



365

THE DAILY

THE OFFICIAL NEWSPAPER FROM IBC

FRIDAY 11 SEPTEMBER 2026

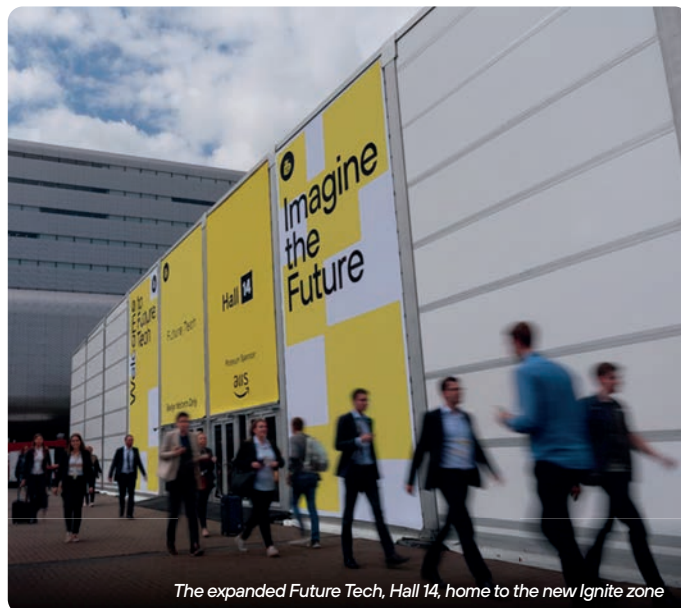
FUTURE TECH EXPANDS ITS REACH

BY HELEN NORMAN

Future Tech is taking a significantly larger role at IBC2026, expanding by 30% year-on-year to become the fastest-growing area of the event and providing a dedicated platform for emerging technology, start-ups, talent and industry collaboration.

Located in Hall 14, Future Tech launched at IBC2025 and returns this year with an expanded programme designed to connect innovation with practical opportunities across the media and entertainment sector. A major new addition – and opening its doors for the first time today – is Future Tech Ignite, delivered with EIT Culture & Creativity as Innovation Partner, AWS Nvidia as Platinum Sponsor, and the City of Amsterdam as Strategic Partner.

Ignite brings together more than 50 start-ups, entrepreneurs and emerging technologies via a new Start-up Zone and Ignite Stage. The programme features start-up pitches, showcases, panels and discussions exploring areas including AI, the creator economy, sustainability, cybersecurity, entrepreneurship and future skills. The Start-up Zone gives emerging companies the opportunity to present their technologies and ideas directly to the international IBC audience, investors and industry leaders,



The expanded Future Tech, Hall 14, home to the new Ignite zone

with start-up pitches providing a platform for founders to showcase their businesses and innovations.

The expansion strengthens IBC's focus on developing the next generation of media and entertainment talent. The IBC Talent Programme, now in its third year, forms part of a wider programme of skills and development activity, bringing together emerging talent, educators, employers and industry professionals to address the changing needs of the sector.

Knowledge sharing also takes a more structured form through the new IBC Exchange initiative. Powered by the Braindate platform, the programme

enables attendees to arrange one-to-one and small-group conversations around shared interests, expertise and industry challenges. The dedicated Braindate Lounge, located within Future Tech, provides a space for these scheduled discussions throughout the show.

"I would like to think that these meetings will be the start of lifelong relationships and friendships," said Michael Crimp, CEO, IBC (see page 03 for the full interview). "The ever-increasing pace of change will require stakeholders to have more immediate touchpoints to sense check decisions. We believe that Braindate will enable this."

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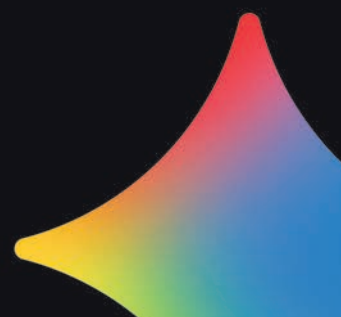
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Hall 14



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WELCOME TO IBC2026

As the show opens its doors today, IBC CEO Michael Crimp explains what's changed for this year's show – and why connecting the industry matters more than ever

BY HELEN NORMAN

There's a huge amount of change happening across media and entertainment.

How do you see the bigger picture as IBC2026 gets underway?

The pace of change is extraordinary. Technology is moving incredibly quickly, business models are shifting, audiences are changing how they consume content, and companies are under real pressure to demonstrate value. There's so much opportunity in areas like AI, cloud and new forms of production. However, navigating such dynamic change requires innovation and teamwork.

IBC's superpower is the power to convene our industry. Our industry has always been at its best when people come together, embrace new technology, and work through challenges to create real opportunity. That's why IBC remains so important. We bring together all corners of the industry to demonstrate how innovation can solve practical challenges.

How are wider world events impacting IBC this year?

Clearly, uncertainty in the macroenvironment is compelling us all to think very carefully about where we invest our time and money. There are pressures around costs and international travel, alongside wider economic and geopolitical uncertainty. This gives IBC an even greater responsibility to ensure that we continually add value to the event by attracting high-quality buyers and thought leaders. Of course, we are also constantly reminding Amsterdam of the value IBC's stakeholders bring to the city.

We continue to welcome people from more than 170 countries, and I'm proud that IBC and Amsterdam provide such an open and welcoming place for the international media and entertainment community to convene and move business forward.

What changes have you made for IBC2026?

The IBC community has told us very clearly through our research that while people absolutely come to see the latest technology at the show, they also want more opportunities to engage directly with industry experts and thought leaders, as well as create their own global peer groups.

That's why we've created the Braindate Lounge as part of the new IBC Exchange initiative. Braindate provides a structured way to arrange one-to-one and small-group discussions online around the subjects that matter to you and

"Our industry has always been at its best when people come together, embrace new technology, and work through challenges to create real opportunity. That's why IBC remains so important"

**Michael Crimp,
IBC**



your business. These discussions culminate in a physical meeting in the lounge onsite. I would like to think that these meetings will be the start of lifelong relationships and friendships. The ever-increasing pace of change will require stakeholders to have more immediate touchpoints to sense check decisions. We believe that Braindate will enable this.

One of the other major developments is IBC Future Tech. It has grown significantly since its launch last year, and new for 2026 is Future Tech Ignite – in partnership with EIT Culture & Creativity – connecting start-ups, entrepreneurs and emerging technologies with the wider industry through the IBC Start-Up Zone and IBC Ignite Stage. Ignite enables us to connect IBC more closely with Europe's thriving creative ecosystem and open new pathways to take promising ideas through to real-world adoption. Other organisations such as the City of Amsterdam and AWS have also brought start-ups to the show.

IBC Future Tech is also IBC's home for talent and future skills, creating opportunities for students and emerging professionals to engage directly with our industry.

What are you most excited about at the show this year?

I am a big sports fan, so this is an easy question for me to answer. 2026 is our strongest showing of live sport ever. After an incredible summer, we

are pleased to welcome speakers from OBS, FIFA, Liga Portugal, UEFA and the Women's Super League exploring how AI, data, fan engagement, rights and distribution are evolving.

Also, don't miss the OBS Showcase in Future Tech Hall 14, where you can see some of the latest broadcast technologies developed for the Milano Cortina 2026 Winter Olympic Games. That includes innovations around immersive replays, mobile production, data and augmented reality graphics – and it also gives us a glimpse of how OBS is already thinking about LA28 and the future of Olympic broadcasting.

The IBC Accelerator Media Innovation Programme remains a standout feature for me. The Accelerators continually raise expectations for collaborative innovation, shorten innovation timelines and mark the direction of travel for the wider industry. Make sure to see the proof-of-concept demos for yourself in the Accelerator Zone in IBC Future Tech.

Any closing message for show attendees?

There is nowhere I would rather be this week. IBC is where the industry connects and moves forward. I hope each attendee also feels that buzz. Of course, attending IBC is a professional and personal commitment, which we do not take for granted. Thank you for coming to Amsterdam and for your continued support in making IBC what it is today. I hope you have a successful show. Have fun!



MEDIA'S INBREEDING CRISIS IS STUNTING ITS FUTURE

BY ADRIAN PENNINGTON

Evan Shapiro delivered a forceful critique of modern media leadership at the WorldSkills Café 2026 yesterday, arguing that the industry's long-standing reliance on "inbreeding" a narrow, elite talent pipeline has become a structural threat to its survival.

Keynoting the opening IBC2026 event, the Media Cartographer commented: "The sector is now led by executives drawn overwhelmingly from the same socio-economic backgrounds, the same universities, and the same cultural experiences, creating a leadership class unable to adapt to rapid technological and audience change."

Fifty-nine percent of senior leaders in major media and tech companies come from just 34 universities worldwide, institutions attended by



Evan Shapiro: "Media groupthink creates cultural impotence and strategic stupidity"

only 1.1% of the population in Europe and the US. Graduates of these schools are 50 times more likely to reach the C-suite than the average university student. "95% of the people running the most powerful companies in the history of the world come from upper-middle-class or dynastic wealth," Shapiro said.

This concentration of privilege, Shapiro argued, has produced executives insulated from their own

audiences' realities. He also noted how pay disparity has widened dramatically, with the average media CEO earning 652 times more than the median employee, and more than 1,100 times the pay of film and TV crew. Meanwhile, companies have cut investment in staff development by 67% over six years, a trend Shapiro called "illogical" in a sector dependent on creative and technical expertise.

Shapiro's prescription: invest in talent. "It's just so obvious," he said. "Stop taking money out of talent development." Companies must diversify not only demographically but socio-economically, he argued. "If you do not have people around you who didn't grow up in great wealth, you're not going to have a room full of people who know how to tell you 'no:'"

He urged companies to hire creators directly. "Put a creator mindset in your company," he said. "Someone making five episodes a week probably knows how to solve problems better than someone sitting in an air-conditioned room looking at spreadsheets."

The event was supported by sponsors including Amazon Web Services, Deluxe, DTG, IAMT, Platform Communications, and Vizrt.

DIGITAL WIRELESS MICS RE-GENERATED

SONY

BY DAVID FOX

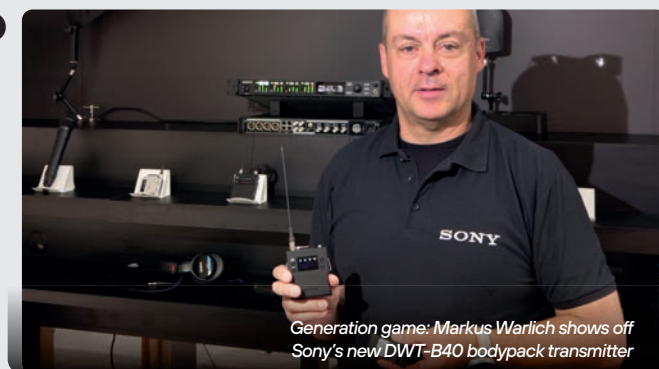
Sony has unveiled its fourth-generation DWX Digital Wireless Microphone Series: the DWT-B40 bodypack transmitter and Dante-compatible DWR-R40Q rack-mount receiver.

Markus Warlich, Pro Audio Lead, Sony Professional Europe, said: "It's a big step for Sony. It's completely new for both transmitter and receiver, even

though it is fully compatible with previous generations."

The receiver's channel count is now four instead of two, enabling RF space efficiency and simplifying channel setup and pairing, the firm noted. It offers up to 50mW of transmission power for long-range use without an external power source.

Warlich added: "We have developed a completely new RF section for greater stability and wider range. The belt-pack now takes an SD card that can record



Generation game: Markus Warlich shows off Sony's new DWT-B40 bodypack transmitter

up to 1,000 hours of raw audio."

It also supports 48V phantom power without needing a separate plug pack, while remaining the same size and weight. It still works

with dual AA batteries but can also now be used with a Sony NP-BX1 lithium-ion battery.

13.A10

GET UP TO SPEED WITH ACCELERATOR SPOTLIGHT 101

BY MICHAEL BURNS

The IBC Accelerator Media Innovation Programme is rightly regarded as a keystone of the IBC Show each year. As the core of the expanded Future Tech zone in Hall 14, it brings together organisations from across broadcast, streaming, live production and media technology to explore emerging innovations that are transforming the future of content creation, distribution and audience experience.

Now there's a new way to experience the nine IBC Accelerator projects up close and personal, in the shape of Accelerator Spotlight 101.

On this free-to-attend, dedicated tech-focused tour of the Accelerator Zone in Hall 14, attendees will gain exclusive access to the PoCs, hear directly from the teams building them, and get behind the thinking, challenges and technical innovation driving each project.

The first Spotlight kicks off today

with Future Live Sports at 12:30, featuring the projects Delta Protocol, AI for Live Sports and Beyond, and Network Control.

Future Media Workflows, which covers Q-Stream, Smart Stories and FRAMES, starts at 12:30 tomorrow, while Future Media Production on Sunday 13 September casts the spotlight on Crystal Clear, VooPla and Immersive Festival Live.

Accelerator Zone, 14.D25



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MOOM PUTS ORCHESTRATION IN THE CLOUD

GLOBECAST

BY ANNE MORRIS

Broadcast, media, and entertainment managed services provider Globecast is unveiling its new media orchestration and operations management platform, MooM, at IBC2026 in Hall 5.

According to Globecast, the cloud-native SaaS platform builds on the market adoption of Content Exchange, which was introduced

last year. MooM is intended to demonstrate how the company is evolving beyond traditional signal transport to become an end-to-end media operations partner.

Jean-Christophe Perier, Chief Marketing Officer, Globecast, said: "Media organisations do not need more technology silos; they need a simpler way to make their existing investments and new cloud services work as one. Content Exchange has demonstrated the value of intelligent orchestration across media transport.

With MooM, we are extending that approach across the broader operational environment, giving customers the visibility, flexibility and managed expertise they need to innovate while we handle the complexity, resilience and scale."

MooM is designed to bring remote production, playout, media asset management, content preparation, headend and OTT delivery workflows into a single operational environment. Meanwhile, Content Exchange remains central to Globecast's



Jean-Christophe Perier:
"Media organisations do not need more technology silos"

strategy and is being showcased with its latest enhancements at IBC2026.

5.A61

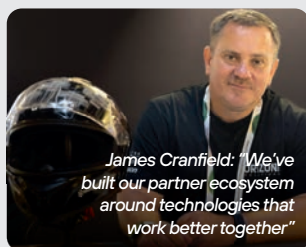
PARTNERSHIP HAS VISION FOR UK

ORIZONT SOLUTIONS

BY ANNE MORRIS

Orizont Solutions has joined the wTVision Channel Partner Network and is adding the wTVision portfolio to the products it already takes to market in the UK.

Announced on the opening day of IBC2026, the partnership combines Orizont's expertise in strategic technology alliances and connected workflows with wTVision's software-driven workflows for on-air graphics, broadcast automation and media management.



James Cranfield: "We've built our partner ecosystem around technologies that work better together"

James Cranfield, Co-Founder, Orizont Solutions, said: "We've built our partner ecosystem around technologies that work better together. This partnership echoes that message and enables us to bring to the media industry solutions that solve real challenges."

14.FT15

MOVIELABS SET TO DEBUT OMC V3

MOVIELABS

BY CAROLYN GIARDINA

MovieLabs, the nonprofit technology joint venture founded by Hollywood studios, is using IBC2026 to unwrap version 3.0 of its Ontology for Media Creation (OMC), which is aimed at providing software applications with a common language for describing narrative and production elements and the ability for them to interoperate with a common data exchange format.

MovieLabs first started this effort with a vision of an interoperable

future at IBC in 2019. So, it's appropriate that it is using this year's conference, held as MovieLabs marks its 20th anniversary, to launch its next major release.

OMC has been supported by various industry partners. Version 3.0 expands the OMC and includes the video pipeline from on set to mastering. It will be available under creative commons licensing by the end of 2026.

A panel titled, 'MovieLabs 2030: It's no longer a vision – it's the way' is being held today at 13:45 in the IBC Owner & Partners Programme.

Room E102

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LED FRESNEL SQUARES UP TO COLOUR CHALLENGE

CREAMSOURCE

BY DAVID FOX

The Creamsource C3 is a new LED Fresnel that looks like a traditional Fresnel but is very different underneath.

Jim Amorosino, Technical Director, said: "The C3 is a 3000W full-colour, LED Fresnel with a new colour mix: BCGLARD, which is blue, cyan, green, lime, amber, red, and deep red. It allows us to have a full colour source, which fills 94% of Rec 2020."

Like a traditional Fresnel "we



Jim Amorosino with the new C3 LED Fresnel

move the source inside the fixture, as opposed to moving the lens. We've also designed a square

Fresnel, which optically looks just like you'd expect it to look, but it will allow you to join multiple fixtures

together, and the square allows us to fill those gaps. So, it works really well when you're building out an array of multiple C3 units," Amorosino added.

Other features include: a 60° to 16° beam angle, which can be controlled on the back of the fixture as well as via DMX; average output of 10,000 lux at 10m full spot and 1,500 lux in full flood; IP65 rating, so it's as rugged as the Vortex; and advanced thermal management.

First shipments are expected in Q2 2027.

12.G50

EVO ANSWERS THE NEED FOR SPEED

STUDIO NETWORK SOLUTIONS

BY CAROLYN GIARDINA

The EVO shared storage platform from Studio Network Solutions is getting a performance boost at IBC2026, as well as compatibility with Media Composer 2026.8 Enterprise.

SNS claims the OS-level update could increase throughput by up to 40% for select EVO configurations. The performance boost was demonstrated in tests of SSD-powered EVO 8 Bay and EVO 16 Bay systems running EVO OS v7.1.1.

Eric Newbauer, CTO/Co-Founder, SNS, said: "Our fastest storage solutions just got faster."

Beyond performance upgrades, SNS has brought ShareBrowser Admin into EVO as a plug-in aimed at administrative workflows and custom metadata management. The company has also expanded compatibility of EVO's Transcode Accelerator to include Windows workstations.

EVO shared storage is now compatible with Avid Media Composer Enterprise 2026.8, including support for collaborative shared projects and bin locking.

Rich Camp, Principal Media



The EVO shared storage SAIN + NAS video editing server just got faster

Composer Product Manager, Avid, said: "At Avid, we believe production teams should have the freedom to choose what works best for them. In addition to supporting Avid Nexis collaboration, Media Composer Enterprise 2026.8 expands support for additional shared storage

platforms, like SNS EVO, enabling greater flexibility across different editing environments. We're grateful to partners like SNS for testing these workflows ahead of release, to ensure a reliable collaboration experience."

7.B22



The IBC Studio opens its doors tomorrow morning, stationed right outside the RAI's front entrance for Saturday and Sunday. Hosting the show's official podcast are producers Sarah Burbidge and Marc Risby, who will be taking listeners straight into the heart of IBC2026.

Expect conversations ranging from the latest AI developments shaping broadcast to practical survival tips for navigating four days of halls, stands and stairs at the RAI. The IBC Studio promises an entertaining, informative companion to the rest of your show experience. Listen on IBC365.

Image: Generated using AI



TODAY'S SHOW HIGHLIGHTS:

Broadcasters strike new alliances with digital platforms, sport goes all-in on scale, and the ideas redrawing talent, trust and sustainability across media



Véronique Demilly, France Télévisions, is taking part in the 'Powering Production, Reducing Impact' session



Susannah Montgomery, EIT Culture & Creativity



David Travis, Sky, is taking part in the 'AI-native media operations' session

09:15-10:15

MediaTech Redefined: IAMT's Industry Impact Briefing **IBC Owner & Partners Programme** **Conference Room 1**

Saleha Williams, CEO, IAMT (formerly IABM), opens the day with a briefing on the 'State of MediaTech', as the newly rebranded association shifts from industry network to active intelligence engine and marketplace. Chris Evans, Senior Principal Analyst, IAMT, then unveils fresh data on buyer budgets and technology investment, before Purminder Gandhu, Director/Consultant, Kaunwave, hosts a panel on what MediaTech buyers want from trusted vendor partnerships.

11:20-11:50

The Power of Collaboration: Partnering for Growth **Conference Room 1** **Conference Pass Holders**

As viewing habits shift beyond traditional platforms, Marc Heufelder, Country Manager for Product Partnerships DACH, YouTube, sets out how broadcasters can work with digital platforms to expand reach and unlock growth, building on the collaboration theme running through this year's conference programme.

11:45-12:30

State of the Talent Landscape: What the Data is Telling Us **Future Tech Ignite Stage – Hall 14**

New IAMT research into the industry's professional landscape, alongside IBC-backed findings from Women in Streaming Media, SMPTE, Rise Academy and IAMT on routes into the sector, is examined by Carrie Wootton, CEO, Global Media and Entertainment Talent Manifesto, with panellists from ScreenSkills, SMPTE and IAMT, who discuss the most achievable paths to a sustainable talent pipeline.

12:00-12:40

AI-Native Media Operations: Rethinking the Content Supply Chain for Growth **Showcase Theatre – Hall 3**

Leaders from telcos, broadcasters and beyond debate how AI and agentic orchestration are reshaping fragmented, legacy content supply chains, and what it takes to move from incremental adoption to true AI-native operating models, with speakers from Sky, MotoGP and KPN joining moderator Daniel Farrell, Managing Director, Communications and Media Lead, UK & Ireland, Accenture.

12:20-13:00

Live Sports at Scale: Redefining the Art of the Possible **Conference Room 1** **Conference Pass Holders**

Oscar Sanchez, Head of Host Broadcast Production, FIFA, and Yiannis Exarchos, CEO, OBS, explore breakthroughs from ultra-low-latency streaming and cloud production to interactive fan engagement and AI-driven personalisation, as moderator Frank Dunne, Editor, *SportBusiness*, examines what's next for sport's most demanding production environment.

13:45-14:45

Powering Production, Reducing Impact: Sustainability in Action **IBC Owner & Partners Programme** **Room E105**

Sky shares lessons from its mobile clean-power system, pairing hydrogen fuel cells with sodium-ion batteries to cut diesel generator use on shoots, while Formula E and HBS discuss remote workflows and smarter resource use in live sport, bringing the Media Climate Accord's sustainability commitments to life.

14:30-15:15

Building Europe's Next Generation of Media Innovators **Future Tech Ignite Stage – Hall 14**

As IBC2026's new European Innovation Partner, EIT Culture & Creativity's Business Development Manager Susannah Montgomery joins panellists from Leren Labs and TG4 to explore how cities, broadcasters, universities and start-ups can connect emerging talent with the skills, partners and opportunities needed to build careers in a fast-changing industry.

15:00-16:00

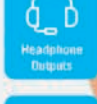
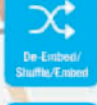
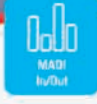
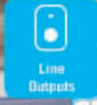
The Greening of Streaming Hour at IBC **IBC Owner & Partners Programme** **Room E105**

Greening of Streaming President Benjamin Schwarz shares the non-profit's latest measurement work on real energy consumption across the streaming chain, from encoding to screen, followed by a keynote and panel on where measurement-led sustainable streaming practice is heading next.

17:00-17:45

Beyond Streaming: Turning Live Sports into Scalable Value **Content Everywhere Stage 1 – Hall 5**

As live sport spreads across broadcast, OTT, social and direct-to-consumer platforms, panellists from Reuters Imagen, Media Distillery and VisualOn discuss how AI-driven enrichment and multi-platform distribution let organisations 'activate' content, making every moment discoverable, usable and monetisable at speed and at scale.



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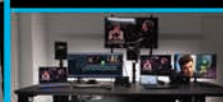
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WHEN YOUTUBE ECONOMICS COLLIDE WITH PREMIUM BROADCAST

YouTube offers the scale and younger viewers that broadcasters need, but its low ad rates can't sustain premium production – something in the model has to give

**BY GUY BISSON,
AMPERE ANALYSIS**

Fancy a good argument? Ask a group of industry executives whether YouTube is TV. That debate has been doing the rounds on professional social platforms for the past year, and what a pointless debate it is. Thanks to smart TVs, YouTube is on television, and that's all that matters to the viewer.

The "Is YouTube TV?" debate generates great throw-away soundbites and social media engagement, but it is a dangerous distraction. It deflects from the real question: when professional production collides with a platform built for creator content, how do the economics work?

There are plenty of reasons producers and owners of premium content want to be on YouTube. Beyond the sheer scale of the platform, it delivers a demographic that is increasingly hard to reach through legacy channels like linear broadcast. YouTube is a phenomenally successful global ad engine that monetises high-volume content very effectively. But its infrastructure evolved to support low-cost creator material through a low-risk, revenue-share model.

'Legacy' television – and even subscription streaming – evolved to monetise high-cost, high-value content through a mix of premium ad inventory and subscription fees. When these two financial models collide, something breaks.

The BBC summed up the issue succinctly in its recent charter review, saying: "YouTube economics are challenging for broadcasters to make a positive return on premium content – advertising pricing is significantly lower than linear and broadcaster-video-on-demand."

The average value of advertising on premium broadcast and top-tier streaming platforms (Netflix, Amazon, Disney+) – measured in cost per thousand impressions (CPM) – can be four or more times higher than the average on YouTube.

This creates a fundamental economic mismatch between the production cost of premium content and the platform monetisation models funding it. This disparity limits YouTube's value as a primary distribution window unless the industry establishes models that function for both content owners and the platform. While social platforms would love for their ad rates to equalise with TV under the argument that "a view is a view", that logic fails to solve the upstream content funding problem.

Historically, broadcasters treated YouTube as a pure promotional engine – a place for clips and trailers to drive viewers back to owned platforms. Over time, that evolved into uploading library assets to extract incremental yield from dormant content. Today, despite the yield mismatch, broadcasters are eager to place full-length, first-run content directly on YouTube to catch the young audiences they are missing.

Yet they remain on a tightrope. While premium content elevates YouTube's brand authority, ceding too much distribution power to social platforms risks undermining their own funding models and weakening future negotiating leverage. So, what is the answer? Content owners can continue treating social platforms purely as top-of-funnel marketing to direct traffic elsewhere. They can prioritise streaming partnerships, aligning with platforms like Netflix or Disney+ that command broadcast-level CPMs (a trend accelerating across Europe). Neither of these options, however, fully captures the massive, native audience living on social video.

A heavy-handed alternative would be forcing higher ad loads onto YouTube uploads to compensate for lower CPMs, but this degrades the viewer experience and devalues the content. YouTube is exploring its own models. It has introduced premium ad packages and subscription features, but most of its audience remains on the mass-reach base ad-platform.

"Making good TV is expensive, and as distribution increasingly shifts to new outlets, the economics of how that's funded should not be an afterthought"

If YouTube is to become a major distribution platform for first-run, premium content at scale, the only viable solution is a two-tier advertising model based on content quality and production investment. This could be in the form of custom ad-sales control, allowing premium content partners to sell their own premium ad inventory directly against their YouTube uploads. Or it could be done with a system of minimum guarantees already common in long-form distribution deals.

For YouTube, offering these terms yields a major strategic payoff: it secures high-tier inventory that attracts traditional TV ad budgets and helps cement its dominance in the living room. For content owners, it delivers the revenue density



Guy Bisson, Executive Director & Co-Founder, Ampere Analysis

required to fund premium production while capturing the digital-native audience they cannot afford to lose.

So, we can have more pointless debates about whether YouTube is TV, or even if some creator content is already on a par, or better, than some professionally produced content (it is), but that would be missing the point. Making good TV is expensive, and as distribution increasingly shifts to new outlets, the economics of how that's funded should not be an afterthought.

Guy Bisson will be taking part in the 'Europe's Media Competitiveness: Turning Creativity into Global Growth' session, alongside Anette Schaefer, CEO of EIT Culture & Creativity, on the Future Tech Ignite Stage at 15:30-16:15 on Saturday 12 September.

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BBC'S ROSIE NIEDER ON ENGINEERING LIVE PRODUCTION

RTS Young Technologist of the Year Rosie Nieder discusses her BBC apprenticeship, live production engineering, low-bandwidth remote workflows and the future of broadcast technology

BY HELEN NORMAN

For Rosie Nieder, broadcast engineering offers a combination of technical complexity, variety and constant change. Earlier this year, the BBC Operational Production Engineer was recognised with the RTS Young Technologist of the Year Award 2026, following an apprenticeship that has taken her from satellite newsgathering and radio to outside broadcast and systems integration. "I love the breadth and depth of technology involved in broadcasting, there's always something new to learn and a new challenge to overcome!" she says.

Nieder discovered that breadth early in her BBC career. She began her apprenticeship in location operations during a period of organisational change, when two departments merged into one, giving her the opportunity to work across a wide range of productions.

"I was able to shadow on a wide variety of jobs across satellite newsgathering, radio productions and long form TV productions, such as *Springwatch*," Nieder comments. "I've been very fortunate throughout my apprenticeship to have had such variety and subsequently, the opportunity to gain so many different skills. I can absolutely say that no two days have been the same!" she adds.

Now working permanently as an Operational Production Engineer, Nieder continues to work across BBC output while taking on larger engineering projects.

ENGINEERING AT THE EDGE OF THE NETWORK

Some of her most memorable work to date has involved the BBC's 'Watches', where connectivity must be established for OBs operating in remote locations. "We provide connectivity services to the OB, which – given the remote locations chosen for these programmes [most recently in Enniskillen, Northern Ireland] – presents quite the challenge," Nieder comments.

"From hauling scaffold for point-to-point links up hills and church towers, to patching and repatching the same 24 cores of fibre three times in the cold and dark under an OB truck, to streaming live on Instagram from a boat in the middle of an Irish Loch, there's never a dull moment!" she continues.

Such environments demonstrate why live production engineering demands a different mindset from studio work. Infrastructure,

connectivity and redundancy all become part of the production challenge, often in unpredictable physical conditions.

"In outside broadcast, you're not only responsible for producing the content, but also for providing the infrastructure over which to stream that content so it can go out to air. Every part of the system must be redundant, as there's no time to go back and redo things when it's live. Even simple things like where power is coming from and how we might get an internet connection have to be considered. You've also got to contend with the joys of being outside whatever the weather – as does the kit," Nieder comments.

"The mentors I had when I started were instrumental in helping me to build my confidence... Without their support I would have struggled to find my feet in this fast-paced environment"

Rosie Nieder, BBC

DESIGNING SMARTER PRODUCTION SYSTEMS

Nieder's work is not limited to production operations. Her recent systems project has involved designing and building a new vision rack for the BBC Radio Theatre in Broadcasting House. "While this is notionally a vision rack, the project has required some audio and network infrastructure so that it could be used as a standalone system in a different location," she explains. "Creating a system which is intuitive, versatile and relatively compact has been quite the challenge, and I'm looking forward to seeing it in action soon."

Her end-point assessment project similarly focused on solving a practical production challenge: remote vision mixing where network bandwidth is constrained. Nieder developed a browser-based application using WebRTC to stream a vision mixer's multiview output to a remote operator at low latency. She integrated the system with a VPN tunnel, Streamdeck and Bitfocus Companion, enabling the operator to control the vision mixer remotely while receiving visual feedback. The resulting workflow achieved latency of less than 320ms.

MENTORING THE NEXT GENERATION

Alongside her engineering work, Nieder mentors new BBC apprentices, drawing directly on the support she received at the start of her own



Rosie Nieder, BBC

career. "The mentors I had when I started were instrumental in helping me to build my confidence and advocated for me to get on some large jobs very early on in my apprenticeship," she says. "Without their support I would have struggled to find my feet in this fast-paced environment and I wouldn't have gained so much from it as a result."

She believes greater awareness of broadcast engineering is essential to bringing more young people into the sector, particularly before they make decisions about their education. "I think visibility of the profession is the main issue," Nieder says. "If you asked the average person what a broadcast engineer does, they might say something about getting a programme on TV, but they would probably have no notion of what that involves, nor what they might need to know to be able to do it themselves."

Today, the third annual IBC Talent Programme kicks off on IBC's new Future Tech Ignite Stage in Hall 14. From 11:00, sessions hosted by award-winning emcee Oisín Lunny will cover everything from mapping consumer habits and sustainable future talent pipelines to further education, next-generation media innovators, real industry priorities, and the use of AI in creative applications. The sessions are free to attend.

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GOOGLE CLOUD BACKS AI-POWERED MEDIA FUTURE

Google Cloud is pushing broadcasters beyond experimental pilots towards production-scale generative AI, says Director of Global Media & Entertainment Anshul Kapoor

BY HELEN NORMAN

Google Cloud returns as Headline Sponsor of the IBC Accelerator Media Innovation Programme at IBC2026, with presentations on the projects kicking off today on the Future Tech Stage in Hall 14. Anshul Kapoor, Director of Global Media & Entertainment, Google Cloud, says the firm's partnership with the programme "provides a unique, year-round framework for collaborative innovation."

Kapoor comments: "The programme is critical for driving digital and AI transformation within the media and entertainment ecosystem by bringing together a global, multi-organisation project-based approach. For Google Cloud, it allows us to work directly with major broadcasters and media companies to address complex industry challenges, from experimental pilots to production-scale execution."

This year, Google Cloud is directly supporting two projects including 'Incubator: Smart Stories – The New Knowledge Architecture for Content Production' and 'Delta Protocol: The Future of Live Streaming'.

"The incubator, which is an evolution from last year's award-winning 'AI Agent Assistants for Live Production' Accelerator project, looks to standardise how systems interact with a news story throughout the story's lifecycle via the Story Object Model. This standardisation makes it easier for systems, both AI and non-AI, to add and understand the wider context of the story and its progress in news production," says Kapoor.

He continues: "The second project, Delta Protocol, championed by DAZN, aims to explore the potential reinvention of live broadcasting by replacing traditional pixel-by-pixel video streaming with an AI-driven, semantic transmission that sends only meaningful scene changes for real-time edge reconstruction. It's part conceptual, part strategic, and pushes the boundaries of what's possible. We've explored computer vision, multimodal LLM understanding and generative AI at the edge with a fantastic selection of technology providers.

"As the Headline Sponsor, we've also provided Google Cloud services and credits via IBC to more Accelerator projects," he adds.

Generative AI is a central theme across this year's Accelerator projects. Looking at how Google Cloud is helping broadcasters move past experimental AI pilots and into production-



Anshul Kapoor, Google Cloud

"Media companies can no longer afford to treat AI as a sandbox experiment. The era of playing with prompt boxes in isolation is over"

Anshul Kapoor, Google Cloud

scale execution, Kapoor continues: "Media companies can no longer afford to treat AI as a sandbox experiment. The era of playing with prompt boxes in isolation is over; 2026 is about moving past pilots into scaled, production-ready deployments that deliver clear business value.

"Google Cloud is helping global enterprises make that leap by embedding multimodal models like Gemini, Imagen, and Veo directly into the existing production suites creatives rely on every day, in addition to providing Google Flow to creative teams. Technology should serve the story, not the other way around. By integrating AI directly into daily workflows, we take technical tasks off creative teams' plates so they can focus on storytelling," he adds.

Meanwhile, on the show floor on stand 5.F23, Google Cloud is demonstrating how its enterprise-grade models and planet-scale infrastructure power live, real-world media workflows. Attendees can see live demonstrations spanning agentic media supply chains, automated localisation, real-time metadata tagging for sports, and generative media production tools that put speed and multimodal power directly into the hands of creative teams. "We also have some exciting

news to share at the event. More to come on that soon!" Kapoor notes.

Beyond the IBC Accelerator Programme and show floor, several Google Cloud executives will be taking to the stage. Today, in Conference Room 1 Google Cloud's Anil Jain, Managing Director of Global Strategic Industries, and Google Labs' Thomas Iljic, Product Manager, will share an inside look at how the company is partnering with creatives in the industry to empower them with Google DeepMind's premiere frontier media models. Meanwhile, on the Showcase Theatre and Content Everywhere stages tomorrow, Google Cloud leaders will host four separate sessions on using multimodal AI to personalise audience experiences, deploying generative AI and AI agents across core workflows, redefining content production management, and exploring the new creative stack for AI storytelling. "In addition, we will walk attendees through a live demo of Google Flow," Kapoor concludes.

'Expanding creative possibilities in media with frontier AI' takes place in Conference Room 1 today at 11:00-11:20. The 'Incubator: Smart Stories – The New Knowledge Architecture for Content Production' and 'Delta Protocol: The Future of Live Streaming' sessions take place today at 11:30-12:30 and 16:00-17:00, respectively, both on the Future Tech Stage in Hall 14.



MEDIAKIND PUTS STREAMING RESILIENCE TO THE TEST

Paul O'Donovan, Senior Director of Product, MediaKind, explains how the summer's FIFA World Cup pushed the company's live-origin technology, and its partnership with Akamai, through its toughest test yet

BY HELEN NORMAN

The scale of this summer's FIFA World Cup exposed a fundamental reality of modern live streaming: the challenge is no longer simply delivering one feed to millions of viewers. It is managing a huge number of versions, services and workflows simultaneously.

For Paul O'Donovan, Senior Director of Product, MediaKind, the numbers tell the story. "104 fixtures became 1,738 match streams for more than 20 customers, running across four different cloud platforms. That's the real scale challenge in modern sports streaming," he says.

The variation was as important as the volume, with customers requiring different matches, regions, formats and latency targets. "It's not just how many people are watching. It's how many different versions of the same moment you must get right, at the same time, for everyone," he adds.

O'Donovan says that requires infrastructure designed for real-world elasticity rather than theoretical scalability. "That only works if your software stack is genuinely configurable and elastic, not scalable in the abstract. You don't get to choose which fixture produces the biggest surge or runs into extra time." The result MediaKind achieved during the tournament was no downtime across its customer base.

The pressure points are not necessarily where viewers might expect. O'Donovan stresses that his focus is the streaming layer – origin, CDN, playback and everything between – rather than production or contribution. "Everyone assumes the pressure is on the viewer's device. In practice it lands on the origin, since that's where every request from every one of those 1,738 streams actually arrives," he says.

MediaKind sizes origin infrastructure for expected peak requests per second, then tests beyond that figure. DRM and logging also need to scale alongside the service. More unpredictable are failure scenarios such as mass reconnections and regional failover. "This is what we call the thundering herd, where a dropped connection sends everyone reconnecting at once, or a failover, switching an entire region mid match because something has gone wrong on the primary. Both are a genuine shock," he says.

The key question, he argues, is not simply whether a platform survives a failure, but whether it recovers automatically and consistently across the customer base.



Paul O'Donovan, MediaKind

"104 fixtures became 1,738 match streams for more than 20 customers, running across four different cloud platforms. That's the real scale challenge in modern sports streaming"

Paul O'Donovan, MediaKind

MediaKind is evolving MSL5, its live-origin technology, through its partnership with Akamai. The technology now runs on Akamai Cloud, opening the possibility of a broader end-to-end workflow. "At its simplest, MSL5 is a live origin. A customer encodes, packages and applies DRM on their own infrastructure, then pushes into MSL5, which connects straight through to the CDN." With the cloud deployment, however, O'Donovan sees MSL5 becoming "the foundation of a broadcast grade pipeline that happens to live on Akamai Cloud."

Bringing those components together has another benefit: operational accountability. "Mostly it removes finger pointing," notes O'Donovan. A single vendor across the chain can provide one SLA, support relationship and uptime commitment, while allowing latency to be tuned end to end.

For O'Donovan, the next challenge is making AI capabilities work reliably alongside live video. He sees translation, dubbing, highlights and ad triggering already moving into production, but warns against creating a collection of isolated point solutions: "AI in live video right now looks

like a lot of individually impressive point solutions bolted onto the workflow," he notes.

The opportunity, he continues, is an orchestration layer that can run AI functions in parallel, keep outputs synchronised and isolate failures from the live broadcast. "That's the shift I'd watch for. Less about any single AI capability, more about whether the industry builds the layer that lets all of them work together reliably, live, at broadcast grade," he says.

Looking ahead, O'Donovan expects cricket, particularly the Indian market, to provide another major test of streaming infrastructure. AI-driven personalisation and immersive formats could introduce further demands. "None of this is innovation in a lab. It's the next version of the same question we've been answering for years: can the streaming layer cope when everyone turns up at once, across every service running on it, and does it recover cleanly and quickly when something inevitably goes wrong," O'Donovan concludes.

Paul O'Donovan will be joined by Will Law, Chief Architect, Akamai, today in the session, 'When The World Is Watching: How Akamai and MediaKind combine cloud scale, broadcast-grade video and intelligent workflows for the biggest live moments'. The free-to-attend session will take place on the Showcase Theatre in Hall 3 at 14:45-15:25.

ACCENTURE TO EXPLORE HOW AI IS RESHAPING MEDIA

As content supply chains grow more complex, Accenture's Gino Galassi argues that growth now depends on connecting systems that were never built to work together

BY DAVID DAVIES

Global technology services company Accenture will present a Showcase Theatre session entitled 'AI-native media operations: Rethinking the content supply chain for growth' today at 12:00-12:40. Moderated by Daniel Farrell, Accenture's Managing Director, Communications & Media – UK Lead, the panel will feature Just Hut, Lead Media Experience at KPN, and Gorka Llort, Director of the Digital Business at the MotoGP Sports Entertainment Group. Together, they will consider how AI is reshaping media operations, from content creation to monetisation.

As audience fragmentation increases and content supply chains grow more complex, organisations are under pressure to operate more efficiently while unlocking new sources of growth. The panel will examine how media companies are addressing this through AI and agentic orchestration at scale.

Regarding the decision to participate in the Showcase Theatre, Gino Galassi – Global Sales Lead of Accenture Products & Platforms, declares that "the media industry is at an inflection point." He continues: "The architecture decisions being made today around AI, orchestration and the intelligence layer across the content supply chain will shape how media businesses compete in the years ahead. IBC is where many of those conversations take place, making it the ideal place to introduce Accenture Media Suite and share our perspective on where the industry is heading."

Echoing the sentiments of many observers this year, Galassi indicates that the discussion around AI has now shifted from 'if' to 'how': "Most organisations have moved beyond asking whether to adopt AI. The focus is now on what to build on, how to scale beyond isolated pilots, and how to build intelligence that operates across the whole business. That is the conversation we want to have on the Showcase Theatre stage, and the one we expect to be having throughout the week at our booth."

In terms of Accenture's own focus on the IBC show floor (5.G18), Galassi says that the key theme this year is "intelligence, specifically the shift from infrastructure to the intelligence layer that runs across it." He explains more: "The media industry has spent a decade building impressive vertical stacks: CDNs, ad servers,



Gino Galassi, Accenture Products & Platforms

"Most organisations have moved beyond asking whether to adopt AI. The focus is now on what to build on, how to scale beyond isolated pilots, and how to build intelligence that operates across the whole business"

Gino Galassi, Accenture Products & Platforms

MAMs, scheduling systems, and subscription platforms. Each is highly optimised in isolation. The problem is that growth no longer comes from any single system. It comes from the decisions that cut across domains, and those decisions today often require days of manual coordination across systems that were never designed to work together."

In response, Accenture has developed Media Suite, which comprises four connected, agentic products: Media Nexus, Media Ops, Media Engage and Media Sales, working across the content value chain from reaction to monetisation. "They sit on top of the vendor stack our clients already own, helping it operate as one, and turning decisions that today take days of manual coordination into decisions that can be made in minutes," explains Galassi.

He elaborates: "What makes this different from a generic AI platform is the media expertise

built into it: 20 years of encoded media domain knowledge spanning broadcast scheduling rules, rights complexity, subscriber lifecycle patterns and operational constraints. Media Suite builds on Accenture Video Solution, already running in production at more than ten tier-one operators, so this is a proven foundation with a new intelligence layer on top."

There will be four demo pods on the Accenture booth, one for each product, running live agentic workflows on realistic broadcast data across the full value chain: create, manage, distribute, monetise, and engage.

Galassi concludes: "IBC is also where we are formally transitioning Accenture Video Solution to Media Engage: the same platform, codebase and client commitments, with native agentic AI now built in. Built on Accenture's experience designing and operating media workflows across the content supply chain, Media Suite helps AI work across functions and systems rather than within isolated applications."

Accenture is hosting its 'AI-native media operations' session on the Showcase Theatre in Hall 3 between 12:00 and 12:40. It is free to attend.



AURORA: UNLOCKING NEW OPPORTUNITIES IN STREAMING

Aurora Networks is showcasing its latest solutions for the evolving streaming landscape, helping broadcasters scale services, enhance viewer experiences and create new revenue opportunities

BY HELEN NORMAN

Access network solutions provider Aurora Networks will take to the Showcase Theatre stage in Hall 3 today to discuss how to scale video advertising. The session will look at its experience in scaling Server-Side Ad Insertion to more than 60 billion ads per year across millions of subscribers, and touch on newer technologies, such as Server-Guided Ad Insertion (SGAI) and Media Over QUIC (MoQ), and how they will impact the future landscape. "The conversation will focus on practical strategies for achieving scale, such as pre-decisioning and hybrid cloud deployment, which are delivering results today and creating a foundation for future growth," says Jim Owens, Senior Director of Product Management, Video Solutions, Aurora Networks.

During IBC2026, Aurora (stand 5.MR1) will also be introducing its Aurora Networks Streaming Monetisation Platform, which brings together its Manifest Delivery Controller (MDC) and Video Stitching Engine (VSE) into a unified solution for advertising and personalisation. "By combining stream personalisation from MDC with the video personalisation of VSE, service providers can simultaneously create new advertising opportunities, launch innovative viewing experiences, such as Multiview TV, and maximise the value of every streaming session," comments Owens.

The new platform will help meet changing customer and industry demands. "Over the past year we've seen an increasing emphasis on improving monetisation of streaming services," Owens continues. "Customers are looking for scalable advertising platforms, more personalised viewer experiences, and new ways to generate revenue from sports, FAST channels, and premium content. Aurora Networks is responding by helping operators combine advanced ad capabilities with network-based personalisation that can be deployed at scale across millions of subscribers."

Looking at future pressures in the broadcast and media industry, Owens says that the biggest task will be balancing profitability with viewer expectations. "Consumers expect highly personalised, premium experiences, while providers are under pressure to control costs while still driving new revenue," he explains.

"Providers that can successfully combine advertising and personalisation will be well positioned to unlock new revenue streams while improving subscriber loyalty"

Jim Owens, Aurora Networks



"Our approach is to reduce the operational complexity with solutions that unify advertising, personalisation, and services such as Multiview, alternate content, bandwidth management and CDN failover under a single, unified platform. We're helping our customers find those new revenue streams while reducing operational complexity," Owens adds.

In terms of growth, Owens sees "tremendous opportunities" in personalised streaming experiences, advanced advertising formats, Multiview services, and dynamic FAST channel creation. "Sports in particular is driving demand for more customised viewing experiences, while advertisers are looking for better targeting and greater engagement," he says. "Providers that can successfully combine advertising and personalisation will be well positioned to unlock new revenue streams while improving subscriber loyalty."

Over the years, Aurora Networks has developed very strong relationships with traditional video service providers, such as cable operators and telcos, and is now working to strengthen its collaboration with broadcasters. "We believe our solutions are perfectly suited to broadcasters as well, who need the kind of scale we deliver at our largest customers," Owens says. "It's a market we haven't focused on very much in the past, so we're at IBC2026 talking to the broadcaster community as well."

When asked about the role emerging technologies such as AI, cloud, and IP-based workflows will have on the future of the sector, Owens says that they will be the "key enablers of greater personalisation and operational efficiency". He continues: "Cloud architectures and hybrid deployment models make it easier to scale services, while AI has the potential to improve content recommendations, audience segmentation, and advertising relevance. Ultimately, the real value comes from using these technologies to create more engaging viewer experiences and more profitable streaming businesses."

Overall, the key takeaway Aurora Networks hopes IBC2026 attendees will leave its session with is that advertising and personalisation should not be viewed as separate initiatives. "When stream personalisation and video personalisation work together, service providers can create richer viewing experiences, open new monetisation opportunities, and build a more sustainable streaming business. That's where some of the most exciting innovation in our industry is happening today," Owens adds.

Aurora Networks will feature on the Showcase Theatre stage in Hall 3 today, discussing its experience in scaling Server-Side Ad Insertion to more than 60 billion ads per year across millions of subscribers.



HOW BLUEY BUILDS FANDOM COMMUNITIES

Ahead of his IBC2026 Conference session, BBC Studios' Simon Clarke discusses how authentic collaborations and local content turn *Bluey* viewers into active communities

BY DAVID HOWELL

Attracting a large audience is only part of the challenge for broadcasters, according to Simon Clarke, Director of Digital for *Bluey*, BBC Studios Digital Brands. In a fragmented media landscape, he commented, the greater prize is building an emotional connection that turns viewers into participants.

Clarke was speaking to IBC365 ahead of his Conference session today, 'Fandom First: How are alliances expanding reach and retention?', which runs from 16:40-17:10 in Conference Room 1. Clarke said fandom begins with a relationship that goes beyond watching a programme. "We want fans not just to watch the content, but to engage with it, respond to it and become part of that journey," he said. "To get it right, you need that two-way conversation."

A fandom-first strategy means treating fans as an asset rather than a demographic segment, Clarke said. "You have to build out worlds, not just programmes, and develop that advocacy," he continued. "Attention is abundant, but emotional connection is scarce. Just because you have a successful show, that doesn't always translate into fandom."

Bluey illustrates this shift. Though it began as a preschool show, its audience expanded to parents, teenagers and adults without children, with distinct communities forming on TikTok, Facebook and Reddit. That organic activity created a more complex landscape, Clarke said: "You can't have a one-size-fits-all approach." International growth adds further complexity, since fan behaviour and content pacing vary by territory. Social listening helps the team track where new communities form. "We are part of the conversation, but we are also looking for those sparks of ideas," he added.

Rather than treating fan-made content as something to control, Clarke said *Bluey*'s team increasingly invites creators to contribute to official output, including podcasters who bring existing credibility to the brand's website content. "As soon as you see people actively making content, responding to it and finding their own way into it, that is so exciting because you have an engaged fandom," he said.

Openness matters to these collaborations, Clarke said. When creators were invited to a *Bluey* event at the Macy's Thanksgiving Day Parade, the brief was deliberately loose: "Come



Simon Clarke, BBC Studios Digital Brands

and have an experience and do what you do. If you say they have to do X, Y and Z, that becomes a very different relationship," Clarke said. He pointed to a small studio's unauthorised recreation of *The Simpsons*' title sequence using

"Attention is abundant, but emotional connection is scarce. Just because you have a successful show, that doesn't always translate into fandom"

Simon Clarke, BBC Studios Digital Brands

Bluey toys as an example of ideas the brand would not have generated internally.

Partnerships must be judged on cultural fit rather than reach alone, Clarke noted. "The important thing is not to confuse audience overlap with audience alignment," he added. "Would a superfan understand why we are doing this without us having to explain it? If you have to explain it, it becomes a bit clunky."

BBC Studios' collaboration with LEGO Entertainment, recreating *Bluey* scenes in LEGO animation, worked because it felt natural to both fandoms, he said, adding that the reaction "has been amazing".

Fan responses increasingly shape official commissions, Clarke said, creating a feedback loop rather than one-directional broadcasting. "We put content out there, fans put content out there, and it becomes one big mix," he added.

"Sometimes we are surprised by where those ideas come from, and that is part of the fun."

Reach alone does not capture fandom, Clarke said. Signals such as viewing time, comments and user-generated content matter more than raw numbers. "We don't just want to have 10 billion views, because on its own that means nothing," he said. "It is about who is seeing the content and the quality of that audience." A stronger sign of success is content prompting fans to act, whether posting a response or dressing as a character, he added: "The key to success is moving people to do something."

Looking ahead, Clarke expects fandom to become more distributed across established channels, social platforms and services yet to emerge. "You can't predict the future or how it is going to develop," he concluded. "The passion for content will stay; it may simply show up in different places and in different ways."

'Fandom First: How are alliances expanding reach and retention?' takes place in Conference Room 1 today at 16:40-17:10.

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IEEE BTS FOCUSES ON TOMORROW'S MEDIA TECHNOLOGIES

Samina Husain, President, IEEE BTS, discusses the organisation's ambitions for IBC2026, from its Future Media Townhall session to supporting the industry's next generation, writes David Davies

IBC partner organisation the IEEE Broadcast Technology Society (BTS) has a dynamic schedule planned for this year's IBC2026, including a series of sessions tomorrow morning as part of the Future Media Townhall.

Taking place from 10:00-13:00 in Room E102 and co-organised by IEEE BTS and 5G-MAG – The Media Connectivity Association, the event brings together experts from across the media technology ecosystem for a session of practical discussion about the technologies shaping the future of content delivery, production and consumption. It is open to all IBC visitors and is free of charge.

Coordinated by Jordi J Gimenez, Head of Technology, 5G-MAG; Thomas Stockhammer, Senior Director of Technical Standards, Qualcomm; and Peter Siebert, Broadcast Industry Advisor to BTS, the programme commences with a welcome from IEEE BTS President Samina Husain and continues with sessions on the topics of media delivery, artificial intelligence (AI), new-generation video codecs, and industry topics.

Focused on technologies that are actively being standardised, tested, integrated and deployed at the moment, the sessions will include speakers from organisations including Akamai, BBC, Unified Streaming, Nokia, Dolby, castLabs, Qualcomm, Orange, Alibaba Group and ATEME.

Siebert, who is a Senior IEEE Member, says: "A defining characteristic of the Future Media Townhall is its collaborative approach. The event creates a unique opportunity for stakeholders from different parts of the industry to exchange experiences, compare perspectives, and identify common challenges.

"The combination of content delivery experts, network specialists, codec developers, broadcasters and standards contributors ensures that discussions remain grounded in real-world implementation and deployment experience," he continues.

Regarding the BTS's other plans for this year's IBC event, Husain continues: "A key priority for BTS is supporting the next generation of talent entering our changing industry. We want to emphasise the importance of listening to young professionals, understanding their expectations, providing guidance and



Samina Husain, IEEE BTS

mentorship, and helping identify the skills that will be needed for the future. At the same time, we want to help young professionals see the exciting opportunities that broadcast and media technology can offer."

"IBC is a fabulous opportunity to see innovation in action, exchange perspectives across generations, and experience the excitement and creativity that continue to drive our industry forward"

Samina Husain, IEEE BTS

As one of IBC's owners, BTS will also participate in the Owner Pavilion in Hall 8, which it regards as an important meeting point for members and the broader industry community. "It will provide a welcoming space to meet colleagues, engage in conversations about industry challenges, exchange ideas and potential solutions, build new connections, and reconnect with friends and collaborators," comments Husain.

In an industry currently awash with new technologies developing at a remarkable pace, Husain says that this year she is "particularly

interested in seeing how AI is advancing practical applications across the media ecosystem, and what new technologies and solutions are being developed to address the industry's challenges."

She concludes: "I am also looking forward to seeing what is capturing the imagination of our young professionals and the technologies, ideas and new ways of working that excite them and attract them to our industry. Their perspectives are important in helping us understand where the industry is heading and how we can continue to make broadcast and media technology an attractive and dynamic field for their career. IBC is a fabulous opportunity to see innovation in action, exchange perspectives across generations, and experience the excitement and creativity that continue to drive our industry forward."

Samina Husain is President of the IEEE BTS. Visit the organisation throughout the show at the Owner Pavilion in Hall 8. Alongside 5G-MAG, IEEE BTS is also hosting the Future Media Townhall session at 10:00-13:00 in the IBC Owner & Partners Programme in Room E102 tomorrow.



SCTE PUTS ENGINEERS AT THE HEART OF NETWORKS

As AI, quantum computing and new network technologies transform the industry, Dr Anthony Basham, President, SCTE, tells Adrian Pennington why engineers remain central

While IBC2026 will spotlight AI powered automation, ultra low latency streaming, and cloud based playout, SCTE is focused on the engineering realities beneath those trends. For Dr Anthony Basham, President, SCTE, IBC is a reminder of the human infrastructure that underpins every signal, every workflow, and every network.

"Technology will change, networks will change," he says. "But engineers are still going to remain at the heart of this industry."

Founded just after the Second World War by relay engineers trying to restore communication networks, the Society of Cable Telecommunications Engineers (SCTE) has evolved through coaxial cable, hybrid fibre coax, digital compression, IP delivery, and cloud native broadcast. "Today, SCTE sits at the intersection of legacy systems and next generation architectures," Basham explains. "We're looking at skills for the next five to ten years. The global mix of vendors, broadcasters, technologists, and engineers at IBC is the ideal environment to communicate this agenda."

This includes teaching proactive network management — a shift from fixing failures to predicting them. "With higher bit rates and more data moving through networks, new problems appear," Basham adds. "We need engineers to understand the next level of issues before they hit."

AI can be used to predict, identify and fix problems before they arise. Basham welcomes the efficiency gains but warns against assuming AI can replace human judgement. "AI is like a spirit level," he says. "It tells you if something is off. But AI doesn't know which side is good or bad."

SCTE's message at IBC2026 is that AI should remove monotony, not eliminate specialist skills. "Engineers will not disappear," Basham notes. "Their jobs will change. But they remain at the heart of this industry."

Another technology which will be on top of the industry before long is quantum computing. SCTE has had this on its radar for some time with a dedicated one-day conference in October, called 'Quantum Computing & The Broadband Sector', set to focus on the topic. Quantum's ability to accelerate computation and potentially break existing encryption



Dr Anthony Basham, SCTE

standards poses a profound challenge. It's one that Basham believes the industry must confront sooner rather than later.

"Today, SCTE sits at the intersection of legacy systems and next generation architectures... We're looking at skills for the next five to ten years"

Dr Anthony Basham, SCTE

"Quantum computing will change all our lives but how, exactly? What does the future hold for the broadband sector? What are the use cases, how will humanity benefit and who are the thought leaders in this area?" Basham says. "Security is the biggest concern with quantum right now. How do you protect legacy data? How do you encrypt something no one can break? We don't know yet."

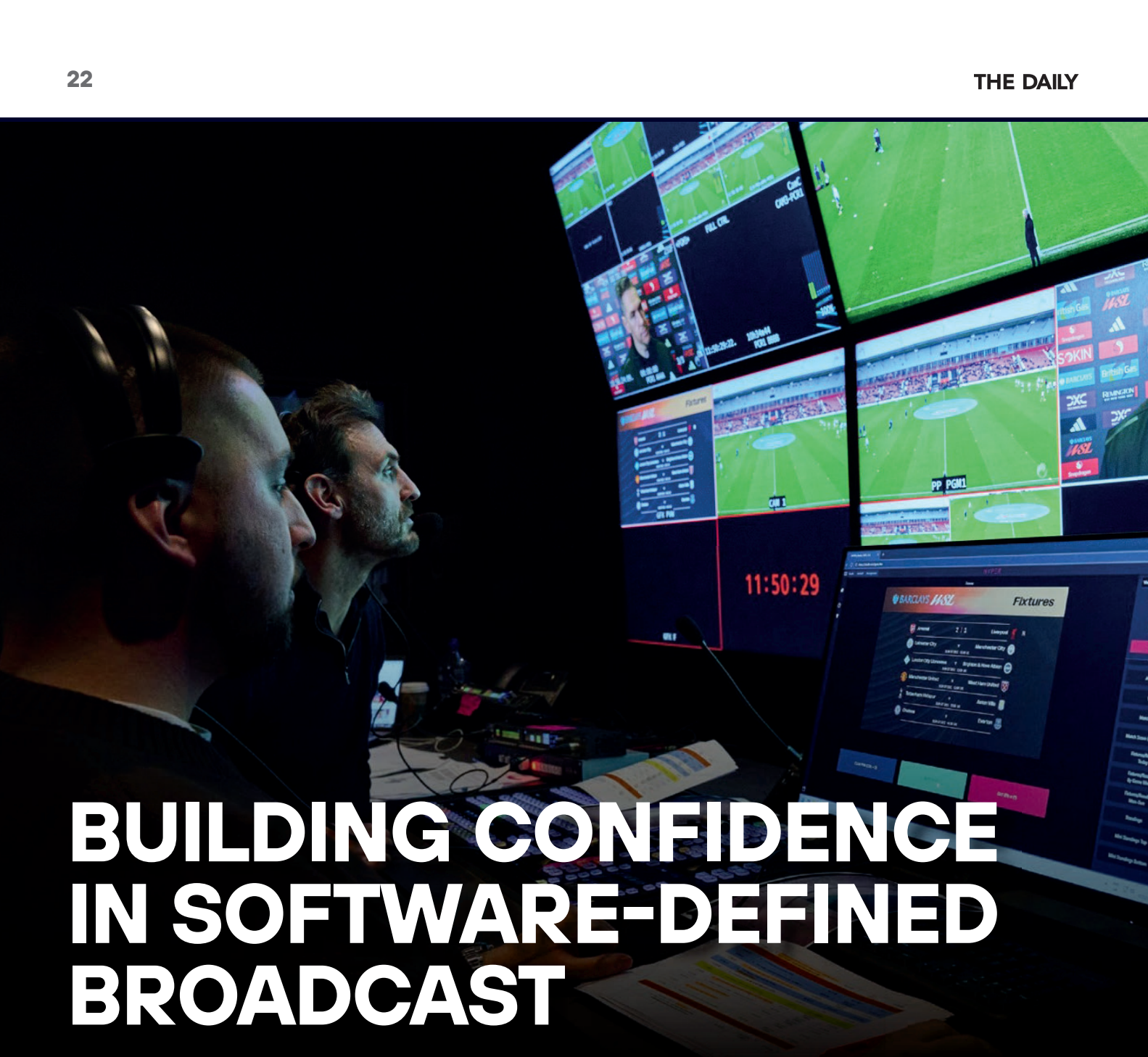
IBC provides the platform for SCTE to raise awareness through engineering fundamentals, according to Basham. "I want SCTE to be the organisation an engineer turns to throughout their career, whether they are entering the

industry, learning about IP and cloud, or trying to understand AI, and the technologies that come next," he adds.

The SCTE team will be present at the IBC Owner Pavilion in Hall 8 throughout the event, where attendees can also connect with all the international partner organisations behind IBC, including SCTE, IABM, SMPTE, IET, RTS and IEEE BTS. In addition, SCTE experts are involved in several specialist 'Future of TV' sessions across the IBC Owner & Partners Programme today. Beginning at 11:00 in Room E102, topics include 'The Present and Future of Television Distribution'; 'The Impact of Total Internet TV' and 'The Challenge of Video in the Last 10 Metres'.

SCTE is also welcoming engineers from across the broadcast industry to its reception today at the IBC Owner Pavilion at 16:00.

Dr Anthony Basham is President of the SCTE. Visit the organisation throughout the show at the Owner Pavilion in Hall 8.



BUILDING CONFIDENCE IN SOFTWARE-DEFINED BROADCAST

The technology and business case for software-defined broadcast are settled – what's missing is proof it can hold up live, broadcaster by broadcaster

BY ADRIAN PENNINGTON

Broadcasters everywhere are facing the same pressures of rising production demands, distributed workflows, sustainability targets, and the need to scale without endlessly expanding hardware footprints or cost. Software-defined operations offer a route out of the impasse, but there's a problem.

The problem is not the technology. The Joint Task Force on Dynamic Media Facilities (JT DMF) formalised the industry's understanding of the Dynamic Media Facility (DMF) and its implications for software-based media processing. Nor is there great scepticism about the benefits of transitioning to software-defined models. Hybrid operations combining

SMPTE ST 2110 and SRT standards, and on premises processing and cloud native orchestration are becoming the norm. But adoption is uneven. Many broadcasters remain cautious because they're unsure how to make the leap at a pace that feels safe.

BUILT ON SOLID FOUNDATIONS

Confidence is the missing ingredient. "The foundations are solid," said Stuart Newton, Regional Sales Manager – North Europe, Sony. "Standards work like EBU's DMF and MXL [Media eXchange Layer] have given the industry an open, interoperable path to software-defined production, and the business case is not in question either. Broadcasters know they need distributed workflows; they

"One of the reasons confidence can feel harder to build in software-defined environments is that many of the mechanisms creating resilience are less physically visible"

Ronny Van Geel, Grass Valley

know sustainability targets are coming, and they know linear scaling with hardware alone doesn't support the business models they need for the future."

According to Newton, the case for software-defined broadcast has already been made on paper. The real work now, he said, is earning trust in the gallery. "Hardware has had decades to prove itself under live pressure, failure after failure, fix after fix, until operators stopped



Aurora Media operationalised software-defined broadcast for the Women's Super League in the UK

thinking about it at all. Software hasn't had that journey yet. Confidence isn't won by a specification document. The industry needs to see a system hold up during a live broadcast where the stakes are high."

Building trust is an industry-wide issue. "Media professionals do not trust SDI because it uses coaxial cable," argued Ronny Van Geel, who has recently been appointed Vice President, Cameras, Grass Valley (previously Director of Product Marketing). "They trust it because decades of experience have taught them how it behaves, where its limits are and how to diagnose problems when they occur."

"The same became true for IP. Early ST 2022-6 and ST 2110 deployments introduced new challenges, new failure modes and new operational questions. Over time, the industry developed better tools, stronger standards and deeper operational expertise. Confidence followed," Van Geel added.

DMF is experiencing a similar evolution, he noted. As software-defined operations become more common, organisations are developing new ways to understand, monitor and manage increasingly dynamic environments. "One of the reasons confidence can feel harder to build in software-defined environments is that many of the mechanisms creating resilience are less physically visible," Van Geel argued. "The operation may continue behaving as intended, yet teams still need to understand how and why. That distinction matters because confidence is not created by eliminating uncertainty. It is created by understanding how uncertainty is managed."

"Confidence isn't won by a specification document. The industry needs to see a system hold up during a live broadcast where the stakes are high"

Stuart Newton, Sony

PROOF UNDER LIVE PRESSURE

There are reference models for broadcasters to learn from. Aurora Media Worldwide's work with the Women's Super League in the UK is one of the clearest demonstrations that software-defined broadcast is already delivering tier one live production at scale. In its first year (2025-26) with the WSL, Aurora produced 300+ live matches and proved that confidence grows when operators see software-defined systems working in real time, under real pressure, week after week.

Media production company DMC launched its first software-based live production platform in 2024 in Hilversum, in the Netherlands. Having proved capable of supporting demanding productions at scale, DMC opened a fully software-based Broadcast Centre in Stockholm, Sweden, in August this year, while a similar platform for its German operations is scheduled to launch in 2027.

"Every broadcaster who sees a peer make that leap successfully has a slightly easier decision than the one before them," Newton added. "The technology question is being answered. Now we are building the track record that lets the next broadcaster commit with the same confidence they've always had in hardware," he concluded.



Soon DMC will be able to allocate operators regardless of location: a vision mixer in Stockholm, a replay operator in Hilversum and an audio engineer in Germany can all work on the same live production. That level of flexibility changes how production teams can be built and deployed

IBC2026 ACCELERATORS

Three projects hit the Future Tech Stage today, tackling archive silos, live sports personalisation and speech intelligibility with agentic AI - all while keeping humans firmly in the loop



The 'AI for Live Sports and Beyond' Accelerator is exploring how AI can transform live sports content in real time, from localisation and personalisation to accessibility and monetisation

The IBC Accelerator Media Innovation Programme kicks off today, with three projects taking to the Future Tech Stage in Hall 14 to show what a season of intensive research and development has produced.

The Accelerator programme brings broadcasters, vendors and technology bodies together to prototype solutions to shared industry problems over several months, culminating in live demonstrations on the IBC show floor. Teams work from a kickstart pitch through to a proof-of-concept, with today's sessions marking the first chance for the wider industry to see the results.

Google is Headline Sponsor of the 2026 Accelerator programme, with EIT Culture & Creativity as Innovation Partner.

ARCHIVES, UNLOCKED

First up, at 11:30, 'FRAMES: Federated Retrieval, Agentic Media Environment and Software Defined Workflows' presents a hybrid, end-to-end media framework that dissolves production silos and standardises archival asset management, using agentic AI for automated tagging, enhancement and semantic retrieval.

The project began, as Roberto Iacoviello, Lead Research Engineer, Radiotelevisione Italiana (RAI), and EBU Representative, told IBC365 earlier this year, with a challenge: "What we want to accelerate with this project is preproduction, and our challenge is to deploy a production environment that is ontology-driven from the very beginning, orchestrated by specialised agents that interact with the archives... importantly, with the human-in-the-loop."

Progress since then has been rapid. Speaking to IBC365 more recently, Iacoviello said the team has mapped a script and metadata onto MovieLabs' Ontology for Media Creation, built a knowledge graph embedding all the media relationships, and set up its computational infrastructure on Google Cloud and on-premises systems.

"We have already extracted the metadata from the archive content and discovered that AI can enrich the metadata related to the archive videos," he said. He added that the team is now analysing how precise that metadata is, particularly the timecode information needed to cut shots accurately from archive material.

To illustrate the framework, the team wrote an original story called 'One Small Crawl', built around the 100th anniversary of Route 66. "We rewrote the story so that the journey through space was also a journey through time, starting with technology in 1929 and ending with the present day," Iacoviello explained.

"The biggest hurdle ultimately lies in moving away from disparate, task-specific silos and viewing the entire production process as a unified knowledge graph"

Roberto Iacoviello, RAI

The toolset spans production management system Kitzu, Yamdu for script breakdowns and Scripto for script management, all linked through the shared ontology so that a single change, such as a shot's name, updates automatically everywhere. "The biggest hurdle ultimately lies in moving away from disparate, task-specific silos and viewing the entire production process as a unified knowledge graph," Iacoviello added.

Champions are BBC, EBU, ETC@USC, INSA National Institute of Applied Science, ITV,



Lekshmy Sasidharan, Tata Consultancy Services

MovieLabs, RAI and XRBB, with Participants AMD/HP, Enigmatic, Press Play Labs and Streamline Media.

ONE FEED, MANY OUTPUTS

At 14:00, the stage turns to live sport with 'AI for Live Sports and Beyond: Rewiring live media via Agentic AI Orchestration and 'meCast'', which shows how a coordinated ecosystem of AI agents can manipulate and enrich live streams in real time, enabling localisation, personalisation, accessibility and monetisation from a single feed without sacrificing the low latency live sport demands.

For Nivendran Veerappan, Vice President, Head of Broadcast & Platform Engineering, Astro, the project grew out of the sheer complexity of Astro's live operations. "We deal with a significant volume of live events and incoming channels from international broadcasters and content partners," he told IBC365, adding that existing AI use, from automated poster creation to localisation, "remain siloed, highly complex and heavily reliant on manual intervention".

Lekshmy Sasidharan, Consulting Partner for Media and Entertainment, TCS, told IBC365 the project's aim is to unify work that broadcasters have so far tackled piecemeal. "We were probably creating a localisation agent in one side, we were doing a moderation agent in one side, or a highlights agent separately," she said. "The difference... is as to how will you do it unified, end to end, which is key, and which is what we are driving."

Personalisation sits alongside orchestration as a core goal. Sasidharan gave the example of a single match watched by different audiences:



Roberto Iacoviello, Radiotelevisione Italiana

"It could be the same World Cup match watched by two people in two geographies in two different languages... So, we were thinking about how you personalise – maybe it is something around personalised highlights for the user, or you can even create dynamic fast channels," she explained.

"The agent could provide multiple highlight clips to select from... but you choose whichever options you want and curate and refine that as required"

Lekshmy Sasidharan, TCS

Both Veerappan and Sasidharan stressed that editorial control remains with people. "We still need to have that human touch," Veerappan told IBC365, while Sasidharan said the system should present editors with options rather than finished decisions: "The agent could provide multiple highlight clips to select from... but you choose whichever options you want and curate and refine that as required." She added that AI's role is shifting from assistive tasks towards greater autonomy, but that "seamless collaboration with the humans involved in the flow is critical" even as more of the process becomes automated.

Champions on the project are ITV, AWS, TCS and Astro Malaysia, with Participants Camb.ai, Admongrel, Shure and Dalet.

HEARING VERSUS UNDERSTANDING

The day closes at 16:00 with 'Crystal Clear: Boosting Speech Intelligibility in Media', which combines AI-driven analysis with structured human listening to deliver consistent, actionable measures of speech clarity, an

issue that has generated audience complaints for decades without ever gaining a standard way to measure it.

Andrew Dunne, TV Production and Delivery Expert, BBC R&D, told IBC365 the industry still relies largely on subjective judgement. "In the test definitions, we have one test for intelligibility, and it's a golden ears test," he said. "Somebody who can hear listens to the content: 'Can you hear it? Yes or no.' It's a binary test, but it's not real."

The project traces back to a chance encounter at IBC2024, when Balázs Sari, Senior Broadcast Systems Engineer, Channel 4, came across a listening-effort measurement algorithm on the Fraunhofer stand. "It immediately caught my eye for its potential in QC," he told IBC365. Early tests against programmes that had generated complaints were promising, but exposed a gap: "There is no standardised measure," Sari said. "There are no thresholds that define what is good."

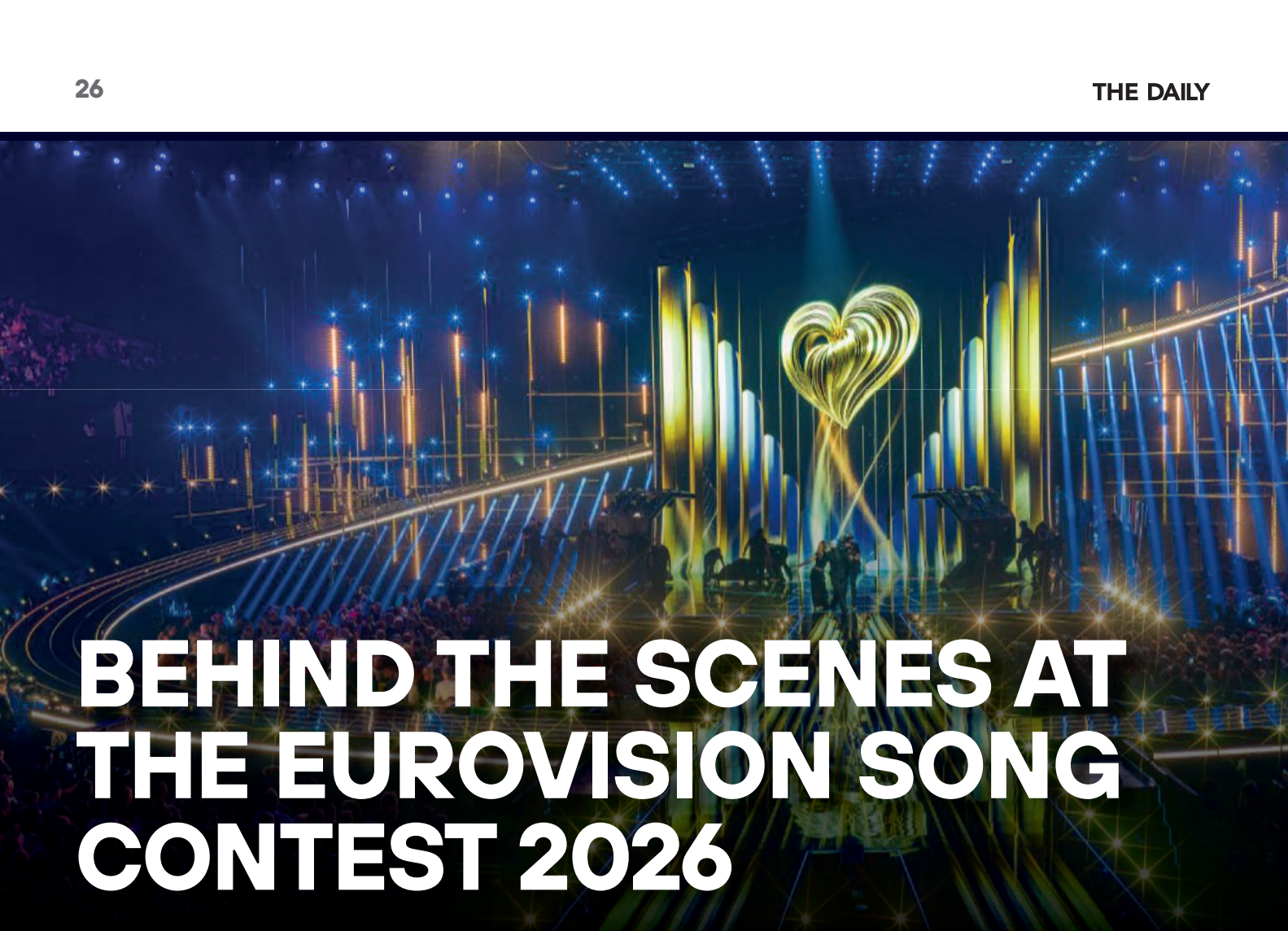
Central to the project is a distinction between hearing and understanding. "Audibility is not intelligibility," Sari told IBC365. "To hear something doesn't mean you understand." The team reviewed more than 100 programmes, selected 66 clips spanning a range of intelligibility levels, and recruited 300 listeners, split evenly between people with normal hearing and those who are hard of hearing, to score the effort required to follow each one.

Crucially, the team is not trying to override creative choices. "We don't want to touch creative intent," Sari said. "We don't want to fix things automatically; we trust our creatives." Instead, the project envisages a hybrid workflow in which automated tools flag at-risk segments for humans to review.

Champions on the project are BBC, Channel 4, Fraunhofer Institute, ITV, Sky, IET, AES, RNID and University of Salford, with Participant Shure.



'FRAMES: Federated Retrieval, Agentic Media Environment and Software Defined Workflows' takes place at 11:30-12:30; 'AI for Live Sports and Beyond' takes place at 14:00-14:45, and 'Crystal Clear: Boosting Speech Intelligibility in Media' takes place at 16:00-16:45, all on the Future Tech Stage in Hall 14 today.



BEHIND THE SCENES AT THE EUROVISION SONG CONTEST 2026

ORF pushed Eurovision's production into new territory in 2026, combining cinema-grade cameras, automated workflows and laser lighting with the familiar constraints of an HD broadcast

BY ADRIAN PENNINGTON

What began as a technical experiment in 1956 had, by 2026, become a global cultural institution, reaching approximately 170 million viewers on TV across three live shows and generating billions of views on digital platforms.

"This year we have several major innovations," explained Michael Krön, who was responsible for the host broadcast of Austrian broadcaster Österreichischer Rundfunk (ORF) and was Executive Producer of the Eurovision Song Contest (ESC) 2026, ahead of the event. "This is especially important for a broadcaster like ORF in a year that has not been easy for the company, or for public service broadcasters globally. We want to show Austria, Europe, and the world what ORF can do. Ultimately, we want the Austrian public to feel proud that ORF, as their public service broadcaster, achieved something on this scale."

That led to a decision that, for the first time in Eurovision history, the host broadcaster deployed a cinema-grade camera system across nearly all acquisition points. "We are working with ARRI cameras to create a highly cinematic look," Krön added. "It's the first time a show of this scale is using them as its main

camera system. This allows us to capture faces and emotions with exceptional clarity, which is something we always aimed for."

The resulting hybridised broadcast cinema workflow, however, still operated inside a traditional HD 1080i and standard dynamic range (SDR) production format.

WHY 1080I STILL RULES

Eurovision's minimum requirement remained 1080i25, and while 1080p was evaluated, Claudio Bortoli, Technical Production Lead, ORF, said the cost uplift across acquisition, routing, monitoring, and distribution made it impractical. Instead of changing the format, ORF changed the image-making tools.

The production deployed 28 cameras in the Wiener Stadthalle concert venue with an ARRI Alexa 35 Live as the primary source, augmented with Sony FR7 and FX6 models. "This is unprecedented for a live broadcast of this scale," Bortoli said. "The Alexa 35's dynamic range, colour science, and highlight handling offers a fundamentally different aesthetic from traditional broadcast cameras."

The broadcast trucks, optimised for system cameras, had to adapt: cinema cameras break that tightly integrated CCU/RCP model, so

conventional Canon broadcast lenses were used instead of cine glass. "The biggest early challenge was lens selection," said Axel Engström, NEP's Lead Technical Project Manager, Eurovision. "We made tests and found that cine lenses didn't suit a large arena or the directors' workflow. We switched to broadcast lenses for most positions to maintain zoom range and operational flexibility."

"Ultimately, we want the Austrian public to feel proud that ORF, as their public service broadcaster, achieved something on this scale"

Michael Krön, ORF

According to David Bermbach, Managing Director, ARRI, the priority was proving reliability. "You need to deliver the baseline, so people trust you. Now that we've done that, we can start adding new ideas," he said.

A major creative goal this year was giving each performance a distinct visual identity. Using profiles from ARRI, the team created around 30 different LUTs – almost one per entry – applied at the camera head. One popular look was inspired by a music video by Justin Bieber.



NEP Group delivered the core broadcast infrastructure and technical solutions for the 2026 Eurovision Song Contest
CREDIT: NEP - Alberto Morand

"The fact that we are relying 100% on LED and laser technology on this scale shows that you can have both spectacular images and sustainable production"

Tim Routledge, lighting designer

A colour grader fine-tuned the camera looks for each performance in advance, loaded into a LiveEdit automation system that sent commands, including cuts and moves, directly to the camera network during the show. "During the live show, the vision mixer is hands off since everything is pre-programmed," Engström said. "If a camera fails, LiveEdit can automatically replace all shots from that camera with another, although the vision mixer operator can also override manually."

ESSENTIAL OB PROVISION

Since ORF last hosted ESC in the same venue, in 2015, the broadcaster's resources had been cut – though Bortoli was assigned a similar role both times. He said ORF now used internal leads supported by a large freelance engineering pool, with NEP providing the OB infrastructure.

Traditionally, Eurovision deploys a main and backup truck, but ORF took a more sophisticated approach, running both trucks simultaneously: one covering interval acts, pre-show, and moderation, the other handling all the live acts. "If one truck fails, the other can assume full control," explained Bortoli. "All the camera feeds are available to both trucks, and the routing matrices are mirrored. That means operators can switch roles with minimal disruption," he added. Bortoli called it a "live redundant architecture", not a regular standby model.

LASER-BASED LIGHTING

For the first time, an entirely LED- and laser-based system replaced traditional lighting, "significantly" reducing energy consumption and material usage, organisers claimed. The lighting design was by Tim Routledge, a BAFTA Television Craft Award winner for ESC 2023 in Liverpool, who also worked on Basel the year before. "The fact that we are relying 100% on

LED and laser technology on this scale shows that you can have both spectacular images and sustainable production," he said.

The visual concept included more than 28,000 individually controllable LEDs and 80 high-speed winches providing movable lighting effects, reportedly a first for Eurovision. The Stadthalle's roof load limits forced the lighting team to redesign the rig multiple times, including modelling for snow load, since even 5-10cm of snow could exceed structural tolerances. "This amount of weight has never been in the Stadthalle before," Bortoli revealed.

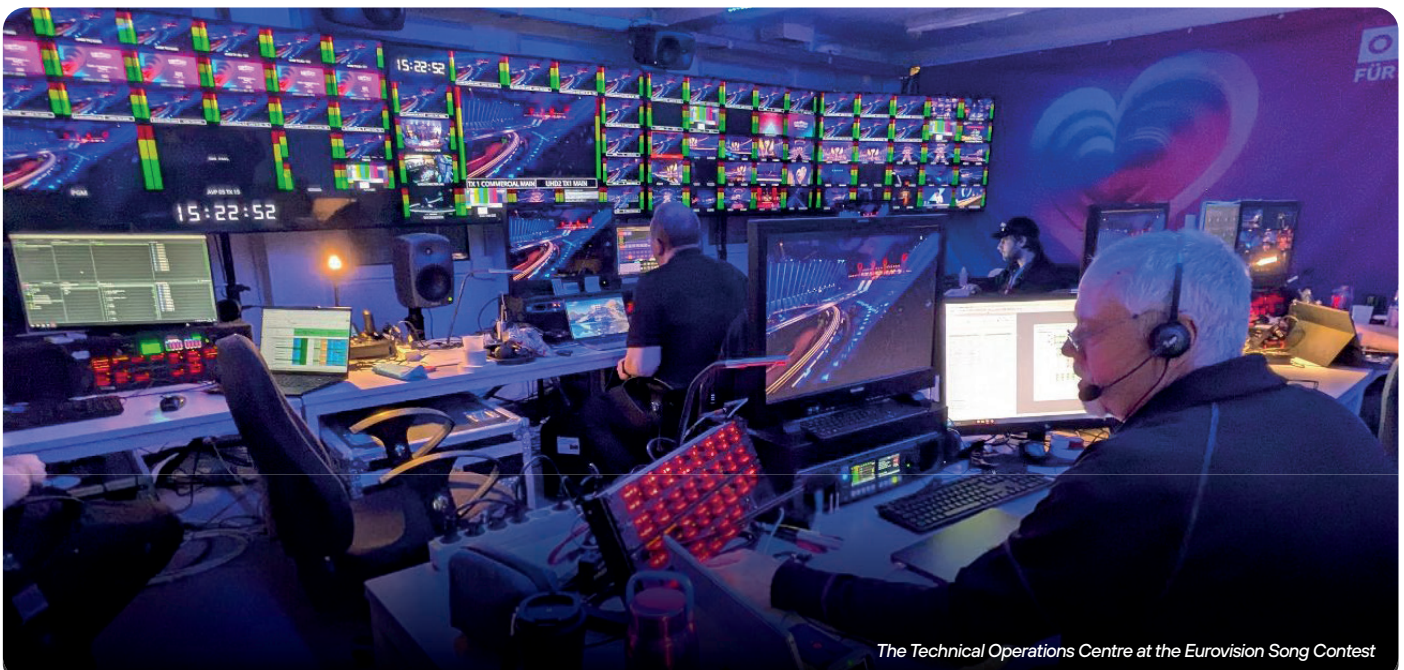
BY THE NUMBERS

The production's budget was estimated at €36m, with local Viennese authorities paying €22m and the EBU contributing around €5m. Some 250 people operated the broadcast, including three multicam directors and 32 camera operators, while nearly 200 SFX machines produced flames, fog, sparklers, and pyrotechnics. Over the week, the network carried an estimated 5-6PB of data, roughly equivalent to 101 years of continuously streamed HD video.

Eurovision's interstitial 'postcards' were also shot on Alexa, by local production company Gebhardt Productions, giving them the same colour science as the live show.

For Bortoli, the biggest challenge was the timeline. "Time always moves very fast at Eurovision," he said. "But everything looked good. The engineering fundamentals were solid."

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The Technical Operations Centre at the Eurovision Song Contest



INSIDE THE ESPORTS WORLD CUP'S PARIS PIVOT

How an eight-week relocation forced a broadcast rethink, and what it took to deliver the annual international esports tournament from scratch in Paris

BY ADRIAN PENNINGTON

When the Esports Foundation announced that the third edition of the Esports World Cup (EWC) would shift from Riyadh, Saudi Arabia, to Paris, France, it marked a dramatic pivot in the event's short history.

"It has always been our long-term intention to take the EWC to other locations around the world," said COO Mike McCabe, reflecting on the decision. "This year simply accelerated that plan. Next time, I would love to have more than eight weeks to design, build, and prepare."

The move was prompted after the conflict with the US and Iran escalated earlier in the year. "We picked a drop dead date for a decision," McCabe explained. "If we'd waited until the last minute, it would have only been a broadcast event. We could have maintained competitive integrity but not created a true spectacle," he added.

Starting on 6 July and running over seven weeks, more than 2,000 players from 200 clubs, and over 100 countries competed in 24 games from *Valorant* and *Rocket League* to *Chess* and *Counter-Strike 2* for a record US\$75m in prize money. More than 100,000 audience tickets were sold in the last few

weeks leading up to the event – in a country, France, where 11.8 million citizens identify as esports practitioners.

"Player integrity is really important. We don't want to affect the game by getting too close with camera angles, but we still want to capture all the emotion"

**Sebastian Fjellström,
ESL FACEIT Group**

MEDIA STRATEGY AND CO-STREAMERS

This year, the event grew its global media presence with more than 100 media partners broadcasting the EWC2026 in more than 160 countries, in 40 languages globally.

The Foundation's strategy was two pronged, explained Chief Commercial Officer Mohammad Al Nimer: "To reach endemic esports audiences while simultaneously breaking into mainstream media," he said. In France, that meant daily segments on France Télévisions and partnerships with L'Équipe and NRJ, the country's biggest radio station. In the US, Fox Sports carried the event. In Saudi Arabia, Tamanya, the broadcaster of the Saudi Pro League, took rights. "Since mainstream

media is a big part of this now, we have to deliver enough content – and the right kind of content – so people who aren't core gamers can still understand what's going on," McCabe continued. "And you have to celebrate the athletes more. It's not just about the game; it's about the players."

To that end, the most radical expansion happened online. "We launched Creator League, where we're investing US\$2m to support small and medium sized streamers," Al Nimer explained. "We had more than 5,000 people apply, so we're going to have more than 5,000 co-streamers who will stream the Esports World Cup in 2026," Al Nimer said ahead of the event.

The Foundation saw co streamers as essential to achieving global reach. Al Nimer added: "They allow us to expand into many more languages and give fans a more personal experience."

The 2026 edition also saw infrastructure evolve. ESL FACEIT's modular production system allowed the Foundation to reverse equipment shipments within hours. "It was literally an eleventh-hour decision," McCabe noted. "These systems are modular they're always moving around the world."



Behind the scenes at the Esports World Cup
CREDIT: Adrian Pennington

us, but it lives in flight cases because we need to be flexible," he added.

The sudden move limited some of the innovation planned for Riyadh. "We focused on delivering the best content we could rather than pushing innovation further. But we still improved game capture, graphical elements, and API integration," Fjellström said.

Paris's RF dense environment added another layer of complexity, according to Fjellström. "We're squeezing hundreds of RF devices into a limited spectrum while avoiding interference with cameras, wireless mics, and game related RF systems," he explained.

Stage designs were rebuilt to suit the venue's height and weight limits, with each stage using a different camera configuration. ARRI Alexa 35 Live systems headlined Stage 1, while Sony system cameras and handheld RF units covered Stage 4. "We use long shots to get good close ups without disturbing the players. Player integrity is really important. We don't want to affect the game by getting too close with camera angles, but we still want to capture all the emotion," Fjellström said.

RF Steadicams were used selectively. "Depending on the game, we can have them walking on stage during play, but a little bit away so they don't disturb the players. Player entries, celebrations – that's where the RF and long lens

which delivered AI-derived slo-mos. "Last year it was on one stage; this year it was on every stage," Fjellström said. "It lets us do super slow-mo on player reactions without needing high speed cameras."

"Since mainstream media is a big part of this now, we have to deliver enough content – and the right kind of content – so people who aren't core gamers can still understand what's going on"

Mike McCabe, Esports Foundation

Real time game data was central to the production. "We work much more with computer sources and real time game data. We can grab stats directly from the game server and integrate them into graphics packages, stage elements, and triggers," Fjellström said. Keeping servers local was essential: "The challenge is balancing innovation with the real time sensitivity of esports. The game servers must be local to minimise delay for players," he added.

The team's deep game knowledge helped smooth transitions. "We have people internally who have a lot of knowledge about every game so the transition of adding or removing games has been super smooth," Fjellström continued. "Our team of games specialists can work really close with both the publisher and players to make sure that we have the best coverage."

Questioned on which game was the most difficult or complex to produce, Fjellström said: "For me on this event, the biggest challenge is just the massive scale of everything. When you do one stage, it's usually fine. When you do two stages the complexity multiplies fast. We're changing the stage design because the venue is different. We need to change cameras, rethink where we're placing 125 Micron nodes, and adjust depending on what type of camera system each stage uses."

BUILDING A NATION-BASED ESPORTS ECOSYSTEM

Beyond the logistics and broadcast strategy, McCabe, meanwhile, is focused on the long-term evolution of esports and particularly the debut of the Esports Nations Cup (ENC) in Saudi Arabia in November 2027.

"ENC is a different property," he said. "The reason we created these national competitions is to lean into the national fandom – the celebration of fans who may not follow endemic esports, but who support their nation," McCabe concluded.



Cameras keep a respectful distance to preserve player integrity during matches
CREDIT: Adrian Pennington

DIVING INTO TECHNICAL PRODUCTION

The production occupied a vast temporary broadcast compound inside the Expo Porte de Versailles, built almost entirely from flypacks. Four main broadcast stages, three smaller group play stages, and a public gameplay zone fed into a central engineering hub.

"We don't have a fixed control room building," said Sebastian Fjellström, Technical Manager at esports production company ESL FACEIT Group (EFG). "A lot of our equipment is purpose built for

combo is perfect," Fjellström explained.

Across all stages, the production team constantly refined how esports was presented. "We always produce broadcast first," Fjellström continued. "The big screens in the arena get additional stage integration elements, but the primary output is the broadcast feed. We create wild feeds for media rights holders so they can put their own coverage on top for local markets."

EVS VIA servers powered replays across all stages, including expanded use of XtraMotion

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Beyond the Frame
📍 Booth: Hall 12.G75



IBC CONFERENCE OPENS TODAY WITH INDUSTRY HEAVYWEIGHTS



Anna Mallett, Netflix

The IBC Conference opens today in Conference Room 1, bringing together leading voices from across broadcasting, streaming, sport and technology to examine the forces reshaping the global media industry. AI, audience behaviour, live production and the transition towards IP-based television set the agenda for the opening day, with creators and media executives offering perspectives on both creative opportunity and commercial transformation.

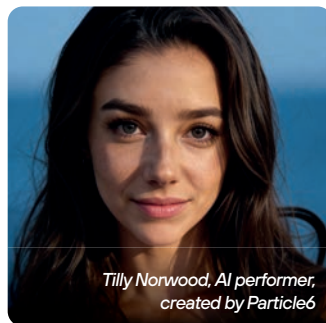
The opening keynote, 'Disrupt, Innovate, Create: How to embrace AI', features Eline van der Velden, Founder and CEO of AI production company Particle6 and creator of AI performer Tilly Norwood. Joined virtually by Tilly herself and moderated by Conference Host



Eline van der Velden, Particle6

Sasha Twining, the session explores how generative AI is influencing storytelling, production and the relationship between technology and human creativity. It sets the tone for a Conference focused on moving beyond experimentation towards practical application across media and entertainment.

Collaboration between traditional broadcasters and digital platforms follows in 'The Power of Collaboration: Partnering for Growth', featuring Marc Heufelder, Country Manager, YouTube Product Partnerships DACH, YouTube. The session explores how broadcasters can use YouTube to reach audiences beyond traditional platforms, strengthen discovery and engagement, and develop new revenue opportunities.



Tilly Norwood, AI performer, created by Particle6

Live sport is another major focus in the Conference today. Yiannis Exarchos, Chief Executive Officer, Olympic Broadcasting Services, joins Oscar Sanchez, Head of Host Broadcast Production, FIFA, alongside other industry leaders for 'Live Sports at Scale: Redefining the art of the possible'. The panel considers how innovation in production, cloud workflows and increasingly sophisticated audience experiences are redefining what is possible for global sporting events.

The afternoon turns to the strategic future of television with 'Television's Great Rewiring: Strategy, policy and audience enjoyment in the all-IP era'. Contributors including Antonio Arcidiacono, Director of Technology and Innovation, EBU; Mariko Morishita, Executive Officer,

Dentsu Inc.; Rebecca Hanson, Director-General, NABA; and Richard Lindsay-Davies, Chief Executive, DTG, examine how policy, technology and consumer expectations are converging as television moves towards IP delivery.

Production innovation also takes centre stage as Anna Mallett, Vice President of Production, Netflix, presents 'The Evolution of Production: Creating Technology-Driven Creative Ecosystems', exploring the role of cloud collaboration, virtual production and emerging technologies in enabling global creative workflows.

Towards the end of the day, 'Fandom First: How are alliances expanding reach and retention?' explores how strategic partnerships are strengthening audience loyalty and building communities around premium content, underlining the Conference's wider themes of shifting business models and deeper audience engagement.

The IBC Conference kicks off today in Conference Room 1, with sessions starting from 10:25.

TECHNICAL RESEARCH SHAPES TELEVISION'S NEXT CHAPTER

Conference Room 2 opens the Technical Papers programme today with peer-reviewed research covering production, distribution and video coding. The sessions provide a more detailed engineering perspective on some of the changes being debated in the main Conference, from cloud-based production infrastructure to the transition towards IP delivery and more efficient compression.

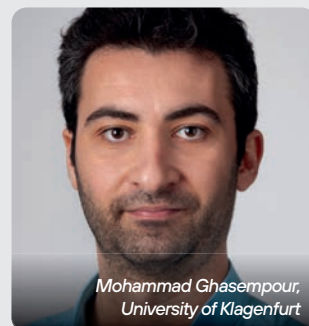
'Advances in TV Production' examines three developments: cloud-based AOIP audio consoles from NHK; scene-adaptive camera technology from NHK and Shizuoka University; and a 100Hz frame-interleaved approach to multi-camera switching in LED-based virtual production from

SWR. The session is moderated by Stephan Heimbecher, Head of ARD Competence Centre, Production & Infrastructure, SWR/ARD, with Christian Borowski of SWR/ARD and Tomoya Onishi, Engineer, NHK, among the speakers.

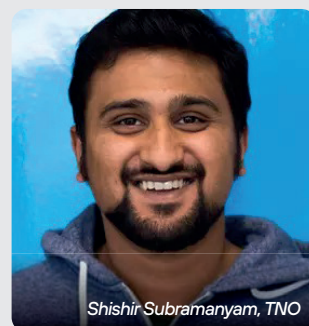
The afternoon moves to distribution with 'Antenna to Fibre – the Future of TV Distribution', examining the migration of television services towards broadband. Emma Maier, Behavioural Science Lead, I2 Media Research, presents research into usability barriers for older viewers, while Jim Higgins, Saorview Business Development Manager, RTÉ, discusses Ireland's path towards an IP

future. Simon Parnall, Principal Advisor, Broadcast Technology, Ofcom, moderates the wider discussion on the technical policy implications. The final session today, 'Coding Developments', turns to video compression, with Mohammad Ghasempour, Doctoral Researcher, University of Klagenfurt, presenting work on selective multi-pass encoding for cost-efficient streaming, and Shishir Subramanyam, R&D Scientist, TNO, exploring deep-learning super-resolution for dense dynamic point-cloud compression.

The Technical Papers sessions begin at 11:15 in Conference Room 2 today.



Mohammad Ghasempour, University of Klagenfurt



Shishir Subramanyam, TNO



AGENTIC AI OPENS CONTENT EVERYWHERE'S PROGRAMME



David Wilkinson, Reuters Imagen

Today at the show, the Content Everywhere stages put AI, live sport and the changing economics of streaming at the heart of the conversation. Across Stages 1 and 2 in Hall 5, broadcasters, platforms and technology providers examine how agentic AI is reshaping media workflows, how sports rights holders are building new digital audiences and how news, FAST and CTV businesses are responding to increasingly fragmented viewing habits.

Stage 1, sponsored by AWS, opens with 'How Agentic AI Is Redefining the Media Value Chain', examining how multi-



Nick Matarese, Google Cloud

agent orchestration could reshape content creation, supply chains and distribution. Omdia Principal Analyst of Media and Entertainment Paul Erickson moderates the discussion featuring AWS Broadcast & Streaming Business Leader Chris Ziemer, Grabyo CEO Gareth Capon and TwelveLabs Co-founder Soyoung Lee.

The focus then moves to cloud-native production and AI-driven revenue models, before sport takes centre stage. 'AI-Powered Live Sports for the Mobile Generation' considers how younger audiences are changing the way live sport is consumed,

with EdgeNext Vice President Dajiang Li, Tencent Cloud Director of Business Development Yu-ling Liang, and Zentag AI Commercial Director Oliver Lewis, moderated by Neutral Wireless Strategy and Partnerships Director Matt Stagg.

The stage closes with 'Beyond Streaming: Turning Live Sports into Scalable Value', looking beyond the live event to monetisation, distribution and the wider sports media ecosystem. Head of Reuters Imagen David Wilkinson, Media Distillery Senior Product Owner Adrian Arroyo and VisualOn VP of Sales, South Asia Sushant Rai join moderator Mohammed Hamza, Research Director, Kagan Consumer Tech and Telecoms at S&P Global Market Intelligence.

Stage 2 begins with 'Platform-Native News in the Agentic AI Era', addressing the shift from broadcast-first workflows to always-on publishing across web, OTT, FAST and social. Reuters CTO Mahesh Ramachandran, VESET CTO Martins Magone

and Amagi VP, Product Management Ryan Currier discuss automation, content transformation and maintaining editorial control as AI becomes embedded in the newsroom.

Google Cloud's Nick Matarese, Senior Staff Designer, Google Labs, then provides a live demonstration of Google Flow, showing how an innovative AI creative studio can support experimentation, scene development and asset creation.

Later, Rakuten TV Enterprise Chief Content Officer Marcos Milanez examines the operational realities of running more than 100 FAST channels, from rights and scheduling to distribution, advertising and analytics. The day ends with a look at CTV fragmentation, featuring Norigin Media CEO Ajey Anand and Google Play M&E Partnerships EMEA Robert Andrae.

Sessions on the free-to-attend Content Everywhere stages begin today at 11:15.

OWNER & PARTNERS PROGRAMME TACKLES CHANGE

Today, the IBC Owner & Partners Programme opens its doors providing a mix of industry strategy, standards, technology and sustainability sessions across Conference Room 1, E102 and E105.

In Conference Room 1, IAMT's Industry Impact Briefing opens the programme, with CEO Saleha Williams and Senior Principal Analyst Chris Evans joined by Consultant Purminder Gandhu and Shibsted's Head of Media Production Technology Jenny Englund Stridh examining the changing MediaTech

market, investment priorities and buyer requirements.

The Future of TV programme in E102 runs through the evolution of television distribution, internet delivery, the last 10 metres and the implications of a multi-platform environment. This is followed by 'MovieLabs 2030: It's no longer a vision – it's the way', with executives from The Walt Disney Studios, Warner Bros. Discovery, NBCUniversal and MovieLabs discussing how the MovieLabs vision is being implemented across

the industry. Meanwhile, over in Room E105, sustainability is prominent. 'Powering Production, Reducing Impact: Sustainability in Action' brings together HBS Head of Legacy & Broadcast Academy Armelle Canet, Sky Project Manager Jo Finon and Formula E Broadcast and Content Director Tim Glass, examining practical approaches to lower-impact production.

The Greening of Streaming Hour then looks at measuring energy consumption and sustainability across the streaming chain.



Purminder Gandhu, Consultant

The IBC Owners & Partners Programme begins today at 09:15 in Conference Room 1, before moving into rooms E102 and E105 from 11:00. The sessions are free to attend.

SHOWCASE THEATRE HIGHLIGHTS INNOVATION

The Showcase Theatre, now in Hall 3, offers free-to-attend sessions on emerging technologies and business models. Today's programme includes Sony's 'The New

Frontier: Redefining Multi-Camera Virtual Production', featuring AV-Professional CEO David Knapp and RAI/EBU Representative Roberto Iacoviello; an AI-native media operations panel with

MotoGP's Gorka Llort and KPN's Just Hut; and an examination of global live delivery from Akamai Chief Architect Will Law and MediaKind Senior Director Product Management Paul

O'Donovan. The day concludes with Globant's Martin Nanni exploring how AI agents are moving from experimentation into everyday media operations. Sessions begin at 10:45 today.



Run by the industry, for the industry.

Meet our Owners at the
IBC Owner Pavilion, Hall 8



#IBC2026

FUTURE TECH IGNITE OFFICIALLY LAUNCHES TODAY



Lisa Opie, ScreenSkills

Today marks the official launch of the Future Tech Ignite programme, IBC's dedicated showcase for emerging talent, innovation, and leadership. The programme kicks off with the third annual IBC Talent Programme hosted by award-winning emcee Oisín Lunny.

The day opens on the Ignite Stage at 11:00 with the 'Talent Programme Keynote', in which Evan Shapiro, Media Cartographer, unveils new global data on video habits and what it takes to reach today's audiences wherever they watch. It feeds into 'State of the Talent



Carrie Wootten, Global Media and Entertainment Talent Manifesto

Landscape' later in the morning, where ScreenSkills' Chair Lisa Opie, SMPTE's VP of Education Polly Hickling and IAMT's Head of Skills and Development Stuart Ray join moderator Carrie Wootten from Global Media and Entertainment Talent Manifesto to unpack fresh research into the industry's talent pools, drawing on data from Women in Streaming Media and IAMT, among others.

Together, the day's Talent Programme sessions offer a broad view of the lay of the land for the sector's workforce.

'Further Education for the Industry' keeps the focus on people, as Amsterdam University of Applied Sciences' Senior Lecturer Barbara Devilee joins a panel with Andy Beale, Co-Founder of Rise Academy and Director of Technology at Premier League Studios, and Inholland's Lecturer and Researcher Shant Bayramian, moderated by SMPTE's Polly Hickling, on closing the gap between media and academia.

Later in the afternoon, EIT Culture & Creativity, the European Innovation Partner for Future Tech Ignite, hosts 'Building Europe's Next Generation of Media Innovators', with Susannah Montgomery, Business Development Manager at EIT, exploring how cities, broadcasters, universities and research networks can turn bold ideas into media experiences that people actually want to watch, hear and use.

The stage, also sponsored by AWS Nvidia, with the City of

Amsterdam as Strategic Partner, then turns to industry priorities with the 'What's Important Right Now' panel, bringing together voices on sustainability, cybersecurity, talent diversity and the responsible adoption of AI, before Soho Media Club's Co-Founder's Jaisica Lapsiwala and Tom Witkowski offer a candid take on AI and creativity, questioning if the technology is really making anyone more creative.

The day closes with the Future Tech Ignite Start-up Pitch Sessions, chaired by Oisín Lunny, as this year's start-up cohort takes to the stage with five-minute pitches on the technology and business ideas shaping the industry's future.

Away from the stage, conversations begin in the new Future Tech Ignite Start-up Zone, where more than 50 emerging companies are providing visitors with a chance to see the technologies and business ideas shaping the future.

FUTURE TECH STAGE TACKLES AI AND IP

IBC's Future Tech Stage in Hall 14 puts intellectual property, AI and audio technology under the spotlight today, with four live product demos and a Nvidia-backed panel on the future of creative operations closing out the day. Future Tech Hall 14 is sponsored by AWS and Dell Nvidia, with the Future Tech Stage sponsored by Microsoft.

Rightsline's Senior Customer Success Manager David Kimple and Vice President of Strategic Accounts Jeremy Howell open proceedings with 'What's Your IP Worth? Monetising the Content Hierarchy', exploring how media companies build multi-platform distribution strategies that capture the full value of their content across every channel it touches.

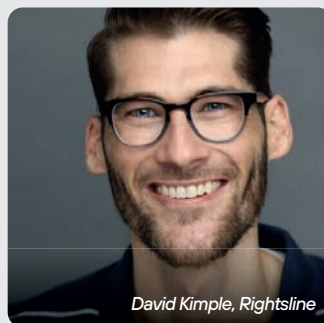
The afternoon then brings four back-to-back demo slots. Quickture CEO Irad Eyal unveils Quickture 2.0, the company's biggest release since launch, showing editors a new way to work with footage built



Jessica Powell, AudioShake

around how they actually think about story rather than how the timeline is laid out. Magycal's Creative and Marketing Director Carolina Rosa follows with 'Near-Live Content Generation', on using AI to help lean editorial teams cover several live events at once without missing a beat, even as audiences demand faster turnaround than ever.

This is followed by AudioShake CEO Jessica Powell showing how audio-based tools unlock new markets, languages and revenue streams for broadcasters sitting on archives that currently earn nothing



David Kimple, Rightsline

because the rights cannot easily be reported or cleared. Meiliseach CEO Quentin de Quelen closes the run with a live demo of hybrid AI search and recommendations, combining full-text matching with semantic vector retrieval on RMC BFM Play's real media catalogue.

The day wraps with 'The Future of Creative Operations', a panel on how cloud-native, connected tools are reshaping media workflows as organisations rethink how content is created, produced and delivered. Nvidia's Director of Global Media & Entertainment Rick Champagne

and LTX's Director of Strategic Partnerships Tian Pei join the discussion, moderated by Digital Catapult's Head of Advanced Media Production Studios Robin Cramp, closing out the stage's Friday programme on a forward-looking note.

Elsewhere on the Future Tech Stage today, the first three projects from the IBC Accelerator Media Innovation Programme are presented, including 'FRAMES: Federated Retrieval, Agentic Media Environment and Software', 'AI for Live Sports and Beyond', and 'Crystal Clear: Boosting Speech Intelligibility in Media'. Turn to page 24 to find out more about these projects.

Google is the Headline Sponsor for the IBC Accelerator Media Innovation Programme.

Sessions on the Future Tech and Ignite Stages kick off today at 10:45 in Hall 14. They are free to attend.



BRAINDATE LOUNGE DEBUTS TODAY AT IBC2026

Braindate makes its debut at IBC2026 today, powering a new lounge within IBC Exchange, the show's long-running peer-to-peer networking programme. IBC Exchange has offered curated networking at the show for several years, letting attendees connect around shared interests, expertise and industry challenges rather than relying on chance encounters. This year, that programme is built on Braindate, a new peer-to-peer knowledge-sharing platform, and gets its first dedicated Braindate Lounge, aimed at making it easier to turn thousands of attendees into meaningful conversations rather than missed connections.

The Exchange Pass gives holders access to Braindate-powered discussions alongside standard exhibition access. The platform lets attendees create their own discussion topics or join ones hosted by other delegates, then arrange one-to-one or small-group meetings during the show itself.

Braindate discussions opened ahead of IBC2026, so pass holders could start building a personal schedule of conversations before they arrived in Amsterdam. The platform has also been seeded with content from IBC consultants and the Conference programme, flagging some of the topics expected to come up most during the weekend,

giving pass holders a starting point before they know who else is attending.

Exchange Pass holders can join as many Braindate conversations as they choose, with no cap on the number of discussions they can take part in over the four days. At the show, they get access to the Braindate Lounge in Hall 14, within Future Tech, where meetings can take place in person. The pass also includes invitations to exclusive networking events and one session from the IBC Conference programme, on top of the access included with a standard Visitor Pass.

IBC Chief Executive Michael Crimp said the platform responds to demand from the industry for more structured ways to connect at the show. "There's an emerging need for a curated peer-to-peer networking experience throughout IBC," he said, adding that Exchange gives attendees "a platform for the industry to come together, challenge thinking, and create new opportunities."

The launch follows feedback that finding time for one-to-one conversations at a show the size of IBC is difficult, with attendees often having to choose between scheduled sessions and informal catchups on the show floor. Braindate is designed to formalise that networking time, giving attendees a way to lock



in specific conversations during the event rather than leaving them to chance.

Attendees on other pass types, including the Technical Papers and Conference passes, already have Braindate access included as standard, meaning the Exchange Pass is primarily aimed at Visitor Pass holders who want to add structured networking to their visit without upgrading to a full conference pass.

**SCAN THE QR CODE TO
FIND OUT MORE ABOUT
IBC EXCHANGE AND
BRAINDATE:**



IBC Innovation Awards

Celebrating an industry spirit of co-operation and collaboration.



#IBC2026AWARDS

Innovation Awards Finalists

Content Creation

How Collective Newsroom powers BBC India
Media eXchange Layer (MXL)
Formula E Strategy Agent

Content Distribution

Capacity that follows the live news story
Transforming broadcast distribution in Malaysia
Server-guided ad insertion at scale

Content Everywhere

Implementation of DTV+ in Brazil
The connected fan experience
Tilly Norwood (and the Tillyverse)

Social Impact

AI for Good
IOC Cyber Abuse Protection Service (CAPS)
Closing the sign language gap: AI-powered sign language for live and on-demand streaming

Winners will be announced in a presentation at the **Auditorium Complex, RAI on Sunday 13 September at 18:00 CET.**

*Conference delegates and invitation only.

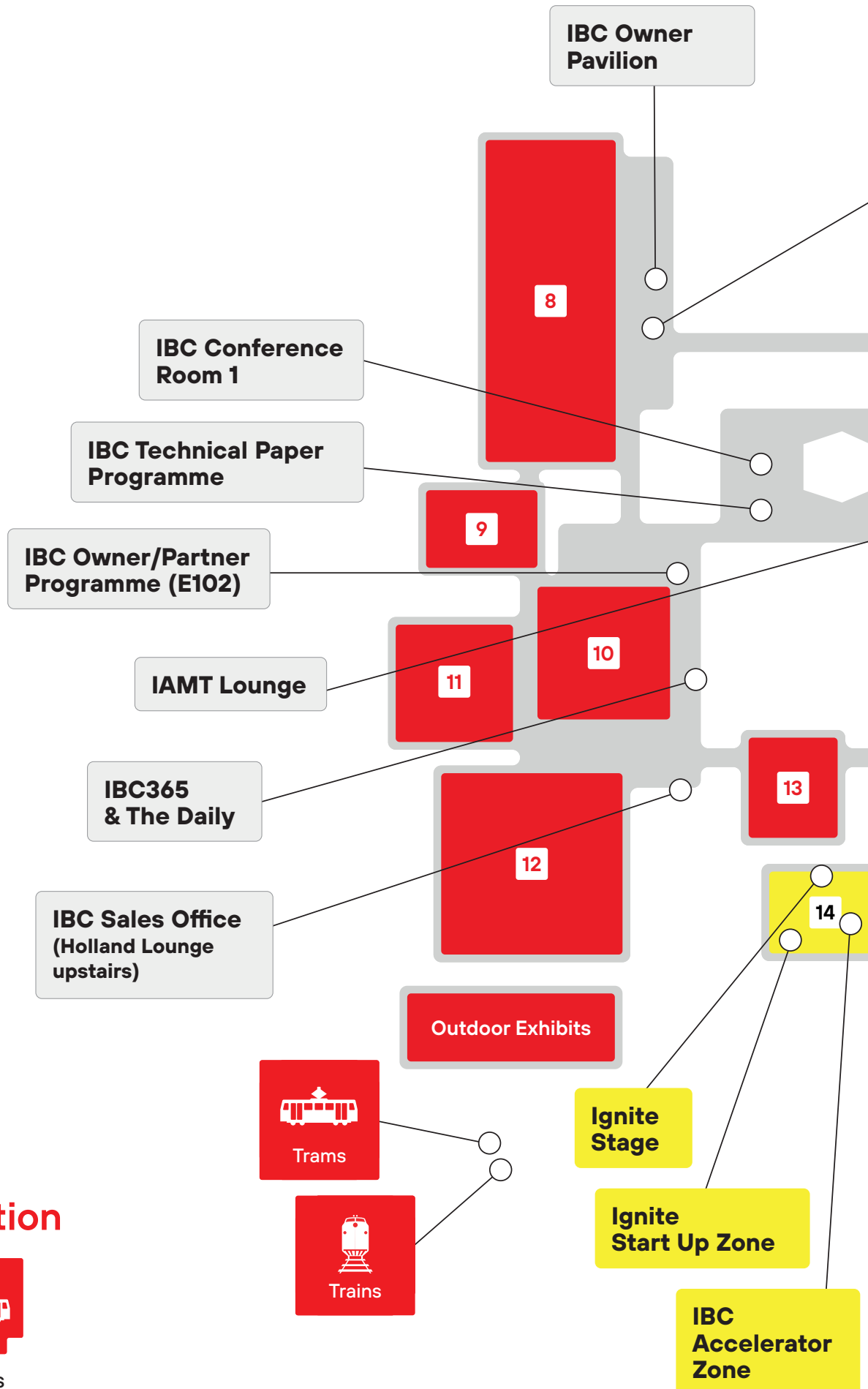


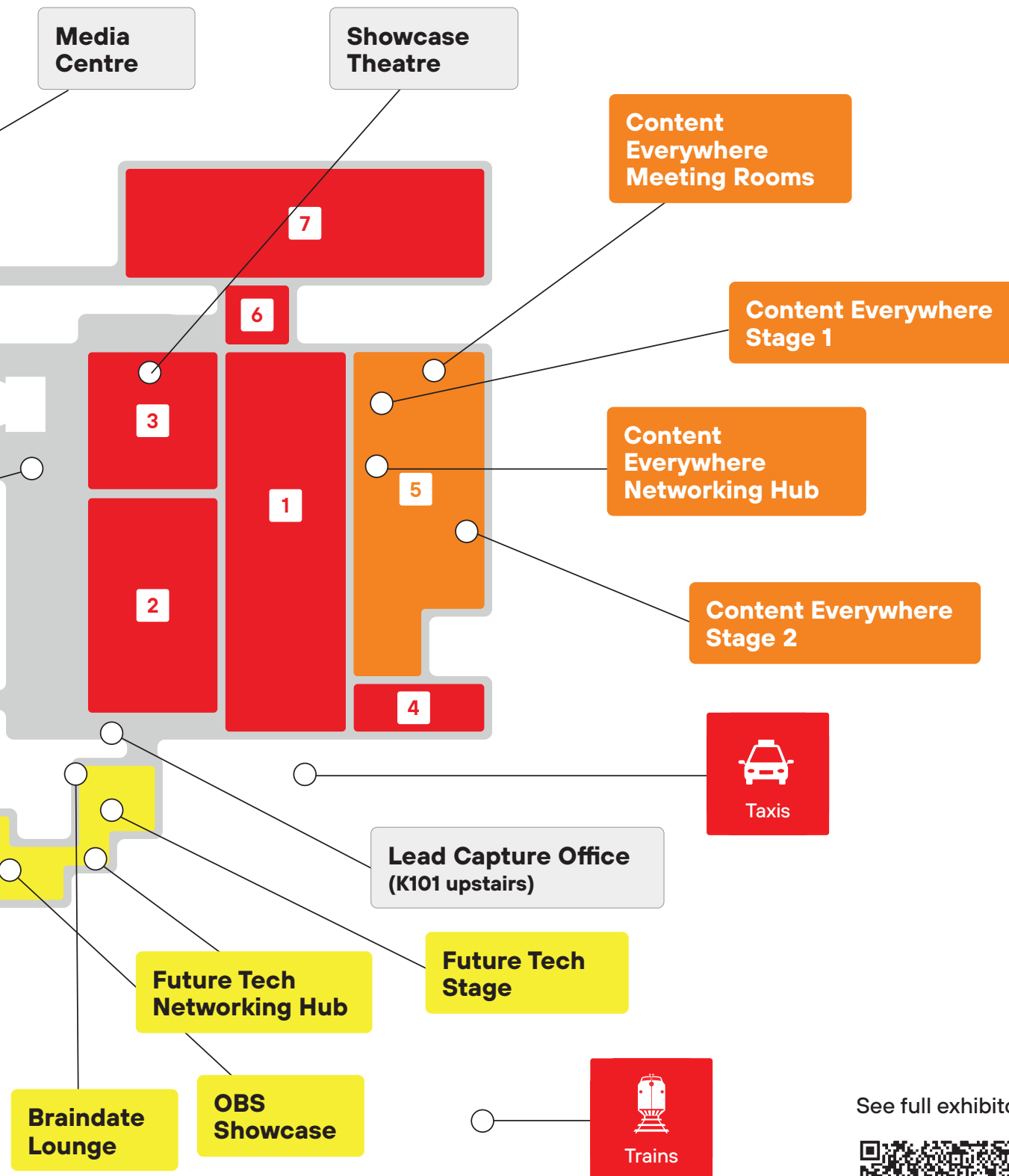
← RAI Station



Trains

Trams





See full exhibitor list:



OPINION



BUILD YOUR OWN AI WITHOUT THE RISK

Steve Reynolds, CEO, Imagine Communications

The question worth asking about artificial intelligence (AI) in media right now isn't whether to adopt it. It's how to bring it into workflows without compromising the mission-critical systems those workflows depend on.

The workflows that run a media business – ad operations, rights management, scheduling, traffic – carry strict requirements for governance and audit trails. Layout and network control demand continuous, uninterrupted performance. You can't simply give an AI agent unfettered access to a production database and hope for the best. The integrity of the underlying system must be preserved. And yet the industry must deliver on the promise of AI to make those systems smarter, faster, and easier to run.

Over the past two years, Model Context Protocol (MCP) has become the de facto industry standard for accessing software and system assets for AI agents. What makes MCP significant for media isn't simply that it creates a standardised interface between AI and operational systems. It's that it will enable

media companies to more effectively marry their existing workflows and system software with AI capabilities – customisable with their own tools, agents, and priorities.

"Our goal isn't to shoehorn you into our AI solution; it's to give you a foundation to build one yourself"

AI agent augmentation via MCP interfaces to media workflows and systems will be a revolutionary advancement for our industry. At Imagine, we're enabling MCP across all key platforms in our ad tech and video offerings. We will optimise efficiency in our MCP interfaces in conjunction with our open API architecture, while offering techniques to reduce, and in some cases eliminate, tokenisation costs for customers. Most importantly, as we enable open access to our MCP interfaces, we

are taking care to protect core "system-of-record" functionality and security of customer intellectual property.

MCP is not an entirely new direction at Imagine. It's the logical extension of our long-standing commitment to open, standards-based integration. We believe that customers shouldn't be locked into a vendor's vision of how AI should work, but free to innovate on top of open systems you already trust. Our goal isn't to shoehorn you into our AI solution; it's to give you a foundation to build one yourself.

At IBC2026, we're showing what that looks like in practice: a three-phase AI strategy spanning embedded machine learning, MCP-enabled connectivity across our portfolio, and a longer-term path towards AI agents that interact with media workflows in structured, auditable ways. Each phase is grounded in the same principle – AI should extend what operations teams can do, not introduce new sources of risk.

1.B73

CONTENT CORE GETS SMARTER

AVID

BY CAROLYN GIARDINA

Placing media production at the centre of its IBC2026 plans, Avid is previewing new features for its Content Core platform

These include native asset management capabilities that enable Content Core to connect to media held across customers' own cloud and on-premises storage, including Google Cloud, AWS, Microsoft Azure and Avid Nexis.



The company is also showing how organisations can index, search and work with media wherever it resides, without first consolidating libraries within a single storage environment. Avid is also highlighting new

AI-driven Insights capabilities designed to help customers "understand what content costs to produce". In Hall 7, these include demonstrations of how the technology can help forecast staffing

and equipment requirements, identify underused resources and allocate production costs.

Avid is also expanding its partnership with Google Cloud, integrating generative AI and its own

agentic AI layer into Content Core, Media Composer and Avid for News.

"Using Google Cloud's Gemini, it will enable media professionals to search content using natural language, automate metadata generation and logging, and surface relevant footage within established creative workflows," said Avid.

The tech developer is also expanding its workflows running on AWS with support for third-party AI models through Amazon Bedrock and Twelve Labs.

7.B59



BLACKWELL BOX BOOST FOR LIVE PRODUCTION

GRASS VALLEY

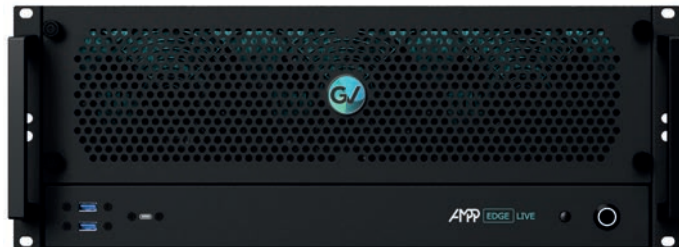
BY ANNE MORRIS

Aimed at enterprise video production, and combining Grass Valley hardware and AMPP OS, and Nvidia Blackwell GPU acceleration, AMPP Edge Live has its European debut at IBC2026. New capabilities can be introduced through software, allowing user workflows to evolve as requirements change.

AMPP Edge Live is available in

4000 and 6000 configurations and supports workflows ranging from live event production with Grass Valley's Event Producer X to advanced sports production with Sport Producer X.

Jonathan Lyth, Product Director for Enterprise Media, Grass Valley, said: "Production requirements are constantly evolving as audience expectations shift, creating challenges for enterprise organisations whose production infrastructures were not designed for today's demands. Businesses



AMPP Edge Live features Nvidia Blackwell GPU acceleration

need production platforms that combine operational agility with the confidence of reliable performance. AMPP Edge Live delivers both, enabling

organisations to adapt and scale production capabilities without adding operational complexity."

9.A01 14.C49

CONTENT IN THE DRIVING SEAT

3 SCREEN SOLUTIONS (3SS)

BY ANNE MORRIS

Stuttgart-based 3 Screen Solutions (3SS) is showcasing its 3Ready Automotive Content Bundle, a production-ready entertainment ecosystem designed to give content providers a streamlined route into the automotive market.

Rather than meeting multiple technical standards and certification requirements, content owners integrate once with 3Ready to reach passengers



Content providers are being offered a quick route into the automotive market

across multiple carmakers. According to the company, this provides a scalable route into one of the fastest-growing entertainment environments. The bundle includes more than

2,000 Hollywood movies, 25-plus global news providers including Bloomberg, DW, Euronews and France24, more than five streaming platforms, 15-plus sports channels, kids' content, karaoke and games.

Anna Michalowska, Head of Content Partnerships, 3SS, said: "Multiple global content partners have gone live in 2026 with their 3Ready-enabled automotive services. We're providing the fast track for streamers, broadcasters and other content owners to reach the largely untapped automotive market. 3Ready Automotive has already gone live across a range of Škoda (VW Group) and Geely Tech EU (Zeekr) models, with further deployments to be announced imminently."

5.A85

IP PATH OPENS FOR C-BAND MIGRATION

ZIXI COMCAST TECHNOLOGY SOLUTIONS (CTS)

BY ANNE MORRIS

Live video delivery and workflow orchestration specialist Zixi and Comcast Technology Solutions (CTS) are showcasing an integration designed to provide C-band replacement services for linear broadcasters and content distributors at IBC2026.

The collaboration combines Comcast Media360's video management capabilities with the Zixi Software Platform, giving operators a migration path from

C-band satellite to IP-based content distribution.

Bart Spriester, Senior Vice President and General Manager of Streaming, Broadcast, and Advertising, CTS, said: "Broadcasters are looking for ways to operate their linear channels more efficiently while continuing to scale distribution as part of their C-band transition efforts. Comcast Media360 helps make that possible across broadcast and IP workflows and, together with Zixi, delivers a satellite replacement option that gives programmers and distributors a manageable path to IP and unlocks new

monetisation opportunities."

Marc Aldrich, CEO, Zixi, added: "The C-band transition is not a distant deadline for our customers. It is a decision they are making now. Working with Comcast Technology Solutions means that we can offer broadcasters a solution that does not ask them to trade rights compliance and reliability for IP flexibility. The integration between the Zixi Software Platform and Comcast Media360 is the kind of joint engineering that makes a real operational difference."

Zixi: 5.A76 & CTS: 5.C80



Marc Aldrich: "The C-band transition is not a distant deadline for our customers"

ANTIPIRACY ROLLS OUT THE AI BIG GUNS

BIG BLUE MARBLE

BY MICHAEL BURNS

AI-assisted tools for detecting and investigating content piracy are on show from Big Blue Marble, alongside its cloud and broadcast streaming technologies.

Its Content Protection Suite uses AI to analyse behavioural data across DRM, Concurrent Access Protection and forensic watermarking. The company says the system can identify piracy patterns, credential sharing and unauthorised redistribution by correlating evidence across multiple protection layers.

An AI-assisted forensic watermarking workflow can analyse recordings from suspected pirate streams and help trace them to the subscriber or session from which the content originated.

Other new AI-assisted workflow features include automated reframing from 16:9 to 9:16 for mobile and social platforms, live multilingual captioning and automated highlight creation.

The company is also demonstrating Cloud Video Kit, TV as a Service (TVaaS) and its modular streaming architecture



Michael Wagenhofer: "What broadcast-grade streaming means in reality"

for live and on-demand services. Cloud Video Kit combines video processing, packaging, playback, analytics and content protection.

Michael Wagenhofer, Group CEO at Big Blue Marble, said: "At IBC2026, we are showing what broadcast-grade streaming means in reality: services designed to scale reliably during high-value live events while fitting the operational environment a customer already has. We combine that technology with the engineering expertise and long-term operational support customers need to modernise without compromising service reliability or content security."

5.A63

THREE PTZ CAMERAS TO EXPLORE

TELYCAM

BY DAVID FOX

The latest additions to Telycam's broadcast-class Explore series of PTZ cameras, the Explore 100, Explore 300 and Explore 500, offer improved performance with advanced features, including new brushless DC motors and 3-axis synchronisation, designed to reduce robotic movement and deliver fluid, natural camera motion during filming.

The 300 and 500 have Sony 4/3in sensors and 20x optical zoom, with Hybrid AF for improved low-light performance and fast, accurate autofocus. Both use an

optical low-pass filter to minimise moiré effects when shooting in front of LED walls, making them suitable for virtual production. The Explore 100 combines a 1/1.8in sensor with 30x optical zoom as a lower-cost entry point to broadcast-grade PTZ capture.

The 300 outputs 4K/60p over HDMI or NDI HX3, with 4K/30p available over USB-C and 1080p60 video over 3G-SDI. The 100 and 500 offer the same outputs, plus NDI High Bandwidth, 12G-SDI with genlock and SFP+ interfaces. All three also stream directly in SRT, RTMP and RTSP, and can record on an SD card.

11.A03



Telycam's new 100, 300 and 500 models with its Mix One switcher

CONTROL KEYBOARD, NETWORK OPTIONAL

GUNTERMANN & DRUNCK

BY KIRSTY HAZLEWOOD

A self-contained control keyboard from no usable pic and VuWall is on show at IBC, one that continues operating even when disconnected from the network.

CommandKeyboard-Advanced is an operator keyboard, suitable for broadcast control rooms, that executes tasks without requiring a network connection

or active software on the host system. It folds a keyboard, local configuration storage and a built-in touch display into a single unit.

An integrated system-on-chip (SoC) running an embedded Linux OS drives the device, paired with an elongated 1,920×291-pixel touch display for key functions.

Human interface device (HID) Offline Mode is the headline capability: keys are assigned hotkeys, macros and control sequences held in onboard memory, with no network or

software required.

Webpage Mode turns the touch display into a window onto any web-based interface, operable directly from the unit.

Connected to a VuWall TRx Server, the keyboard uses VuWall Dynamic Control to let operators manage sources, destinations, scripts and video wall previews from their workstation.



The keyboard executes control tasks without requiring a central server

For integrators, the unit slots into existing KVM and IT infrastructure, and configuration changes can be made without interrupting live operations.

8.B63



PITCH PERFECT FOR SPORTS APPS

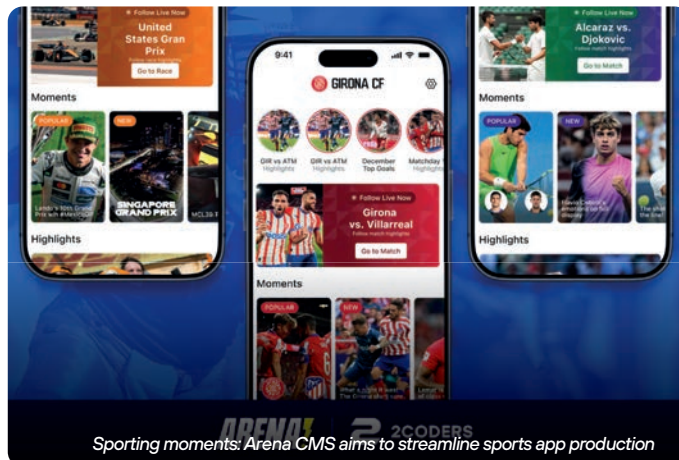
2CODERS STUDIO

BY ANNE MORRIS

Application developer 2Coders Studio is launching Arena, a content management system that oversees the foundational engineering for sports apps.

Arena manages schedule logic and live match data as well as content feeds, video, data integrations and authentication. It supports iOS and Android operating systems.

The CMS is built around six core engines: schedule, game centre, content feed, data integrations



Sporting moments: Arena CMS aims to streamline sports app production

(Stats Perform), and vertical video highlights. The aim is to give

organisations full control over the user experience and branding.

The CMS drives the entire content workflow. The organisations choose their modules, customise the brand and UX layer, and deploy to the App Store. The whole process typically takes place within weeks, according to 2Coders.

Dailos Medina, Co-Founder of 2Coders Studio, said: "Most sports organisations end up needing the same core infrastructure. Arena packages what they'd eventually build after several expensive lessons, so the work shifts to the parts that actually make their club different."

5.F51

LOCALISATION TRAVELS BEYOND TRANSLATION



Karsten Milde: "Reach viewers instantly across multiple languages and platforms"

VIDEO.TAXI

BY ANNE MORRIS

Germany-based Video.Taxi is discussing how AI-powered localisation can provide an alternative to traditional language adaptation workflows, enabling content owners to launch channels faster, enter new territories and improve accessibility at scale.

Karsten Milde, Managing Director, Video.Taxi, said: "Localisation is no longer just about translation. It's about accessibility, discoverability and audience growth. Broadcasters

increasingly need scalable solutions that allow content to reach viewers instantly across multiple languages and platforms."

The company recently helped ZEE Entertainment introduce its flagship Hindi entertainment channel to German-speaking audiences by enabling continuous German subtitles.

Operated by TV1, Video.Taxi provides real-time speech and language services. TV1 focuses on the German-speaking market and is an independent owner-managed company with around 40 permanent and freelance employees.

14.A72

ONE SOURCE TO SERVE THEM ALL

HEXAGLOBE SGT BBRIGHT

BY KIRSTY HAZLEWOOD

Dubbed 'One Stream For The World', BBright's workflow delivers multiple video, audio and subtitle versions from a single synchronised source using broadcast-grade ST 2110 playout.

The platform combines UHD video with time-aligned HDR metadata, immersive audio metadata, up to 64 stereo audio services and up to 32 subtitle languages, the firm noted.

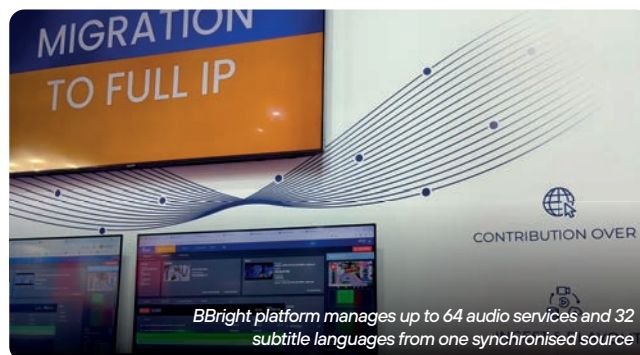
It targets broadcasters, global streaming platforms and premium video services that need multilingual, accessible and region-specific outputs without duplicating complete playout chains. At the core of the workflow is SMPTE ST 2110-41, used to

transport synchronised metadata including ISXD for Dolby Vision and S-ADM for audio applications such as Dolby Atmos, Dolby AC-4 and MPEG-H. The ISXD workflow allows one UHD playout source to support downstream Dolby Vision, HDR10 and SDR services.

BBright also uses SMPTE ST 2110-43 to carry TTML subtitles as synchronised data flows. By integrating subtitles into the main IP playout architecture, the system allows localisation and accessibility services to remain aligned with the primary video and audio content.

BBright says the approach has already reduced the number of parallel SDR and HDR playout chains required by at least 50% in a deployment for a global tier-one OTT events platform.

2.B51



Q&A

Kevin Fernandes, Chief Revenue Officer, Dejero

What are the biggest challenges currently facing the media and entertainment industry?

Broadcasters are under constant pressure to deliver reliable, broadcast-grade live content with shrinking budgets and growing complexity. Connectivity remains the fundamental challenge, especially as more productions originate from locations where fixed infrastructure is unavailable or impractical. Now, the challenge is building production models that are agile, distributed, and cost-effective without compromising the resilience broadcasters have always depended on.

How is your company helping customers address these challenges?

Dejero is trusted by leading broadcasters to deliver connectivity that eliminates dropped feeds, buffering and quality degradation. Earlier this year, Dejero joined the NDI Connected Partners Program, becoming the world's first blended hybrid transport platform validated for NDI workflows. Signals

carried over Dejero networks can flow directly into NDI-enabled production environments without format conversion, compatibility uncertainty or workarounds, reinforcing our commitment to IP-native production.

What are the main areas of focus for your company during IBC2026?

At IBC2026, Dejero is delivering a world-first live production of Targa Newfoundland, a multi-day motorsport event spanning 2,000km of remote roads and terrain, including areas with no reliable cellular coverage.

Alongside encoding, production and broadcast partners, we're demonstrating how reliable connectivity enables complex remote production even as cameras and contributors are moving through connectivity-challenged locations. This is a real-world live broadcast, not a controlled technology demo that showcases an integrated, best-of-breed production ecosystem.

Live feeds will run across multiple IBC2026 stands, including Dejero & GlobalIM (1.A11), FOR-A & Dejero

(2.B53), Grabyo (5.A20), Matrox Video (7.B15), and Eutelsat (0.A26 and 1.A61).

Which trends or themes do you expect to emerge during IBC2026?

Remote and distributed production will continue evolving from an alternative workflow into the default model. As contribution connectivity becomes more reliable across cellular and satellite paths, stories that used to be too remote, too short-notice, or too costly to justify are now reachable with a fraction of the crew and production gear.

This shift is being driven by blending cellular and satellite, rather than treating satellite as a fallback; by leveraging more capable devices to enable smaller crews to do what previously required a full truck and crew; and by production command decoupled from location, meaning the team no longer needs to be located near the event itself. These trends all point towards live coverage becoming less about how big a production a broadcaster can afford, and more



about how reliably they can get a signal out of anywhere.

What sets your company apart as a technology leader?

Dejero technology is proven around the world, and Targa Newfoundland is the clearest demonstration of that yet. It's not a controlled studio environment, it's a live broadcast built on our Smart Blending Technology, across some of the most connectivity-challenged terrain in the country. Instead of telling broadcasters what's possible, we're showing it in real-time, under real conditions.

1.A11 & 2.B53a

DIAMOND IP OG SHINES UNDER PRESSURE

VITEC

BY KIRSTY HAZLEWOOD

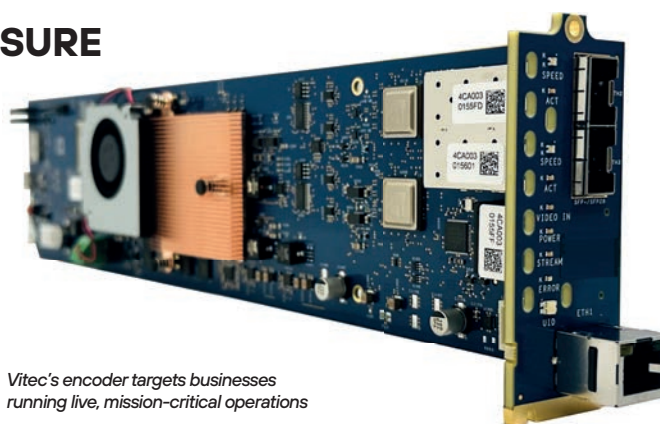
Making its European debut at IBC2026, Vitec's Diamond IP OG is an openGear-compatible encoder designed to help broadcasters, media organisations and enterprise video networks transition high-quality video to IP while increasing channel density.

Built to carry multiple HD signals or a single 4K feed over IP, the Diamond IP OG supports infrastructure modernisation

without expanding rack space or network capacity, using HEVC (H.265) compression to reduce bandwidth requirements by up to 50%.

The encoder targets businesses running live, mission-critical operations and is suited to live broadcast, production facilities and enterprise video network applications.

Richard Bernard, Director of Product Management, Vitec, commented: "The move to IP isn't being held back by standards anymore, it's being held back by practical constraints such as



Vitec's encoder targets businesses running live, mission-critical operations

rack space, bandwidth and operational complexity.

"With Diamond IP OG, we're giving broadcasters a way to significantly increase channel density and adopt SMPTE ST 2110

workflows without expanding infrastructure, so they can scale IP video in a way that's both efficient and operationally realistic."

1.D19



MULTI-BRAND TV SERVICES FROM ONE PLATFORM

TVUP

BY ANNE MORRIS

B2B TVaaS platform TVUP Streaming Media is presenting a multi-brand architecture that allows operators to create and run multiple independent television services from a single platform instance.

The architecture removes the need to replicate infrastructure or sign additional vendor contracts for each new brand.

Rubèn Miró, Chief Product Officer, TVUP, commented: "Every time an operator group adds a new brand, they have historically added a new vendor relationship and an infrastructure project. With multi-tenancy, that becomes a CMS task.



Operators should be spending their time on content and commercial strategy, not replicating infrastructure they already have."

TVUP is also unveiling Aconcagua,

the platform's ninth major release, with a redesigned interface and features aimed at improving content discovery. These include smarter content recommendations

and dynamic, AI-generated reels, alongside improvements to navigation and search across the platform.

5.C32

SAFE JOURNEYS, STRONGER VOICES

RISE - WOMEN IN BROADCASTING

BY ANNE MORRIS

Speak with Confidence is a new workshop at IBC2026 hosted by training and support network Rise - Women in Broadcasting, delivered in partnership with Sony Europe and Sylvia Cohen Communications.

Led by communications expert Sylvia Cohen, the interactive two-hour session forms part of the Rise Upskill programme and is designed to help women in broadcast and media technology overcome nerves and speak with greater confidence, authenticity and impact.

Deborah Cross, Operations Director at Rise Women in Broadcast, commented: "So many talented women in this industry hold themselves back from the stage, not because they lack expertise, but because they lack confidence or training. This workshop gives them the practical tools to change that."

The workshop will be hosted in Room E105 of the RAI, on Sunday 13 September from 09:30 to 11:45.

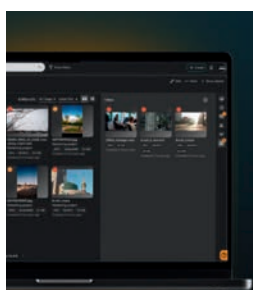
Rise has also relaunched its Safe Car initiative for 2026, once again supported by LAWO. The scheme offers women and allies attending IBC a reliable, trusted transport option when travelling home from the show, particularly during late-night hours when personal safety



concerns can be heightened. This year, Rise has simplified the service further: rather than directing attendees to fixed pick-up points, users will be able to call a dedicated phone number directly to book a Safe Car, wherever they are on site.

Alongside these initiatives, Rise will host a series of events at IBC, including a breakfast with Arqiva, happy hours with Appear and Cuez, and a session on the Future Tech Ignite Stage in Hall 14.

14.D52



Centralized hub: All your media files in one place

“With **Media Pocket**, we replaced chaos and complexity with clarity and control.”



Booth 1.A24

**MEDIA
TAILOR**

FLUID HEADS GET PREMIUM REDESIGN

LIBEC

BY DAVID FOX

The GS Series is Libec's new flagship 100mm tripod system, featuring a ground-up redesign of its premium fluid heads: the GH75 and GH85.

The company says both have been re-engineered for durability to withstand years of use in harsh environments. The integrated Counterbalance Meter allows users to see the head's internal spring strength, helping to simplify camera balancing. The base now has 1/4in and 3/8in accessory ports, allowing monitors and lights to be attached without affecting payload capacity or centre of gravity.

Other improvements include a more intuitive sliding plate locking mechanism, an eight-step drag system with a zero-free mode for easier setup, and larger tilt and pan knobs. The locking levers have also been upgraded

to high-durability aluminium, while the internal structure has been optimised for easier maintenance.

Various configurations are available. The GS-750Q / MQ and GS-750QC / MQC pair with Libec's QL60B/C Quick-Lock tripods, while the GS-850 / 850M supports payloads of up to 25kg with the T103RB. The system is also compatible with pedestal systems.

12.C44

Libec's GS-750QC with GH75 fluid head on a QL60C carbon fibre Quick-Lock tripod



60TH CELEBRATIONS WITH A GRAPHICS FOCUS



CHYRON

BY CAROLYN GIARDINA

Marking its 60th anniversary at IBC2026, Chyron is hosting demonstrations focused on broadcast graphics, HTML workflows, cloud production and AI, alongside opportunities for visitors to discuss modernisation and workflow challenges.

At the heart of the stand is the Prime platform, with demonstrations spanning broadcast graphics, video walls, touchscreens, branding, HTML workflows, data integration and configurable playout. Chyron is also showing its latest advances in HTML, AI and cloud production.

Prime Translate is among the AI developments on show. Supported by Nvidia, the tool can translate content into multiple languages, with users able to translate voice, facial movements and Prime graphics text.

The latest version of Chyron LIVE, its cloud-native platform, includes Haivision StreamHub integration, SCTE-35 ad insertion, switcher, shortcut and replay updates, and on-demand deployment through AWS Marketplace.

A demonstration area for virtual sets, AR and XR features both a green screen and LED wall, including a preview of VSAR integration with Unreal Engine's Motion Design plugin.

Other highlights include Camio, Luci, Axis and Weather, alongside AI-driven newsroom tools; ZXY Tracking, which now supports automated PTZ camera control using positional tracking data; and Paint, with new AI-enabled features including Cam Warp, which renders transitions between camera angles for multi-camera analysis, and Player CutOut, which uses AI to detect players, including those who are partially obscured.

7.A23

ONE HUB FOR EVERY MATCH

ENGHOUSE NETWORKS

BY ANNE MORRIS

Enghouse Networks is showcasing Enghouse Sports Hub, a new capability within its video platform that brings live sports streaming and real-time match data together in one interface.

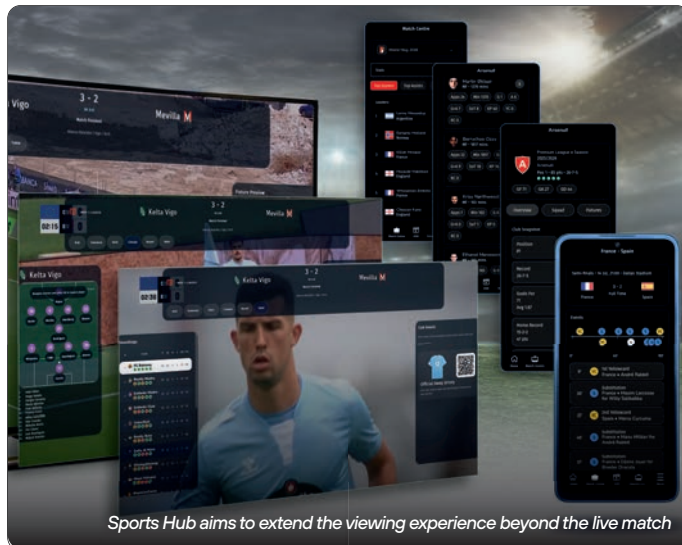
The hub combines live video with match timelines, player statistics, league tables, personalised notifications, highlights and upcoming fixtures. The experience is

designed to work across TV, mobile and connected devices.

The aim is to give fans more to explore before, during and after a match, with content and data available alongside the live action rather than across separate services.

Enghouse says the hub gives operators, broadcasters and content providers a single destination for sports viewing, while allowing them to build additional features around their live video services.

5.B23





CONTENT WORKFLOWS SHIFT GEAR

SDVI

BY ANNE MORRIS

European media organisations are getting their first hands-on look at the next version of the Rally media supply chain management platform. SDVI is providing a live demonstration of the platform's redesigned orchestration engine, new graphical supply chain builder, and agentic AI interface.

Geoff Stedman, Chief Marketing Officer at SDVI, said: "IBC2026 is where we bring the next generation of Rally to our European customers and partners for the first time, and it is the top highlight of what we are showing this year. Beyond the platform itself, we continue to expand what Rally can do with our partners, showcasing new AI-powered



Geoff Stedman: "We continue to expand what Rally can do with our partners"

integrations for ad break detection, speech translation, and subtitle correction. And for many of the media organisations we meet at IBC, how Rally works alongside existing on-premises infrastructure matters just as much as what is new in the cloud, which is why our hybrid infrastructure support is such an important part of the story this year."

5.F88

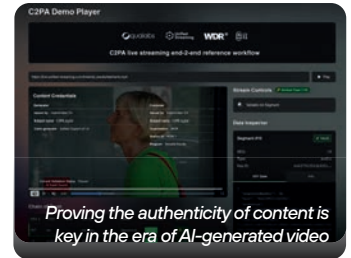
STREAMING GETS A PROVENANCE LAYER

UNIFIED STREAMING

BY ANNE MORRIS

Trusted Media, a new product designed to add verifiable authenticity information to live, on-demand and virtual channel streams as they are prepared for distribution is being showcased in Hall 5's Content Everywhere.

The technology embeds C2PA authenticity information into just-in-time streaming workflows, including publisher identity, source attribution, editorial context and responsible AI disclosures. This provides a practical way for broadcasters, streaming platforms and premium content owners to introduce provenance without rebuilding existing distribution pipelines or content libraries.



Proving the authenticity of content is key in the era of AI-generated video

The company is targeting a growing challenge as video is increasingly generated or manipulated by AI across multiple platforms. Traditional metadata and editorial records can be lost as content moves beyond its original publisher. Trusted Media is being shown as European media organisations adapt to the EU AI Act's transparency requirements for AI-generated and manipulated content, including marking.

5.C68

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SATURATED BY THE STORM

APUTURE

BY DAVID FOX

The Storm CS32 is a high-output fixture designed for large-scale productions. It is a fully tuneable colour fixture in Aputure's point source LED range, with output comparable to a 4K HMI. It produces saturated colours across the visible light spectrum.

It is compact and lightweight enough for single-person operation and can run from a range of power sources, from a household socket to a full power bank. It automatically

adjusts its power draw to the available circuit, up to 105,300 lux with a medium reflector at 3m and 5600K.

It has a 1800K–20,000K colour temperature range and uses Aputure's BLAIR-CG light engine, with Indigo and Extended Red emitters for a wider colour range and more natural white light.

The Storm fixtures are being shown alongside Aputure's Nova II flat panel range under the control of the recently updated Sidus Link Pro. The lighting control system is available for iPad and Mac and provides tools for programming and



Fully tuneable colour: Storm CS32 is Aputure's brightest point source LED light

operating the fixtures. The latest release includes Action Panel, a full-screen view that allows users to assign cues and Quickshots to

customisable Go buttons for fast operation.

11.B22

SOVEREIGN RIGHT TO EUROPEAN DATA

BLUE BILLYWIG

BY ANNE MORRIS

Netherlands-based online video platform Blue Billywig is using IBC to announce that it has become a fully sovereign European video platform, with its infrastructure, ownership, hosting and support based entirely within the European Union.

The move is aimed at European broadcasters, publishers and enterprises concerned that video data hosted on US-owned

infrastructure can be subject to laws such as the US CLOUD Act, regardless of where servers are physically located.

Jeroen Meeter, CEO, Blue Billywig, said: "For too long, European companies have had to accept an uncomfortable trade-off: avail of the best technology, or keep control of their data, but not both. As digital sovereignty moves from compliance checkbox to boardroom priority, we wanted to give our customers a genuine choice, not a compromise."

According to Blue Billywig,

its end-to-end European infrastructure means customers can host, manage and deliver video content without their data leaving EU legal jurisdiction.

Storage, transcoding and delivery run exclusively on European infrastructure. The platform uses European cloud provider Scaleway for data storage and processing, and Bunny CDN for content delivery across European edge nodes. Its sub-processor list is

5.C30



Jeroen Meeter: "European companies have had to accept an uncomfortable trade-off"

TOOL-FREE FM TRANSMITTERS HIT THE FIELD

WORLDCAST SYSTEMS

BY KIRSTY HAZLEWOOD

Two FM transmitters from WorldCast Systems are making their debut at IBC: the Eceso FM AiO Series 5kW and a new 3kW model, both designed for easy field servicing.

Hot-swappable fans and power supply modules, combined with tool-free, quick-release RF amplifier modules, allow maintenance and repairs to be carried out quickly in the field.

Built-in features include a 5-band audio processor, UECF



The new transmitters offer quick-release and service-friendly components

RDS encoder, Icecast web streaming and APT IP Decoder. The platform is designed for

future µMPX support, alongside APTmpX and linear MPX transport.

The 5kW carries a 10-year warranty, with first deliveries scheduled for late 2026 and availability expanding through early 2027.

David Houzé, Product Manager, WorldCast Systems, commented: "Ease of maintenance isn't a feature – for us, it's a requirement. The 5kW was designed to be simple to operate and easy to maintain in the field, starting with its quick-release RF amplifier modules. We back it with a 10-year warranty."

8.C68



DISCOVERY CHANNELS DNS FOR SEARCH AND CONNECT

DHD AUDIO

BY KIRSTY HAZLEWOOD

A lightweight desktop utility is being introduced at IBC2026 to identify connected DHD devices on a network as they come online.

DHD Discovery uses Multicast DNS to detect DHD cores, RM1 broadcast-from-anywhere interfaces and AoIP devices on AES67/Ravenna or Dante. A local dashboard shows IP address, firmware version, serial number and connection status. It also provides colour-coded status dots, search, and manual subnet entries.

A single click opens any device's web apps without requiring users to enter IP addresses in a browser. The app supports automatic updates.



The utility identifies network DHD devices as they come online

Marc Herrmann, Managing Director, DHD, said: "Anyone who has commissioned a DHD system knows the question: a new device joins the network, so what's its IP? Our DHD Toolbox has always had the answer but a lightweight utility in your tray is simply more comfortable for that quick look. And it shouldn't require Windows."

Discovery is free and available for macOS 12+, Windows 10+ and Linux with FUSE support.

8.B46

LIGHTS WITH SOMETHING TO CROW ABOUT

SHENZHEN YINGZHIQI TECHNOLOGY (INKEE)

BY DAVID FOX

The Gold Crow 150 and Gold Crow Air 30 are two new portable lights from Inkee. The compact, flashlight-style GC150 integrates a 150W bi-colour COB light with a built-in high-capacity battery, Bowens mount compatibility and intuitive one-knob control, the firm noted.

It offers 0–100% stepless dimming, a 2700K–6500K colour temperature range and up to 15,200lux at 1m. The battery provides up to 45 minutes of

continuous full-power 150W output, with USB-C PD fast charging. It can

also be used to power other devices, such as cameras, phones and wireless transmitters.

The Gold Crow Air 30 is a 30W inflatable RGB air-column tube light for soft fill lighting. It uses a foldable TPU airbag construction with a built-in 36Wh battery, and offers full HSI RGB colour control with 16 preset practical light effects.

It is 90cm when inflated but deflates to palm-sized storage for

transport. In bi-colour mode, it has a 2000K–10000K colour temperature range



Flash light: Inkee's Gold Crow 150 COB light with built-in battery

11.B10f

WAVETOOL 4 AUDIO MONITORING & LISTENING SOFTWARE

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SHURE



Booth 8.B33



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Q&A

Ken Frommert, President, ENCO Systems

What are the biggest challenges currently facing the media and entertainment industry?

Broadcasters everywhere are being asked to do more with less. That's not a talking point, it's what I hear in nearly every customer conversation, especially from European broadcasters balancing staffing and business constraints with the need to serve increasingly diverse audiences across more platforms.

The challenge is finding practical ways to adopt new technology without disrupting existing operations or workflows. The balance between modernisation, efficiency and investment is one of the defining challenges in our industry right now.

How is your company helping its customers address these challenges?

We built ENCO around that exact challenge. Broadcasters shouldn't have to replace their entire technology stack to start modernising. We let customers introduce new capabilities where they create the most value; captioning and translation today, with AI production tools or automation next, and integrate them into the workflows they already have.

At the same time, AI and automation allow teams to eliminate repetitive manual work and put their people where they add the most value. That's the real answer to doing more with less: giving the same team the tools to accomplish significantly more.

What are the main areas of focus for your company during IBC2026?

Our five pillars at IBC2026 are captioning, translation, AI production tools, automation and

virtual production. enCaption Sierra represents the next generation of our core automated captioning platform, while enSpeak makes its European debut at IBC2026, bringing localised synthesised speech to our accessibility and translation ecosystem.

For radio, IBC2026 marks the international debut of aiTrack, continuing ENCO's innovation in AI-powered radio production and giving broadcasters new ways to automatically create and personalise on-air content.

AI will also be a major part of our video story. IBC audiences will get their first look at SPOTai, our new AI-powered video advertising creation platform, along with a preview of a new AI tool that can analyse long-form programming and automatically identify the moments worth repurposing for social and digital platforms – without someone manually scrubbing through hours of content. Broadcasters sitting on large archives of long-form content are going to want to see this one in person.

Live virtual production is another major focus for us during IBC2026. We'll have a live demonstration on the show floor, giving attendees the opportunity to see our live virtual production technology in action and experience what's possible with these workflows firsthand.

Which trends or themes do you expect to emerge during IBC2026?

I expect the AI conversation on the show floor to mature. Less "look what it can generate" and more "does this hold up on air?" That's the standard we've always applied to AI-powered products at ENCO. Broadcasters are moving past experimentation and looking



for AI that is reliable, repeatable and genuinely useful in a live production environment.

I also expect real-time translation and localised voice to move from differentiators towards expectations as broadcasters reach increasingly global audiences. Furthermore, virtual production will continue expanding beyond traditional broadcast into sports, live events and AV. The common theme across all three is that we're moving from demonstrating what's technically possible to proving what's operationally useful in the industry.

What sets your company apart as a technology leader?

We've been doing this since 1983. This means we've lived through

several generations of "the next big shift in broadcast," and we've learned the difference between technology that makes a great demonstration and technology that improves daily operations.

What's different today is that we're pairing decades of broadcast experience with an increasingly integrated technology stack spanning captioning, translation, AI production tools, automation and virtual production. We're not approaching AI as a new market we've suddenly decided to enter. We're applying it to problems we've been solving alongside broadcasters for decades. That combination of experience and innovation is difficult to replicate.



CUTTING FILE SIZES WITHOUT COMPROMISE

VISUALON

BY ANNE MORRIS

AI-enhanced Optimizer Fidelity from VisualOn analyses video files to reduce their size while preserving visual quality.

The company claims the technology can reduce file sizes by up to 80% while maintaining output that is visually identical to the source.

Yang Cai, CEO and President, VisualOn, commented: "Storage costs and transfer times shouldn't dictate how studios manage their most valuable asset – the footage itself. Optimizer Fidelity was built to remove that trade-off entirely.

"Studios get the storage and bandwidth savings they need without ever touching visual

quality. That's the whole point – the compression should be invisible," he added.

Optimizer Fidelity accepts any FFmpeg-compatible input and supports AVC, HEVC and AV1 outputs, as well as major hardware encoders without requiring pipeline changes. It supports 4K, with 8K on the roadmap.

5.A55



Yang Cai: "Storage costs and transfer times shouldn't dictate how studios manage their footage"

TITANRIG ENTERS PRO CART RACE

TARION (SUZHOU SHIDU TECH)

BY DAVID FOX

The Tarion Titanrig Cart Pro is designed as a mobile workstation for transporting and organising production equipment.

It uses a tiered design, with a reinforced 5cm-thick top platform measuring 80x55cm. The platform is dampened to reduce vibration and has a 50kg capacity, making it suitable for a DIT laptop setup or monitor friction arm. The middle and bottom tiers support 60kg and 90kg, respectively, allowing equipment to be organised by weight and frequency of use, the firm noted.

The sides have mounting points for Titanrig extension arms or lighting fixtures. The

Pro also comes with a Saddle Bag and collapsible storage crate for smaller items.

Other features include 23cm all-terrain pneumatic rubber tyres, 360° swivelling front wheels with foot-operated brakes, and tool-free quick disassembly. The cart weighs 20kg and comes with a carrying bag.

11.B01



Tarion's Titanrig Cart Pro mobile workstation

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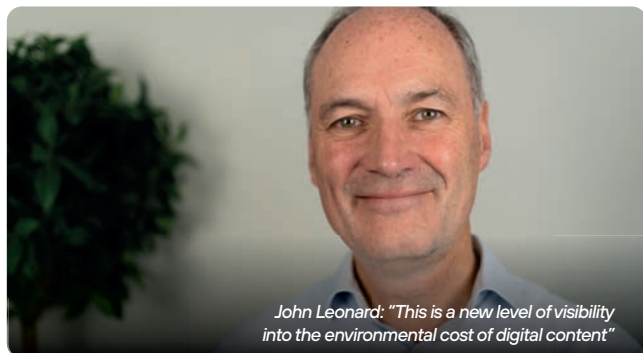
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See you at IBC2026!

BOOTH 2.A47

MEASURING STREAMING'S CLIMATE IMPACT



DEVICEATLAS

BY ANNE MORRIS

Device intelligence platform DeviceAtlas is showcasing how its Sustainability Properties measure the environmental impact of end-user devices used for streamed content. For televisions, the properties include power usage in SDR and HDR modes and energy class ratings. For mobile devices and tablets, they include energy efficiency class, enabling comparisons of power consumption across devices.

John Leonard, Director of Product Strategy, DeviceAtlas, said: "Through the combination of regulatory requirements for energy efficiency reporting for TVs and real-time device intelligence, the electricity used by the viewer's

TV while streaming is now measurable by the publisher. We believe this is a whole new level of visibility into the environmental cost of digital content."

With end-user devices claimed to account for the majority of streaming-related carbon emissions, the properties are designed to help organisations understand full lifecycle sustainability and meet requirements such as the EU's Corporate Sustainability Reporting Directive (CSRD) and Ecodesign for Sustainable Products Regulation (ESPR).

The Sustainability Properties are available for major streaming platforms including Netflix, CBS and Globo. The category has also been shortlisted for the IBC Innovation Awards 2026.

5.G60

LABELLING AI AT SOURCE

STEG.AI

BY ANNE MORRIS

AI labelling, which embeds machine-readable AI disclosure into the pixels of images and video, is being introduced by Steg.AI, extending its forensic watermarking technology to trace content leaks.

Steg.AI has built its reputation on leak protection, using invisible watermarks to trace dailies, rough cuts and unannounced product imagery back to their original source.

AI labelling applies the same deep learning technology to content provenance, identifying whether material is AI-generated,

AI-assisted or authentic camera-original content.

Surya Ramalingam, VP of Marketing, Steg.AI, said: "Leak tracing and AI disclosure are two sides of the same provenance problem. The same imperceptible watermark that identifies who leaked a rough cut can now carry a persistent signal that content was generated or modified by AI."

The technology complements C2PA content credentials and supports the California AI Transparency Act and the EU AI Act's transparency requirements. The new labelling technology is available alongside Steg.AI's Leak Protection product.

14.B36



'REVERSE REMOTE PRODUCTION' TRUCKS ROLL OUT

BROADCAST SOLUTIONS

BY DAVID FOX

Broadcast Solutions has delivered two software-defined 16-camera OB trucks to remote production specialists DMC, with the entire signal processing and delivery workflow powered by Grass Valley AMPP software.

According to Jens Envall, Chief Innovation Officer, DMC Production, the trucks were built to solve "the fundamental challenge



associated with the conventional view of remote production."

"Bringing all the signals back to a control room calls for a lot of bandwidth, for very high levels of stability on that bandwidth, and

for very tight controls of latency," explained Envall.

"So, we came up with a concept that we call 'reverse remote production', where all the switching and processing happens on site, in

an outside broadcast truck, but the control of that equipment happens in the central production suite," he added, noting that only 100Mbps of internet connectivity is required.

The result is a compact truck that fulfils three requirements: operational space should there be a need to control any part of the production on site; a data centre running the AMPP processing and GRID network; and room to carry all the cameras, lenses and other equipment to site.

0.A03



DESIGN TO AIR WITH NO HANDOFF

PROVYS TECHNOLOGIES

BY KIRSTY HAZLEWOOD

Tweenly On Air is a new live operation layer being introduced for the PROVYs HTML graphics platform, which allows users to design and control broadcast graphics from the same interface.

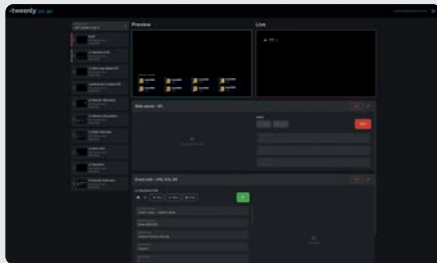
It is aimed at regional sports, youth competitions and smaller live productions where graphics may be limited or an existing package can be difficult to operate during a live event. The system is designed to give operators direct control over graphics as production requirements change, including

updating results and participant orders, adding names and removing sponsor bugs.

Operators can preview graphics before taking them to air, update live data and manage multiple graphics simultaneously. Graphics created in Tweenly can be taken directly to air through Tweenly On Air, without exporting or handing them off to another system.

1.C11

The new tool is designed to give operators direct control over graphics



AOIP AND SYSTEM T AT SCALE

SOLID STATE LOGIC

BY KIRSTY HAZLEWOOD

Making its IBC debut is the Net I/O ST 2110 Bridge. The standalone converter integrates with Dante or ST 2110-connected audio consoles and networks. SSL is also showcasing the S500m console, S400 control surface and portable TCA Tour.

SSL is also previewing integrated support for the Media eXchange Layer (MXL) within the System T Virtual Tempest Engine, alongside

automated deployment functionality. Aligning with the European Broadcasting Union (EBU) Dynamic Media Facility (DMF) project, SSL is demonstrating System T across physical and virtualised user interfaces for on-prem and cloud workflows.

Making its debut as part of the same DMF-aligned workflow, SSL's μ VE engine offers 96 virtualised processing paths and a range of licensing options to support temporary, variable or event-based productions.

8.B45



The Net I/O ST 2110 Bridge converts between ST 2110 and Dante in a single standalone unit

SUPER LOW LATENCY KVM OVER IP



NO VISIBLE DELAY. EVEN OVER STANDARD GIGE

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4K60 HDMI LOOP-OUT & 1 GIGE IP (ENCODED)

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HALL 10
BOOTH 10.F45

HANDY ANDY HAS THE REACH FOR LIGHT WORK

ST VIDEO - FILM TECHNOLOGY

BY DAVID FOX

The Andy Telescopic Crane Lite is a new electric telescopic system purpose-built for lightweight cameras weighing up to 15kg.

ST Video claims it offers smooth, dynamic motion even in tight production spaces, and is suitable for TV dramas, feature films, commercials and variety shows.

It can pair with DJI Ronin gimbals for stable pan, tilt and roll. Its active telescoping arm, which

extends or retracts on the fly, overcomes fixed-jib limits. It offers adjustable speed and automatic dynamic balance for better control.

Andy is built from high-strength alloy, with a modular design that is quick to set up but compact for transport. The 5m version has a minimum arm length of 2.4m and a telescopic range of 2.65m, while the 6.4m version starts at 2.45m, with a 4m range. Both have a +50° ~ -30° tilt range and take Mitchell flat base or European mounts.

12.F94



ST Video's Andy Telescopic Crane Lite is compact but dynamic

NFS BRINGS THROUGHPUT BOUNCE TO SMB

TUXERA

BY ANNE MORRIS

New Fusion NFS capabilities from Tuxera are designed to complement its existing Fusion SMB platform, combining the two network file system protocols to improve data connectivity for media infrastructures managing large datasets.

According to the company, the combination enables high-performance, cross-format and cross-platform media architectures, allowing multiple



Duncan Beattie: "Today's media environment is hugely demanding for data connectivity"

users to access large files without being constrained by slow data transfer speeds.

Duncan Beattie, Senior Market Development Manager at Tuxera, said: "Delivering the very best in

high-quality, high-throughput file systems has been at the core of Tuxera for more than 30 years. Today's media environment is demanding for data connectivity, with huge files needing to be accessed by multiple users. Creative users need to work with the best tools for their art, and do not want to be slowed by limitations in moving content from one environment to another. That is why we have brought all Tuxera's experience to bear on transforming media technology."

5.A40

SOLO CINEMA CAMERA'S RAW APPEAL

CANON EUROPE

BY DAVID FOX

The full-frame mirrorless EOS R6 V is Canon's most compact cinema camera yet. Designed for solo creators, it has in-body image stabilisation in a lightweight body (688g), with an ergonomic grip, 12 custom buttons, and a familiar EOS interface.

It delivers 7K Raw at up to 60p, oversampled 4K up to 60p, 2K up to 180p and fast frame rates up to 4K 120p. Its 5-axis image stabilisation provides up to 7.5

stops of shake reduction. It includes Open Gate recording for greater flexibility in reframing shots in post. Its Dual Pixel CMOS AF II system, with intelligent subject detection and eye detection, ensures sharp focus even as subjects move unpredictably.

Other features include active cooling, four-channel audio, 4K 60p UVC streaming via USB-C, a full-size HDMI port, and high-resolution 32.5MP stills at up to 40fps.

The RF 20-50mm F4L IS USM PZ, the first full-frame RF lens



The EOS R6 V has advanced Dual Pixel autofocus with eye detection

with an internal power zoom, is designed as 'a natural partner' for the EOS R6 V. The zoom ring operates as both a controlled, steady servo zoom while recording

video and a manual zoom-by-wire for precise adjustments when capturing stills or filming.

10.HR & 11.C41



Q&A

Melanie Ciotti, Director of Marketing, Studio Network Solutions

How is SNS helping its customers address the challenges faced by the media and entertainment industry?

Media teams can't control component costs, market shifts, or what technology will come next. But they can control how well their workflow is designed so they can keep creating through these challenges. That's what we're focused on: helping media teams build better workflows for today, tomorrow, and years to come.

That means giving teams a high-performance shared storage foundation with EVO, along with the media management and workflow automation they need to keep production moving. We're putting powerful AI capabilities on premises through the AI Suite, with unlimited processing instead of metered usage. We're giving teams flexible ways to protect and archive their content with Trio, and making review, approval, and collaboration easier across locations with Outpost.

Just as importantly, we're connecting those capabilities

so teams can move from active production to archive and back without constantly managing disconnected systems and broken workflows. Because, frankly, the last thing anyone in production needs right now is another challenge.

What are the main areas of focus for your company during IBC2026?

At IBC2026, our focus is helping creative teams build better workflows. Every great production starts with a strong foundation. For us, that means delivering shared storage solutions that are powerful, scalable, and reliable, with tools that help media teams create what they want, faster, from anywhere. When the foundation is right, teams can spend less time managing technology and more time creating. That's where better workflow begins.

Which key trends or themes do you expect to emerge during IBC2026?

I think the AI conversation is entering a new phase. The industry has

moved beyond asking whether AI belongs in media workflows and is now focused on how to implement it responsibly, securely, and effectively. While cloud and hybrid workflows continue to grow, many production teams are taking a more thoughtful approach to cloud-based AI, choosing on-premises implementations for benefits such as performance, security, and better cost predictability.

What are your priorities for the next 12 months?

Our priorities remain rooted in what we've done for more than 25 years: listening to media teams and solving the challenges that stand between them and their best workflow.

We'll continue expanding our solutions, developing new features, and strengthening integrations that help customers work more effectively. The pace of change in media isn't slowing down, but with the right tools and technology, tomorrow's challenges become much easier to tackle.



What sets your company apart as a technology leader?

We don't build technology because it's the latest trend. We build it because it solves real problems for real production teams. For decades, we've worked alongside our customers to understand the challenges they face and develop solutions within the context of their actual operations. That approach has shaped everything we do, from shared storage and media asset management to AI, archive, and collaboration tools.

We're not here to simply add features or create more technology for technology's sake. We're here to help media teams work better, create more efficiently, and adapt to whatever comes next. Because better workflow starts here.

7.B22

It's time.

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REDUCING RADIO COMPLEXITY

FERNCAST

BY KIRSTY HAZLEWOOD

CaptionCast and Ferncast are announcing a collaboration at IBC2026, bringing together a complete radio workflow from content generation and remixing through to encoding, processing and final delivery to the CDN.

The partnership combines Ferncast's aixtream audio software with CaptionCast's content creation and recreation platform. Radio operators can move content from initial production through to

broadcast delivery within a single, integrated chain.

CaptionCast handles the content generation layer. Ferncast's aixtream handles encoding, audio processing and CDN transport, picking up exactly where CaptionCast leaves off, according to the companies.

Tobias Dornbusch, Product Manager at Ferncast, commented on the technical foundation, saying "aixtream was designed from the ground up to be a versatile audio transport platform".

"We always kept third-party integration straightforward to cover any workflow our customers might

use. Working with CaptionCast is a direct example of that: we connected both platforms cleanly, and the full chain just works."

Isabel Wiese, Marketing Lead at CaptionCast, commented: "Radio workflows are still more complicated than they need to be. Our goal is to reduce that complexity to the absolute minimum and make content generation and reuse as easy as possible. Taking advantage of what Ferncast's solutions offer brings us closer to that reality than anything else on the market."

8.F78



Tobias Dornbusch: "The full chain just works"

PALM-SIZED MINI LED LIGHT

SWIT

BY DAVID FOX

The compact Swit Mini-150B is a 150W bi-colour LED light in a palm-size body. Measuring 103x103x124mm, it features a Mini Bowens mount, app control, and flexible power options, including V-mount battery, AC and USB-C PD 3.1.

It can output 24000 Lux at 1m using the standard reflector, with a CRI Ra of 98, TLCI 98, and SSI(D55) 73, for faithful skin tones and colour reproduction. It has

a colour temperature range of 2700K-6500K with 0-100% smooth dimming. It is built for continuous 150W full-power operation with active cooling and silent mode.

It can be wirelessly controlled via Swit's Console app for iOS and Android using Bluetooth Mesh, which provides group control, lighting effects, scene presets, fast pairing, and firmware updates for individual units or multi-light setups. The Mini Bowens mount includes an adapter for standard Bowens accessories.

12.C31



Swit's Mini-150B is a 150W Mini Bowens LED light with three power options

60 YEARS AND BUILDING

GLENSOUND

BY KIRSTY HAZLEWOOD

Returning to IBC for its 60th anniversary, Glensound is showcasing the Greater Divine Supernal studio monitor alongside the GTM Diamond, a limited-edition esports interface with just 60 units produced, each finished with more than 4,000 hand-placed Swarovski crystals, the firm noted.

The Greater Divine Supernal extends Glensound's intelligent loudspeaker range into professional studio monitoring. The monitor adds



See the Greater Divine Supernal and diamond-encrusted GTM on the Glensound stand

1Gb networking, eight network inputs, USB-C connectivity, headphone output and EQ control, with a larger solid aluminium enclosure and bi-amplified two-way design suited

to studio, front-of-house and mobile production applications. Also on show are the DARK22M two-in, two-out Dante interface, the Beatrice R12 MkII intercom, and the PBS Parliamentary

Broadcast System. Marc Wilson, Managing Director of Glensound, commented: "Over 60 years, we have worked across analogue, ISDN, mobile, IP, USB and Dante as the requirements of our users have changed. The products on the stand at IBC2026 are very different, but they all come from the same place. We listen to what people need and build around it."

Visitors are invited to join Wilson and the team for celebration drinks on the Glensound stand at 17:00 on 12 and 13 September.

8.F72



FR-4 RAISES REMOTE PAN BAR

REMOTE CAMERA TECHNOLOGY

BY DAVID FOX

The FR-4 Fluid Remote pan bar system allows users to handle a PTZ camera as if working a real pan bar.

Conventional joystick-type remote controllers for PTZ operation place limitations on camera movement and can make it difficult to keep up with the action, especially for sports. However, with the FR-4, users can follow the action almost as if they are physically operating a camera, including much smoother diagonal movement. According to RCT, it can be used without special training and feels close enough to conventional camera operation that users adapt immediately.

A key advantage is the ability to control multiple cameras from a

single unit, particularly for smaller events. It can be mounted on any fluid head as it does not rely on encoders for motion capture, making it a fully open system. The FR-4 is compatible with PTZ cameras from Panasonic, Sony and Canon, as well as Movicom's Robyhead D1 and D2 robotic pan/tilt heads.

11.B45

The FR-4 Fluid Remote has three Stream Deck modules and multiple assignable encoders



80% SAVINGS AS VIPE BITES INTO PLAYOUT COSTS

BCNEXXT

BY KIRSTY HAZLEWOOD

A new version of BCNexxt's cloud-native Vipe playout platform is on show, claimed to reduce playout operating costs by up to 80%.

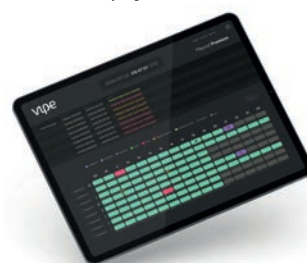
Vipe's software-defined architecture allocates resources dynamically, supporting live events, FAST, thematic and regional channels from a single platform. New capabilities include enhanced line recording for sharing live content across multiple channels, and a regional opt-out feature allowing multiple personalised variants to be derived from a main channel with rights blanking and replacement for streaming services.

Graham Sharp, Vice President

Sales and Marketing, BCNexxt, commented: "We weren't trying to move a legacy playout system into the cloud. We built a cloud-native operating model from the ground up – rethinking every assumption about how playout should work and eliminating the traditional one-channel-to-one-server relationship."

2.B09

Vipe's software-defined architecture challenges traditional one-channel-to-one-server playout models



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UNIFIED WORKFLOWS ON TRACK FOR PRESENTATION STAGE

ZERO DENSITY

BY MICHAEL BURNS

Real-time graphics, virtual production and newsroom operations are being brought together by Zero Density within a single production ecosystem, connecting workflows from creation through to live payout.

A multi-renderer workflow brings Chaos Vantage, Nvidia Gaussian splatting and Unreal Engine together within Reality 5, allowing production teams to select different



rendering technologies for different workflows.

Chaos and Zero Density are demonstrating the result of their R&D partnership with real-time ray tracing for virtual studios and XR. Chaos Vantage renders in real time, while NODOS, the real-time node-

based operating system, provides virtual studio and XR tools. Nvidia's Gaussian splatting renderer is being shown on green-screen and XR stages, with real-time ray tracing, relighting and depth of field.

Traxis Hub 3.0 is also on show at IBC2026, featuring a new Automatic

Lens Profiler feature. Also being demonstrated are template-based content creation and Motion Design workflows in Reality 5, connecting graphics across on-air output, video walls, venue LEDs, AR and touch surfaces.

Newsroom workflows include NRCS integration, Journalist Preview and NLE Live Link for Adobe Premiere Pro and Final Cut Pro. AI-powered HTML5 Generative Graphics Templates are also being demonstrated.

7.B01

REMOTE CONTRIBUTION GETS MORE CHOICE

QUICKLINK

BY CAROLYN GIARDINA

The StudioEdge remote contribution platform is being enhanced by support for WhatsApp and Cisco Webex, along with extra integration for Microsoft Teams.

The remote contribution platform provides broadcast-quality, discrete audio and video contributions from video conferencing platforms. It already supports Zoom, Microsoft Teams and StudioCall.

The Microsoft Teams enhancements include support for multiple callers from a single Teams meeting. Additional

capabilities include notifications when guests join, active speaker and screen sharing support, and compatibility with Microsoft Teams Rooms environments.

Richard Rees, CEO of QuickLink, said: "Remote contribution is now a fundamental part of modern production, and flexibility is key to making it work. By adding support for WhatsApp and Cisco Webex, alongside enhanced Microsoft Teams integration, StudioEdge gives production teams greater choice in how they connect remote contributors while allowing guests to participate through the platforms they already use."

7.C19



StudioEdge is gaining support for WhatsApp and Cisco Webex, with enhanced Microsoft Teams integration

ULTIMA PARFOCAL CINE ZOOMS



Laowa's Ultima FF 25-180mm, Ultima S35 25-600mm and Ultima S35 12-120mm lenses

LAOWA

BY DAVID FOX

Three Ultima cine zoom lenses, all with constant apertures and suitable for high-end broadcast use, are now available from Laowa, and on show at IBC2026.

The Ultima FF 25-180mm T3.8 zoom offers a versatile 7x zoom range that goes from wide establishing shots to telephoto close-ups for full frame sensor cameras with a PL mount. Designed with a true parafocal optical layout the lens maintains sharp focus while zooming and boasts advanced focus breathing suppression. It has 26 elements in 20 groups, with an 11-blade iris and a minimum

focusing distance of 1.2m.

The Ultima S35 25-600mm T4.2 model has a lengthy 24x zoom range handling wide shots to long-distance close-ups with an advanced optical design that supports 8K and 4K high-resolution Super 35-size sensors. It is made up of 27 elements in 21 groups, with a nine-blade iris and a close focus distance of 2.92m.

The smaller Ultima S35 12-120mm T4 unit is less than half the weight of the 25-600mm (even less in its Lite version) but still has a useful 10x zoom range. It has 28 elements in 20 groups, a nine-blade iris and a 1m minimum focusing distance.

12.C45



MIC MINI GOES ON THE RECORD

DJI

BY DAVID FOX

The Mic Mini 2S is DJI's first mini wireless mic with internal recording. It handles unpredictable acoustics with 32-bit float recording and two levels of AI-powered noise cancellation. Support for 32-bit float recording gives greater flexibility in post-production, capturing a wider dynamic range from faint whispers to sudden roars without clipping. AI noise cancellation adapts to different recording



DJI's Mic Mini 2S supplements greater clarity with internal recording

conditions: Basic mode reduces indoor background sounds such as fans, air conditioning and

reverb, while Strong mode cuts through more aggressive outdoor noise to keep speech clear.

Clipping Control protects against sudden volume spikes, while Loudness Balance dynamically maintains consistent output levels. Three voice tone presets are also available. Each transmitter has 14.5GB of storage, providing up to 28 hours of recording in the default 24-bit mode. A single receiver can connect to four transmitters simultaneously for discussions and small-group productions, while magnetic front covers allow personalisation.

12.G75

INSTANT REPLAY FOR LIVE AUDIO

SHURE

BY KIRSTY HAZLEWOOD

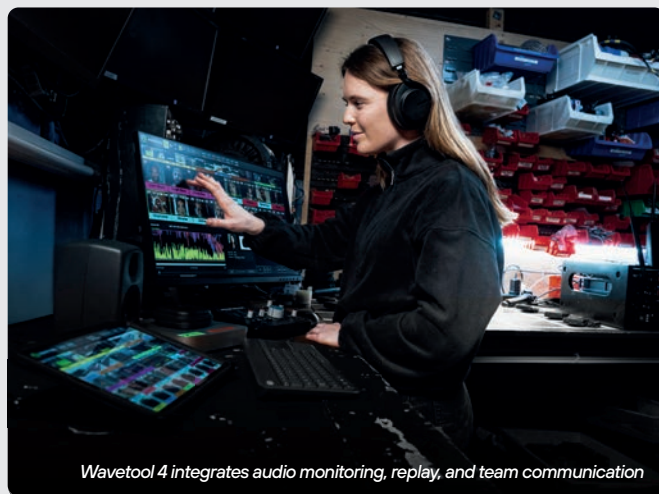
Wavetool 4, the latest version of Shure's audio monitoring software, helps engineers make faster, more confident decisions across theatre, live sound, broadcast and houses of worship. The platform brings audio monitoring, replay and team communication together in one shared workspace.

Rather than relying on meters and visual indicators alone, engineers can listen directly to live audio channels while

monitoring system performance, providing a clearer picture across both wired and wireless sources.

The most significant addition is Global Instant Replay, which lets users rewind and review activity across the entire system with up to 30 minutes of history. Instead of guessing what caused an intermittent problem, engineers can revisit the exact moment and confirm the root cause.

Wavetool 4 also supports up to 192 channels and eight simultaneous users, making it suitable for large, complex productions, the firm noted. A redesigned interface allows



Wavetool 4 integrates audio monitoring, replay, and team communication

teams to customise their workspace, while collaboration tools including chat, image sharing and voice notes, help

keep everyone aligned during fast-moving events.

8.B33

WEATHER RESISTANCE IS A HIGHER POWER

FXLION ELECTRONIC

BY DAVID FOX

Two high power waterproof batteries have been released by Fxlion, the 26V 489Wh BP-7S500 and the 14.4V 559Wh BP-HP600. Both are IP54-rated for use with outdoor LED lights, cameras and other equipment.

The V-mount Li-ion batteries are shockproof and feature protection circuits against short circuits, overcharging and over-discharging. Each battery has



Fxlion's high power BP-7S500 and BP-HP600 V-mount batteries

a five-level status indicator for monitoring charge levels and two D-Tap inputs/outputs. Both measure 161.7 x 104.7 x 105.5mm.

The 2.5kg BP-7S500 can discharge up to 20A and is suitable for equipment such as 500W LED lights and high-power camera rigs. Its D-Tap outputs provide 25.2V/10A for external devices.

The 2.78kg BP-HP600 can deliver up to 30A and can power 300W+ LED lights and other equipment. Its D-Tap outputs provide 14.4V/10A.

12.D60

BILLION-SCALE 3DGS FOR LIVE XR NEWS

XGRIDS

BY DAVID FOX

Capture once, use everywhere, is the promise of Xgrids' new LCC (Lixel CyberColor) workflow. It turns a location into a photoreal 3D Gaussian Splatting (3DGS) scene that can be used for scouting, previs, virtual production and VFX.

It also now has an LCC plugin for Unreal Engine, claimed to be the first built to load billion-scale 3DGS scenes in full. A location captured with an Xgrids spatial camera



Korean broadcaster SBS uses LCC for immersive XR news broadcasting

(PortalCam), or spatial scanner (Lixel K2), is reconstructed automatically into a photoreal 3DGS scene and

imported into Unreal Engine, Unity, and other platforms through the LCC plugins.

Inside Unreal, the captured environment is re-lightable for accurate shadows and reflections, supports cinematic depth of field, and fuses with existing mesh assets. It natively supports Unreal Engine nDisplay and disguise, and extends to Unreal-based platforms like Pixotope and Aximmetry: real-world 3D assets go straight to the LED wall.

The workflow is already in use at SBS, Korea, where real-world Gaussian scenes power immersive XR news broadcasting.

11.A35

NEXT GENERATION OF VEDA

HEXAGLOBE-SGT

BY KIRSTY HAZLEWOOD

Veda Version 27 from Hexaglobe-SGT is being showcased at IBC2026, introducing HTML-based applications across automation, media asset management, promotion management and Hypervision.

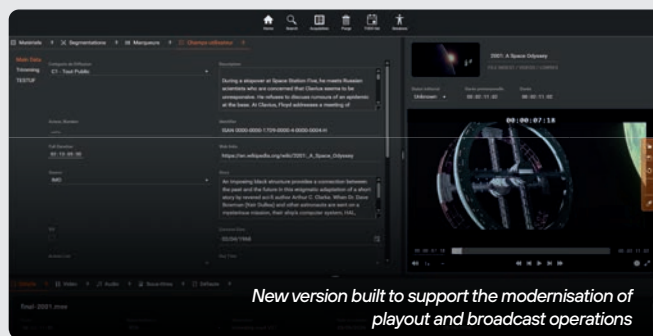
The Promotion Manager module streamlines the management of coming-next events and cross-promotion campaigns.

The automation suite now includes a Playlist Quality view, giving operators an overview of playlist health, together with Channel

Bouquet management to simplify multi-channel operations in large broadcast centres.

The automation client is available as both a fully featured web application and as a desktop version, allowing operators to select the interface that best fits their operational requirements, Hexaglobe-SGT noted.

Version 27 also introduces an HTML MAM client, replacing the FLOW desktop application while retaining key business modules including Content Checking, Acquisition, Player/Thumbnails and Search. The MAM remains fully integrated with the VEDA workflow engine through its operational to-do list.



New version built to support the modernisation of playout and broadcast operations

All web applications, including Automation, MAM, Promotion Manager and Hypervision are accessed through the Veda webPortal, delivering single sign-on across the platform.

Integrated native chat enhances collaboration between operational teams, particularly in remote and

distributed environments. On the infrastructure side, the Veda back office now supports deployment on both Windows Server and Ubuntu Server, giving engineering teams greater flexibility for on-premises, hybrid or cloud deployments.

2.B51

AI SINGLES OUT SPEAKERS FOR RADIO

JUTEL RADIOMAN

BY KIRSTY HAZLEWOOD

New audio processing capabilities are on show for Jutel's ClipperAI platform at IBC2026, targeting radio production workflows from field recording to playout.

ClipperAI supports recording on iOS and Android devices, with basic mobile editing and direct transfer to playout systems or browser-based post production via ClipperAI Multitrack, the firm noted.

AI speaker separation automatically isolates individual speakers onto

ClipperAI supports recording on iOS and Android devices



separate tracks for easier level balancing and editing of multi-speaker recordings. An AI noise

reduction feature improves speech clarity for recordings captured in noisy environments such as outdoor

interviews and location reporting.

ClipperAI also includes a broader set of audio-processing tools, including loudness normalisation, EQ, compression, delay, and voice anonymisation, available through simplified presets.

These are aimed at journalists and producers working without specialist audio engineering support

For enterprise deployments, AI services and processing capabilities can be configured and extended to support specific operational requirements.

8.F79



COST-EFFICIENT IP-ONLY INTERCOM

CLEAR-COM

BY DAVID FOX

Avalon is a new 1RU IP intercom platform for networked production, designed to simplify and scale workflows across broadcast and live events. Avalon supports FreeSpeak wireless beltpacks, HelixNet digital partyline, V-Series and I.V. Direct, with scalable licensed port capacity and flexible IP interfacing, allowing users to configure systems based on current needs and expand without additional hardware.

Designed as a cost-efficient option for IP-only workflows, Avalon

provides a streamlined alternative for users who do not require analogue audio connectivity.

Dave MacKinnon, VP of Product Management, Clear-Com, said: "We focused on simplifying deployment while maintaining the flexibility and performance our customers expect. The result is a modern IP platform that enables teams to scale efficiently and communicate reliably across a wide range of environments."

The platform supports AES67, Dante and Clear-Com's I.V. Direct technologies for local and remote connectivity.

10.D29



Clear-Com's scalable networked intercom platform

PHONE-IN, NOW WITH WHATSAPP

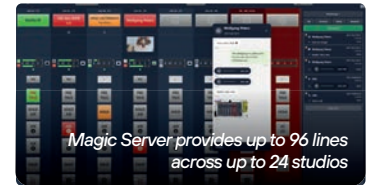
AVT

BY KIRSTY HAZLEWOOD

Magic Server, a software-based telephone hybrid, can provide up to 96 caller lines across up to 24 studios.

Individual caller lines can be upgraded to support high-quality audio codec connections in mono or stereo, integrated directly into the user interface so presenters can handle calls without support from the master control room.

The Magic Server also handles video and audio calls via Microsoft Teams and WebRTC through a feature called Collaboration Services, which can also be enabled on existing AVT hardware telephone hybrids. AVT has now integrated



Magic Server provides up to 96 lines across up to 24 studios

WhatsApp audio calls, voice messages and text messages into Collaboration Services, available through the standard user interface. Video is not yet supported in Meta's SDK but will be added when available. Zoom audio and video calls are planned for the end of 2026.

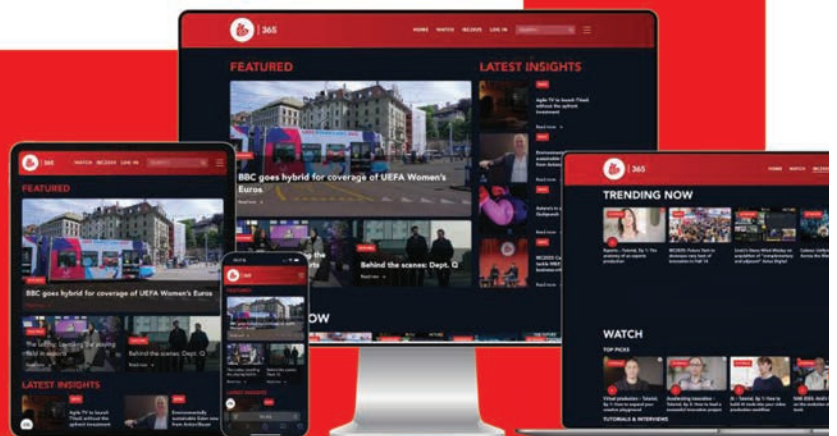
Wolfgang Peter, Managing Director, AVT, said: "We wanted to create a flexible, scalable and multi-functional solution but at the same time make it super easy and user-friendly when it comes to the operation of the system."

8.F76



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CUTTING THE COST OF TRANSMITTER TRANSITION

ROHDE & SCHWARZ

BY KIRSTY HAZLEWOOD

The air-cooled UHF transmitter TM1 from Rohde & Schwarz is designed to help operators reduce energy consumption and provide a migration path for existing TMU9 installations. The TM1 covers power levels from 600W up to 6.5kW with native support for ATSC 3.0 and 5G Broadcast, allowing network operators to implement business models such as mobile TV, targeted datacasting and interactive formats.

R&S Auto-Doherty automates performance optimisation for every



UHF transmitter helps network operators reduce operating costs and carbon footprint

operating point. Developed with security built into its architecture from the outset, the TM1 also helps operators meet cybersecurity requirements for critical broadcast

infrastructure. The TM1 Renewal option allows broadcast network operators to upgrade existing equipment from the previous generation to the full functionality

and performance of a modern TM1, reducing modernisation effort in time, space and capital expenditure.

Maurice Uhlmann, Product Manager at Rohde & Schwarz, said: "The R&S TM1 combines uncompromised RF performance with high sustainability. Through the TM1 Renewal and the native support of 5G Broadcast and ATSC 3.0, we help network operators immediately reduce their operating costs and carbon footprint, while simultaneously establishing the technological foundation for tomorrow's revenue streams."

8.B70

Q ERA PUTS AI TO WORK

LIVEU

BY CAROLYN GIARDINA

The 'Q Era' is what LiveU is calling its AI-driven connectivity intelligence within a modular IP video ecosystem to automate live production workflows. Key elements include the LU900Q and LiveU IQ (LIQ).

Gideon Gilboa, Chief Business Officer, LiveU, said: "Twenty years ago, LiveU changed the industry with IP bonding. The LU900Q does it again – the first Intelligent Production Unit with AI-driven connectivity that chooses the best bonding option.

"The industry is moving from application-centric thinking to workflow-centric thinking as our customers try to handle larger volumes of content at lower costs

and higher speeds. Being story-centric and digital-first are no longer trade show slogans. These are the reality for our customers."

On display, and currently available, the LiveU TX1 is a compact, camera-mounted unit for Sony professional cameras, providing bonded file transfer directly from the camera, while the Sony RXS Connection License enables direct file transfer from compatible Sony cameras to the PWA-RXS system through supported LiveU field units.

Cue3 is the latest partner to join the LiveU ecosystem, while Actus Digital, a LiveU company, is showing its Actus X monitoring platform, with compliance logging, low-latency multiviewing, QA monitoring, clip creation and AI.

7.C24



Gideon Gilboa: "Being story-centric and digital-first are no longer trade show slogans"

VIDEO COMES FULL CIRCLE

MUYBRIDGE

BY DAVID FOX

Real-time full circular capture is now available using a software-based camera system from Muybridge. The volumetric camera system uses low-cost image sensors positioned side-by-side in 2m bars. These can be unobtrusively positioned right across the back of a tennis court, for example, to follow play or curved around a golfer teeing off to show their swing. It means the action is fully explorable, live or in post. Because all the movement is handled in software, it can

be instant, with no gravity or mechanical parts holding it back.

The cameras are fully compatible with industry-standard protocols, including SDI, ST-2110, and NDI, and support RCP, CCU and PTZ control systems for seamless integration into production environments.

The platform supports real-time AI and vision pipelines out of the box, as well as virtual sets, tracking and autonomous production, with direct access to real-time feeds via APIs and SDKs to adapt to existing workflows or power new ones.

13.A20



Requiring no stitching, the Muybridge system involves no latency and can follow the action at any speed



BREAKING FREE FROM CODECS

SWXTCH.AI

BY ANNE MORRIS

Networking technology specialist swXtch.io is showing groundSwXtch for audio over IP, carrying lossless native AoIP streams between facilities over standard internet connections without codec hardware.

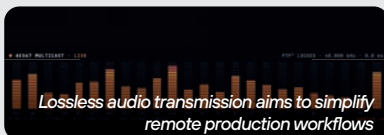
The application transports ST 2110-30 and AES67 in their native formats, with no encode or decode step. The company said this keeps audio bit-identical to the source while maintaining synchronised timing.

Brent Yates, CEO of swXtch.

io, said: "The industry has spent years making codecs better, lower latency, cleaner compression. We asked why there is a codec at all. If the audio is already AoIP and the network can carry it, the encode and decode step is cost, latency, and hardware you do not need. groundSwXtch carries the native stream and gets out of the way."

swXtch.io said it has worked with audio and broadcast specialists to test groundSwXtch in real deployments. Partners are using it in intercom, systems integration and AoIP production.

Applications being explored include live events, intercom between facilities over standard internet connections, remote mixing, and radio and news production.



5.MR13

TURNING RIGHTS INTO REVENUE

RIGHTSLINE

BY ANNE MORRIS

New AI capabilities from Rightsline are designed to help media and entertainment companies automate rights-based operations, from contract analysis to royalty reconciliation.

The company is showcasing product releases at IBC2026 that use AI automation, self-service data access and governed workflows to help broadcasters, streamers, studios and production companies manage contracts, approvals, royalties and reporting.

Patrick Arkeveld, CEO, Rightsline, said: "The future of media operations is powered by AI and governed data access."



Our customers are managing some of the world's most complex IP operations. We're building the platform that lets them compete at scale, maintain compliance, and make smarter decisions faster."

Rightsline said the latest capabilities are built on enterprise infrastructure designed to scale globally while reducing manual effort and helping organisations identify new revenue opportunities across their IP portfolios.

14.A45 & 14.C67



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#IBC2026





ALL-IP 4K POV CAMERA TAKES A SPLASH

MARSHALL ELECTRONICS

BY DAVID FOX

Weather is not a factor for Marshall Electronics' new all-IP 4K PoV camera, the CV574-WP, which boasts an IP67-rated weatherproof design for outdoor use.

It supports NDI|HX, for efficient, low-latency video transport over standard Ethernet networks, and supports multiple streaming protocols, including NDI|HX3,



Marshall Electronics' new CV574-WP PoV camera

NDI|HX2, RTSP and RTMP. It also offers efficient H.264 and HEVC encoding support and secure SRT streaming over Ethernet. Meanwhile, the camera has an

interchangeable M12 lens mount that comes with a high-quality 4.0mm lens with a 77° horizontal angle of view. Built around an 8.46MP Type 1/2.8 sensor, it can

output up to 3840x2160p60 video over IP, or up to 1080p50/60 for NDI|HX, the company noted.

An integrated audio input enables embedding audio directly into the video for streamlined production workflows. The camera also supports remote adjustment and matching options via ViSCA over IP, as well as through a web-based GUI. It can be powered using the included 12V DC power supply or via PoE.

10.C11

MATRIX RELOADED FOR HIGH-POWER LIGHT

NANLITE / NANLUX

BY DAVID FOX

The new Matrix 2500B and Matrix 2500C from Nanlux are four-head integrated fixtures delivering 2500W output in a compact, IP66-rated design.

Designed for multi-unit lighting arrays, the Matrix series combines high output with integrated control and synchronisation across multiple fixtures. The fixtures are designed to simulate sunlight on set and can be used for bounce,



The Nanlux Matrix lights are designed for multi-unit lighting arrays

accent and background lighting. The Matrix 2500B outputs 103,000 lux, while the Matrix 2500C produces 67,900 lux at

3m, at 5600K and with the FL-MT25 Motorised Fresnel Lens at 16°.

Configured in an array, the

fixtures produce an even beam. In addition, a front-to-rear airflow cooling system supports extended operation.

The Matrix 2500B has a colour temperature range of 2700K–6500K and uses four types of white LEDs, allowing green/magenta adjustment while retaining the efficacy of white LEDs.

The full-colour Matrix 2500C offers a CCT range of 1000K–20,000K.

12.F21

SMOOTHING MOTION AND STRETCHING BANDWIDTH

SMALL PIXELS

BY ANNE MORRIS

Florence-based Small Pixels is showcasing the latest evolution of its SPAIQ technology portfolio, targeting video quality, efficiency and reliability across professional media workflows.

SPAIQ FrameFlex is an AI-supported frame-rate conversion product designed to deliver smooth, artifact-free motion synthesis in real time for live production, sports and broadcast applications.

The company is also presenting SPAIQ Linq, a patent-pending visual intelligence transport technology for video transmission over constrained



or unstable networks. Rather than relying solely on conventional compression, Linq prepares video before encoding and reconstructs it at the receiver, helping preserve critical visual information when

bandwidth is limited. A live drone-based demonstration at the stand shows how video captured from a mobile aerial platform can be transmitted and reconstructed using Linq. Small Pixels said the

technology could support remote production, live contribution, surveillance and other bandwidth-sensitive applications.

14.B53



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Accelerator Innovation Programme

Future Tech Stage, Hall 14

11 September 2026

11:30 - 12:30

FRAMES: Federated Retrieval, Agentic Media Environment and Software (Defined Workflows)

14:00 - 14:45

AI for Live Sports and Beyond: Rewiring live media via Agentic AI Orchestration and "meCast"

16:00 - 16:45

Crystal Clear: Boosting Speech Intelligibility in Media

12 September 2026

11:30 - 12:30

Delta Protocol: The Future of Live Streaming

16:00 - 17:00

2026 INCUBATOR-Smart Stories: The New Knowledge Architecture for Content Production

13 September 2026

11:30 - 12:30

Network Control: Your Connection, Your Choice

16:45 - 17:45

IFeL: Immersive Festival Live - Remote Presence at Scale

14 September 2026

10:00 - 11:00

Q-Stream: Quantum Secure, Network-Adaptive, Verifiable, Live Media Infrastructure

13:00 - 14:00

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REAL-TIME CAMERA TRACKING

SPLINE

BY DAVID FOX

French visual engineering studio Spline has developed Flynn, a real-time camera tracking system for film, live broadcast and AR/XR production.

Mounted directly on the camera, Flynn requires no additional installation on set. It uses natural features in the environment as references and delivers high-frequency 6DoF data with genlock and timecode, compatible with Unreal Engine and existing AR/XR workflows.

The system can be used indoors or outdoors, on a fixed stage or on the move, including with cranes, Steadicams and shoulder rigs.

Spline says Flynn can be deployed within minutes.

One of its first uses was *The Incredible Shrinking Man* (2025), where it delivered real-time tracking data for scale-change effects in combination with a motion-control robot across more than 250 shots.

Spline is now offering Flynn as a full service solution, including hardware, training, operators and post-production support.

12.B41a



Spline's tracking system requires no additional installation on set

PRESENCE-AWARE TV WITH THE FORCE OF UWB

SMIT

BY KIRSTY HAZLEWOOD

Making its IBC debut, SMiT's Presence-Aware TV platform centres on what the company claims is the world's first Common Interface Plus 2.0 (CI+ 2.0) USB dongle integrating ultra-wideband (UWB) technology.

The solution targets pay-TV operators and broadcasters looking to reduce subscriber churn and generate



The dongle enables presence detection and targeted advertising

performance-based advertising revenue from the main screen.

The device plugs directly into

a CI+ 2.0 television's USB port, with no set-top box required. Its UWB module detects nearby smartphones or tags, allowing the TV to determine who is watching, where they are seated and what is being viewed.

When a registered viewer is detected, the operator's mobile app can automatically wake on their handset, enabling personalised content, real-time interactivity and targeted advertising.

The security layer builds on SMiT's CI+ 2.0 CAM technology, while a separate UWB-only prototype is in development for legacy smart TVs, the company noted. The hardware is also paired with a Web3 rewards suite built on Hedera DLT.

SMiT positions the dongle as an add-on for existing pay-TV operators and CAS vendors, requiring no set-top box replacement and working with UWB-capable smartphones.

2.C36

DIRECT ROUTE TO NETWORK ANALYSIS

PROVIDIUS

BY DAVID FOX

Designed to give AV-over-IP operators a guided route from a reported issue to packet-level evidence, Providius Direct enables teams to initiate on-demand traffic mirroring and route captured traffic from supported Netgear Pro AV switches to Providius analysis tools.

Building on Providius's existing NVRT (Network Visibility & Real-Time Telemetry) platform, it removes the need for manual switch reconfiguration or specialist

network intervention. AVoIP systems are increasingly distributed and mission-critical, making fast access to network evidence more important when problems arise.

Selected traffic is routed to Providius CRIO (Capture, Record, Inspect, Observe) or BMG (Broadcast Media Guard) for analysis. The system supports remote troubleshooting, reducing the need for on-site escalation or manual changes to switch configuration.

Mathew Slack, VP of Enterprise Sales, Providius, said: "With Providius Direct, we're reducing the complexity of network investigation by enabling



Providius Direct sends AVoIP traffic to CRIO for analysis

users to safely mirror traffic across supported Netgear Pro AV switch environments through NVRT, helping integrators and end users move

quickly from reported issue to deeper analysis and actionable evidence."

10.F53



5K FX5 OPENS THE GATE TO X-OCN

SONY

BY DAVID FOX

The FX5 is the first of Sony's Cinema Line cameras to support Open Gate shooting and in-camera recording in X-OCN, Sony's proprietary Raw format. It can shoot 5K at up to 60fps, 4K at 120fps and HD at 240fps.

It sits between the existing FX3 and FX6, but unlike the FX3, the FX5 is a video-only camera. It uses a newly developed full-frame, fully stacked CMOS image sensor and a new high-speed image processing engine.

When shooting in S-Log3, it achieves 15+ stops of dynamic range and offers three base ISOs: 800, 4000 and 12800.

These are designed to maintain

low noise across a wider range of shooting conditions.

The camera supports 3:2 full-pixel readout across the entire sensor area for Open Gate shooting, alongside 17:9, 16:9 and Super 35mm image scan modes.

Other features include AI-driven subject recognition and real-time tracking autofocus, Auto Tracing White Balance, anamorphic desqueeze and five-axis optical image stabilisation. Audio recording is supported at up to 96kHz, 32-bit float with four audio channels when using the new XLR handle.

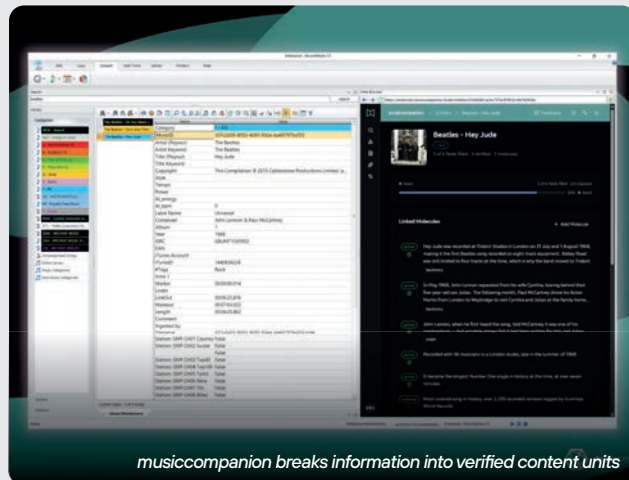
Optional features include a tilting OLED viewfinder and a multi-angle 3.5in touchscreen.

13.A10



Sony's FX5 is a compact cinema camera with high-end features

AI FEEDS THE RADIO STAR



musiccompanion breaks information into verified content units

DELIVER.MEDIA

BY KIRSTY HAZLEWOOD

An AI-powered music workflow platform from deliver.media and US partner MusicMaster covers the music workflow from discovery through to the payout.

The platform, musiccompanion, breaks information from trusted sources into small, verifiable content units called Molecules. Each Molecule contains a single fact about a song, album or artist. The editorial team verifies each one before it goes on air, with its source and verification history retained, the firm explained.

Discovery tools identify tracks missing from a station's library using chart and streaming data. Editors can then shortlist, accept

or dismiss suggestions before they are added to the catalogue.

The platform analyses audio files, enriches song metadata and generates audio markers for scheduling in MusicMaster. It also creates presenter scripts from verified Molecules, covering song facts, station claims, weather and traffic. Finished voice tracks can also be generated for delivery to any playout system.

Michael Buholzer, Chief Executive and Co-founder, deliver.media, commented: "The editorial team decides which sources to trust, and which facts go on air. We combine the speed of AI with the responsibility of experienced professionals. That's the difference."

8.A57

STREAMING PLATFORM SPEEDS UP ISSUE DIAGNOSIS

EINBLIQ.IO

BY KIRSTY HAZLEWOOD

An observability platform for streamers is on show from Einblq.io at IBC2026, with support for Common Media Client Data (CMCD) v2 event mode and agentic investigation workflows to connect viewer-side quality problems with delivery evidence.

The platform's Spectra data layer ingests and standardises CMCD, client telemetry and CDN logs. Its

Focus AI layer detects anomalies and patterns across telemetry, while domain-aware agents investigate findings and translate viewer-visible effects, such as rebuffering or playback failures, into specific request-level evidence from CDN logs. This helps teams pinpoint whether an issue lies with a particular CDN, region, ISP, device type or application version.

CMCD v2 event mode, finalised as CTA-5004-B in early 2026, enables player events to be transmitted directly to the

platform, making viewer-side signals available faster for automated investigation and multi-CDN analysis.

Sebastian Siepe, Co-Founder and Chief Technology Officer at Einblq.io, said: "CMCD already gives streaming providers a practical, standards-based way to connect client experience with delivery performance. CMCD v2 event mode makes that connection faster and richer."

3.B48c



A sample stream showing how CMCD v2 reports media startup delay

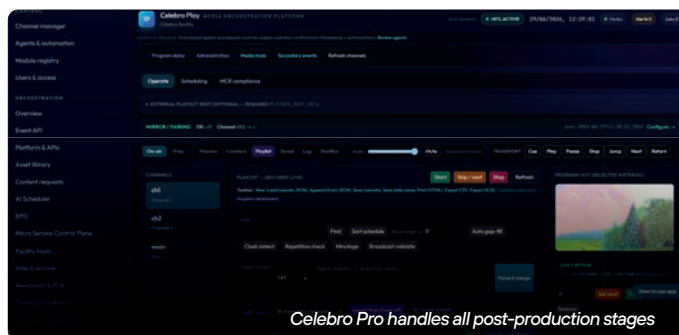
ONE-STOP SHOP FOR CONTENT DELIVERY

PLAYBOX TECHNOLOGY INNOVATION STUDIO

BY ANNE MORRIS

Media and IT firm PlayBox Technology Innovation Studio is running a live post-production demonstration in Hall 14, showing finished content moving through compliance, versioning and scheduled multi-platform delivery managed from a single Celebro Play session.

According to PlayBox, Celebro Play brings ingest,



Celebro Pro handles all post-production stages

asset management, workflow orchestration, scheduling, playout, monitoring, compliance and automation together into a single browser-based operational

surface, connecting directly to a broadcaster's existing infrastructure with no rip-and-replace required.

Celebro Play's human-in-the-loop control model, operator attribution

and full audit logging are designed to support broadcasters operating under EU AI Act obligations, which require automated decisions to be auditable and explainable.

Maya Ash, CEO of PlayBox Technology, said: "We want each product to stand on its own merits, fit the operations our customers actually run, and give them a path to modernise without ripping out infrastructure they trust. That's what the market is asking for, and that's what we've built."

14.FT1

PERMISSIONS TWEAK TO ACCESS CONTROLS

LIMECRAFT

BY CAROLYN GIARDINA

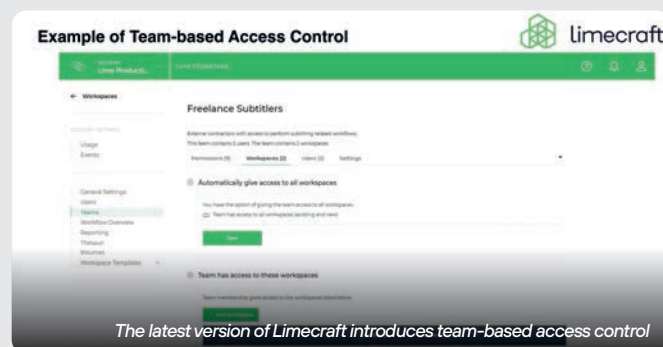
Version 2026.4 of the Limecraft cloud-based platform – designed to enable content creators to store, manage and share everything from rushes to masters – is now available.

2026.4 introduces team-based access control, GPU-accelerated media processing for Apple Silicon, and further enhancements to localisation and editorial workflows, the company noted.

According to Maarten Verwaest, CRO of Limecraft, Teams is a new framework for managing permissions across

multiple workspaces. "Several of our customers operate across hundreds of active productions, involving internal teams, freelancers, production partners and service pro-viders," said Verwaest. "Teams provides a scalable way to manage access rights consistently, reducing administrative effort while improving governance and transparency."

With an eye towards large scale producers, managed services providers, and broadcasters managing large talent pools, Teams extends Limecraft's existing access controls by allowing administrators to group users, permissions and



The latest version of Limecraft introduces team-based access control

workspaces into reusable configurations. New productions could be linked to existing teams, while new users inherit the appropriate permissions.

Version 2026.4 also introduces a beta implementation of GPU-accelerated video encoding and decoding in Limecraft Edge

for Apple Silicon Macs. For localisation professionals, new translation optimisation settings have been added with the aim of provide greater control over the balance between processing speed and translation quality.

7.D21

A SOFTBOX WITH ADDED FOCUS

SMDV

BY DAVID FOX

Positioned as 'the softbox that focuses', SMDV's Cine offers the reach and control of a reflector while being fast to adapt to production changes. It's designed as an active optical tool rather than a passive diffuser, concentrating usable output, narrowing the beam and reducing unwanted spill.

Cine uses certified flame-

retardant fabric and a heat-conscious structure engineered for 5,600W fixtures. It can work across major third-party lighting systems thanks to interchangeable mounts that can be changed by hand without screws or tools.

Its deep profile creates a narrower, more focused beam than a conventional softbox, with more usable light retained at the centre and carried over distance. The reflective interior uses a diamond-pattern fabric designed

to manage reflections from point-source LEDs.

Also new is Cine Bounce 220, a portable ceiling light – a large-format modifier that creates broad, natural ambient light without depending on the height, colour or availability of a real ceiling. Its expansive bounce surface produces a wide field, soft falloff, minimal hotspot and natural wrap across subjects and backgrounds.

12.F63



An active optical tool: SMDV's new Cine 90 narrow-beam softbox



NEW MODULE TESTS SMPTE HYBRID CABLES

BARNFIND TECHNOLOGIES

BY DAVID FOX

The BarnDr fibre testing platform has been enhanced by a dedicated SMPTE HFO Expansion Module, enabling comprehensive testing of SMPTE hybrid camera cables from a single portable platform.

Designed for broadcasters, OB providers, rental companies and systems integrators, the module tests both the optical fibres and electrical conductors inside SMPTE camera cables without requiring

multiple instruments. It combines dual optical power measurements, polarity verification and a five-conductor copper test suite.

The system can identify crossed fibres, wiring faults, shorts and excessive resistance in power and shield conductors, helping engineers

isolate cable faults before they affect production.

Built-in protection automatically disconnects the tester if voltage or a connected CCU is detected, protecting the instrument and user.

The SMPTE module is part of the modular BarnDr ecosystem,

which can be configured for different connector types and fibre infrastructure. Other modules support opticalCON Duo and Quad, FiberFox/HMA and SMPTE, with more planned.

10.D33



Barnfind Technologies' fibre optic test suite

SEARCH AND SUBTITLES SET FOR SCALE-UP

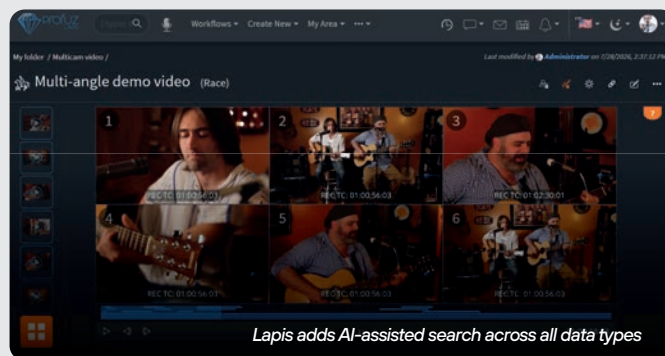
PROFUZ DIGITAL

BY KIRSTY HAZLEWOOD

New versions of the Lapis digital media management platform and SubtitleNext are being launched at IBC2026.

The latest version of Lapis adds AI-assisted search across all data types, lifecycle-aware archiving and enriched multi-source analysis combining speech recognition, face detection and content fingerprinting.

Other new features include S3 Glacier integration, file duplication



Lapis adds AI-assisted search across all data types

checking, live subtitle stream generation, ElevenLabs API integration, automatic content fingerprinting, image extraction from high-resolution video, multilingual rich text fields and

marker customisation. Meanwhile, SubtitleNext has been updated with IMSCR import and export support for integration with localisation and production workflows, HiDPI display support

and a new Movie File Burn Expert Plugin for subtitle burn-in, with video conversion across multiple formats and resolutions.

Ivanka Vassileva, CEO, Profuz Digital, said: "Profuz Lapis and SubtitleNext are making an impact and are trusted long-term and forward-thinking investments for organisations of all sizes. Our focus has always been on our customer's unique way of working and adapting our software to suit their specific needs accordingly."

8.A88

IP GATEWAY GAINS HDR, NDI UPGRADES

INTINOR

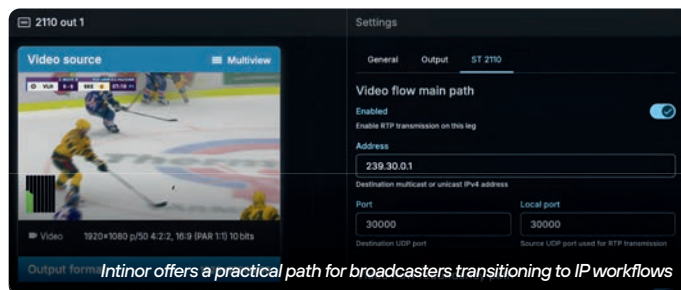
BY ANNE MORRIS

The latest update for Intinor's Direkt series of products introduces HDR HLG metadata passthrough, while NDI advanced configuration is now available in the Intinor Direkt Management interface.

The company said the next major update will introduce ST 2110 output, providing a direct gateway for bringing compressed public internet feeds into modern uncompressed facilities. To bridge

the gap with traditional distribution workflows, this will also add DVB-compliant HEVC. Later, Intinor also plans to add ST 2110 input to create a complete, two-way IP video gateway, it revealed.

Peder Boberg, Product Owner at Intinor, said: "Broadcasters today are expected to juggle feeds from a massive variety of sources, which often means dealing with unpredictable internet connections and unverified third-party SRT streams. Our customers rely on the Direkt series to act as a secure gateway, using tools like Bifrost



Intinor offers a practical path for broadcasters transitioning to IP workflows

and SMPTE 2022-7 redundancy to protect those feeds and hand them off safely into the control room. By demonstrating ST 2110 advancements alongside immediate updates for NDI, HDR HLG, and

HEVC, we are showing visitors how to manage these complex hybrid environments without abandoning the platform they already trust."

5.D61



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WBD ON WHAT MAKES GREAT CONTENT HIT THE COMMERCIAL JACKPOT

Marion Rathmann, Warner Bros. Discovery, reveals her key strategies when crafting a commercially successful content personalisation experience

BY ANNA TOBIN

Ahead of today's IBC2026 Conference panel, 'Choice, Curation and Context? What do audiences want, from where and how?' at 15:15-16:00, IBC365 sat down with Marion Rathmann, Group Vice President (VP), Content and Programming Networks, Warner Bros. Discovery (WBD), to find out about the obstacles that content providers must surmount to create a hit. According to the WBD executive, hitting this jackpot is no longer just about creating great content; it's about earning attention, building trust, and creating lasting engagement.

"One of the biggest challenges today is that audiences have more choice than ever before, but not more time," she explained. "Across linear TV, streaming services, YouTube, FAST channels, and social platforms, viewers are faced with an unprecedented number of content options. The challenge is no longer simply creating, acquiring, or scheduling great content. It's making sure audiences can easily find it, understand why it is relevant to them, and choose to spend their time with it."

As a leader, Rathmann sees one of her responsibilities as helping teams navigate that complexity without losing focus, creativity, or confidence. She said: "In a constantly changing environment, teams need clarity on priorities, the freedom to test and learn, and a shared sense of purpose. The pace of change is extraordinary, but so are the opportunities."

Viewers now need to feel confident enough to navigate the greater choice and complexity of content in a simple and meaningful way. "From my perspective, discovery has become one of the most important elements of the user experience," Rathmann continued. "It is not just a convenience feature. It directly influences engagement, retention, and ultimately commercial success. If viewers cannot easily find relevant content, even the strongest content offering will underperform."

Ultimately, Rathmann believes that the companies that succeed will not be those that make the most content, but those that make the right content that's easy to discover at the right moment and in the right context. It's easy to give the audience more of what they already have, but that doesn't guarantee success, she noted.

Rathmann clarified: "While personalisation is incredibly valuable, our role is not to reinforce



"In a constantly changing environment, teams need clarity on priorities, the freedom to test and learn, and a shared sense of purpose. The pace of change is extraordinary, but so are the opportunities"

Marion Rathmann,
Warner Bros. Discovery

existing viewing habits. One of the most rewarding aspects of content and programming is helping audiences discover something unexpected. That starts with smart curation. New content benefits from being placed in trusted brand environments, alongside established franchises, familiar talent or topics that audiences already care about. The more relevant the context, the greater the willingness to try something new."

Data on what audiences watch, on what device, and when and why, is now abundant, but Rathmann said data alone rarely tells the full story. She illustrated: "Understanding audiences also requires context, local market knowledge, and a culture of constantly testing, learning, and adapting. For me, that is also a leadership topic: creating an environment where teams are encouraged to question assumptions, read the signals carefully, and adjust quickly when audience behaviour changes. Some of our most valuable insights come from observing how audiences respond to new ideas, new formats, and new ways of distributing content."

Furthermore, while some content is creating an international buzz, regional differences reportedly remain. "Audiences may discover content globally, but they often build lasting connections with content that reflects their own culture, language, interests, and everyday lives," Rathmann said.

The executive also added that local relevance and global scale are not competing forces. She pointed out: "The most successful content strategies often combine both. Audiences enjoy global brands and stories, but they also want content that feels close to home and reflects the communities, passions, and experiences they identify with. Content may travel globally, but connection is often created locally."

The 'Choice, Curation and Context? What do audiences want, from where and how?' panel session will take place today at 15:15-16:00 in Conference Room 1. Rathmann will be joined by executives from ITV, Freely, Samsung TV Plus, and Sling TV.



Explore the halls at IBC2026

Featuring 14 dedicated halls, each bringing together the world's leading media, broadcast, and technology providers.

Organised by sector for easy navigation

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Distribution, Satellite, Displays & Screens, Post Production

Hall 4 - Entrance and Badge Collection

Hall 5 - Content Everywhere

Monetisation and Ad Tech, Data Infrastructure and Cloud Services, OTT and Streaming, Sports Streaming Technology, Esports and Gaming, Cyber Security and Telecommunication

Halls 6 & 7 - Delivery

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Halls 8, 11, 12 & 13 - Multi Technologies

Production, Management, Audio, Visual, Transmission, Esports/Gaming, Film & Cinema

Halls 9 & 10 - Production

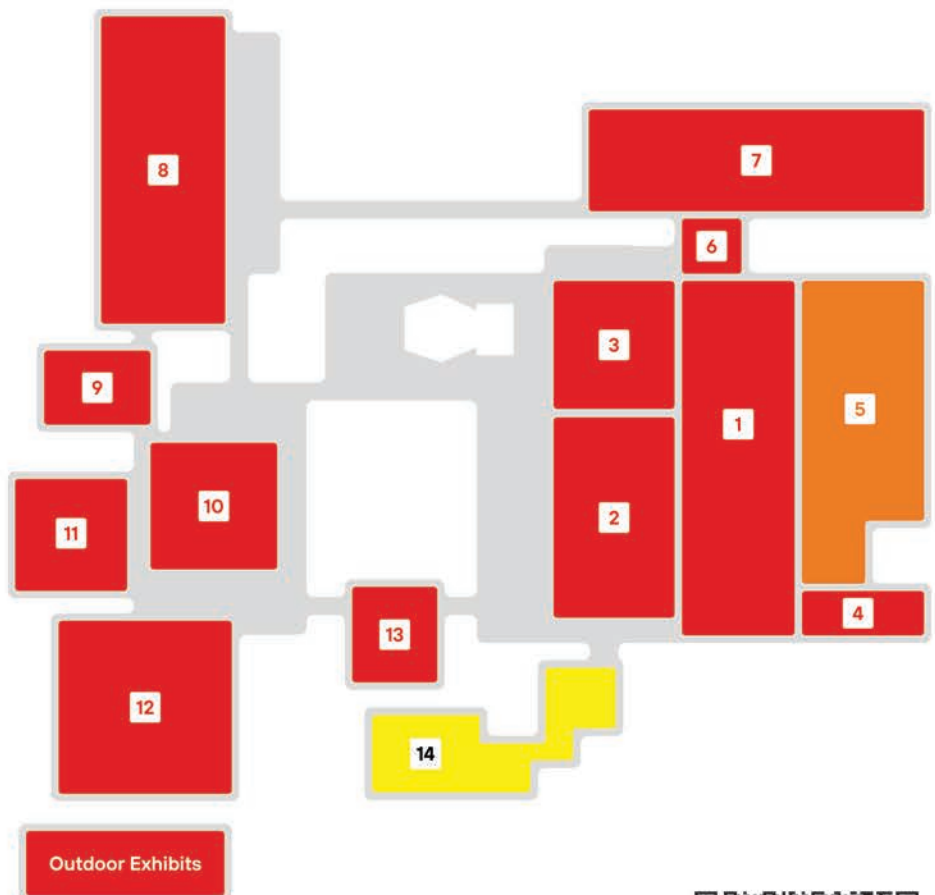
Production, Video Services

Hall 14 - Future Tech

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