365 THE DAILY
THE OFFICIAL NEWSPAPER FROM IBC
SUNDAY 13 SEPTEMBER 2026

MEDIA INDUSTRY 'NOT READY' FOR AI-DRIVEN THREATS

Moderator Terri Davies, Trusted Partner Network; Bekhan Batalov, Motion Picture Association; Tony Anderson, NBCUniversal; Joe Hunter, Once Upon a Time; Jaclyn Knag, Paramount

BY MONICA HECK

Data suggests the media and entertainment sector is unprepared for the growing wave of cyber threats it now faces. "We're deeply concerned about the media and entertainment industry not being ready for the increasing threats that are happening," said moderator Terri Davies, President, Trusted Partner Network, speaking in the 'WIRN: If a security incident happened tomorrow, would your organisation be ready?' panel, held yesterday on the Future Tech Ignite Stage.

In August 2026, OpenAI joined more than 100 companies, including Google, Microsoft, and Anthropic, to warn that the narrow window to upgrade global cyber defences against upcoming AI-driven cyberattacks is closing. "Trusted Partner Network sent out more security alerts in the first half of this year than in early 2025," said Davies. "This year's IBM report is estimating the cost of a breach at US$5m, up 12% from last year, and 56% of threats are driven by AI. There's a tsunami coming and I'm urging you to be ready."

We are failing the basics, noted Bekhan Batalov, Director, Content Protection, EMEA, Motion Picture Association. "Most people expect rocket science hackers, but most causes of security breaches are simple: leaked credentials, shared accounts, phishing and AI," he explained. "AI can help or hurt very bad. Pirates are always looking for new ways and we must train people on the dangers of AI, not just deepfakes but detecting when and where AI can be used against us, trying to be a step ahead of pirates, thinking like one even."

Vetting one's vendors is crucial, especially for a big studio like NBCUniversal. "We work equally with large companies and with five-person shops, opposite ends of the spectrum can get the same premium asset," said Tony Anderson, Vice President of Studio Content Security, NBCUniversal. "Security discipline is what matters, not size. You don't need expensive tools, but good habits, which are often free. You must turn on MFA [multifactor authentication] and avoid using shared accounts."

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ANT BOYS ON *THE INVITE* AND AI'S PROMISE

BY CAROLYN GIARDINA

(L-R): Film Editor Ant Boys in conversation with Carolyn Giardina, Journalist

ACE Eddie-winning and BAFTA-nominated film editor Ant Boys, whose work includes *The Great* and *Veep*, discussed his latest film, the comedy/drama *The Invite*, and shared his views on the potential of AI in film editing, during a conversation at the IBC Conference yesterday, presented by American Cinema Editors.

Directed by Olivia Wilde, the film is largely set inside an apartment, where a couple (Angela and Joe, played by Wilde and Seth Rogen) have invited their neighbours (Penélope Cruz and Edward Norton) to dinner. "We spent a long, long time on the opening 15-20 minutes of the film," he said, adding that during this sequence, the film puts the viewer in the shoes of Angela and Joe's characters at a difficult period in the marriage.

"It's like a play where we really dive in and put the audience in the characters' shoes and allow them to feel exactly what's going on in this relationship," he said, also addressing the delicate tonal balance between comedy and drama. Boys wanted to create tension, "but the problem is, jokes kill the tension... So how do you keep tension up when you have jokes?" he added.

During the conversation, Boys also shared his impression of AI. "I was a bit worried about it taking a lot of jobs," he said. "I think a lot of people would be, and now I see how it works. I think editors' jobs will be okay unless something drastic changes," he responded, adding that he is particularly interested in AI's organisational potential. "Whether you're coding or writing, you get into a flow state... and what trips that up is having to find bits. It's the going into rushes, going 'oh, I know I saw that shot somewhere. Where was it?'

"The ability to organise things in different ways and to make things more accessible, to make them work for them, that is really exciting," added Boys.

AI RESHAPES BROADCAST, BUT HUMANS STAY CENTRAL

BY ADRIAN PENNINGTON

(L-R): Sotiris Salamouris, CTO, OBS; Damian Cronan, CDIO, ABC; Laurent Colombani, Partner, Bain & Co

Senior leaders from Australia's ABC and Olympic Broadcasting Services (OBS) outlined how AI is reshaping every editorial and operational workflow while insisting that human judgement remains central.

Speaking in 'Tech Leader Perspectives – how AI is reshaping the business of media' at the IBC Conference yesterday, Damian Cronan, Chief Digital Information Officer, ABC, said: "Trust in us as an institution is central to our relationship with the Australian public. We are leaning into AI but slowly. It's a carefully considered, calibrated approach."

ABC has spent the past year building an AI governance framework and rolling out Claude to more than 5,000 staff, supported by training and an internal model tuned to ABC editorial values. AI is already powering automatic transcription, improved online discoverability and the broadcaster's vast AI-powered archive, which surfaces half a million hours of video and 400,000 hours of audio.

Cronan said AI is also giving traditional radio bulletins a "second digital life," generating online versions while keeping human journalists at the centre. "We're not about replacing humans. Human origination is the differentiator. If everyone's just generating content from AI, what makes you unique?" added Cronan.

While ABC focuses on trust and augmentation, OBS is using AI to meet the extreme scale and speed of Olympic Games production.

OBS CTO Sotiris Salamouris said the Paris 2024 Summer Olympics required 11,000 hours of content in two weeks, with Milano Cortina set to exceed 6,500 hours. "AI is now critical to handling that," he said.

OBS uses AI to automatically compile highlights – "top ten actions of a match or best moments of an athlete," noted Salamouris – and deploys computer vision systems to analyse performance in real time, including jump height and landing speed in figure skating.

It has built AutoNarrate, a generative AI tool that watches live feeds and produces instant summaries. "You can follow multiple transmissions without watching the whole match," Salamouris said.

OBS has worked with AI since 2018 and now runs around 50 projects, guided by a framework of 'Enablement, Engagement and Efficiency'. "AI helps us do things we couldn't do before – explain sports better, engage audiences more, and make workflows more efficient," Salamouris said.

HOW BLUEY TURNED POPULARITY INTO TRUE FANDOM

BY MARK MAYNE

Simon Clarke, Director of Digital, Bluey, BBC Studios Digital Brands

A penultimate presentation on Friday in the IBC Conference saw Simon Clarke, Director of Digital, *Bluey*, BBC Studios Digital Brands, present, 'Fandom First: How are alliances expanding reach and retention?'. Addressing the IBC2026 audience, Clarke unveiled some surprising statistics, as well as a fascinating look under the hood of the much-loved children's character.

"*Bluey* is truly exceptional," he said. "The storytelling is warm. It's funny. It's relatable, and I think from the moment that people meet Bluey, there's a real engagement from that whole audience. But scale conceals strategy. Affection is not the same as fandom, and popularity is not the same as having a strategy. Great IP doesn't decide which platforms to enter, doesn't recognise an emerging adult audience, and doesn't brief a creator. Put simply, great IP doesn't automatically create fandom."

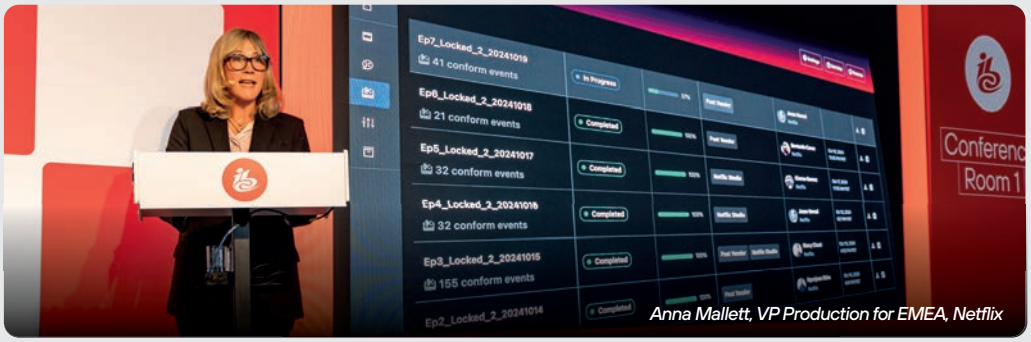
Bluey had 1.5bn hours of watch time in 2025, despite no new episodes being created that year. This is no accident, according to Clarke: "The first thing that we do for *Bluey* is we follow the audience. The starting label for *Bluey* was always preschool, but we quickly realised through those data signals that the audience behaviour told a much richer story. Children were watching, but parents were also watching, and they weren't just supervising – they were participating," he explained.

YouTube has been a crucial component of this multi-channel, multi-touchpoint strategy, Clarke emphasised: "For *Bluey*, this means having a full channel strategy with different entry points for different interests. It's important for us to take a step back and to look at the power of YouTube. Connected TV viewing is soaring. We know that, but connected TVs are now a number one viewing device across all our YouTube channels. YouTube really is driving that discovery, and it's really key to finding a new brand or a new product. This is why YouTube is the keystone of our ecosystem. We have one show, *Bluey*. We have 27 YouTube channels, and we'll be launching more soon. We have our main Bluey YouTube channel, but we've localised that into 19 different languages."

According to Clarke, 77% of US parents co-view YouTube with their children. "We saw older children growing with the brand, and we saw adults quoting, creating content, and sharing content. We saw emerging audiences on TikTok and jumped on that straightaway," he added.

NETFLIX: GIVING CREATORS SMARTER TOOLS

BY ADRIAN PENNINGTON



Anna Mallett, VP Production for EMEA, Netflix

Netflix is expanding its Media Production Suite (MPS) to third party tools, marking a significant shift in how the streamer works with technology vendors and production partners worldwide. The move, announced by Anna Mallett, VP Production for EMEA, at the IBC Conference comes as Netflix celebrates a decade since its global expansion and continues to scale production across more than 50 countries.

Keynoting IBC on Friday, Mallett said the decision reflects Netflix's ambition to "clear the pathway for creativity" by integrating external tools directly into its cloud-based production ecosystem. "We're now opening the door to existing tools – perhaps some of them built by folks in this room today – and bringing them into our Netflix ecosystem through our tool library," she said. "We're not telling our partners which tools to use. We're making it safe and easy for people to explore."

The announcement followed Netflix's technology roadmap briefing in Amsterdam earlier this week, where the company met more than 140 manufacturers to outline how MPS is evolving to meet real production needs.

Mallett said there are "hundreds of incredible people" whose work is often slowed by legacy workflows. "Production used to run like a relay race," she said. "Editorial, then VFX, then sound, then colour. Each team waiting on the last before it could get started," she added.

The next chapter for MPS involves integrating AI-driven tools that automate time consuming tasks. "[For example], tools that can identify errors, such as equipment in shot, generate transcripts at the end of each take, attribute dialogue to characters, and make different characters searchable within footage," Mallett explained.

On *Formula 1: Drive to Survive*, footage is now tagged and transcribed as soon as it hits the cloud. "Every second counts," she said. "The team can now focus on keeping pace with what's happening on the track."

The biggest shift, however, is Netflix's decision to open MPS to external vendors. Tools for costume design, lighting pre visualisation, and virtual set planning are already being integrated. "It's about giving creators smarter tools," Mallett said. "Some we're building ourselves, others we will license and integrate from across the industry."

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CREATOR CULTURE IS NO LONGER A SIDE SHOW

BY ADRIAN PENNINGTON

Evan Shapiro, Moderator; Will Pithers, META; Tim Haubeil, Sidemen Entertainment; Sami Qasem, Tubi; Jorrit Eringa, Snap Inc; Helen O'Donnell, BBC Studios Digital Brands

Creators have become studios, studios have adopted creator logic, and audiences increasingly reward authenticity over scale. That was the clear message from executives at Meta, Sidemen Entertainment, Tubi, Snap and BBC Studios during a lively IBC Conference panel on the creator economy yesterday.

Will Pithers, Strategic Partner Manager, Sport, Meta, said the shift is most visible in live sport, where behind the scenes storytelling now outperforms traditional match coverage. "There's an inversion of the pyramid of value in live sport," he said. "Historically live was at the top but this has been flipped." He argued that athletes themselves now hold the power. "The most valuable thing in sport now is the behind the scenes stuff... you can provide access and intimacy in a way nobody else can."

Tim Haubeil, Channel Director, Sidemen Entertainment said the group had grown from "a bunch of friends making YouTube videos," into a 70 person production company delivering long form shows, live events and Netflix commissions. "The more creative freedom we have, the better the performance and conversion," he said. "Creators know their audience better than anyone."

Sami Qasem, Director of Creator and Content Partnerships, Tubi said creators are increasingly functioning like full production companies, pitching original series, running studios and retaining ownership of their IP. "They're becoming producers, directors and writers," he said. "We step back and let them create for their audience. They retain ownership, which means they put everything into it."

Jorrit Eringa, Head of Content Partnerships for Benelux and Nordics, Snap, said creators succeed on Snapchat when they lean into raw, unpolished formats and repeatable concepts. "Creators with strong concepts – like street interviews – build really engaged communities," he said. Behind the scenes content is also strong. "People want to see what creators are up to," he added.

For BBC Studios, the creator economy is now central to its digital strategy. Interim VP, Content & Creators, Helen O'Donnell oversees more than 150 social accounts across brands including *Bluey* and *Doctor Who*. "Creators are creatives," she said. "They've built their muscle. They know how to edit, how to engage, how to tell stories. Mutual respect is the key."

CURATION DRIVES SUCCESSFUL STREAMING

BY MONICA HECK

Chris Gregory, Samsung TV Plus; Sarah Milton, Freely; Marion Rathmann, Warner Bros. Discovery; Liz Riemersma, Sling TV; Jane Stiller, ITV; Chair Mary Ann Halford, Halford Media Advisory

"People have more choices than ever before but they don't have more time. Helping them find what they want to watch is challenging," commented Mary Ann Halford, Principal, Halford Media Advisory as she opened the 'Choice, curation and context? What do audiences want, from where and how?` panel discussion at the IBC Conference on Friday.

By the time someone arrives on a broadcaster's home screen, their journey must be enhanced to maximise their precious time. "Around 60% of the time, people have a piece of content in mind, the others are just browsing," said Jane Stiller, Chief Viewer Officer, ITV. "The opportunity to grab someone's attention is extremely important and marketing is a huge part of that."

That journey is becoming increasingly fragmented and getting people's attention is hard, added Stiller. "You're trying to match the content with the viewer and their mood in the right moment, across multiple different platforms when they're probably on a second screen as well. The holy grail is hyper personalisation, but we aren't there just yet," Stiller said.

Younger people decide what to watch through their social feeds, creators or friends, whereas older people prefer browsing. "Same TV, different journey," said Marion Rathmann, Group VP, Content and Programming Networks, GSA & BeNeLux, Warner Bros. Discovery. "We must reduce complexity, build confidence, and make it easy to move from interest to content. That is where strong brands and trusted environments really play a role, alongside good curation."

Working with local partners who understand the content best and what resonates is the strategy at Samsung TV Plus. "We find that localised content is what resonates the most and that is where we focus our curation and marketing," said Chris Gregory, Head of Content Development, Samsung TV Plus.

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A ONCE IN A LIFETIME SHOT TO RESHAPE TV

BY ADRIAN PENNINGTON

L-R): Mariko Morishita, Dentsu; Antonio Arcidiacono, EBU; Rebecca Hanson, North American Broadcasters Association (NABA); Richard Lindsay-Davies, DTG; Sasha Twining Moderator

The next decade will redefine broadcasting more profoundly than any transition since the arrival of television itself – and if broadcasters don't grab it then YouTube will eat them all. "A once in a lifetime shot to reshape TV," Richard Lindsay-Davies, CEO, Digital TV Group (DTG), described the move to IP at the 'Television's Great Rewiring: Strategy, policy and audience enjoyment in the all-IP era' session at the IBC Conference on Friday.

"This transition isn't about replacing television. It's about making sure TV takes its place in a software-defined, data-driven future. But there's a risk: while focusing on the transition, we forget the destination," he added.

Antonio Arcidiacono, Director of Technology & Innovation, EBU, agreed: "The polarisation between broadcasting and IP is completely wrong," he said. "It goes against the laws of physics."

He described a shift from the historic one to many broadcast models to today's many to many social media ecosystems and now towards a new paradigm of "many to one, where personalised services revolve around the citizen."

Arcidiacono warned that broadcasters must anticipate rapid change by 2034 – a date referenced by several European regulators for DTT switch-off. "If we want to stay relevant, we have to capture the interface between the citizen and the engine that serves them," he said. That means embracing edge intelligence, personal assistants and AI- driven content discovery but on broadcasters' own terms, he noted.

"Let's invest ourselves. Why should I give all my data to somebody else?" he said, urging public service media to build their own AI layers rather than rely on big tech. "The cards are being reshuffled. It is possible. Let's do it together," he added.

The UK's move towards all IP television is already underway. "We have to modernise to survive," said Lindsay-Davies. "AI will reshape everything from content creation to user interfaces. AI driven and AI curated experiences will create entirely new commercial opportunities. There will be formats that we haven't even imagined yet."

The biggest risk, he cautioned, "is that we don't think big enough." He continued: "The opportunity is far bigger than efficiencies or incremental improvements. Media is heading towards a data driven, generative future whether we like it or not. We need to be bold. We need to organise ourselves with a coordinated, efficient, effective transition. If we do that, we'll hit that moonshot moment for TV at the end."

TRUST KEY TO AGENTIC AI IN NEWS

BY CAROLYN GIARDINA

(L-R): Mārtiņš Magone, VESET; Mahesh Ramachandran, Reuters; Ryan Currier, Amagi; Rob Ambrose, Caretta Research

Trust and governance will be critical as broadcasters and news organisations begin adopting agentic AI, according to speakers in the IBC Conference session, 'Platform-Native News in the Agentic AI Era' on Friday.

The potential of the autonomous, goal-directed technology in news production, distribution and broadcast operations was explored, alongside issues around AI governance. "In some ways, in the media and broadcast industry, we are at the very early stages of the whole agentic AI journey," said Mārtiņš Magone, CTO, VESET.

Moderator Rob Ambrose, Co-Founder, Caretta Research, said governance of AI "perhaps is more crucial in the news than in any other part of the media. Trust is such an important part of news."

"Reputation and trust are absolutely paramount," agreed Mahesh Ramachandran, CTO, Reuters. "Everything we do [at Reuters] is underpinned by the five trust principles of that. First, no AI use case can even go into a development stage unless it is approved by the AI governance committee.

"Things don't go far if it doesn't pass muster," he added. "Secondly, every AI tool, even if a human in the loop is there, needs to pass a very high bar for the journalist, the same quality that we expect the journalists to do."

Ramachandran said successful adoption also requires journalists to be brought into the process, identifying a three-stage approach. "You take away the fear, define the purpose, and pull [them] into the business," he said. "And that's what actually makes it successful."

Ryan Currier, Vice-President, Product Management, Amagi, said he is seeing "strong desire" to reduce or get rid of "laborious" tasks. That could mean "a greater focus on journalism, creativity, unlocking distribution, and maybe [engaging] audiences that they aren't currently reaching because they didn't have time to focus on it".

"I think it's definitely happening," Ramachandran said of bringing agentic AI to news. "If I can be maybe a bit provocative, I'll say that the shift to agentic is going to make a lot of technologies obsolete. Web CMS, to choose just one example."

Feature availability is subject to the selected licensing configuration.

WHY PATIENCE AND EDUCATION MATTER FOR VP AND GENAI

BY MARK MAYNE

(L-R): Sean Wallitsch, AWS, and Adam Jones, Innovative Dreams

Kicking off Saturday morning on the Future Tech Stage, a fireside chat titled 'Hybrid Filmmaking: How Innovative Dreams Is Rewriting the Rules of Production' saw Adam Jones, Director of Production Technology and Innovation, Innovative Dreams, discuss integrating generative AI and virtual production into his filmmaking pipeline with Sean Wallitsch, Senior Visual Compute Solutions Architect, AWS.

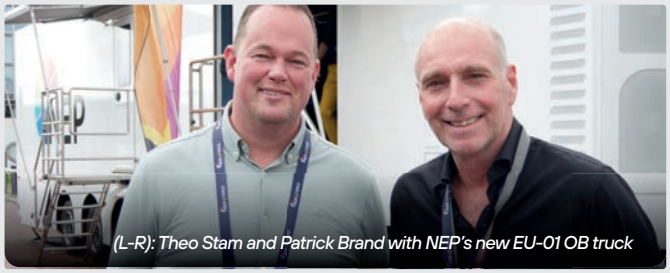
Jones took an ameliorative stance on industry backlash to AI use, stressing patience and education: "I need to be a patient educator... you have to be incredibly patient and loving with people, and realise that they just need education."

He described using GenAI and virtual production on season two of *House of David*, recreating a dangerous forest fire scene virtually while filming in dry conditions in Greece: "With the LED wall, we were able to 'burn it' as much as we wanted. It was so much safer, and we were able to see the creative vision of what was in our director's head come to life in real time through the lens." Jones also emphasised human involvement remains essential: "I hold very dear to me the performance of my actors. I don't want to replace them... we can make beautiful art when we keep people involved," he added.

EU-01 OB SETS NEW STANDARD FOR EUROPE

NEP GROUP

BY DAVID FOX



(L-R): Theo Stam and Patrick Brand with NEP's new EU-01 OB truck

NEP's new EU-01 OB truck is built to UEFA-level specifications around a common IP-based technical architecture, which combines traditional broadcast infrastructure with software-defined capabilities, which gives the consistency and reliability of a standardised production environment, with the flexibility to adapt to the production.

Patrick Brand, Head of Marketing and Communication, Europe, NEP The Netherlands, said: "It's the first real NEP Europe truck. It's built to a new European philosophy that is designed to become a standard for the Group. That means that this truck is capable of working everywhere in Europe without sending crew to all those countries."

With 14 business units in Europe, NEP wanted to simplify and standardise so it could be more flexible, and also because it is difficult to get broadcast engineers.

Theo Stam, Technical Director, NEP The Netherlands, said: "By streamlining the technology, we are also able to centralise the second and third line of support."

The new NEP platform still gives the possibility of choice. "We don't want to have vendor lock-in," Stam noted. However, there are some key systems: Lawo Home Apps for audio DSP and cross converters; Manifold Technologies multiviewer; Bridge Technologies video analysers, test and measurement; Sony vision switcher; and Cisco network switches.

It is vendor-agnostic for cameras. Everything uses native IP standards, with floating licenses for Dolby Atmos or UHD. "We can have that floating across the fleet, instead of having all our trucks on peak capacity," said Brand.

O.A22, O.A24

MOVIELABS 2030 ROADMAP IS BECOMING THE ROAD ITSELF

BY CAROLYN GIARDINA

MovieLabs launched version 3.0 of its Ontology for Media Creation (OMC), giving software applications a common language for describing narrative and production elements, and a common data exchange format for interoperability.

At the 'MovieLabs 2030: It's no longer a vision – it's the way' panel session, Leon Silverman, Chair, MovieLabs Industry Forum, said: "The Roadmap is becoming the road."

Nearly 60 companies have joined its Industry Forum, and OMC v3.0 will be available under creative commons licensing by the end of 2026.

Matt Walters, VP, Production Technology, The Walt Disney Studios, discussed applying OMC to workflows: "Our goal is to give our creatives the greatest amount of time possible," he said. He continued: "It means we don't have a single monolithic pipeline forcing every production through the same fixed end-to-end process."

He added that OMC provides the 'integral framework'. "This is about connecting your story and your plot and all that narrative context onward onto the other tools and marrying that with the OMC," he explained.

Jonathan Tortoro, VP, Post, Workflows & Operations, Warner Bros. Discovery, noted growing filmmaker demand for interoperability: "The good news is that we have filmmakers that are asking for the connective tissue and access to the tools in ways that they haven't before."

Steve Lapinski, CIO, Film and Television, NBCUniversal, said the 2030 vision remains "more relevant than ever" amid new security threats and interoperability gaps.

At IBC, MovieLabs is also demonstrating how OMC v3.0 was used in the IBC Accelerator project's AI-generated film, *One Small Crawl*.

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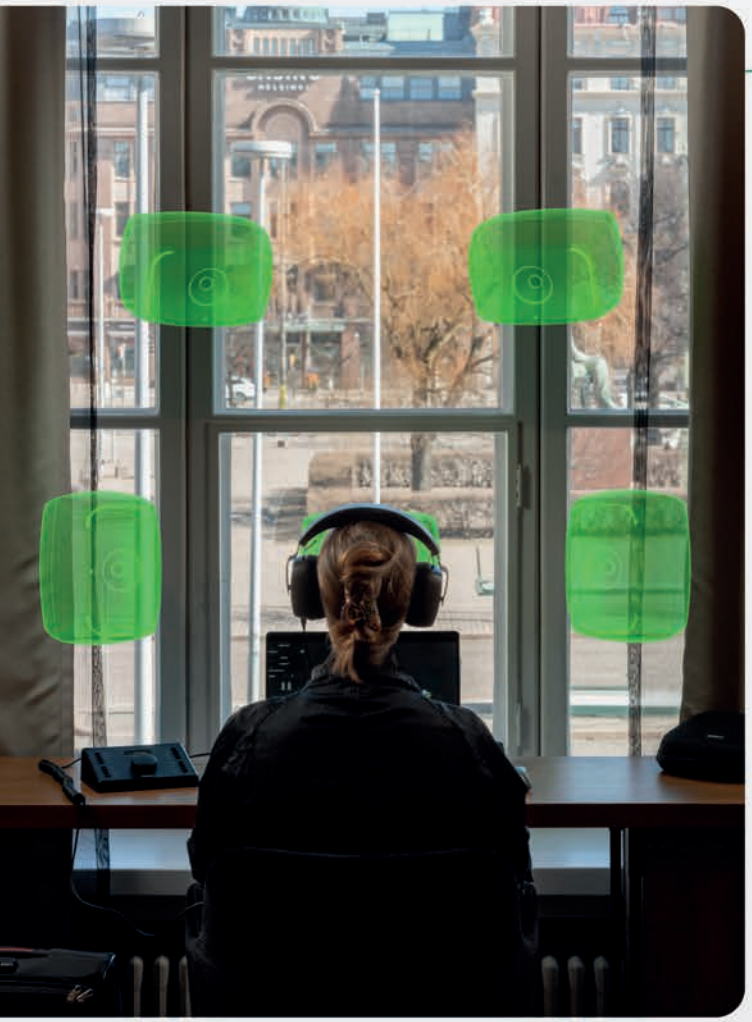

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Henry Goodman: "So far, the customer feedback at IBC2026 has been excellent"

CALREC

BY KIRSTY HAZLEWOOD

Audio specialist Calrec is debuting two products in Hall 8. Type RT is a new console range with 6, 12 and 18-motorised faders, while Apex M6 is a compact, cost-effective 1U modular I/O box.

Type RT is a small-format, broadcast-level audio mixer with the inherited architecture of the Argo system and a full broadcast feature set. According to Calrec, it represents the company's most compact all-in-one digital console.

Henry Goodman, Director of Product Management, Calrec, said: "With the RT, you get the inherited architecture of the Argo system in a package that's physically smaller. You can use it for a lot of interesting applications – but with the benefit of a full broadcast feature set."

"We've designed it so that it is a standalone product, but also part of our wider virtualised control system. So far, the customer feedback at IBC2026 has been excellent," he added.

Designed for audio interfacing, routing, bridging and network edge connectivity, Apex M6 supports a range of I/O cards including ST 2110-30, AES67, Dante, and MADI.

8.C47

ONE PARTNER, NOT MANY

DIVERSIFIED

BY KIRSTY HAZLEWOOD

Exhibiting for the first time at IBC, Diversified is offering free workflow consultations in Hall 3. Broadcasters, media organisations and content-led enterprises can have direct access to its specialists to assess production environments, solve workflow challenges and plan for evolving broadcast and AV requirements.

With the traditional distinction between broadcast and AV becoming less relevant when planning technology environments, Diversified believes the focus now needs to be on what an organisation wants to produce, how content moves through its operation and how it reaches the audience.

Will Hegan, Managing Director EMEA, Diversified, said: "At Diversified, our view is that the future lies in bringing together workplace technology, media technology, and managed services. Instead of managing multiple specialist partners, customers want a partner who can design, deliver, and operate those environments globally. That's our unique offering."

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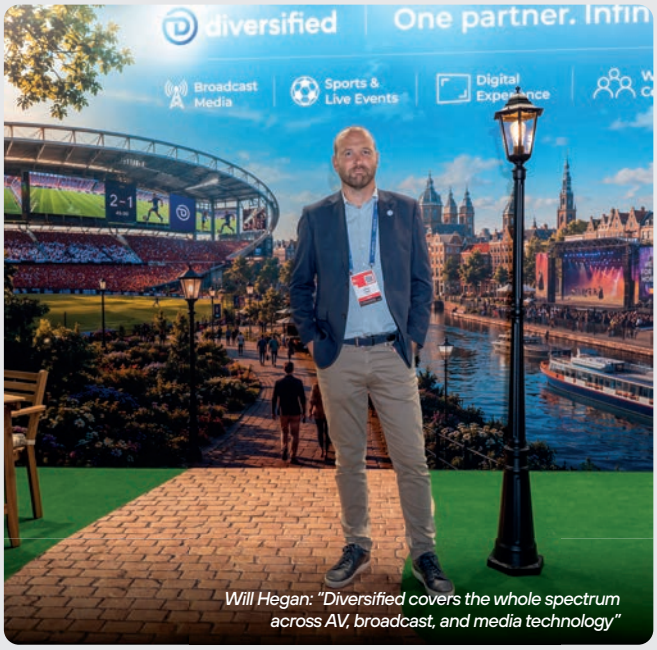

Will Hegan: "Diversified covers the whole spectrum across AV, broadcast, and media technology"

Michael Goepel: The new Atom Two HDR is "unique at this size"

MIGHTY ATOM TWO GOES HDR

DREAM CHIP TECHNOLOGIES

BY DAVID FOX

The new Atom Two HDR camera combines a compact form factor with increased dynamic range for live production applications.

Michael Goepel, Director of Product, Dream Chip Technologies, said: "Instead of 12-bit dynamic range it now has 14-bit, plus 16-bit processing, in a form factor that is 3.5cm long. It's unique at this size."

It is small enough to fit in race cars, on boats, where it is IP67 rated, or for jockey POV shots in horse racing. It uses an S-mount lens and comes with a wide-angle 4.2mm lens offering an 85° FoV. The 1/1.8-in sensor has a global shutter and can output HLG, PQ and S-Log3 to work with any HDR pipeline. All Atom Two cameras are now compatible with the Visca protocol, allowing them to be controlled using a low-cost Stream Deck rather than an RCP.

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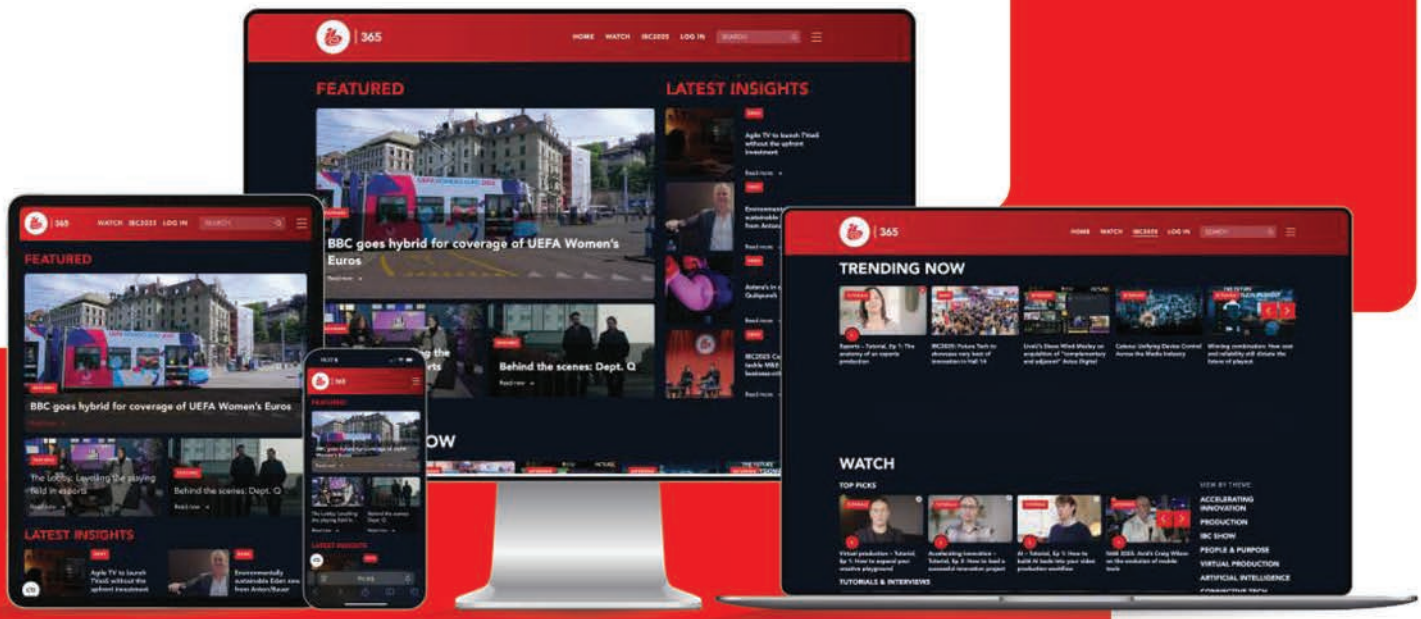

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CAMERA PROTOTYPE BRINGS SCENE-ADAPTIVE IMAGING

NHK

BY ANNE MORRIS

Japan Broadcasting Corporation (NHK) is showcasing a prototype of a scene-adaptive camera that dynamically adjusts the imaging parameters in each shooting area. Drawing a lot of interest for this and other prototypes in Hall 14, NHK says the camera technology provides improved dynamic range and frame rate as it can control the shooting mode locally according to the luminance and movements of the subjects.

Kanda Kikufumi, Director of Science & Technology Research Laboratories, NHK, said: "It's a prototype, but it is the first 4K camera that can adjust within each frame. It can adjust frame range, exposure, and make adjustments in frame."

As a public broadcaster, NHK does not manufacture products on a commercial scale. It is now looking for collaborations to develop the scene-adaptive concept.

"We are ready to share that technology. We are looking for partners," Kikufumi added.

14.C30

Kanda Kikufumi: "NHK is seeking partners for the new scene-adaptive technology"

STREAMING WITH A BROADCAST FLAVOUR

BROADVIEW

BY KIRSTY HAZLEWOOD

Debuting at IBC2026, Nexus is BroadView Software's new cloud-native workflow orchestration platform. Working alongside Uplynk, a cloud-native streaming service, and additional ecosystem technology partners, Nexus was deployed to help a major global media client, operating one of the industry's most complex channel portfolios, transition from satellite-based distribution to cloud-based streaming.

This new system addresses and reduces the pressures driving broadcast transformation across the industry: rising satellite distribution costs, end-of-life infrastructure, and the need to launch new channels and endpoints faster than dedicated hardware allows.

Michael Atkin, President & CEO, BroadView Software, said: "Nexus is a product that we've been architecting over the last year, driven from key clients' needs to bridge the worlds of broadcasting and streaming. These are not separate industries; they need to be merged and treated as one.

"Streaming platforms tend to be just that. They're not broadcast, and broadcast operations have decades of process workflows behind them. Nexus is designed to provide broadcast-level quality; workflow, automation, visibility, and control, but in a streaming world," he added.

2.C46

Michael Atkin: "Nexus is designed to provide broadcast-level quality in a streaming world"

AI AND ADS ARE RESHAPING STREAMING

Roberta Cambio: "Try to understand the themes where the industry is going"

BITMOVIN

BY ANNE MORRIS

The 10th Annual *Video Developer Report* from Bitmovin has highlighted a shift in streaming economics, with ad-funded video emerging as a stronger monetisation engine as advertising gains ground against subscription models.

According to the survey of video developers and streaming providers, AVOD now leads at 69%, while FAST closed the gap on SVOD in two survey cycles. FAST now ties with traditional SVOD at 54%.

The report, unveiled at IBC2026, identifies four key areas shaping the industry: advertising and monetisation, AI, video codecs, and the quality of the viewing experience. Roberta Cambio, Director of Product Marketing, Bitmovin, said: "The focus here was to try to understand the themes where the industry is going."

Advertising is a particular area of change, with streaming services increasingly offering lower-cost subscription tiers supported by ads. Cambio pointed to the growth of platforms such as YouTube alongside ad-supported tiers from major streaming services.

On the topic of AI, Cambio said it should be judged by what it delivers, rather than focussing on the technology itself. "We should not talk personally about AI, but talk about what we do with it," she remarked.

5.F72

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Hall 5

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#IBC2026

LIVE TRANSLATION HITS PRIME TIME

AI-MEDIA

BY ANNE MORRIS

Tech firm AI-Media is showcasing caption encoders that route live audio to the cloud and return captions in up to five languages simultaneously, with output that can be embedded into professional broadcast streams.

The company is shipping the new hardware this month after a soft launch at the NAB Show in April. Kyle Phillips, VP America, AI Media, said: "We're very excited about what live language translation can do, particularly with voice. We've now got this live in production, validated through people who've tried it out during the World Cup, and through other live sports and media productions. It's ready for prime time."

AI Media is also developing LEXI Insights, which will turn its growing volumes of captioned and described content into searchable, usable data. The tool will allow users to query archives in natural language and generate summaries or other content from the results.

According to Phillips, the development reflects a growing industry demand to automate repetitive media workflows while retaining broadcast-grade accuracy.

As well as the two LEXI encoders, AI-Media is showcasing the complete LEXI Suite, LEXI Direct for direct, programmatic access to LEXI, and an expanding ecosystem of technology integrations.

Kyle Phillips: "We're very excited about what live language translation can do"

5.C34

FREESPEAK CELL SCALES UP COMMS CAPACITY

CLEAR-COM

BY DAVID FOX

There is a limit on the number of intercom packs broadcasters can use in a single radio frequency space. But that was before Clear-Com's new FreeSpeak Cell, which could host up to 1,000 users on a single network.

Chris Willis, SVP Sales, Clear-Com, said: "As the demands of broadcast have grown, more people are looking for the ability to have wireless communications so that they can roam more freely around a studio or sporting event. FreeSpeak Cell removes all the constraints around implementing wireless intercom. It uses either commercially available 5G or 4G networks or private networks, as the infrastructure for intercom."

FreeSpeak Cell can support up to 400 users on a single frame, but multiple frames can be networked together.

Initially, it works with Clear-Com's Eclipse matrix, but by the end of 2026 it will also run on Arcadia and Avalon.

The beltpack itself has nine assignable keys. "You could have nine simultaneous talk and listens," commented Willis. "You can have connections to production, direction, and different camera controls."

The company has carried out tests in Germany, including at the Nürburgring, and at a live performance venue in the US. Willis thinks the system would be ideal for golf tournaments, where wireless camera systems can already operate on distant greens, but comms is often just two-way radio. "This means that you can put somebody out on the 17th hole with a cellular belt pack and they'll have full intercom connectivity," he explained.


Chris Willis: "FreeSpeak Cell removes constraints around implementing wireless intercom"

10.D29

MAKING CUSTOMERS AUTONOMOUS, NOT INDEPENDENT

ACCEDO

BY ANNE MORRIS

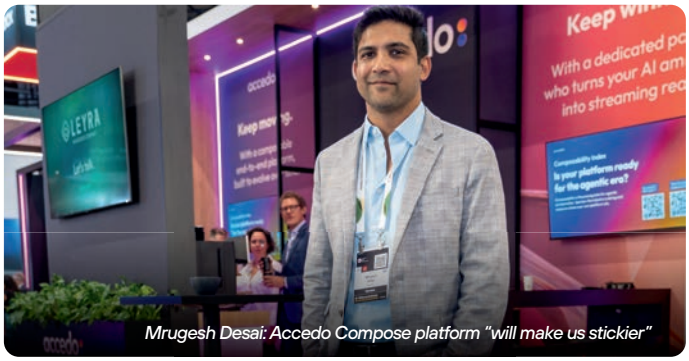
Using AI to give streaming customers more control over their platforms is a major focus for Accedo at IBC2026.

The video technology and services company is showcasing the Composability Index, described as a "data-grounded benchmark" of platform configurability across the OTT industry.

The index evaluates how modular, flexible, and AI-ready, streaming platforms actually are.

And, as explained by Mrugesh Desai, Chief Revenue Officer at Accedo, the company sees AI as complementary to its services business rather than a threat to it. "Our customers appreciate having more autonomy, but they know that it doesn't mean vendor displacement," Desai said.

Referring to Accedo Compose, an AI-native experience orchestration platform built for OTT streaming services, Desai said: "I actually think this will make us stickier." "Compose is built on 20 years of data. That underlying data is still our intellectual property. Only we can farm it and use it for our customers. That's where the inherent value is coming from in terms of the smarts that Compose has," he added.

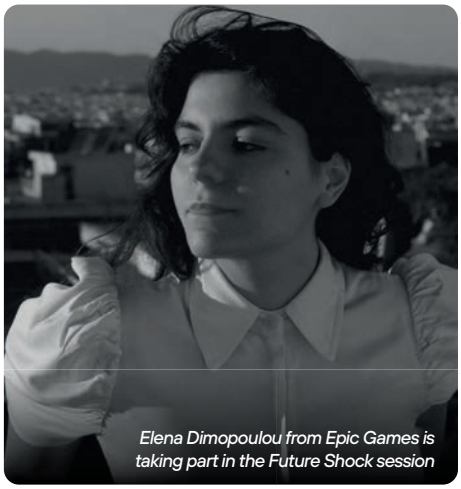


Mrugesh Desai: Accedo Compose platform "will make us stickier"

5.D76

TODAY'S SHOW HIGHLIGHTS:

How AI is transforming the newsroom, the drive towards a European cloud media ecosystem, and the tech reshaping cinema and broadcasting



Elena Dimopoulou from Epic Games is taking part in the Future Shock session

Quentin Ankri from Newsmax USA is speaking in the 'From Blueprint to Broadcast' session

Tom Witkowski is taking part in the EDCF Global Cinema Seminar

09:45–11:45

Rise Upskill: Speak with Confidence

IBC Owner & Partners Programme
Room E105

Confidence, communication and representation take centre stage in this interactive two-hour workshop from Rise, delivered in partnership with Sony Europe. Designed to help women in the broadcast and media technology industry step into greater speaking opportunities, the session combines practical guidance with hands-on exercises. Participants will explore how to communicate with authenticity, build presence and engage audiences effectively, while developing practical techniques they can take back into the workplace.

10:00–10:30

Keynote: Innovating to Deliver the News of Tomorrow

Conference Room 1
Conference Pass Holders

How will AI, social media and digital platforms transform the newsroom? This keynote explores the technologies being used for automated reporting, personalised content and real-time information delivery, while confronting the challenges that accompany them, including misinformation, deepfakes and algorithmic bias. CNN SVP and CTO Alex Charalambides joins Ofcom's Director of Broadcast and Media, Vikki Cook for a conversation about how innovation is changing journalism – and how audiences consume news.

13:30–14:15

Future Shock: Are You Ready?

Future Tech Ignite Stage – Hall 14

Generative AI, hybrid workflows and immersive entertainment are changing the skills the media industry needs. Hosted by #GALSNGEAR, this solutions-focused session looks at reskilling, technical training, mentoring and new career pathways, with particular attention to ensuring underrepresented groups are not left behind. The panel will also examine how technology can help women build global careers, wherever they are based.

14:00–17:00

EDCF Global Cinema Seminar

IBC Owner & Partners Programme
Room E105

A deep dive into the technologies shaping cinema's next chapter. The European Digital Cinema Forum's annual seminar brings together perspectives from across the value chain, covering cybersecurity, premium formats, HDR, immersive displays and audio, AI, interoperability, open APIs, accessibility, energy efficiency and workforce development. Sessions also explore AI in the content pipeline, AI agents in production and mastering, next-generation colour modelling and the preservation of classic films.

14:30–16:00

Broadcast Radio's Moment: Resilient, Relevant, Irreplaceable

IBC Owner & Partners Programme
Room E102

This session examines the case for continued DAB+ investment as European policymakers consider legislation that could determine the future availability of broadcast radio in new vehicles. Topics include consumer listening, public policy, emergency alerts, emerging DAB+ markets and the practical steps needed to accelerate adoption. Speakers will consider why radio remains resilient in an increasingly fragmented media environment, and what needs to happen to ensure its continued relevance as listening habits and connected-car technology evolve.

15:30–15:50

From Blueprint to Broadcast: Launching a News Operation in Ukraine During Wartime

Showcase Theatre, Hall 3

An unusually powerful technical and operational case study, this session goes behind the creation of Newsmax Ukraine in Kyiv. Broadcast Solutions, nxtedition and Newsmax will detail the project from editorial and business planning through studio, production, IT and distribution deployment. The presentation also explores remote collaboration, resilient infrastructure, cloud workflows and AI-enabled language tools — and the extraordinary challenge of building and launching a news operation during an active war. It provides a practical insight into how technology, planning and flexibility can combine to deliver a functioning broadcast operation under exceptional circumstances.

18:00–19:30

The IBC Innovation Awards 2026

Conference Room 1
Invite only

The day closes with one of IBC's major celebrations of industry achievement. The IBC Innovation Awards will reveal the winners across four categories, alongside the IBC International Honour for Excellence, the award for IBC's Best Technical Paper and the Accelerator Project of the Year Award. A drinks reception begins at 18:00, with the ceremony starting at 18:30. Attendance is by invitation and for conference delegates only.

AGENTIC AI IN BROADCAST MEDIA – TOO LITTLE, TOO LATE?

Agentic AI promises autonomous media operations, but vendors must move beyond proprietary chatbots, embrace enterprise LLMs and build connected, human-controlled workflows for genuine transformation

BY ROB AMBROSE, CARETTA RESEARCH

As one fairly exasperated CTO broadcaster put it to me the other day: "If another vendor sticks a chatbot in their product and then tries to tell me they have agentic AI, I'll not be responsible for my actions."

An extreme response perhaps but it sums up the tricky position the media tech industry finds itself in as AI adoption skyrockets. Product vendors need to add AI tools as much for marketing as for functionality, but we risk ending up with a proliferation of tools and prompts across multiple AI silos that users must learn to get anything done.

It's worth remembering that there are (in simple terms) three components to a fully functioning agentic AI system: the underlying data, the LLM that interprets intent and generates responses, and the – often very proprietary – tools that execute the required actions to get the job done.

Access to good data is a critical starting point – and a good data strategy is the essential underpinning to an agentic AI strategy. LLMs are readily available off-the-shelf from the major providers, so understanding and writing language is not a hurdle.

The hard part is developing the tools that can respond to any conceivable user situation and request – and to do that for bespoke broadcast operational workflows. This is what's consuming hundreds of billions of dollars annually across the likes of Anthropic, Google, Microsoft, OpenAI and others. Broadcast and media tech vendors can't possibly hope to compete with that level of investment, so they should embrace it, and focus on plugging in to existing corporate AI/LLM tools in a "headless" model.

We're seeing the rapid adoption of these enterprise LLMs across media and tech companies – Claude is a common choice – where they connect to a variety of controlled internal and external data sources via APIs and Model Context Protocol (MCP) servers putting data and information at users' fingertips. An example is in analysing and processing complex linear TV and online streaming audience data from diverse sources – transforming access from complex spreadsheets and BI tools to a user-friendly prompt, transforming outcomes from "what were the overnight figures?" to "what was our most profitable content title and what's the best way to publish it across linear and streaming?"

In the same way, we're making our own Caretta Portal market data available to plug in directly into enterprise versions of Claude, ChatGPT and Gemini – no need to work out how to find the data you need, just ask.

This approach should define how media technology software products are used via LLMs – not a proprietary chatbot that falls over with answering the simplest question because it hasn't got the depth and breadth of training as ChatGPT or Claude. I'm hoping I'll see a proliferation of MCP servers at IBC2026, with demos of broadcast business systems and content supply chain tools running via users' regular LLM tools. Some vendors in our industry are already there. Crucially, this will also allow content and data from multiple systems to be used in a single tool, rather than reinventing swivel-chair data entry for the AI age.

Let's not underestimate the impact on existing operational roles in the media industry, but while AI will change jobs it won't automatically replace them all. Having a "human-in-the-loop" remains critical. Whether it is ensuring brand safety on platforms like YouTube or maintaining editorial standards in a newsroom, humans must retain control over the final output.

"The full benefit of autonomous AI operations in media will be realised when it replaces the daily grind of repetitive jobs"

Which gets us on to the real future of agentic AI – the rise of truly autonomous workflows as we move up from Level 1 autonomy (simple LLM assistants) to Level 5 fully autonomous, agent-to-agent interactions.

The full benefit of autonomous AI operations in media will be realised when it replaces the daily grind of repetitive jobs moving content and data from one company to the next. This is already happening in ad sales, with the embryonic Ad Context Protocol (AdCP) enabling fully automated agent-to-agent "traditional" (i.e. non programmatic) deals between media buyers and publishers.

And over in the world of telecoms tech, the discussion feels like it's leagues ahead of media. The narrative is already overwhelmingly around how agentic AI will enable autonomous network management – for example by proactively identifying and fixing issues long before they get to the stage of a trouble ticket being raised. Some of the most forward-looking operators are talking about becoming entirely autonomous. In contrast, where are the "digital twins" of systems in broadcast and media – those used in telecoms to simulate and optimise processes?

Rob Ambrose, CEO and Co-Founder, Caretta Research

I'm optimistic that we'll start to see the same approach in media. There's no reason why everyday operations like agreeing rights deals, managing content distribution, localisation, QC and compliance, publishing to linear, FAST and streaming platforms, ad sales and analysing data can't all become substantially autonomous. With financial pressures driving the need for efficiency, this is now even more of an imperative.

But if we're serious about agentic AI in broadcast and media, we have some serious catching up to do, both in the extent of our ambition, and the maturity of the tools available to deliver. Let's make sure we're having those conversations at IBC2026.

Rob Ambrose will be hosting a panel discussion at 12:15-13:00 today in Conference Room 1, exploring 'Technology Fit for the New Era of Broadcasting and Media' alongside executives from EBU, Sky, Nvidia, JioStar, and Crunchyroll.

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Hall 14

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RISE TARGETS NEXT STAGE OF INDUSTRY INCLUSION

Ahead of today's Rise Upskill: Speak with Confidence workshop, Rise – Women in Broadcast Founder Sadie Groom discusses the organisation's new career pathway, global expansion and push for greater inclusion

BY HELEN NORMAN

Sadie Groom launched Rise – Women in Broadcast at IBC in 2017 after a survey revealed that fewer than 2% of CEOs in the industry were women. Nearly a decade later, the organisation has around 6,000 members globally and is expanding its programmes to support women at every stage of their careers.

Groom, who had previously served on the board of Women in Film and TV, says she wanted Rise to be more than a networking group. "Two main things mattered to me back in 2017. I didn't want Rise to just be a group of women having a glass of wine and chatting – we needed to make a difference, which is why we launched the Mentoring Programme," she says. "The other thing was that I knew change would only happen if men were involved in Rise."

Groom's approach has developed into a portfolio of programmes spanning mentoring, leadership development, skills training and company accreditation. The organisation's latest initiative, the Rise Pathway, is being announced around IBC2026 and is intended to give members a clearer route through the organisation's support. "We've looked at every stage of women's careers, and where companies can play a role too," notes Groom.

Rise's Mentoring Programme has now supported more than 800 women globally. Elevate is aimed at women moving into leadership, while Amplify is due to launch at the end of this year or early next for women in leadership roles at companies with fewer than 150 employees. Furthermore, the C-Suite programme is aimed at women working for larger companies. "The Pathway brings all these programmes together to show people that whatever stage of their career they're at, Rise can help," Groom says.

FROM MENTORING TO SPEAKING UP

Groom says Rise is also focusing on the practical barriers that can prevent women from taking opportunities, including speaking at industry events. Its Panel+ initiative, for example, has two strands: encouraging event organisers to avoid all-male panels and building a database of women willing to speak at events.

"Women often need more notice to speak at something," Groom says. "And there is also a confidence gap among potential speakers. A lot of women just say no. We talk to people and they say, I'd love to, but I don't think I'm ready."

Rise is addressing that at IBC2026 with its first Speak With Confidence event, delivered in partnership with Sony Europe, and taking place this morning in Room E105 as part of the IBC Owner & Partners Programme. The workshop will provide practical advice on managing nerves, building presence and communicating confidently. "We just really want to make speaking at events less daunting," says Groom. "If you see other women do it, you'll be encouraged to do it yourself."

GEOGRAPHICAL EXPANSION

The organisation is also extending its reach geographically. Rise now operates regional councils covering the UK, Europe, Middle East, India, Australia and New Zealand, Asia, the US East Coast and West Coast, and Canada.

Groom says progress on gender diversity is evident but remains too slow. She points to the continuing low proportion of women attending industry events and the limited number of female CEOs. "Things aren't changing fast enough," she says. "I'd love to see more women in CEO roles especially; there are so few female CEOs in our sector."

For Groom, the long-term ambition is ultimately for Rise to become unnecessary. "I've always said my goal for Rise is for it not to exist. That's my ultimate goal," she says. For now, however, demand for its programmes remains high. In the UK alone, Rise turned away 100 women from its mentoring programme this year, a situation Groom says has happened for the past three years. "I'd love to have the funding so we didn't have to do that, so we could run two or three programmes a year," she concludes.

Rise has a substantial presence at IBC2026, with its stand in Hall 14 – Future Tech, 14.D52, serving as a meeting point for members and visitors. Today, Rise is holding its first Speak With Confidence workshop (9:45-11:45am, E105, IBC Owner & Partners Programme). The organisation also announced its Rise Awards shortlist yesterday afternoon, with the awards ceremony taking place in November. Furthermore, Rise is also once again running its Safe Car initiative, which provides a safer way for women to travel back to their hotels after the show. Other Rise events include breakfast clubs, conference sessions on the Future Tech Ignite stage and the launch of the Rise Upskill programme with AWS for AI training and certification.

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BUILDING TECH STACKS FIT FOR TOMORROW

Incoming EBU Chief Technology Officer Annsofi Eriksson talks about navigating platform decisions in a fast-moving industry

BY DAVID DAVIES

A panel session at the IBC Conference today will examine the challenge of innovating when technology is moving at such a pace, and how best to approach the development of new platforms that are appropriate to the needs of your content and audience.

Moderated by Caretta Research Co-Founder Rob Ambrose, 'Technology Fit for The New Era of Broadcasting and Media' will feature an all-star panel: Annsofi Eriksson, currently CIO and Director of Technology at Sveriges Radio – Sweden's national public radio broadcaster, but from October, CTO at the EBU; Gabby Redfern, Group Content Services Director, Sky; Jamie Allan, Director of AI for Sports, AdTech and Media, Nvidia; Rajat Nigam, Head of Media Technology & Operations, JioStar; and Samir Ahmed, SVP of Engineering, Crunchyroll.

Discussing some of the current challenges surrounding the introduction of new platforms, Eriksson comments: "You always think that you're living in the most interesting times, but now you really think [that's the case] and it's clear that there are a number of aspects which make it more tricky than ever. So, at the moment it's not only a matter of the aggregators and the platform, it's about the resilience, the redundancy, and the times we're in. The pace that technology is changing is such that you can end up with legacy [technology] quite easily. There are a lot of things that need to be considered when you are developing a new platform."

With more than 20 years of international experience in IT leadership, digital transformation and technology strategy, Eriksson's forthcoming new role will see her lead the EBU's work across technology, AI and platforms, helping to strengthen collaboration with members and partners, and taking steps to ensure public service media can flourish in an evolving digital environment. Eriksson indicates that broader technological shifts are being reflected in changes at the EBU. "If you look at some of the announcements around this appointment, you'll see we're bringing together the AI area, the product area, and the more traditional technology and innovation areas; and then we're also looking at the member committees. Because we see such synergies, and we want to bring one voice for all members, it should be easy to collaborate with us, and to collaborate with the big tech."

Annsofi Eriksson takes up the role of CTO at the EBU in October

"We're bringing together the AI area, the product area, and the more traditional technology and innovation areas; and then we're also looking at the member committees... we want to bring one voice for all members"

Annsofi Eriksson, Sveriges Radio

So as things stand, Eriksson discerns two key areas for prioritisation as she prepares to begin work at the EBU: "There are the strategic matters that we should be driving and which are quite clear already; and then there is the question of how do we govern all of that? What kind of governance will be the way forward for the EBU and its members on a practical level?"

Plenty to occupy the mind, then, when Eriksson takes up her new role on 1 October.

Annsofi Eriksson is taking part in the 'Technology Fit for The New Era of Broadcasting and Media' panel in Conference Room 1 today at 12:15-13:00.

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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

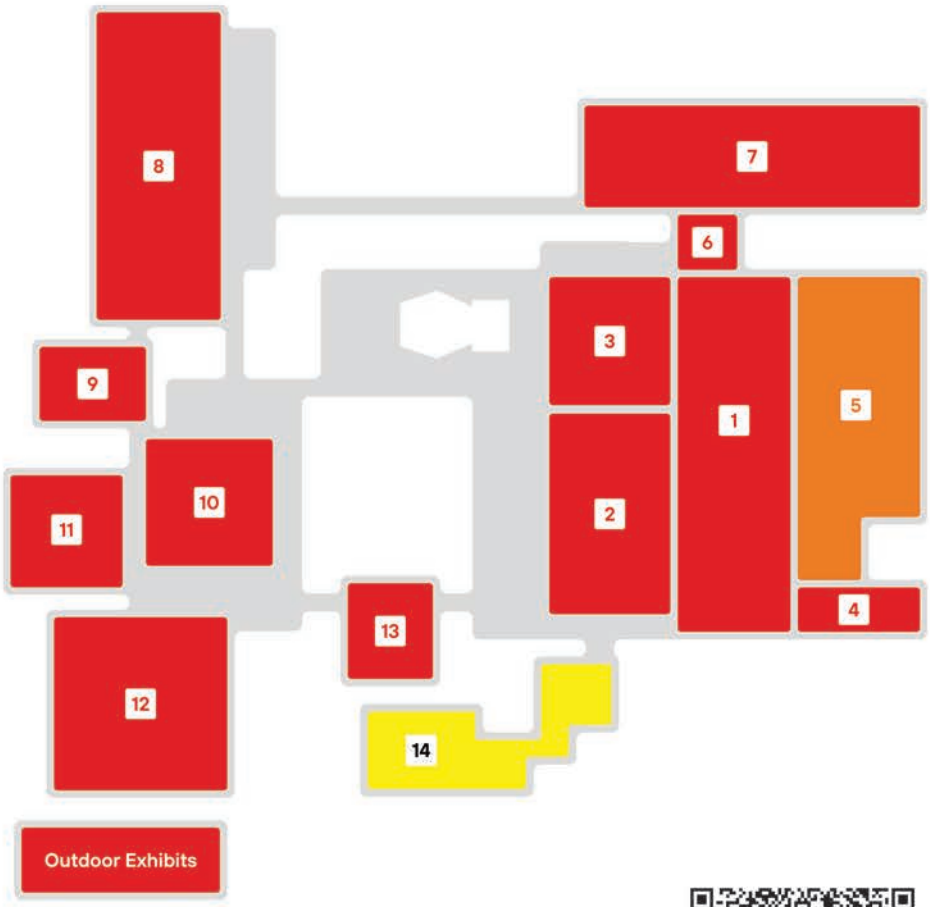
Halls 6 & 7 - Delivery
Post Production, Virtual Production

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
Outdoor Exhibits



#IBC2026

TWELVELABS JOINS SESSION ON CBS NEWS ARCHIVE TRANSFORMATION

TwelveLabs' Tim Flett explains why understanding video matters more than generating it, and how AI is reshaping archive discovery, compliance and live production

BY DAVID DAVIES

Multimodal video-native AI innovator TwelveLabs is to take part in a Showcase Theatre session tomorrow (14 September) entitled, 'How CBS News and Stations is transforming its video archive into a searchable, scalable asset.'

The panel sees TwelveLabs' Co-Founder Soyoung Lee join representatives from CBS News and Mimir, originator of a media collaboration and production platform that runs in the cloud, to discuss the ambitious project.

TwelveLabs' Head of EMEA, Tim Flett says: "The Showcase Theatre felt like the right fit because the session we're part of isn't a product demo – it's a real customer story.

"We're joining Ross Dagan, EVP and Head of Operations and Transformation at CBS News and Stations, and André Torsvik from Mimir to talk through how CBS is transforming decades of news archives into a searchable, usable asset. That kind of production-scale deployment is what the Showcase Theatre audience comes to hear about, and it's the most honest way we can represent what TwelveLabs' technology actually does when it's running inside a real media organisation," Flett adds.

It's by no means the only panel appearance by TwelveLabs at this year's IBC event, however, as there are also two contributions to the Content Everywhere Stage: Lee participated in a panel entitled, 'How Agentic AI is redefining the media value chain' on Friday, whilst TwelveLabs' M&E Lead Allie Bernacchi will join its partner Iconik tomorrow on Stage 1 for 'Your archive is a revenue stream, not a storage cost' – described as a practical look at how enterprises move from a handful of known clips to a fully searchable, monetisable library.

In addition, today, TwelveLabs is presenting at the AWS Partner Theatre in a session entitled 'Video compliance at scale: speed without sacrificing the standard'.

More generally, TwelveLabs – which has its own hall presence at 5D82/5MR21 – has an overall theme this year of 'The AI engine behind truly intelligent video workflows', which it describes as its commitment to helping organisations with high-volume or high-value video do more with what they already have.

"A lot of the AI conversation in the media has been about generating content," says Flett.

Tim Flett, Head of EMEA, TwelveLabs

"A lot of the AI conversation in the media has been about generating content. Our focus is on understanding it"

Tim Flett, TwelveLabs

"Our focus is on understanding it. Our models encode video content: not just transcription or image recognition, but a deep representation of everything happening on screen, including specific entities, actions, context and meaning – the way a human would actually watch and understand a clip.

"At IBC we'll be sharing details on new products that build on that foundation, and the throughline across all of our sessions is the same: whether the problem is archive discovery, compliance, agentic workflows or live production – the value comes from video that machines can actually understand, not just store or tag," Flett adds.

As to what the TwelveLabs team is looking forward to finding out more about at this year's IBC Show, Flett responds: "We're always curious to see what our partners are bringing – Mimir, Iconik, and AWS are all pushing into interesting territory, and IBC is one of the few places where you can actually see how the pieces are moving together across the ecosystem.

"But honestly, the thing we're most looking forward to is the conversations with customers," Flett continues. "The problems organisations are trying to solve shift meaningfully year on year, and the gap between last year's IBC and this one has been significant in terms of how quickly AI has moved from evaluation to deployment. Hearing directly from the people running these workflows – what's working, what's harder than expected, what they're now ready to tackle that they weren't a year ago – that's what shapes where we go next."

TwelveLabs is taking part in a Showcase Theatre session in Hall 3 tomorrow between 11:30 and 12:10, and a Content Everywhere session on Stage 1 in Hall 5 tomorrow between 11:45 and 12:05. Both sessions are free to attend.

IET: TRUST MUST ANCHOR BROADCAST'S SHIFT TO IP

Monica Heck speaks to IET Chief Executive Ed Almond about the switch-off debate, content provenance, AI's ethical use and the Accelerator projects shaping this year's IP conversation

As one of IBC's owner bodies, the Institution of Engineering and Technology (IET) has a close view of the technology and innovation shaping the media industry. At IBC2026, that role is reflected in a broader programme of knowledge sharing, collaboration and discussion around the technologies set to define the sector's future.

For Ed Almond, Chief Executive and Secretary at the IET and an IBC Board Member, the collaborative nature of the show is what makes it distinctive. "IBC is a collaborative partnership of a number of purpose-led organisations, and as a board member I am really excited about the nature of the show this year," says Almond. "We've got more than ever in the Future Tech zone in Hall 14, which is all about unpacking the latest media technology. We've also got more content across the whole show. People can enjoy more than 600 expert speakers, and IET and the other owners show up as part of that in the IBC Owner & Partners Programme."

At IBC2026, the IET is examining the global transition from broadcast to Internet Protocol Distribution. "It's a long term transition. We've got about five hours of content across the show addressing issues like network reach and resilience, scaling, the underlying technologies, and some of the issues around consumer usability and accessibility," explains Almond.

A recent UK government green paper around the potential switch-off of broadcast services in 2034, as services move online, is of particular interest to Almond. "The transition to internet-based services has brought a wealth of new content and services, alongside technical benefits like high definition, but it's happening in a rather fragmented way," he says. "The whole market is still working through those issues concerning regulation and trust.

"The UK, with its long tradition of public service broadcasting, is expecting government to continue protecting public service media as part of its policy to ensure a source of accurate and impartial news, as well as to support cultural cohesion around the issue of people becoming individual consumers as opposed to community consumers. Some of the work going on in the industry is matching that," Almond adds.

For example, initiatives around content provenance and authenticity, such as standards like C2PA that help validate the source of content and changes that have been made to it, will be a topic of interest at this year's show, according to Almond, alongside the ethical deployment and use of AI.

Ed Almond, Chief Executive & Secretary, IET

The IET is also championing four of the nine Accelerator Media Innovation Programme sessions. "Another strength of IBC, the Accelerator programme is designed to solve real-world issues with agile and open collaborations," he explains. "Industry organisations work together on a defined project for a defined period of time."

"The transition to internet-based services has brought a wealth of new content and services, alongside technical benefits like high definition, but it's happening in a rather fragmented way"

Ed Almond, IET

The first of these projects championed by the IET is Q-Stream, which develops and tests a resilient media delivery approach that prioritises intelligibility and trust over traditional 'pixel-perfect' quality in degraded or hostile network environments. It also focuses on content integrity. VooPla focuses on the creation of creating sustainable digital twins for virtual production studios; Delta Protocol aims to accelerate the redefinition of video transmission, shifting from frame-by-frame delivery to scene understanding and semantic intelligence; and Crystal Clear: Boosting Speech Intelligibility in Media aims to establish a consistent, practical way to measure and improve dialogue intelligibility across broadcast and streaming.

The IET is also involved in the Talent Programme, designed to support new entrants to the industry early into their media technology career. "It's something IBC does particularly well," says Almond. "The nature of the partners involved, as purpose-led organisations, means we have this huge interest in collaboration and innovation knowledge sharing. The IET is there to support the engineering and technology ecosystem, but our role is to share trusted knowledge across the broadest possible network, and we work in partnership with industry, academia and government."

The IET has been growing its international collaboration this year, and has started running events in its Hong Kong office, the next of which is scheduled for January 2027. "This plays to the IET's strengths of working across, and breaking down, international borders," he explains.

For Almond, it's all about the uniqueness of IBC as a show: "IBC is much more than an exhibition, it's about that opportunity to knowledge share among the community, to collaborate and to learn about the latest innovation," he concludes.

Ed Almond is Chief Executive & Secretary at the IET. Visit the organisation throughout the show at the Owner Pavilion in Hall 8.

NEW RTS CHIEF READY FOR BROADCAST FUTURE

Monica Heck speaks to new RTS CEO Sophie Jones about her first IBC, the intersection of technology and creativity, and the growing success of the Mini MBA

A brand-new role as CEO of the Royal Television Society (RTS), and a very first IBC attendance: Sophie Jones returns to television and cannot wait to dive into the deep end of the broadcast industry. "Attending such a huge, future-facing event couldn't come at a better time," she comments, stepping into the role recently vacated by Theresa Wise MBE. "I'm hoping to see people I know, meet new people and make new networks with colleagues from around the world."

Jones, with a history in both the TV and music industries, was most recently BPI's Chief Strategy Officer, having joined the music trade association, and home of The BRIT Awards and Mercury Prize, in 2020 as Director of Public Affairs. She is interested in the way technology continuously evolves and adapts and what it does to support human creativity and human endeavour in making "brilliant, beautiful things."

One of the reasons Jones was keen to join the RTS was the history of the organisation in the technology, engineering and scientific discovery of television. "I'm not a technologist, but during my time in TV and in music I have become increasingly fascinated by what technology enables creators to do and what technology gives to audiences, in terms of new and interesting ways of engaging with creative content," she adds.

"The coming together of technology with human creativity has always been a really rich thread in TV. We're at a game-changing moment in terms of what technology can offer. It's very much about technology being an enabler of brilliant humanness rather than supplanting it, we've spent loads of time in music thinking about that already. I'm really energised and excited to get stuck into some of that," she continues.

Jones notes that innovation is often seen as being the preserve of technology companies, when the creative sectors have always innovated and centred technology. "There's a really important piece in that about how we champion the value of our sectors to policymakers and people who have agency over the future of the sector, but also how we attract the best talent in," she says.

Jones notes that the work done by the RTS around the Mini MBA, announced two years ago at IBC, speaks to the intersection of skills that everybody currently needs in the industry. "When I was considering the position of CEO of the RTS, the Mini MBA really struck me as being brilliant and unique. We're seeing the first cohorts come through now and the feedback from the learners is outstanding," she explains.

Sophie Jones, CEO, RTS

"We expect to be sharing more news in the coming weeks and months about how we might evolve the Mini MBA further, to give people more options around how they might engage with it"

Sophie Jones, RTS

The Mini MBA offers participants exposure to other areas of the industry and an understanding of the whole ecosystem in a world that expects increasing multi-disciplinary skills, according to Jones. It also opens up an enduring and valuable network.

"We expect to be sharing more news in the coming weeks and months about how we might evolve the Mini MBA further, to give people more options around how they might engage with it," she adds.

At both IBC2026 and the upcoming RTS London Convention 2026, taking place on 29 September in London, the RTS's overarching message addresses how the industry can best equip itself to navigate ongoing change. "By coming together, thinking creatively and constructively, we can work out the best way to come through that and preserve the absolute best bits of what makes our television sector so brilliant," she says.

Coming into the society, Jones is keen to continue the great work the RTS and IBC are doing championing the sector, but not only as a great place to work. "Television adds so much culturally and economically, and to the cultural life of the people that engage with it," she explains. "I'm keen to make sure that we're telling that story as powerfully as possible, so that the support, the public policy, the economic infrastructure around the industry is as robust as possible, and that we can continue to thrive and grow."

Sophie Jones is the new CEO of the Royal Television Society (RTS). Visit the organisation throughout the show at the Owner Pavilion in Hall 8.

REWIRING FOR THE SPEED OF LIGHT

As bandwidth demand from AI and immersive formats outpaces electrical networks, an all-photonics network promises to transform live broadcast production

BY ADRIAN PENNINGTON

The elimination of OB trucks is just the start of the light revolution. For the media industry, a rewiring of the transport network from electrons to photons promises to unlock AI driven production, immersive formats, and globalised workflows while dramatically cutting energy consumption. "Bandwidth demand has exploded," said Dr Masahisa Kawashima, Technology Director of the Innovative Optical and Wireless Network (IOWN) at Japanese telco Nippon Telegraph and Telephone (NTT). "What used to be less than one gigabit per customer is now tens of gigabits for media applications, and hundreds of gigabits for AI workloads."

Momentum is building behind photonics – laser light – as a replacement for electronics. In particular, an all-photonics network (APN) has gained the support of 170 major telcos, device, and chip vendors, as well as internet powerhouses, including Nokia, Ericsson, Orange, KDDI, Intel, Nvidia, Cisco, Ciena, Samsung, Sony, Microsoft, and Google under the IOWN Global Forum.

"UHD contribution, multi-camera remote production, VR capture, and AI-assisted workflows have all accelerated bandwidth demand far beyond what legacy electrical switching architectures were designed to handle," said Kawashima, who is also Chair of the IOWN Global Forum's Technology Working Group. "At the same time, AI workloads, particularly large-scale model training and inference, have introduced traffic patterns with short, sudden periods of high activity: often exceeding hundreds of gigabits per second per node. The bottleneck is the network."

OUT WITH THE OLD

Optical transport technologies have long been used to connect routers and switches in data networks. Traditionally, these routers and switches connect electrically through a telecom carrier's optical transport system. However, bandwidth demand is reaching a point where this model is no longer efficient.

The IOWN initiative proposes to move long distance optical transport capabilities directly into customer premises equipment (CPE), enabling end to end photonic paths with minimal electrical conversion. "Optical transport technology has evolved to the extent that it's both practical and cost-effective to deploy long distance optical systems directly at customer sites," Kawashima explained.

Electrons come with limits: heat generation, power inefficiency, and bandwidth bottlenecks, and every time a signal switches between optical and electronic domains, latency and energy costs increase. Photonics replaces some of these electrical pathways with optical ones, so data can travel at the speed of light while dramatically reducing energy consumption.

According to NTT, the result is a power consumption reduced to one-hundredth of the existing output. This increases data capacity 125 times and slashes network latency to a fraction of a percent of its current levels.

TRUE VIRTUAL REMOTE PRODUCTION

For broadcasters and live production companies, the implications are profound. Media networks are increasingly indistinguishable from data centre networks. Today's live production workflows still rely heavily on outside broadcast vans, specialist crews, and on-site infrastructure. "OB vans are expensive, and broadcasters can only own a limited number," Kawashima noted. "Skilled editing crews are another bottleneck."

APN changes the equation, he claimed. "APN

The IOWN Global Forum Booth at MWC 2026 in Barcelona, Spain

removes the need for OB vans and dramatically reduces on site staffing," said Kawashima. This is because it enables direct, high bandwidth optical connectivity from venues to centralised production hubs. "The result is a more flexible, scalable, and financially sustainable model," Kawashima commented.

By eliminating the buffering that results from optical-to-electrical-to-optical conversions, current networking latency is deterministic. That's ideal for live cloud switching. "In media production, from multi-camera sports coverage to immersive, free-viewpoint experiences, precise synchronisation is critical," explained Katsutoshi Itoh, Chair of the Use Case Working Group at IOWN and Head of Sony's Swedish R&D lab. "Even minor latency variations can disrupt 3D reconstruction and real-time interactivity. APN means predictable, tightly controlled timing across the network."

This shifts the bottleneck from physical logistics to network provisioning and unlocks the long tail of live content. "With lower production overheads, broadcasters can cover more events (such as local sports, niche competitions, cultural performances) that were previously uneconomical," Itoh added.

Tests have been carried out. For example, Sony and Japanese broadcaster Tokyo Broadcasting System (TBS) claimed the first successful remote production of a live music event using APN. In total, 64 audio streams from The Japan Record Awards, held at Tokyo's New National Theatre, were relayed for remote production to TBS's Akasaka studio with a round-trip of five milliseconds.

"UHD contribution, multi-camera remote production, VR capture, and AI-assisted workflows have all accelerated bandwidth demand far beyond what legacy electrical switching architectures were designed to handle"

Dr Masahisa Kawashima, IOWN and NTT

"Even minor latency variations can disrupt 3D reconstruction and real-time interactivity. APN means predictable, tightly controlled timing across the network"

Katsutoshi Itoh, IOWN and Sony

AR, HOLOGRAPHY AND 6DOF VIDEO

Emerging formats such as six degrees of freedom (6DoF) video, volumetric capture, holographic replay, and AR overlays for live events require multi camera arrays and significant AI compute. These workloads generate enormous amounts of traffic between capture nodes and compute clusters. "APN is essential for these," said Kawashima. He pointed to the VAR-style automated ball-strike (ABS) challenge system introduced for Major League Baseball (MLB) coverage this season. It uses 12 Hawk-Eye cameras placed around the stadium that continuously track the baseball in 3D. "AI synthesises entirely new viewpoints – angles that no single camera could capture," he revealed. "This 6DoF video experience is a glimpse of what's coming. APN provides the bandwidth and low latency needed to make them practical."

2030 APN ROADMAP

IOWN's 2030 roadmap is ambitious: a global computing and communications fabric built on photonics, low latency architectures, and distributed AI. Parts of this vision are already commercially deployed. NTT launched its first APN services in Japan two to three years ago, initially offering 100 Gbps connectivity in limited regions. Coverage and performance have been expanding ever since. Higher throughput, with per customer links scaling to 100G, 400G, and beyond, is envisaged. "The basic concept is already in service," Kawashima said. "We continue to upgrade, but the foundation is real."

One of the most urgent use cases is sovereign AI infrastructure, as nations race to build regional AI clouds to maintain competitiveness. "You must also connect stomer locations to these AI systems with enough bandwidth," Kawashima concluded.

SCAN THE QR CODE TO READ THE FULL STORY ON IBC365:

Future Tech
Imagine the Future

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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SHURE

IBC2026 ACCELERATORS

5G gets predictable with proof-of concept by Network Control while IFeL turns festival livestreams into two-way, interactive experiences

Connectivity and presence are the themes of today's Accelerator programme sessions on the Future Tech Stage, as two teams reveal how far broadcasters can push what audiences see, hear and rely on at a live event.

The IBC Accelerator Media Innovation Programme, sponsored by Google, 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.

'Network Control' turns 5G into a predictable production resource

PREDICTABLE BY DESIGN

First up, 'Network Control: Your Connection, Your Choice' takes place at 11:30 on the Future Tech Stage in Hall 14. The team of broadcasters and mobile network operators demonstrates proof-of-concepts from major events, using open network APIs such as CAMARA Quality on Demand to turn 5G from best-effort connectivity into a programmable, predictable production resource that plugs directly into broadcast workflows.

Private 5G already delivers broadcast-grade reliability in controlled environments, but public networks buckle under crowds at major events. "We use 5G for 99% of all live contributions flowing into our newsroom," said Morten Brandstrup, Head of News Technology, TV2 Denmark, in an interview with IBC365. He said that predicting performance on arrival remains the problem: "We can't predict whether we'll get a usable service when we arrive on site."

The project, instigated by the GSMA with private 5G specialist Neutral Wireless, is building on CAMARA, an open-source initiative from the Linux Foundation and GSMA's Open Gateway programme, to standardise how applications request network priority. "Broadcasters don't just need bandwidth," Sam Yoffe, Senior Systems Engineer at Neutral Wireless, told IBC365. "They need control." Also involved is SliceFinity, whose network slice booking API lets broadcasters reserve capacity in advance, "the same way they book satellite windows or fibre circuits," Yoffe said.

A live demonstration at the German Super Cup in Dortmund in August tested whether Quality on Demand could protect a low-bitrate, mission-critical feed such as intercom or telemetry under extreme network congestion, rather than a full video stream, giving operators a lower-risk starting point to prove the concept works.

Gino Alberico, Director of the Centre for Research and Innovation, RAI, told IBC365 the project shows how standardised APIs "transform 5G from a best-effort network into a programmable, predictable production resource," adding that RAI depends on connectivity that is currently "fragmented, inconsistent across operators, and difficult to be used into real production workflows."

Headline Sponsor on the project is Google Cloud. Champions are BBC, RAI, Vodafone, University of Strathclyde, EBU, GSMA, France Télévisions and RTL Germany, with Participants Neutral Wireless, SliceFinity and LiveU.

"It's a convergence of immersive technologies, especially immersive video and immersive audio, with novel audience engagement in one single pipeline"

Luke Porwol, MIT Reality Hack

PRESENT IN THE CROWD

Later, at 16:45 on the Future Tech Stage, 'IFeL: Immersive Festival Live – Remote Presence at Scale' showcases its work turning festival livestreams into two-way, interactive experiences. The project combines multi-perspective UHD video, viewpoint-aware spatial audio and audience interaction, letting remote fans appear to virtual attendees and physical festivalgoers see them back through AR glasses.

The approach has been tested at events such as the Montreux Jazz Festival and The Voice of Holland. "It's a convergence of immersive tech, especially immersive video and immersive audio, with novel audience engagement in one single pipeline," Luke Porwol, Head of Sponsorship at MIT Reality Hack, told IBC365, adding that the aim is to "extend existing remote presence options" rather than replace live broadcasting.

Rich Welsh, President of SMPTE and a project co-champion, told IBC365 that many immersive experiences fail to deliver a convincing sense of presence because the audio does not match the viewer's perspective. The project addresses that gap by combining immersive audio capture with venue feeds: "Potentially, you get a better audio experience in the virtual version than you would at the venue," he commented.

Welsh also pointed to audience interaction as the project's most ambitious goal, describing "avatars that are sort of ghosts in the audience" as a stretch target that would let remote fans become visible participants within the live event itself, he noted.

For Shure, involved as audio subject matter expert alongside researchers from King's College London, the goal extends beyond capture quality. Brent Shumard, Senior Staff Engineer for Acoustics at Shure, told IBC365 the project aims to "bring the remote participant into the event" through an interactive layer that lets them have a "meaningful impact" on aspects of the live show in near real time.

Champions on the project are ITV, SMPTE, King's College London, BBC, EBU, University of Southampton, Reality Hack at MIT, University of Galway and XPLOR, with Participants Surround Sync, Shure, The Third Orchestra, RePro Stream and MagicBeans.

'Network Control: Your Connection, Your Choice' takes place at 11:30-12:30, and 'IFeL: Immersive Festival Live – Remote Presence at Scale' takes place at 16:45-17:45 on the Future Tech Stage in Hall 14 today.

INSIDE THE DECADE-LONG BUILD OF IPMX

With certified IPMX products multiplying across the proAV market, industry leaders explain how the standard is extending ST 2110 beyond broadcast, and what comes next

BY DAVID DAVIES

On 1 July 2026, the Internet Protocol Media Experience (IPMX) suite of open standards and specifications received 'Best of Show' recognition from three leading proAV publications at InfoComm 2026 in Las Vegas. The judges noted that the Alliance for IP Media Solutions' (AIMS) partner ecosystem worked to extend SMPTE ST 2110 to meet AV-specific needs and that, with products from more than a dozen manufacturers now certified, IPMX has arrived as a practical reality.

The awards build on a significant joint announcement from the AIMS, Video Services Forum (VSF), Advanced Media Workflow Association (AMWA), and the European Broadcasting Union (EBU). The declaration, made at the start of 2026 after the best part of a decade of hard work, was that 52 products had been IPMX certified. The cohort included everything from encoders, decoders, and gateways to cameras, displays, and processing platforms.

Encompassing solutions from leading names including Bridge Technologies, Panasonic, Cobalt and Evertz, the announcement represented a major milestone for IPMX. Although substantially based on the SMPTE ST 2110 IP networking standards, IPMX adds other capabilities such as networked media open standards (NMOS) discovery, JPEG XS, and high-bandwidth digital content protection (HDCP) support that are geared towards the requirements of proAV users.

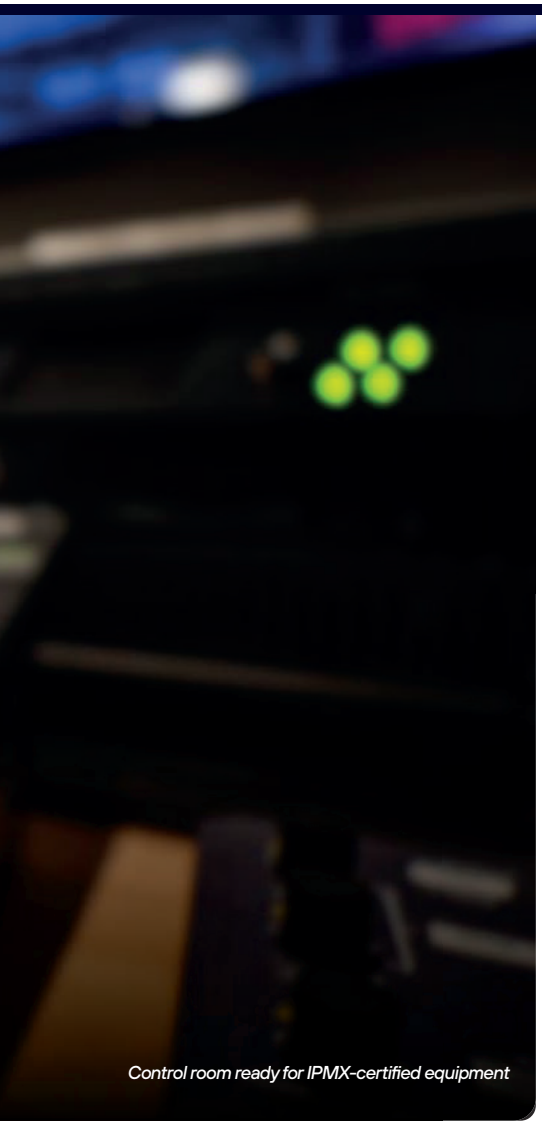
EXTRA CAPABILITIES

Whilst this might seem a story purely of the 2020s, the first conversations about the project actually go back to 2017 – around the time that the initial parts of ST 2110 were published. A primary discussion point concerned the suitability of ST 2110 for both broadcast and proAV applications. However, it soon became clear that extra capabilities would be needed to help the standards achieve their full potential in proAV applications.

Andrew Starks is a Board Member and Marketing Workgroup Chair at AIMS, as well as the Director of Product Management for Macnica Americas. "When I came into this, [with both my roles] at Macnica and AIMS, we were trying to introduce 2110 into the proAV market; that was our mission," he recalled. "But we were just running into the same problems, such as not having HDCP and some people not liking PTP [Precision Time Protocol]".

John Mailhot, Systems Architect for IP Convergence at Imagine Communications and AIMS Chair of the Technical Work Group, explained that "the idea of having an alternative mode that was less reliant on network time and so forth was brought up by some of the people who are now in the IPMX committees. But at the point it came up, 2110 was nearly finished, and we didn't want to 'reopen the can' and add more [capabilities].

"However, having a lot of the same people involved with 2110 and IPMX meant that [subsequently] there could be fairly continuous integration of capabilities, arriving at a set of requirements for proAV that are similar to and



Control room ready for IPMX-certified equipment

Andrew Starks, Board Member and Marketing Workgroup Chair at AIMS, & Director of Product Management, Macnica Americas

"[We are now rapidly approaching the point where you have an] interoperable open standard that works as well in live production as it does in conference rooms, digital signage applications, and so on"

Andrew Starks, Macnica Americas and AIMS

Steve Reynolds, CEO, Imagine Communications & Chairman, AIMS Board

"From colleges to corporate to sports, there is already a significant scope of end-use cases [for IPMX], which is very encouraging. I think we're all excited to find out what the next few years will bring"

Steve Reynolds, Imagine Communications and AIMS

aligned with 2110, but also have more variation on how it's used," Mailhot added.

Steve Reynolds, CEO of Imagine Communications and Chairman of the AIMS Board, highlighted a general desire to make IPMX more straightforward in recognition of potentially greater variation in IP knowledge in non-broadcast settings. "In the proAV environment, you're not going to have the same kind of technology expertise, and you're probably not going to have a team that's as big or as broad as what you would have in a broadcast facility that's making the migration to IP. So, in a sense we needed to make it easier to set up and to use," he said.

TIMING CHALLENGES

The aforementioned PTP is the chosen timing mechanism of ST 2110, employing the IEEE 1588 protocol to synchronise equipment such as cameras, vision mixers, and audio consoles. The precise clocking method, PTP, ensures streams remain completely aligned across IP networks. Yet, although this might be essential for many broadcast applications and some high-level proAV use cases, like conferencing, it's simply not required in many AV environments.

"If you're doing a large production or are interoperating with a broadcast system or SDI, having PTP is very helpful. At the same time, there is also a great deal of live production where it's not needed," acknowledged Starks, who also indicated that the option to circumvent PTP is helping to bring more smaller vendors into the fold. He added: "It's a really good mix we have now that includes small manufacturers who are taking a chance on something they think is going to be really big."

As a result – and unlike ST 2110 – IPMX enables relaxed timing operation in environments where there is no common reference clock. Using an asynchronous mode, this option relies on Real-time Transport Control Protocol (RTCP) sender reports to align audio and video essence streams.

NEXT STEPS

Discussing further testing, Starks said: "At the next test event, we will be bringing additional codec profiles. I am also very excited about the Privacy Encryption Protocol (PEP), which provides totally interoperable content encryption, and from an implementer standpoint it fits very nicely with HDCP. If you look at what customers are saying at the moment, they're examining AV over IP and are focusing on security, so this will give them [a lot of reassurance]."

Ultimately, it means we are now rapidly approaching the point where you have an "interoperable open standard that works as well in live production as it does in conference rooms, digital signage applications, and so on. Which is a really great stage to be at," commented Starks.

Offering his own progress report on the current position of IPMX, Mailhot remarked: "The bulk of the core has been done for a year or more now, and we're really down to some last bits and pieces, but I don't think they're impediments to the marketplace at this point. One of the final pieces to finish up is a clean, crisp definition of an 'IPMX device', so that when you buy one you have a clear idea of what that means. So, a labelling and marking scheme with well-defined meanings has been developed, and [is set to contribute] to a robust marketplace of vendors producing IPMX devices that show you which products have the features you need to do your job."

Noting that awareness is still on an upward trajectory, and that the initial list of certified products is "a pretty broad range that provides end-to-end functionality," Reynolds is also upbeat about the future of IPMX.

He concluded: "From colleges to corporate to sports, there is already a significant scope of end-use cases, which is very encouraging. I think we're all excited to find out what the next few years will bring."

THE INDUSTRY'S NEXT TRANSPORT REVOLUTION HAS ARRIVED

Media over QUIC (MoQ) could transform live streaming, enabling lower latency, greater personalisation and richer interactive experiences while reshaping how media is delivered online

BY ADRIAN PENNINGTON

For too long, the streaming industry has been pushing the limits of internet technologies never designed for the scale, interactivity, and immediacy of modern video. As live events grow larger and audiences more demanding, the cracks are showing. Enter Media over QUIC (MoQ), a transport protocol that promises to enhance both quality and latency without the need for specialised infrastructure.

"Why MoQ, and why now?" asked Will Law, Chief Architect of the Edge Technology Group at CDN provider Akamai. "Well, the answer to 'Why now?' is that we have a convergence of technologies, market pressures, and new expectations for real time digital experiences."

That convergence is around two protocols. The first is QUIC, originally developed in 2012 by Google, adopted by the Internet Engineering Task Force (IETF) as the basis for HTTP/3, the next version of the hypertext transfer protocol, which is the foundation for data communication on the internet.

Then there's WebTransport, which, as the name suggests, is a new transport layer for the web that is now supported across all major browsers. "It offers several advantages over traditional TCP [transmission control protocol] – the biggest being parallel streams of data," Law outlined. "With a single connection, you can have 10, 20, or even 100 parallel streams, and they don't interfere with one another. If one stream gets blocked, the others continue flowing. This lets us deliver media more efficiently than TCP ever could."

The IETF is baking QUIC and WebTransport into a new open standard. While MoQ is the name that has stuck, as Law emphasised, "it doesn't have to be media... it's payload agnostic." Non-media use cases that can take advantage of the technology run the gamut – ranging from gambling and betting to financial feeds, autonomous driving telemetry, and IoT sensors, all of which demand low latency, control, and reliability.

Akamai's Law highlighted AI as a major emerging use case. He said: "Imagine we want to use edge inference to translate what we're saying in real time... MoQ is perfect for doing this. This was not a market opportunity we saw two years ago."

However, for the media industry, MoQ represents an opportunity to rethink how live video, interactivity, VR immersivity, and AI driven experiences flow across the internet.

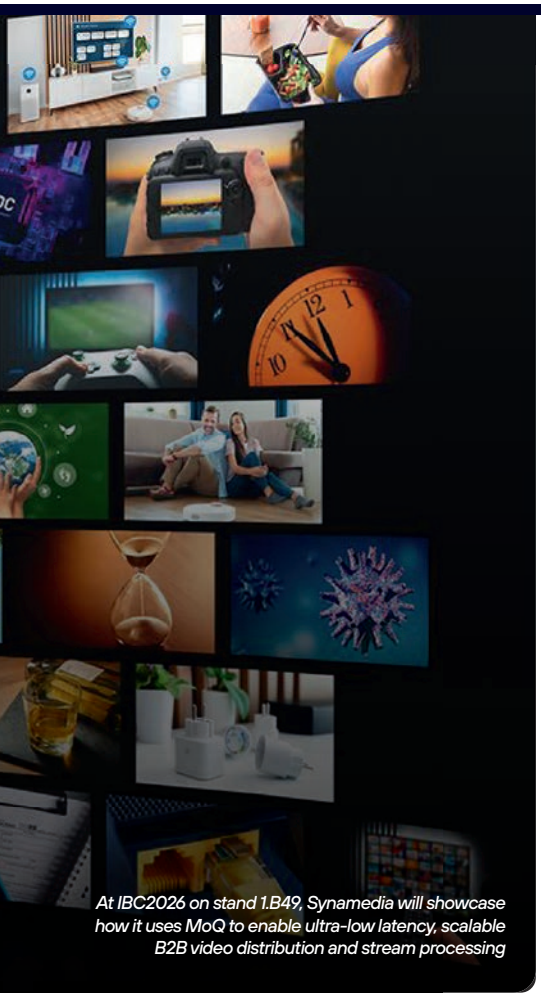
WHAT PROBLEM DOES MOQ SOLVE?

The industry is still relying on HTTP, a protocol first published in 1997. Adaptive request–response patterns – such as HTTP live streaming (HLS), dynamic adaptive streaming over HTTP (DASH), and common media application format (CMAF) – built on HTTP are undoubtedly improvements. However, they are rigid and slow to adapt. They are also fundamentally pull-based, which makes low-latency interactivity difficult.

WebRTC is excellent for real-time latency, but it can't stretch to one-second latency, according to Law. "While HLS and DASH are very good at two or three seconds, they can't reliably go lower and certainly can't reach real-time performance," he said.

MoQ is designed to fill that gap. It offers what Law called "tunable latency" transport that can operate anywhere from real time to a few seconds, while enabling bidirectional data flows.

"Today, quality of experience is a problem for live events for a lot of people," said Damien Sterkers, Vice President of Product Marketing at streaming technology provider Broadpeak. "You get these big peaks of traffic, and most networks are not really sized for that. There must be some evolution at some point. MoQ not only promises



At IBC2026 on stand 1.B49, Synamedia will showcase how it uses MoQ to enable ultra-low latency, scalable B2B video distribution and stream processing

lower latency but fewer rebuffering events and more efficient bandwidth usage, which are all essential for large-scale live delivery."

For Gwendal Simon – former Senior Director of Technology & Head of Innovation at Synamedia, now Senior Director of Technology & Head of Innovation at Quortex, the real breakthrough is the tech's flexibility. "With MoQ, a player isn't just a subscriber; it's a publisher too," he explained. "Any player that's connected to a network can also publish data. That bidirectional communication unlocks a new class of experiences that HTTP simply can't support."

MoQ's multi track publish/subscribe model means a publisher can expose multiple video, audio, and metadata tracks independently and for receivers to subscribe only to what they want. "This lets you create a personalised feed," Simon said. "If you want to get rid of the broadcast concept where everyone gets the same flow, then MoQ is the answer."

PERSONALISATION AT SCALE

Sports rights holders could be early beneficiaries. Today, a match might have one or two commentary feeds. MoQ could enable dozens. "In the US you already see 'home' and 'away' commentary," Simon explained. "In the future you'll have tactical commentary for hardcore fans, casual commentary for newcomers, commentary in multiple languages and styles. You could easily end up with 8-10 English audio tracks alone." Doing this today at scale is complex and expensive. "With MoQ, it's part of the protocol," he added.

Sterkers imagined similar possibilities: picture in picture commentary from a favourite YouTuber, or long promised but hard to deliver watch together experiences. Meanwhile, Law predicted MoQ would enable real time fan interactivity such as instant voting and betting. "Even in-game micro-bets like 'Who takes the free kick?' can double or triple revenue for rights holders," he said.

Rich, synchronised data feeds presenting biometrics, GPS, or player stats become possible. Multi camera, personalised feeds like Amazon's X-Ray style Thursday Night Football experience would become accessible to anyone with MoQ. "You won't have to use proprietary solutions," added Law.

Arguing that bandwidth constraints have held back innovation for years, Sterkers imagined that MoQ could finally unlock new fan experiences. "4K is very nice, but it's pretty much impossible to have the capacity to do a big live event in 4K," he said. "Until capacity and efficiency improve, innovations like multi angle viewing or HDR remain out of reach."

BOOSTING VIDEO CALLS

Another intriguing possibility is the unification of streaming and video conferencing – two worlds that today operate on entirely separate stacks. "It's possible to host a relay on the CDN side," Simon explained. "So, WebEx, Zoom, and Teams could use it. Today, video conferencing and streaming are completely separate, but MoQ could unify them." This could enable conferencing platforms to leverage global CDN infrastructure, improving scale and reliability.

OPEN-SOURCE MOMENTUM

The IETF published draft 18 of the MoQ Transport spec in May this year and is "aggressively" pushing for the final spec to be formally published by September, Law said. "But stability is what matters, not publication. There are 12 independent relay implementations tracked by the IETF, all aiming for interoperability. When the spec stabilises, these relays will start working with each other... then we have reliability."

Synamedia expects MoQ to land first in primary distribution (broadcasters sending feeds to affiliates) around 2027. Consumer facing adoption is projected to come later, though some streaming solutions providers like Vindral and Nanocosmos are already deploying it.

"They've built the player, the publisher and the network," Law said. "They can just pick a draft and go with it, and they have gone to production already." Law is also behind the recent launch of OpenMOQ, a consortium building MoQ open-source software that can be commercially deployed. The membership includes Cisco, Oracle, and YouTube, encoding vendors like Ateme, player companies like Bitmovin as well as Synamedia and Akamai.

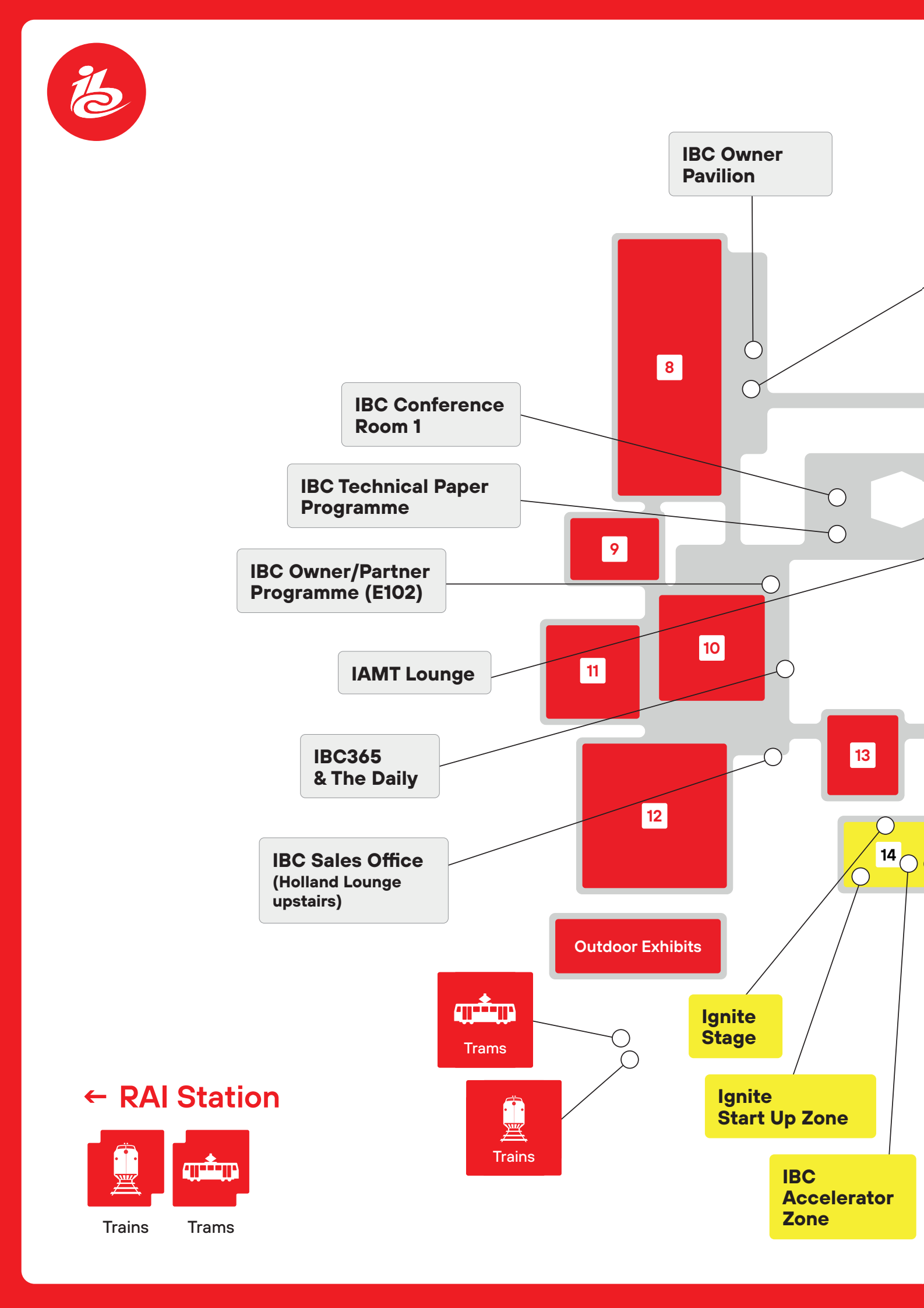
"Many people were sceptical in the beginning, but now there's consensus that the benefits of MoQ are bigger than the constraints," enthused Simon. "Those who didn't follow from the beginning are trying to catch up."

Damien Sterkers, Vice President, Product Marketing, Broadpeak

Gwendal Simon – former Senior Director of Technology & Head of Innovation at Synamedia, now Senior Director of Technology & Head of Innovation at Quortex

MoQ is a dominant technical theme at IBC2026, with at least 30 stands in the exhibition demoing the tech – triple the number from IBC2025.

SCAN THE QR CODE TO READ THE FULL STORY ON IBC365:


IBC Owner Pavilion
8
IBC Conference Room 1
IBC Technical Paper Programme
9
IBC Owner/Partner Programme (E102)
10
11
IAMT Lounge
IBC365 & The Daily
13
12
IBC Sales Office (Holland Lounge upstairs)
14
Outdoor Exhibits
Trams
Ignite Stage
Trains
Ignite Start Up Zone
IBC Accelerator Zone
← RAI Station
Trains
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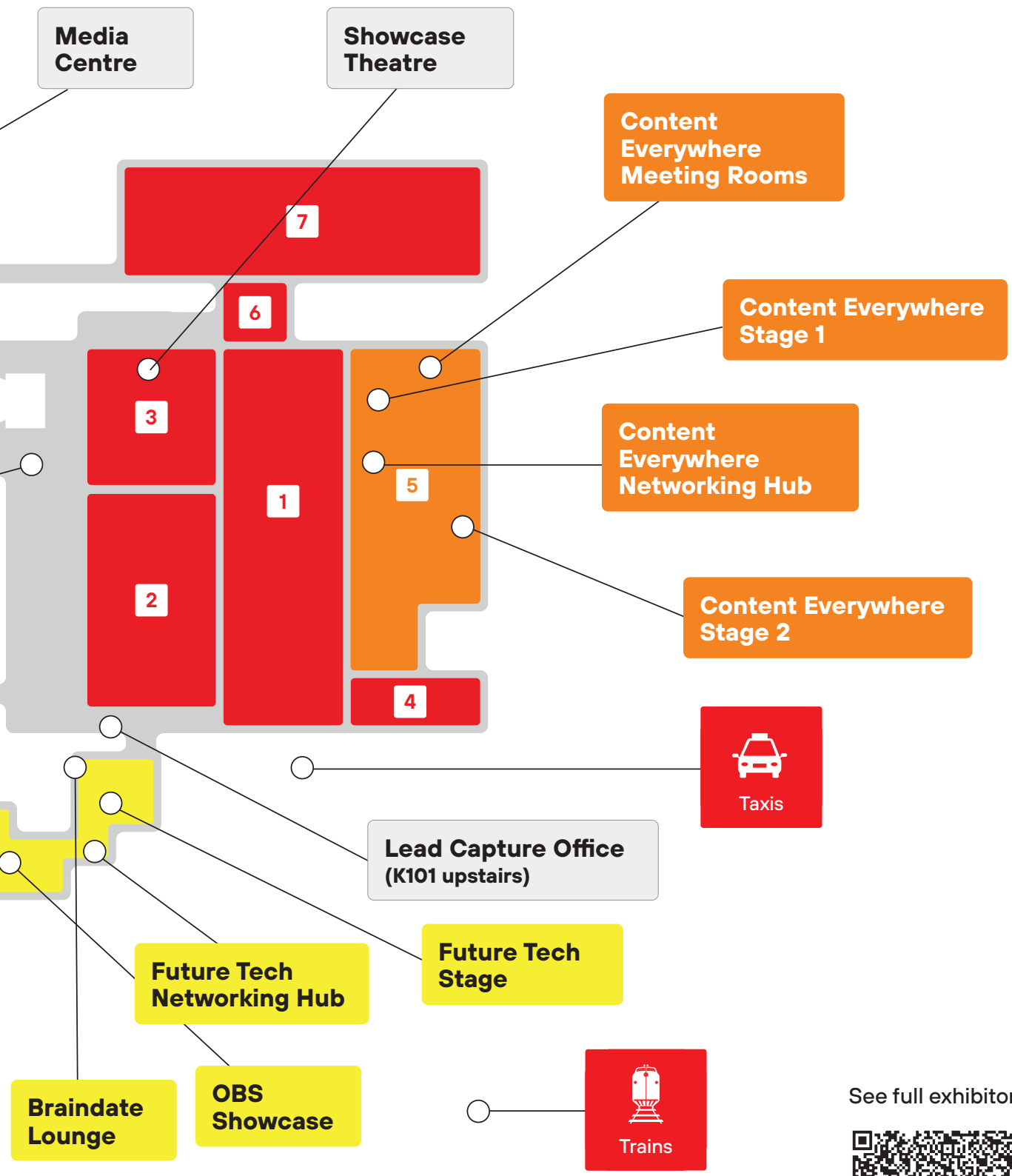


See full exhibitor list:

AI, CLOUD AND TRUST SHAPE FINAL DAY OF IBC CONFERENCE

Artificial intelligence, cloud infrastructure, content authenticity and the changing shape of media production are among the key themes running across both the Conference and Technical Papers stages today as the IBC2026 Conference reaches its final day. Sessions examine how emerging technologies are moving from experimentation into practical deployment, while the industry also considers the standards, infrastructure and governance needed to support them.

The Conference – in Room 1 – opens with 'Innovating to Deliver the News of Tomorrow'. CNN SVP and CTO Alex Charalambides, in conversation with Ofcom Director of Broadcast and Media, Vikki Cook, explores how AI, social media and digital platforms are changing newsroom operations, from automated reporting and personalised content to real-time information delivery. The session also addresses challenges including misinformation, deepfakes and algorithmic bias.

Later this morning, attention turns to the emerging European Cloud Media Ecosystem, with a panel examining how the EBU Members' shared cloud vision can move from strategy and feasibility study to an operational environment for European public service media.

Discussion focuses on governance, technology and collaboration models, and the practical requirements for scaling a shared cloud infrastructure.

AI returns to the agenda this afternoon with 'AI in Practice: Case Studies Across the Media Value Chain', which looks beyond the hype to examine where AI is already delivering value. Case studies cover video content workflows, synthetic voice and the development of AI-ready archives, including the use of 70 years of content held by Reuters and ITN.

In the Technical Papers sessions in Conference Room 2, trust, provenance and authenticity take centre stage. The morning session brings together Marcos Armstrong of CBC/Radio-Canada, Marianne Fjellhaug of Media Cluster Norway and Mark Hooper of Reuters, with Simon Parnall of Ofcom moderating. They examine standardised C2PA provenance frameworks and open standards for trusted news infrastructure. The afternoon session turns to AI-driven anonymisation, OTT security and open-source C2PA integration, with Joe Copland of BBC R&D, David C Eisenbacher of EZDRM and Ivo Jansch of Dawn Technology among the speakers.

The Technical Papers sessions also look at the infrastructure underpinning software-defined production, with presentations on the Media eXchange Layer (MXL), AI integration with broadcast IP systems and multi-vendor orchestration in Dynamic Media Facilities. Willem Vermost of the EBU moderates, with Guillaume Arthuis of BBright and Kartikey Agrawal of NVIDIA among the speakers examining the development of open, interoperable production infrastructures.

Alex Charalambides, SVP and CTO of CNN is taking part in this morning's keynote session on 'Innovating to Deliver the News of Tomorrow'

The Conference closes with the IBC Innovation Awards at 18:00 in Conference Room 1. For more information, see below.

The IBC2026 Conference and Technical Papers sessions start today at 09:55.

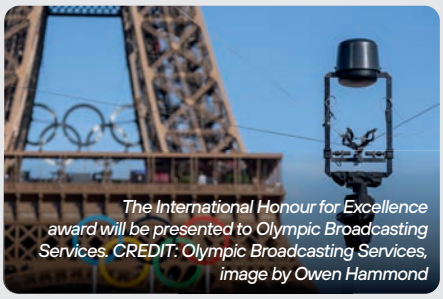
IBC2026 AWARDS: RECOGNISING INNOVATION ACROSS MEDIA

The IBC Innovation Awards take place this evening, recognising collaborative projects that are driving innovation across the media, entertainment and technology industries.

Winners are revealed across four categories – Content Creation, Content Distribution, Content Everywhere and Social Impact – with this year's finalists reflecting the growing impact of AI, cloud-native and software-defined workflows, open standards, new approaches to live production and greater accessibility. More than 120 deployed innovation projects have been considered by the 2026 judging panel.

In Content Creation, finalists include the Collective Newsroom powering BBC India, which builds a unified multilingual production operation; the Media eXchange Layer (MXL), an open-source initiative from the EBU and NABA supported by the Linux Foundation; and the Formula E Strategy Agent, which uses AI to process live racing data and simplify complex strategies for viewers.

Content Distribution finalists include Reuters' 'Capacity that follows the live news story', using TVU MediaMesh to create cloud-native, event-driven news distribution; Technical Content Delivery (TCODE), a centralised digital contribution and workflow orchestration platform developed with Ideal Systems for Radio Televisyen Malaysia; and RTBF Belgium's move to standards-based server-guided ad insertion, launched for the FIFA World Cup with Bitmovin's Player and AIP's AdBlendr.



The International Honour for Excellence award will be presented to Olympic Broadcasting Services. CREDIT: Olympic Broadcasting Services, image by Owen Hammond

Content Everywhere features Globo's DTV+ implementation in Brazil, the Premier League Companion powered by Copilot, and AI-generated performer Tilly Norwood.

The Social Impact category highlights projects including the ITU's AI for Good, the IOC Cyber Abuse Protection Service, which protects participants at the Olympic Games from online abuse, and Closing the Sign Language Gap, an AI-powered solution developed by G&L Systemhaus, Signapse, Norsk/id3as and Akamai to support live and on-demand streaming.

The ceremony also presents the prestigious IBC International Honour for Excellence to Olympic Broadcasting Services (OBS), recognising decades of innovation in live sports production, including advances in UHD, immersive audio, remote production, AI and cloud technologies.

The ceremony will also see the Best Technical Paper awarded to Emma Maier, Jodie Pearton, Anna Stewart, Arina Mnatsakanyan and Jonathan Freeman of i2 media research for research into reducing interaction barriers for older viewers of internet-delivered TV.

Hosted by Sasha Twining, the awards begin with a drinks reception at 18:00, with the ceremony starting at 18:30 in Conference Room 1. The evening also celebrates the Accelerator Project of the Year Award.

IGNITE STAGE TURNS SPOTLIGHT ON PROFESSIONAL DEVELOPMENT

The Future Tech Ignite Stage, new to IBC2026 this year and located within the Future Tech hub in Hall 14, turns its focus to people today. A run of sessions explores professional development, backed by advocacy partners including Rise – Women in Broadcast, Women in Streaming Media, and #GALSNGEAR.

Meanwhile, EIT Culture & Creativity, the European Innovation Partner for Future Tech Ignite, brings its pan-European network of start-ups, research institutes and creative clusters into the mix.

AWS Nvidia also sponsors the stage, with the City of Amsterdam as a strategic partner.

Today's sessions start at 10:00 with a Startup Showcase, where EIT Culture & Creativity-backed founders pitch to the industry, before Ed Barton, Research Director, Caretta Research, examines 'The Economies of Media Scale' at 11:00. This is followed by Women in Industries of Tomorrow exploring 'The Human Advantage Is Dead. Replace Me?', questioning what AI leaves for human talent.

Amy DeLouise, Founder, #GALSNGEAR, moderates 'Future Shock: Are You Ready?' at 13:30, joined by panellists from Epic Games, Imagine Communications and ABOTTS. Women in Streaming Media's Head of Allyship Deepali Narsiker then leads a session on allyship and talent development at 14:30, followed by Rise – Women in Broadcast's Operations Director Deborah Cross on networking skills at 15:30. The day closes with a fresh round of pitches from Future Tech Ignite start-ups from 16:20.

Amy DeLouise, #GALSNGEAR

Sessions on the Future Tech Ignite Stage in Hall 14 run from 09:55 today. They are free to attend.

FUTURE TECH EXAMINES WHAT COMES NEXT FOR MEDIA

AI runs through today's line-up on the Future Tech Stage in Hall 14, from dubbing and localisation to rights management and live production. The Future Tech Stage is sponsored by Microsoft, with the broader Future Tech program also supported by headline sponsor Google and industry partners including AWS, HP, AMD and Shure.

Deepdub opens the day with a look at agentic AI orchestration for quality control across thousands of assets, followed by Panjaya's CEO Guy Piekarz on building an AI dubbing engine. EYZ Media then demonstrates EYZFlow, its video intelligence platform for accessibility and localisation, before Baron Weather's Vice President of Media Steve Bray explores automation and AI in weather graphics.

Microsoft's Corporate VP Kevin Shatzkamer discusses orchestrating media intelligence at 12:45, ahead of Ation Tech and Vistex sessions on workflow automation and rights and royalties. Eluvio's CEO Michelle Munson then sets out plans to replace satellite and legacy cloud distribution, before a panel on building the AI-ready media enterprise, featuring Collabora, Hydrolix and Veritone, and moderated by Atonik's Founder and MD Nathalie Lethbridge.

A packed Future Tech Stage at IBC2025

The afternoon turns to security and live content, with PACE Anti-Piracy on protecting DRM software, Epic Clips' CEO Volodymyr Boiko on human-led, AI-accelerated highlights production, Ittiam Systems on immersive 3D media, and Small Pixels with a demonstration of AI-powered video transport for unstable networks.

Sunday also brings two IBC Accelerator sessions to the stage: a look at open network APIs for live events, and Immersive Festival Live, exploring remote presence at scale. To read more about these projects, turn to **page 31**.

IBC EXCHANGE BOOSTS NETWORKING

IBC Exchange, powered by Braindate, continues to turn a packed schedule into meaningful conversations. The peer-to-peer platform, available with an IBC Exchange Pass, lets attendees join or host one-to-one and small-group discussions before, during and after the show. Pass holders can also drop into the Braindate Lounge in the Future Tech zone, Hall 14, to swap ideas and build connections that last beyond IBC2026.

IBC OWNERS AND PARTNERS LOOK TO THE FUTURE


Cathy Huis in 't Veld-Esser, President, EDCF


David Fernández Quijada, South-180 is taking part in the 'Broadcast radio's moment' session


Ian Nock, IET, is involved in the Future of TV content

The IBC Owner & Partners Programme brings a broad mix of industry priorities to the agenda today, from developing confident and diverse voices to the future of cinema, broadcast radio and the technologies reshaping television.

The morning begins at 09:45 with Rise Upskill: Speak with Confidence, a two-hour interactive workshop – in Room E105 – presented by Rise – Women in Broadcasting in partnership with Sony Europe. The session focuses on helping women build confidence, presence and impact when speaking publicly, with practical exercises designed to support greater participation in keynotes, panels and other industry forums.

Cinema takes centre stage during the afternoon, when the European Digital Cinema Forum's (EDCF) Global Cinema Seminar examines the technology challenges and opportunities shaping the next chapter for cinemas. The programme spans cybersecurity and IT infrastructure, premium formats, HDR and immersive displays, accessibility, immersive audio, AI in cinema operations, software interoperability and energy efficiency.

Broadcast radio also comes under the spotlight later in the afternoon, with 'Broadcast radio's moment: resilient, relevant, irreplaceable' making the case for DAB+ as European policymakers consider the future of radio in connected cars. The session, in room E102, looks at consumer trends, policy, emergency alerts and the challenges of establishing DAB+ in emerging markets.

The IBC Owner & Partners Programme also continues IBC's Future of TV strand – with the IET playing a prominent role here – exploring the transition from regional broadcast to a more borderless television environment, the growing role of the internet as a primary distribution channel, and how platforms can address accessibility, engagement and audience safeguards. Sessions consider how television architecture is evolving as distribution, technology and audience expectations converge.

The free-to-attend IBC Owner & Partners Programme will run from 09:45 today in rooms E102 and E105.

HYBRID DELIVERY AND AI SHAPE CONTENT EVERYWHERE

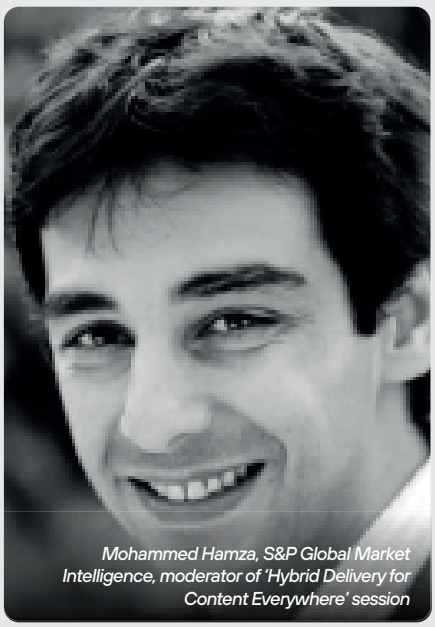
Streaming, live sports, AI and the changing relationship between broadcasters, platforms and audiences are among the themes running through the Content Everywhere stages today. Sessions explore how content is delivered across increasingly complex networks, how AI is reshaping workflows and localisation, and how operators can build services that remain competitive as viewing habits evolve.

On Stage 1, sponsored by AWS, the day opens with 'Hybrid Delivery for Content Everywhere', examining how fibre, satellite, internet, 5G and edge infrastructure can be combined into a managed service for live sports delivery. The session, including speakers from CDNetworks, Telstra Broadcast Services, and Unified Streaming, considers how broadcasters and sports organisations can improve resilience and flexibility as audiences move towards streaming.

Language and accessibility are also prominent. 'English is No Longer the Default Broadcast Language', presented by Avneesh Prakash, Co-Founder and CEO of CAMB.AI, looks at AI-powered approaches to making live content available in multiple languages. Later, 'What Happens After the World Cup?' examines how major sporting events can act as catalysts for television transformation, with Carlos Cosme of Globo and Fabio Murra of V-Nova discussing lessons from the 2026 tournament.

On Stage 2, preservation is the focus of 'The Risk of Oblivion: Preserving Digital Assets Before They Disappear', which addresses the challenge of protecting digital film and media assets as traditional preservation practices change.

AI then takes centre stage with 'The AI-Native Content Stack: Rethinking Media Production End-to-End', presented by Jo Plaete, Co-Founder and CTO of Brahma AI, exploring a ground-up approach to AI-enabled media production. Later, 'Will Telcos Lose TV the Same Way They Lost Messaging?' considers whether broadband operators can retain control of the customer relationship as discovery, engagement and monetisation increasingly shift towards other platforms.


Mohammed Hamza, S&P Global Market Intelligence, moderator of 'Hybrid Delivery for Content Everywhere' session

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

IBC SHOWCASE EXPLORES CONNECTIVITY AND GLOBAL BROADCASTING

The IBC Showcase Theatre in Hall 3 brings together a varied programme today, spanning AI, the future of global broadcasting, next-generation connectivity and the challenges of building a news operation in wartime.

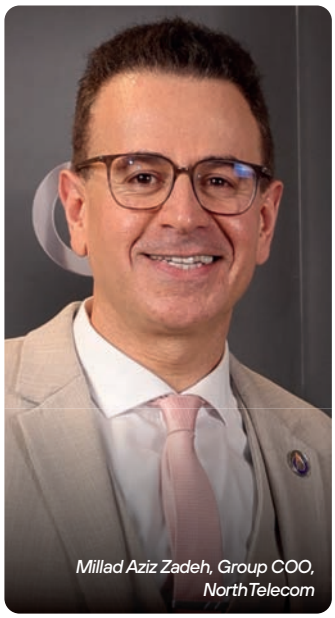
The day begins at 11:15 with 'Driving True Transformation vs Incremental Change with AI', examining how the media and entertainment industry is approaching the early stages of the AI era. The session considers whether current applications of AI are delivering genuine transformation or simply improving existing processes, with executives from Plex and Gracenote discussing their AI journeys, lessons learned and the technology's longer-term potential.

Global growth is the focus at 12:15, with 'Broadcasting's Next Billion: Bringing Global Leaders Together at WAVES 2027'. The session brings together Kumar Tuhin, H.E. The Ambassador of India to the Kingdom of the Netherlands, and Prithul Kumar, Joint Secretary at India's Ministry of Information & Broadcasting, for a discussion centred on the country's broadcasting ambitions and the WAVES 2027 summit.

Connectivity takes centre stage at 14:45 with 'From Broadcast to LEO: Building the Next Generation of Global Connectivity'. Millad Aziz Zadeh, Group COO of NorthTelecom, will discuss the changing media and connectivity landscape, including the continued importance of broadcast infrastructure alongside IP, managed connectivity and low-Earth-orbit satellite networks. The session will also explore NorthTelecom's partnership with Eutelsat OneWeb and the growing role of LEO connectivity.

The afternoon concludes at 15:30 with 'From Blueprint to Broadcast: Launching a news operation in Ukraine during wartime', offering a behind-the-scenes look at the creation of Newsmax Ukraine. The session covers the development of the operation in Kyiv, from its editorial and business blueprint through to the design and deployment of its broadcast and digital infrastructure.

Speakers will examine how Broadcast Solutions, nxtedition and Newsmax worked together to build a flexible operation capable of serving television, digital and social audiences. They will also address the practical challenges of installing equipment, training teams and preparing for launch during an active war, alongside the role of remote collaboration, resilient infrastructure, cloud workflows and AI-enabled language tools.



Millad Aziz Zadeh, Group COO, NorthTelecom

Sessions on the Showcase Theatre in Hall 3 run from 11:15 today. They are free to attend.

OPINION

AI DESERVES A SEAT AT THE TABLE, NOT CONTROL

Simen K Frostad, Chairman, Bridge Technologies

The rhetoric around AI is peculiar. Public discourse is doom-laden, yet technology companies force it into workflows anyway, then point to usage statistics as proof of demand. This is misguided. And not just because companies have a responsibility to their workers – although they do. It's about strategy. Some of the biggest names in automotive, marketing and tech have already had to quietly rehire engineers after their AI strategies went wrong. At significant cost. But denying that AI has a role is equally foolhardy – it's the new Luddism. A balance needs to exist.

The question is what that balance looks like. AI researcher Ethan Mollick, author of *Co-Intelligence*, has consistently argued that the most effective use of AI is as a collaborative thinking partner rather than a replacement for human judgement. As he puts it: "Always invite AI to the table." Not because AI has the answers, but because it asks different questions, exposes hidden assumptions and broadens the range of possibilities.

Strategy has always been strengthened by diverse perspectives, and AI is another perspective to consider. The key is that AI has a seat at the table and is not the head of it. People should remain responsible for weighing trade-offs, applying context and making decisions.

"The key is that AI has a seat at the table, not the head of it. People remain responsible for weighing trade-offs, applying context and making decisions"

Speed without accuracy has no value. Yet the institutional pressure to move fast is real, and AI tools will be crucial for keeping pace with the growing demands of live production. But as the old saying goes: more haste, less speed.

Take digital twins – virtual models of networks and other systems. All well and good. But how do you know the results are real and not hallucinated? The source data needs to be guaranteed robust. And the outputs need to be understood by humans with genuine expertise, not just pattern recognition.

Or take production workflows. Automated camera shading might sound efficient – until it matches your cameras to a shade of blue. AI doesn't know we don't want blue football pitches. It's why we must support human decision-making rather than bypassing it.

This is fundamental to Bridge's philosophy – from hiring to product design to business strategy. Tools should augment human processes, not automate them. When people stop exercising their understanding, the muscle atrophies. Which is why we support ongoing engineering education. Why we believe absolutely in the talent and value of our team. And why we design tools that respect and support the value of broadcasters' teams as well.

1.A71

AR PRODUCTION IN A BACKPACK

CLASSX

BY KIRSTY HAZLEWOOD

A lightweight, portable AR production system is being launched at the show by ClassX, able to be transported, installed, calibrated and put on air quickly.

Built on the ClassX Elitium AR-VR ecosystem in collaboration with Miraxyz and Canon, Elitium Snap! combines camera tracking, encoded lens data, live video processing, graphics rendering and rapid calibration in a compact package. A backpack carries the production laptop, a Blackmagic Design UltraStudio HD Mini, cables and accessories. A flight case carries the Canon camera, the encoded CanonCV lens, the Elitium Tracker, batteries, chargers and power connections. A lightweight cardboard calibration cube transports flat inside a drawing folder and assembles at the venue.

Camera and lens calibration files are already available within Elitium, reducing preparation time and allowing the operator to focus on the production. The system requires no external genlock infrastructure; instead, an internal sync method manages the relationship between the live video signal, camera tracking, lens data and graphics rendering.

ClassX's single camera package for mobile immersive productions

ClassX says the system is suited to mobile productions, temporary studios, live events, sports, corporate broadcasts, exhibitions and roadshows.

1.C14

KVM GAINS ACCESS CONTROL CAPABILITY

APANTAC

BY DAVID FOX

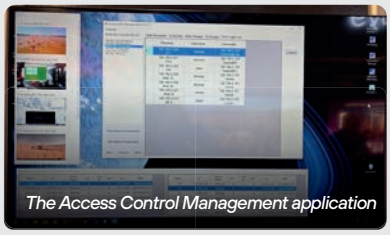
Access Control is new, license-free software from Apantac that allows organisations to define user's credentials and access permissions associated with each Tx module attached to a computer.

It means that users must log in before accessing connected systems, with permissions determining whether they have exclusive control, control or occupy modes, view-only access, or no access. It also allows groups of users and Tx modules to be defined, speeding up configuration in large facilities, especially those with changeable, intermittent users.

It can be configured using the Access Control Management application and run from two designated matrix Tx modules (Main and Backup), or by using the Lightweight Directory Access Protocol (LDAP) connected via IP to an Open LDAP or Microsoft Active Directory server.

A free logging utility monitors user logins, connections to computers, and the console being used. Time stamped records can be exported to Excel for later analysis.

10.F45



The Access Control Management application

ASK THE TV ANYTHING

KT

BY KIRSTY HAZLEWOOD

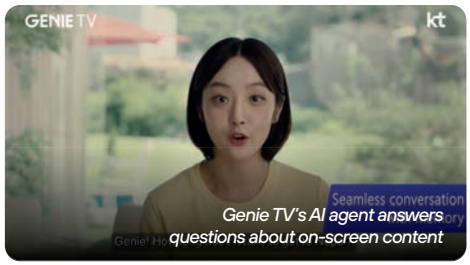
Genie TV, a leading Korean IPTV service, is being showcased at IBC2026 with AI features including an LLM-powered AI Agent that lets viewers ask questions about on-screen content.

Developed by KT, the service can analyse each piece of content and automatically adjust the viewing environment. Its multimodal AI Agent can answer viewers' questions in real time, using the content on screen as context.

KT is exhibiting alongside KT Altimedia, which provides multi-screen digital media services. The companies offer a range of AI media platforms, media operations systems, set-top box hardware and content protection technologies, covering middleware, UX, service applications, back-end management, security and voice AI.

The offering can be tailored to individual operators through consulting, integration and commercialisation services.

1.D30



Genie TV's AI agent answers questions about on-screen content

Q&A

Donovan Davis, Senior Product Specialist and Chief Pilot, DJI

What are the biggest challenges facing the media and entertainment industry today?
Professional kit is heavy, complicated, and expensive to run. That's something we constantly hear – whether we're talking to an electronic news gathering (ENG) team covering breaking news or a sports broadcaster managing a live event. On top of that, AI has completely changed what's possible in post. However, bringing that capability all the way back to the camera is where the industry still has a lot of work to do. That gap is something the whole industry is focused on right now.

How is DJI helping clients address these challenges?
DJI has always believed that professional imaging capability should be accessible to more people, across a wider range of productions. The Ronin RS series and Inspire series bring cinema-grade stabilisation, built on the same core technology behind DJI's Emmy Award-winning stabilisation systems, into a form factor that doesn't require a large crew to operate. When combined with on-device AI capability, the DJI software-defined radio (SDR) transmission system, and the DJI OsmoAudio ecosystem, teams get a fully integrated workflow without having to piece together solutions from different systems.

What are the key drivers shaping your industry right now?
From where we sit, two shifts are already reshaping how productions work. Lightweight hardware has gone from being a compromise to being the preferred option for many professional teams. Additionally, cloud collaboration is changing who actually needs to be onsite, which has big implications for how productions are staffed. Nevertheless, the shift we're watching most closely is AI moving into the capture stage itself. It doesn't just change how content gets made. It changes who gets to make it at a professional level.

What are DJI's main focus areas at IBC2026?
This year, our focus is mostly on live broadcast and outdoor production. Radio frequency (RF) interference in busy live environments is still a genuine headache, and the DJI SDR transmission system is a big part of what we're showing at IBC. Beyond that, we're focused on solo operators, small crews, and documentary teams, where the Ronin RS series and DJI's connected ecosystem are making professional-grade single-operator workflows a practical reality. Across all of it, AI imaging at the point of capture is not something that's coming, but something that's already working today.

What are DJI's priorities over the next 12 months?
DJI remains committed to pushing the boundaries of what's possible in professional imaging and making those capabilities available to a wider range of creators and productions. On the product side, that means continued investment in AI imaging capability and colour science. On the ecosystem side, the priority is ensuring DJI hardware integrates cleanly with the platforms and infrastructure our customers already rely on.

Underpinning all of this, we're deepening our long-term partnerships with broadcasters, production companies, and systems integrators worldwide, because our goal has always been to give more professionals access to tools that help them do their best work.

12.G75

TAPPING THE POTENTIAL OF AI FOR STREAMERS

SETPLEX

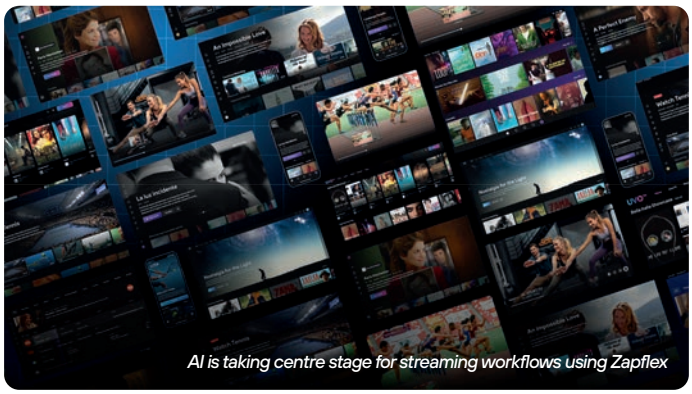
BY ANNE MORRIS

Online video technology specialist Setplex is using IBC2026 to showcase new AI capabilities that are embedded throughout its Zapflex video platform.

It is demonstrating how video service providers, operators, broadcasters, and sports rights holders can enhance subscriber retention, ensure high-quality video delivery, and unlock new monetisation opportunities.

Lionel Dreshaj, Co-Founder and CEO of Setplex, said: "The streaming market has become significantly more competitive. Operators need to help subscribers discover content more easily, deliver consistently reliable viewing experiences, and build sustainable monetisation strategies. At IBC2026, we'll showcase how AI is embedded throughout the Zapflex video platform to support each of these priorities."

According to Setplex, Zapflex provides operators with everything they need to launch, run, and grow an online video service. It claims that the embedded AI tech enables personalised content discovery and super aggregation to intelligent content delivery and AI-driven advertising workflows.



AI is taking centre stage for streaming workflows using Zapflex

5.C82

UNIO BRIDGES DANTE AND AES/EBU

GENELEC

BY DAVID FOX

The Unio monitoring ecosystem has been expanded with the 9402A AoIP System Management Device, connecting Dante-based AoIP networks with AES/EBU signal paths. The device adds Dante and AES67 compatibility for Genelec's Smart Active Monitors (SAM) and subwoofers, complementing the existing 9401A model, which supports Ravenna, ST 2110 and AES67 protocols.

Compatible with formats ranging from stereo to 9.1.6, the 9402A provides a bridge between AES/EBU signal paths and fully networked AoIP. It supports up to 16 channels of digital audio via a DB25 connector, with dedicated AES/EBU outputs on XLR for subwoofer integration and auxiliary stereo monitoring.

It supports high-resolution audio with sampling rates up to 192kHz and bit depths up to 32-bit, fully in the digital domain, ensuring that no quality is lost in the conversion process. Tight integration with Genelec Loudspeaker Manager software allows complete system calibration, including subwoofer alignment and support for bass management.

0.A40 & 10.E106

The 9402A System Management Device for AoIP networking

WINNING THE LATENCY GAME

CDNETWORKS

BY ANNE MORRIS


Every second matters for sports streaming services

Showcasing its ultra-low latency media tools, CDNetworks is demonstrating how sports streaming platforms can deliver high-quality, real-time viewing experiences to audiences across APAC and beyond. The company says its service combines advanced media delivery technologies, AI capabilities, and edge computing to achieve end-to-end latency of 500 milliseconds.

According to CDNetworks, this is designed to help sports streaming platforms improve delivery performance, operate more efficiently and scale across regional and global markets. At IBC, it is showcasing low bitrate HD streaming, AI-powered and hardware-based transcoding, edge computing for AI-generated commentary and translation, and AI super resolution to improve video quality.

5.C42

OLED OFFERS CLEARER VIEW

IKEGAMI ELECTRONICS (EUROPE)

BY DAVID FOX

Two viewfinders are being showcased by Ikegami alongside a new constant-aperture Variable Neutral Density filter function for its UHK-X700 and UHK-X750 Unicam XE portable and studio cameras.

The VFE-P07D monocular OLED viewfinder has an integral 3.5in TFT LCD monitor display. The monocular display uses a 0.7in 16:9 aspect ratio OLED with a fast response time, 200cd/m² brightness and integral magnifying lens. Located just above it, the tilting, rotatable LCD monitor offers 450cd/m² brightness and 170° viewing angles.

The VFE-P711AD is a 7in high-resolution OLED viewfinder designed to ensure clear visibility in environments with intense ambient light. The fast response time of the OLED panel is particularly useful when focusing and framing content at high frame rates for slow-motion replay. It includes an integrated waveform monitor and vectorscope, plus audio level metering and tally. It can also be used as a field monitor for an external 3G-SDI feed.

Ikegami's VFE-P711AD 7in high-resolution OLED viewfinder

12.A31

FROM LIBRARY TO LIVE CHANNEL

AVION MEDIA

BY KIRSTY HAZLEWOOD

A white-label OTT and streaming platform, Aviion, is being previewed at IBC2026 by Avion Media, bringing live and on-demand video into a single branded catalogue.

The centrepiece is the 24/7 Library Channel: a way to build round-the-clock playout from owned video, requiring no encoder, no playout hardware and no control room.

Operators can change the running order on the fly, skip to any item in about two seconds, and pause and resume from the same point. A fallback signal loops automatically so the channel never goes to black.

Underpinning all broadcast forms on the platform is a single live-status source – upcoming, live or ended, that reaches every screen within seconds. The storefront, countdown and play button always agree. An operator never has to set 'live' by hand or hope a schedule matches reality.

Ivan Dobranović, Director of Development and Media Solutions at Avion Media, said: "For years, running a linear channel meant playout hardware and a control room. 'Is it live yet?' was something storefronts routinely got wrong. Aviion treats live and on-demand as one thing – so an operator can turn a library into a 24/7 channel, steer it on the fly, and every viewer sees the right state the moment it changes," he added.

1.D18

Ivan Dobranović: "An operator can turn a library into a 24/7 channel, steer it on the fly"

SYSTEMS INTEGRATORS GET INTEGRATED

BROADCAST SOLUTIONS

BY DAVID FOX

Left-to-right: Sven Hesselbach and Martin Dempf (BFE) with Stefan Breder and Maximilian Breder (Broadcast Solutions)

Systems integrator Broadcast Solutions has acquired BFE Studio und Medien Systeme, allowing it to expand its technological expertise and engineering capabilities.

The addition means Broadcast Solutions' service portfolio now includes in-depth expertise in studio and production technology, media IT, control centre and control room systems, and customised hardware and software development.

Stefan Breder, Co-CEO, Broadcast Solutions, said: "With the acquisition of BFE, we are consistently pursuing our strategic growth course. In recent years, there has been only minimal overlap between the two companies' service portfolios, but today they complement each other perfectly in technological terms. Together, we are creating the conditions to support our clients even more comprehensively in the future with the planning, implementation and further development of sophisticated broadcast, media and communications infrastructures."

BFE has offices in Mainz and Vienna, and its shareholders, Martin Dempf and Sven Hesselbach, will continue as joint managing directors, so customers will retain continuity, but should benefit from a significantly expanded portfolio of technologies, additional engineering and development capacities.

0.A03

MAKING A FAST BUCK

INORAIN

BY ANNE MORRIS

FAST channel monetisation tools are among the services on show from inoRain in Hall 5.

The platform brings together scheduling, programme guide data and delivery across devices, with monetisation options including FAST, subscriptions, advertising and pay-per-view. inoRain says it does not take a cut of advertising revenue.

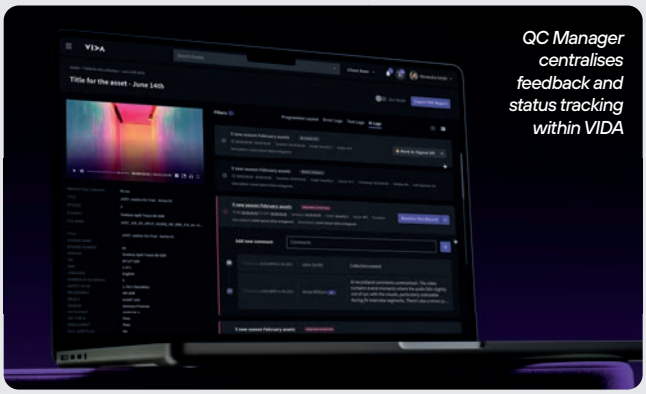
The company says FAST has moved from experimental to mainstream in Europe in recent years, with around 27% of European households watching FAST channels each month. However, much of that viewing takes place through a small number of platforms, with the distribution route affecting how much revenue operators retain.

Andranik Minasyan, CEO and founder of inoRain, said: "We're seeing this shift first hand. Operators don't mind third-party platforms for discovery, but they've realised that giving away half their ad revenue isn't sustainable. They want to own the relationship with their audience, and the economics that come with it."

5.D39

Andranik Minasyan: "Operators want to own the relationship with their audience"

GIVING STRUCTURE TO QUALITY CONTROL



QC Manager centralises feedback and status tracking within VIDA

VIDA

BY ANNE MORRIS

Secure cloud-native MAM platform VIDA now features QC Manager, a new capability that is designed to give media organisations a structured, auditable way to manage quality control from review through to approval.

According to the company, by centralising feedback and status tracking within VIDA, QC Manager enables teams to review, validate and manage technical feedback directly inside the platform without adding another tool to the workflow.

Symon Roue, Managing Director at VIDA, said: "Quality control has always been one of the most fragmented parts of the media workflow, held together by spreadsheets and email threads rather than a single source of truth. QC Manager brings review, feedback and approval directly into VIDA, making quality control a visible and traceable part of the content lifecycle. By keeping every quality check connected to the asset itself, teams gain a clearer, more structured way to manage review from intake through to final approval."

As part of VIDA, QC Manager works alongside ingest, metadata management, rights management, workflow automation and content distribution, ensuring quality control is embedded into day-to-day operations rather than treated as a separate process.

5.B56

POCKET PICKS UP CINEMATIC POTENTIAL

DJI

BY DAVID FOX

The new Osmo Pocket 4P is DJI's first dual-lens gimbal camera and offers cinematic potential with 17 stops of dynamic range and all-new 10-bit D-Log 2.

It uses a new 1in CMOS sensor, with an f/1.8 60mm lens and an f/2.0 20mm lens, supporting up to 8x UHD slow motion at 240fps.

The 10-bit D-Log 21 colour profile, plus the wider dynamic range, preserves greater highlight and shadow detail and maximises flexibility for colour grading.

The Osmo Pocket 4P is housed in a compact 230g body, with an advanced three-axis mechanical gimbal, while its upgraded ActiveTrack 8.01 keeps subjects centred in the frame, even during full zoom.

Features include instant recording by just rotating the touchscreen as well as gesture control for self-shooting. It offers 4K live photo with 1.5-second clips for every photo, as well as 37mp high-res photos, 800MBps high-speed transfers, and extended runtime. Fast charging from 0 to 80% in 18 minutes for up to three hours shooting is possible, with fully charged runtime of 210 minutes.

DJI's Osmo Pocket 4P dual-lens gimbal cameras

12.G75

OPINION

INTEROPERABILITY – THE REAL CHALLENGE TODAY

Sergio Ammirata PhD, Chief Scientist, SipRadius

Back in the old days, you knew that if you took a serial digital interface (SDI) signal on a Bayonet Neill-Concelman (BNC) connector and plugged it into an input, it would work without problems. It was the same with a microphone and an XLR input. Those were simpler times.

Today's media architecture uses software-defined processing and IP connectivity. Everything – audio, video, metadata and control – travels over the same network. The signals all look the same: a series of ones and zeros. It is up to the software devices to interpret whether they should handle each particular chain of ones and zeros, and if so, what they should do.

The industry has already established great standards: the Society of Motion Picture and Television Engineers (SMPTE) ST 2110 and Network Device Interface (NDI) for video; Dante and AES67 for audio; and Reliable Internet Stream Transport (RIST) for transport. RIST, for example, is purpose-built for reliable, low-latency professional media streaming over IP, rather than adapted from technologies designed for other tasks.

However, simply saying a product is compatible with the standard you are looking at is not enough. The network must understand the signal's purpose, so you need to have a registration and discovery layer. You need to wrap it in security, arrange for it to be formatted for delivery, and much more.

"Products and software must be rigorously tested... before users can begin to build confidence that interoperability is a realistic prospect"

In practice – as engineers who have tried to build media networks for critical productions will have discovered – we are far from plug-and-play. There are initiatives to get us closer to that ideal: at SipRadius we have proposed SipMX as an open approach to interoperability and interworking and are building an open community of media enterprises in the SipMX Alliance.

What is absolutely clear – from our work and from experience across the industry – is that you should not trust a simple claim to be compatible with the standards you have chosen. Products and software must be rigorously tested, across multiple vendors, before users can begin to build confidence that interoperability is a realistic prospect.

IP Media Experience (IPMX) – a proposed platform for the proAV market – is a good example. It is developed by a trusted body (AIMS) and builds on those proven standards. However, it also incorporates a strict product certification process to move from a statement of compliance to proof that it will actually work with other vendors' software applications, in something approaching plug-and-play.

Interoperability is a vital goal. To meet it, we have to collaborate, and we have to certify.

SipRadius' technology and experts are represented through partner integrations at IBC2026

RANGE TAKES PTZ INTO ALL WEATHERS

BOLIN TECHNOLOGY

BY DAVID FOX

The weatherproof Range camera, large-sensor R9-L420N and KBD Plus production controller have launched, expanding Bolin's PTZ ecosystem. Range is designed as an anywhere camera, indoors and outdoors. It maintains the form factor of an indoor PTZ with the durability needed for outdoor operation. The IP65-rated 4K60 model has a 1/8in Sony sensor and 25x zoom, with a concealed rain wiper and an operating range of -40°C to +60°C.

Bolin's large-sensor R9-L420N and weatherproof Range PTZ cameras

The image module can rotate up to 270°, enabling vertical video, creative camera angles and horizon correction. Features include an integrated screen for settings and live preview, Ethernet and WiFi, 12G-SDI, HDMI 2.0 and USB-C, plus support for NDI, SRT, RTMP, RTSP and ONVIF.

The R9-L420N has a 1in sensor with advanced image processing, delivering 4K60 or 1080/120p video with a 20x zoom. Features include hybrid autofocus, adjustable cropped outputs for alternate framing from the same image, Genlock, ND filters, and dual 12G-SDI, HDMI 2.0 and IP outputs and support for NDI, SRT, RTMP, RTSP, ONVIF and MPEG-TS.

The KBD Plus controller simplifies PTZ operation, integrating camera control, monitoring and automation tools into a single interface. It is customisable, supports a range of control protocols, and a future update will add AI tracking for any PTZ.

10.B42

DIGITAL DISPLAYS REPLACE RACK LABELS

BADGER MEDIA

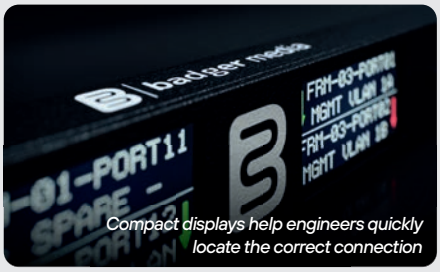
BY KIRSTY HAZLEWOOD

An update to Trustabel, Badger Media's live infrastructure labelling platform, is on show in Hall 1.

IBC2026 marks the first appearance of Trustabel Gen2, with visitors able to see the platform operating live. Designed for broadcast, telecoms and data-centre environments, Trustabel replaces static rack labels with compact digital displays capable of showing live service names, status information, full-colour images and remote identification cues to help engineers quickly locate the correct connection.

The company is also launching the T-NA4 network adapter, which can connect and manage up to four Trustabel panels from a single unit. Trustabel's integration capabilities are heavily featured at IBC, including support for TSL UMD v5 and its REST API, as well as across the show through demonstrations and integrations with industry partners.

1.C37i



Compact displays help engineers quickly locate the correct connection

MORE CONFIDENCE FOR LIVE SPORTS GRAPHICS

CHYRON

BY CAROLYN GIARDINA

Virtual Placement 8.1, the latest release of Chyron's live sports graphics platform, gives operators greater control over chroma keying, camera calibration and line tracking. The update adds a lower-latency programme-to-isolated camera comparison workflow, expanded line-tracking stabilisation, and access to Prime graphics tools.

Andreas Olsson, Product Manager at Chyron, commented: "Virtual Placement 8.1 is about giving broadcasters more confidence at the moment a camera goes to air, helping operators work faster and deliver more consistent on-air results."


Andreas Olsson: "A major step forward for downstream operations"

The enhanced chroma keyer lets operators switch between manual and automatic keying without interrupting the workflow.

The release includes Creative Services starter projects for MLB, NFL and NBA, with templates adaptable for other sports.

7.A23

CALLING FROM THE TOUCHLINE

BROADTEAM

BY KIRSTY HAZLEWOOD

Univr, a new cloud-native remote commentary platform, is aimed at broadcasters, sports federations, leagues and OTT platforms looking to cover more live events, reduce travel and operational costs, and add multilingual commentary.

The platform enables commentators, producers and guests to collaborate remotely through a secure web-based interface, delivering low-latency audio at broadcast quality. Broadteam, which developed Univr, claims the SaaS platform allows broadcasters to scale operations while reducing logistical costs.

Univr also incorporates tools including AI-generated match summaries, automatic highlight creation, live speech-to-text transcription, real-time multilingual translation, intelligent content indexing and AI-assisted production workflows, reducing the manual effort required to create content from each live event.

The platform supports multiple simultaneous commentators, producers and guests, and uses an open architecture for integration with third-party broadcast technologies.

2.B27

Univr enables commentators, producers and guests to collaborate remotely

REDUCING CHURN WITH AI

Vijay Sajja: "Subscription businesses have to understand their customers more deeply"

EVERGENT

BY ANNE MORRIS

An agentic revenue orchestration platform is being showcased by Evergent at IBC2026 for streaming services, sports leagues, pay-TV operators and telecommunications providers.

The platform is designed to transform subscriber data into real-time revenue intelligence, drawing on insights from more than one billion users onboarded across more than 180 countries and over US$8bn in annual subscription transactions.

It aims to help businesses reduce churn, optimise profitability and deliver more personalised subscriber experiences.

The customer relationship management specialist is also demonstrating how purpose-built AI agents are helping subscription businesses improve retention, optimise revenue and maximise subscriber lifetime value.

Vijay Sajja, Founder and CEO of Evergent, said: "Streaming has entered the intelligence economy, where competitive advantage comes from the ability to predict subscriber behaviour and act on it in real time. Following a summer of major live sporting events, the most successful subscription businesses will be those that understand their customers more deeply and respond with timely, contextual offers that maximise lifetime value. At IBC2026, we're demonstrating how intelligent revenue orchestration makes that possible," Sajja added.

5.A86

LIQUID-COOLED EFFICIENCY BOOST FOR UHF

GATESAIR

BY KIRSTY HAZLEWOOD

The Maxiva ULXTE-G2 family of liquid-cooled UHF TV transmitters is being introduced at IBC2026, featuring a redesigned RF architecture alongside cooling and pump system improvements to deliver approximately 60% AC-to-RF efficiency.

Designed for high-power DTV UHF systems worldwide, the platform reduces energy consumption while increasing power density, lowering total cost of ownership and improving return on investment.

The Maxiva ULXTE-G2 is the second generation of GatesAir's ULXTE liquid-cooled transmitter family, first introduced in 2017. The redesign covers RF amplification, cooling, power delivery and system management.

The platform delivers up to 24.5kW of output power per cabinet, a 21% increase over the previous generation. For high-power installations, the higher density reduces the number of cabinets required, shrinking equipment footprints and simplifying installation and ongoing maintenance.

The liquid-cooling architecture includes high-efficiency redundant pump modules, optimised liquid flow paths, reduced system pressures and a multi-core heat exchanger that improves thermal transfer while requiring less pumping effort.

8.B75

The Maxiva XTK comes as standard within the new UXLTE-G2 liquid-cooled transmitter models

KEEPING LED WALLS IN SYNC

ANALOG WAY

BY KIRSTY HAZLEWOOD

Aquilon is Analog Way's new range of modular, scalable 4K and 8K multi-screen presentation systems and videowall processors. The range is built to manage ultra-wide, custom-resolution, multi-output LED walls used for TV studio backdrops, panoramic presentation sets and virtual production stages. It also supports non-standard source formats, including media servers and real-time rendering engines, allowing content to remain in its native format without the synchronisation constraints associated with conventional production equipment.

Aquilon's image processing engine, combined with 3D LUT-based colour management, preserves image quality while ensuring consistent colour reproduction across mixed sources and displays. This is particularly important for LED walls used as on-camera backgrounds, where even minor scaling artefacts or colour inconsistencies can become visible in the final broadcast image.

Ultra-low latency processing keeps on-set displays synchronised with live action and camera feeds, helping to avoid timing discrepancies when both appear in the same shot.

The modular Aquilon range offers ultra-low latency processing

8.C75g

PRO INTERCOM GOES DECT

XIAMEN CAME TECHNOLOGY

BY DAVID FOX

Came-TV's Kuminik8 Pro headsets support up to nine users

Came-TV's new Kuminik8 Pro Professional Wireless Intercom System offers full-duplex communications based on 1.9GHz DECT technology, with an operating range of up to 500m in open environments.

It supports up to nine users (one Master and eight Remote headsets) and can be set up as three independent groups, with the Master headset connecting all when necessary. For larger productions, Came-TV's new Hub Pro expands system capacity to 16 users per hub - two can be linked for up to 32 users.

Kuminik8 Pro uses a standard 18500 rechargeable Li-ion battery which powers each Remote headset for up to 25 hours, while Master headsets last from five to 18 hours, depending on the number of users. The headset supports USB-C power and charging.

Other features include microphone noise cancellation, a 3.5mm TRS audio input, automatic frequency hopping, a simple pairing process and compatibility with existing Came-TV Waero and Kuminik wireless intercom systems.

12.A59

Q&A

Zoe Liu, CEO & Co-Founder, Visionular

What are the biggest challenges facing the media and entertainment industry?
Broadcasters, OTT platforms, and sports rights holders are managing rapidly growing content volumes while facing continued pressure to control delivery and infrastructure costs. They are also expected to adopt AI at scale, but compute and token costs can quickly become prohibitive. The central challenge is therefore delivering a consistently superior visual experience while maintaining a sustainable cost base.

How is your company helping its customers to address these challenges?
Visionular combines efficient encoding, real-time video quality assessment, and video AI intelligence. Our modular, AI-powered encoders can be deployed on-premises, in private clouds or public clouds. This means that they can integrate into hybrid infrastructure with minimal disruption. Our no-reference video quality assessment (VQA) technology quantifies visual quality in real time, helping customers make informed decisions about quality, bandwidth, and cost.

What do you think are the main drivers in your market sector?
Hybrid deployment, measurable visual quality, and practical AI adoption are all major drivers. Media companies need flexible technology that works across existing infrastructure and evidences its operational value. We also see growing demand for tools that can analyse, enhance, and protect content, including intelligent reframing, frame rate up-conversion, object detection and tracking, content moderation, deepfake detection, digital DNA, and watermarking.

What are the main areas of focus for your company during IBC2026?
Our focus is on demonstrating how encoding, video intelligence, and generative AI can work together. We will showcase premium modular video encoders, real-time quality measurement, and AI capabilities spanning content enhancement, analysis, moderation, and protection. Across all these areas, our message is that customers should not have to choose between visual quality and cost efficiency.

What are your priorities for the next 12 months?
We will continue to expand our video AI portfolio and integrate it more closely with our encoding technologies. Another priority is token-efficient large-model technology for visual content generation and analysis. Reducing token consumption lowers compute costs and helps customers move AI projects beyond the proof-of-concept stage and into scalable production. IBC is particularly valuable because it allows us to discuss these priorities directly with the international media community and align our development with customers' real operational requirements.

5.C19

VOLUMETRIC VIDEO GOES WIRELESS

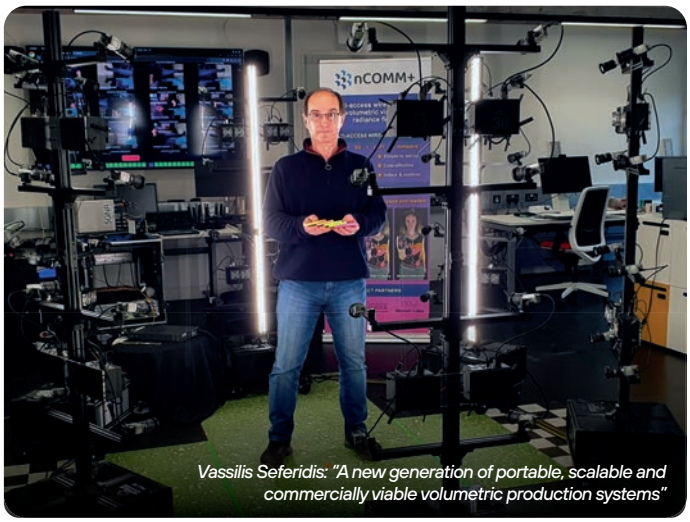
NEPHELIE TECHNOLOGIES

BY KIRSTY HAZLEWOOD

Based on 3D and 4D Gaussian Splatting, a wireless volumetric video production platform from Nephelie Technologies is making its IBC2026 debut.

The platform, called nCOMM, removes the dependence on complex fixed wired infrastructure typically associated with volumetric studios.

The platform combines wireless multi-camera capture with edge computing and real-time media transport. Captured images are synchronised, transported with ultra-low latency and processed into 3D and dynamic 4D Gaussian Splat representations for streaming over modern networks.



Vassilis Seferidis: "A new generation of portable, scalable and commercially viable volumetric production systems"

Multiple wireless technologies, including WiFi and private 5G, operate as a unified network fabric for large camera arrays, maintaining synchronisation, high uplink throughput, resilience and mobility. Target applications include virtual production, film and television, live broadcasting, sports analysis, immersive experiences and cultural heritage. Live demonstrations are being staged in Hall 1.

Vassilis Seferidis, Chief Executive Officer, Nephelie Technologies, commented: "Our vision is to make volumetric media as practical and deployable as conventional video production.

"By removing the dependence on fixed wired infrastructures and combining advanced networking with radiance-field technologies, we are enabling a new generation of portable, scalable and commercially viable volumetric production systems," Seferidis continued.

1.C37b

PRIVATE CDN CUTS STREAMING COMPLEXITY

CACHEFLY

BY ANNE MORRIS

Content delivery network CacheFly is introducing Private CDN, an outsourced alternative for streaming and media companies that want the benefits of a private content delivery network without having to build and run one themselves.

Rather than buying traffic by the terabyte, customers reserve dedicated capacity in gigabits per second (Gbps) in the markets where their audiences are located. They decide where capacity is deployed, how deep the cache runs and how each point of presence connects, while CacheFly builds, owns and operates the software, hardware and network.

Nenad Merdanovic, VP of Engineering at CacheFly, said: "Running your own CDN is a serious logistical burden of hardware, peering, capacity planning and round-the-clock operations, and most companies don't want to take that on. Private CDN gives you the control without the burden, on a platform run by people who've done this for more than 20 years."

CacheFly said new points of presence can be deployed in 14 to 30 days, depending on market and capacity requirements. The platform also includes EdgeControl, providing programmable control over how content is delivered and optimised.

5.F90

Nenad Merdanovic: "Private CDN gives media firms control without the burden"

PLAYOUT IN YOUR POCKET

COSMONOVA BROADCAST

BY KIRSTY HAZLEWOOD

The Cosmo | Playout mobile app from Cosmonova Broadcast gives broadcasters, FAST channel operators and content owners access to playout management from a smartphone or tablet.

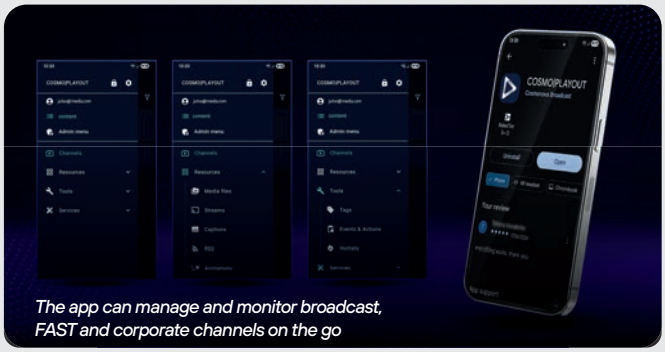
Designed for situations where a desktop or laptop is unavailable, the app allows authorised users to monitor channels, make routine updates and respond to urgent tasks while away from the control room. Three-step authentication protects access to playout workflows.

The app connects to Cosmo | Playout, a cloud-based managed playout service covering channel origination, scheduling, live and pre-recorded content, graphics, ad insertion, EPG, AI-assisted localisation in up to 100 languages and automated channel operations.

The localisation module detects and transcribes speech in uploaded files, generates AI-assisted dubbing while retaining original tone and timing, and creates subtitles from speech-to-text transcripts. Editorial quality control helps maintain terminology, tone and compliance requirements.

Cosmo | Playout runs on Cosmonova Broadcast's managed EU geo-redundant infrastructure with 24/7 NOC support, reducing launch time and infrastructure complexity for channels operating across multiple markets.

1.F14



The app can manage and monitor broadcast, FAST and corporate channels on the go

QUICK-REF SHARPENS PEDESTAL POSITIONING

SHOTOKU BROADCAST SYSTEMS

BY DAVID FOX

Quick-Ref, Shotoku's new robotic pedestal referencing system is making its European debut at IBC2026, alongside its latest Swoop robotic crane.

Designed for Shotoku's SmartPed and Swoop-SP pedestals, Quick-Ref is a low-cost, easy-to-install yet advancement in robotic pedestal navigation. Using a miniature QR-coded floor marker containing positional data, Quick-Ref enables the pedestal to update its internal navigation and correct errors without operator intervention.

The result is claimed to be more frequent, effortless re-referencing and improved long-term positional accuracy, all without interrupting production.

Offered in two sizes, the Swoop Robotic Crane replaces manually operated cranes and jibs while integrating seamlessly into robotic camera systems, without the need for dedicated operators. Swoop 140 has a boom arm reach of 140cm, while Swoop 220's arm reaches 220cm. Two base options – one robotic, the other manual – accommodate a variety of production needs and budgets.

The solution is already being deployed by a major UK sports broadcaster and integrates seamlessly with Shotoku's TR-XT control system.

12.F47

The Swoop 220 robotic crane has a boom arm reach of 220cm

8K PERFORMANCE ON THE CARDS

WISE ADVANCED

BY DAVID FOX

The latest range of SDXC UHS-II V90 MK-IV memory cards from Wise Advanced is claimed to be "the fastest SD card" available for photo and video.

They offer a read speed of up to 300MBps, a burst write speed of up to 280MBps (at 256GB, 512GB and 1TB capacities) and 200MBps for the 128GB card and carry a guaranteed minimum sustained write speed of 90MBps (V90).

The cards are ideal for digital cinema cameras, high-end DSLRs and mirrorless cameras that require both high speed and greater capacity. They are optimised for 8K, 6K, 4K, UHD, HD and most high bit rate MPEG-4 codecs, and are designed for a use over wide temperature ranges: operating from -25˚ to 85˚, with storage at down to -40˚.

Czardas Wang, Product Manager, Wise Advanced Co. said: "Professional photo and video demands both precision and consistency. The core value of our MK-IV series is centred on structural stability and engineered precision, ensuring the card consistently delivers the required performance for all the demanding 8K workflows."

The new line of SDXC UHS-II V90 MK-IV memory cards

12.H39

GIVING AUTOMATION A VOICE

Engin Ozer: "Voice is becoming the next interface between organisations and people"

KLASSIFIER

BY ANNE MORRIS

AI translation specialist Klassifier is demonstrating an enterprise AI voice agent platform designed for broadcasters, media companies and content providers seeking multilingual voice automation.

The platform combines technologies including ASR, LLMs, RAG, enterprise knowledge retrieval, API-based workflow orchestration, emotion-aware text-to-speech and voice cloning to deliver low-latency conversational AI that understands context, intent and user sentiment.

Designed for enterprise environments, it supports cloud, hybrid and on-prem deployment, allowing organisations to integrate AI voice agents with existing business applications and internal knowledge bases.

Engin Ozer, CEO of Klassifier, commented: "Voice is becoming the next interface between organisations and people. Our goal is to make those interactions as natural, multilingual and accessible as human conversation, while meeting the performance, scalability and security requirements of enterprise environments."

Live demonstrations highlight low-latency multilingual voice interactions, enterprise workflow integration and AI orchestration across customer service and broadcast production.

14.B58

ANTARES RISING ON MICROLIGHT WINGS

FOMASYSTEMS

BY DAVID FOX

FoMaSystems' Antares remote head now operates on a microlight electric-assisted 'trike' aircraft, which enables new applications. It delivers aerial-style camera movements and can replace drones or helicopters in many filming scenarios, but with 25 times less environmental impact than a helicopter.

The combination, working with No Gravity Films, delivers smooth, stabilised aerial shots that can quickly be deployed from the ground. The microlight can shoot as low as 1m from the ground, rising to 6,000m, and can go from slow speed shooting at 65km/h to 150km/h max on level flight and up to 180km/h on descent.

It can also fly for up to four hours, compared to the 1.5 hours typical with a helicopter, while using just 6% of the fuel per hour, claimed the company. It can also do silent flight (while gliding) for flying among birds, for example. It is said to be one fifth as noisy as a helicopter in normal flight.

FoMa is also developing the Antares platform via continuous software development and has designed a new ecosystem of stabiliser accessories developed in response to real-world user feedback.

12.D23

FoMa Systems' Antares stabilised head in use on the aerial trike

KEEPING PIRATES AT BAY

DOVERUNNER

BY ANNE MORRIS

Forensic watermarking, multi-DRM and anti-piracy tools are among the content security products on show at IBC2026 from DoveRunner.

The company is highlighting independent testing of its forensic watermarking service by Cartesian, a consulting firm owned by Bounteous. The testing assessed whether the watermark remained detectable after processing, compression and manipulation of the type used to redistribute pirated content.

According to DoveRunner, the assessment measured watermark recovery across a range of attacks at varying intensities and found the watermark remained detectable in the test scenarios.

James Ahn: "Anti-piracy tools need to hold up under real conditions"

James Ahn, CEO of DoveRunner, said: "Piracy of live and premium content moves fast, and the tools used to fight it need to hold up under real conditions, not just in a lab. Independent validation from a firm like Cartesian, combined with SportRadar's decision to bring forensic watermarking into their content protection strategy, reflects the trust the industry is placing in DoveRunner as piracy tactics continue to evolve."

5.C33

BOOST FOR IPMX AND OPENGEAR

COBALT DIGITAL

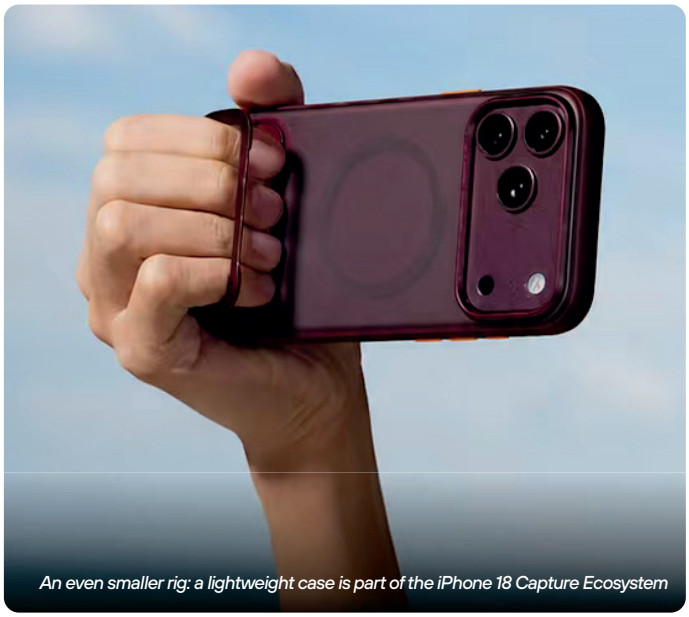
BY KIRSTY HAZLEWOOD

Cobalt Digital is showing JPEG XS Temporal Differential Coding (JXS TDC) integration across its IPMX-certified products, enabling plug-and-play deployment of JPEG XS streams across mixed-vendor systems. The firm is also showing its 9925-FSx frame sync and 9981-LUTx colour processor openGear cards, Sapphire E ST 2110 mini converters and Indigo IP gateways, alongside fibre inputs and outputs for openGear advanced audio processor cards that enable direct fibre connectivity for Dante installations without external media conversion. JPEG XS support covers all ST 2110/IPMX-capable products including the Sapphire, Indigo, UltraBlue MV and blueCore lines. On show is the blueCore processing platform, a compact solution for live production. The UltraBlue MV-SW multiviewer now includes IPMX support, while the Aria audio monitor range includes an IPMX-compliant model. There is also an ST 2110/IPMX output option for the Pacific ULL-DEC decoder and hybrid satellite-internet support compliant with VSR TR-06-4 Part 7.

8.F90

Compact blueCore platform designed for live production in trucks and other space constrained environments

MOBILE CAPTURE SYSTEM LAUNCHED FOR IPHONE 18



An even smaller rig: a lightweight case is part of the iPhone 18 Capture Ecosystem

SMALLRIG

BY DAVID FOX

A new modular iPhone 18 Capture Ecosystem from SmallRig is designed to help users create with greater flexibility, simplicity and confidence. Rather than introducing individual accessories, SmallRig has built an integrated ecosystem that enables users of Apple's upcoming iPhone to build lightweight mobile setups for a variety of scenarios.

The company envisages three everyday imaging scenarios where mobile users most frequently encounter creative limitations. For travel and city exploration, a lightweight combination of the new Phone Case with Integrated Stand for iPhone 18 Pro / Pro Max, 2-in-1 Shoulder Strap and optical filters allows users to move freely recording. The new clip-on filters are a CPL (circular polarising filter) and a VND (variable neutral density) filter.

For street and lifestyle content, users need fast deployment, modular accessories and optical filters. For live events and long-distance capture, the compact new 3.5x Telephoto Lens and Multi-Functional Attachable Shooting Grip help capture distant subjects with greater clarity while maintaining portability.

11.C10

VERTEX.FRAMEWORK ADDS NEW STRINGS

MUSICMASTER | ON AIR

BY KIRSTY HAZLEWOOD

Brand.Studio and Playground are the latest additions to On Air Solutions' Vertex.Framework platform being showcased at IBC2026, joining four modules already in live broadcast use.

Vertex brings music scheduling, metadata management, voice and distribution together in a single orchestration layer, using algorithms and artificial intelligence for analysis, preparation and data enrichment. All actions are logged and reversible.

The four existing modules cover no-code workflow automation through Flow, unified identifier management across connected sources with Global.Mapping, AI-assisted playlist approval via Curate, and Converse, a natural-language interface for live operations in any language.

New at IBC2026, Brand.Studio turns a station's brand identity, including genre weighting, energy curves and language mix, into measurable targets with tolerance bands. The solution can identify drift and propose corrections for editorial approval.

Playground provides a sandbox for programmers to simulate and compare playlist changes against defined competitors before committing them, with the simulation history attached to each decision.

Kevin John Hopkins, Chief Technology Officer, On Air Solutions, said: "Brand.Studio and Playground take work that used to live in spreadsheets and meetings - brand identity, 'what if' scenarios - and move it directly into the operational layer where programming decisions actually get made."

8.A86

Kevin John Hopkins: "Brand.Studio and Playground move work directly into the operational layer"

MINI G-LOK BATTERY SYSTEM POWERS UP

HAWK-WOODS

BY DAVID FOX

The Mini G-Lok (Gold Mount) battery system introduced earlier this year has been expanded. There are now four batteries, four camera adapters and two simultaneous dual voltage chargers,

There are 14.4V and 26V versions of both 98Wh and 150Wh Mini G-Lok batteries, plus a pair of Mini G-Lok SafeVolt adaptor plates (14.4V and 26V), which ensure voltage compatibility before allowing power to flow to the equipment.

There are also two Mini G-Lok Hot-Swap Adaptors to keep camera equipment running without stopping. They enable the use of two Mini G-Lok batteries in parallel, providing additional 2x D-Tap outputs on the plate as well as a single USB-C output on top. A third of the size and weight of a standard Gold-Mount adaptors, they monitor power and equipment load, displaying optimal hot-swap timing on their dual LED indicator.

Whereas the adaptors can only be used with either 14.4V batteries 26V, the two and four channel G-Lok Simultaneous Dual Voltage chargers can be used with both, at once. The GL-4X4 four-channel model, with its 2.5A charge current, can recharge up to four high-speed camera batteries in approximately four hours.

12.H15

Hawk-Woods' GL-4X4 four-channel G-Lok dual voltage charger

STAY ON AIR WITH FAILSAFE FM

WORLDCAST SYSTEMS

BY KIRSTY HAZLEWOOD

A new 1+1 control unit for Ecreso AiO Series FM transmitters is on show at IBC2026 from WorldCast Systems, designed for broadcast continuity even if the control unit itself fails.

Dual power supplies remove the single point of failure in the power supply chain. If the unit crashes, connected transmitters remain on air in their current state.

The Ecreso SwitchOver supports HTTPS and SNMPv3, with multi-level user management and defined access rights. An independent security audit has validated protection against cyber threats. A built-in scheduler automates switching actions, while industry-standard RF switches and safety loops prevent unsafe switching sequences.

The HTML5 interface matches the Ecreso AiO Series GUI, reducing the learning curve for operators already familiar with the transmitter range. The unit will be available in early 2027 for Main/Backup (1+1) configurations.

David Houzé, Product Manager, WorldCast Systems, said: "The Ecreso SwitchOver builds on everything our customers already trust, with the capabilities they've been asking for – dual power supplies, secure communications, reinforced security and built-in scheduling. It's the same reliability our operators trust, now designed for the security and automation requirements of a modern broadcast network," Houzé added.

8.C68

WorldCast Systems' Ecreso SwitchOver: 1+1 FM transmitter control with dual power supplies

SQUARE DEAL FOR TV DEVICES

SEI ROBOTICS

BY KIRSTY HAZLEWOOD

AI-powered entertainment and connected home devices are on show at IBC2026 from SEI Robotics, spanning Google TV streaming devices, as well as smart audio, AI camera systems and smart home products.

The portfolio is developed through SEI Robotics' original design manufacturer (ODM) and joint design manufacturer (JDM) models, with the company handling industrial design, hardware engineering, software integration, AI technologies, certification, manufacturing and supply chain support. The approach is designed to help operators, retailers and consumer electronics brands bring AI-enabled products to market without managing the development and manufacturing process themselves.

Jeff Yin, CEO of SEI Robotics, commented: "AI is reshaping the way people experience entertainment and interact with their homes.

"Our focus is to help customers turn AI innovation into reliable, scalable products that are ready for the global market," Yin said.

1.B41

SEI Robotics' line-up includes Google TV streaming devices

IP CONVERTERS COVER EVERY ANGLE

MATROX VIDEO

BY CAROLYN GIARDINA

2026 marks the 50th anniversary of the founding of Matrox Video which is celebrating at IBC2026 by highlighting interoperable technologies for software-defined and IP-based production, REMI, control room workflows, and OEM development.

Supporting standards and protocols like ST 2110, NMOS, IPMX, and SRT, the portfolio includes Monarch Edge, ConvertIP, Vion, Avio 2, developer products including ST 2110 network interface cards, and Matrox Origin, aimed at advancing the EBU's Dynamic Media Facility (DMF) vision through MXL.

Alberto Cieri, Senior Vice President of Sales and Marketing at Matrox Video, said: "For 50 years, Matrox Video has helped the industry navigate its biggest technology transitions. Today, we're continuing that journey with interoperable technologies built on open standards like ST 2110 and IPMX, enabling modern IP-based production. At the same time, Matrox Origin's MXL-compatible fabric enables organisations to realise the DMF vision today, making software-defined live production a practical reality."

Matrox Video's Cieri added that feature technologies "meet today's requirements while providing the flexibility to evolve for the future".

7.B15

The ConvertIP series of ST 2110/IPMX baseband converters and encoders/decoders is on show

CAMERA PEDESTAL JOINS THE NETWORK

SCHNITTPUNKT UG (SECOND WAVE)

BY KIRSTY HAZLEWOOD

The Second Wave Motorised Pedestal gains expanded capabilities with the introduction of the Robotic Data Box, enabling integration into IP-based broadcast infrastructures. The system now supports three control methods: wired operation, wireless remote control and full network control over Ethernet.

The Robotic Data Box communicates using the industry-standard VISCA protocol, allowing the Motorised Pedestal to become part of modern studio automation and remote production workflows.

Operators can control pedestal height from a central control room while integrating the system into existing production environments and third-party control platforms.

The addition of network connectivity transforms the Motorised Pedestal into a network-enabled device, allowing greater flexibility, even easier integration and a scalable platform for future automation.

The company claims the unit is available at approximately 60% of the cost of comparable competing products, lowering the investment barrier for broadcasters, universities, corporate studios and production companies.

3.B48a

The Second Wave Robotic Data Box communicates using VISCA protocol

COMPACT PRODUCTION WITH CINEBOT NANO

MRMC's dynamic Cinebot Nano is doing well for MultiDyne

MRMC

BY DAVID FOX

In Hall 12, MultiDyne is showing how quickly the Cinebot Nano from MultiDyne Robotics and Motion Control (MRMC) has established itself in compact motion control. It is being used by broadcasters for live productions as well as by boutique production houses, and no longer requires a large crew, dedicated studio or six-figure budget.

It combines MRMC's robotics expertise with a lightweight, travel-ready design that fits into three airline-compliant cases while supporting cameras up to 7kg and offering 1m of reach on either side. The included software allows users to create sophisticated repeatable camera moves immediately without additional investment.

This allows it to bring the precision camera movement long reserved for high-end productions to lower-budget applications, whether mounted on a tripod, suspended upside down or installed on a vehicle for dynamic cockpit shots.

MultiDyne acquired the assets of the former MRMC earlier this year.

12.H11

AI GUIDE OFFERS TV CHOICE

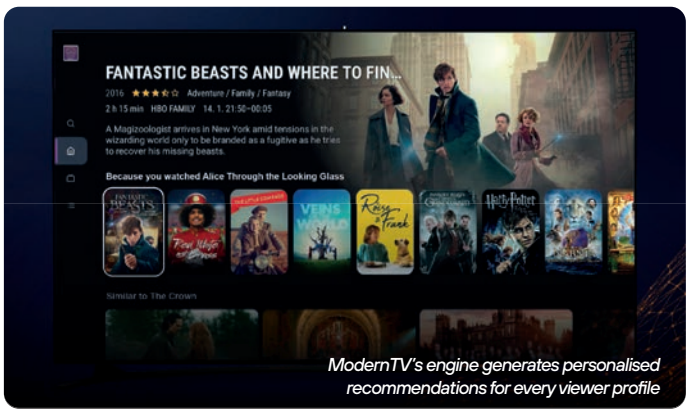
MODERNTV

BY KIRSTY HAZLEWOOD

Czech IPTV and OTT technology provider ModernTV is introducing its AI-powered recommendation engine at IBC2026.

The engine brings native content personalisation to its platform without relying on third-party recommendation services.

The engine generates personalised recommendations for every viewer profile, allowing users sharing the same subscription to receive different content suggestions based on their individual viewing habits.



ModernTV's engine generates personalised recommendations for every viewer profile

Recommendation rows are based on past watching data and genre-based collections, helping viewers discover relevant content faster. The engine combines consumer viewing behaviour with real-time content availability to highlight programmes while they are still available, increasing content discovery and making better use of existing content rights.

Because the recommendation engine is built directly into the ModernTV platform, it already works with existing metadata, programme schedules and viewing history. Operators do not need a separate recommendation vendor, additional integrations or complex synchronisation between systems.

Alongside the recommendation engine, ModernTV is also showcasing native support for VIDAA smart TVs and one-tap subscription purchases using Apple Pay and Google Pay across supported applications.

1.F18

ROUTING AI INTO LIVE PRODUCTION

SWXTCH.AI

BY ANNE MORRIS

Networking technology specialist swXtch.io is showing its recently launched swXtch.ai brand and swXtch AI Router in Hall 5.

The swXtch AI Router is a web-based service designed to simplify the integration of AI services, into broadcast production workflows by handling transport, format, timing and output normalisation challenges.

According to the company, early users are using the platform for applications including captioning and translation, compliance monitoring with an auditable record, highlight and event detection for clipping and graphics, and production tools such as speaker identification and scene-change triggers.

Brent Yates, CEO, swXtch.ai, said: "We looked at where the time and money actually goes: integrating, testing and deploying AI inference against live streams. Make the plumbing faster and you still get a workflow nobody can ship. We made try-it-and-deploy-it the fast easy part."

5.MR13

The new web service simplifies the integration of AI into live broadcast workflows

ONE PRODUCTION FOR MANY OUTPUTS

GRABYO

BY ANNE MORRIS

Grabyo Live lets production teams manage multiple versions of a single cloud production

New multi-output production capabilities in Grabyo Live are designed to enable teams to create multiple versions of the same live event, including different video, audio and language outputs, from a single production workflow. The capabilities form part of a major upgrade to the cloud-native live production platform.

The aim is to deliver greater flexibility, lower operational complexity and complete editorial control, streamlining live production from setup through to recording and production management. According to the company, the result is a simpler, more flexible workflow that helps production teams spend less time managing operations and more time creating content for different audiences and platforms.

Gareth Capon, CEO of Grabyo, said: "Broadcasters aren't looking for more technology, they're looking for smarter ways to produce more content without adding complexity. Grabyo Live reflects how live production has evolved, giving production teams the flexibility and control to create once, adapt quickly and reach audiences wherever they're watching."

5.A20

Aida Imaging's latest RCP Core camera shading controller

RCP CORE THROWS SHADE OVER IP

AIDA IMAGING

BY DAVID FOX

The RCP Core shading controller is designed to work natively with Aida Imaging equipment and integrate with PTZ cameras that utilise VISCA over IP.

It was engineered specifically to streamline and accelerate the shading process for Aida cameras, granting operators comprehensive, tactile control over exposure, white balance, contrast, iris, gain, shutter speed, saturation, G limit, zoom speed, focus and the OSD menu. It can manage up to seven cameras. A copy-and-paste function allows users to instantly duplicate perfect settings from one camera to another. A webUI provides additional programmable custom VISCA commands for compatibility with other camera brands.

The RCP Core is rack-mountable, has a 4in built-in LCD screen, and can be integrated into an existing setup via a single CAT cable. It also has PoE+ support to eliminate the need for a separate power supply, while a tally indicator clearly indicates whenever the camera being adjusted is live, to help prevent accidental setting changes on air.

11.A42

FASTER FILING FROM FAR AFIELD

GRASS VALLEY

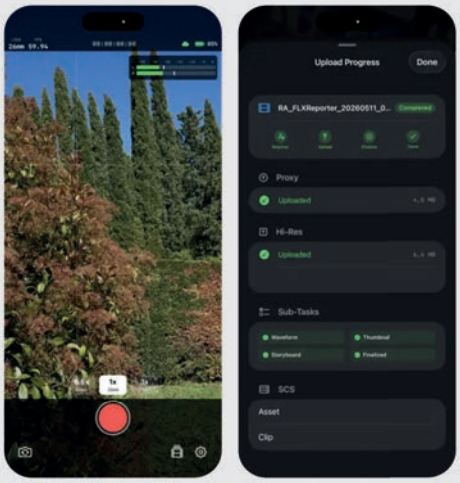
BY ANNE MORRIS

The FLX Reporter mobile contribution app from Grass Valley connects field contributors directly to the company's Framelight X web editor, making content available to production teams as it is being recorded.

The company says that production teams need workflows that keep pace with the story, whether covering breaking news, live sports or major events. By using the app and Framelight X, producers and editors can review footage, collaborate and begin building stories immediately rather than waiting for files to be transferred and ingested. This enables them to review, edit and collaborate in real time while events are still unfolding, accelerating editorial decisions and getting content to air and digital platforms faster.

Régis André, VP of Software Engineering and Innovation at Grass Valley, said: "Every minute matters when you're covering live events. FLX Reporter removes the delays between capture and production, allowing contributors, producers and editors to work together from the moment recording begins, wherever they are."

9.A01 **14.C49**



Mobile contribution app helps keep reporters connected in the field

FACTORY MODEL ROLLED OUT FOR PAY-TV

Hans-Jürgen Desor: "The industry is moving beyond project-based execution"

IWEDIA

BY ANNE MORRIS

Teatro Factory is being unveiled by iWedia, designed to help modernise how telecom and pay-TV operators deliver, validate, and operate digital TV devices. The company is also marking its 15th year in the digital TV industry at IBC.

Built around Teatro Cx, Teatro Test Lab and Teatro Pulse, the offering brings software delivery, automated testing and device fleet operations together within a single framework.

iWedia says Teatro Factory is intended to help operators reduce software delivery risk, improve quality assurance and gain greater operational insight across deployed set-top box and smart TV fleets.

Hans-Jürgen Desor, CEO of iWedia, said: "Teatro Factory represents the next phase of iWedia's evolution, bringing software delivery, automated validation, and device operations together into a managed factory model for digital TV. After 15 years in this market, we believe the industry is moving beyond project-based execution toward continuous, intelligent device operations, and iWedia intends to lead that transition."

5.C75

FROM MAM TO CREATIVE OPERATIONS

BACKLIGHT

BY KIRSTY HAZLEWOOD

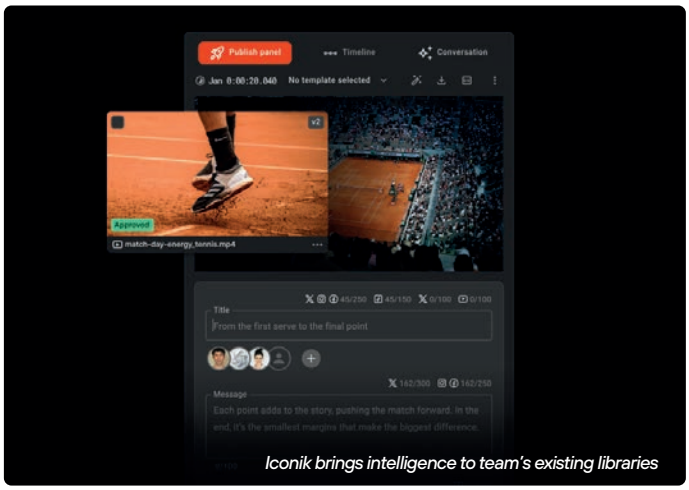
The Iconik platform is expanding through an integration with Wildmoka, Backlight's live-to-digital publishing engine.

It introduces AI-assisted metadata enrichment to Iconik, with 'human-in-the-loop' review, natural language search across more than 70 languages and AI media analysis on every ingested asset, bringing intelligence to libraries that teams already have.

For broadcast, news and sports teams, Iconik sees support added for growing files, allowing operators to play, annotate and comment on a recording while it is still being captured, as well as open it in an edit system mid-event. Review and quality assurance begin the moment an event starts.

Wildmoka itself sees the debut of AI Moments, which uses multimodal AI to detect key moments in live content and prepare them for publishing while the event is still on air. Editors determine their 'Moments' types and have final say over published clips, balancing AI speed with creative control.

A new MCP Server, available at IBC, lets AI tools connect natively to a customer's media library, while a new GUI SDK opens the platform to front-end integrations. Synced review on iOS, scheduled publishing, and branded portals complete the release.



Iconik brings intelligence to team's existing libraries

1.D09

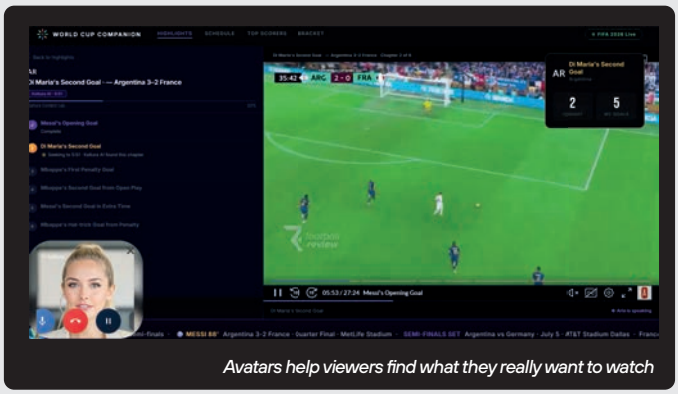
AVATARS BRING AGENCY TO VIEWER ENGAGEMENT

KALTURA

BY ANNE MORRIS

Agentic Avatars, real-time multimodal AI agents embedded within the viewing experience, are on show from Kaltura.

The agents are built to listen, speak, and respond in context. The avatar asks what a viewer feels like watching, understands the answer, and guides them towards the right content, plan, or next step. The interaction is live and adapts across more than 50 languages in real time. Kaltura said the emotional context in the process has a real business impact.



Avatars help viewers find what they really want to watch

"When an offer arrives within an ongoing, engaging, and genuinely assistive conversation, and is timed to a decision the viewer is already making, the user is more likely to respond," the company said.

Kaltura also projects a 3% to 7% lift in revenue per subscriber in the first year, rising to 8% to 12% over 24 to 36 months, based on current deployment models. The same capability can also take on repetitive customer-facing support work, billing, plan changes and device setup, with an anticipated 15% to 20% reduction in support enquiries and technician visits.

5.A68

ARCHIVE GOES ACTIVE

MNEMONICA

BY ANNE MORRIS

European content hub Mnemonica is showcasing Mnemonica TRE, which it said bridges the gap between active production, long-term asset management, and global distribution.

At the heart of the TRE release is Mnemonica Archive. The company said this active archive treats preservation as a dynamic process so that libraries always remain market-ready.


Mnemonica TRE libraries always remain market-ready

The TRE platform also offers several improvements in Mnemonica Production, including extended HDR support for native playback on compatible laptops as well as smart TVs. The mobile app has also been overhauled to offer full access to the TRE ecosystem.

According to Mnemonica, users can manage all production workflows as well as master libraries, deliveries, and archive screenings from any device, enhanced by a new pro interface featuring streamlined visual annotations and a 2x speed long-press gesture for rapid footage scanning.

5.A31

GATEWAY OPENS ROUTE TO LOW-LATENCY VIDEO

STREAM LABS / TELESTRIDER

BY KIRSTY HAZLEWOOD

Real-time media processing platform oGate offers JPEG XS encoding and decoding based on Stream Labs' FPGA implementation of the codec. The company claimed oGate can be used to carry production-quality video between studios, control rooms and distributed facilities.

Stream Labs said JPEG XS gives broadcasters an alternative for workflows where uncompressed video requires too much network capacity, while long-GOP compression introduces latency that can be challenging for live production. In a typical point-to-point configuration, one oGate encodes an incoming SDI signal as JPEG XS for IP transport; a second decodes it and outputs SDI at the destination.

SMPTE ST 2022-7 protection supports redundant network paths with seamless switching, and because the codec runs on dedicated FPGA hardware, oGate can be configured around the signal formats, network capacity and redundancy requirements of each project.

Front-panel controls allow engineers to set up and manage a link without a separate computer.

1.C23

Front-panel controls can configure the oGate for the requirements of each project

TWO'S COMPANY FOR LIVE BROADCASTS

The update lets a second participant join live broadcasts

PRODYS

BY KIRSTY HAZLEWOOD

A firmware update for the Quantum Lite portable IP audio codec from Prodys adds a second audio input and output via its USB interface, enabling a second participant to join live broadcasts from a single device without additional equipment.

Broadcasters can include a second reporter, guest or commentator in a live transmission using a wired or wireless USB headset, removing the need for a separate codec or external audio equipment.

USB audio input and output support simplifies interviews, on-location discussions and multi-person live contributions while maintaining the portability and reliability Quantum Lite is built around.

Quantum Lite combines audio encoding, IP connectivity and communications in a single device, delivering live audio transmission over LTE and 5G networks. As Prodys' smallest and lightest codec, it is built for news gathering, sports coverage and remote productions.

8.C73

SMART CONNECTIONS FOR THE CREW

PLIANT TECHNOLOGIES

BY DAVID FOX

Workflow flexibility and connectivity improvements are on the way for SmartBoom headsets, MicroCom XR and CrewCom systems.

Pliant Technologies has added SmartBoom USB connectivity options, both as new headset models and a standalone cable compatible with SmartBoom headsets featuring dynamic microphones. This enables direct USB-C connection to phones, tablets and desktop computers.

The new MicroCom XR Multi-device Interface Cable connects the system to USB or Apple Lightning-based devices, allowing users to bridge UC platforms or bring external mobile conversations directly into their intercom workflow. There is also a new Three-RT Bracket for CrewCom that enables mounting of up to three transceivers together, for increased deployment flexibility, the company noted.

The CrewCom CXD-32CF Digital Audio Network Interface

Also new is the CrewCom CXD-32CF 32x32 48kHz I/O Digital Audio Network Interface with Dante and AES67. It provides routing and expansion within a CrewNet infrastructure via EtherCon Copper and Dual LC Fibre connections.

Combined with the upcoming CrewWare 2.0 software, it will create a bridge between CrewCom and other digital audio network-based devices, Pliant Technologies said.

10.F31

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FUTURE B2B

A MARK OF DIGITAL TRUST

CASTLABS

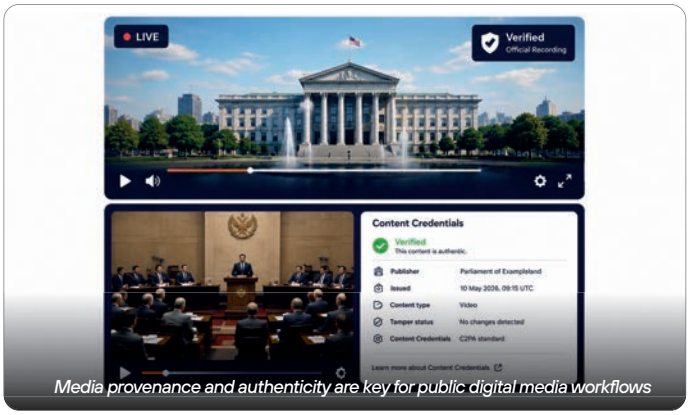
BY ANNE MORRIS

Arbor Software has joined forces with Castlabs, which is demonstrating how together they are securing public institutional media workflows.

The two companies have announced a strategic partnership that focuses on advancing trusted media workflows for governments, parliaments, international institutions, and courts through media authenticity and provenance technologies.

The collaboration combines Arbor's secure livestreaming, recording, archiving, and publishing platform with Castlabs' expertise in content protection, media authenticity, and provenance infrastructure. This includes Castlabs' STARDUSTmark forensic watermarking technology, which is aligned with the Coalition for Content Provenance and Authenticity (C2PA), the firm noted.

Michael Stattmann, Co-Founder of Castlabs, said: "Media provenance and authenticity will become a foundational layer of digital trust. What makes this partnership particularly powerful is the combination of Castlabs' C2PA-aligned forensic watermarking technology with Arbor's end-to-end workflow for institutional recording, livestreaming, publishing, and archiving. Together, we can help organisations embed provenance, authenticity checks, and traceability directly into the media lifecycle, from content creation through public distribution, with the goal of providing tools to help establish digital truth."



Media provenance and authenticity are key for public digital media workflows

5.F26

AI UNLOCKS SEARCHABLE MEDIA ARCHIVES

WHITE PEAKS SOLUTIONS

BY KIRSTY HAZLEWOOD

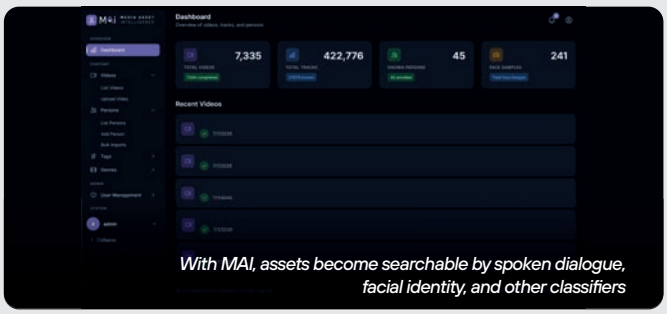
Media Asset Intelligence (MAI), developed by White Peaks Solutions (WPS), is a self-hosted AI platform designed to operate entirely within an organisation's own infrastructure without third-party access to content or data.

MAI's modular AI architecture transforms raw footage into structured intelligence, combining facial identification and tracking, multilingual transcription across more than 50 languages, automated summarisation, classification and intelligent archive indexing. It delivers a word error rate below 12% for Arabic broadcast audio, according to the company.

Every asset becomes searchable by spoken dialogue, facial identity, description and contextual classification, enabling repurposing, licensing and redistribution across different platforms.

The platform supports on-premises, private cloud and hybrid deployment, with enterprise governance aligned to ISO/IEC 27001:2022 and GDPR compliance. It enables data sovereignty while maintaining operational flexibility.

Currently deployed by the Sharjah Broadcasting Authority, MAI is processing an archive of more than 70,000 hours of previously unsearchable broadcast content.



With MAI, assets become searchable by spoken dialogue, facial identity, and other classifiers

2.C41b

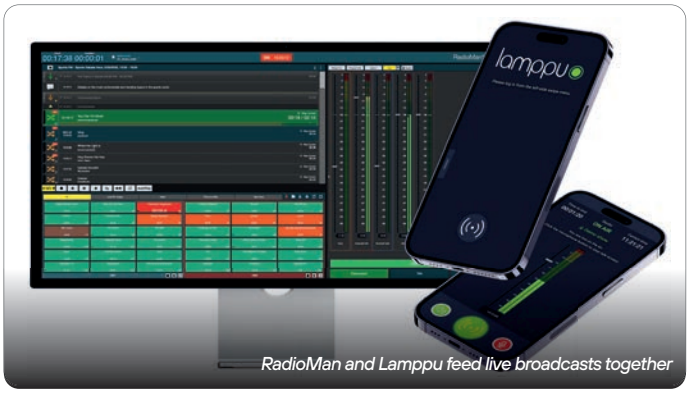
RADIO AUTOMATION FOR THE WHOLE NATION

JUTEL RADIOMAN

BY KIRSTY HAZLEWOOD

The RadioMan automation system is on show at IBC2026 alongside Lamppu, a mobile app for field journalists and contributors. Lamppu connects to live broadcasts using a smartphone, without dedicated codecs or additional hardware.

One European broadcaster currently uses the combination to manage 18 regional programme streams alongside a national feed from a single centralised RadioMan installation. Contributors use Lamppu to deliver live news, interviews, sports reports and local content into scheduled windows, reducing dependence on dedicated regional studios.



RadioMan and Lamppu feed live broadcasts together

RadioMan coordinates scheduling, playlist management, and content distribution across all streams, synchronising content insertion and maintaining programme continuity through timing control and automated gap-filling functions, Jutel noted.

Lamppu adds two-way talkback, real-time programme monitoring, remote audio level control, automatic background audio fading, and secure guest access for external contributors.

8.F79

MINI BATTERIES PHONE IT IN

DYNACORE TECHNOLOGY

BY DAVID FOX

The latest Super Mini V-mount 14.8V pocket batteries from Dynacore support 15W wireless charging. Users can just put their mobile phones on the battery, and it will start charging without any need for cables. An intelligent charging system will prevent the battery from overheating.

There are two models: the 50Wh/3.4Ah DWM50 and the 99Wh/6.9Ah DWM99. They include D-Tap 14.8V output at 8A or 12A, 10W USB-A 5V/2A output and 60W USB-C output. There is a 30W USB-C charger input on the DWM50 or 48W input on the DWM99. They can also be charged using a regular V-mount charger.

A quarter-inch screw hole allows easy fixing to other accessories, such as a tripod or Magic Arm. Furthermore, the battery can also power a camera light, wireless transmission, laptop or mobile phone at the same time as the camera.

An OLED screen shows the percentage of remaining power, wireless charging status, and discharge status for USB-A and USB-C.

12.D39

Dynacore's Super Mini battery includes a wireless charger

AI STREAMLINES WORKFLOWS

VSN / WOODY TECHNOLOGIES

BY ANNE MORRIS

Media management and broadcast automation specialist VSN and partner Woody Technologies are joining forces at IBC2026 to showcase their latest innovations in media management and content ingest.

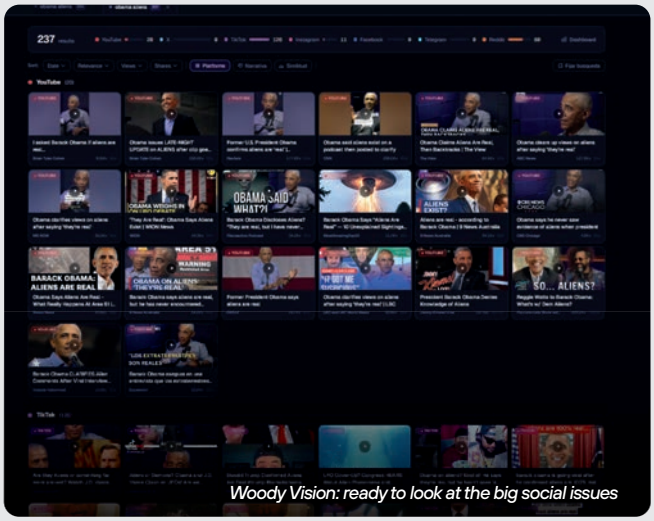
The main highlight is the launch of VSNEXT.ai, an artificial intelligence layer that integrates with VSN's media asset management (MAM) system.

VSNEXT.ai is designed to automate metadata generation, content analysis, and searchability to significantly speed up production workflows.

Woody Technologies is also presenting Woody Vision, a social ingest product designed to simplify and accelerate the acquisition of user-generated content and social media feeds directly into production environments.

Additionally, the two companies are using IBC2026 to unveil the latest version of VSNRENA DAM. The digital asset management system features a redesigned user interface and performance improvements. Further usability and functionality enhancements across the joint portfolio are intended to support more collaborative and efficient broadcast operations.

5.A89



Woody Vision: ready to look at the big social issues

RACKING UP PRODUCTION GAINS

MIROIR

BY ANNE MORRIS

The Miroir Rack, a studio automation system that combines production tools in a single unit, is on show at IBC2026 from Miroir.

Aimed at multi-camera studios the system brings together automated switching, remote guests, audio and video routing, recording, streaming, remote production tools and a control interface. The Miroir Rack is available in two versions, Rack and Rack Pro, intended for compact studios and more advanced production environments, respectively. It can be integrated into existing studios or deployed as a turnkey installation with cameras, lighting, audio, cabling, configuration, training and support, according to the company.

The Miroir Rack offers a one-stop shop for multi-camera production

Arthur della Faille, COO at Miroir, said: "The Rack is not just another piece of studio equipment. It is a new way of thinking about video production. We have taken what normally requires a control room, technical expertise, and multiple disconnected systems, and condensed it into one intelligent, simplified solution."

14.FT18

BRINGING THE CAMERA TO THE TIMELINE

LUCIDLINK

BY CAROLYN GIARDINA

Cloud-based file services company LucidLink has announced a workflow integration with Adobe Frame.io that gives distributed production teams including editors and producers access to their Frame.io assets alongside production media including B-roll, audio, graphics and archives within the LucidLink filespace.

This approach effectively extends LucidLink's file streaming technology to assets outside Frame.io while providing what LucidLink describes as a 'Camera-to-Timeline' experience.

Using LucidLink Connect, files stored in cloud environments such as Microsoft SharePoint, Dropbox, Google Drive, Box, and Amazon S3 can be accessed "instantly" by the editor without requiring data migration, downloads or file duplication required, claimed the company. The existing cloud storage systems remain unchanged, according to LucidLink.

The company suggests a range of applications, including production of episodic and feature projects, live sports and social content.

Peter Thompson, CEO of LucidLink, said: "Creative teams don't work in a single application anymore. They move across NLEs, MAMs, review and approval tools and VFX platforms. Our integration with Adobe Frame.io means customers can enjoy an exceptional review and collaboration experience, while LucidLink provides the persistent, tool-agnostic storage layer behind it. You get the best of both worlds: a seamless Frame.io workflow and a cloud filespace that serves every other tool in the production."

Thompson added: "This integration isn't about choosing one storage option over another. It gives customers the flexibility to design workflows that match the way they actually work."

7.C18

Peter Thompson: "It gives customers the flexibility to design workflows that match the way they actually work"

FLEXIBLE PATH TO PLAYOUT

PEBBLE

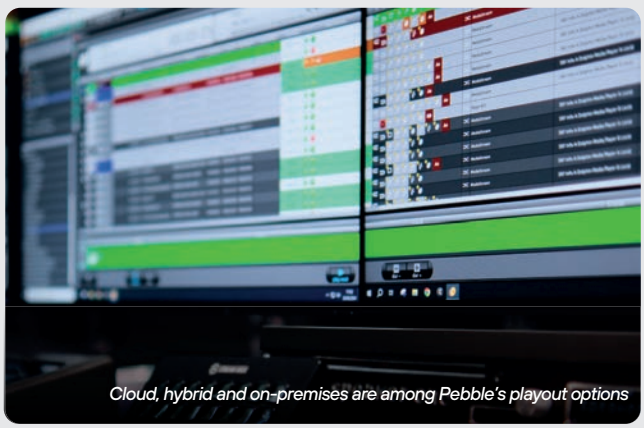
BY KIRSTY HAZLEWOOD

Virtualised and cloud-based playout are central to Pebble's roadmap, with IBC featuring ongoing work to evolve Pebble Automation towards a cloud-native architecture, while continuing to develop Pebble Integrated Channel and Pebble Remote. The company is also actively engaged with the DPP and the Joint EBU/AMWA Task Force on Dynamic Media Facilities (JT-DMF), helping shape standards for future media operations.

Peter Mayhead, CEO, Pebble, said: "Broadcasters and media enterprises around the world are changing fast, and they're asking us for more adaptable infrastructures, more flexible deployment and more intelligent workflows. We're showing how we're answering that, with a virtualisation and cloud roadmap that lets operators deploy on-premises, in the cloud or hybrid environments, on their own terms.

Mayhead continued: "Used judiciously, AI can be transformative, but in playout it earns its place working around our core engine, not inside it. Frame-accurate execution has to stay deterministic, so we're adding intelligence around that engine."

8.C58



Cloud, hybrid and on-premises are among Pebble's playout options

DUO PACKS REMOTE PRODUCTION INTO A BOX

TIELINE: THE CODEC COMPANY

BY KIRSTY HAZLEWOOD

The new ViA Duo remote codec from Tieline is being shown at IBC for the first time, combining video streaming, multiple AoIP protocols and IP codec streaming over cellular, WiFi or Ethernet.

The compact portable unit has two XLR mic/line inputs and headphone outputs, supporting bidirectional stereo or dual-mono IP audio from remote locations to the studio.

Supported protocols include AES67, ST 2110-30, Livewire, RAVENNA and Dante, with an optional AoIP and Dante card.

ViA Duo can operate as an AoIP node in a stadium commentary booth, connecting over a LAN to a remote truck or over a WAN to a mixing console at a studio REMI hub. Video streaming and off-tube commentary are also supported.

No additional outboard gear, such as mixers, equalisers, compressors or noise gates, is required. Full remote control is available through the Toolbox web GUI or optional Cloud Codec Controller.

8.F65

ViA Duo is a portable codec for remote broadcast

ENCODERS AND EXTENDERS FOR THE IP TRANSITION

YUKUAN TECHNOLOGY

BY DAVID FOX

Five new products catering for the transition to IP-based workflows and 4K/UHD production have been introduced by Yukuan Technology.

The new range includes a 12G-SDI Fibre Optic Extender, which delivers uncompressed 4K video over extended distances with near-zero latency for OB vans, stadiums and live-event production; an Analogue Audio Fibre Optic Extender for lossless multi-channel analogue audio transport over fibre; and a 12G-SDI 4K Encoder supporting HEVC H.265 and H.264 encoding with SMPTE 2110 compatibility for integration into IP-based broadcast infrastructures.

Also being introduced is a 4K Receiver & Decoder with multi-format decoding, SRT and HLS input support for contribution and distribution workflows, alongside an all-in-one Multi-Platform Encoding, Modulation & Reception unit. Housed in a single 1RU chassis, the system is designed to simplify head-end deployment for DTV, IPTV and OTT operators.

12.C53j

The 12G-SDI Fibre Optic Extender and Analogue Audio Fibre Optic Extender

GREATER AUDIO MONITORING CHOICE

WOHLER TECHNOLOGIES

BY DAVID FOX

Wohler has introduced several new monitoring systems, which will be on show at IBC. The eVAM1-16-12G and eAM1-MIX8-12G join its eSeries to offer 12G-SDI audio monitoring with a choice of LCD touchscreen or rotary encoder interfaces. The iAM1-16-AoIP and iAM1-MIX-8-AoIP join its iSeries to provide dedicated monitoring for MADI and AoIP environments, with support for 64 channels of Dante or Ravenna and SMPTE ST2110-30. They're available with either touchscreen or rotary encoder interfaces.


From the top: eAM1-MIX8-12G; eVAM1-16-12G; iAM1-16-AoIP; iAM1-MIX-8-AoIP; and iVAM2-ST2110

Wohler's iVAM2-ST2110 addresses the challenges of migrating to, and monitoring, IP based signals with native support for ST 2110 and ST 2022, and a choice of AoIP formats.

The company is also showing MPEG-H Immersive Audio Monitoring, developed with Fraunhofer, as an option for its flagship iAM-12G-SDI Audio/Video monitor to enable broadcasters to deploy immersive audio workflows.

Wohler's Mavric advanced remote monitoring platform is supported by these latest iSeries and eSeries monitors, and itself now supports Wohler's new ATOMS token-based model that allows functions to be enabled only when required.

10.B12

NOW4REAL BRINGS REACTIONS TO SPORTS

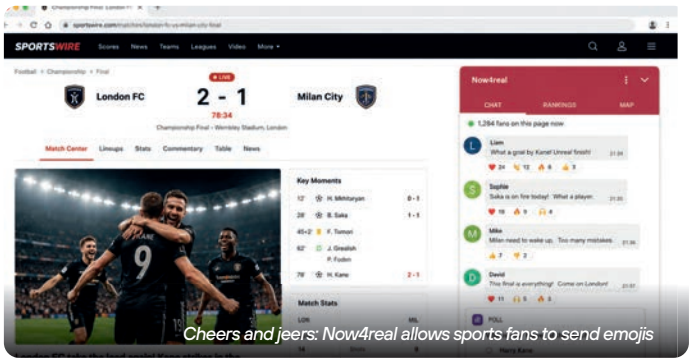
LIGHTSTREAMER

BY ANNE MORRIS

Now4real has a new sports-focused version, unveiled in the Content Everywhere zone in Hall 5.

The real-time audience engagement product helps turn match pages, live blogs, video pages, news articles and event hubs into active fan communities, the company noted. It is designed for broadcasters, streaming platforms, sports publishers, clubs, leagues and federations.

The system combines real-time presence counters, page-specific live chats, live polls, AI moderation and AI agents, allowing audiences to interact directly on the publisher's own digital property rather than moving the conversation to external social platforms.



Cheers and jeers: Now4real allows sports fans to send emojis

Lightstreamer is also introducing message reactions for Now4real, letting audiences respond instantly to chat messages with emojis. Reactions are designed for high-intensity sports moments, where fans want to cheer, celebrate, agree or react emotionally without interrupting the flow of the conversation.

Alessandro Alinone, founder and CEO of Lightstreamer, said: "Sports audiences want to feel part of the action, not just watch or read about it. With Now4real, sports websites can become real-time fan spaces that are owned, branded and controlled by the publisher."

5.B10

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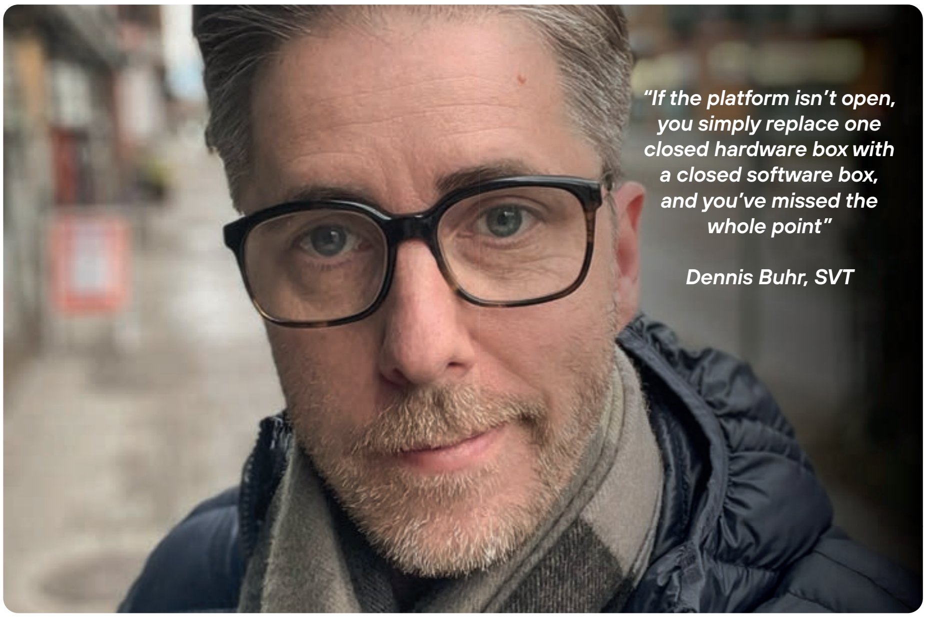
SVT'S SOFTWARE-FIRST LEAP

Dennis Buhr, Head of Digital Transformation, Production Technology and Workflow at Swedish public broadcaster SVT, on building Project Neo, the software-defined production platform that delivered 800 hours of coverage during the 2026 Winter Olympic Games and earlier this year won the EBU Technology & Innovation Award 2026

BY HELEN NORMAN



"If the platform isn't open, you simply replace one closed hardware box with a closed software box, and you've missed the whole point"

Dennis Buhr, SVT

Tell us more about Project Neo.

Project Neo is essentially a live production platform built entirely on software rather than dedicated broadcast hardware. Instead of relying on purpose-built vision mixers, multiviewers or audio processors, those functions run as applications on standard IT infrastructure.

To me, 'software-defined' isn't just about replacing hardware. It means that production becomes modular. It means that we need to accept different screens, levers, buttons and even headsets. If we need a new workflow, a new feature or a different user interface, we make it rather than waiting years for a hardware refresh. That gives us much greater flexibility and allows production to evolve and scale much faster than traditional broadcast systems ever could.

What made you confident enough to run Neo at Olympic scale?

The Olympics may have looked like a giant technical leap for us, but it really wasn't. Project Neo had already been in daily production for several years. We'd produced hundreds of productions, gradually increasing complexity while constantly measuring reliability and operator feedback. By the time the Winter Olympics arrived, the technology itself wasn't the biggest question anymore.

The real challenge was operational scale. Could we support more than ten simultaneous Neo production environments, monitoring and engineering work around the clock? Those were the areas we focused on. We didn't take a gamble on that one because, of course, in a TV building the Olympic rings by themselves makes everyone extra cautious.

What was the hardest part of shifting from dedicated broadcast hardware to standard IT infrastructure?

Without question, it was people and culture. The technology itself was the easy and fun part. Broadcast and IT engineers often speak different languages, have different cultures and solve problems differently. We had to build bridges between those worlds while helping operators trust a completely new way of working.

You can't simply replace hardware with software and expect everything else to stay the same. Roles evolve, support models change, deployment becomes continuous and software becomes something that is improved every week instead of every five years. That journey was significantly harder than installing software.

What's next for Neo since the Olympics?

The platform was never designed for sports only. We're now looking at how the same architecture can support news, current affairs and other types of live productions with different workflows and production models.

We're also continuing to invest in automation and AI-assisted development for new production functions. One of the biggest advantages of software is that the platform never really stands still. Every production teaches us something new that can immediately become part of the product.

How do you see software-defined production evolving, and what challenges still need to be overcome?

I think we're reaching a point where software-defined production is no longer a niche idea – it's becoming the expected direction for the industry. Personally, I don't feel alone in the same way as I did in 2022, for example. The climate and culture around questions like compression and latency is much more balanced and fun nowadays.

I see broadcasters collaborate in entirely new ways, sharing knowledge and even code. Furthermore, open standards have come to life, and we innovate together instead of sitting alone with the exact same problems.

The challenges ahead are less about technology than about interoperability, operational maturity and common standards. We need ecosystems where different software components work together just as reliably as traditional broadcast equipment has done for decades. That's why initiatives around open standards and collaboration between broadcasters are so important.

How is AI changing the pace of development?

One thing that excites me the most right now is how AI is transforming software development. With tools like Claude, ideas can become working software incredibly quickly. Two years ago, a feature request took months to deliver. Today, it's not unusual for an operator to suggest an improvement during our morning stand-up and have a working version by the afternoon. It can't be compared with how it was when we began this journey.

But that speed only matters if you have the right partners. Software vendors should focus on building a robust core with excellent APIs, allowing broadcasters to adapt workflows and create the user experiences they need. If the platform isn't open, you simply replace one closed hardware box with a closed software box, and you've missed the whole point.

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