, allowing the asset to move from management and publication towards distribution without unnecessary manual intervention.

This continuity is where an end-to-end approach creates operational value: each stage builds on the previous one, allowing content and its associated intelligence to move efficiently from asset to audience.



From AI That Analyses to AI That Acts

The emergence of AI agents takes this idea one step further.

The first wave of media AI has largely focused on analyzing content: identifying objects and faces, generating text, translating dialogue or recommending videos.

The next stage is likely to involve AI interacting with workflows themselves.

An AI agent grounded in an organization's own information can retrieve context, answer operational questions and, where appropriate governance exists, increasingly participate in defined processes.

A different Measure of Efficiency

Operational efficiency is not achieved by adding the largest possible number of automated tools. It comes from ensuring that content, metadata, decisions and intelligence can move continuously across the technology chain, allowing the output of one process to become the context for the next.

The future of efficient media technology will therefore be shaped not only by AI, cloud infrastructure or automation individually, but by how effectively these capabilities are orchestrated from asset to audience.

The most efficient media organization may ultimately not be the one with the most automated tools, but the one in which people spend the least time moving information between them and telling each system what it needs to do next.

A promotional graphic for IAMT's agentic AI model. It features a dark purple background with a subtle grid pattern. On the left, there is a circular graphic with a glowing, multi-colored ring (blue, green, yellow, red) around the text 'iamt MAI' in white. To the right of this graphic, the text 'IAMT's agentic AI model.' is written in a large, white, sans-serif font. Below this, 'Ask MAI now.' is written in a slightly smaller white font. At the bottom right, the website 'theiamt.org' is displayed in a white, lowercase, sans-serif font.

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Why Inefficiency Is Threatening the Future of Post-Production

The post-production sector is in crisis. Here is how we can avoid more casualties.

Post-production has always worked under pressure. Tight delivery windows, late changes, demanding clients. What feels different now is how many facilities that once felt solid are closing or entering administration, especially in London and across Europe. In conversations with people who run these businesses, you hear the same mix of pride in the work and worry about whether the current model is still viable.

Budgets are under strain and some commissions have moved in-house. Yet many post houses still have busy schedules and strong creative teams. The stress comes from how work moves through the building. Underlying workflows were never really designed for today's volume, speed, and complexity.

The Hidden Cost of Everyday Inefficiency

Ask a head of post or a senior editor what truly eats their time and they rarely start with the grade or the

mix. They talk about the manual work wrapped around those tasks. Spinning up each new project by hand. Hunting for assets scattered across local drives, shared storage, and cloud buckets. Digging through archives and email threads to find "that version from last year."

Across teams, we have seen up to 20 hours per user per week disappear into work that has nothing to do with storytelling. At TELUS Studios, 40 percent of team time was spent tracking down previously completed work before they rebuilt their workflows around a production framework. That is nearly half the week gone, every week, on tasks the audience never sees.

Storage tells a similar story. Archives grow, primary storage fills, and a significant amount of capacity is taken up by duplicated media that nobody trusts enough to reuse. When organizations introduce proper project and asset governance, recovering 40 to 80 percent of active storage is common. Arsenal Football



Bea Alonso
Marketing Lead, Projective

Club reclaimed 90 terabytes simply by deduplicating its archive. Another Projective client, one of the few that analyzed their storage usage, found that every piece of content was duplicated an average of 4 times across 5PB.

When Familiar Fixes Stop Working

The usual responses are familiar. Storage full? Time to buy more. Deadlines slipping? Hire another editor. In the moment, with a deadline to meet, necessity is the mother of the short term fix rather than invention. Over time, though, these short term fixes push costs up without addressing the underlying problem.

High-resolution formats have changed the economics of storage and hardware costs are rising. Adding more people into manual processes often multiplies points of failure. At Solis, a production company creating tentpole content for German broadcasters, restructuring around



a production asset management framework effectively tripled engineering capacity without adding headcount, because automation absorbed technical work that had previously consumed three full-time roles.

Media Prima, Malaysia's largest integrated media company, increased post-production output eightfold by modernizing its project workflows, making production storage quickly searchable, and transforming its archive into an easily accessible resource. WELT scaled its documentary operation without growing editorial headcount because a structured workflow removed bottlenecks hiding between tools. In each case, efficiency was not about shaving seconds off a task. It was about changing what the organization could deliver with the same budget.

Efficiency Has Become a Survival Factor

The wider media environment is also shifting fast. AI-assisted tools, cloud-based workflows, and hybrid editing are no longer experiments: they're becoming core parts of the supply chain, automating ingest, search, transcription, and finishing. But they also introduce new risks: more data, more complexity, and more potential for fragmentation. Is your infrastructure ready to integrate these new tools without creating new silos?

In this climate, efficiency is not just an IT concern: it can be the deciding factor in whether a business can absorb shocks, win work, and deliver on time without burning out its staff.

What a Modern Production Framework Looks Like

Many resilient facilities share not a specific product, but a clear production framework that sits on top of storage and creative tools and quietly shapes how work is done.

In practice, every project launches from a consistent template. Folder structures, access controls, and naming rules are applied automatically rather than invented by each editor under pressure. Assets are linked instead of duplicated, so one canonical instance of a clip exists and every downstream use refers back to it. Archives are searchable through AI-assisted tools, making it realistic to reuse content produced years ago instead of assuming it is faster to shoot again.

PROJECTIVE



Review and approval live inside the same environment as editing. Producers and clients comment in context, version confusion drops, and “Which cut are you looking at?” stops being a daily question. Platforms designed around this kind of end-to-end framework can bridge on-premise, cloud, and hybrid environments so that capital-intensive storage and SaaS services work together rather than pulling in different directions.

Creatives and Business Leaders Want the Same Outcome

There is a concern in post that too much structure might restrict creativity, that every job is unique and

cannot be standardized. In reality, editors rarely get their best ideas while hunting for files or wondering whether “media offline” will appear before a client review.

Sometimes the benefits are felt first by the creative team. Our client TUI saved nearly a month of tedious work each year by eliminating time-consuming content upload and download tasks.

Other times it’s the engineering/technology team that benefits most. ZDF Digital’s Head of IT put the impact simply: before implementing an intuitive production framework, the team went into every weekend bracing for emergency calls from production. After that, those calls stopped.

Post-production is at a real inflection point. Talent and demand remain strong. The risk lies in operating models that belong to another era. Inefficiency has moved from being an accepted side effect of creative work to something the industry can no longer afford. The facilities that come through this period are likely to be those that treat efficiency not as a buzzword, but as the foundation that allows creativity, and the business behind it, to thrive.

At Projective, we have years of experience helping creative teams implement efficient workflows and production asset management. Come and meet us at IBC2026, stand 7.D12.

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IBC2026



The Efficiency Nobody Owns

MediaTech has spent a decade getting more efficient one component at a time. Encoders improve with every product cycle. Cloud processing costs less per hour than it did two years ago, and compute and storage keep getting cheaper.



Emeka Okoli
SVP of Strategic Business
Development, Zixi

Line the workflow up from venue to viewer, though, and those savings stop adding up. The inefficiency in most live operations is sitting in the gaps between systems.

For a media technologist, this is frustrating. Choosing the best component for each job is rational. The strongest encoder and the most appropriate delivery path should beat an averaged single-supplier alternative, and on a capability matrix they do. What the matrix omits is coordination cost. Every vendor boundary in a live workflow is a point where behavior has to be agreed and monitored, and where a failure has to be diagnosed across two support desks with no shared log file.

Where the Hours Actually Go

Ask a live operations team to account for its time and the answer is rarely “configuring encoders.” Most of it falls into two categories.

The first is real-time intervention. A transmission path saturates, or a packet loss spike hits mid-event. In most legacy or non-Zixi IP environments, the system does not self-correct. An operator has to notice the degradation first (often through a downstream quality alarm and sometimes through a viewer complaint), then triangulate which hop, path or region is the source, then manually reconfigure latency, buffer or error correction settings for that stream. All of this during a live, revenue-generating broadcast. The cost sits in the gap between noticing and fixing. Degradation during a match, a breaking news moment or an in-play betting window turns straight into churn risk, SLA exposure and lost ad impressions.

The second is what follows. Root cause analysis across a multi-vendor chain means correlating logs from four suppliers that timestamp differently and expose different telemetry. Teams routinely spend hours or days reconstructing an incident rather than preventing the next one. It is one of the least discussed costs in live operations, and one of the largest.

Neither of those costs sits with a single vendor. They are integration costs.

Taking The Operator Out Of the Firefight

The first efficiency gain is automating the tradeoffs operators make under pressure. Latency, bitrate, and resiliency trade against each other, and the right balance moves as the network moves. Within the Zixi Software Platform, the Zixi Protocol manages that tradeoff continuously rather than requiring an operator to pre-set a fixed target and re-tune it later. Bonding manages fluctuating bandwidth, packet loss and latency differences across individual connections in real time, automatically selecting the optimal path. Incrementally adaptive forward error correction, selective retransmission and congestion-aware algorithms reconstruct lost data inside the configured latency window, including additional protection applied automatically at edge locations experiencing extreme packet error rates. Latency itself remains a live, adjustable parameter, so nothing has to pause for reconfiguration.

What changes is that nobody is left hunting for the fault. There is no manual reconfiguration mid-event, and far less to reconstruct afterwards, because the telemetry already



shows what happened and where. A leading sports-first MVPD selected the Zixi Platform for live video acquisition and distribution for that reason. On live sports, latency behavior is the product.

What the Monitoring Is Really For

Automation only helps with the incident in front of you. The ones that keep coming back need something else. ZEN Master provides the centralized view and management point across the entire Zixi-enabled contribution and distribution network, with Zixi Broadcaster executing at each point, giving a single operating picture of the media supply chain from venue contribution through processing to affiliate and platform delivery. Orchestration and monitoring happen in one place rather than across siloed point tools so an issue gets acted on rather than chased.

The value compounds after the event. Protocol-level telemetry, historical performance data and per-interface reporting make the recurring conditions behind incidents visible enough to act on, so teams stop rediscovering the same fault every season. Real-time alerting and API access into existing local monitoring systems put that intelligence where the team already works.

Designing Interoperability

A control layer that governs only one supplier's equipment just reproduces the problem it was meant to solve. Beyond the Zixi Protocol, the Zixi Platform supports RIST, RTP with FEC, HLS, CMAF, DASH, SRT, RTMP and others, because a distribution partner list is not going to standardize on one of them and should not have to. An established ecosystem of global technology partners and service providers extends that reach, supporting reliable broadcast-quality delivery worldwide with minimal change to existing infrastructure.

That is the commercial argument for a multi-vendor architecture. The platform's modularity lets organizations adopt transport, orchestration or analytics incrementally rather than committing to a monolithic stack, and it works alongside encoders, IRDs and processing already deployed. Integration stops being a project that gets re-run every time the partner list changes.

What It Costs

Delivered as software, the Zixi Platform lets organizations push or pull live and live-linear video into and out of the cloud, shifting spend from CAPEX-heavy on-premise hardware toward OPEX. That changes how infrastructure is paid for, not who controls it. The workflow stays owned by the team running it, with partners available for organizations that want a managed layer on top. Pricing can follow the business model, whether per channel, per gigabyte or per event. Compute and bandwidth efficiency improves by up to three times through DPDK (data plane development kit) optimization and null packet compression, cutting cost and, at scale, energy draw.

The bigger gain is harder to invoice for. A team no longer acting as the fault-detection mechanism can run more events, more markets and more partner destinations without adding headcount. Efficiency in live video comes down to how many workflows one team can be accountable for.

Customers will not consolidate onto one supplier, and they should not. What they need is the control layer between suppliers to be the part that genuinely interoperates, so that a multi-vendor architecture is still efficient well into operations, not only at the point of purchase.



Efficiency Is the New Competitive Advantage in Media

Efficiency has moved beyond back-office cost control. In today's media market, it determines how quickly organizations can adapt, scale and compete.

For years, media organizations treated efficiency as a back-office objective. Success was measured by audience growth, content acquisition, channel launches, or technology innovation. Efficiency was important, but rarely strategic.

That has changed.

Today, the most successful media companies are not necessarily the ones with the largest infrastructure, the biggest budgets, or the most channels. They are the organizations that can adapt fastest to changing audience behavior, fluctuating demand, and evolving business models while maintaining quality and controlling costs.

Efficiency has become a competitive advantage.

This shift is being driven by several converging trends. Streaming audiences continue to grow. Distribution architectures are becoming more complex. Content volumes are increasing across linear, on-demand, social, and FAST services. At the same time, financial

pressures remain intense as operators seek to balance innovation with profitability.

The challenge facing many organizations is no longer whether they can deliver content. It is whether they can do so efficiently enough to remain competitive.

Infrastructure Is Becoming More Flexible

Media infrastructure is not moving toward a single deployment model. Dedicated, on-premises platforms remain highly effective for predictable, sustained workloads where performance, control, security, and long-term economics are priorities.

The challenge appears when infrastructure designed for the baseline must also absorb exceptional peaks. Major sporting tournaments, elections, breaking news, and seasonal viewing spikes can require substantial additional capacity for relatively short periods.



Jean-Louis Lods
VP Media and Monetization,
AteME

Software-based technologies and cloud-enabled workflows give operators more choice in how that capacity is deployed.

Rather than choosing between permanent infrastructure and fully elastic services, organizations can match each workload to the most efficient model. Dedicated capacity can support stable day-to-day demand, while private cloud, public cloud, or hybrid resources provide additional scale when demand rises.

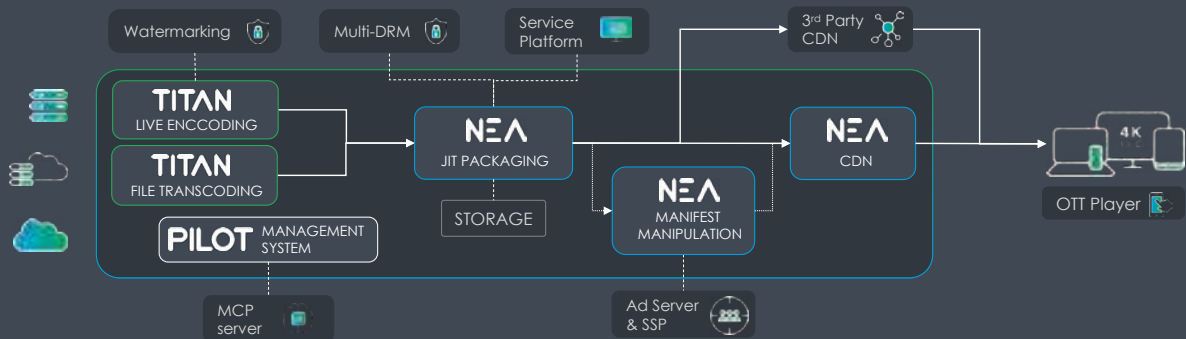
This is as much a financial decision as a technology decision.

Capital investment remains compelling for predictable, high-utilization services. Consumption-based capacity can be more efficient for variable, temporary, or fast-growing workloads. The competitive advantage comes from combining these models intelligently rather than treating one as the universal answer.

Efficiency comes from deploying the right capacity, in the right environment, at the right time.

SIMPLIFY OPERATIONS

E2E solution with open APIs & Monitoring Stack



Benefits

- > End-to-end infrastructure agnostic & pre-integrated streaming solution
- > Wide range of pre-integrated ecosystem partners (DRM, SDP, SSPs, ...)
- > Prometheus stack available for each component for easy monitoring
- > Open APIs in all component for easy 3rd party integration & MCP server

Confidential & proprietary

1

ATEME

Automation Is Becoming Essential

As workflows become more distributed, operational complexity increases.

A single service may involve content acquisition, processing, encoding, packaging, origin services, content delivery networks, advertising technologies, analytics platforms, and monitoring systems, often spread across multiple sites and cloud providers.

Managing these environments manually is increasingly impractical.

Automation is rapidly becoming one of the industry's most important efficiency tools.

Modern media operations are using orchestration, policy-driven management, automated quality monitoring, and AI-assisted decision-making to reduce human intervention and accelerate operational response times.

The objective is not to replace expertise.

The objective is to allow talented teams to focus on high-value activities while routine operational tasks occur automatically.

As content volumes continue to grow, automation will increasingly determine whether organizations can scale efficiently.

Efficiency Extends Beyond Technology

One of the industry's biggest realizations is that efficiency is not solely a technical conversation.

Understanding audience behavior is becoming just as important.

Viewer consumption patterns continue to evolve. Audiences move fluidly between devices, platforms, and viewing environments. Traffic profiles can change dramatically during major live events. The ability to anticipate those changes enables operators to allocate resources more effectively and optimize delivery costs without compromising quality.

Data-driven decision making is therefore becoming a critical component of operational efficiency.

Organizations that understand audiences in real time can make smarter decisions about content preparation, distribution, infrastructure deployment, and service optimization.

Intelligence is increasingly driving efficiency.

Quality Remains Non-Negotiable

One misconception about efficiency is that it requires compromise.

In reality, the opposite is true.

Modern efficiency initiatives focus on delivering the desired outcome with fewer resources, not delivering a lower-quality experience.

This is clearly visible in video compression technologies. Improvements in encoding efficiency continue to reduce bandwidth consumption while maintaining or improving picture quality. Rather than pursuing higher resolutions at any cost, many operators are prioritizing Quality of Experience across reliability, latency, start-up performance, consistency, and visual quality.

Efficiency



Audiences ultimately judge services on their viewing experience, not on technical specifications alone.

The most efficient workflow is the one that delivers the required experience without unnecessary complexity or expense.

Sustainability and Efficiency Are Converging

Another important development is the growing alignment between sustainability objectives and operational efficiency.

Reducing unnecessary infrastructure, improving resource utilization, and optimizing energy consumption create both environmental and commercial benefits.

The relationship between efficiency and sustainability is becoming increasingly difficult to separate.

An efficiently designed workflow consumes fewer resources.

It requires less infrastructure. It generates less waste. It often lowers operational costs while simultaneously reducing environmental impact.

For many media organizations, sustainability initiatives are no longer standalone projects. They are becoming a natural outcome of building more efficient operations.

The Competitive Advantage Is Operational

The media industry has never had access to more technology.

Yet competitive differentiation increasingly comes from how effectively organizations integrate and operate those technologies rather than from any individual product or platform.

The winning organizations are simplifying workflows while increasing flexibility.

They are automating repetitive tasks while empowering skilled teams.

They are scaling resources dynamically rather than permanently.

They are using intelligence to make faster and better operational decisions.

Most importantly, they are treating efficiency as a strategic capability rather than a cost-reduction exercise.

As the media landscape continues to evolve, efficiency will increasingly determine how quickly organizations can launch services, adapt to audience behavior, support new business models, and respond to market opportunities.

In an industry defined by constant change, efficiency is no longer simply about doing more with less.

It is about creating the agility to do more than the competition.

Efficiency is the new competitive advantage in media.

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A New Era for the Media Supply Chain

The media industry has spent years making media supply chains more flexible, distributed and software-defined, opening the door to greater choice, specialized technologies and new ways of producing, managing and distributing content.



Frédéric Fiévez
Chief Operating Officer, BCE

Today, a media supply chain can combine applications, broadcast systems, or third parties, either on-premises infrastructure, public and private cloud, AI services and multiple distribution platforms.

This diversity gives media organisations access to best-of-breed capabilities. The challenge is no longer simply how to add new capabilities. It is how to make this constantly evolving ecosystem reliable, observable and controllable in production.

The media supply chain is no longer a system you build once. It is a capability to continuously operate and evolve.

A distributed media supply chain as a competitive advantage

The media supply chain has moved beyond simple on-premises versus cloud debate. Organisations can now combine specialised hardware, dedicated infrastructure, public and private cloud, edge environments and SaaS according to the requirements of individual workloads.

The strategic value lies in choice: the ability to introduce new capabilities without replacing everything around them, place workloads where they make most sense and adapt technology decisions as business and operational requirements needs.

But choice only creates value if it remains manageable. Every new application, environment or service introduces dependencies that need to be understood and managed across the media supply chain. The question is therefore not how to standardise the underlying technology, but how to create operational consistency while preserving flexibility and security.

A heterogeneous technology environment does not have to result in fragmented operations. The competitive advantage comes from being able to change the components while maintaining the continuity of the content operation.

Rethinking integration from end-to-end

In a distributed, best-of-breed environment, integration can no longer be measured simply by whether systems exchange data or applications communicate through APIs. The real test is how the complete workflow performs in production.

Who has visibility when content crosses multiple applications and infrastructure environments? When individual services are functioning but the overall workflow is not, who owns the outcome?

End-to-end should therefore not mean that every component comes from a single provider. It should mean that the complete workflow can be designed, integrated, observed, supported and evolved as one coherent operation.

Integration needs to extend beyond connectivity into observability, support and lifecycle management with clear accountability for performance and the ability to evolve individual components without losing control of the wider operation.

The value of integration is therefore no longer simply that everything connects. It is that everything works together in production.

Bringing AI into production

AI capabilities such as metadata generation, transcription, translation, clipping, search and quality control are already becoming part of the media supply chain. However, demonstrating what an AI service can do and operating it in production are two different realities.

Once AI becomes part of a content operation, practical questions emerge. How is quality measured and validated? What happens when a model changes or a service fails? Can one provider be replaced by another? Who is responsible for the result?

These questions illustrate a broader reality: once a new capability enters the production media supply chain, it needs to be integrated, monitored and supported without compromising the wider operation.

AI is becoming a production component, and the media supply chain needs to be ready to operate it reliably at scale.

Putting content at the center of operations

For media professionals, the most important questions are also about the underlying architecture. They need to know where their content is, whether it is ready, which version can be published, where it has been delivered and whether it can later be found and reused.

Technology is organised around systems. Media operations should increasingly be organised around the lifecycle of content: Receive – Ingest – Enrich – Manage – Prepare – Publish – Monitor – Reuse. Ultimately, managing content throughout its lifecycle enables organisations to maximise its value and create opportunities for monetisation.

Automation can connect and accelerate these stages, reducing manual intervention and increasing consistency. But visibility across the lifecycle is equally important: understanding not simply whether individual systems are functioning, but whether content is moving as expected and is ready for its next destination.

Media operations need to maintain a view across the complete content lifecycle.

Making operations a strategic capability

As technology becomes more distributed, operational responsibility needs to become less fragmented.

Automation can make increasingly complex workflows manageable, but it does not remove the need for ownership. Human capability remains central: teams need visibility across the operation, an understanding of its dependencies and the ability to act when something goes wrong.

The ability to operate and evolve the media supply chain determines how quickly an organisation can adopt new capabilities, adapt workflows and respond to new distribution opportunities.

A collection of reliable technologies does not automatically create a reliable content operation. Reliability has to exist end-to-end. With a diverse mix of technologies,

suppliers and processes, visibility into operational costs helps balance flexibility, performance and efficiency across the media supply chain.

Preserving sovereignty in a changing technology landscape

As the media supply chain becomes more distributed and composable, maintaining control becomes essential.

Can workloads move as requirements evolve, applications or AI providers be replaced, existing infrastructure remain part of the architecture where it continues to deliver value, and individual components evolve without requiring the entire workflow to be rebuilt. This defines sovereignty through control, choice and freedom of action.

Sovereignty does not necessarily mean owning every component or controlling every layer of infrastructure. It means preserving the ability to make different choices tomorrow without losing control of the operation today.

Conclusion

The media supply chain is no longer a static technology stack. Applications, AI models, infrastructure and publishing destinations will continue to evolve.

The challenge is therefore to build content operations that can evolve with them: operations that can be continuously operated, observed and changed while keeping content moving.

The goal should not necessarily be a simpler technology stack. It should be a simpler content operation.



More Technology, Less Efficiency? Rethinking the Modern Media Supply Chain

The media and entertainment industry has never had a shortage of technology.

Cloud platforms, SaaS applications, automation, AI and increasingly sophisticated data environments have changed how content is created, processed, distributed and monetized across the media and entertainment industry. But adopting more technology is no longer enough. The harder question is whether all that technology is making media operations simpler, faster and economical.

The industry has added new technology almost every year, yet many media operations have not become proportionally simpler.

The problem is not a lack of automation. It is where the bottleneck moves next.

Automation Only Works When the Workflow Does

Media operations are inherently interconnected. Content moves through acquisition, production, processing, quality checks, metadata enrichment, storage, distribution and monetization. A delay or duplication at one stage can create downstream costs that are difficult to see when every function is measured independently.

Automating a repetitive task can save minutes, but it does not necessarily remove the bottleneck. The bottleneck may simply move into verification, exception handling or the waiting between systems. The bigger opportunity is to connect tasks into workflows through DevOps automation, so that processing, quality validation, metadata checks and distribution can move forward with fewer manual handoffs.

The real value is not simply that a machine performs a task faster. It is that fewer decisions have to wait for someone to move the process forward.

Data Has To Move With the Workflow

Media organizations generate enormous volumes of operational data, from content metadata and audience behavior to infrastructure performance, storage consumption and workflow status. Yet data trapped across disconnected systems cannot easily support timely decisions.

When data engineering connects workflow data, content information and infrastructure metrics, organizations can begin to understand where time and money are actually being consumed. That visibility helps organizations identify bottlenecks and decide where automation will have the greatest impact.

Cloud can shift costs, not eliminate them

Cloud can improve speed and flexibility, but those benefits do not automatically translate into lower costs. The question is not simply whether a workload can run in the cloud, but whether the way it runs makes economic sense. Capacity can be provisioned more quickly, workloads can scale with demand, and teams can avoid some of the large upfront investments associated with traditional infrastructure.

The better approach is to align infrastructure decisions with workload behavior, pricing, and business value. Some workloads benefit from elastic cloud capacity; others may justify dedicated infrastructure or a hybrid model. The choice depends on usage patterns and performance economics.

This is why cloud strategy increasingly needs to be connected to operational and financial visibility.

Why Best-Of-Breed Can Create More Complexity

Another source of inefficiency is fragmentation. Media organizations have access to an impressive ecosystem of specialized platforms and SaaS products. Each may solve a particular problem extremely well. But adding another best-of-breed system can introduce another integration, another data boundary and another operational dependency.

The result can be a technology estate where every component is optimized individually but the overall workflow is not. Best-of-breed should therefore be judged by the speed and efficiency of the end-to-end operation, not by the performance of one component.

The question should be less about whether a product is the best at one function and more about whether it improves the performance of the wider operating model.

Open architectures, APIs, reusable services and well-designed integration layers become important here. They allow organizations to adopt new capabilities without continually rebuilding the surrounding workflow.

The Operating Model Matters As Much As the Technology

Technology can remove friction, but it cannot fix a poor operating model. In fact, automation can make an inefficient process move faster while leaving its underlying bottlenecks intact.

Media organizations increasingly need to make deliberate decisions about what should remain in-house, what can be automated and what is better handled by an external specialist. Insourcing can protect critical knowledge and strategic capabilities, while outsourcing can provide specialized skills and operational scale.

The strongest model is rarely ideological. It is based on business value. If a capability differentiates the organization, it may deserve deeper internal ownership. If it is repetitive, specialized or difficult to scale economically, an external partner may make more sense. The goal is to combine internal expertise, automation, SaaS platforms and specialist partners into one digital engineering operating model rather than treating them as competing choices.

The goal is to combine internal expertise, automation, SaaS platforms and specialist partners into one digital engineering operating model.

Efficiency Is a Design Decision

Efficiency should not begin when costs rise or a new platform is introduced. It should be designed into how media operations work, from the first workflow to the last handoff.

Before adding another tool, organizations should ask: Where does work wait? Where does data get lost? Which decisions still depend on manual coordination? Which infrastructure is underused? And will another platform improve end-to-end speed or simply add another handoff?

AI will take on more of the work that sits between systems and teams. It will coordinate workflows, handle exceptions, spot problems and help with capacity and cost decisions. As more of the execution becomes automated, judgement becomes more important: knowing what needs attention, what can be trusted and when a person needs to step in. The real advantage will be having people spend less time keeping workflows moving and more time making the decisions that matter.



Why Broadcast AV is Becoming a Buying Model

Let's start by stating the obvious. A company town hall is not television. And an earnings call is clearly not a live sports production. But they both have one thing in common: once they go live, the consequences of failure can be just as severe.

If the production looks unprepared – or the stream simply fails – people switch off or go elsewhere. Poor production can damage an organization's credibility, making it appear careless or unprofessional.

Enterprises do not want to become television networks and it's why the broadcast AV space is becoming more than a label for a particular project. They do, however, want the confidence that comes from infrastructure designed to perform repeatedly and hold up under pressure. In short, broadcast AV is evolving from a label for individual projects onto a buying model for organizations that need reliable video operations.

This direction of travel is opening new growth opportunities for media technology suppliers, as professional production technology finds new roles elsewhere in M&E and across enterprise AV.

Realizing that opportunity means adapting the operating experience for teams without specialist broadcast expertise.

From Room Deployment to Production Operations

Traditionally, much of the enterprise AV conversation has centered on equipping more rooms and endpoints. While that remains important, many organizations are moving beyond the first phase of hybrid communication, asking what those environments can produce and whether the same setup can support the next event without being rebuilt.

Video production is becoming part of normal operations. In a corporate environment, that may mean a permanent studio for executive broadcasts, while at a major venue, it may mean bringing live production in-house. The requirements differ but both environments depend on reliable production.



Jonathan Lyth
Product Director,
Enterprise Media, Grass Valley

In financial services, for example, leadership communications can shape how employees respond to change, while an earnings call can affect investor confidence.

AVIXA's 2025 Industry Outlook and Trends Analysis estimates that the Broadcast AV segment was worth \$44.2 billion in 2025, with a projected CAGR of 3.9% through 2030. That scale reflects the broader role video now plays across professional AV. As video becomes central to how organizations communicate, one-off setups are no longer enough.

What Enterprises are Really Buying

Enterprise customers are now adopting the production principles that make broadcast environments dependable. The signal path must remain reliable from capture to delivery, even when different operators use the workflow.



It must also have enough capacity to add destinations or formats without a full system redesign. Resilience cannot be added after something goes wrong.

Software has made production more flexible and day-to-day operation simpler. Accessibility does not mean removing professional capability, but it does require placing a simpler operating experience over infrastructure that still meets professional expectations. That flexibility depends on a stable hardware foundation. Enterprise customers are not trying to recreate a television facility, but the infrastructure must still move signals predictably and preserve timing when something unexpected happens.

Moving video onto IP networks creates significant opportunities to manage and reuse resources. But 'networked' does not automatically mean resilient. A live production system still has to be designed around timing and the bandwidth needed to sustain it. Operators also need enough visibility to identify a problem before it affects the output. The design should also leave room for future growth. Without that headroom, adding another location or increasing the complexity of a production can expose an infrastructure built only for yesterday's requirements.

The Last 20 Percent Makes the Difference

Although the core technology may be similar whether it's used by a broadcaster or a global enterprise, the final part of the design is what makes it work for each environment. This is what I describe as "the last 20 percent." It begins with the people who will use the system and the skills they bring, and covers the way the operation will be supported when something goes wrong. It also reflects how the organization works day to day.

For instance, a workplace technology team will approach a system differently from a broadcast engineer, while a communications team running a monthly town hall has different priorities from a venue delivering weekly live events.



The design also has to fit the organization's IT environment and the way the system will be supported. That's why moving a broadcast product into an enterprise environment is too crude a measure; the day-to-day experience has to make sense to its users. Good engineering may become less visible as a result, but it's no less important.

Because enterprise video creates value in different ways, the return on investment cannot always be measured through audience figures or direct commercial revenue. A repeatable workflow might help an internal team run an important event without outside support every time. At a larger scale, several business units might share the same production resources rather than build separate systems.

These outcomes are harder to summarize on a single dashboard, but their value becomes clear over the longer term. A system that performs consistently can reduce operational risk while allowing the original investment to keep delivering value as needs change.

The starting point should therefore be the outcome the organization needs, not the technology category it believes it should buy. Standards and platforms are important, but they should follow that operational requirement.

A Model Built For Enterprise

Whatever the use case, the production has to work when it goes live. Enterprises are not becoming broadcasters, and they do not need to. For media technology suppliers, growth will come from translating proven production disciplines into systems that fit the way enterprise teams already work. That is the real opportunity behind Broadcast AV: not more technology for its own sake, but infrastructure that lets organizations produce important video with confidence as their operations grow.



Why Enterprise Video Could Be Telco's Next Growth Engine

IBC has always been a useful barometer for where the television industry is heading.

This year, one of the most interesting shifts may be less about a new technology than a change in mindset: operators are beginning to look beyond how they can run TV more efficiently and consider how the capabilities behind their TV businesses can create new sources of growth.

That matters because traditional pay TV is no longer the growth engine it once was. Subscriber markets are mature, competition is intense and consumers have more entertainment options than ever. At the same time, the infrastructure required to operate a modern TV service has become significantly more sophisticated.

Operators now manage IPTV, OTT and hybrid environments, multiple devices and platforms, increasingly complex CDN strategies, content protection, personalization, analytics and a growing range of streaming services. Every new capability can improve the customer experience, but it can also add another layer of operational complexity.

The challenge is therefore becoming twofold: simplify the operation while finding new ways to monetize the capabilities operators already have.

AI Moves From Experimentation to Execution

Artificial intelligence will be one of the major themes at IBC 2026, but the conversation has matured from experimentation to a more practical question: where can AI create measurable value?

Increasingly, the answer lies in operations. AI can automate repetitive tasks, enrich metadata, improve discovery, detect anomalies and support incident resolution, while recommendations, intelligent search and personalization are becoming standard expectations for viewers.

The real opportunity is not adding AI as another standalone tool, but embedding intelligence across the operational lifecycle. Done well, it can reduce manual intervention, improve efficiency and help teams focus on higher-value work without adding another layer of complexity.

Doing More With Existing Capabilities

This is where the enterprise opportunity becomes particularly interesting. Telecom operators have spent years building capabilities



Anaitz Goia
B2B Strategy & Growth Director,
Agile TV

across video delivery, content management, connectivity, security and service operations for consumer TV. Those capabilities can now be extended into new markets.

Hotels need richer in-room entertainment, healthcare organizations require secure video services, sports organizations are expanding digital fan experiences, and media companies are looking for more flexible distribution models. While these may not look like traditional television businesses, they all rely on video.

For operators, this creates an opportunity to leverage existing expertise and infrastructure to serve new customers and verticals, moving beyond connectivity to become managed video providers.

Avoiding the Complexity Trap

There is, however, an obvious obstacle. Entering new markets can easily mean creating new platforms, workflows, integrations and operational teams. If every enterprise opportunity requires a separate technology stack, the economics quickly become less attractive.



This is why operational consolidation matters as much as the technology itself. The next generation of TV platforms will increasingly need to abstract complexity rather than expose it. Operators should not have to become experts in every CDN, security layer, device ecosystem or AI workflow simply to launch and operate a competitive video service.

A unified platform approach can make it possible to reuse the same operational foundations across different services and customer segments. Technology then becomes a means of scaling the business rather than another constraint on it.

Scalability is no longer just about infrastructure. It is also about how many customers, services and markets an organization can support without increasing operational complexity at the same rate.

Enterprise Video As a New Growth Layer

This thinking is central to AgileTV's presence at IBC 2026. Alongside its focus on simplifying and automating TV operations, AgileTV is introducing its enterprise solutions, extending its video capabilities into sectors

including hospitality, healthcare, sports, media and entertainment.

The broader idea is more significant than any individual product launch. If operators can use one flexible operational foundation to serve both consumer and enterprise markets, they have an opportunity to diversify revenue without building entirely separate businesses from scratch.

That could prove particularly valuable at a time when traditional TV revenues are under pressure. Enterprise video will not replace consumer television, and not every operator will become an enterprise technology provider. But for organizations with established video capabilities, it offers a logical path to monetizing assets, expertise and infrastructure that already exist.

The opportunity is especially compelling because the underlying requirements are familiar. Delivering reliable video, managing content, securing distribution, supporting devices and maintaining a high-quality customer experience are already part of the operator's world. The difference is the customer and the commercial model.

The Value of Simplifying Television

The television industry will continue to innovate. AI will evolve, streaming architectures will change and new viewing experiences will emerge. But the winners may not necessarily be the companies with the longest list of technologies. They may be the ones capable of making increasingly sophisticated technology simpler to operate and easier to monetize.

For telecom operators, that means thinking beyond the traditional boundaries of TV. The future may be less about being a company that happens to offer television and more about becoming a company capable of delivering video wherever there is a business opportunity.

At IBC 2026, AgileTV will be exploring that idea at Hall 5, Booth 5.D72, looking at how unified operations, automation and AI can reduce the burden of running modern TV services while creating a foundation for expansion into new markets.

The next growth engine may not require operators to build something entirely new. It may simply require them to look differently at what they already know how to do.



Beyond Broadcast: Where MediaTech's Real Growth Is Happening

The audience for the broadcast industry has changed. Fewer people are waiting for a channel to tell them what's on and just watch a show, more are interacting, or bidding, for instance, primarily from mobile devices.

That shift toward internet-native media with more interaction is the real hook behind MediaTech's growth, and it shows up in more than one way. Real-time, interactive video is one of the clearest examples of it.

Broadcast isn't going away, but it does have to open up to what's next, or risk being left further behind by it. What used to be considered unattainable territory has become a range of new use cases: an auction house running its own bidding stream, a training platform hosting a live exam, a town hall streaming a CEO address, or even a live game taking bids in real-time. None of them used to think they could deliver audiovisual content without, for example, a TV channel behind them. Now it's accessible without a traditional broadcast setup or crew.

The growth that comes with this shift isn't only about reaching a bigger audience or delivering audiovisual content for different use cases. These new verticals also open ways to make money that go beyond the ad-break model broadcast has relied on for decades. Technology has become more comprehensive too, bringing more accessible data along with the video itself: real-time engagement data now shows who's actually watching and how, enabling models built around participation rather than eyeballs alone. Being open to these new verticals and ways to deliver beyond traditional broadcast is key for growth and new opportunities.



Oliver Lietz
CEO of nanocosmos

Technology: What Had to be Simplified by Innovating

The shift is also on the technology side, and it had to stop adding steps for the businesses running it.

Two things are crucial for making this possible. First, infrastructure has changed. In live streaming, an educational training business or an auction house doesn't need to build its own streaming setup. They just use one that already exists, tailored for use cases that demand high interactivity and reliability. Second, features like live captions, translation, and security used to be extras. Now they're just part of the workflow, no extra effort is needed.

Protocol-level changes are happening too. The rise of Media over QUIC (MOQ) is becoming a major factor for these interactive use cases, covering not just latency but also scalability, resilience, and quality for the best possible experience.

The same logic applies to production. Server-side chroma key and multi-camera switching, capabilities that used to require a broadcast control room, now turn one camera feed into several branded outputs with no extra hardware on-site and no dedicated crew to run them. They're built into the same workflow as a live casino studio, an auction house, or a town hall setup already uses.



New Use Cases and New Users

These days, the person running a live video workflow, or deciding whether something gets streamed at all, isn't always an AV engineer at a traditional broadcast company. That's a direct result of the new use cases opening beyond broadcast: corporate events, eLearning, town halls, auctions or public safety. And these new verticals are also run by people who know their own operation inside out, even if streaming infrastructure isn't their specialty.

That doesn't lower the bar, and it doesn't remove AV engineers from the equation. If anything, it raises the bar. A town hall that stutters in front of the whole company, or a live casino that stops running its 24/7 monetised business, these are major issues that simply can't happen. Video is a crucial part of the product, but it's not their main business. They need to concentrate on running their own operation and rely on the expertise of a streaming platform to handle that part for them. For suppliers, that's the shift worth designing for. The person deciding whether to trust live video with something that matters is rarely the person who used to make that call, and they're judging the result by the same standard broadcast always set, whether or not they know that's what they're doing.

Markets: Where the Growth is Landing

Corporate events carry real reputational stakes. A stream failure during an all-hands or an investor call is a visible, unrecoverable moment that everyone in the room remembers, whether they meant to or not.

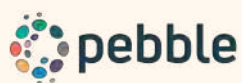
Live auctions run on a fraction of a second and a delayed feed means a bidder acted on information that's already stale, and that's a financial problem, not just an embarrassing one. Education and training platforms are selling the interaction itself, not the footage, so a lag that breaks the back-and-forth between instructor and participant breaks the actual product being sold. Even the public sector is opening, largely because data-sovereignty rules and accessibility mandates now demand the same live streaming approach that used to be reserved for broadcasters.

These markets ask for reliable and secure live streaming. They want it at a smaller scale, with far less complexity, and for a long time the industry didn't have an answer for their requirements.

What's Next

What's next is simple: new use cases will keep driving this growth. Auctions, town halls, corporate events, live casinos, they're not waiting for the trends to be set, they are setting them. They're innovating fast, and traditional broadcasters can learn a lot from them.

This means suppliers need to think beyond their own box too. It's not just about adding more features. It's about building end-to-end platforms designed around these new use cases from the start, because that's what it takes to really understand what these businesses need. Video isn't a separate piece to bolt on. It has to be part of the whole product.



What Live Sport Demands From a Playout Platform

Live sport has always been one of the toughest tests of a broadcast operation. It brings audiences together in real time, creates moments that cannot be repeated and leaves very little room for delay, uncertainty or error.

When something happens, the viewer expects to see it. When a break arrives, the operator has to be ready. When the action resumes, the return to the live feed has to be clean, immediate and reliable.

That sounds simple from the outside. Anyone who has worked around live sports playout knows it is anything but.

At Pebble, we support broadcasters, service providers, streaming platforms and media companies whose live sports services reach audiences of millions. These are environments where the playout layer may sit behind the scenes, but the pressure on it is very visible: schedules move, feeds change, commercial breaks shift and every return to live action has to happen cleanly. The details vary from customer to customer, but the expectation is consistent. The playout platform has to support the operational team, fit around their workflows and give them the

confidence to react quickly when the schedule changes.

Sport refuses to follow the schedule neatly. A match can overrun. A race can be delayed. A rain break can interrupt play. A commercial opportunity can appear at short notice. A broadcaster may need regional variants, different platform outputs, multiple audio options, live graphics, clean feeds, ad insertion, compliance requirements and disaster recovery, all while keeping the viewer focused on the action.

The role of the playout platform is to take that complexity and make it manageable. At a practical level, that means giving operators visibility and control at the moment the schedule changes. They need to see upcoming events, live sources, media status and potential issues clearly, then adjust the playlist, manage break timing or return to the live feed without slowing the operation down. The platform's job is to make those decisions simpler and safer under pressure.



Sally Wallington
SVP Sales, Pebble

The industry conversation often moves quickly from one technology trend to the next. Cloud, IP, software-defined workflows, remote operations and new commercial models all have an important place. But the lesson we hear from customers is that no deployment model wins simply because it is fashionable. Broadcasters and media companies want technology that is tested, secure and appropriate for the job.

That is especially true in sport, where many organizations are balancing established infrastructure with new requirements. Some are still working with SDI. Some are moving to IP. Some are running hybrid models across on premises, virtualized and cloud environments. Some need temporary channels for a specific event. Some need centralized control across multiple sites.

The common requirement is flexibility without compromising reliability.

This is where Pebble's experience matters.



Live sports operations need systems that are proven in real broadcast environments, but flexible enough to support different channel models, workflows and delivery requirements. Pebble Automation is designed for enterprise-level linear channel delivery and supports operations from a single channel to large multi-channel environments. It can support live and unpredictable content, regional opt-outs, simulcast and complex channel types, while presenting operators with a unified interface.

Pebble Remote also plays an important role for customers managing distributed operations. Secure, web-based monitoring and control allows teams to see multiple channels and systems, identify issues by exception and manage channel playout from inside or outside the traditional transmission environment. For sports operations involving remote sites, centralized network centers or business continuity workflows, that visibility is valuable.

Of course, every customer is different. A global service provider, a regional broadcaster, a specialist sports channel and a streaming platform may all need robust live playout, but their commercial pressures, operational structures and risk profiles will not be the same.

The value comes from understanding those differences and building around them.

We are also seeing more companies from outside traditional broadcasting move into live sport and entertainment. They have acquired rights, built audiences and identified the commercial opportunity around live content. What many are now discovering is that live broadcast operations carry a level of complexity that cannot be treated as an afterthought. Reliability, latency, monitoring, advertising workflows, security and operator control all become central to the viewer experience.

Sport will continue to push the industry forward because audiences still value the shared experience of watching something happen live. That is true for traditional broadcasters, new streaming entrants and service providers supporting both. The routes to the audience may keep changing, but the basic expectation remains the same: when the moment happens, it has to be delivered.

At Pebble, we are proud to play our part in that. Our customers trust us with live operations where there is no room for guesswork. That trust has been built over many years, through long-term relationships, careful product development and a focus on doing the fundamentals well.

Live sport demands confidence. It demands resilience. It demands technology that lets teams concentrate on the event, rather than the system behind it. That is where Pebble continues to prove its value.



Wowza – Adding Intelligence to Live Video Without Adding a Second Pipeline

Most live video in the world is never actually watched. Not because it doesn't matter, because it can't be. Hardware and bandwidth got cheaper. Human attention didn't.

AI analysis is the obvious lever. The common mistake we see with broadcasters and content providers, though, is that they often try building a second video pipeline for it. A parallel path pulls streams out to a separate service, runs inference elsewhere, and returns results to a dashboard. It adds infrastructure, integration work, and recurring cost before it saves a single operator hour.

Efficiency in live video intelligence comes from two decisions. The first: match the analysis method to the operational decision it supports. The second: run analysis inside the video infrastructure already carrying the stream.

Start With The Decision, Not The Model

The decision your video needs to support determines what analysis method, model, output, and compute you need. Working backward from a model creates complexity the use case never asked for.

The shape of the answer matters most. Do you need a bounding box around an object? Maybe you want a confidence score against a defined description. You can generate a natural-language interpretation of the events you are capturing. Or, are you assessing the likelihood that a video has been AI-generated?



Jon Corley
Chief Technology Officer,
Wowza Media Systems

We built the Wowza Video Intelligence Framework (VIF) to support each of these, directly inside Wowza Streaming Engine.

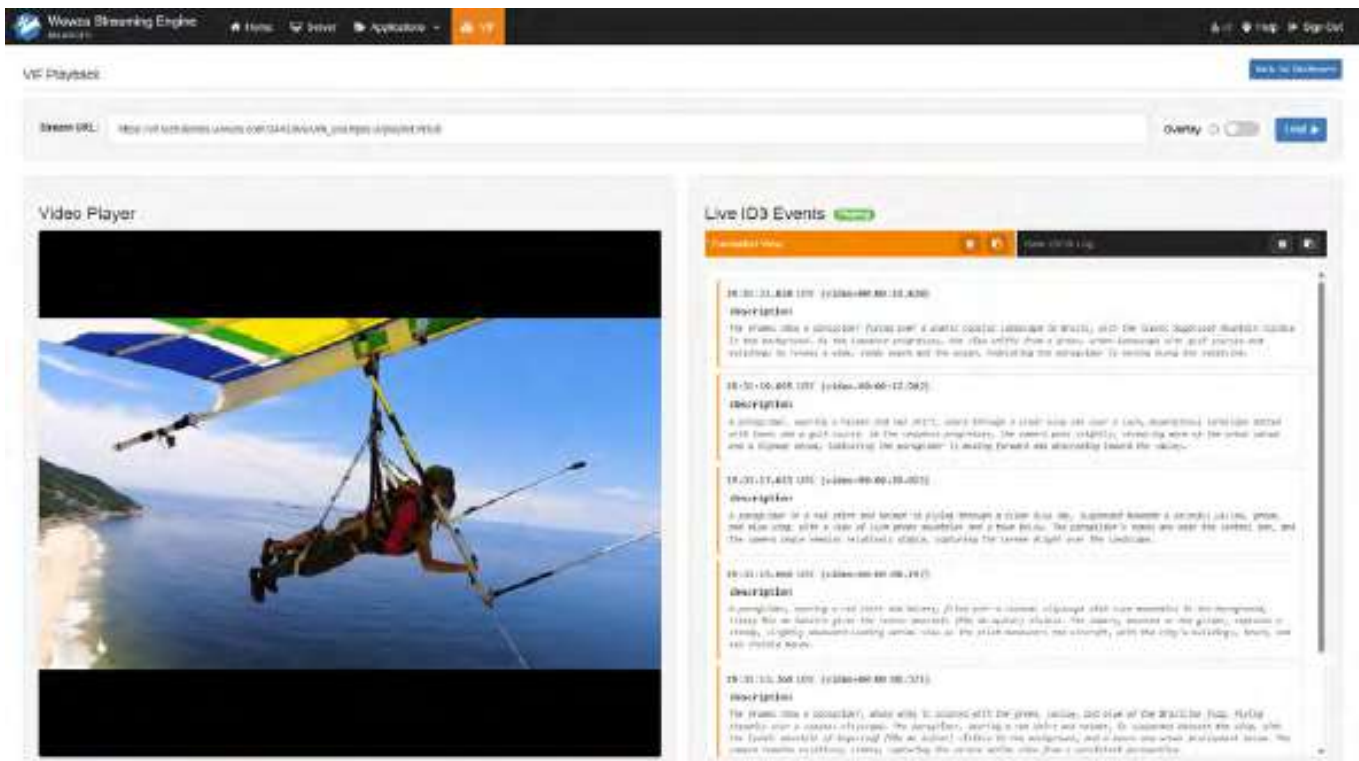
Where The Value In AI Video Actually Comes From

Object detection returns a class, a confidence score, and bounding box coordinates for every detected object. A conventional object detector is deterministic. It's fast and cheap per-frame, making it the right choice when you know exactly what you are looking for.

Scene analysis classifies a sampled frame against natural-language scene descriptions that the operator configures. Scene-analysis models trade some of that speed for broader classification. That fits repeated checks like camera health monitoring.

Vision-language model analysis answers open-vocabulary questions in plain language. VLMs offer natural-language flexibility and richer reasoning at higher compute cost per evaluation.

You describe what matters and can ask it to identify things like, "Tell me when smoke appears." Metadata generation, content discovery, and clip and highlight workflows sit here.



Using Wowza's Video Intelligence Framework with a vision-language model (VLM) to generate descriptions of video feeds in natural language.

Synthetic video is becoming easier to create, plus it's getting harder to tell what's AI-generated from what's real. VIF can run NVIDIA Synthetic Video Detector (SVD) to return a per-window score against a configurable threshold. SVD then gives you an indicator as to whether a live window shows signs of AI-generated or manipulated video.

No single model class wins across use cases. Pretending otherwise is how platforms trap customers. Each path carries its own cost profile and its own failure mode. Production systems often combine them, using object detection for precise localization and a vision-language model for validation or additional context.

You can then pass results downstream as enriched HLS with in-band ID3 timed metadata, burned-in overlays, JSONL logs, webhooks, and

custom Java listeners. The delivery mechanism stays consistent. The result schema varies by detector.

What matters here most isn't the single detection. The output of a video pipeline stops being just video and becomes a stream of structured events you can query and act on. Video is finally becoming a reliable source of data for ops teams.

Compute Is The Bill You Can Actually Control

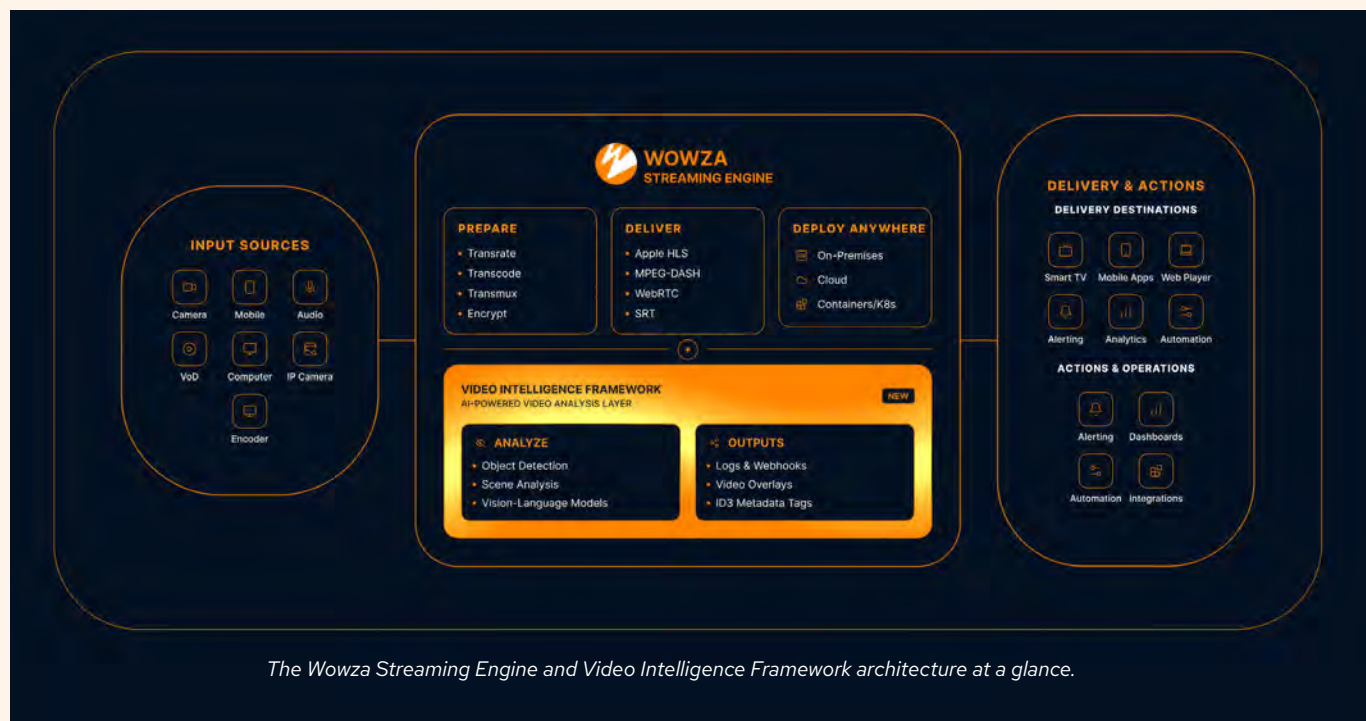
GPU capacity is the operating cost that scales with feed count. Running inference on your own GPUs against sampled frames converts an unbounded cloud inference bill into a budget you can plan around.

Real throughput depends on the GPU, source resolution, sampling rate, concurrent stream count, overlays, and every other workload sharing the

system. Our object detection ships in several model sizes. Larger variants improve accuracy, particularly on small objects, at the cost of more GPU memory and time per frame.

We recommend testing representative production footage, measuring the errors that matter to the workflow, and selecting the smallest variant that clears the accuracy requirement. Sampling rate is a lever on the same axis. A vision-language model invoked on just one event costs a fraction of one you invoke continuously.

The bill isn't only GPU time. Signals and events travel upstream instead of continuous raw video, which cuts bandwidth cost and the energy of moving those bits.



Reliability And Control Come First

GPUs spike. Models crash. New model versions misbehave in ways staging never could've predicted. When a model endpoint becomes unreachable, live streams continue uninterrupted because inference runs out of band from delivery.

We treat stream uptime and analysis completeness as separate service objectives, and operations teams should measure them separately. Anyone who has operated always-on video services knows why this separation is non-negotiable.

Deployment control follows the same logic. VIF runs wherever Wowza Streaming Engine runs, including on-premises, at the edge, in hybrid topologies, in the cloud, and inside fully air-gapped networks that allow no internet connectivity at runtime. Rights-restricted content and contribution feeds that can't leave a facility stay inside its walls.

The Practical Recommendation

Choose the analysis path from the decision the operation needs to make. Validate it against the video the operation actually runs rather than a published benchmark. Right-size the model to the accuracy the workflow requires, and keep the analysis inside the infrastructure already carrying the stream.

Systems that understand video won't (and can't) replace human judgment. These systems watch every feed continuously, surfacing the moments that deserve attention. The value comes from removing steps, not removing humans.



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Where Media Over QUIC Fits in the Live Streaming Mix

Media over QUIC (MoQ) is expected to be a prominent topic of discussion at IBC2026 and driving showfloor conversations as broadcasters look for new ways to deliver live video with lower latency and greater flexibility.



Guillaume Bichot
CTO, Broadpeak

Much of the discussion has focused on its future potential. The next step is understanding where MoQ fits into today's production, contribution and delivery workflows, and where it can deliver clear operational benefits without replacing infrastructure that already works well.

The timing is no coincidence, as live sports continue to push streaming infrastructure harder every year, with viewers expecting broadcast quality, low latency and more interactive experiences. Features such as multiple camera angles, live statistics, sports betting and watch parties all depend on content reaching viewers with very little delay, which means broadcasters need more than additional network capacity. They also need more efficient ways to move media through production and delivery systems.

MoQ was designed with those challenges in mind. Built on the QUIC transport protocol, it uses a publish subscribe model instead of the request response approach used in HTTP streaming, allowing media objects to be distributed as soon as they become available rather than waiting for each client to request the next segment. The result is a more efficient way to move live media across distributed workflows while reducing unnecessary traffic across the network.

That does not mean broadcasters should replace existing delivery technologies. MoQ is another option that can be introduced where it delivers clear operational benefits, while established workflows continue to do the jobs they already do well.

Where MoQ Makes the Most Operational Sense

MoQ delivers the greatest value where low latency directly affects the viewing experience. Live sports are the clearest example because millions of people can join the same event at once while expecting the same quality they receive from broadcast television. Delays of only a few seconds are far more noticeable today, particularly when fans are following social media, placing live bets or messaging friends who are watching on another platform.

At the same time, production workflows are changing as broadcasters are introducing alternate camera feeds, multiple commentary options and live graphics that update



throughout an event, creating workflows that require media to move between production systems far more efficiently than traditional streaming architectures were designed to support.

Cloud production is another opportunity where MoQ can deliver value, as production teams, graphics engines and processing tools increasingly operate from different locations, yet they all need access to the same media at the right time. MoQ allows systems to subscribe only to the media they need, reducing duplicate traffic while improving the efficiency of media distribution across production environments.

These are the types of workflows where MoQ offers practical advantages because it was designed for real-time media distribution, particularly where existing HTTP based workflows begin to show their limits.

Evolution, Not Replacement

MoQ is not intended to replace adaptive bitrate streaming. ABR has evolved over many years and remains the right choice for many services, including VOD, catch up television and large scale OTT platforms that rely on mature CDN infrastructure to deliver reliable performance across a wide range of consumer devices.

Broadcasters have also invested heavily in those delivery platforms, so replacing them would add cost and complexity without delivering meaningful benefits for every workflow.

A gradual approach makes far more sense, with existing ABR workflows continuing to support large scale consumer streaming while MoQ is introduced where lower latency or more flexible media delivery delivers measurable improvements.

That approach also gives broadcasters time to build experience with the technology. Standards are still evolving and interoperability across the wider ecosystem will continue to improve, so introducing MoQ in stages allows organizations to test performance, understand operational impacts and expand deployment as the technology matures.

That is how streaming has evolved over the past decade, with new technologies introduced to solve specific problems before gradually becoming part of broader delivery architectures.

From Experimentation to Deployment

MoQ is still at an early stage, although trials and industry collaboration are steadily improving interoperability while giving broadcasters a clearer understanding of how the technology performs in real production environments. Early deployments have shown that the greatest benefits come from introducing MoQ into targeted workflows rather than across an entire streaming platform. They are also helping broadcasters understand where interoperability, monitoring and operational processes still need to mature before wider deployment.

The next step is practical deployment, and broadcasters should start by identifying the challenges they want MoQ to solve before deciding where to introduce it. For some organisations that will be premium live sports, while others may see greater value in cloud production or interactive viewing experiences. The right decision will depend on the workflow rather than the technology itself.

Future streaming platforms are also unlikely to rely on a single delivery method because different workflows have different requirements. Broadcasters will continue combining multiple transport technologies and use each where it delivers the greatest benefit while protecting the investment they have already made in existing infrastructure.

As live streaming continues to grow, the industry's focus is shifting from simply reaching larger audiences to building delivery architectures that are flexible, efficient and able to support new services as requirements change.

MoQ is still evolving and it will take time before it becomes part of everyday broadcast operations. Broadcasters do not need to wait for the standard to mature completely before they begin testing it. Those that introduce it where it solves genuine operational challenges, learn from those deployments and build on that experience are likely to be in the strongest position as the technology develops.



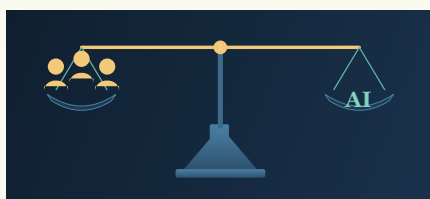


Smarter Workflows, Stronger Experiences

Finding the sweet spot between AI and editorial control to build efficient workflows.



Tom Dvorak
Co-founder and Chief
Commercial Officer, XroadMedia



There's never been more pressure to do more with less. Content providers are expected to curate, personalize and distribute massive catalogs of live and on-demand video across millions of devices. Often while navigating tighter budgets, leaner teams and intense competition for viewer attention.

AI has emerged as an important answer to these challenges. It can process vast amounts of behavioral data, identify viewing patterns that humans would never spot and automate countless manual tasks. Used well, AI can dramatically improve efficiency across the entire content discovery workflow.

Services need to combine intelligent automation with human knowledge to create experiences that feel both relevant and intentional.

Changing Workflows, Not the Outcome

Years ago, an editorial team at a streaming service often meant people building homepages by hand, writing row titles one at a time and creating basic statistical recommendations. That model can't survive a smaller headcount. But cutting editorial investment because budgets are tight treats the wrong problem. Human judgment was never the expensive part. Manual workflows are the slow part and slow doesn't scale.

Algorithms excel at pattern recognition, but they lack cultural context. A recommendation engine can identify that a user watches high-tempo action movies on Friday nights, but it cannot appreciate why a specific regional drama is culturally resonant this week, or understand the strategic importance of promoting a high-budget original series during its premiere window.

AI is providing the opportunity to fill in the gaps with automation of repetitive tasks. So the hours that teams do have go toward decisions that actually need a person, like brand tone, cultural context, business priorities and the moments when a technically correct recommendation is still the wrong call editorially.

Teams Bring Different Intelligence

Editorial teams bring judgement that cannot simply be learned from historical viewing data. They understand seasonal moments, national events, local audiences and the tone their service wants to create.

They know when to prioritize new releases, when to support under-discovered content and when business objectives should outweigh purely predictive recommendations. They know their brand.

This is where the balance becomes critical. AI should help editors make better decisions, not make every decision for them.

The strongest personalization strategies combine machine intelligence with editorial oversight, allowing teams to guide experiences while benefiting from the speed and scale that automation provides.

Editorial teams should be able to influence recommendations, apply business rules, promote strategic content and ensure experiences remain aligned with their brand values. Without oversight, automation can create unintended consequences. Viewers may become trapped in recommendation loops, content diversity can suffer and opportunities to introduce audiences to new programming may be missed.

Human guidance ensures that personalization remains balanced rather than purely predictive. It also provides transparency. Editorial teams understand why content is being surfaced and retain the flexibility to adapt recommendations when priorities change.

Efficiency and Control

When we look at where service providers are getting more done with less, there are three main areas that can become more efficient.

The first is workflow automation that removes busywork. Rebuilding a homepage row, scheduling a promotion or running an A/B test used to mean filing a support ticket and waiting days. We built our Piloto management tools so content and product teams can make those changes themselves, easily, without complex training. That's not replacing anyone. It's closing the gap between an editorial decision and the moment it reaches a viewer, usually the real bottleneck teams are stuck fighting.

Secondly, every recommendation depends on metadata being accurate and current and keeping it that way has traditionally eaten a huge amount of editorial time. AI-driven metadata enrichment can now maintain that

data continuously, which also opens the door to automatically generated row titles and conversational search that would take a team far too long to produce manually at any real catalog size. Tracking how people actually use a service can help automate user experiences, freeing editorial time to interpret what the patterns mean instead of collecting them by hand. Providing the opportunity to optimize strategy based on the trends shown to get the most out of personalization.

The third is real-time personalization that still runs inside boundaries a person sets. Getting more efficient doesn't mean editorial teams step back once the system is running; it means their control shows up differently. Personalization should operate inside business rules and priorities that editorial teams define ahead of time, with a way to override that logic without waiting on a development cycle. That's what lets a lean team keep a service feeling curated while personalization runs continuously, at a scale no one could manage by hand row by row.

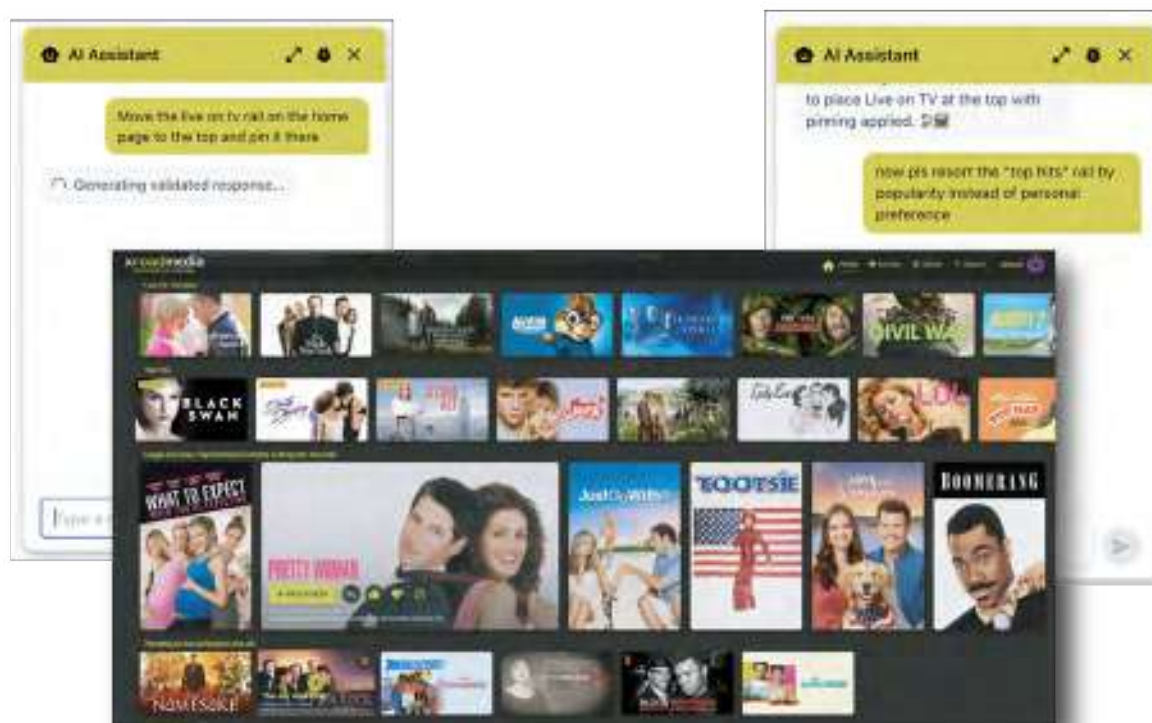
Find the Balance

As AI adoption widens, services are realizing they don't need black-box

solutions and can deliver personalized experiences without compromising their brand voice or other business priorities.

Efficiency and editorial quality only seem in tension when automation is treated as a stand-in for judgment rather than an extension of it. What we have learned with our clients and from recent improvements to our back-end tool, Piloto, is that operators want flexibility and tools that are usable and don't add complexity to the workflow. For example, the AI assistant we are launching at IBC lets editors use simple language in a chat window to create rows and other changes in the UI. This delivers use cases three times faster than when created manually, while still letting editors test and manage however their expertise requires. This is just one example of how personalization can be more customizable.

Operators under budget pressure don't have to choose between more AI and more human oversight. Automation has to carry the repetitive load and the people who actually understand the service and its users stay in charge of the decisions that define the personalized user experience.



Example of XroadMedia's AI Assistant in action, on how easily it can be used to create and edit rows within a UI.



Cloud Dominance vs. On-Prem Repatriation: Why M&E is All-In On 'Workload First'

Let's be honest: "cloud repatriation" makes for a dramatic headline, conjuring images of IT teams disillusioned by broken promises and ballooning bills frantically wheeling servers back into data centers.

It's a good story. But in media and entertainment (M&E), it's not the reality – not even close. While cloud repatriation is a trend across the broader technology sector, M&E is less about abandoning the cloud and more about managing cost, performance, and operational efficiency.

TL;DR: It's about the egress bill, not the architecture.

This article will examine the direction of the industry, the pace of change, and the why behind both. It will look at where cloud delivers the greatest value – including distribution, AI/ML processing, archives, and global collaboration – along with where on-prem infrastructure continues to excel, such as editing and color grading, real-time ingest, and low-latency production, and how it all comes together for modern M&E organizations.

Cloud Migration is Slowing – But a Slowdown Isn't a Reversal

It's true that the pace of full-scale cloud migration has slowed:

- Devoncroft describes the industry's transition as effectively "stalled"
- Sony/Nevion data shows just 27% of broadcasters say immediate cloud migration is a priority
- CSI Magazine says that less than 50% of broadcasters use the cloud for less than a quarter of their workflows

But a slowdown isn't a reversal. That's because the operational demands of modern media can't be met by on-premises infrastructure alone.

There's simply too much to lose in a global sports rights market worth \$60B+ that requires the agility to distribute live content across multiple continents, stakeholders, and destinations in real time.

Rather than picking sides, leading organizations are building intelligent hybrid models by placing workloads where operational logic, financial discipline, and regulatory reality dictate:

- European broadcaster NRK is replacing legacy serial digital interface (SDI) infrastructure with internet protocol (IP) technology
- The BBC migrated 25 petabytes of content to AWS S3 Glacier, balancing preservation with long-term cost control
- Broadcasting Centre Europe (BCE) recently partnered with Ateme and Scaleway to launch Europe's first end-to-end sovereign cloud media supply chain

Data sovereignty is especially important for broadcasters in the E.U. to comply with regulations, national data residency laws, and public broadcaster mandates. Combined with legislation like the U.S. CLOUD Act, these regulations are pushing organizations to localize sensitive workloads on private or regional infrastructure rather than global hyperscalers.

The through-line is pragmatism over ideology, and a shift from cloud- or on-prem-first to workload-first thinking.



Reframing Cloud Repatriation as Hybrid Maturity

The repatriation story has real data behind it: Andreessen Horowitz reports that 72% of major cloud spenders have moved at least one workload back on-premises for cost savings. Well-known companies like 37signals (previously Basecamp) and Dropbox have recently brought their workloads back on-prem.

But M&E is different. No major broadcaster has executed a full pull-back from the cloud (partially because broadcasters didn't migrate 100% of their operations to the cloud in the first place).

What's happening instead is rigorous financial optimization: Broadcasters are keeping high-volume edit and ingest local to avoid bandwidth bottlenecks and cost overruns, while selectively expanding cloud usage where it delivers the strongest return.

After all, no one is hauling 25 petabytes of deep archive back into an on-prem data center. Organizations are simply getting smarter and more mature about where to execute specific tasks.

The Optimization Catalyst: Egress Pricing

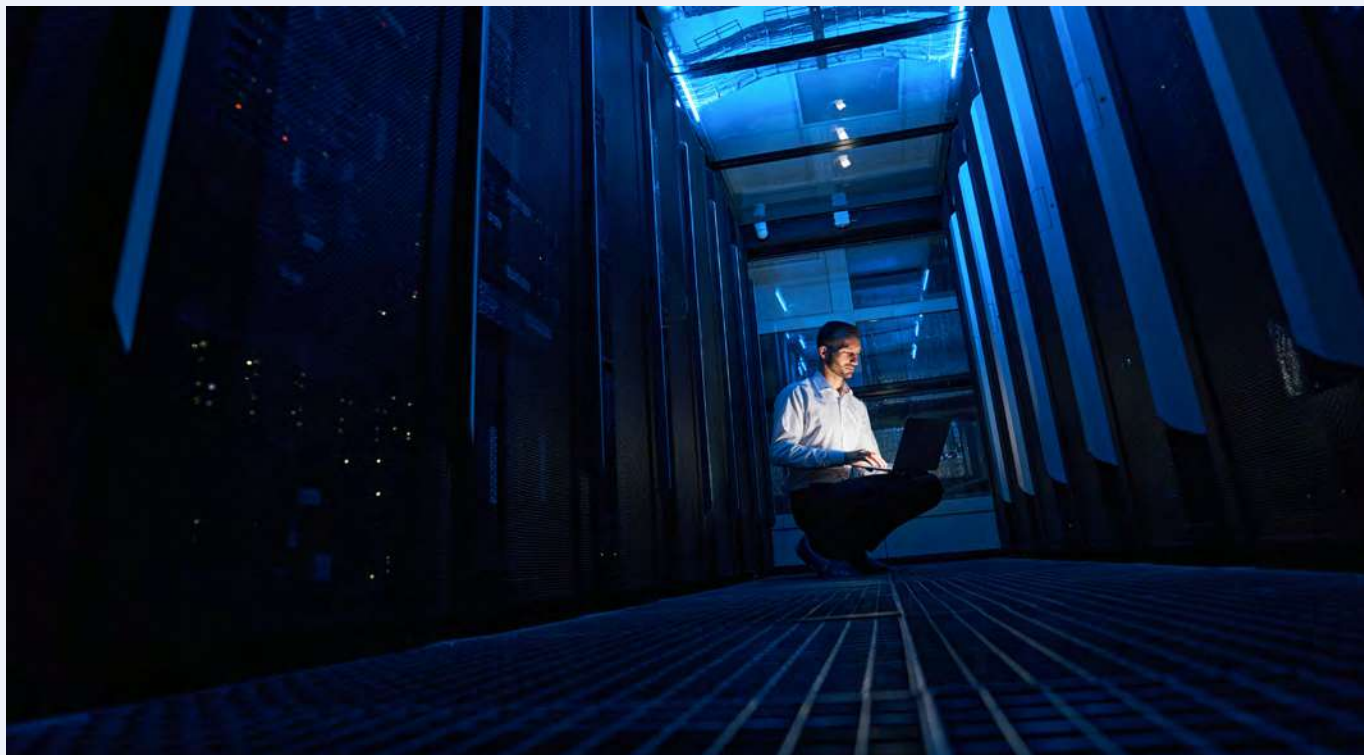
While various issues can play a role in repatriation, the main culprit is pricing. Major cloud providers charge anywhere from \$0.087 to \$0.12 per gigabyte for data egress, and those fees compound fast:

- Downloading a single game's footage in 4K can run roughly \$360 in egress
- Across an 82-game season for one team, that's nearly \$30,000 to access raw assets
- For a broadcaster moving 100TB monthly, egress can add \$9,000 to \$12,000 in recurring overhead

A hybrid deployment, on the other hand, keeps initial real-time ingest local to avoid egress penalties and latency issues, and leverages public cloud for global distribution, archiving, and the compute resources that AI/ML workloads demand.

As conversations at IBC and other forums have made clear, hybrid environments now define the modern broadcast standard. The discussion is now more about engineering the most efficient bridge between them in a way that doesn't hemorrhage cash when someone pulls a file.

MASV



How MASV Fits in Every Stack, From Cloud to On-Prem

Every hybrid strategy eventually runs into the same question: How do you move large files quickly and reliably between cloud and on-prem?

Luckily, that's where MASV intelligent managed file transfer (IMFT) lives. MASV is cloud-native by design with no on-premises installs required, per-seat licensing, or hardware:

- Unlike legacy MFT that began on-premises and added cloud capability later, MASV was built to seamlessly deliver to cloud or on-prem destinations
- Files land where your workflow needs them – whether that's an S3 bucket, Azure Blob, a connected NAS, or a SAN – thanks to out-of-the-box, no-code integrations
- APIs and SDKs allow developers to cleanly drop MASV into custom hybrid stacks and purpose-built pipelines without friction
- TPN-verified security and in-flight/at-rest encryption protects every transfer, regardless of destination

Compare that to legacy MFT platforms that originated on-premises and expanded to the cloud later, which carry significant enterprise legacy complexity that often makes deployment and operations a project in itself.

The Hybrid Workload Playbook for Broadcasters

For any organization navigating the hybrid landscape, the workload playbook is straightforward:

- Cloud for: Distribution, AI/ML processing, deep archive, global collaboration, and burst rendering
- On-premises for: Editing/color grading, real-time ingest, security-sensitive pre-release content, and low-latency switching

The organizations executing this playbook well are those treating both cloud and on-prem as complementary tools, each deployed where economics and operational logic make the strongest case.

In a world of content everywhere, however, the hidden innovation lies in the connective tissue: the layer that lets content, data, and workflows cross boundaries without friction, latency, or ballooning egress costs.

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Beyond the Single Broadcast: Orchestrating Live Production for a Multi-Platform World

One Production is No Longer One Output

For decades, live production followed a relatively linear path: produce the program, prepare the finished content for its intended destinations, then distribute it to the audience.

That model is disappearing.

Today, a single live event may need to serve linear broadcast, OTT, FAST channels, YouTube, TikTok and other social platforms simultaneously. Increasingly, audiences don't simply expect the same program everywhere. They expect an experience designed for the platform, language, territory and device they are using.

Media organizations aren't simply managing more distribution endpoints. **They're managing more versions of the content itself.**

The question is how production teams can create, manage and distribute all of those experiences without building a separate workflow for every output.



Josie Waddams
Marketing Manager, Grabyo



Gareth Capon
CEO, Grabyo

The Multiplication Problem

Alongside a traditional 16:9 program, teams may need to create native vertical streams, regionalized feeds, alternative commentary, multilingual versions, different graphics and sponsorship, live clips, highlights and platform-specific content.

Historically, increasing outputs often meant increasing the infrastructure and resources behind them: another control room, operator, workflow or set of hand-offs between production and distribution teams.

But audience expectations are growing much faster than most production budgets.

The challenge is no longer simply scaling infrastructure. It's scaling what that infrastructure can create.

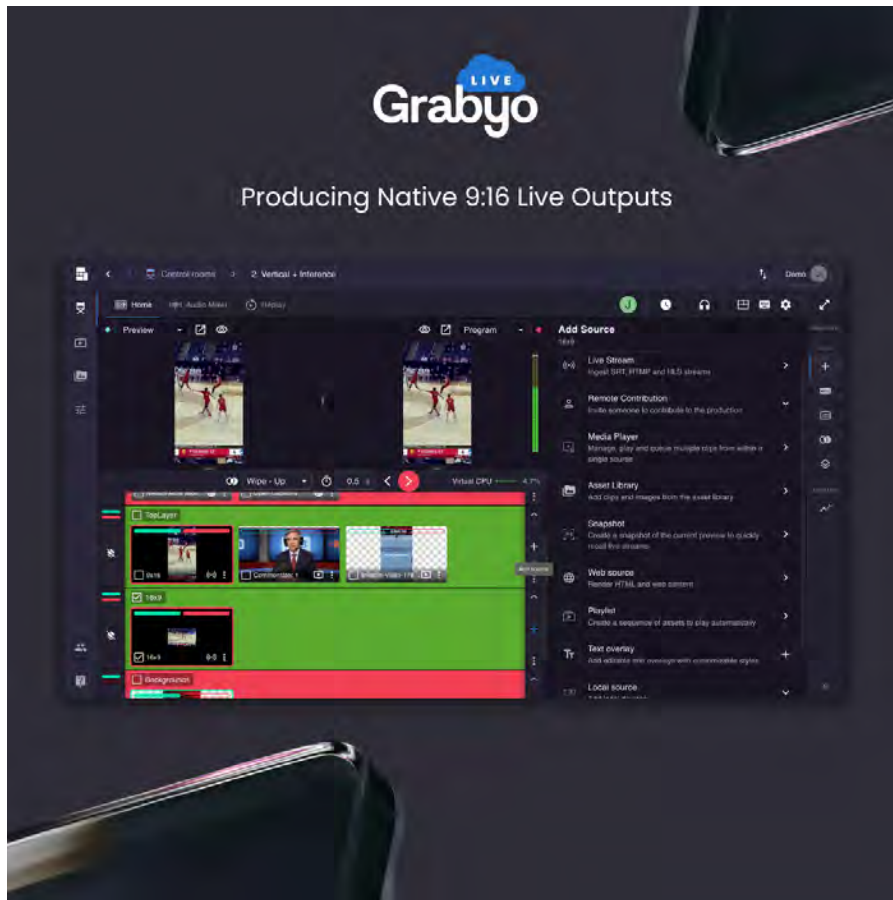
For broadcasters, rights holders and publishers, solving that problem creates an opportunity to extract more value from the same live rights, production teams and source feeds.

From Cloud Production to Workflow Orchestration

The first phase of cloud production was largely about moving traditional production capabilities into a more flexible environment. Could cameras be switched remotely? Could graphics, audio and replay be managed in the cloud? Could production teams collaborate without being in the same control room?

Increasingly, those questions have been answered.

The next phase is about orchestration.



Instead of asking, “Can we produce this event in the cloud?”, media organizations can ask: “How many audience experiences can we create from this production?”

Rather than treating every new destination, format or audience as a separate production chain, cloud-native platforms can enable teams to manage multiple outputs from the same production environment.

At Grabyo, this means enabling operators to create and manage different formats, destinations and audience experiences within Grabyo Live, rather than duplicating an entire workflow whenever another output is required.

Distribution sends one program to more places. Orchestration enables one production to create more programs.

Vertical Video Demonstrates Why This Matters

Vertical video is perhaps the clearest example of why adding more distribution endpoints isn’t enough.

A native 9:16 experience can require different framing, composition, graphics and editorial decisions to a traditional horizontal broadcast. Historically, producing both simultaneously could require additional cameras, operators or a separate workflow.

Production teams can now create simultaneous horizontal and vertical outputs from the same live production. AI-assisted optical tracking can automate elements of reframing, while operators retain editorial control over the final composition.

This illustrates where AI can have the greatest practical impact. **Its value isn’t simply in automating something an operator already does. It’s in making an additional output economically and operationally viable in the first place.**

Working with Transition Productions and PHXAM, a single 16:9 production was used to create both horizontal and native vertical live experiences.

The vertical TikTok livestream achieved three times the peak concurrent viewership of the horizontal YouTube stream.

Audience behavior will vary, but the example demonstrates an important point: adapting the experience to the destination can materially change how audiences engage with the same underlying content.

From Multiple Platforms to Multiple Audiences

Aspect ratio is only one dimension of this shift. The same principle applies to territories, languages, commentary, sponsorship and graphics.

Increasingly, the objective isn’t simply to send the same program to more destinations. It’s to create the most relevant version for the audience receiving it.

Localization provides a good example. Integrating AI-powered technologies such as Lingopal into cloud production workflows means translation and dubbing can happen while an event is live, rather than becoming a separate process after production has finished.

The same principle applies to alternative commentary, regional sponsorship or platform-specific graphics.

Instead of producing a single “master” broadcast and creating different versions downstream, media organizations can create audience-specific experiences as part of the live production itself.

Production, Preparation and Publication Are Converging

During a live event, a production team might be switching the primary program while simultaneously creating alternative outputs, reframing content, generating captions, localizing feeds, clipping highlights and distributing content across social, digital, OTT and broadcast destinations.



Content that once would have been prepared after an event can increasingly be prepared **while that event is still happening**.

Production, content preparation and publication are becoming parts of the same continuous workflow.

The opportunity isn't simply to connect an ever-growing number of tools. It's to reduce the hand-offs between them.

Every additional hand-off adds time, complexity and operational overhead. Bringing production, personalization, preparation and distribution closer together allows organizations to move content from source to audience more quickly while making better use of existing resources.

A Different Measure of Production Efficiency

This ultimately changes the economics of live production.

Efficiency can no longer be measured solely by how cheaply or quickly an organization can produce one broadcast. A more useful question is: **how much value can that production generate?**

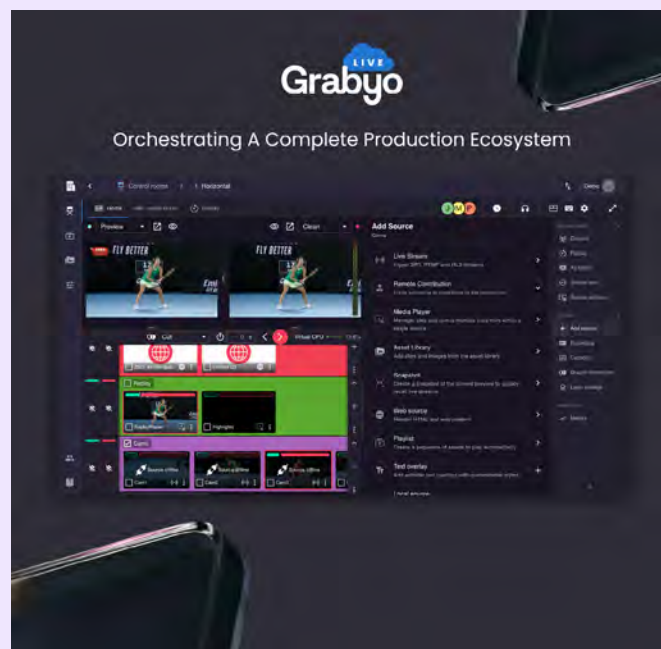
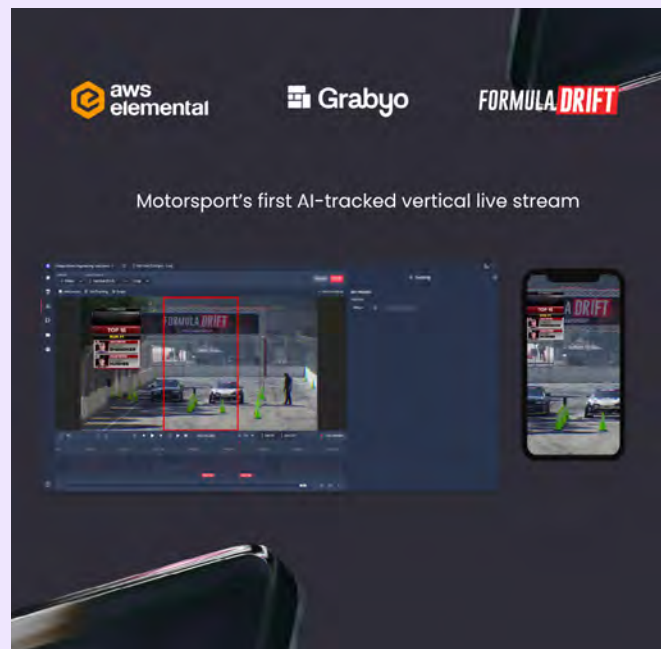
Can the same production support linear and vertical broadcasts? Can it create regional or multilingual feeds? Can live moments become social content while the event is still taking place? Can different versions create additional sponsorship or advertising opportunities?

The most effective workflows will allow the same resources to support more formats, destinations, languages and revenue opportunities without operational complexity increasing at the same rate.

Cloud infrastructure makes that possible. AI can remove specific areas of repetitive work. **But orchestration is what brings those capabilities together.**

The future of media workflows isn't simply about producing in the cloud or distributing content to more platforms.

It's about turning a single production into the right experience for every audience, while the event is still live.





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The Media Engineer of Tomorrow: Building the Talent Stack for Intelligent Media



Suresh BG
Founder and Chairman,
Saranyu Technologies

Media engineering is evolving from specialized technology silos into an interdisciplinary discipline spanning applications, cloud, video, data, AI, security and monetization.

The media engineer of tomorrow must combine deep expertise with broad systems understanding, while applying FURPS principles across the entire technology stack. AI will reduce routine coding but increase the importance of architecture, judgment, troubleshooting and AI economics. Drawing on 15+ years of media engineering, Saranyu Technologies develops engineers through structured coursework, assignments, internships, product development, customer-facing projects, cross-functional rotations, AI-assisted development, rigorous code review, deployment and field support. The objective is to build adaptable media technologists capable of designing, operating and continuously improving intelligent media systems.

Media technology has evolved from discrete broadcast and streaming functions into a deeply interconnected engineering discipline. Yet many media organizations still operate in silos.

An Android developer may understand mobile development but not Android TV; a frontend engineer may consume APIs without understanding the media backend; application developers may have limited exposure to deployment, CDN behavior, cloud economics or field troubleshooting. Specialists can be effective within their domains, while gaps between them create complexity, delays and cost.

The media engineer of tomorrow needs to be different.

From Technology Silos to Media Engineering

Specialization will remain important. But the modern media engineer needs to be T-shaped: deep in one discipline while understanding how the surrounding technology stack works together. Media engineering now spans operating systems, programming languages, applications, backend services, cloud, data, video technologies, AI/ML, cybersecurity, content management and monetization.

Engineering must also address **FURPS: Functionality, Usability, Reliability, Performance, Scalability and Security**. These cannot be late-stage checks; they must influence architecture from the beginning.

The talent stack therefore needs to be layered, from computing foundations and infrastructure through media processing, data, platform services, applications, intelligence and audience experience.

AI Changes the Engineer, Not the Need for Engineers

Generative AI is reducing routine coding. Engineers can generate code, tests, documentation, prototypes and queries faster, helping them explore unfamiliar frameworks and adjacent technologies.

But AI does not remove the need for engineering understanding. It changes where that understanding is applied. Engineers need to know what should be built, what should be delegated to AI, how to validate generated output and when conventional engineering is better.

THE MEDIA ENGINEERING TALENT STACK

A layered set of competencies that powers intelligent media platforms and exceptional audience experiences

They must understand architecture, security, reliability, performance and dependencies well enough to challenge AI-generated solutions.

AI also introduces an economic dimension. Model selection, token usage, inference cost, latency, caching and workload routing affect product economics. Knowing where AI creates value—and where it does not—is becoming a core engineering skill.

Learning to Build, Not Merely to Code

This evolution requires a different approach to developing talent. At **Saranyu Technologies**, this approach has emerged from more than 15 years of building and operating media platforms for real customers.

An engineer's development is treated as a journey. It begins with structured coursework covering computing fundamentals, operating systems, networks, databases and media technology, followed by assignments and practical problems. Internships provide exposure to real systems and development practices.

Engineers then move into product development and customer-facing projects, learning requirements, trade-offs and the consequences of engineering decisions. They rotate through design, development and testing, creating ownership of the complete product lifecycle. They also gain deployment knowledge and experience handling field issues, because writing code without understanding production is incomplete engineering.

AI tools are incorporated into this journey rather than treated as shortcuts. Engineers learn code generation, test generation, documentation, analysis and productivity workflows alongside disciplined code-generation and review processes. Generated code still undergoes peer review, static



Figure 1. The Media Engineering Talent Stack

The diagram illustrates this breadth, with media engineering cutting across every layer and FURPS guiding decisions throughout.

analysis, testing and quality gates.

Every engineer therefore needs exposure to **coursework, assignments, internships, product development, customer-facing projects, design, development, testing, AI-assisted engineering, code review, deployment and field troubleshooting**.

This clarity comes from 15 years of media engineering. Building real products and supporting them in production has demonstrated that technical depth alone is insufficient;

engineers need breadth, ownership and practical exposure.

Troubleshooting Remains a Critical Human Skill

AI can be an excellent copilot when a problem is clearly described. Production troubleshooting, however, often begins with incomplete information: an intermittent playback failure, device-specific issue, latency spike, CDN anomaly or unexpected cloud cost.



Engineers need to observe systems, reproduce problems, isolate variables, examine logs, form hypotheses and communicate clearly. AI can assist, but it cannot replace the underlying ability to reason about complex systems.

The same applies to learning. When answers are instantly available, foundational understanding becomes more important. Continuous learning must include building, breaking, debugging and improving systems—not simply generating solutions.

Cost Is Also an Engineering Responsibility

Media systems operate at enormous scale, making cost optimization an engineering consideration. Compute, storage, CDN delivery, bandwidth, AI inference and operational overhead can materially affect platform economics.

Engineers therefore need to understand the cost consequences of architectural choices and balance functionality, experience, performance and scale against operational economics.

Building the Next-Generation Media Engineer

The media engineer of tomorrow will need familiarity with mobile and Smart TV platforms, broadcasting and streaming architectures, protocols, codecs, encoding and packaging, cloud computing, microservices, data and analytics, AI/ML, content discovery, UI/UX, monetization, cybersecurity, DRM, Anti-piracy solutions and content management.

No individual needs expertise in all these areas. The goal is broad systems understanding combined with deep expertise in a chosen discipline.

Saranyu's **15 years of media engineering experience** has made one lesson clear: the best media engineers are not simply specialists in a technology. They understand how technologies connect, how decisions affect the system, and how to take ownership from design through production.

The future of media engineering will depend not only on better tools, but on a better talent stack—engineers who learn continuously, use AI intelligently, optimize relentlessly, troubleshoot deeply and build systems that are functional, usable, reliable, performant, scalable and secure.



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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



The Next Generation of MediaTech Talent May Already Be Here



Hasan R. Sayed Hasan
Managing Director, Master Media

A few weeks ago, I met a group of highly experienced broadcast media technology professionals. They were not people at the margins of the industry: They were engineers, operations leaders, workflow specialists, and technology directors who have helped keep major media organizations on air, online, and operational for years.

Until recently, they would have been considered highly sought-after talent.

Now, several of them are out of work. The industry appears unsure what to do with their expertise. Their stories are different, but the pattern is familiar: restructuring, cost reduction, changing distribution models. Media organizations are struggling to remain relevant in a disrupted market.

This is one of the less discussed sides of the “next generation talent” debate. We often talk about attracting young people into MediaTech, building more diverse teams and closing skills gaps, which are critical priorities. There is another question of equal urgency: how do we reposition the experienced talent we already have?

Broadcast technology professionals possess capabilities that many organizations now need more than ever: operational resilience, live-service discipline, multi-vendor management, workflow design, and systems thinking.

These skills have not lost value, but traditional job descriptions haven’t caught up with today’s realities and needs.

The next generation of MediaTech talent may therefore not be defined only by age, coding ability, or familiarity with new platforms. It may also be defined by the ability to translate hard-earned broadcast experience into new environments: streaming, cloud operations, enterprise video, archives and AI-enabled workflows.

These professionals should not be seen only through the lens of the jobs they used to have, but through the operational capabilities they can still bring to a changing media ecosystem.

For decades, broadcast media technology was built around a simple but demanding reality: failure was visible, immediate, and rarely tolerated.

Broadcast engineers will recognize this discipline in one very simple example: the black frame.

For a broadcast engineer, even a single black video frame within an on-air broadcast is an unacceptable failure. In a 25-frame-per-second environment, that black frame may last only forty milliseconds. In many other mission-critical technology environments, and other industries, such an incident might not even register against an availability target.

The point is not that broadcasting is more critical than banking, aviation, healthcare or telecommunications. The difference is that broadcast failure is instantly public. There is no dashboard or end-of-month service report between the failure and the audience: The organization’s credibility is affected instantly.

Over time, this creates a very specific operational discipline. Broadcast professionals learn to think in terms of continuity, redundancy, monitoring, and recovery before the problem becomes visible. They learn that quality of service is not only about whether a system is



technically “available,” but whether the end user receives an uninterrupted trusted experience.

This distinction matters far beyond traditional broadcasting. A media workflow may no longer pass through the same physical chain of technology systems. It now involves cloud storage, software-defined production, content orchestration, AI-assisted metadata, and OTT platforms. But the underlying challenge is still familiar: how do we move content through a complex environment reliably, efficiently, and at scale?

This is why the experience of broadcast engineers, operations managers, and technology directors remains relevant beyond the traditional broadcast organization.

Streaming, OTT platforms, and cloud media operations, for example, increasingly need the discipline that broadcasters have developed over many years. Online workflows do not remove the need for operational design, and we do need people who can see the whole workflow, optimize it, and understand where it may fail.

There are also opportunities beyond media companies. Corporations, governments, universities, cultural archives, and other entities increasingly behave like media organizations. They produce and publish content, run live events, and manage digital archives and internal content networks. Many of them need broadcast-grade thinking, even if they do not describe it that way.

AI reinforces rather than weakens this argument. AI tools generate metadata, assist with QC, support localization, summarize content, detect issues and accelerate repetitive tasks. But someone still has to define the use case, judge the output, set quality thresholds, and manage risk.

Our industry probably needs a shift in language. Instead of asking whether a former broadcast engineer or operations expert still fits a traditional broadcast role, we should ask what capabilities that person can bring into

a new operating environment. An MCR supervisor may have the foundations to become a cloud operations lead, a transmission specialist may be well placed for service assurance and resilience roles, and an archivist may evolve into a content intelligence or metadata specialist.

This does not mean experienced professionals can simply move into new roles without adaptation: Reskilling is essential. Cloud, cybersecurity, data, AI, and SaaS economics are now part of the MediaTech vocabulary. But reskilling should not be confused with starting again. What is needed is a bridge between legacy expertise and emerging demand.

Industry bodies (like the IAMT), vendors, broadcasters, universities and training providers all have a role to play in building that bridge. Short conversion programs and vendor-neutral certifications could help experienced professionals reposition themselves. Job descriptions should also be rewritten around capabilities and deliverables rather than around the newest tools or the narrowest technical keywords.

For the professionals themselves, part of the challenge is to reframe the story. “I kept a broadcaster on air for 20 years” is impressive, but it may not travel as well as: “I know how to design and operate mission-critical media workflows where failure is visible, costly and immediate.” That sentence applies well beyond broadcasting.

The next generation of MediaTech talent is not a single demographic. It includes new graduates, software developers, data specialists, AI practitioners, and creative technologists. But it should also include experienced professionals shaped by demanding operational environments, where reliability and judgement were non-negotiable. The industry does not need to choose between new digital talent and experienced broadcast professionals, it needs both.

What It Takes to Build the Next Generation of Media Talent

The next generation of media talent is increasingly drawn to careers in storytelling, creativity, and innovation.

However, research and industry discussions often highlight ongoing challenges for students and early-career professionals, including limited access to practical experience, professional networks, and clear pathways into the sector. Addressing these gaps is increasingly seen as important to supporting the development of the next generation of media talent.

Early-career professionals are already central to the creative economy. UNESCO estimates that the cultural and creative sectors provide nearly 50 million jobs worldwide and employ more people aged 15 to 29 than any other sector. At the same time, Deloitte's 2025 Gen Z and Millennial Survey found that 88% of Gen Z respondents value on-the-job learning and practical experience, while 86% consider mentorship and guidance important to their development.

These findings demonstrate that building the next generation of media talent requires clear pathways for young professionals to enter the industry, gain hands-on experience, connect with practitioners, and access opportunities to grow.

Through partnerships with education institutions, support for entrepreneurs, industry initiatives, and its growing community of licensed companies, Media City Qatar is helping create these pathways while contributing to the continued development of the sector.

Today, more than 500 licensed companies operate within Media City Qatar across Gaming & Interactive; Screen, Broadcast & Music; Tech, Digital & Social; and Agencies & Support Services. Around 60% are startups, and these licensed companies have contributed to the creation of more than 1,250 jobs in Qatar. These figures show why talent development cannot sit separately from industry growth. Companies need skilled people, while emerging professionals need companies that can give them meaningful work.

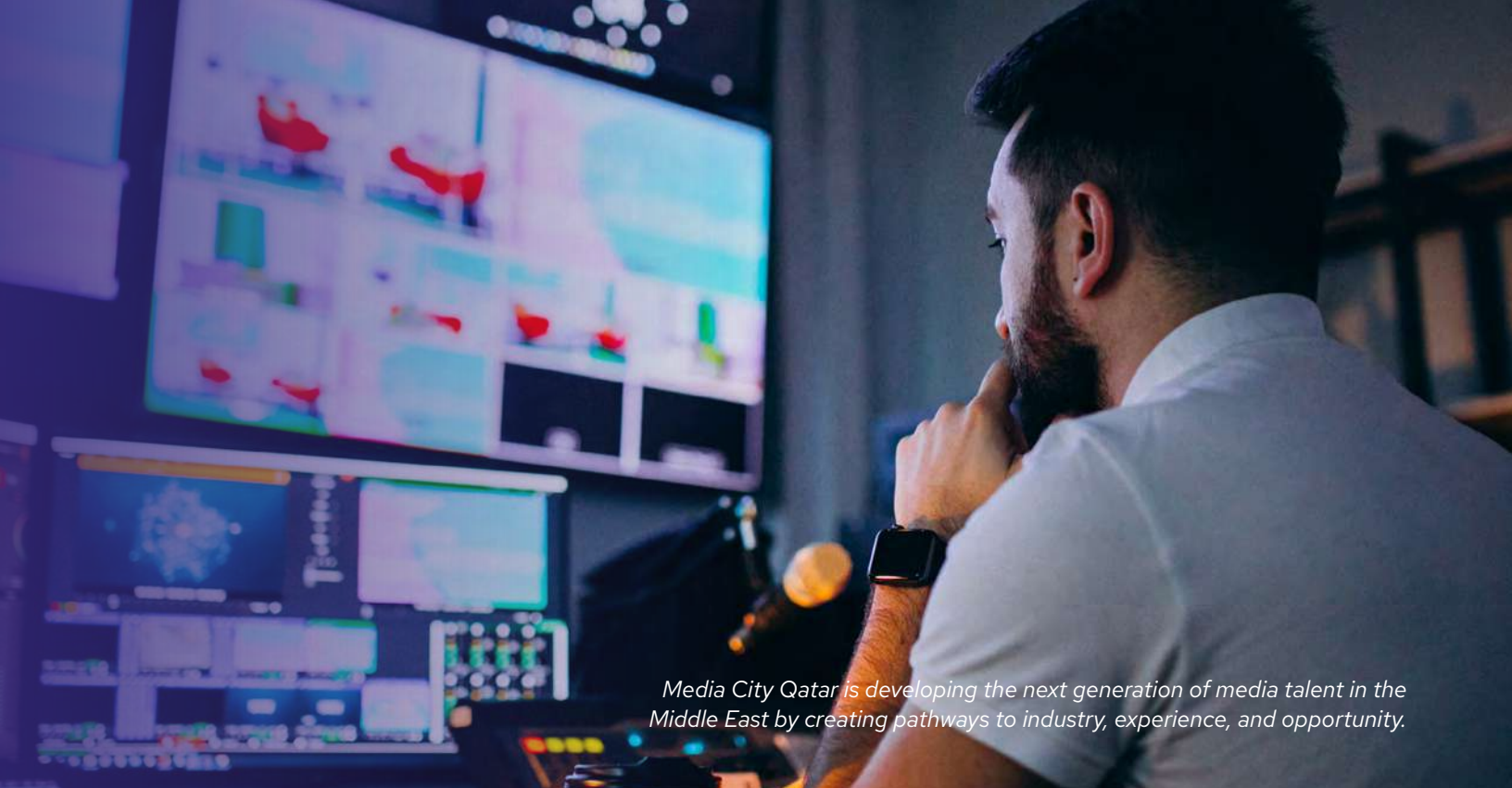
Start Before the First Job

The pathway into media begins long before a first job application. While early-career professionals often graduate with the theoretical foundations in journalism, production, communications, and digital media, many have limited opportunities to

experience the pace, collaboration, and expectations of a professional environment.

To bridge this gap, Media City Qatar has partnered with Qatar University and Northwestern University in Qatar to connect students and recent graduates with professional opportunities. Through partnerships with CNN and Euronews, young journalists and creators have gained access to professional development, international exposure, newsroom internships, and CNN Academy's global journalism simulation programs. Northwestern University in Qatar students have also completed internships at Euronews in Brussels, giving them direct experience inside an international newsroom.

Media City Qatar has also worked with Qatar University to deliver the Euronews Academy Bootcamp, which focuses on digital and mobile journalism. Workshops delivered with Al-Monitor and Semafor have supported leadership development and introduced participants to different editorial and commercial approaches within the industry.



Media City Qatar is developing the next generation of media talent in the Middle East by creating pathways to industry, experience, and opportunity.

Opportunities to explore media careers also extend beyond classrooms and formal training programs. The 321 Esports Lounge, Powered by Media City Qatar, at the 3-2-1 Qatar Olympic and Sports Museum, gives young people and gaming enthusiasts a space to experience competitive gaming, content creation, and esports broadcasting firsthand. Equipped with gaming stations, consoles, and a professional broadcast setup, the lounge offers an accessible entry point into an industry where technology, storytelling, production, and audience engagement converge.

This enables participants to experiment, create, and collaborate while discovering how their interests can translate into careers and developing practical skills valued across the media industry.

From First Opportunity to Future Employer

Creating opportunities is only part of the equation; emerging talent also needs platforms where their work can be seen, tested, and recognized. Through The Next in Arts, its three-year partnership with Art Basel Qatar, Media City Qatar is supporting artists as they develop their practice, engage with established professionals in the creative industry, and showcase their work to international audiences. By connecting emerging creatives with global platforms and industry networks, the program helps translate creative potential into professional opportunity. This was reflected in the program's first winning commission, "The Loudest Grain" by Yasamin Shaikh, which was presented at Art Basel Qatar 2026.



Media City Qatar is building pathways that take emerging talent from first opportunity to future leadership.



The path into media starts before the first job, and Media City Qatar is creating opportunities to build the experience and skills to enter the industry.

These initiatives help create a continuous pathway from education to industry. Emerging talent can gain early industry exposure, develop practical skills through real-world experiences, build professional networks, and transition into the industry. As their experience grows, those same individuals may go on to launch their own media ventures, contribute to the creative economy, and create opportunities for the next generation of talent. This way, talent development becomes a continuous cycle that strengthens both individuals and the wider media sector.

This is where entrepreneurship becomes an important part of talent development. Through Media City Qatar's work with Qatar Development

Bank and its Creative and Cultural Industries Hub, SCALE7, media startups can access workshops, masterclasses, hackathons, pitching opportunities, investors, and industry experts. The aim is to help promising ideas move beyond the early stages and become sustainable businesses.

When those companies create jobs and develop new talent, the cycle begins again. The people who once needed their first opportunity can become the ones providing it to the next generation, strengthening the media ecosystem over the long term.

A Shared Industry Responsibility

Building a sustainable media talent pipeline requires collaboration across the entire ecosystem. Education

institutions, industry, entrepreneurs, investors, and experienced practitioners each contribute to helping emerging talent move from learning to employment and, ultimately, to leadership. Through partnerships with universities, support for startups, professional development initiatives, and its growing community of licensed companies, Media City Qatar is helping connect these stages into a continuous talent pathway. In doing so, it is creating opportunities for individuals to build impactful careers, for founders to grow new businesses, and for companies to access the skills they need, strengthening the media sector while helping shape its future from Qatar.

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From Classroom to Control Room: Building the Next Generation of Broadcast Talent

How practical MediaTech environments can bridge the gap between academic learning and professional production.

The broadcast and media industry is evolving rapidly. IP-based production, software-defined workflows, automation, artificial intelligence and increasingly connected production environments are reshaping not only how content is created, but also the skills expected from the people entering the industry.

For universities and media training institutions, this creates an important challenge. Teaching journalism, communication and production principles remains essential, but graduates must also understand how those principles operate within real professional workflows.

The question is therefore no longer simply how we teach the next generation of media professionals, but **how we give them the practical experience needed to move confidently from classroom to control room.**

Bridging Academic Learning and Professional Practice

This challenge became tangible for **Total Media Cast (TMC)**, an international media and broadcast services company with experience in live production, media technology,

systems integration, and technical consultancy, through a recent project undertaken on behalf of **Al Jazeera Media Institute** for the development of the **Faculty of Media at Arab American University in Ramallah.**

The project was conceived to establish an educational and production environment combining academic learning with media training. Its objectives included facilities that simulate professional media workplaces, flexible technical infrastructure, and preparation for the labour market.

TMC handled the consulting scope across the project lifecycle, including requirements analysis, functional planning, architectural and engineering design, media-system planning, tender documentation, technical evaluation, implementation follow-up and final operational testing.

This breadth of responsibility reinforced an important principle: a media education facility should be designed around a practical learning experience, guided by industry professionals with first-hand experience of real-world broadcast

projects, rather than simply around the technology it contains.

Reflecting on the wider project collaboration, the Dean of the Faculty of Media commented:

“It has been a pleasure working with you throughout this project. It was an honour to work with such a professional and supportive team.”

Dean, Faculty of Media,
Arab American University

Designing the Workflow, Not Just the Rooms

Professional broadcast and educational media facilities may use many of the same technologies, but their objectives are different.

In a broadcast organization, workflows are optimized primarily for production. In an educational environment, those same workflows must also help students understand how every stage of content creation connects to the next.



News Workstation design visualization.

The newsroom environment was conceived to support collaborative editorial work and introduce students to professional-style newsroom and content-development workflows.

The Faculty's functional program was therefore developed around the relationships between television production, radio and podcasting, control rooms, newsroom activities, editing and graphics, multimedia laboratories and supporting academic spaces.

The objective was not simply to teach students how to operate individual pieces of equipment. It was to expose them to the wider production process: developing an idea, planning a story, capturing content, directing a production, managing technical resources, editing material and delivering a finished result.

Flexible Spaces, Greater Value

Efficiency in educational MediaTech extends beyond equipment to the way physical spaces are conceived.

One of the concepts developed during the project was a multipurpose Creative Zone, envisioned as a flexible environment for collaborative learning and student project presentations, while also having the potential to function as a production studio.



Creative Zone design visualization.

The Creative Zone was designed for collaborative learning while also functioning as a studio production environment.



From studio production to final output.

The podcast pilot demonstrates the complete production workflow, from recording in green-screen studio to the finished virtual environment.

The concept explored how one space could support educational and production activities rather than being dedicated to one use concept.

This approach reflects a broader lesson for educational technology projects: efficiency is not simply about reducing cost; it is about creating greater educational and production value from every space, system and investment.

From Technical Testing to Student Production

Perhaps the clearest measure of an educational media facility comes when students begin exploring ideas, discussing priorities, and producing meaningful content with it.

During final operational testing, TMC conducted a podcast pilot to validate the functionality and integration of the production environment. Students from the Faculty participated alongside technical and project staff, gaining hands-on exposure to the production, direction and operational workflows involved in creating the program.

The project's technical testing covered integrated studio and control-room operation, radio production, recording, field cameras and the interaction between audio, video, lighting and network systems.

The learning experience also extends beyond the studio. Students use field cameras to produce feature stories, films and final-year projects, gaining experience of taking an idea from planning and acquisition through production and completion.

A media facility becomes a learning environment when students stop being observers and start becoming part of the production team and process.



Production control environment during the pilot.

Students participating alongside technical staff during the podcast pilot, gaining hands-on experience of production and control-room workflows.

Preparing Talent for Continuous Change

Technology will continue to reshape media production, but preparing professionals requires more than teaching individual tools. Students need to understand workflows, collaboration, storytelling and problem-solving so their skills can evolve alongside the industry.

The opportunity now is to translate the facility's technical capabilities into professional practice.

Drawing on TMC's experience in operational management, digital transformation, process implementation and staff training, together with Al Jazeera Media Institute's expertise in editorial and professional media training, the opportunity is to

support university teams in embedding the workflows, policies, and processes of a modern media organization.

Transferring this knowledge to academic and technical staff can help ensure that professional practice becomes part of everyday teaching, allowing each new generation of students to learn within an environment that reflects the realities of the industry.

The journey from classroom to control room should not begin after graduation. The educational environment itself should reflect how the professional media world thinks, collaborates, creates, and operates.



Global Alliance

IAMT Global Alliance

IAMT is dedicated to creating a connected global MediaTech industry, where collaboration, partnership and innovation drives growth. The IAMT Global Alliance is the connective tissue that brings the MediaTech industry together.

By connecting visionary technology leaders with IAMT's industry-renowned intelligence, resources and global vendor community, this program empowers richer industry conversations, stronger collaboration, and more strategically aligned technology decisions.

Together, the Global Alliance helps organisations build stronger relationships, stay aligned with market demand, and shape the future direction of MediaTech.



Discover more about the IAMT Global Alliance
theiamt.org/iamt_global_alliance

LOGIC

The Architecture of Choice

Why the next evolution of the media platform goes beyond interoperability.



Thomas Pister
LOGIC media solutions GmbH

The media industry has been going through a technology shift. IP, virtualization, software and cloud infrastructure have loosened the link between broadcast functionality and dedicated hardware.

But the more interesting change is happening one layer deeper. We are no longer only asking where an application should run, but how tightly media, functionality and infrastructure need to be coupled.

This is where the **Time Addressable Media Store (TAMS)** and the **Dynamic Media Facility (DMF)**, including its **Media Exchange Layer (MXL)**, become relevant. They address different layers but point in a similar direction: media and media functions can become less constrained by individual products and systems.

That is significant. But I would argue that the real evolution starts with what comes next. If media becomes independently accessible and media functions can work together on shared infrastructure, why should deployment, operations and commercial usage continue to follow the rules of static systems?

A composable media function has limited value if deployment still takes days or weeks, every integration becomes a new project, or its license remains tied to a particular machine. The next step is to turn interoperable media functions into consumable **capabilities**: deployable, integrable, scalable and commercially usable.

From Systems to Capabilities

Broadcast technology has traditionally been built and purchased as systems. Composable architectures change that unit of choice. Instead of replacing an entire system, an organization may need another capability: transcoding, graphics, quality control, replay, artificial intelligence (AI) analysis or distribution.

TAMS is a good example at the media layer. If time-based media can be addressed independently of the application managing it, that application becomes more of a consumer and processor of media and less its proprietary home. DMF and MXL loosen the fixed relationship between media functions and individual systems.

But technical decoupling alone does not deliver agility. We could recreate the old broadcast-box model in software: fixed software stacks, static deployments and commercial models designed for permanent installations. The technology would look modern. The operating model would be remarkably familiar.

Cloud-Native is Not a Location

Cloud-native should not become shorthand for public cloud. Depending on the workload, latency, security, regulation, data gravity or economics may favor public cloud, private cloud, on-premises or edge infrastructure.

What matters is the ability to choose. Cloud-native should describe how a capability can be deployed and operated, not prescribe where it must run. Deployment becomes less about installing an application and more about deciding which capability is required, where it should run and for how long.

More Composability Requires More Platform

Composable architectures promise greater independence, yet they also create a stronger need for a platform. The more functions can be combined and replaced independently, the more important it becomes to manage the resulting complexity.

The media platform does not need to own every media function. Its job is to make capabilities usable while deployment, integration, security and lifecycle management work consistently in the background.

Infrastructure as Code has shown the value of reproducibility. The same principle should apply to integrations, policies and service configurations. An integration solved once should not become another engineering project six months later. Otherwise we have moved, not removed, complexity.

When the License Cannot Move

Licensing is still surprisingly absent from architecture discussions.

Consider a live production that needs additional processing capacity for three hours. Infrastructure can be provisioned automatically, the media function can start within minutes, and the workflow can adapt dynamically. Then someone discovers that another license file is required, an additional instance must be enabled manually, or the license is tied to a particular host.

The contradiction is clear: the architecture is dynamic, but the commercial model is not. The question is not which licensing model is right, but whether it can move with the architecture.

From a platform perspective, this is where **entitlement** becomes relevant. The platform needs to understand not only whether a capability can be started, but whether it may be used by this customer, for this workflow, at this scale and for this period.

Deployment makes a capability operationally available. Entitlement makes it commercially available. If only one can respond dynamically, the platform is not as elastic as the architecture suggests.

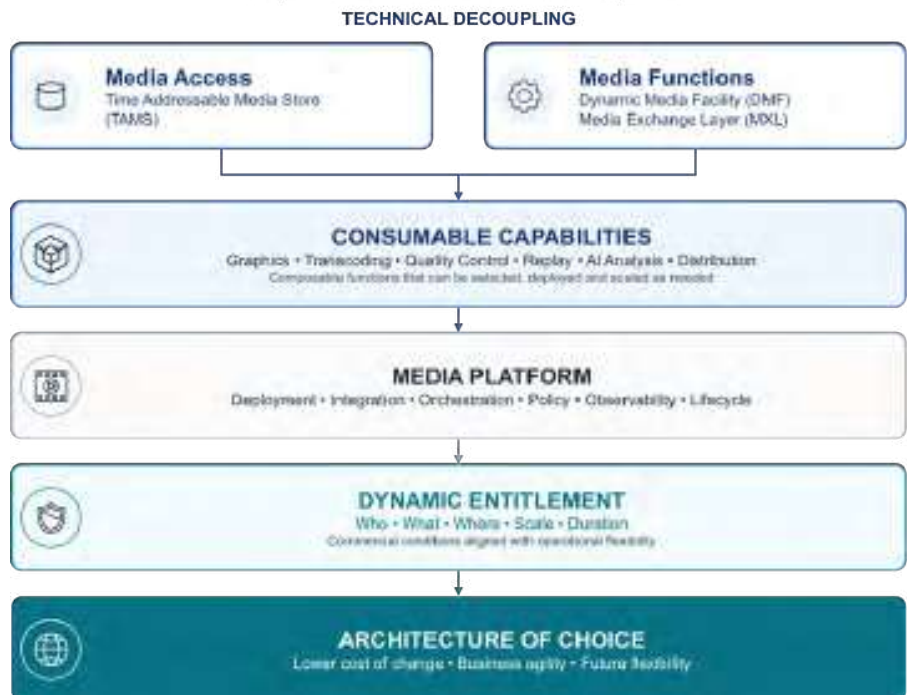
Perhaps We Are Measuring Efficiency in the Wrong Place

Cloud-efficiency discussions focus on compute utilization, storage and infrastructure spend. Those metrics matter, but another measure may be more strategic: **the cost of change**.

What happens when a broadcaster wants to introduce a service, add a capability for a one-off event, move a workload or replace part of the supply chain?

From Interoperability to Choice

How open media architectures become consumable capabilities



Does that take hours, days or another six-month integration project? And does the licensing model move with it?

The bigger efficiency gain may not be that today's production becomes cheaper. It may be that tomorrow's change no longer requires starting from scratch. Reusable integrations, automated deployment and open interfaces reduce the friction of change.

The Next Evolution is Choice

TAMS, DMF and MXL are important foundations for a new generation of media architectures. They loosen dependencies between media, applications, functions and infrastructure that were almost unavoidable in vertically integrated systems.

But interoperability should not be the end point. The next step is to turn that technical freedom into operational and commercial freedom. A media function needs to be deployable, integrable, scalable and commercially consumable when and where it is needed.

This is not about eliminating every dependency. Complete vendor independence is neither realistic nor desirable. Architecture involves choices and trade-offs. The problem begins when today's choice unnecessarily becomes tomorrow's constraint.

Perhaps that is the real meaning of an **Architecture of Choice**: judging a media platform not by how modern its technology stack looks or how much of it runs in the cloud, but by how many options it leaves open for what comes next.

The defining question for the next generation of media platforms may not be where they run today, but how difficult it will be to make a different decision tomorrow.

If you would like to get involved as an IAMT member or end-user, join our IAMT Dynamic Software Licensing working group: theiamt.org/groups/dynamic-software-licensing

Qvest

Software-defined production in practice

The Dynamic Media Facility provides a blueprint for moving production from dedicated infrastructure to shared, software-defined platforms. A multi-vendor reference implementation now puts that blueprint to work and shows what changes when architecture meets day-to-day production.



Patrick Steinert
Head of Technology Consulting,
Qvest

From concept to production

For years, software-defined production has been discussed largely in terms of architecture. That is changing. Broadcasters and media organizations now need to understand how these principles perform against the realities of production.

The pressure is familiar: more output, more formats, shorter launch cycles, and tight budgets. Live events add major peaks in demand, while hybrid operations increase the number of technologies that need to work together. Fixed production stacks, often sized for exceptional workloads, are increasingly difficult to align with these requirements.

Software-defined production offers another approach. Production capabilities can be configured around current demand instead of remaining permanently tied to dedicated infrastructure. The important test is whether this works reliably across real workflows, technologies, and operating models.

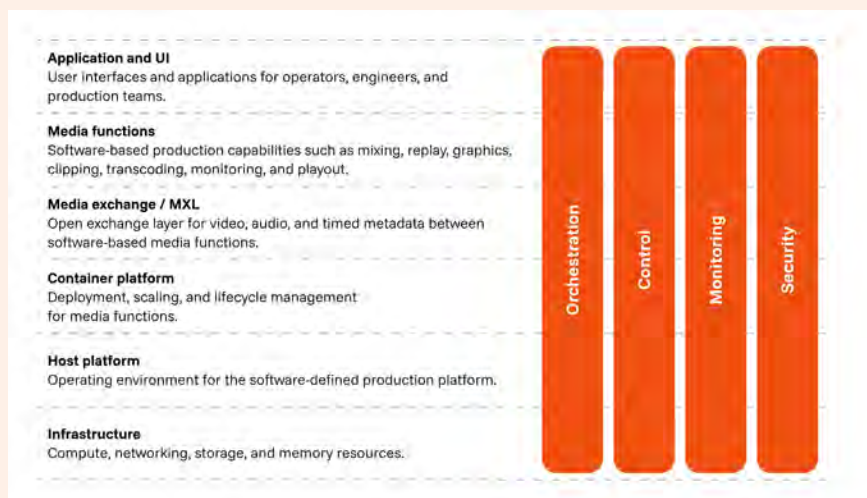
What Software-Defined Production Changes

The EBU's Dynamic Media Facility (DMF) provides a framework for this model. Capabilities such as mixing, replay, graphics, clipping, transcoding, monitoring, and playout can run as software-based media functions on shared infrastructure rather than on dedicated systems.

The Media eXchange Layer (MXL) provides the open exchange mechanism between those functions, allowing video, audio, and timed metadata to move efficiently within the platform and supporting interoperability between applications from different vendors.

As a result, production functions are no longer permanently bound to a particular device, room, or workflow stack. They can be deployed, started, stopped, monitored, and released according to production needs. Resources are shared, while workflow configurations can be adapted and reused.

Existing technologies remain part of this picture. SDI and ST 2110 continue to serve important roles in ingest, contribution, and egress. A DMF-based approach allows media organizations to introduce new capabilities alongside existing investments across on-premises, edge, cloud, and hybrid environments.



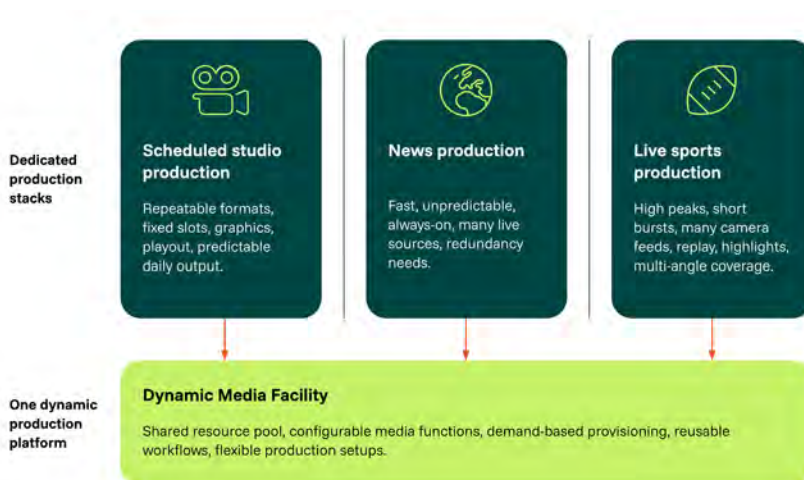
One Platform, Multiple Productions

A scheduled studio production, a news operation, and a major sports event have little in common when it comes to workload. Studio production is predictable. News needs to respond quickly to changing sources and events. Sports creates short periods of intense demand with replay, graphics, highlights, monitoring, and multiple outputs.

Traditionally, these requirements often lead to separate technical stacks, each with its own capacity planning. The Qvest DMF Showcase demonstrates another model. The same environment can switch between vodcast, news, and sports workflows, with the required media functions configured for each scenario.

That changes how capacity is used. Resources do not have to remain permanently assigned to one type of production. Proven workflow patterns can be reused, temporary setups can be prepared faster, and capacity that is not needed by one production can support another.

The benefit is straightforward: infrastructure follows the production requirement instead of the production being constrained by the infrastructure available to it.



Interoperability is the Real Test

Flexibility depends on interoperability. Moving production from proprietary hardware into a closed software ecosystem would solve one dependency only to create another.

For that reason, the DMF Showcase is built as a multi-vendor implementation. It combines orchestration and lifecycle management, live video processing, audio processing, denoising, monitoring and multiviewing, and networking in one shared setup.

MXL provides the common media exchange foundation. Qvest's open-source mxl-k8s extension enables scalable use of MXL across multiple nodes in a cluster, while go-mxl simplifies integration with modern software stacks.

What matters is how the components behave together. The DMF Showcase allows signal flows, orchestration,

monitoring, lifecycle management, and interoperability to be tested within the same setup. Integration issues can be identified early, and technology providers can see how their components operate as part of a wider architecture.

Standards create the common foundation.

Implementations like this provide the experience needed to turn that foundation into production systems.

Operating software-defined production

A flexible technical architecture still needs disciplined operations. Dynamically provisioned media functions require monitoring, identity and access management, security, cost transparency, support processes, and clear ownership.

Production scheduling and resource orchestration also become more closely connected. Broadcast engineering, IT, cloud, software, DevOps, production operations, and vendor management increasingly work across the same platform. Teams need visibility into how infrastructure, applications, and workflows behave together, particularly when resources are allocated dynamically.

This makes controlled adoption important. A focused use case can first validate the architecture and interoperability. A pilot can then test the workflow and operating model under realistic conditions before moving toward a first production or rehearsal.

Trying to prove every possible use case at the outset adds complexity without necessarily adding confidence. More useful is a sequence of clearly defined steps, with lessons from each stage carried into the next.

From Implementation to Adoption

The development of software-defined production depends on more than technology from individual vendors. Broadcasters, technology providers, integrators, and industry bodies need to test common approaches together.

Reference implementations provide a place to do that. They show which parts of the architecture are already working well, where integration still requires effort, and which operating questions need to be addressed before broader deployment.

Qvest contributes to this work through the DMF Showcase, participation in the AMWA-EBU Joint Task Force on Dynamic Media Facilities, and open-source contributions to the Linux Foundation MXL Project.

The industry now has an opportunity to move the discussion forward: from defining software-defined production to learning where it creates measurable value, how open interoperability can be maintained, and what is required to operate it reliably at scale.



The New Economics of Media: Turning Technology Spend into Intelligence



Tracey Shaw
President & Co-Founder,
Digital Joy

The media industry has always been good at adapting. We moved from tape to file, hardware to software, on-premises infrastructure to the cloud, and linear television to an ever-growing number of platforms.

Each transition delivered greater speed, flexibility and efficiency, but also left us with a technology environment that is more complicated and harder to understand financially.

The business is changing just as quickly. Around the world, media companies are consolidating operations, rethinking workflows and competing for audiences across television, streaming, social media, podcasts and creator content. Deloitte's 2026 Media and Entertainment Industry Outlook describes a market where traditional media companies increasingly compete with "tech media" companies and where audience data, engagement and speed of innovation are becoming important competitive advantages.¹

The Economics of Media Technology Have Changed

Media organizations are under pressure to move faster and create more while controlling costs. For years, efficiency often meant automation: removing steps from workflows and producing more with

the same resources. Cloud shifted companies from large CAPEX purchases toward more flexible OPEX and consumption-based models. SaaS accelerated that transition. Now AI is doing it again.

A modern production can touch many technologies. A major sporting event might use public cloud infrastructure, SaaS applications, a production platform such as Grass Valley AMPP, and AI services for transcription, translation, summarization or content discovery. Each has its own pricing model and measurement of consumption.

We have become very good at consuming technology. The harder question is whether we understand what it costs, can assign those costs to programs, events and episodes, and know whether we are using that technology efficiently.

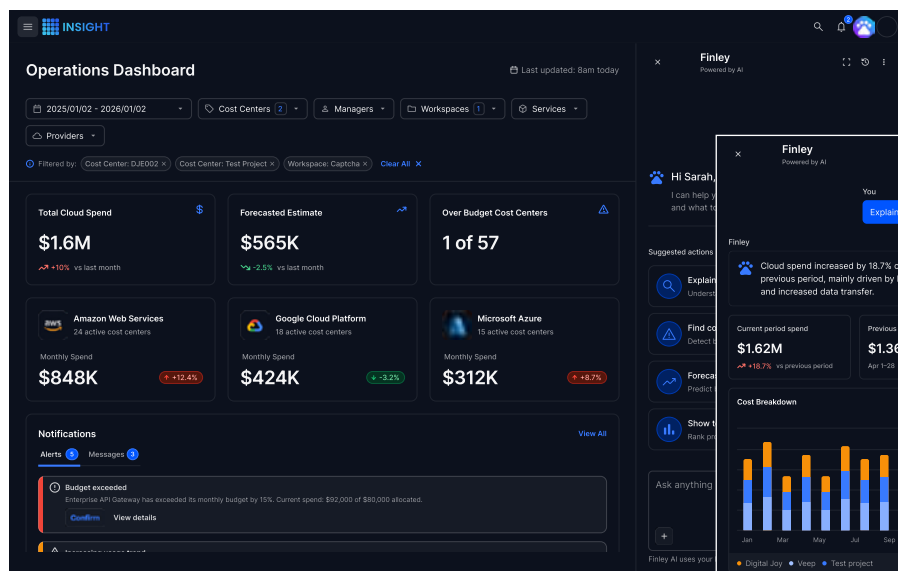
FinOps Connects Technology Spend to What We Produce

This is why FinOps is increasingly relevant to media. Originally centered on cloud financial management, its

scope has expanded. In 2026, the FinOps Foundation defined FinOps as an operational framework and cultural practice designed to maximize the business value of technology through data-driven decision-making and collaboration between engineering, finance and business teams.² The important shift is from managing cloud costs to understanding technology value.

If a production uses cloud infrastructure, SaaS, AI services and specialized media platforms, those costs need to be connected to the activity generating them. The U.S. Government Accountability Office has similarly highlighted the importance of understanding IT costs, resources and solutions to improve insight into technology spending.³

With the right tools, instead of knowing a company spent \$200,000 across providers, we can ask better questions: What did this event cost? What is our technology cost per episode? Which productions consume more resources? Should a capability be insourced or outsourced? Are we using each resource efficiently?



Turning Visibility into Intelligence

Tools like Digital Joy Insight are evolving to bring cloud, SaaS, AI and other technology costs into a common view and connect them to operations. For media companies, that can include industry-specific costs, such as Grass Valley AMPP, associated with a production, project, episode or event. The goal isn't another dashboard full of usage and expenses. It is making that data useful across finance, engineering and management.

Annual budgeting was easier when technology investments were largely CAPEX-based and costs were predictable. Consumption-based technology creates greater flexibility, but also more variability. Breaking news happens. A sporting event goes into overtime. Streaming traffic spikes. Engineering teams make real-time changes to meet those demands, and those decisions can immediately affect resources and expenses.

Forecasting therefore needs to be more dynamic. McKinsey reports that 20 to 30 percent of AI spending can go unaccounted for because investments are fragmented across vendors, tools and commercial models, making reliable forecasting more difficult.⁴ Historical spending, planned projects, expected usage and anticipated growth can help organizations understand where technology costs may be heading.

Just as important is knowing when something isn't behaving as expected. Monitoring and anomaly detection can identify unusual changes in spending or usage before the invoice arrives. Deloitte reports that 27% of cloud spending is considered wasted, highlighting the opportunity to identify unnecessary spending earlier.⁵ When FinOps tools also provide AI-driven recommendations or allow users to query their data, they can help explain what changed, what is driving it and where opportunities may exist to optimize spending and resources.

AI itself adds another layer of complexity. Deloitte expects generative AI to become increasingly embedded in media operations, creative workflows, audience analytics

and production pipelines.⁶ NIST has also emphasized the importance of monitoring AI systems once deployed, particularly as AI becomes integrated into commercial applications.⁷

AI spend can span multiple providers, models, applications and workflows, while some SaaS platforms are also adopting token or consumption-based models. But "we consumed 100 million tokens" means little to a CFO, producer or department head. Translating that consumption into currency allows organizations to understand the actual cost, allocate it to a department, application, project, episode or event, and evaluate it alongside other technology costs.



The next meaningful efficiency gain in media will come from understanding these relationships. We will continue to automate workflows, move between hardware and software, cloud and on-premises infrastructure, and use AI to accelerate production. Those changes create flexibility but can make cost and efficiency harder to measure.

As the media technology supply chain becomes more distributed and consumption-based, financial and engineering visibility must evolve with it. Connecting cloud, SaaS, specialized media platform and AI costs allow companies to move beyond total technology spend and calculate the cost per unit of production, whether that is an episode, event, program, channel or project. That creates a clearer view of what content costs to produce and deliver compared with the revenue or value it generates. Comparing those unit costs over time can help identify inefficiencies, improve forecasts and inform where resources should be invested.

In a global media industry where speed, margins and adaptability increasingly matter, that kind of intelligence isn't simply about controlling costs. It's becoming part of how we compete.

1. Deloitte, 2026 Media and Entertainment Industry Outlook, Deloitte Center for Technology, Media & Telecommunications, March 3, 2026.
2. FinOps Foundation, What is FinOps?, updated 2026.
3. U.S. Government Accountability Office, Technology Business Management: Critical Go or No Go Action Required on Federal Agency Adoption of IT Spending Framework, GAO-25-106488, July 17, 2025.
4. McKinsey, The Cost of Intelligence: How CIOs Can Manage AI Demand at Scale, July 2026.
5. Deloitte, Cloud Gets Lean: "FinOps" Makes Every Dollar Work Harder, November 2024.
6. Deloitte, 2026 Media and Entertainment Industry Outlook, 2026.
7. National Institute of Standards and Technology, Challenges to the Monitoring of Deployed AI Systems, NIST AI 800-4, March 2026.



Orchestration Is Everywhere at IBC This Year. Is it Real?

This year at IBC, expect the word orchestration to be somewhere on the stand design of every software vendor, certainly in halls 6 and 7. Gartner reports that 78% of large enterprises now run at least one orchestration platform, and the term has moved from technical vocabulary to marketing shorthand in the space of two or three years.

As someone who has spent more than ten years insisting that the real business value – and I should say a key differentiator of the Blue Lucy platform – comes from orchestration and integration, this should be vindicating. It is not. When a word this specific becomes fashionable, it quickly loses its value.

The problem is not that vendors are lying, exactly. It is that orchestration is now being applied to just about any function that software carries out automatically, which means buyers evaluating platforms at IBC 26 have no quick mechanism to distinguish a real orchestration platform from a script scheduler or just a product rebrand. The distinction is not merely academic. For a media business it determines the future flexibility of an operation and its ongoing ability to adapt workflows to suit emerging business needs.

So it is worth being precise about what the word orchestration really means.

Running a fixed sequence of coded steps is not orchestration – that is scripting. Firing a job from a webhook or a file watcher is not orchestration either – that is automation: useful, but blind. It knows a step ran; it doesn't know, or care, what that means for anything downstream. A BPM-style modeller sitting on top of a monolithic core, needing an engineer to configure every change, is not orchestration. And an ecosystem of partner vendors promising an end-to-end solution is very often the opposite of real integration: rather a closed, interdependent set of point solutions providing a broader but limited, and often brittle, function.

Real orchestration is dependency-aware. It understands that changing one step affects several others downstream, and manages that



Julian Wright
Founder and CEO, Blue Lucy

automatically, by rerouting, retrying, escalating, with full visibility throughout. It coordinates tools, systems and people as conditions change, rather than stepping through a fixed script. And it integrates bidirectionally with the systems it manages, so information flows back as well as out. The difference isn't whether a system knows a step ran. It's whether that knowledge changes what happens next without a human needing to step in to make the call.

None of that is the point though. Orchestration is a technology, a mechanism, not the outcome. The real goal that should be of concern to a media business evaluating technology ahead of investment is value: fewer hours spent on manual content handling, future operational flexibility, less risk buried in a Rube Goldberg workflow no one dares touch and more revenue earned from an existing content catalogue.

Equally a platform can be technically an excellent orchestration engine and still fail to earn its budget if nobody can point to what it actually delivered – its business value.

At Banijay Rights, new publishing destinations including Amazon Prime, Roku, Pluto, Hulu, Tubi, Samsung, Amagi, YouTube and Facebook were added to the Blue Lucy platform through a visual workflow configuration, not development, or scripting. Thousands of hours of content a month are delivered through these workflows, but it is the ease with which the pipelines were built at the outset and the elimination of manual handling in the ongoing operation where the real value is. At Malaysia's national broadcaster RTM, centralising contribution workflows across roughly

Real Measurement

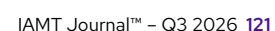
The Connected Value Audit scores a workflow against five measurable characteristics: how many systems it spans, the decision complexity it carries, how deeply it transforms content, how much manual verification it still requires, and how resilient it is to failure and combines these into a single Connected Value Index: an evidence-based read on the value a workflow already delivers, and where the remaining opportunity sits.

microservices a workflow may call on, and the effort inputs behind each score may be calibrated by the operational managers doing the work, so the index reflects a customer's specific operational reality.

The foregoing will not settle every argument about what counts as real orchestration or how to measure its value. But I hope that it helps buyers properly scrutinise orchestration now that it is fashionable.

Orchestration will be everywhere at IBC this year: on stands, in decks, in nearly every vendor's opening pitch. We may even award a small prize for whoever sends us the most photos of the word plastered

across a stand fascia. Some of it will be scripting wearing a better badge. Some will be automation with no visibility past the next step. Some will be a BPM bolted onto a monolith. Some will be an ecosystem of point solutions dressed up as a platform. And some of it will be real: dependency aware, genuinely two way, and able to prove the value it delivers rather than simply assert it. The industry does not need the word to become less fashionable. It needs buyers to start asking tough questions of the people using it.





The Cost of Convention: Rethinking IPTV Content Security

For IPTV operators, the cost of conditional access is hardly a surprise. Dedicated headend components, proprietary integrations and middleware, device royalties, smart-card programs, firmware upgrades, and long-term support for proprietary technology have been part of the PayTV model for decades.

These costs are well understood - but a question now is whether they still need to be accepted.

Many conditional access system (CAS) architectures were designed when broadcast networks, dedicated hardware, and tightly controlled set-top box environments defined television delivery. In that context, specialized security infrastructure made sense. Operators built their workflows around it, vendors optimized for it, and the associated costs became part of the expected economics of running a television service.

The wider technology environment has changed considerably since then with video delivery increasingly software-defined: Cloud services have replaced dedicated infrastructure in many parts of the content chain, and operators use digital rights management (DRM) to secure OTT services.

Yet multicast IPTV security often remains tied to a traditional CAS model and its infrastructure.

That makes content protection a useful place to look for efficiency gains.

Rethinking the CAS Tax

A fresh approach can change many of the traditional CAS deployment economics.

It's now possible to apply a standard Common Encryption (CENC) workflow allowing DRM-based protection to be used for multicast IPTV streams rather than relying on traditional CAS infrastructure. Crucially, this approach is royalty free and DRM systems themselves don't incur a fee for the right to access them - which causes costs to plummet.



Bryce Pedersen
Global Marketing Strategy,
Castlabs

Encryption can also move into software which reduces the need for specialized CAPEX-heavy security hardware in the headend. A software-first DRM security layer can be deployed using infrastructure that operators already use for other parts of their media workflow and can scale more flexibly as requirements change.

On the decryption-side, there are no hardware costs, no royalty costs for DRM distribution on a device after certification, and yet hardware-level security is available.

Traditional CAS environments can also create dependencies throughout the device ecosystem. Security support may be tied to a particular chipset, hardware implementation, firmware version, or OEM integration. Extending a service to new devices, or even updating existing devices, can therefore involve engineering work outside of the streaming application itself.



A DRM approach can shift more control to the operator. Operators can utilize commonly available Widevine L1 or PlayReady SL3000 DRM device hardware support while minimizing/localizing client-side changes and therefore minimizing rollout impacts. Laborious firmware updates also become a thing of the past which can drastically shorten deployment cycles and reduce dependence on individual hardware vendors.

With these cost-saving efficiencies in mind, an opportunity to leverage this approach comes when an operator reaches a natural decision point, such as a platform refresh, hardware replacement, new device rollout, or broader migration toward OTT delivery. At that moment, automatically rebuilding familiar CAS architecture deserves scrutiny.

One Infrastructure For a Hybrid Future

There's another efficiency opportunity here: IPTV and OTT no longer need to be treated as separate security environments.

Many operators run hybrid services today. Linear channels may arrive through multicast IPTV, while catch-up television, VOD, and other services

use unicast OTT delivery. Historically, that often means CAS for one side of the service and DRM for the other.

A primary argument would be one of convergence: If an operator's OTT system is already protected with Widevine L1 or PlayReady SL3000 DRM, why use a second protection scheme for another delivery mechanism?

Maintaining parallel security systems means maintaining parallel expertise, integrations, monitoring, entitlement logic, and vendor relationships.

Using DRM across both multicast and unicast delivery creates the possibility of a more consistent security architecture. The same DRM licensing infrastructure that protects OTT streams can now also support protected multicast delivery.

This doesn't require an operator to abandon multicast. For many networks, multicast remains an efficient way to deliver linear channels at scale.

Instead, operators can modernize the security layer independently of the underlying distribution method. Multicast can remain in place where it makes operational and economic sense, while the content protection workflow moves toward the architecture already used for OTT.

That also creates a more gradual path toward future delivery models. If an operator eventually moves more services to unicast or all-OTT distribution, then the security infrastructure is already aligned with that direction.

Questioning Accepted Costs

Efficiency projects often focus on new technologies, however, there's another source of efficiency that can be just as valuable: Revisiting technology choices that have become routine, and re-applying existing solutions as a cost-saving alternative.

As software-defined video workflows mature, content protection can increasingly follow the same model as the rest of the media technology stack. That gives operators an opportunity to reduce dedicated infrastructure, simplify integrations, consolidate workflows, and make future platform changes with fewer dependencies.

Before the next CAS refresh, the most important question may therefore be a simple one: are we investing in this architecture because it's the most efficient option, or because it's the option we've always used?



How LiveU Levelled the VAR Playing Field for OFC

The Oceania Football Confederation (OFC) is marking its 62nd year, a milestone that reflects over six decades of growing the world's most popular sport in one of the most geographically vast and culturally diverse regions.



Chris Dredge
Country and Sales Manager,
LiveU

The smallest of FIFA's six confederations, the OFC comprises 11 Member Associations and two Associate Members and is responsible for the development and organisation of football across the South Pacific.

Beyond organising regional qualifiers for all FIFA World Cup tournaments, the OFC's General Secretariat plays a vital educational role, equipping coaches referees and sports administrators at every level of the game, from grassroots community football to elite international competition.

The scale of that remit is considerable. The OFC's Member Associations are scattered across thousands of kilometres of ocean, from Fiji and Papua New Guinea in the west to Tahiti in the east, with many national teams and officials travelling for days, across multiple flights, simply to reach a match. Pacific football has always had to contend with distance, cost and logistics as fundamental features of the game, long before technology entered the equation.

It's against this backdrop of distance and dispersal that VAR, one of football's most significant recent inventions, has posed a particular challenge. The officiating and replay technology was first trialled in a competitive match in the Netherlands in September 2016, before being formally written into football's Laws of the Game by the International Football Association Board (IFAB) in March 2018. It made its FIFA World Cup debut later that year, and has since been adopted across competitions worldwide.

Despite this rapid global rollout, deployment has remained heavily concentrated in leagues with fixed broadcast infrastructure, and high-capacity connectivity, leaving the Pacific, among the more logistically remote footballing regions, without access to the technology.

For years, the OFC had been the only FIFA confederation operating without VAR, a gap raised directly with FIFA, only to conclude that traditional deployment was effectively impossible for Pacific football. Standard broadcast equipment freighted across the region faced repeated customs delays and damage at island ports, and high-capacity fibre doesn't exist across island nations like Fiji, Papua New Guinea, Solomon Islands, Samoa and Tahiti. Any fixed-infrastructure approach was unworkable before a ball was even kicked.

"We were the only confederation in the world without VAR, and we knew, with traditional models, it would never happen for us. When I saw it working for the first time, I realized, this can work. Now, we can take the system as baggage on a plane and deliver VAR anywhere. For us, accessibility is everything. It's not just about technology, it's about people solving problems together," says Kevin Stoltenkamp, OFC Head of Refereeing.

When VAR was mandated for the OFC's newly launched Pro League – spanning eight teams from seven nations, LiveU made remote VAR possible for the first time.



Working closely with the OFC's refereeing and technology teams, LiveU designed and built a complete end-to-end remote integration system to support the Hawk-Eye VAR platform: two portable transmission kits and a centralized receiving server in the Auckland hub, supporting up to 12 simultaneous camera feeds with four return feeds carrying integrated two-way referee communications back to the field. The entire system achieves approximately one second of round-trip latency between remote Pacific venues and the Auckland hub, meeting FIFA's professional standards at a fraction of the cost of any comparable fixed-infrastructure deployment.

"We needed something lightweight, portable, and capable of delivering multiple camera feeds with audio, without relying on freight. Within a very short time, we realized we could transmit broadcast-quality signals across even the most challenging networks. What we've built is a low-cost, high-quality VAR solution that's unique in world football. We went from manually editing clips on a hill to delivering full VAR capability, that's the scale of change," says Kelvin Lewis, OFC Referee Technology Lead.

Each LiveU transmission kit was engineered specifically for travel, designed to pass through check-in as standard baggage, with every component individually weight-checked to stay within airline limits. Deployable by a single operator over managed internet connections, the kits require no freight, no permanent infrastructure, and no specialist engineers on the ground.

The deployment was built so that local Pacific Island technicians could own and operate it independently.

"The system is simple to use, you don't need to be highly technical to operate it. LiveU is the heart of the system... the technology is essential to making this work," says Mihaly Fabian, OFC VAR Project Manager.

The OFC evaluated several technology suppliers before selecting LiveU – ultimately choosing it because the solution was built on LiveU's existing platform rather than a custom build. The system achieved a 100% success rate across all proof-of-concept deployments, with issues diagnosed and resolved remotely from Auckland without the need for engineers on the ground at Pacific Island venues.

The deployment has already expanded beyond the OFC Pro League – deployed for the New Zealand Football FIFA Series and OFC's Women's World Cup qualifying semifinals in Hamilton and final in Auckland, a FIFA-sanctioned competition. The next deployment takes the system to Tahiti.

The OFC now has a working blueprint: broadcast-quality remote VAR, deployable anywhere, with no freight, no fixed infrastructure, and no specialist engineers on the ground. The attention this has already drawn from beyond Oceania tells you everything, changing the conversation for sports organizations everywhere.



Rethinking Video Infrastructure for the Profitability Era

Profitability is increasingly important for broadcasters and service providers, but often elusive.

Pressures on margins come from every direction: rising costs for both energy and content rights, coupled with the constant demand to maintain exceptional quality and reliability at scale. In this environment, reducing costs can't simply mean choosing the cheapest components. That often backfires, degrading performance, increasing operational risk, and ultimately costing more when things go wrong.

Instead, we must identify where the real costs lie, then completely rethink how video infrastructure is designed, operated, and evolved. No easy feat, but one that has already been done in the past.

When Video Was Expensive: The Analogue Assumption

Once upon a time, video infrastructure meant dedicated broadcast systems. Analogue signals travelled over dedicated distribution networks such as satellite and cable. Building and operating these networks could cost millions of dollars, because it required large-scale transmission and distribution

infrastructure: uplink facilities and managed satellite capacity on one side, and extensive physical network plant (including headends and last mile cabling) on the other.

The Digital/IP Turning Point

Then, in the mid-1990s, a small group of engineering students in Paris explored a different route: digital video delivered over IP networks. This idea was already gaining momentum across parts of the industry, but these students made it practical and accessible, turning it into software that people could deploy and use. Out of that work came VLC Media Player, one of the most widely used pieces of software in video technology, which has been downloaded billions of times.

From Appliances to Software-Based Tools

Then came another evolution: the move from appliances to software-based tools. Instead of being locked into fixed, pre-defined feature sets, software tools can grow with your needs. They can add new capabilities



Christophe Massiot
Founder & CEO, EasyTools

when required, without forcing you to replace entire installations.

On top of that, software-based tools enable remote monitoring and control.

This matters because every live event is different. Ingest formats vary. Encoding profiles differ. Timing requirements change. Delivery destinations and distribution constraints shift. Under an appliance model, teams need to go on-site to reconfigure multiple devices, spending valuable time managing event-specific complexity.

With software-based tools, those event-specific differences can be managed centrally and remotely. Beyond simplifying operations and cutting travel costs, this makes it possible to set up live events in completely different geographical areas on the same day.

Silos Are Expensive

Even when teams adopt software tools, cost problems can persist, especially when organizations build their infrastructure as a collection of best-of-breed components.

This approach often creates silos: one set of tools for ingest, another for encoding, another yet for delivery, and yet another for monitoring and management. The resulting integration work becomes a new form of overhead. On top of that, teams may end up having to buy and integrate specialized, niche tools to meet one-off requirements for various live events.

All this leads to increased expenses in procurement, maintenance, integration, training, and troubleshooting.

So the question becomes: how do you adapt to ever-changing requirements without multiplying the number of tools and layers of technology?

Software Frameworks for Tailored Workflows

Many broadcasters and service providers are still struggling with that question.

After going from analogue to digital signals, then from hardware appliances to software-based tools, the next frontier for reducing the cost of video infrastructure takes abstraction one level further. Imagine a software framework that can create tailored workflows using a single API to control tens of functionalities. That way, each workflow can meet a different set of needs, while maintaining simplicity by incorporating only the functionalities it really needs.

Once an event is over, a new workflow can be created quickly, remotely, and with no extra investment, to meet a new set of requirements.

The beauty of such a system is that it also enables broadcasters and service providers to dynamically reallocate licences bought for one functionality to a different functionality as their needs change. Use your licences for encoding today; use that same license for monitoring tomorrow. No extra equipment to be bought. Nothing is wasted.

Making Video Infrastructure Affordable

During my days as an engineering student, I was one of the co-founders of the VLC Media Player project, and the mission was clear: make video infrastructure affordable. Today, I'm continuing that same mission through EasyTools.

EasyTools offers a software framework that lets broadcasters and service providers create tailored workflows. Instead of assembling a patchwork of niche components for every scenario, teams can adapt their video infrastructure as their needs change—so they spend less time integrating, and less money maintaining what they've built.

And because our framework is software-first, it can also run in virtualized environments and in the cloud.

For some use cases, that further reduces the cost and complexity of scaling infrastructure.

Practical Optimization at IBC

At IBC, I often see the industry focus on innovation: new codecs, new formats, new delivery methods. Those are important, of course. But the commercial question I keep coming back to is simpler than that.

Profitability doesn't come from innovation alone. It comes from flexible execution: running infrastructure efficiently, delivering reliably at scale, and adapting quickly when every event brings a new mix of requirements.

That's why we built EasyTools. Instead of treating infrastructure as a rigid monolith, we offer a software framework to create tailored workflows: creating the right infrastructure per event while reducing the friction and cost that come from siloed, tool-by-tool integration.

The path to profitability isn't mysterious. It starts with rethinking video infrastructure as an adaptable system, not a collection of fixed appliances.

EasyTools is bringing that approach to the IAMT community, and I'm looking forward to engaging with peers across the industry at IBC.

To learn more, visit us at IBC in Hall 2, Booth A48.



The EasyTools team showcasing its affordability revolution at IBC 2025.



Beyond Asset Management: Building the Next Generation Content Chain with SI Media BMS

The Content Chain has become one of the most strategic areas of modern broadcasting. As audiences consume content across an ever-growing number of platforms, broadcasters are under increasing pressure to deliver more content, faster, while maintaining operational efficiency and reducing complexity.



Paolo Favors
EMEA Sales Manager, SI Media

Traditional broadcast workflows were designed around a relatively simple model: produce content, schedule it, play it out, and archive it. Today, that model no longer reflects reality.

Every piece of content may have multiple destinations, multiple versions, different publishing windows and different rights constraints. Linear television, OTT services, FAST channels, social media, websites and mobile applications all require content to be prepared, managed and published differently. The challenge is no longer simply managing media assets—it is orchestrating the entire lifecycle of content.

This shift represents a fundamental evolution in the role of the Content Chain. Modern broadcasters are no longer looking for isolated software components. They need a connected ecosystem capable of managing content, coordinating workflows and automating operations from content acquisition to final distribution.

From Asset Management to Content Orchestration

For many years, Media Asset Management systems have been at the center of broadcast operations. While MAM

remains essential, today's media organizations require much more than centralized storage and metadata management.

Content must move intelligently between production, editing, quality control, scheduling, compliance, publishing and archive, often without manual intervention. Multiple systems must exchange information continuously while operators maintain full visibility over every process.

This evolution is driving the transition from traditional asset management towards **Content Orchestration**.

Rather than treating ingest, MAM, workflow automation, scheduling and publishing as independent processes, broadcasters increasingly require a unified operational environment capable of coordinating the entire Content Chain.

This philosophy is at the core of SI Media's approach. Instead of adding complexity through disconnected applications, SI Media enables broadcasters to orchestrate the complete content lifecycle through an integrated platform where media assets, metadata, workflows and operational processes work together seamlessly.

The result is not simply greater efficiency, but greater operational agility.

Produce. Manage. Distribute. All in one with YES!

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MANAGEMENT

YES!COSTANZA
ARTIFICIAL
INTELLIGENCE
ENGINE

YES!BMS
BROADCAST
MANAGEMENT
SYSTEM

YES!NRCS
NEWSROOM

YES!AS
AUTOMATION
SYSTEM

Sports Broadcasting: The Ultimate Content Chain Challenge

No broadcast environment demonstrates the complexity of modern Content Chains better than sports broadcasting.

Sports channels operate under constant pressure. Live events generate enormous volumes of content in very short periods of time. A single football match can produce live feeds, multiple commentary versions, highlights, instant replays, social media clips, interviews, promotional material, catch-up programmes and on-demand packages.

Unlike traditional entertainment schedules, sports programming is inherently unpredictable. Matches may go into extra time, weather conditions can delay events, rights windows may change, and editorial priorities can shift within minutes.

Managing this environment requires far more than reliable payout.

It requires the ability to coordinate multiple workflows simultaneously

while ensuring that every version of every asset reaches the correct destination at exactly the right time.

This is where integrated workflow orchestration becomes essential.

SI Media's Broadcast Management System has been designed to support precisely these operational requirements. By connecting content management, workflow automation, scheduling, publishing and channel operations within a unified ecosystem, broadcasters gain complete visibility of the entire content lifecycle while reducing manual intervention.

Operators can focus on editorial decisions instead of managing technical processes.

Managing Sports Channels Beyond Payout

For many broadcasters, channel management has traditionally been associated with transmission and master control. Today's sports operations demand considerably more.

Successful sports channels depend on the continuous coordination of schedules, live events, promotional

content, rights management, secondary feeds, multilingual versions and digital publishing.

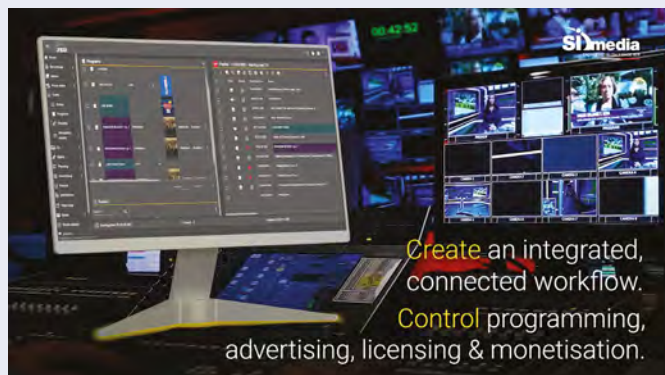
Every operational change has consequences throughout the organization.

A delayed match may require schedule updates, revised promotional material, modified publishing windows, updated playlists and immediate communication with digital platforms.

Managing these changes manually introduces unnecessary operational risk.

SI Media addresses this challenge by orchestrating workflows across the entire operation rather than limiting automation to individual departments. Scheduling systems, MAM, newsroom platforms, archive, compliance, payout and digital publishing become part of a single operational framework capable of responding dynamically to changing events.

This integrated approach significantly improves operational resilience while allowing broadcasters to react faster to live situations.



One Content, Multiple Destinations

Today's audience expects content to be available everywhere.

A live sporting event no longer ends with the final whistle. Within minutes, viewers expect highlights on social media, extended analysis on OTT platforms, catch-up versions on connected TVs and clips optimized for mobile devices.

Each destination has different technical requirements, different metadata, different publishing rules and often different rights restrictions.

Managing these publishing workflows independently quickly becomes unsustainable.

SI Media simplifies this complexity through automated workflow orchestration that enables broadcasters to prepare, transform and distribute content across multiple delivery platforms from a common operational environment.

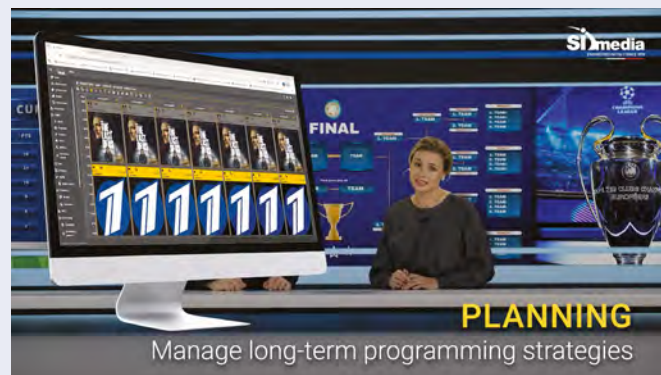
Rather than creating isolated publishing processes, the platform coordinates every stage of content preparation, ensuring consistency, traceability and operational efficiency across both linear and non-linear services.

Open Integration for a Changing Industry

Modern broadcast infrastructures are increasingly heterogeneous.

Broadcasters invest in best-of-breed technologies for production, editing, graphics, scheduling, archive, cloud services and media processing. The real challenge is no longer selecting individual products but enabling them to operate together efficiently.

For this reason, openness and interoperability have become strategic requirements.



SI Media has been developed with integration at its core, allowing broadcasters to connect existing technologies without replacing their operational ecosystem. This protects previous investments while providing the flexibility needed to adopt new technologies as business requirements evolve.

The result is an architecture capable of supporting both traditional broadcast operations and future digital workflows.

Preparing Broadcasters for the Future

The future of broadcasting will not be defined by individual systems but by the ability to connect them.

As content volumes continue to grow and distribution channels multiply, operational success will increasingly depend on automation, orchestration and intelligent workflow management.

Broadcasters require platforms that reduce complexity rather than adding to it, enabling teams to focus on creating compelling content instead of managing disconnected processes.

This is the vision behind SI Media's Content Chain solution.

By combining content management, workflow orchestration, sports channel management and multi-platform publishing within a single operational ecosystem, SI Media helps broadcasters transform operational complexity into a competitive advantage.

The evolution from asset management to content orchestration has already begun. The broadcasters that embrace this transformation today will be best positioned to deliver the flexible, efficient and scalable media operations that tomorrow's audiences demand.



The DMF Adoption Guide

Move from fixed stacks to flexible production

A practical path to shared, software-defined production with the DMF

Production requirements change. Infrastructure needs to keep pace. The Dynamic Media Facility provides a model for sharing resources, configuring workflows in software, and scaling capacity around actual demand while existing infrastructure remains part of the roadmap.

The DMF Adoption Guide explains how DMF and MXL work in practice and how to move from readiness assessment and architecture validation to a focused pilot, first production, and scalable operations.

Qvest is a global leader in media-focused practices and services, supporting media organizations on the path to software-defined production, from Advisory through Implementation to Managed Services.



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