



365

THE DAILY

THE OFFICIAL NEWSPAPER FROM IBC

SATURDAY 12 SEPTEMBER 2026

AI ACTOR TILLY NORWOOD
FACES THE CRITICS

BY MARK MAYNE

Under heavy security, controversial 'AI superstar' Tilly Norwood made her first live interview yesterday at IBC2026. Taking questions from the IBC audience in the session 'Disrupt, Innovate, Create: How to embrace AI', the AI actor offered insights into guard rails and parameters, before her creator, Eline van der Velden, Founder and CEO, Particle6, framed the debate as a move to "implement creativity with AI".

Van der Velden initially positioned Tilly Norwood as a teaching tool, to raise awareness of the technology's maturity and promote discussion, not least about the carbon footprint of the Hollywood movie industry.

"There's a few positives about making films with AI," she claimed. "The carbon footprint and water consumption are 99% lower compared to traditional production. People say AI is really bad for the environment, but you should only be watching AI films if you really care about the environment!"

She is passionate about 'extending the entertainment space', revealing that Particle6 has a film coming out, followed by two more next year: "The characters will be able to do their own press junkets. They'll be able to



(L-R): Sasha Twining, Eline van der Velden and Tilly Norwood, Particle6 at Tilly Norwood's first-ever live interview at IBC2026

announce the show. They'll be able to talk about their performances and their experiences."

Moderator Sasha Twining put some well-documented arguments against AI actors to Van der Velden, centred on job displacement and devaluing the craft.

Van der Velden rebutted the concerns, referencing the fact that AI is already greatly impacting the industry: "We didn't build the models, I didn't build this technology. But how are we going to ethically use it?"

She continued: "Creating Tilly took a team of 15 people and over 2,000 creative iterations. Particle6 and Sequoia had to innovate to build a human-directed AI production pipeline, connecting scripting, character design, voice,

personality, and performance. With every production, Tilly evolved through new tools and new partnerships between creativity and tech. What started as an experiment became a global conversation."

Tilly Norwood receives around 20% negative reactions online, Van der Velden revealed. "On the other hand, you get a lot of likes; you get a lot of people that want to work with us, to experiment and try new things and learn new things. Everyone's trying to future-proof themselves [around AI]. We're just putting the tech into a fun jacket."

The AI actor will go live in a public-facing test next week. "I assume people will try and break it, so that's why we're only doing three days," said Van der Velden.

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INSIDE

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SMPTE asks who controls

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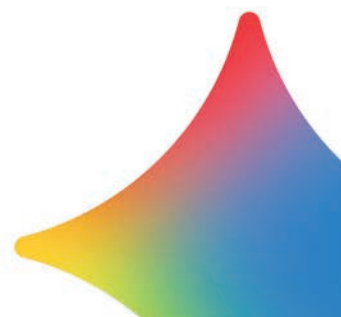
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#IBC2026



TV IS YOUTUBE'S FASTEST GROWING PLATFORM

BY ADRIAN PENNINGTON

YouTube is now a TV first cultural stage, and broadcasters, operators and platforms should rethink collaboration rather than competition. The outcome is inevitable but "massive opportunities" are only available for those willing to integrate YouTube natively into their ecosystem, said Marc Heufelder, Country Manager, YouTube Product Partnerships DACH, yesterday.

"The key question is how we can better collaborate to unlock more commercial success," Heufelder said in the conference keynote 'The Power of Collaboration: Partnering for Growth'. "YouTube attracts more than 2.7 billion users every single month. That's why we consider YouTube the world's cultural stage."

The TV is officially YouTube's leading and fastest growing platform globally, he added. Every day, users stream more than one billion hours of YouTube content



on living room devices. User behaviour is shifting as a result. "The TV is no longer a passive box," Heufelder said. "It's an active multi format entertainment device."

In 2025, users watched 700 million hours of podcast content on YouTube via TV screens. Co-viewing – multiple people watching together – has surged to 26%, higher than traditional broadcast co-viewing in several major EMEA markets. "The

question is not whether we compete on the same screen," Heufelder said. "It's whether we collaborate to create more success for everyone."

YouTube is rolling out Multiview, a feature that lets users drag and drop multiple live feeds into a single TV screen. "We built the experience to allow users to select from a variety of live linear feeds and watch them at the same time," Heufelder added.

Use cases include being able to stream multiple live football matches or multi-angles of sports like Formula 1. "It's a deeply immersive way to experience live content," he said.

YouTube is also testing Conversational AI, powered by Google's Gemini models, allowing viewers to interact directly with content on their TV. Viewers can use the microphone on their remote control to ask questions.

WHY MEDIA SURVIVAL HINGES ON THE PHONE-CENTRIC CONSUMER

BY MONICA HECK

To survive, this industry must redefine broadcast and put its consumer at the centre of every decision it makes. Consumers are no longer either a TV viewer, or a mobile user, they are both at once, according to Media Cartographer Evan Shapiro, who delivered a rapid-fire talent programme keynote on the Future Tech Ignite Stage in Hall 14 yesterday.

"You must see the whole consumer simultaneously, because most video is now consumed on phones," said Shapiro. "We have left the top-down era and are now in the pull, user-centric era. The phone is the remote control of our whole lives. The most important thing you need to know is who the user is and how they behave. If you ignore them, and don't put them at

the centre of what you do, you're f****d," he added.

Shapiro reminded the audience that 70% of the world right now are millennials and younger, and 81% of the population of Earth is under 55. Raised with phones in their pocket, these people consume media very differently.

"Most video on earth is watched on phones and in bed, waiting in line and on the toilet. The younger you get, the more this is true," said Shapiro. "When I say the whole consumer, I mean living room to bed, bus to couch and couch to toilet," he continued.

Those who expected traditional media to be replaced dollar for dollar and audience for audience by streaming were wrong. Time spent consuming traditional TV is now being replaced by a combination of streaming and social media,



by televisions and phones. "This is what I call personalised TV," added Shapiro. "BBC iPlayer is in this continuum, but so is TikTok. Traditional TV is sunsetting on

purpose as we switch to digital, and streaming is picking up a lot of that time, with social video, time on phone taking more of that time than television is," he concluded.



LA28 SET TO REWRITE THE BROADCAST RULEBOOK

BY ADRIAN PENNINGTON

The Los Angeles 2028 Olympic Games are set to become the largest broadcast operation ever attempted. Speaking during 'Live Sports at Scale: Redefining the art of the possible' at the IBC Conference yesterday, Olympic Broadcasting Services' (OBS) CEO Yiannis Exarchos warned that traditional production models "simply will not do" as the company prepares for unprecedented scale, complexity and audience expectations.

But the challenge is not simply to produce more coverage of the events themselves. OBS also needs to find new ways to bring the Games to audiences who may not already be interested in sport.

"We will have 12,000 athletes, 36 sports — four more than ever before — and over 14,000 hours of content," said Exarchos. "We need to be closer to the action. We have three years to go, and who knows how many more ways of creating or distributing

content will be refined by then."

To meet that demand, OBS is undergoing a major operational transformation. "Virtualisation, AI and cloud are vital," Exarchos said. "But to support them, you have to go through massive change."

The Paris Games delivered 11,000 hours of content, including 3,400 hours of competition, supported by 1,000 camera systems and 8,000 staff from 106 nations. LA28 will exceed all of these numbers.



Yiannis Exarchos: "Scaling is the only option if you want the whole world with you"

One of the most striking shifts, Exarchos said, is the rise of viewers who do not follow sports at all. "In Paris, we had close to five billion people following the Olympic Games through digital means. There are not five billion sports fans in the world. More than half of those viewers are casual fans."

These viewers "want to be part of a worldwide celebration," he said. "We must open up the world of sports in ways meaningful to non-experts."

That changing audience is part of a dramatic expansion in global programming. "In 2004, broadcasters produced around 44,000 hours of Olympic programming," Exarchos said. "In Paris, it was close to 500,000 hours," he added.

Such a scale is necessary to maintain the Games' cultural impact in a fragmented media world. "Scaling is the only option if you want the whole world with you," he said.

WOMEN'S FOOTBALL DRIVES INNOVATION AS LEAGUE EXPANDS

BY ADRIAN PENNINGTON

The Women's Super League's (WSL) rapid growth globally is forcing the organisation to rethink how it distributes and commercialises its content, said Zarah Al-Kudcy, Chief Revenue Officer, WSL.

Speaking at the session 'The New Playbook for Sports: AI, data, fans and rights', Al Kudcy outlined how the league operates with full autonomy while serving its 26 professional clubs across the WSL, Championship and FA Cup competitions.

"Everything we do, we operate for them. Fundamentally, we have to think like a commercial company."

The WSL has just completed its first domestic rights cycle and launched a new US partnership with CBS, adding to distribution in around 100 markets. The league



(L-R): Francisco Antunez, Chief Content Officer, Liga Portugal; Frank Dunne, Editor at Large, SportBusiness (Moderator); Zarah Al-Kudcy, CRO, WSL Football

now manages 390 matches per season, requiring new efficiencies in scheduling, regulation and content production.

But, according to Al-Kudcy the league is also prepared to take unconventional routes — including a headline grabbing new deal in Spain, she noted.

This season, Spain's rights were acquired not by a broadcaster, but by Alexia Putellas, former

FC Barcelona player and two time Ballon d'Or winner. The move follows her switch from FC Barcelona to London City Lionesses this summer after 14 seasons with the Catalan club.

Putellas' agency will operate a dedicated YouTube channel — ElevenTV by Alexia — carrying live matches and shoulder content. The deal gives Spanish fans free access to one live WSL match each week.

"Women's sport tends to be innovative because it has to be," Al-Kudcy said. "We didn't want to restrict ourselves to one match a week and blackout the other six. With Alexia's global profile, this was the right test."

The WSL's own YouTube channel has grown to 400,000 subscribers, but Al-Kudcy said Spanish-language coverage was essential.

"We're a player-led league," she said. "Alexia wants to grow the game globally, not just domestically."

Talent representation agencies can bring marketing, influencer reach and investment that traditional broadcasters often cannot match.

"It's not just about putting the live match on," she said. "You need someone who will invest in all the shoulder content. That's what makes this model exciting."

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AI, JOB LOSSES, AND THE SKILLS GAP

BY MONICA HECK

Over half of this industry's workforce is currently out of work in the UK, according to recent research by ScreenSkills. The reasons are varied, but include dropping levels of investment on local production within the UK. "It's a strange dichotomy that we live in an age of massive content needs, but that at the same time budgets and crews are being cut," said Stuart Ray, Head of Skills and Development, IAMT, in the 'State of the Talent Landscape: What the Data is Telling Us' session on the Future Tech Ignite Stage yesterday. "There's more work wanted for fewer people, for less money."

Skills are currently lacking in the industry in the areas of AI, business and finance, according to Lisa Opie, Chair, ScreenSkills. "This is an issue in terms of personal development for our workforce. We have skills provision happening throughout the landscape, but I think alignment is critically important."

It's also crucial to think of the entire career of people in our sector,

she added. "We must ensure there are entry pathways that are industry aligned, and then the right professional development to allow people to build themselves a career. The holistic approach is really important," Opie noted.

Recent IAMT numbers showed that in the past two years, companies have been finding it a little easier to recruit the right talent, with 12%

of companies saying they are now finding it easy. The skills gap has also dramatically evolved. "Two years ago, AI barely got a mention and now it has gone straight to number one, while all other skills have remained fairly level," noted Ray.

Polly Hickling, VP Education, SMPTE, highlighted major differences between the pathways taken by those over 65 compared

to those entering the industry today. "The older generation is less likely to have been to university and the 27% that did were more likely to have studied electronic engineering and had first roles linked to training delivered by the BBC," she said. "As the ages move down, people are more likely to have studied topics linked to the industry like broadcast engineering or media technology."



(L-R): Chair Carrie Wooten, Global Media and Entertainment Talent Manifesto; Stuart Ray, IAMT; Polly Hickling, SMPTE; Lisa Opie, ScreenSkills

BETTER TEAMWORK NEEDED BETWEEN EDUCATION AND INDUSTRY

BY MONICA HECK

One of the issues facing further education within the industry is the realistic management of expectations between education and industry. The latest numbers from an IAMT survey showed the sector doesn't believe graduates are industry ready, something Polly Hickling, VP Education, SMPTE, disagreed with as she chaired the 'Further Education for the Industry? Closing the Gap Between Media and Academia' panel on the Future Tech Ignite Stage yesterday.

A student at Southampton Solent University, Jonathan Bendor-Samuel described the various ways his course has prepared him for his transition to industry, including a well equipped live event society and extra curricular work experience. He highlighted the

importance of networking and of understanding workflows and the industry he is entering. "What is the image that the course is painting, versus the reality of what is actually out there, what will I be using my skills for and how will I be applying my in-classroom learning?" he said.

"In a collaboration between a student group and a company, what are both parties expecting," wondered Shant Bayramian, Lecturer, Researcher and Director of Emerging Tech, Inholland University of Applied Sciences. "The university's utmost priority is keeping its values intact, to develop students and how do you keep that in line with what companies are looking for? Sometimes both values are not completely aligned. I think we need to co-create a value system together, and then operationalise that."



(L-R): Polly Hickling, SMPTE; Shant Bayramian, Inholland University of Applied Sciences; Andy Beale, Premier League Studios; Jonathan Bendor-Samuel, Southampton Solent University; Barbara Devilee, Amsterdam University of Applied Sciences

Inholland University of Applied Sciences runs a lab programme that brings together students from different creative and cultural fields to apply emerging technology knowledge to their own field. It's more important to facilitate a knowledge sharing environment than to inundate students with knowledge, according to Bayramian.

"How do you create a formal educational system with credits and assessments that applies to that?" he asked. "The lab is trying to give the physical, unstructured space to enable the industry, students and even civil society to work together on specific problems. Our job as lecturers, is to coach and facilitate that," Bayramian concluded.

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10.A31



MEDIATECH HAS OUTGROWN BROADCAST

BY ADRIAN PENNINGTON

Media technology has evolved far beyond its traditional broadcast boundaries. "It's no longer just a sector," commented Saleha Williams, CEO, IAMT, in an opening address at the IBC Owner & Partners Programme yesterday. "MediaTech is moving beyond its own vertical into a capability. It's the ability for the industry to move forward," Williams added.

AI, cloud, data and software defined workflows, she continued, have opened entirely new markets. "These technologies enable our members to move into other verticals," Williams said. "MediaTech is now used as an instrument to achieve business goals," she added.

Williams pointed to demand from non broadcast sectors: "We hear from CEOs of banks and healthcare companies saying: 'Make me look like my non CNN.' But they don't want the complexity or cost of a big broadcast operation centre. They want to communicate and

execute strategies across their own audiences, on different devices, with the quality that comes from broadcast craft."

Six months ago, IAMT rebranded from IABM removing 'Broadcast Manufacturers' from its name. This reflects the fact that broadcast is now a diminishing subset of vendor revenues. The numbers are decisive. "More than 40% of the MediaTech addressable market sits beyond the traditional broadcast vertical," Williams noted. "Let's not just look at pure media and broadcast as a vertical market, as

we have done. Many members are already looking at corporates, healthcare, houses of worship, stadiums, etc."

Broadcast remains central, she stressed – but it is no longer the whole picture. "We're not leaving media and broadcast behind. But we're working in parallel with those other market opportunities to deliver additional sources of revenue," she explained.

Williams also emphasised that IAMT's research is grounded in real world buyer behaviour. "Content, production and distribution systems

now need to be spun up and spun down in a cost-effective and easy way that doesn't require the breadth of broadcast engineers or engineering teams that we've been used to in the industry.

"The flexibility of plug and play interoperability with security is incredibly important. Such adaptability is key when it comes to designing a media stack for broadcast and even more important in non-broadcast markets because they want even simpler solutions to operate studios in-house," she concluded.



Saleha Williams: "MediaTech is no longer a sector – it's a capability"

EXPERTS DEBATE AI-DRIVEN CONTENT SUPPLY CHAINS

BY MARK MAYNE

Kicking off in the Showcase Theatre yesterday morning, a fast-paced discussion titled 'AI-native media operations: Rethinking the content supply chain for growth' saw a four-man panel moderated by Accenture's Daniel Farrell take on the complexities of the content supply chain, and how to extract additional value in such a fast-paced industry.

Gorka Llort, Director, Digital Business, MotoGP Sports Entertainment Group, began the panel debate, highlighting how user behaviour and personalisation are the most important factors in his opinion: "I think what is important to us, is to remember that before the content comes the person. Content is in the second phase. The first phase is understanding who you are trying to reach. The problem

with that is that it's so fragmented now. Users are all over the place – even within the same platform, they can have different experiences. To me, what's more important is to understand user behaviour."

Just Hut, Lead, Media Experience, KPN, agreed, pointing to a hyper-personalised world: "I think to make something very attractive for an end user requires quite intense

personalisation. I think this is exactly where AI is really going. I think 10 years ago it was about having the services. Five years ago, we made all the changes to make the service much more stable because people were getting frustrated when one second there was [an issue]. We went on a lot of journeys in the past couple of years, but I think now it's about hyper personalisation and

really targeting the people."

David Travis, Group Director of Content, Broadcast & Platforms, Sky, concluded the theme: "AI is a fantastic opportunity for businesses, but we're in this whole evolution shift, and I think we're in awe of AI. We're now starting to realise how we're going to use it for the long term to be sustainable at the right price point."



(L-R): Daniel Farrell, Managing Director, Communications & Media Lead, UK & Ireland, Accenture; David Travis, Group Director of Content, Broadcast & Platforms, Sky; Gorka Llort, Director, Digital Business, MotoGP Sports Entertainment Group; and Just Hut, Lead, Media Experience, KPN



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HEADS-UP FOR IMMERSIVE WORKFLOWS

BLUEBELL OPTICOM/ FOCAL POINT VR/IO INDUSTRIES

BY DAVID FOX

Multiple vendors are demonstrating a live dual-8K immersive workflow on the Bluebell Opticom stand, combining IO Industries' 8K cameras and Bluebell's fibre transport with Focal Point VR's Stream Processor for real-time processing from live capture to headset.

It allows audiences to experience a live event from immersive viewpoints, with the potential to add programme feeds, graphics,



Anil Parmar: "VR is not a fad like 3D was, it's a lot more tangible"

data and interactive features in a headset-native environment.

Anil Parmar, Sales and Marketing

Director, Bluebell Opticom, said:

"It's a new proposition, really. The technology's been there, certainly

for us on the signal transport side, but bringing together IO Industries' cameras, with Focal Point's processing, to make the content into VR, using VR headsets or Apple Vision Pro, and for the Blackmagic cameras, it's something that broadcasters or event organisers can have as an additional revenue source."

The concept allows events to essentially sell the same seat multiple times, while ensuring viewers always have the best seat possible. "It's not a fad like 3D was, it's a lot more tangible," Parmar concluded.

10.A10

CUTTING THE COST OF GENERATIVE VIDEO

VISIONULAR

BY ANNE MORRIS

Video compression and transcoding specialist Visionular is launching AuroraHorizon, the newly expanded intelligence tier of its AI-infused video ecosystem.

According to Maria João Matos, Head of Global Marketing at Visionular, the platform is an "extension of what we have been doing in video". It is a new product family designed to help media and technology companies deploy large-model video AI more efficiently in production.

One element is GenOpt, a tool for optimising AI-generated video.

Designed specifically for generative video, it applies targeted post-generation optimisation to recover detail, enhance visual realism and improve temporal consistency. Matos said the tool can reduce total token costs by more than 30% in selected workflows.

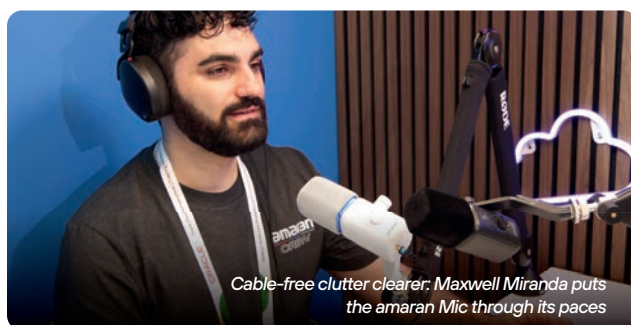
Another component is Sensa, an underlying intelligence layer for semantic data extraction and cross-modal translation. "Video has always needed metadata and metadata extraction. [Now we're] bringing AI into that process, [so you can] find all the information you need from a video with a simple prompt," Matos added.

5.C19



Maria João Matos: "[GenOpt] reduces total AI token costs by 30%"

WIRELESS DESKTOP MIC WITH A LIGHT TOUCH



Cable-free clutter clearer: Maxwell Miranda puts the amaran Mic through its paces

AMARAN

BY DAVID FOX

Lighting manufacturer amaran has launched its first audio product, a wireless desktop microphone aimed at streamers, podcasters and anyone creating content from a desk.

The amaran Mic combines a 30mm dynamic capsule with built-in AI noise reduction, wired or wireless recording, and up to 60 hours of battery life, addressing common challenges like background noise and restrictive desktop setups.

Maxwell Miranda, Global Product Marketing Manager, amaran, said: "If you look at a streamer's desk, there are a lot of cables, so the ability to have it wireless does free them up from a lot of clutter."

The €99 microphone is designed for simple operation, flexible placement and quality audio without complexity. The supercardioid pickup pattern focuses on the sound directly in front of the microphone while reducing noise from the sides.

The Mic can connect via USB-C cable or via a pre-paired USB-C receiver for wireless use. The 2.4GHz transmission reaches up to 50m in unobstructed environments. The Mic also features the ability to switch between noise reduction modes and make other adjustments from the mic itself, and a desktop app for further customisation, including EQ presets and custom curves, vocal enhancement, limiter and noise gate.

11.C27



IBC Innovation Awards

Celebrating an industry spirit of co-operation and collaboration.

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

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Closing the sign language gap: AI-powered sign language for live and on-demand streaming

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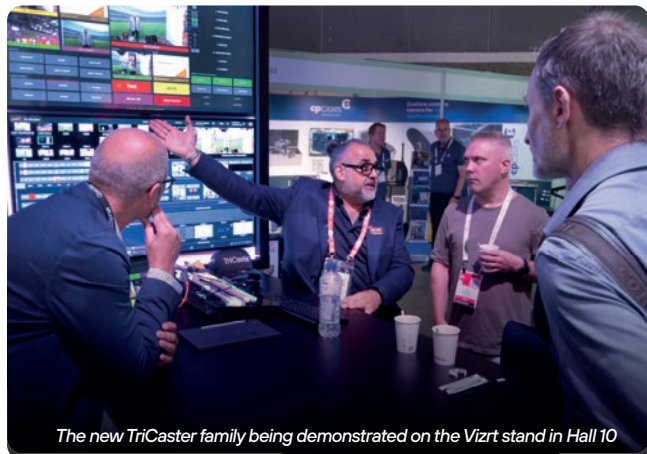
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#IBC2026AWARDS



TRICASTER GOES LIVE WITH AI AND AR



The new TriCaster family being demonstrated on the Vizrt stand in Hall 10

VIZRT

BY DAVID FOX

Vizrt has completely refreshed its NDI-based live production tools with the new TriCaster Vizion AI/R, 3Play Vivid and TriCaster Prizm, plus a new LivePanel Pro feature.

TriCaster Vizion AI/R pairs real-time AI keying with augmented reality graphics in one integrated subscription add-on for the TriCaster Vizion. This is intended to make the creation of immersive visual elements and virtual environments accessible without complex builds or specialist skills.

3Play Vivid updates its 3Play instant replay system in one strengthened system

– enhancing replay and slow-motion with 10-bit HDR, whether on prem or in the cloud.

TriCaster Prizm and Vizion use all-new 2RU hardware, which includes onboard audio and dual power redundancy.

The mid- and top-tier production switchers come with a new LivePanel Pro feature, offering users a faster way to take complete control of productions. The browser-based interface enables full control of switching, audio, media, automation and custom macros – now with an updated designer, ready-to-use workflows, expanded capabilities and a widget-based system for a simplified workflow.

10.A41

INTERCOM HEADSETS MEET ONAIR DEMANDS

RIEDEL COMMUNICATIONS

BY DAVID FOX

The latest OnAir Series of intercom headsets from Riedel have been designed to cover a wide range of use cases, from its lightweight OnAir 200 Series single-ear design, for environments where users need to hear everything around them, to the fully-enclosed OnAir 500 Series for big, loud events like Formula 1 racing. The single- or dual-ear OnAir 400 Series sits in the middle, for applications like an OB control room, where users don't need to be so isolated from noise.

Kristina Uhlitz, Product Manager for Headsets, Riedel, said: "When you use an intercom, this is the interface you will always use. So, we thought, we need to improve it. We have specifically looked into clean sound, intelligibility, and comfort, but also to design with easily replaceable parts, because things break."

Integrated Push-to-Talk (PTT) and reply controls enable direct interaction from the headset without needing to use connected devices. Flexibility is also enhanced by exchangeable cables across panels, belt packs, and radios.

10.A24, 10.A31, 10.A38



Kristina Uhlitz wears the OnAir 200 while holding the OnAir 500

ONE CLICK TO THE CART

BROADPEAK

BY KIRSTY HAZLEWOOD

Click2Cart from Broadpeak enables viewers to add products directly to their online shopping cart with a single click of their TV remote during a streaming advertisement, combining targeted advertising, retailer account integration and analytics.

Click2Cart builds on Broadpeak's Click2, an interactive advertising product that enables viewers to engage with ads and begin

purchasing journeys while watching video streaming services.

The technology enables streaming platforms and operators to offer digital commerce experiences from inside the TV environment, shortening paths to purchase and creating a bridge between advertising exposure and measurable sales.

Damien Sterkers, VP Products & Solutions Marketing, Broadpeak, said: "We see what's already existing and working on the web, and we want the same thing on



Damien Sterkers: "Just one click, and it's in your cart"

the TV, but taking into account the particular specificities. You're not in front of your TV like you would be in front of your computer, so it

needs to be fast, easy, and drivable through the remote control."

1.F83



EUROPEAN EVENTS

SVG Europe hosts events in major European sports media and production hubs.



SVG Europe is the leading association for sports production professionals across Europe, bringing the industry together to share ideas, network and advance the creation, production and distribution of sports content.

INDUSTRY FOCUS



Production innovation and workflows



AI, automation and emerging technology



Streaming, OTT and digital distribution



Fan engagement and monetisation



Graphics, data and immersive production



Dedicated Audio and Women communities



YEAR-ROUND SUPPORT

Alongside its in-person events, SVG Europe supports the sports production community year-round with written and video news, features, interviews and analysis on the SVG Europe website, via dedicated newsletters and on social channels.



For more information visit
SVGEurope.org





TURNING BACK CATALOGUES INTO TIKTOK

MOMENTS LAB

BY KIRSTY HAZLEWOOD

Moments Lab's Studio editing workspace uses AI to turn long-form licensed content into ready-to-publish social media clips.

Studio brings clips into the editing workflow from Moments Lab using the company's Discovery Agent and aims to close the gap between discovering valuable moments in a video catalogue and activating them at scale.

Teams can assemble a story, pick a one-click hook, and use AI to support the rest of the process, including automatic vertical

reframing, captions, branded text and overlays, the firm noted.

Finished clips can be published directly to social platforms, for example, into short form micro dramas, without the need for export or re-upload.

Phil Petitpont, CEO and Co-Founder, Moments Lab, said: "Moments Lab is helping customers to repurpose their content on social media. Our goal is to automatically create ready-to-publish social media clips using our video understanding AI. Studio means a social media manager who produces five clips per day can now increase this tenfold."

1.D12



Phil Petitpont: "Our goal is to drive adoption through the new generation"

TAKING THE LIMITS OFF VIRTUAL PRODUCTION

PIXOTOPE

BY CAROLYN GIARDINA

Pixotope has announced a unified virtual production platform that offers all its capabilities across three editions, available with the Pixotope 26.3 release. Marcus B Brodersen, CEO, Pixotope, said the announcement had received "a lot of positive feedback" at IBC2026.

"With virtual production being quite a fragmented production technology, with a lot of different vendors involved, it can be hard for productions to plan out what they

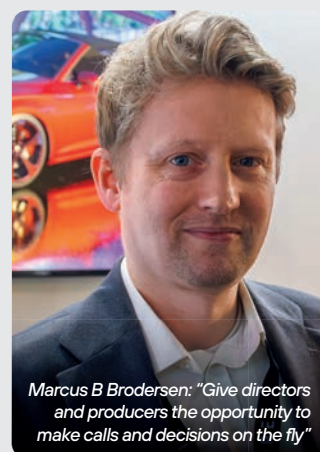
need in advance," he commented. "They can find themselves constrained by the tools available because they may not have known they needed X, Y or Z.

"This way, you have less upfront decision-making and can make those decisions on the day when you're shooting, especially for live production. You need to give directors and producers the opportunity to make calls and decisions on the fly, and of course you need all the tools available," Brodersen added.

As part of the 26.3 release, Pixotope Zone, its video-based

tracking system for sports venues, moves to Windows and onto the same platform and interface as the rest of Pixotope.

Pixotope Discovery is a free, feature-limited HD configuration with no licensing step. Pixotope Core is a production platform for virtual studio and augmented reality work, including live broadcast video, chroma keying, artist design seats and camera tracking. Pixotope Max is aimed at enterprise broadcast and includes everything in Core, adding videowall and XR capabilities, server redundancy, IP video, and compositing and



Marcus B Brodersen: "Give directors and producers the opportunity to make calls and decisions on the fly"

integration for large broadcast operations, the firm added.

7.C05

MAKING CONTENT WORK HARDER

SIGNIANT

BY ANNE MORRIS

The latest evolution of the Signiant Platform is on show, including new capabilities for accelerating file transfers and working with content across distributed environments. The company says its next chapter is about accelerating everything around content, rather than simply moving files faster.

Key announcements include Intelligent Transport for Media Shuttle, designed to make

greater use of high-bandwidth infrastructure through multi-threaded and multi-gigabit transfers that adapt to live network conditions.

Signiant Pulse is also being introduced, a new line of secure connected services designed to help media organisations work with content wherever it resides.

Chris Fournelle, Executive Director, Strategy Operations, Signiant, said: "IBC is integral to Signiant's business. It's a fantastic opportunity to have conversations with customers at scale – their



Chris Fournelle: "IBC is a fantastic opportunity to have conversations with customers at scale"

business needs, their challenges, and the overall health of the industry. We come away from Amsterdam with a clearer read on

where the market is going than any other week of the year gives us."

5.C74



Future Tech

Imagine the Future

Hall 14



#IBC2026

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NDI KEY TO AFFORDABLE PTZ PRODUCTION

NEOID/NDI

BY DAVID FOX

First-time exhibitor NEOiD wanted to build a production system that worked for its native Brazilian market, where affordability is key, and turned to the inexpensive NDI networking system.

It has now unveiled a line of PTZ cameras, from entry-level Trinity i1 to high-end i5, plus a Broadcast Controller, which it is showing alongside its PTZ 4K Broadcast camera and its EDeN+ line of connectivity products.

Jonatas Jorge, Mechanical Engineer/Product Development, Broadcast & AV Systems, NEOiD,



The price is right: Laurindo Almeida and Jonas Jorge with the new Trinity i5 PTZ camera

said: "The Trinity line covers five models in a housing designed by

us rather than an off-the-shelf body, with a new generation of

motors built for slow, controlled moves, the range where most PTZ heads in this price class step or stutter on camera. The i5 tops the line with HDR and 12G-SDI, which is unusual at that level. The Broadcast Controller drives them," and can control up to 10 cameras, according to the firm.

Laurindo Almeida, CEO, added: "We provide high-quality equipment at an affordable price." Everything is NDI, all the cameras include auto-tracking and have VPNs built in, "for remote production via the cloud with 200ms of delay," Almeida continued.

10.A41

ONE DOOR TO EVERY MEDIA TOOL

TEDIAL

BY KIRSTY HAZLEWOOD

Tedial is introducing Media Business Hub (MBH) at IBC2026, a new business enablement platform, designed to provide a single, secure entry point for customers' applications, content and AI capabilities.

Built on the capabilities of EVO MAM and smartWork, MBH offers a flexible framework for integrating

the wider technology ecosystem of an organisation.

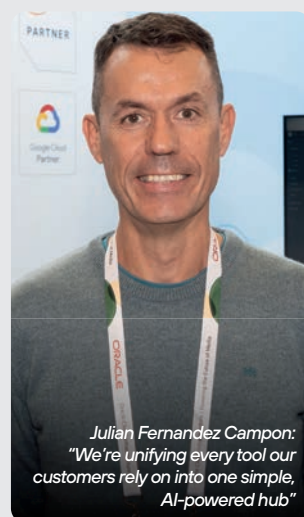
Customers can bring together Tedial solutions, third-party applications, proprietary systems, and specialised services, making them accessible from a single business environment.

Powered by smartWork's no-code integration capabilities, MBH connects people, applications, content, and workflows across the media supply chain, simplifying operations while reducing

fragmentation and improving collaboration between internal teams, customers, and partners.

Julian Fernandez Campon, CTO, Tedial, said: "Our philosophy is to be the enabler of integrating applications. We're doing with applications exactly what we did with smartWork for workflows and orchestration – bringing everything together in a seamless way."

1.C64



Julian Fernandez Campon: "We're unifying every tool our customers rely on into one simple, AI-powered hub"

HAVE YOUR CAKE AND STREAM IT

CEEBLUE

BY ANNE MORRIS

Fresh from announcing an expanded partnership with Layercake, ultra-low-latency video streaming specialist Ceeblue is showcasing the production deployment of DRM alongside server-side ad insertion (SSAI) at IBC2026.

The two companies now support studio-grade content protection for live production on sub-second streams. The development builds on the integration of Ceeblue's sub-second WebRTS streaming

with Layercake's Streamcake orchestration and workflow management platform.

The upgraded integration supports the CENC and CBCS encryption schemes, enabling coverage across the Widevine, PlayReady and FairPlay DRM ecosystems over DASH, HLS/CMAF, Low-Latency HLS and WebRTS delivery channels.

Lawton Cheney, Chief Commercial Officer, Ceeblue, said: "Delivering sub-second live video, with studio-grade DRM and SSAI over standard CDNs is a gamechanger. Our expertise with WebRTS, which was just



Hall 5 visitors can experience studio-grade content protection for live production on sub-second streams

voted *Streaming Media Europe's* Streaming Innovation of the Year, is what makes this possible. We are enabling sports rights holders and premium broadcasters to

secure, monetise, and scale their most valuable live content without technical compromises."

5.C43



TODAY'S SHOW HIGHLIGHTS:

Creator economy power shifts, UEFA's innovation playbook, and the technology shaping a more sustainable and secure media industry



Helen O'Donnell, BBC Studios Digital Brands, will take part in the creator economy panel today



Editor Ant Boys



Thomas Bause Mason, SMPTE

10:00-12:00

Ecoflow X Assembly – Sustainability in Media **IBC Owner & Partners Programme** **Room E105**

Sustainability takes centre stage as Ecoflow X brings together broadcasters, technology companies and researchers to examine how streaming can become more sustainable in practice. The two-hour assembly will share results from experimental work including an Observability Framework, a digital twin and the use of agentic AI, alongside perspectives from organisations across the media ecosystem.

10:00-10:30

Start-up Clinic **Future Tech Ignite Stage – Hall 14**

Start-up day gets underway with media cartographer Evan Shapiro and Marion Ranchet, Founder, Streaming Made Easy, who take to the Ignite Stage for a masterclass and clinic aimed at media technology innovators. The session promises practical insight for entrepreneurs navigating the rapidly changing media landscape, with a focus on the challenges and opportunities facing the next generation of media businesses.

10:45-11:30

WIRN: If a Security Incident Happened Tomorrow, Would Your Organisation be Ready? **Future Tech Ignite Stage – Hall 14**

Cybersecurity moves firmly into the spotlight as Trusted Partner Network, the Motion Picture Association, Netflix, NBCUniversal and Once Upon a Time examine what the industry can learn from real security incidents. The discussion will introduce the 'Fix It or Risk It' campaign and its resources for improving content security.

11:00-11:30

Presented by American Cinema Editors: In Conversation with Editor Ant Boys **Conference Room 1** **Conference Pass Holders**

An opportunity to get inside the cutting room with ACE Eddie-winning, BAFTA-nominated editor Ant Boys. In conversation with journalist Carolyn Giardina, Boys will discuss his acclaimed work across titles including *The Great*, *The Marvelous Mrs Maisel*, *Veep*, *In the Loop* and *The Invite*.

12:15-13:00

The Winners and Losers in the Creator Economy: Who will be the New Media Elite? **Conference Room 1** **Conference Pass Holders**

Evan Shapiro moderates an all-star panel featuring voices from BBC Studios Digital Brands, Snap, Tubi, Sidemen Entertainment and Meta. The discussion will examine the shifting balance of power around influence, monetisation and discovery, and ask which creators, companies and communities are best placed to thrive as the market matures.

14:30-15:15

Can Europe Build the World's Next Media Innovation Ecosystem? **Future Tech Ignite Stage – Hall 14**

Leaders from EIT Culture & Creativity, the European Innovation Council and ORF will explore how closer collaboration between broadcasters, start-ups, researchers, investors and policymakers could strengthen Europe's competitiveness. The session also introduces EIT Culture & Creativity as IBC2026's European Innovation Partner.

14:45-15:15

UEFA: Unlocking Growth Through Innovation **Conference Room 1** **Conference Pass Holders**

Guy-Laurent Epstein, Executive Director of Marketing, UEFA, joins Stephen Nuttall, Chair, IBC, to explore how innovation is driving growth across competitions including the UEFA EUROs and UEFA Champions League. The discussion will look at successful changes, partner reactions and how broadcasters and sports organisations can evolve without losing the traditions that underpin iconic brands.

16:50-17:30

The Innovation Flywheel: How Open Source and Standards Reinforce Each Other **IBC Owner & Partners Programme** **Room E102**

Open source and standards are often treated as competing approaches, but this session argues that they can instead form a powerful cycle of innovation. Led by SMPTE's Thomas Bause Mason, the discussion will examine how open-source development can accelerate implementation while standards provide interoperability, trust and long-term stability.

17:00-17:45

Where Sports Rights Go Next: Distribution, Discovery and Revenue **Content Everywhere Stage 1 – Hall 5**

The sports rights market is expanding well beyond traditional broadcast deals. This session examines how sports organisations can build distribution strategies for an increasingly fragmented market while protecting the value of premium live content.



ENTERTAINMENT'S FUTURE IS BUILT ACROSS SCREENS

As audiences shift between TV and mobile, entertainment companies must design experiences around changing habits, attention and everyday moments

BY MARÍA RÚA AGUETE, OMDIA

For decades, the media and entertainment industry has been defined by a singular metric: hours watched. Success was measured by how long audiences stayed glued to their screens, whether it was for a blockbuster movie, a primetime TV show, or a live sports event. But the world has changed and so has the way we consume content.

Today, the scarcest resource isn't content, it's attention. Every broadcaster, streaming platform, social media network, and content creator is vying for the same 24 hours in a consumer's day.

Yet, much of the industry continues to frame the debate in outdated terms: television versus streaming, broadcasters versus YouTube, long-form versus short-form.

These debates are relics of the past. The future of entertainment isn't about TV versus mobile. It's about TV and mobile. To thrive in this new era, entertainment companies must excel at both. But this doesn't mean simply repurposing the same content for different screens. It means creating unique experiences tailored to the diverse moments that make up a consumer's day.

FROM FORMATS TO MOMENTS

Consumers no longer organise their lives around formats. They organise them around moments. Sometimes, they want to immerse themselves in a two-hour cinematic masterpiece on the largest screen in their home. Other times, they want to binge-watch an entire series over a weekend. Increasingly, they also crave short, engaging stories they can enjoy during a coffee break, while waiting in line, or during their daily commute.

The companies that understand these behaviours, and design their content, platforms, and business models accordingly, will shape the future of entertainment.

This is why microdramas are so important. Not because they are short, but because they are a window into how consumer behaviour is evolving. At Omdia, we've been studying microdramas for years, long before they became a hot topic in the industry. Our research shows that the global microdrama market is on track to generate approximately US\$14bn in revenue by 2026, making it one of the fastest-growing segments in the entertainment sector.

But the real story isn't just about revenue. It's about how microdramas are reshaping the way we

think about discovery, storytelling, monetisation, and audience engagement.

THE POWER OF DISCOVERABILITY

For decades, the media industry operated on a simple premise: create great content, and audiences will find it. But microdramas have flipped this logic on its head. Platforms like TikTok, Instagram Reels, YouTube Shorts, and Facebook have become discovery engines, where content itself serves as a form of marketing. These platforms allow creators to reach audiences in real time, turning short, engaging clips into gateways for deeper storytelling experiences. This approach is a masterclass in how to capture attention in a world where consumers are bombarded with choices. It's a lesson every broadcaster and streaming platform should take to heart.

The rise of microdramas doesn't mean the end of premium, long-form content, however. On the contrary, short-form and long-form content complement each other. Short-form content keeps audiences connected to characters, worlds, and brands between major releases. It creates new entry points for discovery and builds habits that keep viewers engaged.

This is a challenge that even the biggest players in the industry, like Netflix and Disney, are grappling with. How do they become part of consumers' everyday lives, not just during the launch of a blockbuster, but in the quieter moments in between? The answer lies in creating content that fits seamlessly into the rhythm of daily life.

THE EVOLUTION OF SCREENS

While microdramas are expanding the role of mobile devices in entertainment, television is undergoing its own transformation. YouTube, for example, has evolved from a mobile-first platform into one of the world's largest television platforms. Omdia's research shows that more than half of YouTube users in the United States now watch the platform on connected TVs.

The lines between screens are blurring. Television is becoming more social, while social platforms are becoming more cinematic. The future belongs to companies that can succeed across every screen, rather than optimising for just one.

THE COMMERCIAL OPPORTUNITY

Short-form audiences are often perceived as less commercially valuable, but the data suggests otherwise. Omdia's research shows that iPhone



María Rúa Aguete, Global Head of Media & Entertainment, Omdia

users globally spend 40% more on microdrama apps than Android users. In the United States, nearly seven in ten users already pay for microdrama content. This challenges the misconception that short-form audiences are unwilling to pay. In many markets, they are among the most commercially valuable consumers.

Artificial intelligence will accelerate these trends, making production faster, localisation easier, and experimentation cheaper. But the real transformation isn't technological it's behavioural. Consumers are driving the evolution of the entertainment industry.

THE FUTURE OF ENTERTAINMENT

Ultimately, this isn't a story about microdramas. It's a story about how entertainment is evolving. The companies that organise themselves around consumer behaviour, not formats or platforms, will lead the next era of media.

The future won't be won by the company with the largest content library. It will be won by the company that is present in the greatest number of consumer moments. Because the future isn't TV versus mobile. It's TV and mobile. And every entertainment company that wants to thrive in the next decade will need to master both.

María Rúa Aguete is moderating a panel today in Conference Room 1 at 16:30-17:10 on 'Winning in the Attention Economy: The rise of Microdrama'. She will be joined by executives from Holywater Tech, RoseBerry Media, and GammaTime.

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PUTTING AUDIENCES AT THE HEART OF BRANDS

Adam Kaczmarski, Creative Producer, Electric Robin, explores the rise of branded entertainment, from measuring emotional engagement to giving creative partners the freedom to tell compelling stories

BY DAVID HOWELL

Brands have always communicated with their customers, but the scale of that communication and the kind of relationship audiences expect is changing. As audiences become more selective about where they direct their attention, conventional promotional messages are increasingly competing with television programmes, films, social videos, podcasts and creator content. This is encouraging brands to think more like media organisations, commissioning entertainment rather than simply buying space around it.

Speaking to IBC365, Adam Kaczmarski, Creative Producer, Electric Robin, part of Banijay Entertainment, said he has seen growing interest from brands wanting to create high-quality, entertainment-led content. He believes the objective is often to make the relationship between a brand and its customers less transactional and more participatory.

"Brands are competing for people's time and attention in the same way that media companies do," he said. "The result is that brands are looking to collaborate with people who are experts in capturing and holding on to people's attention."

Kaczmarski will explore this changing relationship during the IBC2026 panel, 'Brands as Media: Reinventing the relationship between content and advertising', taking place today at 15:45-16:30 in Conference Room 1.

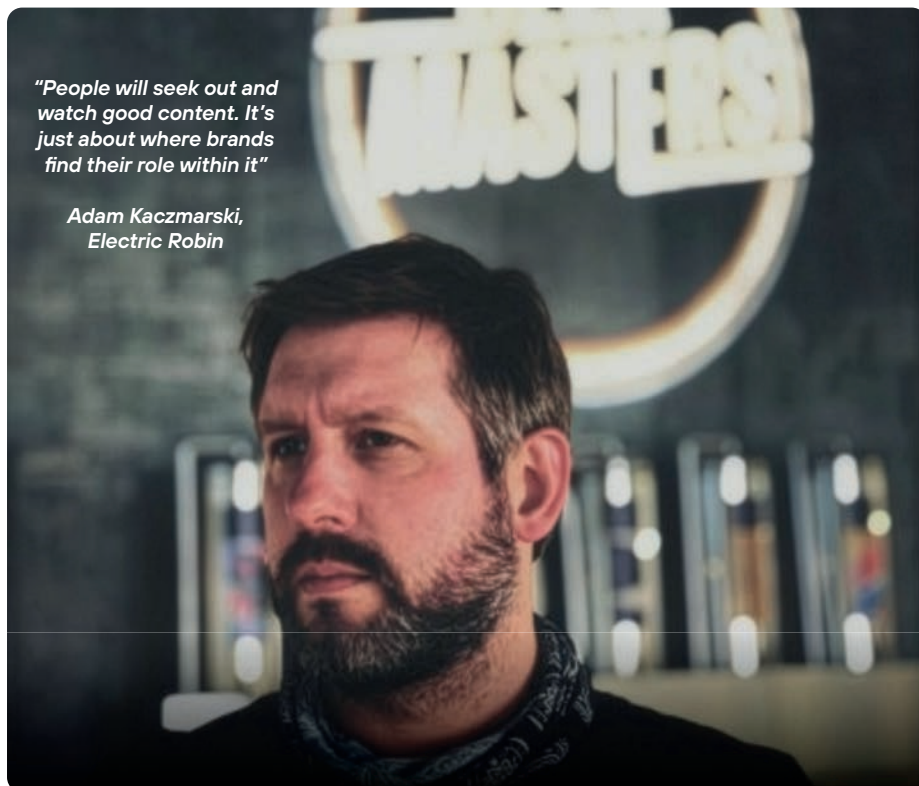
Kaczmarski cautioned against treating branded content as an extended commercial. "When we're talking about making branded content, that's not necessarily the same as advertising," he commented. "What we're doing is taking a brand's values and things that are specific to the ethos of why it exists, and we're making entertaining stories out of that."

Using a car manufacturer as an example, he said an entertainment-led story might first inspire viewers to travel, with information about a vehicle's features and price following later through other parts of the campaign. "What we've done successfully with the brands we've worked with is develop formats that, above all, are entertainment first and drive people into that place of inspiring them to want to go and do something," he said.

Kaczmarski argued that external partners, including PR and media agencies, publishers, creators and production companies, provide an essential way to test assumptions that could

"People will seek out and watch good content. It's just about where brands find their role within it"

Adam Kaczmarski,
Electric Robin



otherwise turn a brand's internal understanding of itself into an echo chamber. "The job of a brand's partners is to give those differing views," he said. Creator partnerships add a further dimension, bringing an audience that already trusts a familiar voice, though this does not mean brands have to surrender control of their identities.

Branded entertainment requires a different definition of success, Kaczmarski said, and the industry is becoming better at agreeing appropriate KPIs before production begins, rather than defaulting to traditional media-buying metrics. "Have they laughed? Have they cried? Have they cheered on a contestant who might have been within the piece of content?" he explained. "It's about a different way of looking at what that end result is."

He pointed to the Michelin Guide as a classic example: content that was not directly about tyres but gave motorists useful information, encouraging travel that created an indirect benefit for the brand. More recently, films such as *Barbie* have shown what can happen when a brand places considerable trust in the creative process, with Kaczmarski noting Mattel's willingness to allow humour and ideas that did not always present the brand uncritically. "You've got to have

this willingness to put your trust in a really good director and in the creative process," he said.

Kaczmarski expects personalisation to become increasingly sophisticated, with advances in dubbing already making it easier to adapt content for several markets, and other elements, such as background locations, potentially altered algorithmically in future. "I think very quickly you might get to the point where things are tweaked to appeal to you on a very personal level," he said.

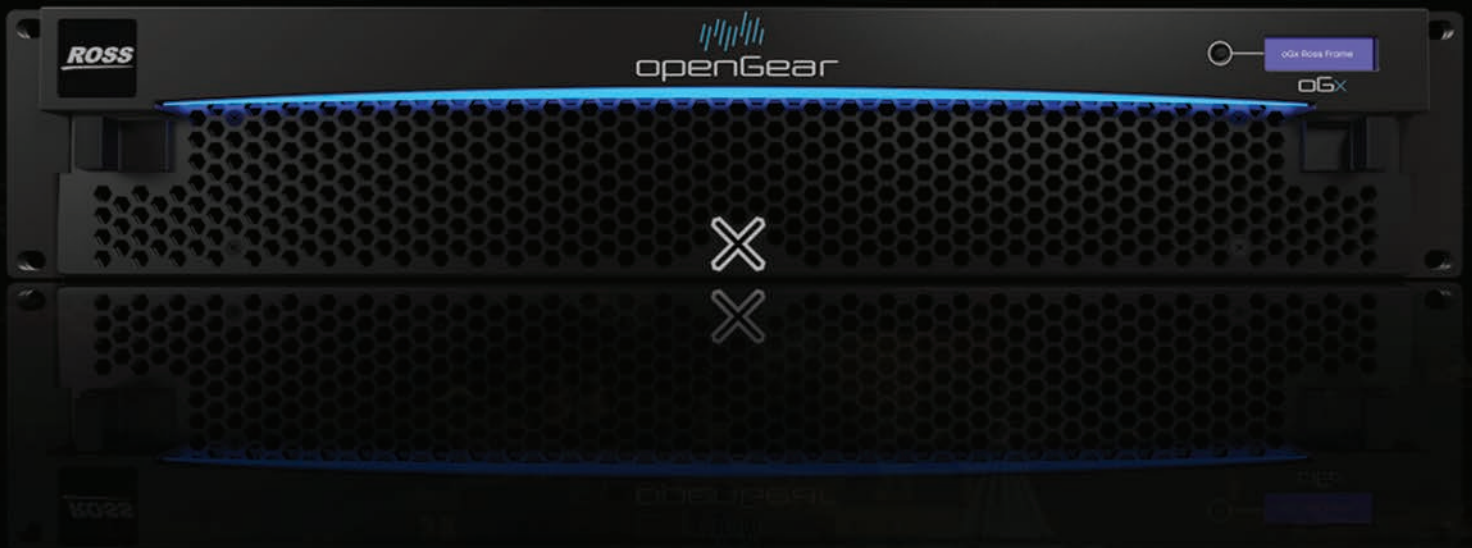
However, he stressed that technology cannot compensate for a weak idea. "People will seek out and watch good content," he said. "It's just about where brands find their role within it."

For brands entering this space, the lesson is clear: becoming a media company means understanding what an audience would choose to watch, letting entertainment take precedence over product promotion, and accepting that trust is built through value delivered over time.

The 'Brands as Media: Reinventing the relationship between content and advertising' panel will take place today at 15:45-16:30 in Conference Room 1.

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EVERGENT ON RE-ENGINEERING THE FAN EXPERIENCE

Evergent's Sahil Dhar Hakim explains why agentic AI is unlocking real-time revenue across streaming and sports platforms today

BY DAVID DAVIES

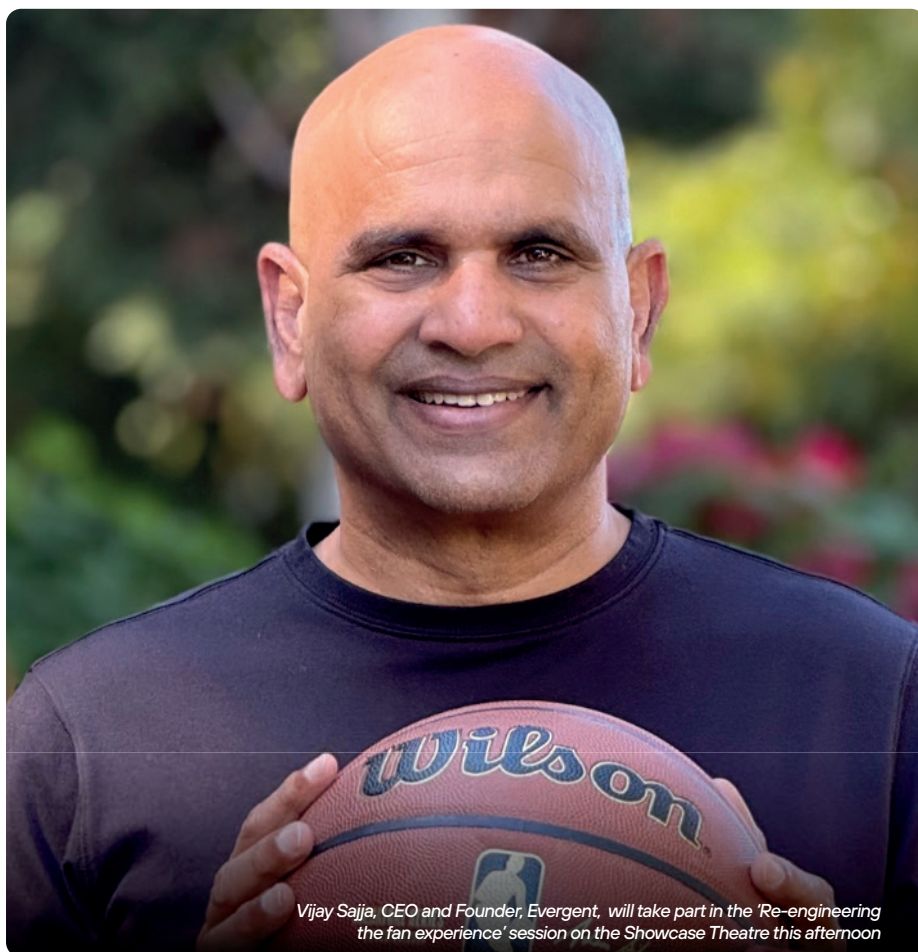
Monetisation and customer management specialist Evergent is taking part in a Showcase Theatre presentation entitled, 'Re-engineering the fan experience: The new rules of monetising a global, digital-first audience' today at 14:15-14:55.

The session will be moderated by Craig Ferguson, Associate VP of Sales, Europe, Evergent, and will feature panellists including Vijay Sajja, CEO and Founder, Evergent, and Gorka Llort, Director of Digital Business, MotoGP Sports Entertainment Group. It will explore the multiple new models for monetising sports tournaments, and the ways in which global sports properties are reinventing themselves as entertainment brands to reach younger, digital-native audiences.

Explaining Evergent's decision to participate in the Showcase Theatre this year, Chief Business Officer Sahil Dhar Hakim says: "Over the past year, we have achieved strong results in the sports sector and expanded our capabilities in addressing the evolving challenges faced by sports and media businesses. The Showcase Theatre gives us an opportunity to share these successes, demonstrate how we are helping solve real industry challenges, and showcase the solutions and capabilities we have developed with industry leaders at IBC."

In terms of Evergent's presence on the show floor (5A86), the focus will be on its Agentic Revenue Orchestration Platform, which will be used to demonstrate how purpose-built AI agents can enable streaming companies to move from anticipating subscriber behaviour to acting on it in real-time. The company will highlight how operators can identify subscribers at risk of leaving and trigger the right intervention to retain them – as well as how new tailored products and pricing models can be introduced on the fly to meet changing market dynamics.

Like many observers, Hakim expects agentic AI to be a key theme at this year's IBC: "AI is becoming the orchestration layer powering media workflows. Agentic AI in streaming monetisation will be a dominant theme, but the conversation has evolved significantly. Last year, the question was how to tackle churn; now, it's about finding news to unlock



Vijay Sajja, CEO and Founder, Evergent, will take part in the 'Re-engineering the fan experience' session on the Showcase Theatre this afternoon

entirely new revenue, from smarter bundling and real-time offers to fixing failed payments. To do this, operators need intelligent platforms that can adapt pricing, packaging and partner models in real-time as their businesses evolve. We'll be sharing real-world success stories and practical guidance on how streaming services can move towards this approach at IBC –

"Across more than 23 million subscribers, we've achieved churn prediction accuracy in the high 90% range. Prediction is just one part of the story though"

Sahil Dhar Hakim, Evergent

moving from responsive billing to proactive revenue intelligence."

One specific benefit of the industry "moving from merely interpreting operational signals to taking governed actions within existing workflows" is churn prediction, Hakim notes. "Across more than 23 million subscribers,

we've achieved churn prediction accuracy in the high 90% range," he explains. "Prediction is just one part of the story though – and it has little value if you can't act on that intelligence in real-time. We're looking forward to discussing how subscriber management and monetisation technologies are moving from prediction to action," Hakim adds.

Regarding the importance of the IBC Show, Hakim describes it as a "vital opportunity for us to meet with global customers, partners and industry peers." He concludes: "We always leave Amsterdam with fresh perspectives, shared ideas, and new energy to help media companies drive their business forward. IBC is an important moment for us to test our thinking, exchange views, and create new relationships that unlock mutual value."

Evergent is hosting a session on the Showcase Theatre in Hall 3 between 14:15 and 14:55 today. It is free to attend.



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#IBC2026



GEN-AI TAKES CENTRE STAGE FOR GOOGLE CLOUD

Google Cloud's Albert Lai explains how generative and agentic AI are helping media organisations move from experimentation to execution at scale

BY DAVID DAVIES

The core theme for Google Cloud at this year's IBC will be the use of generative AI in media and entertainment, and this will be reflected both on the show floor – where it has a large presence in Hall 5 (F23) – and in its three sessions this morning as part of the Showcase Theatre.

Of its participation in the latter, Albert Lai, Global Director of Media & Technology at Google Cloud, explains that the business “decided to take part in the Showcase Theatre this year to establish strong industry thought leadership by highlighting how our innovations in multimodal and agentic AI technologies help augment creative teams and workflows across the entire media supply chain from content production to audience engagement.” He adds: “The industry has transitioned from isolated pilots to scaled, production-ready deployments that drive concrete business value.”

Accordingly, the trio of sessions – taking place between 10:15 and 12:55 – highlight “how we are bridging the gap between ‘what’s possible’ and ‘what’s scalable’, transforming media and entertainment organisations’ past experimentation into execution at scale,” says Lai. “We are excited to showcase real-world progress with our leading customers and partners on-stage,” he adds.

In the first session, ‘Personalise Audience Experiences with Multimodal Generative AI’, attendees will find out how to move beyond simple metadata to deliver hyper-personalised, real-time experiences, and discover how leading companies are using multimodal AI across text, image, audio and video to grow viewer engagement. Speakers include Blake Bassett, SVP of Product, Platform & Monetisation, Tubi; Manik Bambha, President of ViewLift; and John Hogan, CTO of Stan Streaming, with Regine Gatzka, Head of Google Cloud Enterprise Sales for Media, Entertainment and Telecommunication in DACH, as moderator.

Jo Blaete, Co-Founder and CTO at Brahma AI; Sudheer Sivara, EVP of Content, Streaming & Advertising Platforms at Warner Bros. Discovery; and Lion Schulz, Head of Machine Learning, Bertelsmann AI Hub, will be among the speakers in the second session, ‘How M&E is Leveraging Generative AI and AI Agents’. The moderator for this session is Sarah Matarrese, Key Account Executive, Media & Entertainment at Google



Albert Lai, Global Director of Media & Technology, Google Cloud

“We are excited to share how Google Cloud, our customers, and our ecosystem of partners are helping to drive innovation, generate measurable business outcomes, and enhance creative storytelling”

Albert Lai, Google Cloud

Cloud. As production and distribution demands scale, media organisations are exploring genAI to reimagine daily operations. In this session, there will be an opportunity to discover how innovative companies are integrating Google Cloud and purpose-built AI agents directly into their critical media workflows.

Finally, in ‘Redefining Content Production Management with Generative AI’, there will be an examination of how production teams are leveraging generative media and advanced AI to accelerate development cycles, augment the creative process, and bring new ideas to audiences. This session will feature insight on how executives, producers and creatives can leverage generative AI to enhance product management. Speakers include Kevin Lingley, EVP AI, Fremantle; Kenna Hilburn, CPO, Avid Technology; and Bernie Milan, Global Lead GenMedia, AI Practice, Google Cloud, with

Buzz Hays, Global Market Lead Entertainment Industry, Google Cloud, as moderator.

Commenting on the more general importance of the IBC Show as an opportunity to network and share insights on a rapidly evolving media and entertainment business, Lai says: “The industry is experiencing the unprecedented speed of innovation across AI models, infrastructure, and how to build, deploy, scale, and govern AI agents. We are excited to share how Google Cloud, our customers, and our ecosystem of partners are helping to drive innovation, generate measurable business outcomes, and enhance creative storytelling.

“IBC sits at the premier global crossroads of media, entertainment, and technology, making it an indispensable venue for Google Cloud to connect with senior decision-makers. It provides a unique concentration of the industry’s brightest minds,” he concludes.

The company’s booth presence in Hall 5 features private meeting rooms and a total of nine different interactive AI showcases.

Google Cloud is hosting sessions on generative AI on the Showcase Theatre in Hall 3 between 10:15 and 12:55 today. They are free to attend.

Where the Road Ends, the Signal Doesn't

Watch the Targa Newfoundland Livestream at IBC

Eutelsat (0.A26 Outside)

FOR-A (2.B53)

Eutelsat (1.A61)

GlobalM (1.A11)

Grabyo (5.A20)

Matrox Video (7.B15)



Targa Newfoundland Partners



dejero.com/targa-ibc

IAMT'S ENGAGEMENT SOARS AFTER REBRAND

Saleha Williams, CEO, IAMT, tells **David Davies** why the rebrand from IABM has driven surging member engagement, new AI tools and a packed IBC2026 programme

Following a successful debut at the NAB Show earlier this year, the former International Association of Broadcast Manufacturers (IABM) is presenting its new identity of the International Association of MediaTech (IAMT) at IBC2026 for the first time.

The new name reflects a swathe of significant changes in the industry: from a hardware-centric manufacturing model to software-defined workflows; the rise of cloud-based production and AI; and the desire to support a wider range of sectors, such as streaming, enterprise media and immersive experiences.

Referencing both engagement and membership levels, Saleha Williams, CEO, IAMT, says the rebrand has been a decisive success: "We've seen a 408% increase in our member engagement, which means members who are actively participating across our events and digital platforms, including contributing thought leadership articles, videos and podcasts, and posting their IAMT curated content on social media," Williams explains.

She adds: "More importantly, media tech buyers are now interacting with our new IAMT MarketPlace and MAI [MediaTech Agentic AI] model to understand our members' products and services, with over 270,000 active engaged sessions in H1 2026. Despite the tough economic climate, many members have now returned and over the past six months we've seen a 20% increase in new members, so I do think that all of this validates the new direction we are going in."

If the buoyant mood within the IAMT organisation is unmistakable, Williams is also acutely aware that many in the industry are having a challenging time. "Members are concerned about where the market growth is; it's still out there, but it's much harder to achieve it. Then there is the whole situation around AI and how on a really practical, embedded level it's helping or hindering the market," she says.

To this end, the IAMT is launching its new *AI Sovereignty Report* at IBC2026, which is a "deep-dive into the concerns that members are seeing around AI and measurable outcomes, but also how it is affecting editorial, creative identity, cybersecurity, cost-savings and so on," Williams comments. But that's only one aspect of the organisation's extensive presence at this year's show.



Saleha Williams, CEO, IAMT

On Friday morning, as part of the IBC Owner & Partners Programme, Williams and Chris Evans, Senior Principal Analyst, IAMT, presented the latest IAMT Impact Briefing. Unveiling the latest State of MediaTech report, expert speakers discussed how the data can be turned into actionable insights – allowing attendees to

"Despite the tough economic climate, many members have now returned and over the past six months we've seen a 20% increase in new members... this validates the new direction we are going in"

Saleha Williams, CEO, IAMT

concentrate their time and investments for "maximum impact" at the show.

Meanwhile, tonight at 19:30-23:00, IAMT is jointly hosting its first Start-Up Discovery Night, alongside Norigin Media. Bringing together start-ups, investors, broadcasters and telcos, the event is about "helping to support start-ups in the industry, but also how we are providing practical information and advice if they're going into new countries where there is potential funding or help with premises," Williams says.

Meanwhile, the organisation's centre of operations throughout the show is the IAMT

Member Hub in the Diamond Lounge (Hall 3), conceived as a dynamic space where members can meet guests, relax and connect directly with the global IAMT community. It's also in this area where the IAMT will hold its Impact Award presentation today at 17:00-18:30, with awards to be bestowed in ten categories. The lounge is also hosting the organisation's new, completely self-contained podcast studio. With broadcast presenter and producer Purminder Gandhu as the main host, it is anticipated that a series of podcasts will be filmed and distributed to many of the familiar platforms during the show.

Reflecting on the eventful past year, Williams admits that the progress prompted by the rebrand has been "beyond what we anticipated, in all honesty." She continues: "The support we've had from our members has been fantastic, including with regard to developing the new MAI service and the Business Insights platform. It's all been more successful, more quickly than we expected, confirming that it's very much not 'just business as usual'."

Saleha Williams is CEO of IAMT. Visit the organisation throughout the show at the Owner Pavilion in Hall 8 and in the Diamond Lounge in Hall 3.



SMPTE FOCUSES ON PRACTICAL AI AND TECH ROADMAPS

SMPTE's Sally-Ann D'Amato talks to **David Davies** about sovereign AI, open standards and business transformation dominating the organisation's IBC2026 programme

IBC partner organisation SMPTE is exploring sovereign AI and cloud, openness, business transformation and practice across its programme at IBC2026, with every session returning to a central question: as media infrastructure becomes software, who controls it, and on whose terms?

Perhaps inevitably, AI will feature prominently, albeit with an emphasis on real-world deployments. "We've noticed that there has been a shift from AI being a 'shiny new object' to [discussion of] practical applications and business implications, so that will be reflected in our schedule at IBC," says Sally-Ann D'Amato, Executive Director, SMPTE, ahead of the event, noting that the organisation is able to serve as a "neutral convener where we can bring everyone together to discuss these important topics in a neutral, non-commercial way."

Located in the IBC2026 Owner Pavilion in the Hall 8 Lobby, as well as at Stand 7P14, SMPTE is also presenting four sessions today within the IBC Owner & Partners Programme. Free to attend, these expert-led sessions will investigate technologies, workflows and business practices reshaping the changing media landscape.

The four sessions all take place in Room E102. In 'Sovereign AI and Sovereign Cloud in Media' (14:30-15:30), Hans Hoffman, Deputy Director at EBU Technology & Innovation Department – Media Technology Strategies, will lead a panel considering the issues surrounding dependency on global hyperscaler platforms. As AI models and cloud infrastructure become the substrate of production, the panel will explore the scope of genuine autonomy through edge and local LLMs, European alternatives, and a realistic accounting of what independence costs against what it protects.

In 'Dynamic Media Facility MXL: Why It Matters and Why Now?' (15:30-16:10), Willem Vermost, Senior Media Technology Architect at the EBU and Felix Poulin, Director of Global Collaborations, Innovation Hub at CBC will explore the Dynamic Media Facility (DMF) vision and its Media eXchange Layer, which offer a shared architecture for exchanging media applications regardless of vendor.

Closing out the afternoon is 'OGraf: Making Broadcast Graphics Open and Accessible' (16:10-16:50), where Paola Sunna, Senior



Sally-Ann D'Amato, Executive Director, SMPTE

Technology Innovation Manager at Eurovision Italy/EBU, and Niels Borg, Competency Leader at TV2.DK will discuss OGraf, an open specification that allows broadcast design teams to design once in HTML5 and play back anywhere that honours the specification.

Then, 'The Innovation Flywheel: How Open Source and Standards Reinforce Each Other' (16:50-17:30), with Thomas Bause Mason, Director of Standards Development, SMPTE, exploring why innovation thrives when open collaboration and formal standardisation efforts combine.

Subsequently, on Monday, SMPTE is presenting two in-depth workshops in Room G106, designed for engineers, architects and technology leaders seeking a "strategic and practical roadmap for the modern media enterprise," notes D'Amato.

Led by Pierre Hugues Routhier, Advanced Imaging Technologies Specialist at CBC, the morning's Technology Roadmap for the Modern Media Enterprise workshop (09:30-12:30) will include course modules on topics such as visual quality formats, codec strategy, the transition to IP, the DMF, graphics workflows and cinematography in broadcast.

With speakers including Willem Vermost and Wim Van Roy, Education Architect,

Lawo Academy, the afternoon workshop will take a deep-dive into 'DMF in Practice: Design and Operation for Software-Defined Production' (13:30-16:30). Course modules include 'Dynamic Media Facility: Why It Matters', 'Building Blocks of a Software-Defined Media Facility', 'From Concepts to Practice' and 'Live Demonstrations'.

Away from the formal sessions, SMPTE is partnering with Evertz for a relaxed drinks and networking event later today (16:00-18:00, Evertz Stand 2.A47). The organisation also sponsored The Green Line – a rail journey that took place on Thursday from London St Pancras International to Amsterdam Centraal combining networking, industry discussion and sustainability-focused programming.

D'Amato also reveals that SMPTE has brought over a group of students from Germany for IBC2026, for whom it has organised several technical tours. She concludes: "I'm really looking forward to meeting with our partners and members and continuing all the crucial discussions about the future of our industry."

Sally-Ann D'Amato is the Executive Director of SMPTE. Visit the organisation throughout the show at the Owner Pavilion in Hall 8.



WHY AI'S FUTURE IS HUMAN-LED

AI is transforming broadcast workflows, with leading companies exploring its potential while keeping human creativity, judgement and control firmly at the heart of production

BY DAVID DAVIES

The potential scope of AI in broadcast and media appears to be expanding constantly, with R&D proving especially intense in a handful of primary application areas, including distribution, localisation, basic editing, as well as content identification and retrieval.

However, there are also companies actively looking at other creative endeavours while simultaneously assessing the priorities and pitfalls likely at various stages of development and implementation. To find out more, IBC365 spoke to a trio of leading players about their AI journeys to date and the wisdom they have gained along the way.

PIXEL-PEEPING POTENTIAL

Lux Aeterna, the latest iteration of a VFX business that has been in existence for the best part of 30 years, has an explicit focus on "harnessing the latest technology and boundless creativity", according to the company. To this end, the studio has been part of a West of England creative technology research programme called MyWorld since 2021 and has recently completed work on a 24-minute sci-fi short film, *RENO*, directed by Rob Hifle,

which explores AI and virtual production technologies, such as Unreal Engine, as part of a real-world VFX pipeline.

"*RENO* is currently under consideration for film festivals, and it's partly a showcase piece for ourselves – but it's also been a major research vehicle that's allowed us to pull in lots of different developments, including AI, and understand their role in VFX," said James Pollock, Creative Technologist at Lux Aeterna, who added that a case study into "the ethics of generative AI, legality, and copyright" has also informed the company's recent projects.

This has reportedly yielded a comprehensive understanding of AI and its implications, which in turn informs Pollock's advice to others. "It is very important to understand every consideration – from all the practicalities and the stuff that directly impacts us, such as how technically usable it is and how well it works alongside other software and tooling, to issues our clients face around distribution worldwide and how we ensure we're in compliance with their policies," he explained.

The creative believes that, in time, AI could increasingly become another part of the artist's toolset. Further, he argued that it may be those who regard the technology as a creative

and technical adjunct, rather than a means to an end, who extract the greatest returns. "Maintaining control over the process is hugely important, as that's what allows our artists to iterate and improve complex, detailed shots in response to client feedback," continued Pollock. "Within that framework you can then look at what they are doing and where the improvements can be seen [by using AI], for instance, can it alleviate some headaches at specific parts of the process?"

Whilst there might be some who perceive AI as a "one-stop-shop" to artistic creation and refinement, Pollock, by contrast, sees AI's greatest benefits in "supporting existing workflows". He illustrated: "For example, within the high-end VFX that we do, fidelity is massively important, and so there's potential wherever there is an ability to make changes and edit things almost on a molecular level. I am talking about the real 'pixel-peeping' stuff that only somebody who's really deep in a project is going to be dealing with but is a huge part of the work and the expectations placed on us."

A MALLEABLE THING

Likewise, Rob Chandler can offer multiple perspectives on the rise of AI. His first comes



*Lux Aeterna recently completed work on **RENO**, a film which explores AI and virtual production technologies*

from his position as the founder of Starting Pixel, the global community of more than 1,500 professionals working across virtual production (VP) and next-gen production workflows, which has recently been expanded with an AI-specific group. Another is from his experience founding Soho-based The Dean Street Podcast Studio, which is a turnkey video podcast studio operation that combines real-time VP, audio-first capture, and dynamic 3D sponsor branding in a single installation called VeePod.

Like Pollock, Chandler indicated that the most exciting activity is taking place where users have “experience, humour, and interaction with what they are trying to achieve with these tools”. He added: “If that’s creative, it’s probably an issue earlier on in the process, but if it’s technical then it’s likely to be during the process because you’re able to iterate and re-iterate [with the new AI tools]. There is an ability for it to be a more malleable thing, and for you to get along the pipeline process more quickly.”

So rather like Avid Pro Tools for music recording or Da Vinci Resolve for video editing, he suggests that it might be preferable to consider AI as another productivity tool. “All of these things have come along that allowed us to be more productive and more creative, and also lowered the barriers of entry as well,” said Chandler. He also highlighted that sharing knowledge will be crucial if AI is to realise its full

potential in media applications. Recalling the origins of the Starting Pixel project – which now has its own AI group – he noted that he “pivoted from a corporate role into virtual production when there were no manuals and very little on YouTube or Google.” He emphasised: “I literally had to write my own manual as I learned about VP in a darkened studio with all this equipment around me. Part of the reason I initiated Starting Pixel was to consolidate a lot of the human knowledge [out there] so there can be a relative sort of accessibility to complex tools.”

That toolbox now includes AI, because when you “break down where that automation or the lack of automation is causing bottlenecks at present, you find that it is incredibly good at writing code,” he notes. “This enables you to build apps tailored to specific individuals, organisations, sectors, or the industry. So, in terms of identifying something that you could then build, [AI can already be] immensely helpful,” Chandler continued.

OPERATIONAL REALITY

In the realm of broadcast contribution, production, and distribution, Roy Hasson, Vice President (VP) of Product Marketing and Solution Sales at LiveU, remarked that, “AI has moved decisively from experimentation to operational reality. The trials broadcasters ran in the years after the Covid-19 pandemic have matured into genuine workflow transformation.”

He continued: “On the contribution side, AI is helping broadcasters manage remote, distributed, and hybrid workflows more intelligently, matching the right technology and teams to individual use cases so resources are used more effectively. In production, we’re seeing multi-layered models that blend AI, hybrid human-AI workflows, and cloud-native processes, capable of supporting tier-one through tier-three content in ways that simply weren’t feasible a few years ago. And in distribution, intelligent orchestration is what connects it all, allowing productions to move seamlessly from planning to air across linear and digital channels, with platform-specific versions generated from a single workflow.”

There is also a broader context to be borne in mind here – namely, a shift that is “conceptual as much as technical”. Hasson clarified: “As AI progresses from rules-based to generative to autonomous agentic systems, it stops simply supporting individual tasks and starts enabling broader workflow integration. That’s the real advance: not AI as a point solution, but as a layer of intelligent automation running through the whole live production chain.”

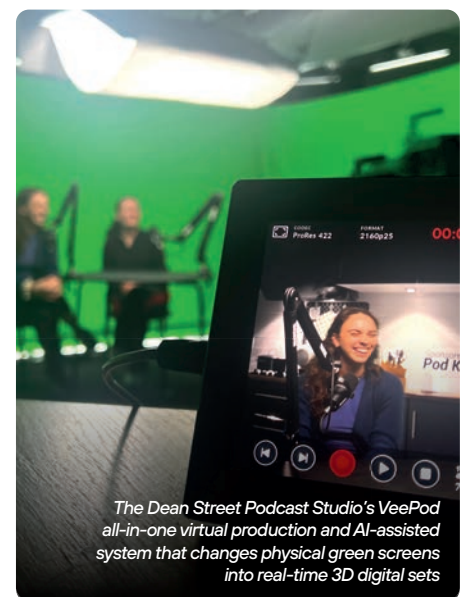
LiveU’s own developments point firmly in this direction. On the connectivity and contribution side, the new LiveU IQ (LIQ) intelligence layer technology – which is built natively into the

LU900Q production unit – uses AI alongside historical transmission data and eSIMs to dynamically switch mobile network operators in real time. Consequently, broadcasters can access “the highest-performing available network in any location, even in traditionally challenging environments like stadiums at peak moments, such as a goal being scored, or vehicles in motion where connectivity conditions shift constantly,” Hasson noted.

With LiveU being a vendor whose solutions are frequently used in news, it follows that Hasson has a clear-sighted view of where one might draw an ethical line. This is an issue that continues to preoccupy those in broadcasting and beyond and will surely continue to do so for some time yet.

“I don’t think the line runs along contribution, production, or distribution as sectors,” asserted the LiveU executive. “It runs through the type of decision AI is being asked to make. In contribution, where LiveU mostly sits, AI is genuinely good at optimising and predicting which carrier to use, how to route around a failing connection, and so on. We see this with LIQ. These are technical decisions with a right answer. If AI gets one wrong, it’s recoverable. I’m entirely comfortable with AI operating there with minimal human oversight, because nothing about trust or meaning is at stake, just performance,” he added.

However, Hasson maintained clear boundaries for the technology. He concluded: “Where I’d draw the line is anywhere AI starts making editorial or truth decisions rather than technical ones: what a story means, what gets included or left out, anything that risks blurring what was actually captured live versus what was generated or altered afterwards. That can be automated, but only with a human in the loop. So, if I had to put it simply: AI should be making broadcasting more reliable, not more creative.”



The Dean Street Podcast Studio’s VeePod all-in-one virtual production and AI-assisted system that changes physical green screens into real-time 3D digital sets



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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

VooPla: The Decision Twin - Decision-Ready Sustainable Digital Twins for Broadcast & Virtual Production Studio

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IBC2026 ACCELERATORS

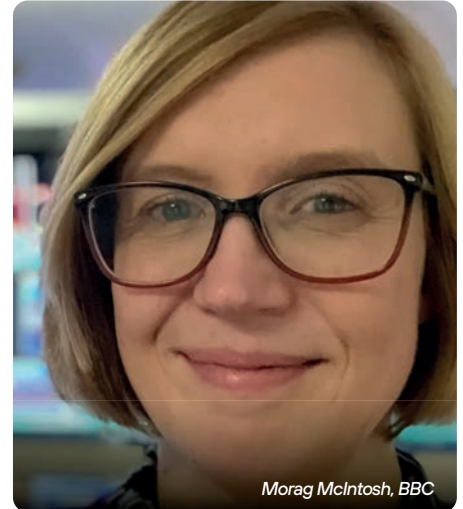
With AI at their core, one Accelerator project aims to reinvent the transmission layer of live media, while the other looks to build shared context for live news



Alex Basset, NBCUniversal



Jon Roberts, ITN



Morag McIntosh, BBC

Two Accelerator projects are being presented at IBC2026 today, each addressing a different side of the industry's AI challenge: one rethinking how live pictures are transmitted, the other rethinking how newsrooms share context.

The IBC 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 show floor. Some projects graduate into an Incubator, IBC's track for ideas that have proved themselves and are ready for a bigger consortium and a longer development cycle.

AN ARCHITECTURE OF INTELLIGENCE

First up, 'Delta Protocol: The Future of Live Streaming' takes place at 11:30 on the Future Tech Stage in Hall 14. The project sets out to change the fundamental building blocks of live streaming, moving away from transmitting pixel by pixel towards an architecture built on scene instructions and semantic intelligence.

Rather than sending a continuous stream of frames, Delta Protocol has devices generate the viewing experience from AI-defined scene data. The team said the approach offers a blueprint for a more sustainable ecosystem, addressing hyper-personalisation for viewers, cutting the cost and complexity of delivery, and closing off the routes that make piracy possible. The ambition, according to the project team, is to lay the architectural groundwork for a smarter and more secure future for live media, reframing personalisation as something composed rather than duplicated, and reducing redundant transport, storage and re-encoding overhead along the way.

Champions on the project are EBU, RAI, IET, SMPTE, SBA (Saudi Broadcast Authority) and DAZN, working alongside Participants Google Cloud, V-Nova, Eluvio and NeoViews.

INCUBATOR TAKES TO THE STAGE

Later in the day, at 16:00 on the Future Tech Stage, the spotlight turns to newsrooms with the world premiere of 'Incubator: Smart Stories - The New Knowledge Architecture for Content Production'. Having proved itself as an Accelerator project, Smart Stories has stepped up into this year's Incubator, IBC's platform for backing the strongest ideas with more resource.

The project's starting point is a gap exposed by last year's Agentic AI Accelerator: production systems could execute tasks, but they had no shared understanding of the editorial context behind them. Smart Stories responds with the Story Object Model (SOM), an open standard that treats a story's state, sources and assets as a first-class object other systems can subscribe to, rather than context that lives in people's heads, messaging apps and hurried handoffs.

According to an interview on *IBC365*, Morag McIntosh, Solution Lead for Live Production Control at BBC and a project Champion, said the team's earlier work exposed how far the industry still had to go. "What we discovered was that without a safe and structured data foundation, there is no way for the industry to use these technologies safely," she said.

Jon Roberts, Chief Technology Officer at ITN, told *IBC365* the team now sees the challenge as one of infrastructure rather than intelligence alone. "What we are doing here is seeing this as a context engineering problem," he said, adding that the group is building "a new data layer that

allows us to standardise around story-centric working... at an infrastructure level."

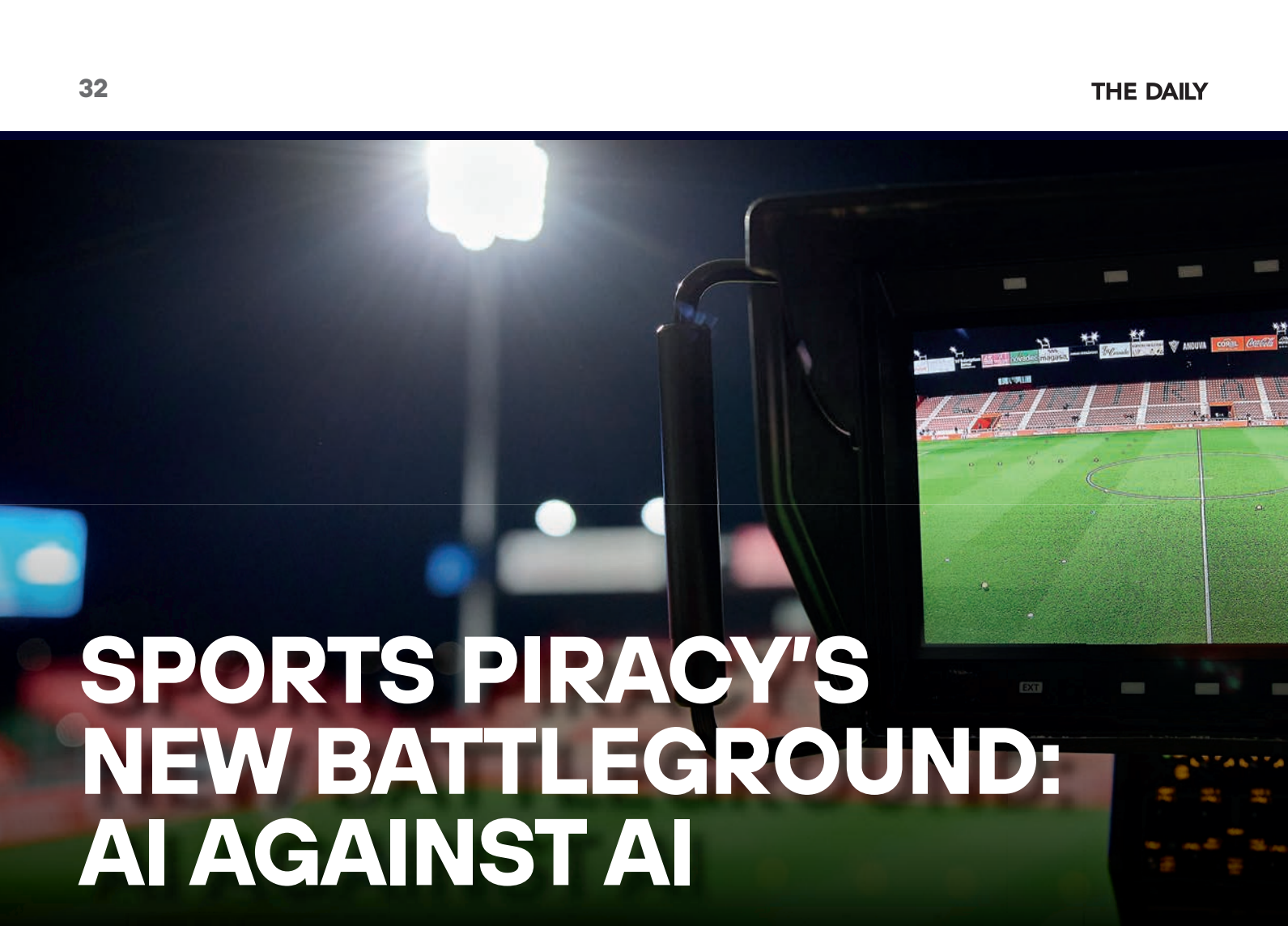
The team frames SOM as a companion to the newsroom's long-standing MOS protocol rather than a replacement for it, layering richer editorial understanding on top of the operational connections MOS already provides. McIntosh told *IBC365* the specification is moving fast, with the schema already on its third version and vendors beginning to connect to it, while NBCUniversal has already built SOM into its own internal platform.

Alex Bassett, Vice President of Innovation at NBCUniversal, told *IBC365* that shared context remains one of the industry's biggest blind spots even now: "There is no shared context – agents are great, and can do what they want inside a tool, but they don't know what's happening."

Visitors to the session will see a live, multi-vendor demonstration of broadcasters and vendors sharing context through the common schema, illustrating how the standard could work across breaking news and planned coverage alike, with editorial judgement encoded as portable Skills that agents across the workflow can draw on.

Champions on the Incubator project are Associated Press, Al Jazeera, Washington Post, BBC, Channel 4, ITV, Sky, EBU, NBCUniversal, SMPTE, Reuters, Fonn Group, ITN, Scripps and The Global Creative & Security Community.

'Delta Protocol: The Future of Live Streaming' takes place from 11:30-12:30, and 'Incubator: Smart Stories - The New Knowledge Architecture for Content Production' takes place from 16:00-17:00 on the Future Tech Stage in Hall 14 today.



SPORTS PIRACY'S NEW BATTLEGROUND: AI AGAINST AI

Illegal sports streams in Britain have more than doubled in three years. As pirates and rights holders both turn to AI, is the technology tipping the balance towards crime or protection?

BY ANNA TOBIN

A recent streaming survey by *The Athletic* news site found that, out of more than 5,000 global respondents, nearly half (47%) confessed to watching football via illegal streams. Of those, more than half (57%) said they had been doing so for more than five years. Seen by many as a victimless way of circumnavigating the 3pm Saturday blackout in the UK, or avoiding the growing cost of multiple subscriptions, the scale of criminal activity has now reached a level where it threatens the economic sustainability of leagues, teams, broadcasters and sport itself.

Now, with new AI-powered tools becoming more prevalent, the battle against sports piracy has entered a new phase, with both rights holders and pirates looking to harness its power. "AI is simultaneously the best weapon we have against piracy, while being a significant reason why fighting piracy has become more complex," explained Tim Pearson, Vice President of Global Product Marketing and Strategic Alliances at security solution provider Nagravision.

"AI makes piracy faster, more scalable and more credible than traditional media theft has ever been. By the time you act, millions of viewers may have already watched the content and

the revenue is gone. And the pirate has already moved on. It's whack-a-mole, except now the mole is running an algorithm," he added.

Miruna Herovanu, Executive Director of the Audiovisual Anti-Piracy Alliance (AAPA), is particularly concerned about how AI is being used by pirates to further scale what is already an industrial scale problem. "Piracy is no longer just about illegal access to content. It has become a structured, commercial ecosystem. What AI does is make that ecosystem faster, cheaper and significantly more scalable. It enables automation across the entire chain – from sourcing content to distribution and user acquisition. That creates a situation where enforcement, which is still largely reactive and jurisdiction-bound, simply cannot keep pace," she explained.

AI is aiding the automation of sports piracy by identifying and aggregating live streams in real time, rotating domains and infrastructure to evade blocking, generating convincing user interfaces that mimic legitimate services and scaling marketing efforts. Agentic AI has the potential to help pirates self-manage this process to an even greater extent, spotting when a stream is taken down and automatically replacing it, adjusting infrastructure and maintaining service continuity with minimal human intervention.

However, rights owners and law enforcement are using the latest agentic AI and machine-learning tools to combat piracy too. "Agentic AI represents a real step change in what's possible," said Pearson. "We're talking about systems that don't just detect and alert, but that can assess a threat, make a decision, and act on it autonomously within defined parameters. At the speed and scale that live sports piracy now operates, that level of autonomy isn't a nice feature. It's a requirement."

"Now, a fair challenge to that is: isn't that just AI keeping AI in check?" continued Pearson. "The honest answer is yes, partly. Any autonomous system operating at that speed requires robust governance, clear guardrails and ongoing oversight. But the alternative is worse. Without intelligent, autonomous defences, you're trying to fight machine-speed attacks with human-speed responses. That's not a viable position."

Herovanu added that AI must be integrated into piracy spotting systems to really make an impact. "This means using AI for real-time detection of illegal streams across large volumes of data; content recognition, even when streams are modified; faster and more targeted blocking through pattern analysis and better mapping of piracy networks' infrastructure," she said.



Fastly and LaLiga have teamed up on joint innovation to combat piracy. Credit: LaLiga

one. If you intelligently destabilise it at the source, you erode the pirate's credibility with their own audience," he continued.

Nagravision offers piracy monitoring, security analytics, device security and forensic watermarking, and all these solutions need to be used together, highlighted Pearson. "The Nagravision solution applies advanced analytics to aggregate and analyse vast volumes of data from across the distribution ecosystem, including social media, web platforms, IPTV streams and network activity," he said.

THE FOOTBALL INDUSTRY IS ON THE DEFENSIVE

Football is successfully deploying AI as part of its piracy operations. The Premier League claims to have one of the most comprehensive anti-piracy programmes in the world. During the 2024/25 season, with the help of AI, it removed or blocked from upload onto social media platforms over 230,000 live streams and removed over 430,000 infringing links from search engines.

Meanwhile, in April, Spain's LaLiga announced it had teamed up with global edge cloud platform provider Fastly to help detect and eliminate pirated streams, estimated to cost Spanish clubs between €700-800m a year.

Fastly has developed a targeted, intelligent detection system that leverages AI and

LaLiga has also raised concerns about companies failing to cooperate with rights holders because they benefit from the infrastructure and services used by pirate operators, stating in February 2025: "Google, Cloudflare, VPN providers and other entities facilitating piracy are responsible for the illegal activities they enable and profit from."

Fastly is also taking an international approach to LaLiga's piracy problem. "Piracy is a borderless problem. Fastly's platform has the global reach to detect and shut down illegal streams wherever they originate," said Wistow.

"AI shifts the economics of enforcement in favour of rights holders for the first time in a long while. Historically, it takes minutes to spin up an illegal stream, but hours or days to detect, verify and shut it down. By the time enforcement kicks in, the match is over and the damage is done. AI shrinks that gap dramatically. We expect AI-led approaches to advance significantly over the next few seasons," he added.

But rights owners can never afford to become complacent. Once one illegal stream is closed off, several more can rapidly replace it. They must engage with online platforms, payment providers, social media companies and search engines to improve copyright protection policies, alongside the backing of police and courts to enforce the law. "Without legal frameworks that allow for rapid, real-time intervention, even the best detection tools will have limited impact. The policy response needs to evolve alongside the technology," warned Herovanu.

Since March 2017, the Premier League has been obtaining Blocking Orders from the UK High Court requiring ISPs to block access to illegal live streams in real-time during matches, successfully blocking over 600,000 illegal live streams. It is also working to block foreign pirate streams: 17 arrests were made in Singapore in October 2022, and 2,500 pirate devices were seized.

Spain is also combining the law and the latest AI to combat sports piracy. A Barcelona Court issued a landmark ruling in March that obliges Telefónica's Movistar Plus's competitors, including telcos and ISPs, to collaborate with it to block access to pirated content in real-time during live sports. It is hoped that this model will be replicated across Europe and beyond.

"AI gives rights holders a real shot at making piracy too costly and too difficult for all but the most determined criminals," concluded Wistow. "That protects the value of broadcast rights and broadcast rights are what fund the whole professional sports ecosystem."



The Fastly and LaLiga partnership will address the illegal streaming of live sports. Credit: LaLiga

Crucially, AI enables rights holders to move from being reactive to proactive. "Machine learning can detect and disrupt illegal streams during a broadcast, rather than after the fact," said Pearson. "Forensic watermarking quickly traces leaks back to their source with precision. And increasingly, autonomous AI agents can anticipate redistribution patterns, recognising the behavioural signatures of a piracy operation before it fully deploys.

"The real value is not just faster detection. It's the ability to disrupt a stream in a way that undermines the pirate's operation from within. If you take a stream down, they bring up another

proprietary content signals to identify illegal streams in real time. "We've built a system that uses AI to spot illegal streams the moment they go live, rather than waiting for takedown notices after the fact. That gives platforms the precision to remove infringing content quickly, without disturbing legitimate traffic around it," said Simon Wistow, Co-Founder of Fastly.

"At LaLiga, we have succeeded in reducing piracy of our streams in Spain by 60% during the 2024/25 season through a comprehensive, end-to-end strategy focused on legal, educational, institutional and technological measures," added Javier Tebas, President at LaLiga.

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CREATORS: THE NEW SPORTS GATEKEEPERS

From FIFA's World Cup to new rugby sevens property Ultimate Sevens, sports rights holders are handing creators the keys to live broadcasts, borrowing gaming's playbook to reach streaming-native fans

BY ADRIAN PENNINGTON

FIFA's open-all-areas access to creators at the World Cup this summer set a new bar for social media engagement, with live-streamed games paying huge dividends and viewing numbers rivalling legacy media at global scale.

Across social video platforms, World Cup videos generated over 259bn views across six weeks of tournament action. Ferran Torres' extra-time World Cup final winner for Spain gained 26m likes on TikTok. Meanwhile, 77.6% of YouTube views around the World Cup were generated by creator videos – averaging 67.3K views per upload, according to data reported by *The Measure*.

Creators had a field day. *TubeFilter* reported, via *OneFootball*, that by late June Belgian creator Celine Dept became the most-watched female YouTuber in the world, with 1.1bn channel views, boosted by a widely shared video with Cristiano Ronaldo. Superstar creator iShowSpeed also amassed 1bn views for their World Cup posts.

The Overlap, co-founded by Gary Neville, scored 46.9m views on YouTube, and over 250m views across all platforms, for its *Stick To Football* shows filmed on location during the World Cup.

Sports-led creators have also caught the eye of major streamers wanting to augment their sports portfolio, or substitute for the lack of one. Netflix signed Gary Lineker's *The Rest is Football* show to divert fan attention during the World Cup; *The Overlap* (majority owned by the Global Media & Entertainment Group) just signed a sponsorship and distribution deal with Disney+.

No longer on the sidelines, creators are the strike force sports leagues and rights holders are deploying to drive viewership and monetisation. "The average live sports viewer on linear TV is over 55 and getting older every year," said Barrick Prince, Co-Founder of Creator Sports Network (CSN). "Young fans didn't leave linear – they never went. The audiences rights holders need to reach are on platforms they don't currently distribute to. Creator-distributed broadcasts fix both at once – new verified young viewers, and a new rights window to sell."

According to Prince, any lingering debate about social media cannibalising the main broadcast is over. Most creators covering the World Cup didn't have the live feed, yet still pulled millions running watch-alongs alongside a record-breaking broadcast. "That's new inventory stacked on top of the broadcast rather than carved out of it," Prince added.

In his view, tier one sports and broadcast are ready for creators to stream live events natively on their own channels – not as an accessory to the main broadcast, but at scale.

Prince, who previously led original-content development at Twitch, claims to have pioneered creator-led rights, beginning in the US but now exporting to leagues around the world. Each window is structured around three distinct rights types. "Each unlocks a different audience, inventory, and revenue stream that linear and OTT can't reach," he noted.

THREE TIERS OF RIGHTS

Vetted creators co-stream the official live broadcast from their own social channels, such as YouTube, Twitch, TikTok, Kick, Instagram and X, distributed to hundreds of hosts with built-in, trusted audiences.

With player-led broadcasts, athletes become primary distributors of their own performances. "Pro players stream from inside the game, mic'd up and on-camera, turning every match into first-person content for the audience that follows them, not the league," Prince said.

Keyhole rights is a third category: an unpolished single POV camera angle that runs alongside the league's primary broadcast,



Call of Duty: NEXT 2025 featured an immersive multi-venue experience at AREA15 in Las Vegas, produced in collaboration with OS Studios. Credit: OS Studios

the broadcast for their own community.

"The creator brings the audience, the voice, and the trust. CSN, meanwhile, brings the cleared rights, the production stack, and the commercial layer that makes the broadcast viable," Prince explained.

CSN started in the US in 2023 with challenger sports, such as Wiffle ball and Ultimate Frisbee, but has since moved up the rights ladder.

"The hottest property we work with is the Savannah Bananas, the most followed sports franchise in the US – more than the Yankees or Warriors," Prince added.

CSN also works with college football and college basketball, and outside of the US with German and Austrian Bundesliga, Brazilian Série A and Portuguese football competition Taça de Portugal.

"Rights alone don't reach young audiences," Prince continued. "What does is a contextually aligned creator media network – a vetted cohort of creators, programmed against your calendar, producing live events made for social platforms," he added.

LESSONS FROM GAMING

For all the success of FIFA's creator activation, the host broadcast feed retained its primacy, with matches uniformly presented and overlaid with the same graphics – a cookie-cutter feel in

itself. It doesn't feel disconnected," she added.

Ultimate Sevens – a new rugby sevens property, which launched in September this year – is a chance to build something different from the ground up, drawing on multiple live creator-stream experiences for franchises including Call of Duty and TikTok Live Fest.

"The opportunity with a new property is to get it right from the beginning. We are not bolting creators on as a marketing layer. Creators are being built into the production architecture itself," Fuller explained.

"The creator brings the audience, the voice, and the trust. CSN brings the cleared rights, the production stack, and the commercial layer that makes the broadcast viable"

**Barrick Prince,
Creator Sports Network**

CLOSER TO THE ACTION

The centrepiece of this will be the Ultimate Sevens Lounge, a pitch side studio meets VIP space meets creator hub inspired by Fuller's years at the NBA. "In the NBA you have this amazing courtside experience where celebrities and creators are really close to the action – you can hear the breathing, the shoes squeaking," she said. "We were trying to bring some of that to rugby sevens."

The Lounge sits as close as possible to the pitch, with presentation, social and broadcast teams all using it, "to get much, much closer to the action," Fuller commented, "and to have people feel they are close to the celebrities and the players."

Fuller regularly asks gaming teams to reimagine sports workflows. "It's brilliant to come up with completely different creative opportunities," she said. "Gaming has had to learn how to exist in an ecosystem that doesn't rely on broadcast. Games specialists have technical fluency in multi stream environments, and an audience ten times the size of most standard sports events."

For Ultimate Sevens' debut season, creators receive rights for free in exchange for access and data reporting. OS Studios is not handling the contracts directly. The YouTube broadcast will be distinct and more interactive, with chat, co-streaming, and streamer commentary and overlays. Free-to-air partners in the UK, France and Spain get a different, less interactive broadcast tailored to their specific language and editorial needs.

"You have to think about all the different audience touchpoints," Fuller said. "Maximise the budget, maximise the reach, and be consistent in what the brand is." Whether a fan is in the arena, on social, or watching the broadcast, "it should feel like the same thing," she concluded.



EsandTV and Summit1g provide live cageside commentary for ONE Championship using keyhole rights. Credit: Creator Sports Network

distributed through creators on the same platforms, offering "a different view of the same live event," Prince noted.

"Traditional sports broadcast rights were structured around a single network distributing one live signal," Prince explained. "The rights holder licensed the broadcast to ESPN or Sky or DAZN, and the broadcaster sent that signal out to a passive audience. There was no category for an individual creator to legally host a licensed game on their own channel for their own audience."

Under a creator rights structure, CSN clears the live rights, then activates a curated network of trusted creators who each host

which creators were not allowed to interfere.

Newer sports formats, such as cricket's The Hundred or football's The Baller League, have the opportunity to rethink coverage from scratch. "Sports has traditionally been a patchwork of coverage," explained Sharon Fuller, Head of Sport, OS Studios. "A broadcast team over here, a presentation team over there, a social team somewhere else. Unless all three work together it can be a disjointed experience for fans."

"In gaming, by contrast, you have one connected ecosystem of narratives where whatever you're talking about feels consistent across streaming, digital, social and the event



IBC Owner Pavilion

8

IBC Conference Room 1

IBC Technical Paper Programme

9

IBC Owner/Partner Programme (E102)

IAMT Lounge

11

10

IBC365 & The Daily

12

13

IBC Sales Office (Holland Lounge upstairs)

14

Outdoor Exhibits



Trams



Trains

Ignite Stage

Ignite Start Up Zone

IBC Accelerator Zone

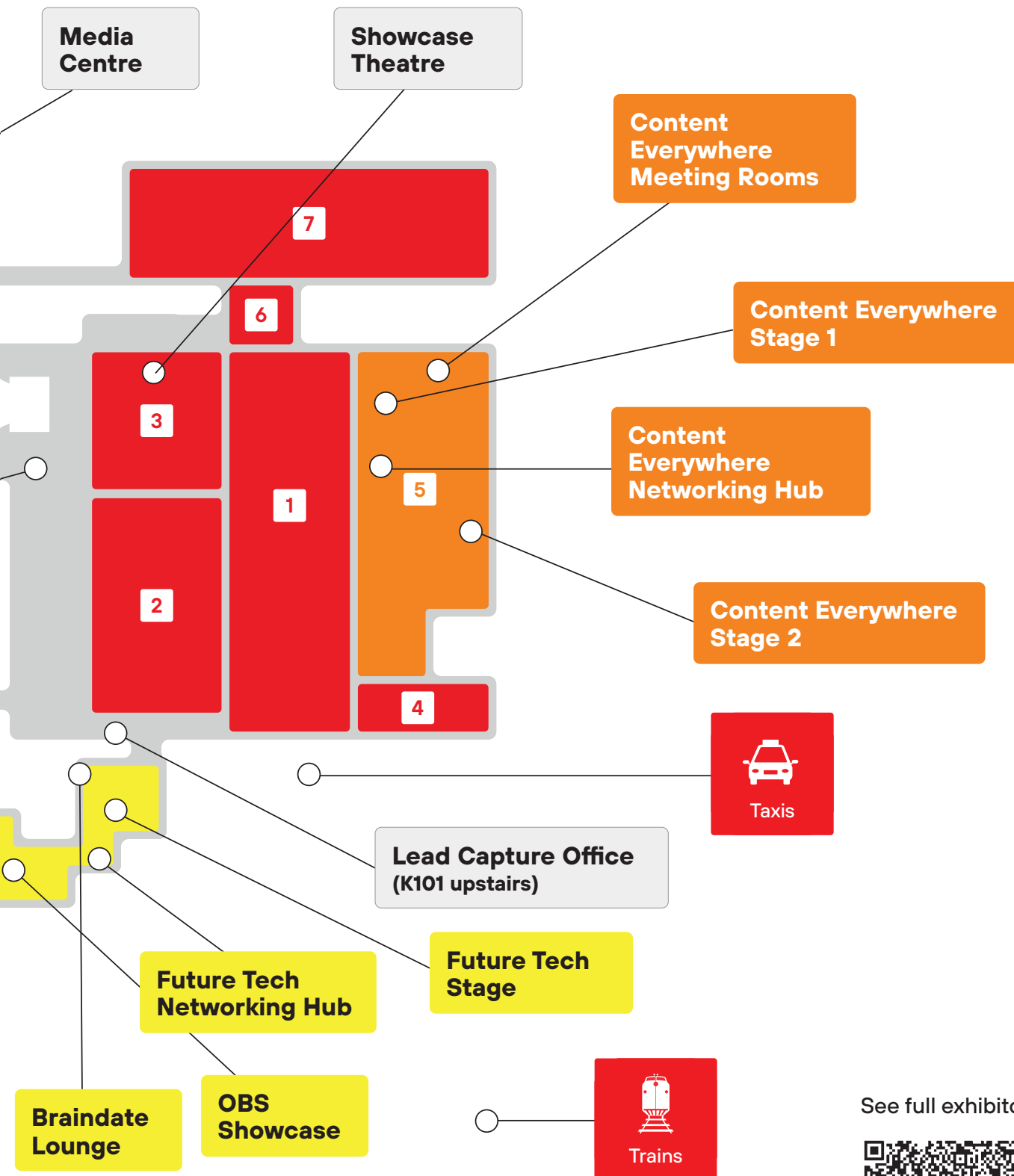
← RAI Station



Trains



Trams



See full exhibitor list:



A photograph of a man and a woman sitting on a green sofa in a living room. The man, wearing a yellow t-shirt, is holding a remote control and pointing it towards the right. The woman, wearing a striped shirt, is smiling and looking at him. The background shows a modern living room with a lamp and some plants.

Shaping television's transition to IP

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AI, SPORT AND CREATORS HEADLINE IBC CONFERENCE

AI, live sport, the creator economy and the changing architecture of television are among the central themes in Conference Room 1 today, as the IBC Conference examines how technology is reshaping both the business and creative sides of media.

The morning opens with 'Tech Leader Perspectives – how AI is reshaping the business of media?', bringing together Damian Cronan, Chief Digital and Information Officer at ABC – Australia's national public broadcaster, and Sotiris Salamouris, CTO at Olympic Broadcasting Services (OBS), in a discussion moderated by Bain & Company's Partner Laurent Colombani. The session, at 10:00-10:40, considers how machine learning, generative and agentic AI, and data-driven tools are changing production and distribution operations, while opening new revenue opportunities.

Creative practice comes into focus next with 'The Audio Revolution: A Vision for the Future' by Stephen Haddad, Group Chief Operating Officer at one of Australia's most prominent media companies, Southern Cross Media. This is followed by a must-see American Cinema Editors presentation featuring BAFTA-nominated, ACE Eddie Award-winning editor Ant Boys, in conversation with journalist Carolyn Giardina. The session offers a perspective on the craft of editing and the continuing evolution of post-production.

The creator economy then takes centre stage. Evan Shapiro, Media Cartographer and Webby Award winner, sets out his view of the new creator rules of media before moderating a panel asking who will become the 'new media elite'. Representatives from BBC Studios Digital Brands, Snap, Tubi, Sidemen Entertainment and Meta will debate the shifting balance between traditional media companies and creators.

Sport provides another major theme, with 'UEFA: Unlocking growth through innovation' featuring UEFA Executive Director of Marketing Guy-Laurent Epstein and chaired by IBC Chair Stephen N uttall. The session looks at how sport can embrace innovation while retaining its established audience relationships and traditions.

The afternoon sessions explore the relationship between content and advertising. The 'Brands as Media: Reinventing the Relationship Between Content and Advertising' session explores how brands are increasingly developing their own media propositions and looking beyond traditional advertising models. The panel, including executives from Vice Media Group, Vinted and M&C Saatchi Sport and Entertainment Europe, considers how changing audience behaviour, new distribution platforms and the growth of creator-led media are reshaping the relationship between brands, content and audiences.



Damian Cronan, ABC



Award-winning editor Ant Boys

TECHNICAL PAPERS: RESEARCH TACKLES PRODUCTION, STREAMING AND CODING

The Technical Papers presentations in Conference Room 2 today will cover everything from AI-assisted production, XR, codecs, and streaming infrastructure to the transition from traditional broadcast distribution to broadband.

The day begins with 'AI Production and Software Tools', presenting research into new approaches to programme production. Graeme Phillipson of the BBC, Tim Last of WPP Production and Timothy Gray of the Fraunhofer Institute for Integrated Circuits are among the contributors, with Stephan Heimbecher of SWR/ARD moderating.

'XR & Multiview Developments' follows, examining advances in augmented reality, camera tracking and immersive viewing. Speakers include Flávio Maurício of wTVision, Rob Koenen of Tiledmedia and Simon Gunkel of TNO.

Codec development is the focus of 'Coding the Future', which brings together perspectives from the two principal codec



Graeme Phillipson, BBC

standards-setting communities. Andrey Norkin of Nvidia and Mathias Wien of RWTH Aachen University are among the speakers.

The afternoon moves into streaming technology, with contributors from ITV, Amazon and BT examining the technologies needed to deliver increasingly complex online services. A second streaming session considers developments including agentic AI and emerging delivery techniques.



Timothy Gray, Fraunhofer Institute for Integrated Circuits

The final sessions look at the evolution from antenna to fibre, including the implications of broadband distribution for television, before "Coding Developments" closes the day's Technical Papers programme with research into video compression.

Sessions in the IBC Conference and Technical Papers rooms begin at 10:00 today.

SPORT DOMINATES CONTENT EVERYWHERE'S SECOND DAY

Today, Content Everywhere Stage 1, sponsored by AWS, puts sports firmly at the heart of the programme, with four sessions taking place in association with new IBC partner Sportel. The partnership brings sports industry perspectives to the Content Everywhere stage, examining how rights holders, leagues and clubs are becoming media businesses and adapting to changing fan expectations.

The programme begins with 'The New D2C Era: Why Sports Organisations are Becoming Media Companies', looking at the growth of owned platforms, content teams and digital channels. Ashley Reynolds-Horne of Simplestream, Matthew Parker of Two Circles and Govindraj Basatwar of DoveRunner are among the speakers. The session is moderated by Giovanni Aquilanti from Sportel.

The BBC's cloud strategy then comes under the spotlight in 'The Cloud Question Every Broadcaster Is Asking: BBC Found the Answer', with the BBC's Head of Service Development and Delivery Andy Corp and Ian Mundford, Principal Media & Entertainment Business Development Leader at AWS, presenting the broadcaster's value analysis, methodology, results and lessons from assessing cloud production.

The Sportel programme continues with 'Beyond the Live Event: How Sports Content Is Expanding Fan Engagement', featuring Nina Walsh of AWS, Kay Dammholz of DFB, and Paul Boustead of Dolby OptiView. The session, moderated by Sportel's Micheiline Van Puymbroeck, explores how documentaries, behind-the-scenes material, social content and creator collaborations can



Giovanni Aquilanti, Sportel

extend the life of sports rights and generate year-round engagement.

Later, the Sportel programme covers 'Personalised Sports Streaming: Building the Next Viewer Experience', which examines the role of audience data and product development, before the final Sportel session of the day, 'Where Sports Rights Go Next: Distribution, Discovery and Revenue', which considers the increasingly fragmented rights market.

Stage 1 also looks at World Cup engagement, with Personal explaining how it is using technology to help fans follow the 2026 tournament, and Stats Perform's Nick Pomeroy exploring how AI and data are changing the sports story after 30 years of Opta.

Stage 2, meanwhile, takes a more technology-focused route through the streaming supply chain. Topics include the convergence of broadcast distribution and adtech, web



Nina Walsh, AWS

standards, cloud infrastructure, personalisation, private CDNs and content security.

'Closing the Gap: Why Ad Tech and Broadcast Distribution Must Converge' examines how signal delivery and audience monetisation can work more closely together, with Jan Frelek of Backscreen, John Leonard of DeviceAtlas and Jonathan Low of Zixi among the speakers.

The afternoon moves into next-generation delivery with 'Media over QUIC (MoQ): Real-World Lessons from Private Video CDN Deployments', featuring Varnish Software Founder Lars Larsson, while the final session addresses DRM and the modern content security stack with speakers from GeoComply, Castlabs, EZDRM and Unified Streaming.

Sessions on the Content Everywhere stages in Hall 5 run from 10:15 today. They are free to attend.

OWNER & PARTNERS PROGRAMME: CONNECTED MEDIA AND TELEVISION'S FUTURE

The Owner & Partners Programme spans connected media, sustainability, satellite distribution, sovereign cloud and AI, open standards and the future of television, with sessions spread across rooms E102 and E105 today.

The three-hour (10:00-13:00) Future Media Townhall in E102 examines connected media applications from both technology and commercial perspectives, with contributors including Jason Cloud of Dolby, Jordi J Gimenez of 5G-MAG, Michael Statmann of Castlabs, Will Law of Akamai and Yan Ye of Alibaba.

Sustainability takes over E105 with the Ecoflow X Assembly mini conference, while the GSOA panel 'Space-Powered Media: Delivering Content in a Connected World' considers how satellite infrastructure continues to support live sport,

news, remote production and resilient distribution. Deepak Mathur of SES and Bart Van Utterbeeck of ST Engineering iDirect are among the speakers.

The Future of TV strand in E105 examines the challenges of internet-delivered television, the evolution of the user experience and the changing relationship between viewers and their screens.

Meanwhile, 'Sovereign AI and Sovereign Cloud in Media' in E102 addresses questions of control, dependency and resilience, with Hans Hoffman of the EBU among the speakers. Later, 'DMF MXL: Why it Matters and Why Now?', also in E102, features Felix Poulin of CBC and Willem Vermost of the EBU.

The programme also includes the RISE Awards shortlist announcement in E105 at 16:00, while E102 closes with sessions on open broadcast



Hemini Mehta, Senior Sustainability Lead, EBU, is taking part in today's Ecoflow X Assembly

graphics and the relationship between open source and formal standards.

The IBC Owner & Partners Programme runs in rooms E102 and E105 today from 10:00. It is free to attend.



FUTURE TECH EXPLORES PRODUCTION AND INTELLIGENCE



Adam Jones, Innovative Dreams

Today's Future Tech programme combines practical demonstrations with discussions around production, sports, AI infrastructure, localisation, accessibility and content intelligence. The day opens with 'Real-Time Hybrid Filmmaking', where Adam Jones, Director of Production, Technology and Innovation at Innovative Dreams examines the convergence of performance capture, LED virtual production and generative AI. Sean Wallitsch, Senior Visual Compute Solutions Architect at AWS, moderates.

Sports returns later in the day with 'Beyond the Live Event: AI-Powered Fan Engagement for Sports', moderated by Microsoft's Worldwide Media & Entertainment Strategy Director, Simon Crownshaw, before Dell Technologies and Nvidia



Shamir Allibhai, Eddie AI

examine sovereign AI and the question of who controls media intelligence.

The afternoon moves through AI-assisted editing, dubbing and media intelligence. Shamir Allibhai, CEO and Co-Founder of Eddie AI, presents an AI editor designed to work within Adobe and Blackmagic cloud-editing environments, while Anton Dvorkovich, Founder and CEO of Dubformer, demonstrates AI dubbing for complex dramatic scenes. Later, Arash Pendari of Vionlabs and Mark Littman of Presaige join Microsoft's Crownshaw to examine how media intelligence can turn content insights into audience value.

The programme closes with practical questions around the EU AI Act, live German Sign Language



Simon Crownshaw, Microsoft

translation and live translation and accessibility workflows, highlighting the growing importance of compliance and inclusion in the industry, alongside technical innovation.

Two IBC Accelerator sessions also take place on the Future Tech Stage today: 'Delta Protocol: The Future of Live Streaming' at 11:30-12:30 and 'Incubator: Smart Stories – The New Knowledge Architecture for Content Production' at 16:00-17:00. To read more about these projects, turn to page 31.

The Future Tech zone in Hall 14 is sponsored by AWS and Dell Nvidia, with the Future Tech Stage sponsored by Microsoft, and Google as the Headline Sponsor of the IBC Accelerator Media Innovation Programme.

IGNITE: EUROPE'S NEXT MEDIA INNOVATORS TAKE STAGE

Today is Start-up Day on IBC2026's new Ignite Stage in the Future Tech zone in Hall 14, with the programme focusing on entrepreneurship, investment, security, European competitiveness and the practical challenges of scaling media technology businesses.

The day begins with a Start-up Clinic led by media cartographer Evan Shapiro and Streaming Made Easy founder Marion Ranchet, offering advice to media-tech innovators.

Security follows with 'WIRN: If a security incident happened tomorrow, would your organisation be ready?', featuring Bekhan Batalov of the Motion Picture Association, Joe Hunter of Once Upon a Time, Matt Andrews of Netflix and NBCUniversal's Tony Anderson, moderated by Trusted Partner Network President Terri Davies.

Start-ups then take the microphone in a dedicated pitch session before the programme turns to a broader question: 'Can Europe build the world's next media innovation ecosystem?'



Anette Schaefer, EIT Culture & Creativity

Anette Schaefer, CEO of EIT Culture & Creativity, contributes to discussions on European competitiveness, creativity and the ability to turn innovation into global growth.

The afternoon continues with research from Ampere Analysis on Europe's media competitiveness, followed by a session on scaling the continent's next media champions, examining the customers, partnerships, investment and infrastructure required to move



Tony Anderson, NBCUniversal

promising ideas into sustainable businesses. EIT Culture & Creativity is the European Innovation Partner for Future Tech Ignite, with AWS Nvidia as Platinum Sponsor and the City of Amsterdam as Strategic Partner.

Sessions on the Future Tech and Ignite stages start at 09:55 today and are free to attend.

NETWORKING CONTINUES...

IBC Exchange powered by Braindate continues today, giving attendees the opportunity to arrange one-to-one and small-group meetings around shared interests and expertise. Access is

available through the IBC Exchange/ Braindate service; attendees can create a profile, browse available conversations and request or schedule a meeting.

OPINION



THE SAVINGS ARE HIDING IN THE SEAMS

Michael Atkin, President & CEO, BroadView Software

Ask a broadcaster where the money goes and you will usually hear about content. Ask where the money leaks and the room goes quiet. My view, after decades of watching operations up close, is that the media industry's cost problem is rarely one enormous line item. It is 40 small ones, each individually defensible, that together decide whether a channel group is viable.

The pressure is real. Audiences have fragmented across linear, FAST and on-demand, and most operators now serve all three with budgets sized for one. The instinct is to hunt for one dramatic saving – a redundancy round, a cancelled project, etc. The better instinct is to optimise in many places at once, because that is where the compounding happens.

Start with what a system actually costs rather than how it was quoted. Database licence fees, service contracts, per-seat charges, extra environments for testing and training, the IT staff needed to keep it all

upright – these are the items that separate a quoted price from a real one. Anything above product cost deserves challenge, and pricing should be one predictable figure rather than a series of surprises.

"Broadcasters who attack cost in ten places rather than one tend to find they have funded next year's programming without touching the schedule"

Then look at duplication. Sales, traffic, programming, and on-demand teams that work from separate systems spend a remarkable share of their week reconciling each other's numbers. Put them on a common database and the reconciliation work simply disappears. Building non-linear and FAST schedules automatically from linear ones turns a new service rollout into an extension of an existing workflow instead of a

new department with its own headcount.

Then look at the manual work nobody budgets for. Repairing incomplete metadata, improving synopses, and producing translations – these are the tasks AI is genuinely good at today, especially when using natural language interfaces to query across all metadata. These are the areas where we have focused our own product effort. My conditions for AI use are firm: opt-in, enabled user by user, monitored, with consumption limits, and never at the expense of a customer's data.

None of this is glamorous. Optimisation seldom is. But broadcasters who attack cost in ten places rather than one tend to find they have funded next year's programming without touching the schedule. This is the conversation we are looking forward to at IBC2026 – the best place to have 20 of them in four days.

2.C46

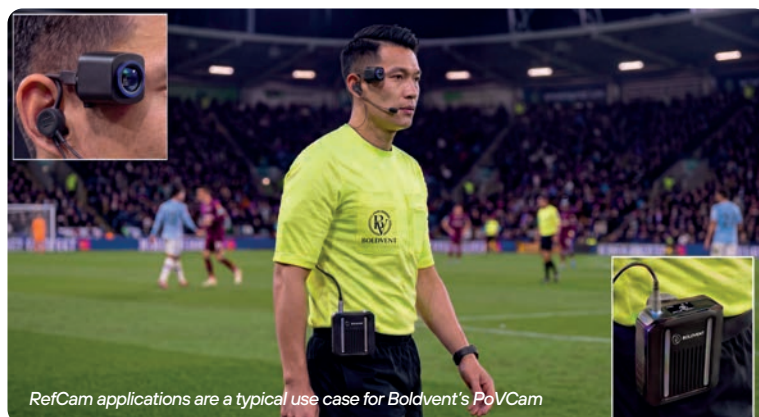
POVCAM HAS ITS SIGHTS ON THE HORIZON

BOLDVENT

BY DAVID FOX

The new PoVCam is an ultra-lightweight first-person live broadcast camera. The wearable point of view module weighs less than 30g, attached by a lightweight cable to the main wireless unit and 3.7-hour battery belt pack. Wearable

on referees, athletes (over the ear, on clothes or helmets), or



mountable on drones, robots and vehicles, it can deliver

first-person perspectives for sports broadcasting, emergency

response or immersive content.

Powered by an Ambarella chipset (an AI vision processor), it can deliver 10-bit HDR broadcast-grade video. Proprietary HESA (Hyper-Enhanced Stability Algorithm) technology works with an IMU (inertial measurement unit) gyroscope for stability during intense motion.

It also uses an exclusive horizon-lock algorithm to keep images perfectly level even through 360° rotation.

10.F23



DELIVERING ON THE STREAM SCENE

SATLINK

BY KIRSTY HAZLEWOOD

The ST-7406 from Satlink is an IP stream modulator converting IP inputs to DVB-T, DVB-C and ISDB-T RF signals. It supports multiple IP transport stream formats including Single Program Transport Stream (SPTS) and Multi-Program Transport Stream (MPTS) over UDP/RTP, with a built-in web gateway for remote centralised control and parameter configuration. The unit supports up to two output channels,

each carrying approximately 15 programmes within a total bandwidth of 25Mbps.

It also supports USB media files, allowing programmes from USB and IP sources to be combined and managed via the web interface or app for RF distribution.

The ST-7406 is suited for TV systems in hotels, hospitals, residential communities, schools and similar venues, enabling an upgrade from analogue to HD television without rewiring existing coaxial cables

1.B54



Modulator supports multiple IP transport stream formats

DUBBING FINDS ITS VOICE

VOISEED

BY ANNE MORRIS

Voiseed is showing the latest advances in expressive, multilingual AI dubbing and voice production. Its Voiseed Studio is designed to fit into existing workflows used by publishers, studios and broadcasters, making dubbing a more scalable part of content production and distribution.

The company argued that every character needs a voice that matches who they are, not just what they say. While much of the world's television, film and streaming content is available in only a handful of languages, traditional dubbing struggles to keep pace with growing volumes,



and generic AI voices can flatten performance and nuance.

Voiseed said its technology gives media and entertainment teams control over how a line is performed, including emotion, intensity and pronunciation, in any language, while retaining appropriate consent and control. The company also offers voice cloning, AI voice twins, and custom-trained prosody models for styles including news, sports commentary and marketing.

14.C46

DCA901 BROADCAST MIC ARRAY

DEPLOY LESS. CAPTURE MORE.

The DCA901 digital broadcast microphone array opens new possibilities for capturing sound in media production.

Experience audio so natural and detailed that it pulls the viewers into the front row of the action. With digitally steerable lobes, a single Dante/AES67 connection, and minimal gear requirements, engineers achieve unmatched precision and flexibility. Whether you're covering fast-paced sports or complex studio environments, the DCA901 streamlines setup and provides greater control to deliver a clean, detailed mix that keeps every moment in focus.

Discover more at shure.com/DCA901

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Booth 8.B33



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SHURE

OPENING A GATE TO LIVE PRODUCTION

VITALLOY (BEIJING SHINEON TECHNOLOGY)

BY DAVID FOX

Pixel;Gate aims to bring multiple live production functions into one system, from multi-camera switching and live streaming to ISO recording, AI auto-switching, PTZ control, chroma key, real-time LUTs, graphics, remote web control and post-production XML workflows.

Production workflows are often fragmented, with separate devices for switching, streaming, recording,

graphics and subtitles. Pixel;Gate combines these functions in one system, aiming to help smaller teams produce content with less equipment and fewer operators.

Users connect a USB audio mixer, map each speaker to a camera, then select the switching mode and sensitivity. Pixel;Gate can then switch automatically.

Rather than simply following the loudest audio, the system is designed to create a more natural rhythm, using speaker cuts, reaction shots and wider views for interviews and podcasts. This reduces the need for manual

switching while providing an additional layer of automation for production teams.

Pixel;Gate can also be operated manually, remotely on a phone, or

from the detachable touchscreen, with programmable keys built for live speed.

12.C53e



Vitalloy's Pixel; Gate all-in-one production platform

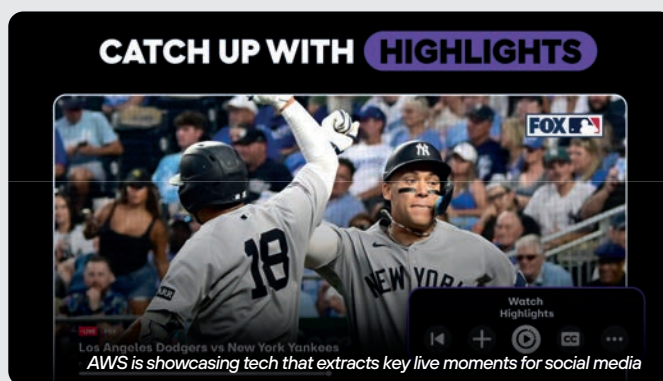
FAST-TRACKING SOCIAL HIGHLIGHTS

AMAZON WEB SERVICES (AWS)

BY ANNE MORRIS

AWS is demonstrating how customers and partners are transforming media workloads using the cloud and agentic AI, including showcasing AWS Elemental Inference among the new tools on its Hall 5 stand.

According to the company, fully managed offering AWS Elemental Inference automatically transforms live and on-demand video into



vertical formats optimised for TikTok, Instagram Reels, and YouTube Shorts. It also detects and extracts "highlight-worthy"

moments for social clips in real time, all without manual post-production or AI expertise.

AWS Elemental Inference runs

natively alongside AWS Elemental MediaLive, performing AI inference during the encoding process. AWS said running AI inference and encoding in parallel enables near-real-time outputs with just six to 10 seconds of additional latency.

AWS is also showcasing new AI capabilities for AWS Elemental Inference, which, according to the company, extend a single video analysis pipeline to provide added functionality for broadcasters and streaming providers.

5.C90

PROMPT REDESIGN DELIVERS QUICKER RESPONSE

CUESCRIPT

BY DAVID FOX

CueiT 4.0 is a complete redesign of CueScript's flagship prompting platform. A new text engine is optimised for real-time performance, offering editing, advanced cloaking, marker management and fully integrated rundown tools. Every edit is tracked and instantly reversible. According to the company CueiT 4.0 can handle large, complex scripts with greater responsiveness, while a modernised, customisable user

interface allows operators to tailor the workspace.

Also new is CuePad for iPad and iPhone, powered by CueTalk connectivity and using the same rendering technology found in CueScript's V2 monitor range. According to the company, CuePad delivers smooth, frame-accurate, jitter-free scrolling while integration



CueScript's CuePad prompter running on an iPad

with CueiT systems allows productions to add mobile prompting quickly without disrupting established workflows.

Charlotte Latham, CueScript's Director of Sales and Operations, said: "CueiT 4.0 represents the most significant software development in our niche area of the industry in the last decade, while CuePad brings a new level of flexibility to professional prompting."

11.D10



4K PRODUCTION EXPANDS WITH DIRECTOR PLUS

MAGEWELL

BY CAROLYN GIARDINA

Magewell is debuting Director Plus, a portable all-in-one 4K production and presentation system for live video workflows.

The system offers expanded HDMI I/O and IP inputs, 4K/60fps recording and streaming, and enhanced network connectivity including an integrated 5G modem and 2.5Gbps Ethernet.

Amy Zhou, Sales Director, Magewell, said: "Today's content creators demand flexibility in how and where they produce their content without compromising quality." Director Plus supports Magewell's "any source, anywhere" approach, with four HDMI inputs, two USB inputs and



Director Plus can simultaneously combine up to six 4K/60 sources

up to 10 live IP sources including SRT, RTMP, RTSP, NDI High Bandwidth and NDI HX3.

The system can also simultaneously combine up to six 4K/60 sources, comprising two HDMI, one USB and three IP sources, or up to 16 1080p60 HD sources, comprising four HDMI, two USB and 10 IP sources.

For output, Director Plus provides two HDMI and one USB-C interface, with support for NDI HX3 and streaming formats.

7.A30

A WATERTIGHT CASE FOR PROTECTION

EXPLORER CASES BY GT LINE GROUP

BY DAVID FOX

Manufactured from high-performance copolymer polypropylene, and equipped with a watertight O-ring seal and a pressure valve, Explorer Cases are claimed to resist impact, water, dust, harsh weather and corrosive substances.

The new Explorer 8831HL is the largest trolley case in the range. Its dimensions, robust construction, wheels and telescopic handle make it suitable for carrying long, bulky equipment, the firm noted, including poles, stands, lighting systems, tripods and technical components used in professional productions and installations.

Also new, the Explorer 6128HL is



The Explorer 6128HL and Explorer 8831HL trolley cases

designed for transporting drones, video cameras, monitors, electronic instruments and technical kits. Integrated wheels and a trolley handle provide convenient handling, while the case offers protection for equipment during transport between sites.

Both can be configured with foam inserts and a wide range of accessories, allowing users to organise and protect their equipment to meet operational requirements.

11.A19

COMPLETE DANTE AUDIO SOLUTIONS

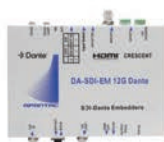
DA-HDTV-Dante-Tx-UHD

16-channel multi-codec
HDMI to Dante converter

- Dolby ATMOS
- Dolby Digital Plus
- Dolby Digital
- Dolby True HD
- Dolby Surround
- DTS.DTS:X



STANDALONE DANTE CONVERTERS



DA-SDI-EM-12G DANTE

Standalone Embedder up to 16 channels of Dante audio into 12G-SDI



DA-SDI-DE-12G DANTE

Standalone De-embed up to 16 channel of Dante audio from 12G-SDI



DA-HDM-EM-12G DANTE

Standalone HDMI to SDI converter with 16 channel audio Dante embedder

OPENGear DANTE CONVERTERS



OG-DA-SDI-EM-12G DANTE

Embed up to 16 channels of Dante audio into 12G-SDI



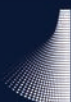
OG-DA-SDI-DE-12G DANTE

De-embed up to 16 channels of Dante audio from 12G-SDI



OG-DA-HDM-EM-12G DANTE

HDMI to SDI converter with 16 channel audio Dante embedder



APANTAC

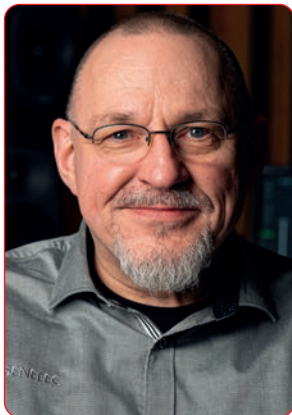


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HALL 10
BOOTH 10.F45

OPINION



BUILDING TRUST THROUGH UNIFIED MONITORING

Aki Mäkitvirta, Chief Technology Officer, Genelec

The media and entertainment industry is becoming increasingly distributed. Content is now created across multiple locations, reviewed remotely and delivered in formats ranging from stereo to fully immersive audio.

While these changes have made production more flexible, they have also created a fundamental challenge: how can creators trust monitoring decisions made outside a traditional control room?

For decades, calibrated loudspeaker systems have been the benchmark for professional audio production, yet today's engineers, producers and content creators increasingly rely on headphones to support mobile and hybrid workflows. The critical question is whether headphone monitoring can provide a reference that translates reliably to loudspeakers and, ultimately, to the audience's experience.

At Genelec, we believe one of the most important technology trends shaping our industry is the move towards personalised monitoring. Advances in computational acoustics, cloud processing, photogrammetry and immersive audio are making it possible to move beyond generic listening models and account for the unique characteristics of each individual listener.

This is particularly relevant as immersive formats become mainstream. Mixing in stereo

is already demanding enough; evaluating content in formats up to 9.1.6 requires additional, accurate perception of direction, distance and spatial positioning. Achieving that consistently on headphones has traditionally been difficult because every listener's anatomy affects the way sound arrives at the ears.

"The industry will increasingly depend on solutions that provide one trusted audio reference and a consistent sonic truth, in any environment"

Genelec's response has been to develop technologies that unite the flexibility of headphone workflows with the precision expected from professional loudspeaker monitoring. Through Genelec Aural ID Technology, a listener's individual head-related transfer function (HRTF) is derived from a three-dimensional model generated from photographs and video of the head, ears and upper torso. Cloud-based acoustic modelling computes 836 HRTFs covering sound arrival directions across an entire sphere around the listener, creating a truly individual Aural ID Profile for maximum spatial accuracy.

Aural ID Application software functions as

a virtual sound card on macOS, allowing virtually any source, from a DAW bus and Dolby Atmos Renderer to a game engine, to be auditioned through a consistent reference environment. Combined with Genelec's Smart Active Monitoring (SAM) and GLM calibration technologies, this forms a unified monitoring ecosystem. The 9320A SAM Reference Controller applies individual headphone calibration data, removing unit-to-unit variation and ensuring a consistent reference. With a signal path extending to 46kHz, dynamic range beyond 120dB, distortion below -110dB and latency as low as 2-3ms, the system provides the transparency required for critical professional work.

This approach forms part of our broader UNIO philosophy, where personalised headphone monitoring and GLM-calibrated SAM loudspeaker systems operate as a single reference ecosystem. The goal is simple: ensuring that decisions made in one environment remain valid in another.

As production becomes more mobile and immersive, the industry will increasingly depend on solutions that provide one trusted audio reference and a consistent sonic truth, in any environment.

10.E106 & 0.A40

EXTRA-LARGE SOFTBOXES OFFER EVEN ILLUMINATION

PROFOTO

BY DAVID FOX

Three extra-large Softbox options have been added by Profoto: a 1.5m Octa, a 4x6 (1.2x1.8m) and a 1x6 (30x180cm). Designed for studios, rental houses and demanding

productions, the new formats provide a larger light source for softer, more even illumination across larger sets. They feature durable materials and a reinforced, integrated speeding for use with high-output LED lights.

The softboxes can be set up and packed down in seconds. Compatible accessories include

grids, diffusers, edge masks and strip masks, allowing users to control light.

Göran Maren, Product Manager, Profoto, said: "The new Profoto Softboxes set a new standard for easy-to-use soft light on professional sets. They combine a rugged, heavy-duty design with quick, intuitive setup and fold-down, enabling a faster,



The new Profoto Softbox XL Octa, 4x6 and 1x6 models

more efficient workflow."

12.C35



HEIGHT-ADJUSTABLE DESKTOP GETS TECHNICAL

CUSTOM CONSOLES

BY DAVID FOX

Custom Consoles is showing its new MDesk-Technical HA height-adjustable workstation and updates to its Modular-R series and MediaWall video and audio monitor support frame – both used in the recently expanded master control room at Gravity Media's West London Production Centre in White City. Gary Fuller, Sales Manager, Custom Consoles,

said: "MDesk-Technical HA has an electrically motorised desktop, which can be raised or lowered between 66cm and 125cm above floor level. Operators can choose their preferred height or transition between seated and standing work modes. Total lifting capacity is 400kg, meeting practically any suite requirements."

Features include robust legs, high-strength CDF construction, LED lighting, desktop cable trays feeding work-surface cable ports, and underside power sockets.

Options include personal or PC storage, a choice of worktop finishes, freestanding 19in desktop pods and induction charging pads.



Custom Consoles' Module-R desks and MediaWall in expanded MCR at Gravity Media

10.A42

WHAT'S UP WITH AI

TELESTREAM

BY CAROLYN GIARDINA

Vantage, UP and Test & Measurement technologies are being showcased in Hall 7 by Telestream.

The Test & Measurement portfolio offers tools for IP monitoring, timing, signal integrity and service assurance, while the Vantage ecosystem can ingest, process, transform, QC, localise, caption and deliver content at scale.

AI is embedded into these workflows to automate tasks including metadata generation, captioning,

translation, media analysis and compliance.

A major focus at IBC is the evolution of the UP cloud-native orchestration platform. According to the company, UP provides an orchestration layer for workflows combining people, AI services, partner technologies and Telestream capabilities, allowing customers to build and deploy AI-powered workflows around their own requirements.

7.B21



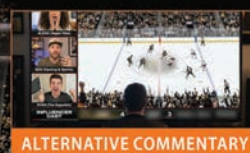
Telestream's platform supports global ingest, orchestration and review



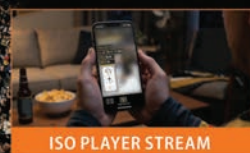
PRIMARY BROADCAST



FAN MOBILE FEED



ALTERNATIVE COMMENTARY



ISO PLAYER STREAM



VENUE / DIGITAL SIGNAGE



PREMIUM EXPERIENCE FEED



TEAM / COACHING FEED



CREATOR / INFLUENCER FEED

One Event. Infinite Experiences.

Transform a single live event into countless audience experiences. By enabling personalized content creation, multi-platform distribution and tailored viewer journeys, we help organizations maximize engagement, reach and value from every moment.

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See you at IBC2026!

BOOTH 2.A47

Q&A

Daney Zheng, New Media Business Consultant, New Digital Technology Holdings



What is the biggest challenge facing the media and entertainment industry today?

The biggest challenge is keeping pace with rapidly changing audience expectations while maintaining sustainable business models. Audiences now expect high-quality, personalised, and immersive experiences across multiple platforms, from

traditional broadcasting to streaming and social media.

At the same time, companies must manage rising production costs, increasing competition, and the growing impact of artificial intelligence on content creation and distribution. Balancing innovation with operational efficiency has become essential for long-term success in the sector.

How is your company helping customers address these challenges?

Our company helps customers improve production efficiency and enhance audience engagement through advanced media technology solutions.

We provide professional live sports production, cloud-based workflows, remote collaboration, and AI-assisted production tools that reduce costs while maintaining broadcast-quality standards. Furthermore, we also help customers build flexible, scalable production

environments that can quickly adapt to new content formats and distribution channels.

What do you believe is the main driver in your market?

Technology innovation is the primary driver of our market. AI, cloud computing, IP-based production, and real-time data processing are transforming how content is produced, managed, and delivered. At the same time, the demand for premium live sports and interactive experiences continues to grow. Customers are increasingly looking for integrated solutions that combine creative production, operational efficiency, and data-driven decision-making.

What are your company's key focus areas at IBC2026?

At IBC2026, we will focus on AI-powered media production, cloud-native broadcasting, remote production, and next-generation live sports workflows.

We are also interested in intelligent video processing, automated content generation, and advanced media asset management. Our goal is to explore partnerships with global technology providers and demonstrate solutions that improve both production quality and operational efficiency.

What trends or themes do you expect to see during IBC2026?

We expect AI to remain the dominant theme across the exhibition, particularly in content creation, workflow automation, and media asset management.

Cloud-native production, software-defined broadcasting, and IP infrastructure will continue to gain momentum. Sustainability, cybersecurity, and immersive audience experiences will also receive significant attention as broadcasters and media companies prepare for the next generation of digital media services.

CAMERA MOVEMENT GETS ITS SKATES ON

CARTONI

BY DAVID FOX

HyperRoll is a new, compact rolling camera platform with ten shooting modes that promises smooth, precise and highly creative camera movement.

It can go from a Low Roll for ground-level tracking to Roll Over for smooth passes above objects, capture high-energy sequences with Action Roll, achieve seamless 360° shots with Tabletop Roll, or offer dynamic perspectives using Dutch Roll, PoV Roll, and Pets Roll.

Developed by Cartoni with director Stefano Pedretti, HyperRoll supports setups ranging

from iPhones and compact cameras to heavyweight cinema rigs. Its modular handle system can be configured with one, two or three handles, or extended with a telescopic arm. A pivoting wheel system uses hard polyurethane wheels with double-shielded bearings to deliver silent, vibration-free motion on smooth surfaces.

Built from aviation-grade alloys with black anodised coating and ceramic shot treatment, HyperRoll offers a multi-handle control while a 120mm NATO rail, engraved angle scales and integrated spirit levels allow fast positioning and accurate calibration.

12.F31



Cartoni's HyperRoll creative camera platform



DALIA GETS TO WORK ON MEDIA WORKFLOWS

DALET

BY CAROLYN GIARDINA

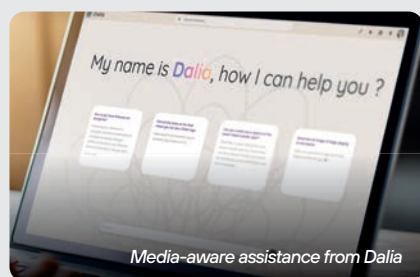
AI, content management and production workflows are among the focuses of Dalet's IBC demonstrations, spanning Dalet Flex, Dalet Pyramid, and Dalia.

Dalia, Dalet's AI platform for media and entertainment, enables users to search, produce, manage and distribute content through natural language while

orchestrating complex workflows behind the scenes.

Dalia combines an intuitive conversational experience with an orchestration layer and multi-agent framework, translating user intent into structured, executable workflows. Powered by semantic intelligence, it can enable requests such as creating a social clip from an interview. Dalia will trigger a coordinated sequence of tasks from asset discovery and clip creation to review and publishing.

Dalet is also discussing how it is working with partners to ensure customers retain ownership and control of their content while deploying AI.



Media-aware assistance from Dalia

7.A43

TESTING TIMES FOR AI

ZATTOO

BY ANNE MORRIS

Four AI-based experiments from the Zattoo platform are running in Hall 5 and the company is inviting visitors to judge how effective they are.

The four experiments cover AI in the content supply chain, AI subtitle translation, a Media over QUIC player paired with AI, and Algor, a conversational companion.

Each use case is designed to answer one question: what does AI actually change in streaming and TV-as-a-service?

Jörg Meyer, CCO at Zattoo, said: "After two decades in streaming, we know the difference between hype and substance. We deploy AI only



Jörg Meyer: "We know the difference between AI hype and substance"

where it creates real value economically and ecologically."

Zattoo is inviting operators to place a bet on which of the four experiments will deliver the greatest value for them.

5.F66

80 Years of experience
in every single color.



2026

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Ikegami
ikegami.de

PACK PICKS ON A ROLL

SAKK GEAR

BY DAVID FOX

The Sakk Pack V2 has been upgraded, introducing new roller versions. The V2 has been popular because its interior height is 22cm, more than most camera bags, and high enough to hold rigged cinema cameras inside.

However, that can make it heavy, so adding wheels and a handle while keeping the large depth, should help cinema camera user, the firm noted. The roller can still be used as a backpack, with hidden shoulder straps.

Besides the new Sakk Pack Cine Pro Roller, there is also a slimmer version on wheels, the Sakk Pack Carry On Roller Backpack, as airplane carry-on luggage for normal mirrorless cameras.

Additionally, there are two new slimmer versions of the Sakk Pack V2, without wheels, for mirrorless cameras, for users that don't need the V2 bag's depth or require wheels. One is full length and the other is shorter and slimmer: The Sakk Pack Slimline 38L and Sakk Pack Slimline 30L. They are all made from 420D waterproof ripstop nylon.

11.B11



The Sakk Pack Carry On Roller Backpack

AI STRATEGY ON DISPLAY

INTERRA SYSTEMS

BY CAROLYN GIARDINA

Applying operational AI to QC, monitoring and captioning workflows, Interra's IBC lineup includes the latest releases of the Orion monitoring and Baton 9.5 M1 automated QC platforms, the Baton Captions captioning tool and Vega media analyser.

Orion is designed to provide continuous, end-to-end visibility across linear, IP and OTT delivery chains, with the latest release extending that visibility into 4K, IP and production workflows, the company noted.

Baton 9.5 M1 features updated audio and video quality checks designed to improve accuracy and expand detection capabilities.

Baton Captions adds Maestro, a built-in AI assistant providing contextual product answers, alongside automated AI generation of content summaries and scene tags for identifying profanity or violence.

Recent updates to Vega include support for AV1 and VVC, faster multicore analysis, built-in chatbot assistance, broader cloud compatibility and



Anupama Anantharaman:
"Automate with accuracy,
transparency, and trust"

upgraded diagnostic tools.

Anupama Anantharaman, Vice President of Product Management at Interra, said: "Our AI strategy is focused on practical, explainable intelligence that helps customers improve accuracy, scale operations, and manage emerging quality risks. For broadcasters and streaming providers, the opportunity is not simply to automate more, but to automate with accuracy, transparency, and trust."

7.C11

ALL-IN-ONE NDI LIVE PRODUCTION UNIT

XIAMEN SPROLINK SCIENCE & TECHNOLOGY (SPROLINK)

BY DAVID FOX

Sprolink's new MC-NDI video switcher is a fully integrated NDI live production unit with instant replay.

Aron Li, CTO, Xiamen Sprolink Science & Technology, said: "MC-NDI consolidates every core live production function into one device, drastically simplifying remote and on-site workflows for sports, esports and entertainment live streaming."

Designed for IP-based multi-camera workflows, the system runs over Ethernet for low-latency distributed camera deployment, cutting on-site cabling and hardware investment.

It supports a hybrid input layout combining four wired SDI/HDMI camera feeds and eight wireless NDI streams, compatible with PTZ camera

control, drone aerial feeds and remote greenscreen signals. Its integrated recording engine captures independent ISO footage from all eight camera inputs alongside the main PGM output, removing reliance on external standalone recorders for post-production raw materials.

A dedicated hardware replay control panel delivers one-touch instant playback for sports highlights, fouls and esports match moments, while five-layer 'SuperSource' compositing enables flexible multi-view layouts combining gameplay, talent close-ups, crowd shots and commentator frames. The HTML5 graphics engine generates real-time scoreboards, team rosters and player overlays.

11.B10c

Sprolink's MC-NDI is claimed to be the first video switcher with instant replay





WHERE CONTENT MEETS ITS BUYER

VIANEOS

BY KIRSTY HAZLEWOOD

MediaPlace, a B2B content licensing marketplace from Vianeos, is on show in Hall 1, helping media professionals discover films, series and TV channels, evaluate licensing opportunities and complete secure commercial transactions.

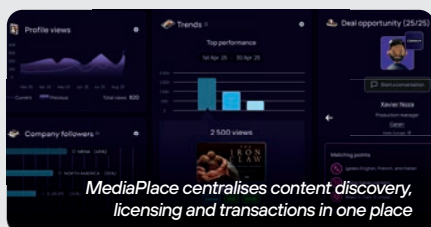
The platform addresses an industry challenge: helping buyers find the right content for the right audience while enabling rights holders to increase the visibility of their catalogues among qualified professional buyers.

MediaPlace centralises content discovery, providing access to content

information, licensing availability, territories, languages, exclusivity options and trailers in one place. It claims to reduce reliance on fragmented networks and lengthy email exchanges, making content sourcing and licensing faster, more transparent and more efficient.

The initial release supports secure credit card and wire transfer payments. Future releases are set to add integrated chat and calling, ERP integrations and expanded payment workflows.

1.C21a



MediaPlace centralises content discovery, licensing and transactions in one place

FIBRE FAULT FINDER REFLECTS WELL

PERCON

BY DAVID FOX

A new fibre optic cable tester, mounting system and armoured connectivity range are on show, designed for broadcast installations.

Percon's Cygnus fibre optic cable tester features an integrated optical time-domain reflectometer (OTDR), allowing users to locate faults along fibre links. It also provides fault identification on copper contacts.

The tester has a compact aluminium chassis and high-durability membrane keypad. It is powered by AAA batteries or via USB-C.



Percon's Cygnus fibre optic cable tester

Interchangeable heads support multiple connectors, including Lemo 3K.93C, Fischer 1053, Neutrik opticalCon Quad/Duo, Stratos HX1080 and standard fibre connectors.

Also new is Percon's stainless-steel Z-Box Mounting System. It features a quick-fit design, 270° opening lid and modular construction, intended to simplify fibre installations.

Percon's armoured fibre range includes SMPTE 311M cables for camera connectivity and armoured MPO/MTP for high-density fibre deployments. Both are designed to withstand mechanical stress.

10.D46



Hall 5 · Stand 5.C19

Intelligent Video Infrastructure. Built for Humans and AI.

Video
Ingest

LIVE

LIVE

VOD

Unified AI Video Workflow
Encoding + AI Metadata
in a Single Pass



Temporal
Analysis



ROI
Detection



Scene
Intelligence



Temporal
Intelligence



**Streaming
Output**

TV · Mobile · Desktop
Set-Top Box · Browser

AVC HEVC VVC AV1 AV2



**AI-Ready
Output**

AI Models · LLM · VLM

Smart Search

Scene Metadata

Scene & Event Detection

Highlight Generation

30%

Lower Bitrate Costs

50%

Lower AI Token Costs

30%

Lower Total
Operational Costs

Deploy Your Way



SDK (CPU/GPU)



On-Prem



Cloud

visionular.ai

Q&A

Michael Laetzsch, Broadcast & Professional Video Division Manager, Ikegami Electronics Europe

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

The media and entertainment industry is facing the challenge of balancing rapid technological transformation with sustainable business models. Broadcasters must simultaneously manage IP migration, cloud adoption, AI-driven workflows, remote production, changing audience behaviour, and increasing competition from global digital platforms, all while operating under growing financial pressure.

At the same time, they must maintain the high levels of quality, reliability and trust that demanding audiences expect.

How is your company helping its customers to address these challenges?

Ikegami helps customers by providing reliable high-performance technologies that support efficient and flexible production workflows. Our focus is on IP-based infrastructures,

hybrid SDI/IP environments, UHD/HDR imaging, and scalable system architectures. This enables broadcasters to modernise their operations while protecting existing investments. We also emphasise interoperability, lifecycle support and long-term operational value, allowing customers to transition to new technologies without compromising reliability or production quality.

What do you think are the main drivers in your market sector?

Key market drivers include the transition to IP-based production, growth in remote and distributed workflows, increasing demand for UHD and HDR content, streaming and on-demand consumption, workflow automation, and the convergence of broadcast and IT technologies. Customers are also placing greater emphasis on operational efficiency, flexibility, sustainability, and future-proof investments.

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

At IBC2026, Ikegami's focus is expected to centre on IP-connected production technologies, support for SMPTE ST 2110 workflows, hybrid SDI/IP infrastructures, and advanced UHD/HDR camera systems. We will also highlight compact and versatile camera solutions designed for remote production, robotic applications, studio automation, and space-constrained environments, while demonstrating how customers can transition smoothly toward more flexible production ecosystems.

What sets your company apart as a technology leader?

Ikegami combines 80 years of engineering expertise with a globally recognised reputation for reliability, image quality, and customer-focused innovation. Unlike companies that pursue technology for its own sake, we



focus on practical solutions that solve real operational challenges. Our ability to balance innovation with dependability, support long-term customer partnerships, and deliver broadcast-grade performance in mission-critical environments continues to differentiate us in the global market environment.

12.A31

KEEPING TRACK OF THE KIT

CHEQROOM

BY DAVID FOX

An asset operations platform for movable equipment, designed to give production teams real-time visibility over cameras, lenses, audio systems and other equipment that moves between shoots, is on show from Cheqroom.

It offers real-time visibility over every asset, as well as automated checkout and return, maintenance and readiness tracking, and self-service booking. The aim is to close the gap between 'who needs the gear' and 'who has it'.

The latest update to the platform adds a self-service Booking Portal

for crews to request equipment, maintenance tracking to help keep gear ready for use, and configurable approval workflows.

Cheqroom says its platform is used by more than 1,400 organisations, including broadcasters, production studios and universities across Europe and North America. The company also claims that its customers manage more than \$15 billion worth of equipment through the platform.

According to Cheqroom, users have reported a 25% reduction in equipment loss, 40% less unplanned downtime and more than 80 hours saved per team each month.

11.A32



Cheqroom's AssetOps take care of your gear



ENHANCED VISION FOR CINE PRIMES

SIRUI OPTICAL

BY DAVID FOX

Three new models are joining Sirui's range of Vision Prime lenses. The modular full-frame cine lenses all come with an interchangeable mount system, to work with full-frame mirrorless camera platforms, such as Sony E, Canon RF, Nikon Z, and Leica L mounts.

The new 15mm T1.6 Ultra-Wide Cine Lens has a minimum



Sirui's latest 75mm and 150mm Vision Prime lenses

focusing distance of just 0.3m, while the 75mm T1.4 has the same wide aperture as the existing

24mm, 35mm, and 50mm focal lengths, and the 150mm T4 Macro includes a 1.5X macro capability.

They all boast high-resolution cinematic imaging performance, with advanced optical elements and controlled focus breathing. Except for the 15mm lens, which uses a 77mm filter thread due to its ultra-wide design, the other focal lengths all take a 67mm filter, making it easier to share accessories such as matte boxes and follow-focus systems across the lens set.

12.D31

AI FROM FACTORY FLOOR TO LIVING ROOM

AMLOGIC

BY KIRSTY HAZLEWOOD

Two new AI-enabled SoCs are being showcased by Amlogic: the S905X5 for connected entertainment devices and the A311Y3 for edge AI applications.

For connected entertainment, the S905X5 brings AI acceleration to 4K media platforms, combining CPU/GPU processing with AI capabilities for enhanced user experiences, intelligent content interaction and real-time AI-assisted applications in set-top boxes, streaming devices



The S905X5 is Amlogic's 6nm flagship SoC for connected 4K entertainment devices

and connected home products.

The A311Y3 combines an 8-core Arm Cortex-A78/A55 CPU

architecture with an 8 TOPS

dedicated NPU and support for up to 16GB LPDDR5X memory. Designed

for edge AI workloads, it supports large language models (LLMs), vision-language models (VLMs) and Transformer-based applications, reducing the need for cloud processing.

The A311Y3 also includes industrial-grade reliability, security features including post-quantum cryptography (PQC), and support for Linux and Android 16 onwards, targeting applications including smart robotics, interactive displays, AI terminals and industrial edge computing.

1.F40

zapflex
Video Platform

by Setplex

**Smarter Discovery
Smarter Delivery
Smarter Monetization**

Zapflex combines everything you need to build, operate, and grow an online video business.



Discover Zapflex at IBC 2026
Hall 5, Stand 5.C82



zapflex.com

DOUBLE TALK LOUD AND CLEAR

SHENZHEN JIAYZ PHOTO INDUSTRIAL (SARAMONIC)

BY DAVID FOX

The new WiTalk9 X modular full-duplex wireless intercom headset and WiTalk Base form a scalable ecosystem that Saramonic said is designed to support efficient communication for crews and production teams of varying sizes.

The WiTalk9 X features a modular design that allows users to switch among single-ear, dual-ear and helmet-ready configurations, providing flexibility for different crew requirements.

In its single-ear configuration, it weighs just 172g, including the battery. Its lightweight construction, comfortable fit

and IPX4-rated protection make it suitable for extended use in demanding environments.

The headsets use Saramonic ClearTalk 2.0 technology, combining a dual-microphone array with AI noise cancellation. It uses a cardioid main microphone for the speaker's voice, while an omnidirectional microphone captures environmental noise for AI-based noise separation.

WiTalk9 X supports a nine-person standalone configuration, but can scale up to 64 users with WiTalk Base. Both use 1.9GHz DECT technology with a transmission range of up to 400m. The headset has up to 12 hours of battery life with a replaceable, rechargeable lithium battery.

11.A17



Saramonic's WiTalk9 X headset and WiTalk Base

CLEARER SPEECH IN IMMERSIVE AUDIO



Dialogue intelligibility and compliance are enhanced in the latest version

NUGEN AUDIO

BY CAROLYN GIARDINA

Key audio challenges are tackled with Nugen Audio's latest software: DialogCheck Version 1.1, an intelligibility and compliance tool for dialogue, and Halo Vision Version 1.2, a real-time, customisable audio analysis tool for 3D, surround and immersive workflows.

Designed to help mixers, editors and quality control teams verify dialogue clarity, DialogCheck v1.1 adds a Session Timeline Offset feature that allows users to define a custom timecode for when analysis should begin.

The release also expands support to 9.1.6 channels,

accommodating a broader range of immersive, surround and 3D audio formats. The offline AudioSuite experience has been refined with what Nugen describes as a cleaner, more focused interface that displays only information relevant to offline processing. Halo Vision v1.2 introduces dB and peak-point displays, real-time readouts and freeze-frame functionality.

The update provides real-time readouts at the mouse cursor, giving engineers numerical insight into any point on the frequency graph. A new freeze function also allows users to pause visual activity across Halo Vision's modules

7.P27 (pods)

FLEXIBLE CONTROL WITH PTZ AND REPLAY

SHENZHEN KATO VISION

BY DAVID FOX

New from HDKatoV are a modular production control panel, a compact PTZ controller, a replay control panel and a PTZ camera.

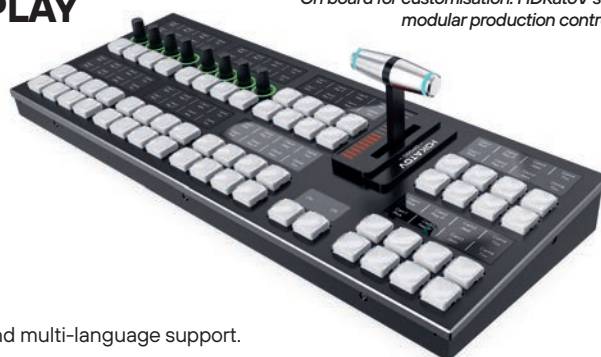
The DP500 panel features 58 customisable keys, eight tactile control knobs, and HD LCD screens for real-time feedback. It supports ATOM, and MIDI protocols, it is compatible with industry-standard switchers and production platforms

like vMix and Tricaster. It can be docked with the new DP510 PTZ controller. This has a PTZ control joystick, customisable buttons/knobs, real-time feedback displays, and scene scheduling/pre-set management, supporting Companion and VISCA protocols.

The KT-KD61B control panel features eight replay channels, a four-speed variable jog shuttle wheel for precise scrubbing, and a T-bar, with vMix support and IP/USB connectivity, customisable shortcut keys, LCD status display

and multi-language support. The UH8510-25 PTZ camera has a Sony 1/1.8in CMOS sensor, 25x optical zoom, and 4K/60p output. It uses advanced DC brushless motors for smooth and precise pan-tilt movements. It also boasts

On board for customisation: HDKatoV's DP500 modular production control panel



AI tracking, native NDI|HX3 support, PoE, OLED status display, and physical privacy masking.

11.A43



TAKING THE PAIN OUT OF DUBBING

SONALAB

BY ANNE MORRIS

Fraunhofer spin-off SonaLab is launching its first product in the form of a dubbing plug-in that runs natively inside DAWs such as Pro Tools, Nuendo, and Reaper.

The plug-in is designed to translate and generate a target-language version in more than 22 languages while preserving the original speaker's voice and performance, then drops the finished audio back into place.

SonaLab's stated aim is to support professional post-and dubbing teams "as they navigate an increasingly AI-driven production reality". It



says a trust layer is built into the product, with consent management, watermarking, C2PA provenance and EU data residency.

Alexander Wolf, CEO of SonaLab, commented: "We're bringing AI dubbing to where the work actually happens, without asking studios to change how they work."

14.FT3

DUAL-LENS PTZ DESIGNED FOR ACTION

VALUEHD

BY DAVID FOX

VHD's new GB-VX90S dual-lens 4K AI PTZ camera for sports and live production has both panoramic and close-up lenses. The continuous wide-angle offers situational awareness, while the 20x optical zoom, with its 1in CMOS sensor, captures sharp, cinematic detail.

The panoramic lens uses multi-target detection and AI motion tracking to identify players, referees, and even the ball in real time. It then drives the close-up lens to automatically frame the most compelling action.

It uses Phase Detection Auto Focus for near-instantaneous focus lock on fast-moving subjects, eliminating the hunting and lag that



VHD's GB-VX90S dual-lens 4K AI PTZ camera

plague conventional PTZ cameras during high-speed action. Even under rapidly changing lighting conditions, the VX90S is claimed to maintain "tack-sharp focus".

Other features include optical image stabilisation with advanced gimbal damping for smooth, footage even at full 20x telephoto.

11.A24



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#IBC2026



WIRELESS INTERCOM OFFERS SEAMLESS SWITCHING

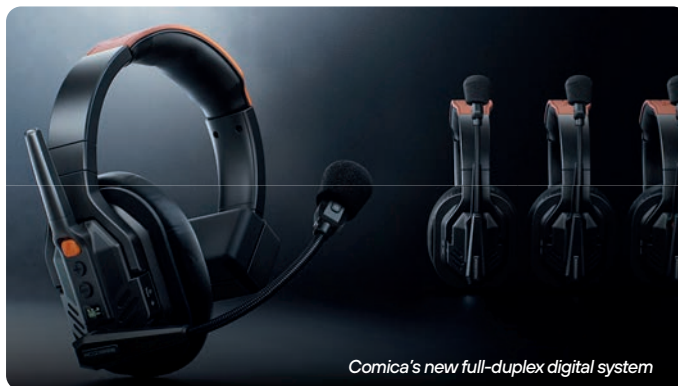
COMICA

BY DAVID FOX

The Seekcom S1 is a full-duplex digital wireless intercom system from Comica designed for location production, live broadcasting and large-scale events.

It reworks the conventional definition of host and guest and supports switching between both, adapting easily for temporary team set-ups or device replacement, for greater flexibility.

It supports CalMix AI noise reduction and traditional ENC



Comica's new full-duplex digital system

noise reduction, and boasts 150Hz-7kHz ultra-wide frequency response, a high 70dB signal-to-noise ratio, and 24kHz/16bit

audio, for better vocal detail. Its dual-antenna design flexibly adjusts frequency bands based on conditions to provide reliable

coverage up to 500m in open areas, the company noted.

Other features include multiple talk modes, such as a recorder mode with ducking function, a built-in, replaceable 1000mAh battery providing 12 hours power. USB-C ports support charging during use and digital audio output. An OLED screen displays signal strength and other status information. Seekcom S1 also features 3.5mm external audio input and IPX3 waterproof protection.

12.B44

INTELLIGENT ADVERTISING GETS AGENTIC

SPOTWISE

BY ANNE MORRIS

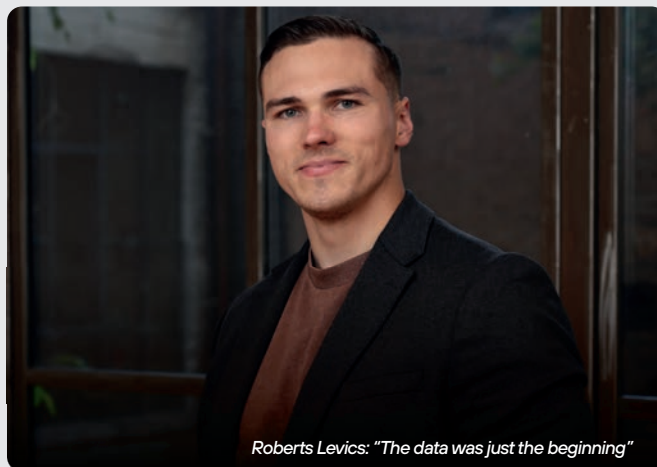
Latvia-based Spotwise is showing Spotwise aOS, its recently launched agentic operating system for broadcast media.

Spotwise began as a real-time monitoring layer, tracking advertising across broadcast channels in more than 13 countries. Spotwise aOS builds on that foundation with its AI assistant,

Spotty, combining real-time advertising intelligence across radio, TV and podcasts with autonomous workflow execution.

Roberts Levics, CEO and Co-Founder of Spotwise, said: "The data was just the beginning. Broadcast generates more signal than any team can use, and most tools stop at showing it to you. We start where they stop – turning that signal into work that gets done."

14.FT2



Roberts Levics: "The data was just the beginning"

ON-CAMERA MONITORING AT THE CUTTING EDGE



Desview's compact Blade 5 camera monitor

DESVIEW

BY DAVID FOX

Two new on-camera monitors are on show from Desview, the R7SIII and Blade 5. The 7in R7SIII comes as either a V-mount battery version or takes dual NP-F batteries (as well as DC and USB-C power supplies).

It boasts a 2800 nits high brightness HD LCD touchscreen with 4K 60Hz HDMI and 3G-SDI input/output, plus HDR PQ and HLG monitoring, with 100% DCI-P3 colour gamut and 10-bit colour depth, as well as customisable 3D-LUTs. The 500g display also has silicone corner protection. Tools include waveform, colour

temperature, peak focus, false colour, distortion function, zebra pattern and still frame.

The 302g aluminium alloy Blade 5 sports a 5.5in HD LCD display. Desview claims it has been precisely calibrated to ensure accurate colour reproduction, covering 100% Rec.709 colour gamut with 10Bit (8+2FRC) colour depth. It has a 160° viewing angle and can be loaded with up to 64 customisable LUT files via USB-C. It supports 4K HDMI 60p signal input/loop out.

The Blade 5 comes with a detachable sunshade for use outdoors, and can be powered via DC, USB-C or an NP-F battery.

12.F64



Q&A

Ville-Veikko Mattila, Head of Multimedia Research and Standardisation, Nokia

What's turning immersive media from possibility into practical reality?

The vision was never the problem. What has changed is that the technologies, the open standards and the ecosystems needed to scale them into real services have all matured at the same time. Compression now allows photorealistic 3D content to be streamed efficiently to ordinary consumer devices. AI acceleration is increasingly built into phones, laptops and TVs, enabling intelligent media processing on hardware people already own. And high-performance networks can deliver richer, more data-intensive experiences reliably.

Together, these advances are turning immersive media from a laboratory demonstration into something broadcasters, streaming platforms, device makers and service providers can build, deploy and scale.

Tell us more about open standards.

Open standards provide the common foundation the ecosystem needs to innovate, interoperate and invest with confidence. Currently, several standards are advancing together. MPEG's Visual Volumetric Video-based Coding (V3C) gives volumetric media a common compression framework built on the mature 2D video coding ecosystem. Gaussian splat coding builds on this, representing a scene as millions of small, soft 3D elements rather than a mesh for photorealistic, efficient rendering. It is now being standardised within MPEG, giving the wider ecosystem a common basis for development. MPEG-I Immersive Audio standardisation is advancing 6-degrees-of-freedom (6DoF) spatial audio, while Versatile Video Coding (VVC/H.266) offers

high quality at substantially lower bitrates and latency. VVC also builds in multiview and scalable coding, letting viewers pick their own camera angle and one stream serve multiple resolutions. Versatile Supplemental Enhancement Information (VSEI) allows AI-based enhancement to be carried alongside coded video in an interoperable way. Established delivery standards such as MPEG-DASH and RTP then enable immersive content to use existing streaming architectures.

What will Nokia be demonstrating at IBC2026?

We will present four demonstrations at Hall 3, Stand 3.B60, alongside a live session. Our Dynamic 3D Gaussian Splats shows how photorealistic, interactive 3D video can be compressed and streamed efficiently using standards-compliant technology, creating a practical path towards delivering volumetric content at scale. The XR Audio Experience demonstrates 6DoF spatial audio built on MPEG-I standardisation with sound responding naturally as the listener moves through a virtual environment. Our VVC demonstration provides a side-by-side quality comparison showing what current-generation compression delivers at significantly lower bitrates and latency. Finally, our AI-based video enhancement demonstration shows how standardised frameworks can allow companies to integrate their own AI models while preserving interoperability.

Our experts will also be available on our stand throughout the event to guide the demonstrations and discuss the technologies, standards and potential applications with broadcasters, streaming platforms and other ecosystem partners.



What are some of your most-recent developments?

Two public software releases stand out. In August we released the source code to VolStream, our reference implementation for real-time volumetric video communication. It captures, encodes, streams, decodes and renders V3C content end-to-end at conversational latencies on commercially available hardware. In July, we published our Neural Network Post Filtering software, which applies AI after decoding to restore detail and improve perceived quality without increasing bitrate. Standardised VSEI signalling enables it to work with existing codecs, such as HEVC and VVC. These are working reference implementations that researchers, developers and partners can test, extend and use to accelerate the path from standards to products. We are also demonstrating DASH-based delivery of dynamic Gaussian splats, showing that immersive content can build on the adaptive streaming principles that made video streaming a global success.

What's next for Nokia in this area, and what challenges still need to be overcome?

We are working with the industry on the next generation of video

compression, targeting significantly higher efficiency for the era of AI-generated and immersive content. We are advancing Gaussian splat coding within MPEG, extending AI-native media coding, including neural network compression, and contributing to low-latency media transport work such as Media over QUIC (MoQ). The remaining challenges are clear. Standards need broad support across chipsets, firmware and platforms; immersive formats need a critical mass of compelling content; and the industry must manage complexity and power consumption on battery-powered devices. Addressing those challenges will require sustained collaboration across the ecosystem.

Is there anything else you would like to add?

Nokia's decades of experience in multimedia research and standardisation have shown that progress comes from open collaboration across standards bodies and industry forums. At IBC2026, our role is to demonstrate what is becoming practical, share the software and specifications that can accelerate adoption, and work with partners to turn emerging capabilities into scalable services.

3.B60

OPINION



THE FUTURE OF CONNECTED PRODUCTION

Tuomo Tolonen, Senior Director, Strategic Market Development, Shure

As broadcasters navigate increasingly complex operations, software has moved beyond configuration and control. It is now the layer that connects people, systems and workflows, providing the visibility and operational intelligence needed to manage modern production. Increasingly, AI is building on that foundation by helping turn insight into action.

This shift is being driven by increasingly distributed production infrastructures, expanding IP-based workflows and the need to support more content across more platforms, often with fewer resources and tighter operational requirements. In this environment, success depends not only on the performance of individual devices, but on how effectively entire systems work together.

Modern software platforms provide a comprehensive view of system performance, enabling technical teams to identify issues before they affect production, optimise resource utilisation and respond with greater confidence under pressure. In practical terms, this is what turning insight into action means: surfacing early warnings, recommending next steps, and helping teams deploy the right resources at the right time.

By transforming operational data into actionable insight, these tools help organisations improve reliability, increase efficiency and reduce the complexity associated with managing large-scale broadcast deployments.

"As infrastructure becomes more interconnected, hardware value is increasingly amplified by the software that manages, monitors and enhances it"

As infrastructure becomes more interconnected, hardware value is increasingly amplified by the software that manages, monitors and enhances it. Performance, latency and reliability remain critical, but the focus is expanding towards integrated workflows where devices, applications and services work together to deliver more seamless production outcomes.

For technology providers, this requires a broader perspective. Innovation is no longer defined solely by individual products or specifications. Increasingly, it is about creating solutions that contribute to a larger operational framework,

helping customers gain greater visibility, flexibility and confidence across their entire production environment.

At Shure, we view this evolution through the lens of solutions that combine hardware, software and services to address real operational challenges. Hardware remains fundamental, but its value is amplified when combined with software platforms, cloud-based services and workflow integrations that enable customers to manage increasingly sophisticated environments more effectively.

Looking ahead, the most successful technologies will be those that help production teams turn complexity into control. Software provides the visibility, data creates the insight, and AI has the potential to transform that insight into action.

The future is not about hardware or software alone. It is about creating intelligent infrastructure networks and integrated workflows that enable organisations to work more efficiently, scale more effectively and deliver the reliability and performance the broadcast industry depends on.

8.B33

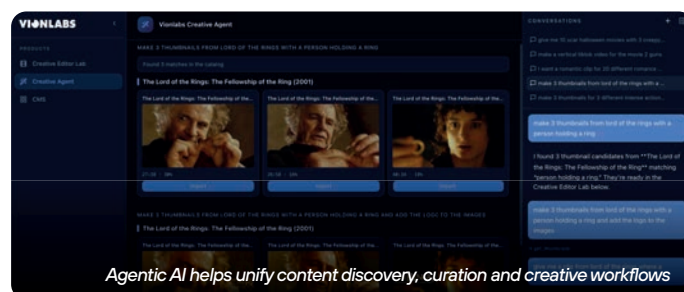
CONNECTING CREATIVITY WITH AI

VIONLABS

BY ANNE MORRIS

Vionlabs is introducing an agentic AI layer that sits on top of its AI media intelligence stack, connecting content discovery, curation and creative workflows. The company said the system gives editorial, curation and content-discovery teams a single assistant that understands their workflows from start to finish.

Instead of using separate tools for search, clipping and artwork, users can describe what they want in plain language. The agent then assembles an editorial package using Vionlabs' existing metadata, thumbnails and clips. The Creative Agent provides a conversational canvas for searching the catalogue, previewing scene-accurate clips, adding branding and importing finished assets into an editor. The Curation Agent helps teams build editorial lists and themed



campaigns at catalogue scale. The two agents share the same underlying system, allowing the Curation Agent to shape a campaign while the Creative Agent produces matching

clips and artwork. Finished assets can then move into publishing within the same workflow.

14.A53



V-MOUNT CHARGER UNFOLDS ITS WINGS

ROLUX POWER

BY DAVID FOX

The Rolux Foldable Dual V-mount Charger is designed to offer a lighter, more compact, and quieter charging solution than traditional dual V-mount chargers. Its wing-shaped foldable design allows the charger to be opened for use, creating a stable structure that improves heat dissipation, but when folded it minimises clutter in a camera bag or can even fit in a jacket pocket.

With its 100W (max) GaN-based USB-C PD input, it eliminates the need for bulky power supplies. A single interface manages power and can also be used with any USB-C PD power supply.

The two independent charging channels support simultaneous and rapid charging of two V-mount batteries, ensuring stable output and reduced charging times.

Also new is a Quad PD GaN Power Case (260W) which offers fast 65W per channel charging for four V-mount batteries in a rugged IP65-rated case. It has multilayer cooling that maintains stable temperatures during long times.

12.B26



A frame for V-mount: Rolux's folding two-battery charger

MAKING NOISE WITH THUNDERBOLT 5

SONNET TECHNOLOGIES

BY CAROLYN GIARDINA

A new lineup of Thunderbolt 5 products is on show from Sonnet, including the debut of its Twin25G T5 Thunderbolt 5 adapter, which adds 25GbE fibre connectivity to Thunderbolt and USB4 computers. The adapter enables computers without internal PCIe slots to connect to 25GbE networks and storage systems.

Sonnet is also introducing the Solo10G T5 Thunderbolt 5 adapter, a bus-powered 10Gb Ethernet Thunderbolt 5 adapter. Consuming 7.5W, the Solo10G T5 enables Thunderbolt 5 computers to connect to 10Gb Ethernet networks over standard Cat 6 or Cat 6A copper cabling.



Sonnet's Twin25G T5 Thunderbolt 5 adapter

A pair of new Thunderbolt 5 docking stations are also on display: the Echo 20 Thunderbolt 5 SecureDock and Echo 21 Thunderbolt 5 SuperDock.

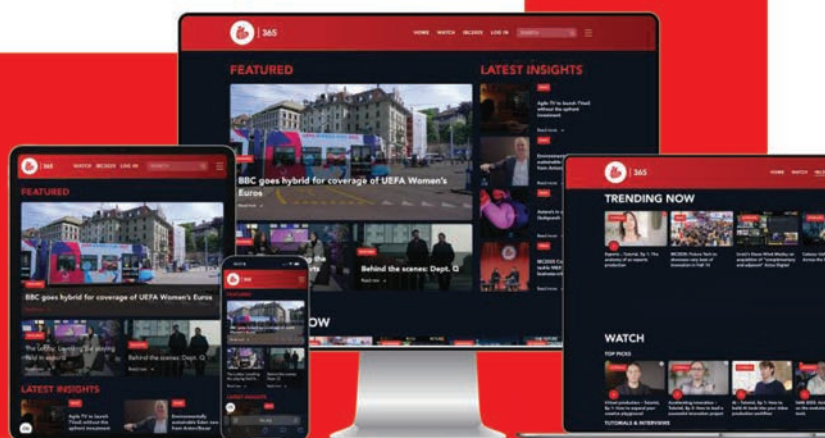
The firm will also provide a first look at new Thunderbolt 5 products, including a multi-slot PCIe 4.0 card expansion system and a multi-SSD storage device.

7.D19



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KOKO POPS THE ON-SET WORKFLOW QUESTION

OVIDE & QTAKE

BY DAVID FOX

Ovide Koko combines multi-camera recording, live switching, video assist and DIT tools in one rugged 10in high-brightness monitor.

It can record up to four mixed-format 1080p camera inputs or one UHD camera in ProRes formats, from HQ to Proxy.

It can also capture four independent ISO feeds alongside the live mixed programme output and its Edit Decision List. This allows camera angles and switching decisions to be retained for post-production.

The live switch is compatible with Final Cut Pro, Adobe Premiere Pro and DaVinci Resolve. The system powers on and starts recording in two seconds. It switches from record to playback in 1.2 seconds and allows users to browse recorded media while continuing to record.

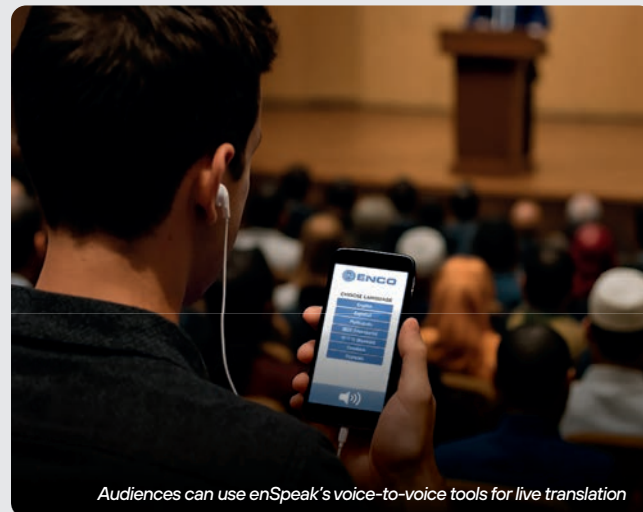
Features include six 12G-SDI connections and image tools such as waveform, vectorscope and an eight-point spot meter. Independent LUTs can be applied to each SDI input and the display. The system also provides metadata handling and integration with Pomfort Livegrade.

12.H35



The recording, live switching, video assist and DIT monitor in action

HEAR IT IN YOUR OWN LANGUAGE



Audiences can use enSpeak's voice-to-voice tools for live translation

ENCO SYSTEMS

BY CAROLYN GIARDINA

Making its international debut at IBC, enSpeak is a real-time voice translation system that expands Enco's captioning and translation ecosystem. The voice-to-voice technology adds low-latency voice translation to Enco's existing workflow, giving audiences the ability to hear live programming in their preferred language alongside translated captions.

Enco's captioning and translation workflow includes its enCaption platform, which uses speech-to-text technology to generate live captions from audio and video sources. enSpeak expands this

workflow by converting translated text into what the company describes as "natural, expressive" speech in real time. The translated text is generated by Enco's enTranslate engine, which delivers real-time multilingual translations for broadcast workflows.

Deployable in cloud, on-premises or hybrid environments, enSpeak can integrate with Enco's ecosystem or operate as a standalone tool. It supports a range of deployment scenarios across broadcast and professional AV environments. In television workflows, the company reports, enSpeak can deliver translated audio through SAP channels.

7.A34

LONGER LASTING LIGHTWEIGHT POWER

IDX TECHNOLOGY

BY DAVID FOX

The latest additions to IDX's Portable Power Solutions range are the EB-2A and EB-4A battery adapters. Compact and lightweight, they connect two or four V-Lock batteries to extend runtime for lights, camera rigs and other high-draw equipment.



IDX's EB-4A connects up to four V-Lock batteries to extend equipment runtimes

For studio-based DC power, IDX has the IA-310N and IA-300HV AC

adapters. The IA-310N is a 15V, 300W power supply with three 4-pin XLR outputs and a total output of 20A, providing a safe, efficient way to power multiple devices or high-draw equipment from a single unit. The IA-300HV is a 28V, 300W power supply with a 3-pin XLR output for high-voltage

equipment, including cinema cameras such as the Arri Alexa 35.

Also on show is the VL-PD1, the latest in IDX's battery management range. This USB-C-powered V-Lock plate features Bluetooth connectivity, enabling users to access detailed battery information through the IDX app. With flexible mounting options, multiple plates can be combined to create a wall-mounted charging system or compact desktop charger.

12.D40



PRODUCTION-PRIMED PIONEER PROMPTER

AUTOCUE / VIDENDUM

BY DAVID FOX

Designed as a complete, broadcast-ready prompting package, Autocue's new Pioneer Series studio bundles aim to provide a simple and cost-effective setup for productions.

Available with either a 17in or 19in Pioneer Series teleprompter, they combine a high-brightness monitor with a durable metal housing and flexible connectivity, a clock and tally light package, a 22in talent monitor, and a complete mounting system.

Autocue is also showing its PTZ Prompter housing a Sony FR7 camera. It enables the camera to be calibrated within the prompter

hood without removing either the camera or the beamsplitter glass, reducing setup time and supporting faster deployment.

13.A05

Autocue's 17in Pioneer portable prompter system



THE ART OF EXPLOSIVE BOKEH

SHENZHEN 7ARTISANS PHOTOELECTRIC TECHNOLOGY

BY DAVID FOX

7Artisans' new 23mm T2.9 Explosive Bokeh Cine Lens is the latest addition to its Floral Bloom Art Cine Lens Series, which is claimed to manipulate focus "to warp reality and amplify visual impact". It joins the previously introduced 37mm and 57mm lenses, both of which have a T2.9 widest aperture but allow users a wider cinematic perspective.

Designed for full-frame cinema applications, the PL-mount lens features a 23mm focal length with a 124° diagonal field of view. Its optical design promises to create distinctive bokeh rendering and artistic image characteristics. The



7Artisans' 23mm T2.9 can create dream-like effects

Floral Bloom lenses are intended to intensify visual tension, create dream-like effects, or reveal psychological fragmentation.

The 23mm T2.9 also features manual focus and manual iris control, a 10-blade diaphragm, M72 filter thread, and a minimum focusing distance of 0.3m. It is a compact design that weighs about 396g, ideal for mobile filmmaking.

12.D10

Q&A

Robb Juliano, VP, 5G Acceleration, Verizon Business

What is Verizon bringing to IBC2026?

We are focused on proof points, not PowerPoints. Over the past few years, private 5G has matured from experimental field trials into an indispensable venue infrastructure. Attendees will see how Verizon is delivering the underlying technology that powers modern media production and transport, moving beyond standalone connectivity to an integrated stack combining dedicated private wireless and accelerated AI processing with our Verizon 5G Edge. We're especially excited to talk about how this architecture transforms the venue itself.

How is private 5G improving live sports coverage?

In a 70,000-seat stadium, public cellular spectrum faces complex RF environments and fan congestion. Miles of copper or fibre cords limit

camera mobility and drive-up setup costs. Private 5G addresses these problems by establishing performance-focused dedicated spectrum completely isolated from public traffic. By leveraging dedicated private 5G networks, the wireless infrastructure is purpose-built for sustained broadcast uplink. Host broadcasters can run untethered contribution cameras with consistent throughput and sub-frame latency on a dedicated network independent of public fan traffic and ambient RF interference.

How does combining private 5G, edge computing and AI unlock new possibilities?

Coverage is the foundation, connectivity the conduit, but Edge Compute is the engine. In a pre-commercial trial for the Fox TV show 'Extracted', we combined Verizon's private 5G with on-site GPU acceleration at the edge,

alongside partners like Nvidia and HBS. High-bitrate feeds were ingested, routed and analysed right at the venue, eliminating the need to route traffic back to a central hub. This unlocked real-time AI-driven camera tracking, automated multi-feed generation and sub-second graphics rendering, cutting venue deployment from days to hours. In the Canadian wilderness, our temporary private 5G network and edge AI also automated footage logging, drastically reducing post-production timelines.

Tell us about Verizon's real-world deployments.

At the US's most famous stockcar tracks, our network delivers real-time telemetry from race cars traveling at 230mph. And this year, Verizon Business powered the biggest sporting event in the world with private 5G networks in 16 soccer stadiums, across three



countries. We deployed more than 80,000 fibre miles and provided 7tbps of network capacity. Verizon's network infrastructure ensured smooth live broadcasting and supported first responders, creating an ultimate fan experience.

These real-world deployments highlight how our private 5G networks are engineered to support mission-critical environments – from 230mph racing to sidelines and immaculate fan experience – offering broadcast engineers a proven foundation for tier-one live production.



TAKING A UNITED STAND FOR CONNECTED TV

NORIGIN MEDIA

BY ANNE MORRIS

The React Native spatial navigation library is being showcased by multi-screen app developer Norigin Media.

The latest version is designed to allow developers to implement remote control navigation across connected TV apps on platforms including tvOS and Android.

Samsung Tizen, LG webOS, Vizio, and Hisense VIDAA already support cross-platform technologies. However, Norigin notes that Apple TV

and Android TV have generally been developed with duplicated efforts and technologies serving two unique operating systems.

Ajeay Anand, CEO of Norigin Media, said: "Standardised technologies help broadcasters save time and costs, at a time where the media industry seems extremely fragmented. Our biggest success this year has been launching single UI/UX deployments for both Apple TV and Android TV, while respecting the individual nuances of their unique operating systems."

5.A88



Ajeay Anand: "Standardised technologies help broadcasters save time and money"

620W BI-COLOUR LED SPOTLIGHT SPARKLES

YUYAO LISHUAI FILM & TELEVISION EQUIPMENT

BY DAVID FOX

The Sparklume 600B is a new bi-colour LED spotlight designed by Lishuai for live streaming and studio production. Image quality has been greatly improved from previous fixtures by adopting an integrated design, high brightness, high colour rendering, and high-quality light source.

The 620W light uses COB LEDs with a lifetime of up to 50,000 hours. It is lightweight and offers high brightness, with a CCT range of 2700K-6500K and accurate colour reproduction (with a CRI of

over 95 and a TLCI of over 97).

Built-in light control uses two knobs for easy operation and access to multiple modes to adapt to a wide range of scenarios. It also supports wireless control via mobile App or DMX light control mode.

It has 0-100% digital stepless dimming, wide area dual colour temperature and 11 lighting effects. It has a 120° beam angle and comes with a Bowens Mount for compatibility with lighting accessories. It uses a quiet cooling fan with adjustable fan speed, with NTC temperature detection for overheating protection.

12.F50



Lishuai's Sparklume 600B bi-colour LED

FLEXIBLE PRODUCTION CONTROL DISCOVERED FOR MAGELLAN

IMAGINE COMMUNICATIONS

BY KIRSTY HAZLEWOOD

PanelFlex, a freeform control surface for the Magellan Control System is being introduced for the first time at IBC2026.

Imagine Communications says PanelFlex adapts controls to production environments, giving operators access to the tools they need when they need them. An engine enables freeform naming of signals at every operating position for every user. A panel design environment allows engineering users to configure the flow of control and information for each operating position, while a real-time engine drives these

canvases to operators through HTML5 web panels, dynamic integration onto multiviewer surfaces and physical panels.

PanelFlex also organises and curates key system information into a Model Context Protocol (MCP) interface, allowing agentic AI systems to monitor and act on live system status.

Adeel Ahmed, Senior Product Manager, Magellan Control System, Imagine Communications, said: "Our mission with Magellan is to put operators in full control and simplify the game-day process. When changing names and assigning buttons to anybody for anything is just a click away, the show goes faster and better."

1.B73



PanelFlex puts operators in full control

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ROBOTIC ORCHESTRATOR'S COMMAND PERFORMANCE

MOTION IMPOSSIBLE

BY DAVID FOX

An orchestration platform that brings compatible motion technologies together through a single interface is being previewed by Motion Impossible. Initially focused on devices driven by motors and encoders, Commander enables robotic systems from multiple manufacturers to work as part of the same workflow, making camera movement easier to plan, coordinate and repeat.

Operators can create and recall moves, manage multiple robotic



Commander will orchestrate Motion Impossible's Agito family of robotic camera systems

systems, monitor connected devices in real time and integrate movement with timecode, triggers and rundown automation. Instead of switching between applications to control different equipment, crews can

manage robotic workflows from one place.

Rob Drewett, CEO and Co-Founder of Motion Impossible, said: "Production teams have invested in incredible technology, but too

much of it still operates in isolation. Commander isn't about replacing those systems. It's about helping them work together. When robotics can all be coordinated through a single platform, crews spend less time juggling software and more time focusing on the production itself."

The pre-release supports Motion Impossible's platforms, remote heads from FoMaSystems, Nodo and Egripment, robotic arms from Motorised Precision, Waterbird's rail system and integrated FIZ control. Further third-party support will be added later.

12.G64

SMART THINKING JOINS THE DOTS

NAGARRO SOFTWARE

BY ANNE MORRIS

Intelligent orchestration is on show from Nagarro, bringing agentic AI, enterprise systems, data and human oversight together across connected media workflows. Through demonstrations in Hall 14, the focus is on the delivery layer: how media enterprises can use AI across content creation, production, distribution, engagement and monetisation,

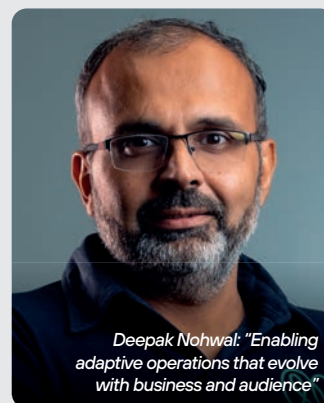
moving from individual AI concepts to measurable business outcomes.

Deepak Nohwal, Business Unit Head, Media & Entertainment at Nagarro, said: "Media enterprises have spent years optimising individual functions. We're helping them optimise the connections between those functions, reducing friction, breaking down silos, and enabling adaptive operations that evolve with business and audience needs."

The technology is designed to identify underused content, missed

monetisation opportunities, campaign-content mismatches and gaps in ad inventory.

Kanchan Ray, CTO at Nagarro, continued: "Agentic AI creates value when it is grounded in enterprise context and governed with trust. Context engineering and fluidic intelligence can bridge the gaps where revenue leaks and operational friction build up – helping AI understand the right content, rights, audience, workflow, and business intent, and then act across systems, teams, and



Deepak Nohwal: "Enabling adaptive operations that evolve with business and audience"

controls with speed, security, and transparency."

14.A52

HIGH-SPEED, HIGH-RESOLUTION CAMERAS

EMERGENT VISION TECHNOLOGIES

BY DAVID FOX

Two new Zenith 100GigE cameras are on show, intended for ultra-high resolution, high-speed use.

The HZ-65000-SB uses Sony's Pregius S IMX928 CMOS sensor and captures 68MP (8256x8256) images. At full resolution it can capture 138 frames per second at 8-bit, 126fps at 10-bit or 90fps at 12-bit.

The HZ-25000-SBS model uses Sony's IMX947 sensor and captures 26MP (5136x5136) images, reaching



Emergent Vision's Zenith 100GigE cameras can capture the bigger picture

423fps at 8-bit, 383fps at 10-bit, and 277fps at 12-bit. Its larger pixels make it a practical choice for high-speed

imaging where light collection, sensitivity and reduced motion blur are important. Both sensors are

back-illuminated for better low-light performance and clearer images at high framerates.

Both cameras support GigE Vision 3.0, RDMA / RoCE v2 and GenICam. They also offer low CPU overhead, low latency, low jitter and IEEE1588 synchronisation for multi-camera systems. They come with a M52 lens mount, but RF, EF/F and Micro Four-Thirds mounts are options. Applications include sports analytics and broadcast, virtual reality, volumetric capture, motion capture and immersive 3D content.

11.A01



OLED ON-CAMERA MONITOR TAKES POINT

SHENZHEN NEEWER TECHNOLOGY

BY DAVID FOX

The new F700U OLED 7in Camera Touch Screen Monitor from Shenzhen Neewer is a 10-bit 1920x1080 display with 1200nits brightness, 100,000:1 contrast and a 160° viewing angle.

Manual and auto backlight adjustment helps keep the screen visible in bright scenes for frame-by-frame control. It has 4K HDMI input and loop output, allowing the live image to be viewed on the F700U while simultaneously being sent to another display. It features 3G-SDI input and output for lossless video transmission,

plus a 3.5mm headphone jack for audio monitoring.

Monitoring tools include peaking focus, false colour, zebra, histogram, waveform, vectorscope, HDR, monochrome display and audio monitoring. The monitor also has 15 built-in 3D LUTs and supports up to 64 custom LUTs, with LUTs and settings saved to an SD card.

Power can come from NP-F series batteries, with two 4400mAh NP-F750 batteries included, a DC 12V adapter or USB-C, which supports 5V/3A or higher fast charging. An 8.4V DC output is also provided. Power consumption is 10W.

12.A35

Neewer's F700U OLED 7in Camera Touch Screen Monitor



AIR SQUEEZES MORE FROM EXISTING HARDWARE

CINEGY

BY CAROLYN GIARDINA

The Cinegy Air playout server and broadcast automation system is being shown at IBC with a focus on running its core back-end functionality in a Docker environment on Linux.

According to the company, it allows users to achieve "a great deal more with the hardware assets they already have", and if they are migrating to the cloud, ensures they do so "with a minimum of costs".

Jan Weigner, CTO and Founder of Cinegy, said: "We see newcomers to the server and

playout market claiming that 'breaking the one channel to one server' concept is novel. We have been using virtualisation and other methods to pack many more channels into small footprints for over 15 years.

"What we are showcasing at IBC this year is how users are now free to switch to Linux backend-based operations to get the absolute maximum performance, without the operators even noticing that anything has changed. Docker-based channel deployment brings many other advantages as well: instant scalability, fast migration and total channel templatisation."

7.A01



Cinegy Air packs a lot into one software-defined environment

AI AND AUTOMATION COME TOGETHER

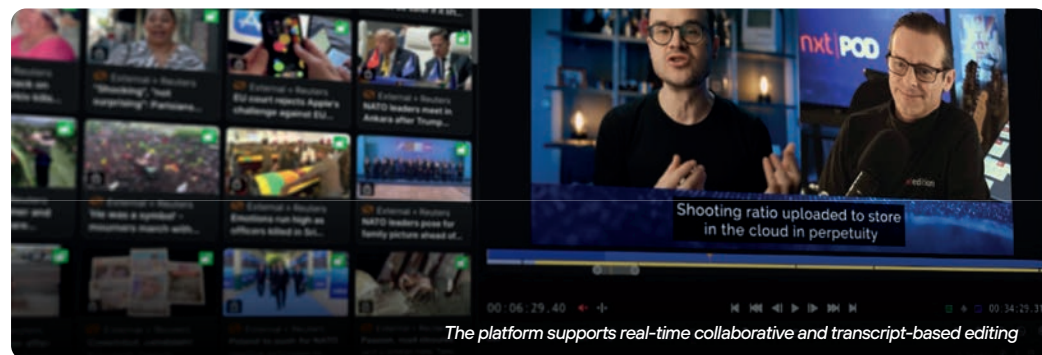
NXTEDITION

BY CAROLYN GIARDINA

During IBC, nxtedition is showing how scripting, editing, graphics, AI-assisted tools and automation can work together within a single production environment.

The company's platform supports real-time collaborative editing, with the rundown now offering segment colours, collapsible sections, planned durations and script assignees.

The workflow also includes transcript-based editing, enhanced voiceover tools and a 16-track audio mixer. Speaker diarisation can identify individual



The platform supports real-time collaborative and transcript-based editing

speakers during transcription and automatically assign different subtitle colours through the subtitle designer, while semantic and textual search provide ways to find content.

The company is also using IBC2026 to discuss its work on

Agentic AI and its potential role in production automation.

Adam Leah, Creative Director at nxtedition, commented: "Production teams already have enough systems to think about. Our focus is still on removing unnecessary steps and making the

tools people use every day work more closely together. AI, including the move towards agents, is a big part of that discussion, but it has to make sense within the production workflow."

7.A02

LED LIGHTS WITH NANOMETRE COLOUR CONTROL

KNOWLED/GODOX

BY DAVID FOX

The KnowLED PL600 RF and PL1200 RF LED lights are built around the PaletteLab colour engine to deliver full-spectrum performance "for accurate colour control at every nanometre". They offer a broad 1800K to 10000K CCT range and cover 92% of the Rec.2020 colour gamut.

They have lightweight IP65-rated bodies with integrated power supplies, advanced thermal management, support CRMX,



KnowLED's PL600 RF and PL1200 RF full-spectrum LED lights

DMX, Ethernet, app and on-board controls, and have Bowens mount compatibility.

Also new is the 800W KnowLED

AM800R Full-colour LED Inflatable Mat Light 4x4 (1.2x1.2m) panel with a 1,800K–10,000K CCT range, ±100 GM adjustment,

and professional CCT, HSI, GEL modes, for precise control over high-saturation cinematic soft light, the company noted.

It supports CRMX, DMX, Ethernet, KnowLED App and On-board control. Multiple IP65-rated units can be quickly linked together for larger lighting surfaces. It can be floor mounted, on a boom arm, or up high on truss-free rigging, using a quick-mount design and 300° adjustment range. It joins existing 4x8 and 8x8 models.

12.H38

PTZ CONTROL WITH ADDED AURA

SHOTOKU BROADCAST SYSTEMS

BY DAVID FOX

The Aura family of PTZ products combines camera control, automation and workflow features for broadcast PTZ productions.

Shotoku's Aura TR-XPTZ Control System provides multi-camera and multi-user operation for PTZ workflows. It retains features from the TR-XT system while removing functions

not required for PTZ-specific production, the firm noted.

The Aura P2 PTZ Prompter Panner has been developed to eliminate the pan limitations often found with PTZ teleprompter installations. It mounts both camera and prompter on a precision rotating platform, allowing unrestricted pan movement without the prompter entering the shot.

It can support larger PTZ cameras and prompter payloads, with smooth, broadcast-quality on-air movement. Used with the



Shotoku's Aura P2 PTZ Prompter Panner

TR-XPTZ, prompter rotation and PTZ axes are combined in one camera channel control, enabling operators to adjust, store, and

recall shots manually or via automated processes.

12.F47

MULTI-PLATFORM DISTRIBUTION DEAL SIGNED

ODMEDIA

BY KIRSTY HAZLEWOOD

An expanded operating partnership between ODMedia and CINDIE has just been announced, spanning YouTube, FAST and Prime Video Channels. It supports CINDIE's distribution of independent films and scripted series across Latin America and the US Hispanic market.

The agreement broadens ODMedia's role across channel operations, content preparation, localisation, quality control, platform delivery and monetisation, supporting CINDIE's multi-platform



ODMedia is to support CINDIE's distribution of independent films and scripted series

business in Latin America and its geographical expansion into the US Hispanic market.

ODMedia will support the development and day-to-day management of CINDIE's YouTube channels, including setup, content delivery, metadata and rights

management, audience optimisation and monetisation.

CINDIE currently operates Spanish- and Brazilian Portuguese-language FAST and AVOD feeds across more than a dozen connected-TV platforms in Latin America, including Samsung TV Plus, LG Channels,

V, Plex and Roku. ODMedia will help scale and optimise these activities alongside complementary YouTube and Prime Video Channels strategies, working with CINDIE's existing FAST technology-provider relationships.

For CINDIE's Prime Video Channels activities in Brazil, Mexico, Chile and Colombia, ODMedia will provide aggregation, media preparation, localisation, delivery and operational support. The partnership will also support CINDIE's planned launch on Prime Video Channels in Argentina in the fourth quarter of 2026.

2.A30D



POCKET PROMPTER FOR MOBILE SHOOTERS

SHENZHEN LENS GO

BY DAVID FOX

Lenso has introduced TCQI 8 Pocket, an 8.5in compact teleprompter specifically developed for DJI camera systems, such as the Osmo Pocket Series. The TCQI 8 Pocket is designed for mobile filmmakers and content creators, allowing them to deliver scripts while maintaining direct eye contact with the camera.

Combining portability, professional optical performance,

and a streamlined design, the new teleprompter helps users improve presentation quality and production efficiency in modern video workflows.

It features 8.5-inch beam splitter glass for clear script reflection while maintaining transparency for the camera lens. Its compact design supports lightweight shooting setups for mobile filmmaking, interviews, online content creation and video production.

11.A14



TCQI 8 Pocket is designed for DJI's compact cameras

WIDER-ANGLE ZOOM FOR GFX CAMERAS

FUJIFILM/FUJINON

BY DAVID FOX

The new Fujinon GF19-35mm T3.5 PZ OIS WR is the second power zoom lens in its GF lens line up. Its 19-35mm is equivalent to 15-28mm in 35mm format, as

the 55mm-diagonal (4:3) GFX sensor is about 1.7x larger than a 35mm full-frame sensor.

The lens inherits the operability and design of Fujinon's Premista Series while adopting a configuration optimised for power zoom and a DC motor, achieving a compact (22cm),

Fujinon's GF19-35mm T3.5 PZ OIS WR on the GFX Eterna 55 camera



SPORTS STREAMING GETS PERSONAL

RECOMBEE

BY ANNE MORRIS

AI-infused personalisation is helping streaming platforms deliver more relevant viewing experiences at a global scale, according to recommendation expert Recombee.

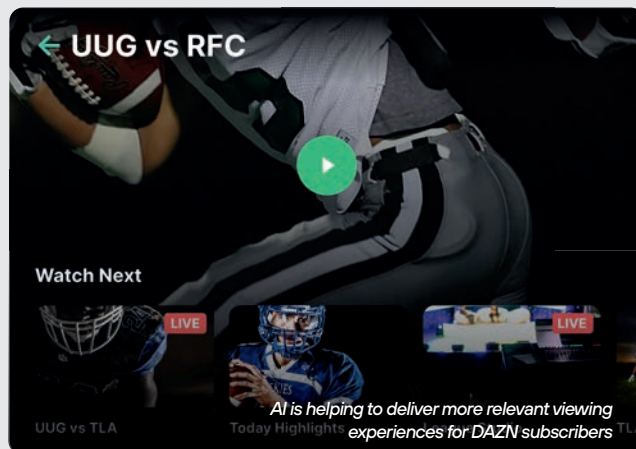
The company says its technology is designed for large-scale streaming services, combining real-time behavioural data with content intelligence to deliver personalised recommendations across devices.

As part of Content Everywhere, the company is showcasing the technology behind the personalised content discovery used by sports broadcaster DAZN. Visitors can explore how broadcasters and streaming

providers can use real-time recommendations to increase viewer engagement, improve content discovery across live and on-demand libraries and deliver personalised viewing journeys at enterprise scale, while retaining editorial control over AI-driven recommendations.

Christoph Haas, EVP Product & Platform Engineering at DAZN, said: "At DAZN, being the global home of sports means delivering the right matches, highlights, and moments to audiences in more than 200 markets. We've teamed up with Recombee to personalise experiences at scale, connecting viewers on any device with the right game or clip in real time through a flexible solution built for growth."

5.F73



lightweight (2.1kg) design.

It is claimed to achieve high resolution comparable to a prime lens by minimising optical aberrations, and when used with Fujifilm's GFX Eterna 55 it enables high-quality Open Gate recording that leverages the system's tonal gradation and detail reproduction. It also mimics the colour and tonal characteristics, operability and dimensions of the existing GF32-

90mm T3.5 PZ OIS WR to make a matched pair.

The lens has a native G Mount with internal servo operation for focus, iris and zoom control, and the optical design uses 23 lens elements in 15 groups, including four ED and three aspherical elements to suppress aberrations. It also has optical image stabilisation, a Nano GI coating to suppress flare and ghosting, and a 13-blade iris for circular bokeh.

12.B20



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FROM INNOVATION TO MARKET IMPACT

Anette Schaefer, CEO, EIT Culture & Creativity, examines the organisation's role as European Innovation Partner for IBC2026's new Future Tech Ignite programme – and how it aims to turn innovation into market adoption

BY ELIZABETH BAKER

Why was EIT Culture & Creativity created?

Europe has extraordinary creative talent, world-class research, and a long history of cultural innovation. What has often been more difficult is turning those strengths into businesses that can grow, compete internationally, and create lasting economic impact. Too often, Europe generates the ideas, while others capture the economic value.

That's why EIT Culture & Creativity was created. We are Europe's implementation ecosystem for innovation and commercialisation in the cultural and creative sectors. In practical terms, that means connecting the organisations needed to turn innovation into market impact – businesses, entrepreneurs, universities, researchers, investors, and public organisations.

Why was IBC2026's Future Tech Ignite the right initiative for the partnership?

Future Tech Ignite is a natural fit for EIT Culture & Creativity because it brings together the communities needed to accelerate innovation – from broadcasters and technology companies to entrepreneurs, researchers, investors, and public institutions.

The real opportunity is to connect the people who create new ideas with those who can invest in them, adopt them, and bring them to market. Those connections are what transform innovation into economic impact.

As Innovation Partner, EIT Culture & Creativity is helping to curate Europe's innovation community through the Future Tech Ignite programme. We help innovators connect with the people and organisations that can bring new ideas to market.

What separates useful innovation from technology hype in the AI sector?

The real question isn't whether a technology is exciting. It's whether it solves a meaningful problem and creates lasting value. We should be asking whether new technologies help creators, broadcasters, and media companies become more competitive, resilient, and sustainable. For example, do they strengthen trusted media? Do they respect intellectual property and copyright? Do they support fair creator remuneration? And do they reflect

the European values of transparency, responsibility, and trust?

Responsible AI is a good example. The opportunity isn't simply to automate existing workflows; it's to develop AI that creators, audiences, and businesses can trust. That means testing not only technical performance but also governance, provenance, accountability, and commercial viability. Ultimately, innovation succeeds when it creates measurable value – for businesses, creators, and society.

What can attendees expect from the EIT Culture & Creativity sessions at Future Tech Ignite?

Our programme is designed to bring together people from across the media, technology, and innovation landscape to explore the strategic challenges shaping the industry's future.

We'll be discussing competitiveness, entrepreneurship, commercialisation, AI, intellectual property, and skills through practical examples and conversations between people with different perspectives and experiences.

We want attendees to leave with fresh ideas, valuable connections, and a clearer understanding of the opportunities ahead – and, importantly, to continue those conversations beyond the stage.

"Our programme is designed to bring together people from across the media, technology, and innovation landscape to explore the strategic challenges shaping the industry's future"

*Anette Schaefer,
EIT Culture & Creativity*



Credit: EIT Culture & Creativity

What can attendees discover at Future Tech Ignite overall?

For EIT Culture & Creativity, it is an opportunity to connect innovators with the partners, investors, customers, and expertise they need to bring ideas to market. Visitors will be able to meet our beneficiary start-ups and scale-ups; engage with research and industry partners; explore emerging technologies; and join conversations about AI, trusted media, commercialisation, skills, and European competitiveness.

Whether you are looking for new technology, investment opportunities, potential collaborators, or a clearer view of the sector of tomorrow, I encourage you to come and meet us in the Future Tech Ignite Innovation Village.

Europe's creativity is one of its greatest strengths. Our ambition is to help turn that strength into successful businesses, jobs, and growth – and Future Tech Ignite is a place where those connections can begin.

Attendees can find EIT Culture & Creativity in Hall 14. Anette Schaefer will also be taking part in two sessions on the Future Tech Ignite Stage today. 'Can Europe Build the World's Next Media Innovation Ecosystem?' takes place at 14:30-15:15, while 'Europe's Media Competitiveness: Turning Creativity into Global Growth' takes place at 15:30-16:15.



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

Halls 1, 2 & 3 - Delivery

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

Post Production, Virtual Production

Halls 8, 11, 12 & 13 - Multi Technologies

Production, Management, Audio, Visual, Transmission, Esports/Gaming, Film & Cinema

Halls 9 & 10 - Production

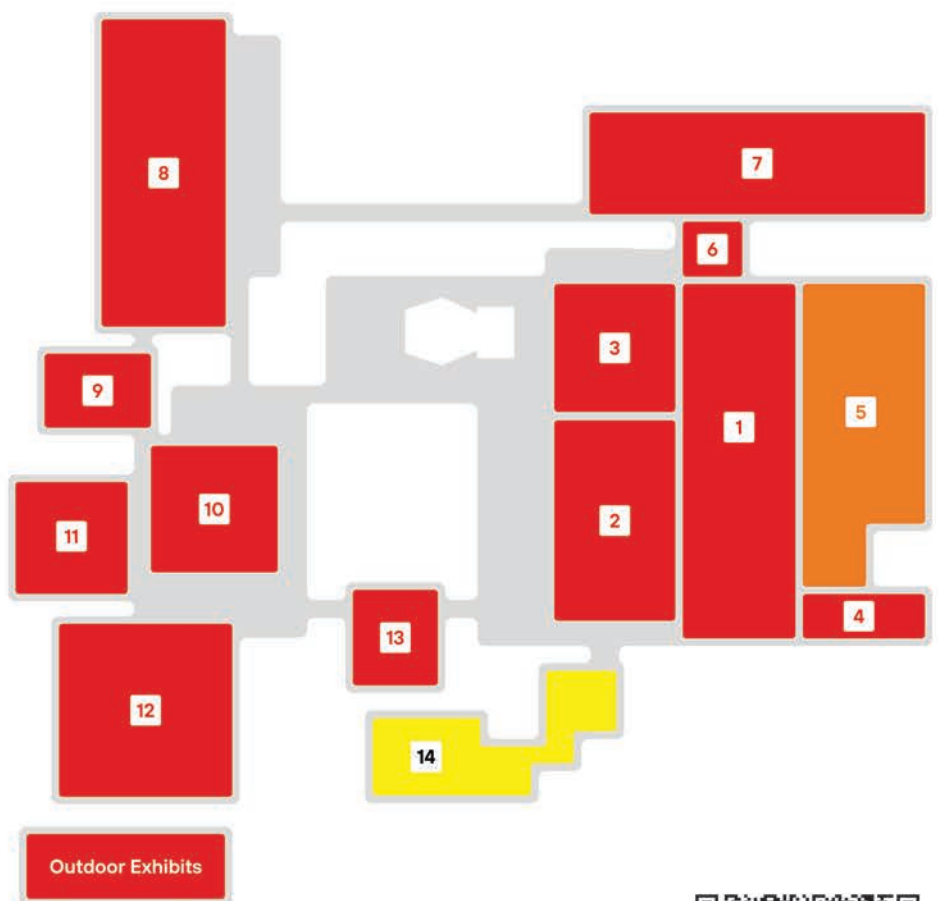
Production, Video Services

Hall 14 - Future Tech

Artificial Intelligence / Machine Learning / Esports / Gaming, Prosumer Tech / Creator Economy, Virtual Production

Outdoor Exhibits

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