365 THE DAILY
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AWARDS CELEBRATE TEAMWORK

BY HELEN NORMAN

The winners of the IBC Innovation Awards were revealed at an event at the Amsterdam RAI last night, honouring collaborative projects tackling some of the industry's biggest challenges.

The ceremony opened with the presentation of the International Honour for Excellence (IHFE), IBC's most prestigious award, to Olympic Broadcasting Services (OBS), recognising the company's decades of innovation in live Olympic Games production and its impact on the global broadcast industry.

"Thank you so much," said Yiannis Exarchos, CEO, OBS, collecting the award. "It's an incredible honour for us to be receiving this award. Thank you, IBC, for recognising OBS. I would like to extend a huge thanks to the IOC and the three presidents who have overseen the operations of OBS. I also want to say this award goes, to a big extent, to all those media organisations who help us share the games to the whole world."

Winners were also named across four Innovation Award categories, alongside recipients of the Best Technical Paper and the IBC Accelerator Project of the Year 2025.

The Content Creation award went to Media eXchange Layer (MXL), an open-source initiative established by the European Broadcasting Union with the North American Broadcasters Association, hosted by the Linux Foundation and deployed by CBC/Radio-Canada, with contributions from a wide range of industry partners.

(L-R): Sotiris Salamouris, CTO, OBS and Yiannis Exarchos, CEO, OBS

Content Distribution was won by Reuters for 'capacity that follows the live news story', which replaced fixed-capacity infrastructure with a Global Shared Memory ecosystem powered by TVU Networks' MediaMesh, enabling API-orchestrated news distribution. Partners included InSync, Kinetiq, Sony, Elecard and TAG Video Systems.

Globo won the Content Everywhere award for 'Implementation of DTV+ in Brazil', which combines the reach of free-to-air television with the personalisation and measurability of digital media, reconnecting mass audiences with digital capabilities through collaboration across government, broadcasters and industry.

The Social Impact award went to G&L Systemhaus for 'Closing the sign language gap', which brought together AI company Signapse, software company Norsk/id3as and CDN provider Akamai to build a broadcast-grade, AI-powered sign language solution for live and on-demand streaming.

The Best Technical Paper award went to Emma Maier, Jodie Pearton, Anna Stewart, Arina Mnatsakanyan and Jonathan Freeman of i2 Media Research, for their paper on reducing interaction barriers for older viewers using an age-informed overlay interface.

The 2025 Accelerator Project of the Year, 'AI Agent Assistants for Live Production', was also presented, championed by ITN, BBC and Channel 4 with vendors including CUEZ, Amira Labs and EVS.

Fergal Ringrose, Chair of the Innovation Awards Jury, said: "Our 2026 IBC Innovation Awards winners share a common thread in breaking down previously insurmountable geographical, language, and organisational barriers to open media workflows. Each winner realises a transformational environment for collaborative, cloud-native, software-first digital ecosystems."

INSIDE

Create the moment

With one day to go, 38,977 attendees from 170 countries have engaged with more than 1,300 exhibitors across 14 halls.

"Once again, the world's media and entertainment tech industry has come together to drive forward innovation at IBC2026. Both visitors and exhibitors are embracing change to create positive solutions. Confidence and creativity shines through. Thank you for choosing and endorsing IBC as the world's leading media technology event. See you 10-13 September for IBC2027," said IBC CEO Michael Crimp.


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Hall 1 Stand 1.B37

AI TRANSFORMATION RESHAPES CNN'S FUTURE

BY ADRIAN PENNINGTON


(L-R): Alex Charalambides, SVP and CTO, CNN & Vikki Cook, Director, Broadcast & Media, Ofcom

CNN is fusing AI into the backbone of its operations to give the 46-year-old cable network the legs to thrive for another five decades. "The media industry has spent years treating AI as a futuristic add on, something tacked onto the end of a strategy deck," argued Alex Charalambides, SVP and CTO, CNN, who is leading the transformation. "That mindset is no longer viable."

In an IBC Conference keynote presentation yesterday, Charalambides outlined how the organisation is redesigning its workflows, culture and governance to integrate AI responsibly across the newsroom. "A strategy that says, 'We're going to build this amazing thing, we're going to have AI do this and that... and then we'll have a human in the loop' just feels like a checkbox," he said.

"We have to do a much better job of deeply integrating people and AI tools together to get the best out of both," he added.

For CNN, that means designing systems where AI accelerates journalism but never replaces human judgement. "Everything we report must be backed by human beings who have vetted it," he commented. "AI is incredibly good at extracting information, but you still need years of experience and that newsroom mindset."

News, he noted, is inherently messy. Reporters operate in chaotic environments, with fragmented information and rapidly shifting events. AI can support that work, but it cannot replicate the instincts and contextual awareness that define professional journalism. "Trust is a core part of CNN's value proposition. It's more valuable than ever," Charalambides said.

He also acknowledged that integrating AI at scale is as much cultural as technological. "It's every part of the organisation," he said. "There's a lot we don't know yet, and it takes everybody to do this transformation," he continued.

He described the moment as "entrepreneurial," a chance for CNN to rethink how a global news organisation should operate in an era defined by personalised feeds, mobile consumption and AI driven production. Legacy processes, workflows and hierarchies are being re evaluated. "We're rethinking how CNN should run as a business," he said. "Operations and processes have to evolve, and you need innovation at every level."

TRUST DEMANDS SHARED RESPONSIBILITY

BY CAROLYN GIARDINA


L-R): Toby Scales, Google Cloud; Jose Ignacio Carrillo de Albornoz, LaLiga; Mauricio Felix Vasconcellos, GLOBO; Darren Long, Sasolo Media Consulting

There's a shared global responsibility to address piracy, authenticity and provenance at this critical time, panellists agreed during yesterday's IBC2026 Conference session, 'Security, Authenticity and Provenance: How can we trust the content we have now and in the future?'

Asserting that "it's a community effort," Toby Scales, CISO Media and Entertainment & Chairperson, Google & GC-SC, discussed industry initiatives such as C2PA to have provable provenance. "That's the vision that we are all suddenly racing a lot faster towards given all the generative media for the past couple years."

Scales recommended more open-source contributions to address these issues. "What I see now and what I have seen over the last few years from IBC is that everybody's sort of starting to work on these things and build out these tool chains, but everybody's still kind of working in pockets and silos," he commented.

"Provenance should be a shared responsibility," he continued. "The more that we can share those best practices and tools together as a community, then you know it will go a lot further towards being able to trust what we're putting out."

Describing additional efforts, he added: "To me, there's no reason not to sort of share these tools as broadly as possible. We just released and open sourced the C2PA libraries for Android and iOS last month... The more that we can get these tools out there in people's hands, the easier it becomes."

Asked by moderator Darren Long, Media Content and Technology Transformation Leader, Sasolo Media Consulting, if this was too big of a challenge for a company like Google to solve on its own, Scales responded, "definitively."

Panellists also discussed efforts within their own firms. For LaLiga, audiovisual anti-fraud manager Jose Ignacio Carrillo de Albornoz, said, "We set the rules. In our terms and our contracts, we require our broadcasters to implement the latest state of the art technological protection measures [such as anti-VPM and geoblocking], but the idea in our case is to add value to our broadcasters, so we actually support them in implementing these measures."

HOW UEFA KEEPS FOOTBALL MUST-WATCH VIEWING

BY ADRIAN PENNINGTON

Guy-Laurent Epstein (left): "It is impossible to avoid AI"

"Football is the only content that creates appointment to view in the media landscape," said Guy-Laurent Epstein, Executive Director, Marketing, UEFA, at the IBC Conference session 'UEFA: Unlocking Growth Through Innovation' on Saturday. His remit is to drive growth for UEFA national and club competitions, including the Euros and the Champions League for both audiences and broadcasters.

"We are not technologists, but we are early adopters of technology," he said. "Our live coverage of matches has been very strong for years. Most innovation is ensuring the workflows are as optimised as possible, delivering tools for broadcasters to deliver the best coverage of a club or national team."

Epstein cited coverage of Formula 1 and the Tour de France as exciting evolutions of sports presentation with the use of data and graphics in real-time to better tell the story of the race. "The question is, what is the right data for football that will amplify the way we consume the game? The speed of the players perhaps could help us understand the intensity of the action on the pitch," he commented. But, Epstein warned that such augmentation "has to go to the screen first and not to the phone at this stage."

Epstein explained that UEFA is constantly on the search for tech that could help it improve service delivery or fan engagement. "It is impossible to avoid AI. Could we deliver one-to-one AI-assisted IP delivery of content in a way that people want to enjoy, rather than just the one-to-many satellite delivery? he said.

"Our team is at IBC2026 to ensure we are on top of new innovations and to network with all the suppliers here in just a few days. IBC is also our chance to benchmark our existing solutions with new tech from other suppliers," he added.

COLLABORATION CRUCIAL TO EU SOVEREIGN AI SUCCESS

BY MARK MAYNE

(L-R): Hans Hoffman, EBU; Jeff Kember, Nvidia; Tobias Walter, Hochschule Mainz, University of Applied Sciences; Jörg Nowak, Blockbrain; Adrian Sommer, Schwarz Digits/Stackit Data & AI

Collaboration and innovation are the crucial ingredients to establishing a sovereign cloud and AI ecosystem within Europe to reduce dependency on US hyperscalers, concluded a SMPTE panel in the IBC Owner & Partners Programme at IBC2026 on Saturday.

Adrian Sommer, Data and AI Solution Strategist, Schwarz Digits/ Stackit Data & AI, took the bull by the horns: "Ultimately, we don't think that sovereign AI can be built by just one organisation. I think if we're open, Europe currently has difficulties providing that ecosystem to companies, but if we bundle our efforts, if we collaborate, then we actually have a shot at it, and we see that the AI space is currently taking a new turn. We're not building foundational models anymore, but we're building specialised models for certain purposes, and AI is becoming more democratised."

Tobias Walter, Professor for Process Science, Hochschule Mainz, University of Applied Sciences, echoed the prevailing point: "The simplest action [required] is always willingness. Willingness to collaborate. Willingness to find common demands. Willingness to implement and realise first pilots or use cases..."

Jeff Kember, Broadcast Industry Developer Relations, Nvidia, advised EU enterprises and public sector bodies that aspire to sovereign AI and cloud to take a pragmatic stance: "Have reasonable goals that are achievable and in reasonable time periods, where you can characterise what success looks like, then achieve that, then build on that," he said.

Sommer concluded by referencing a quote by Canadian Prime Minister Mark Carney earlier this year, "If we're not at the table, we're on the menu". He added: "I think that summarises the current situation very well. Canada, of course, has taken the lead on this. Back in 2018, when Geoffrey Hinton started the Vector Institute, he foresaw that at some point we would end up in a situation where AI is not democratised, where it's bundled in certain clusters, and we see that in the US. We see that also in China. Unfortunately, in Europe, we're a little bit behind, but we're working on it."

AI GENDER GAP EXPOSED

BY MONICA HECK

(L-R): Moderator Muki Kulhan, IBC Accelerators; Deepali Narsiker, Women in Streaming Media; Heather McLean, SVG Europe; Caroline Baines, Women in Technology Hollywood; Christina Nowak, Women in Virtual Production

"AI is unequivocally biased against the female gender and that is a fact, not a sweeping statement," said Heather McLean, Head of SVG Europe Women, leaning on statistics from various sources including McKinsey and UN Women.

Speaking at 'The Human Advantage: Redundant/Resurgent?' panel on the Future Tech Ignite Stage yesterday, McLean examined the role of humans in an increasingly AI-driven world. She said: "The AI industry faces a significant gender gap, which is a serious twofold problem for women: the first is that women are largely being left out of the room where AI technology is built in the first place; the second is that their jobs are also among the most exposed to disruption by AI."

Statistics show that only 30% of AI professionals worldwide are women. And the fact that 99% of Fortune 500 companies use AI in the recruitment process means women are facing shrinking opportunities. "They're using technology that is already biased against women, so whose CVs get knocked out first? And it's not just women, it's also people of colour, names that don't sound American and so on," she deplored.

There is a need for internationally recognised, agreed standardisation for gender-responsive AI design, McLean noted. "We need to see AI companies put standardisation in place, and also governments pushing those companies nationally," she concluded.

IBC DRIVES INNOVATION IN REMOTE VIDEO PRODUCTION

BY MARK MAYNE

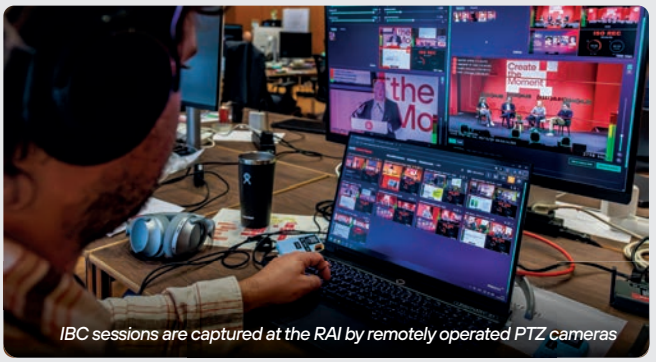
IBC's own video team has been innovating for IBC2026, moving from a traditional video capture setup to an integrated remote-first workflow to capture and deliver session content.

The new model sees remotely operated PTZ cameras across seven conference and show floor locations. Sessions are captured at the RAI and transferred to a remote team in Prague which edits them for delivery to the editorial team in Amsterdam for final review and publication.

The new workflow means hundreds of hours of session video can now be edited offsite, rather than relying on onsite production resources and edit suite space, which is at a premium.

On-site camera teams can instead concentrate on live and unscripted elements of the show, including breaking stories and highlights. Working alongside IBC365 and *The Daily* as an integrated media team allows writers and video crews to respond directly to the stories emerging across the show.

Joe Crimp, Head of Digital, Publisher IBC365 and *The Daily* said: "It's been really exciting to see a streamlined production model working in practice. Collaboration is at the heart of IBC, so it's great to see our newly integrated media team embracing that in how we're delivering content from IBC2026.



IBC sessions are captured at the RAI by remotely operated PTZ cameras

"We talk a lot about innovation at IBC and it's important to apply that thinking to our own operating models too. We're keen to build not just on the value of the content we produce, but the value of the workflows and operating models behind it," he added.

EUROPE LACKS SCALE-UP FUNDING

BY MONICA HECK

(L-R): Michiel Scheffer, European Innovation Council; Stefan Kollinger, ORF; Anette Schaefer, EIT Culture & Creativity; Mark Smith, IBC

Europe is good at inventing and scaling to a certain extent but is lacking funding, which is where the North American market has an advantage, according to Anette Schaefer, CEO, EIT Culture & Creativity, speaking at 'Can Europe Build the World's Next Media Innovation Ecosystem?' session on the Future Tech Ignite Stage on Saturday. "We need to build an environment to allow companies to truly scale in Europe and from there globally," she said. "We have the ideas and great research from our university partners, but the monetisation is often lacking."

The European investment ecosystem is quite fragmented, with Nordic expertise for gaming, France and Italy for fashion, and France for audiovisual. "We must connect the investment communities, start-ups and scale-ups. This will enable the creation of more sustainable businesses in Europe," explained Schaefer.

This session marks EIT Culture & Creativity's introduction to IBC as European Innovation Partner, and it brought its ecosystem of start-ups to the show. "The IBC Accelerator programme is a perfect example of how you can scale and accelerate start-ups, making the industry more aware of existing programmes and allowing them to connect to potential future partners," added Schaefer.

ONE VIEW TO SYNC THEM ALL

BRIDGE TECHNOLOGIES

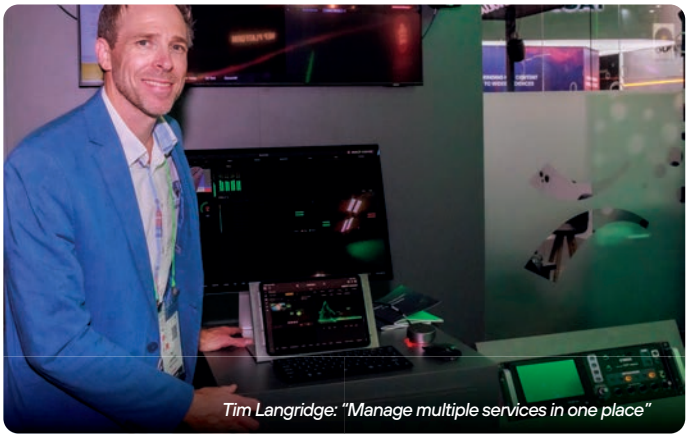
BY KIRSTY HAZLEWOOD

A multiservice AV sync tool on show from Bridge Technologies offers sample-level accurate synchronisation assessment within the VB440 production probe. It enables engineers to compare the audio, video and ancillary data of multiple independent delivery paths of the same service – for example, across satellite, SRT, and IP in one interface rather than switching between separate views.

Unlike packet-based alignment strategies (which are also part of the VB440's functionality), the sync component works by embedding machine-readable markers directly into audio, video and ancillary signals, measuring alignment at a sub-frame content level rather than relying on packet timestamps.

Engineers can place parallel delivery paths onto a shared timeline, visually stacking them against a chosen reference.

Timing offsets become immediately visible, allowing adjustments so that switching between sources occurs seamlessly, without disruption.



Tim Langridge: "Manage multiple services in one place"

Tim Langridge, Head of Marketing, Bridge Technologies, said: "This is the only product on the market that lets you manage multiple services in one place – one holistic view, without having to switch between different screens."

1.A71

DYNAMIC MEDIA PRODUCTION COMES HOME

LAWO

BY KIRSTY HAZLEWOOD

Lawo is showcasing its Dynamic Media Facility (DMF) approach in Hall 8, which adapts broadcast resources in real time in response to changing production demands. Three new Apps have been added to its Home management and orchestration platform: Logo Inserter, Key and Fill Extractor, and Stream Share.

Stream Share supports shared environments and resource sharing when multiple production trucks are connected, with a particular fit for sports production. Logo Inserter lets operators overlay HTML-based logos onto live video streams in real time, while the Extractor app generates separate Key and Fill streams compliant with ST 2110-20.

Andreas Hilmer, Chief Marketing Officer, Lawo, believes this year's IBC represents the coming of age of software-based media production infrastructure, and commented: "We just feel there is a change in mindset – we've been installing the DMF in the field for two years. It's operational at the biggest sports events in the world, based on software-based infrastructure, so we've proven at scale that it works.

Andreas Hilmer: "We've proven at scale that it works"

Now the general broadcaster is also becoming convinced that this is the path to go."

8.B90

IBC EXHIBITION STAND DESIGN AWARDS: WINNERS ANNOUNCED

TO READ MORE ABOUT THIS YEAR'S EXHIBITION STAND DESIGN AWARD WINNERS, SCAN THE QR CODE:

BEST LARGE STAND: Microsoft (14.A70)

Microsoft's use of light and digital display won it Best Large Stand Design. "It felt like walking into an interactive art exhibit... each demonstration felt like its own mini exhibit without feeling claustrophobic," judges said.

BEST MEDIUM STAND: vMix (6.A12)

vMix won Best Medium Stand Design, with judges saying that it "genuinely stood out as an original and clear way of demonstrating a product [software-defined video production] that is difficult to bring to life in a conference environment."

BEST SMALL STAND: Videolabs/Kyber (2.C20f)

Best Small Stand Design winner was Videolabs/Kyber. "The team took sustainability seriously without losing their playfulness. Every piece of furniture was sourced second hand and destined to be repurposed locally after the event," judges noted.

INNOVATION: Ruwido Austria (1.D65)

The award for most Innovative Stand Design went to Ruwido Austria, which, according to the judges, "offered a calm, intentional sanctuary. Sustainability is built in, and at its heart sits a fresh rose, gifted daily to a standout crew member."

10.A31

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The **Simplylive Production Suite Flex** is a software-driven live production platform that lets you choose from a range of application layers, tuned to the tasks you need to do – from live production to instant **replay**, ingest **recording**, **streaming** or **video review**.

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REVIEW
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BMR

Photo by Stefan Klinge

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DEAL TARGETS MEDIACITY MAURITIUS AS AFRICAN TECH EPICENTRE

BCE

BY KIRSTY HAZLEWOOD

Frédéric Fiévez: "There is a need for data sovereignty in Africa"

An agreement between Broadcasting Center Africa (BCA) and Broadcasting Center Europe (BCE) has been announced at IBC2026. BCA has selected BCE to support the development of its technology capabilities within MediaCity Mauritius, with the ambition of creating a technology epicentre for Africa's media and content industry.

By bringing together BCA's vision for the African media market and BCE's technology and operational expertise, the initiative aims to create a hub serving media professionals across the continent and provide an international gateway to African content markets.

The agreement will be formally signed in the coming days at the headquarters of RTL Group and BCE in Luxembourg, marking the beginning of what BCE believes can become a long-term relationship between the two companies.

Frédéric Fiévez, Chief Operating Officer, BCE, said: "The idea is to create an environment for the creative industry to be able to create, distribute, or even archive content, the same way that we do in Luxembourg, but in Mauritius. There is a need for [data] sovereignty in Africa, as we have in Europe. We seek the same goal."

1.C16

AI BOOST FOR RESOLVE AND ST 2110 PRODUCT PUSH

BLACKMAGIC DESIGN

BY CAROLYN GIARDINA


Simon Westland: "The choice now is pretty much to go ST 2110 straight away"

As well as unwrapping DaVinci Resolve 21.1, and showcasing enhancements to Blackmagic Cloud, Blackmagic Design is highlighting native support for SMPTE ST 2110 standards in Hall 7.

The company used IBC2026 to launch version 21.1 of DaVinci Resolve, which now supports MCP server integration with AI assistants such as Claude, Claude Code and ChatGPT Codex, as well as more than 100 new tools and controls for editing and colour grading workflows. Now available for download, version 21.1 also brings expanded support for camera formats on the new stills-focused Photo page, and more than 25 new Krokodove tools for the Fusion 3D and shape tool kit.

The Blackmagic stand also features Blackmagic URSA Cine 12K LF 100G, a new model of the URSA Cine family with 100G Ethernet for high frame rate ST 2110 live production output. Also on the stand is Fairlight Live, a software-based live audio mixer with spatial audio mixing and ST 2110 broadcast workflow support. Two new ATEM Constellation IP live production switchers are also ST 2110 native.

Simon Westland, Director of Sales EMEA, Blackmagic Design, said: "ST 2110 is now very much here and is the choice for many, if not most, of the new infrastructure projects. If anyone is building new facilities, new stadiums or studios or exhibits or houses of worship, the choice now is pretty much to go ST 2110 straight away."

Blackmagic Cloud is also rapidly developing, according to Westland: "It used to be pretty much only used within Resolve workflows. But Cloud has now expanded even further; the suite of products that now talk to it is immense. We can now stream straight from cameras into Blackmagic Cloud and make that camera file or that camera stream available anywhere in the world."

7.C49

BRAVO STUDIO PUTS STORYTELLING IN THE DRIVING SEAT

EVERTZ

BY KIRSTY HAZLEWOOD

Mo Goyal: "Our core message at IBC is about rethinking production"

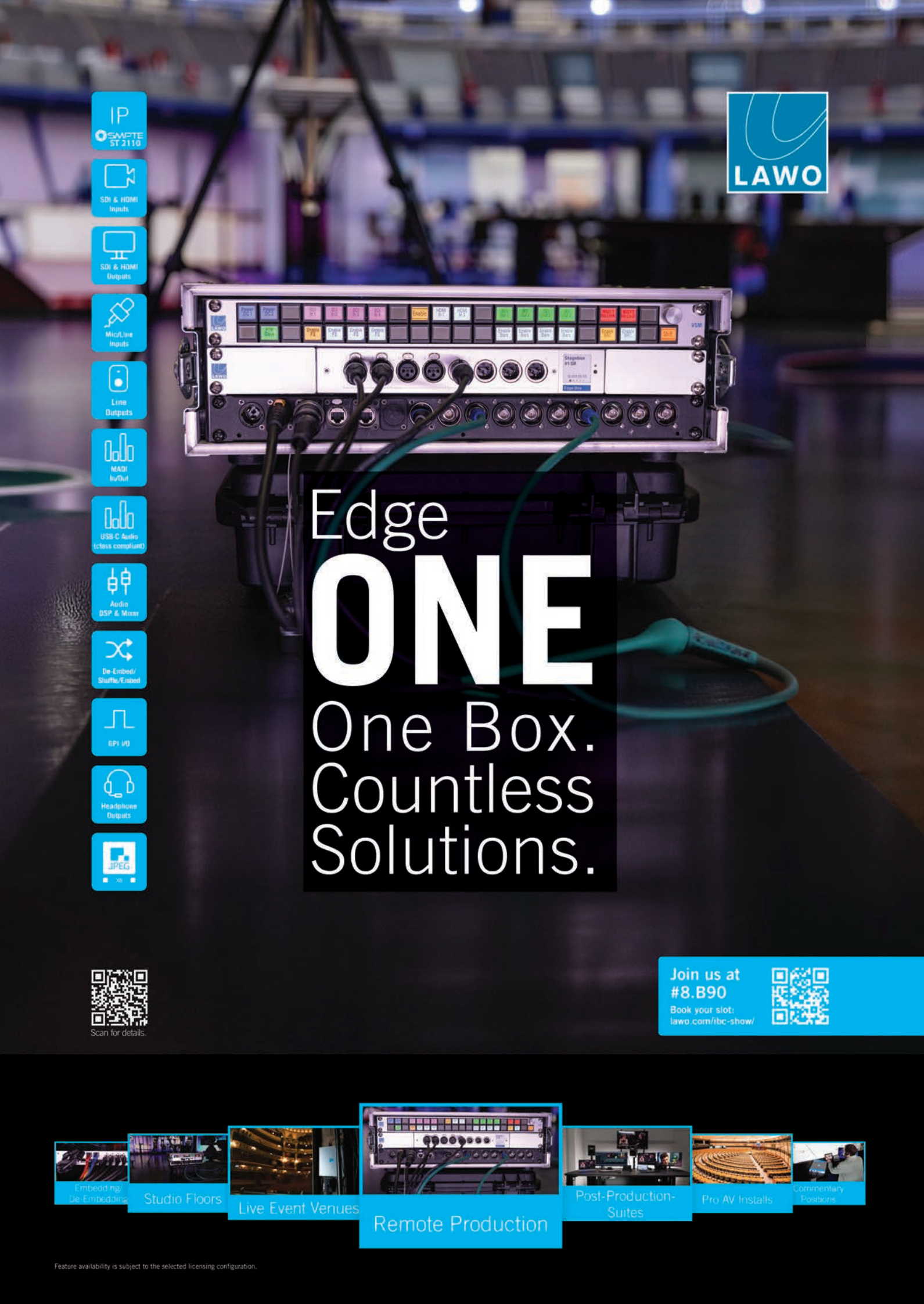
Bravo Studio from Evertz unifies multiple live media applications to allow content owners to produce high-quality live events at a lower cost with production teams from anywhere in the world.

The suite of media tools has user interfaces which use Vue technology from Evertz to adapt to the type of production and present the operator controls and features needed for each production. Bravo Studio can be tailored for one- or multi-person productions. A touchscreen allows storytelling to take priority, with the rest of the production tools remaining at the user's fingertips.

Mo Goyal, Senior Director, International Business Development, Live Media, Evertz, said: "Our core message at IBC is about rethinking production and addressing the challenge of getting more streams out from a live event, as well as solving the immediacy challenge.

"Our goal is to deliver a primary broadcast feed alongside multiple alternate feeds, whether that's different commentary options, celebrity commentary, or a vertical 9x16 format for mobile viewing. Equally important is the ability to surface highlights immediately, rather than after the event," Goyal added.

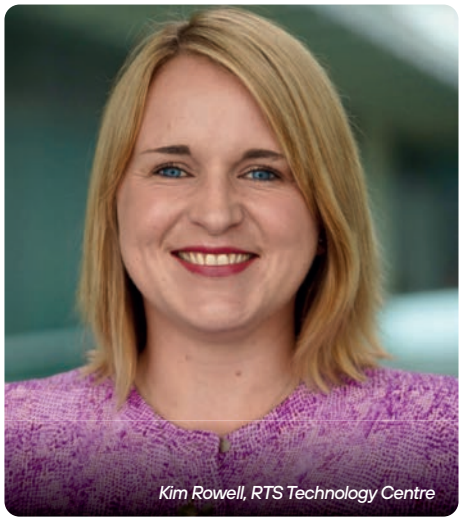
2.A47



Feature availability is subject to the selected licensing configuration.

TODAY'S SHOW HIGHLIGHTS:

Scaling content with AI, Accelerator innovation and the next generation of talent take centre stage


Kim Rowell, RTS Technology Centre


Stuart Ray, IAMT


Tom Smith, FX Digital

10:00-11:00 & 13:00-14:00

Accelerators: Q-Stream and VooPla

Future Tech Stage, Hall 14

Two IBC Accelerator Media Innovation Programme projects take the Future Tech Stage today. At 10:00, Q-Stream Alpha shows how predictive network intelligence, semantic compression and C2PA content credentials keep live video usable and verifiable when bandwidth is degraded. Then, at 13:00, 'VooPla: The Decision Twin' showcases a decision-ready digital twin workflow for broadcast and virtual production planning. Built by Digital Catapult with Solve Evolve and Heliguy, it culminates in an interactive dashboard demonstrator.

10:15-11:00

How Younger Audience Behaviour is Redefining TV

Content Everywhere Stage 2, Hall 5

As younger audiences increasingly consume creator content, gaming, social video and streaming services on the biggest screen in the home, traditional definitions of television are changing. Drawing on FX Digital's audience research, this session explores how viewing habits are evolving and what broadcasters, streamers and technology providers must do to remain relevant. Tom Smith, Co-Founder and Chief Product Officer, FX Digital, speaks.

11:00-11:45

Beyond the Curriculum: The Importance of Real World Experience

Future Tech Ignite Stage, Hall 14

While courses provide a strong educational foundation, gaining work experience should be at the forefront of every student's mind. This panel hears from current and recent students, industry bodies supporting the transition into work, and a senior executive with an international perspective. Stuart Ray, Head of Skills and Development, IAMT, moderates. Panellists are Craig Gardner, VP of AI Content and Media Product, NBCUniversal, and Sarah Killingworth, Director of Portfolio and Product Management, IET. Tia Shenton, RTS Young Technologist of the Year 2025 and Architecture and Implementation Engineer at Techex, also joins the session.

11:15-12:00

The New Global Viewer: Scaling Content Beyond Borders with AI

Future Tech Stage, Hall 14

Audiences are no longer limited by geography, but reaching them means rethinking how content is adapted, localised and delivered across markets. This panel explores how generative and agentic AI are transforming global content strategies through accessibility, versioning and scalable media operations. Alan Wolk, Co-Founder and Lead Analyst, TVREV, moderates. Panellists are Bartell Cope, VP of GTM, Lingopal; Rick Hohmann, Global Media & Entertainment Industry Lead, HP; and Sanjit Sama, Head of GTM, Sync Labs.

12:00-13:00

Future Talent Showcase

Future Tech Ignite Stage, Hall 14

This two-part session showcases the skills of the next generation. Part one, led by independent industry initiative On-Air, looks at the inner workings of its marathon 24-hour global multi-channel live broadcast going out in October, produced entirely by students. The session reflects on the 2025 broadcast and previews 2026. Part two features short-form content from Inholland and Hogeschool von Amsterdam students, who were briefed to capture and edit footage encapsulating IBC2026 from the show floor. Speakers include Molly Cole, Consultant, AI Transformation, Platform Comms, and Scott Kerr, Lead Solution Architect, Sky. Russell Trafford-Jones, Executive at IET moderates.

13:15-13:45

WIRN: The Leaders of Tomorrow

Future Tech Ignite Stage, Hall 14

Closing the Ignite Stage programme, this forum passes to the young people who will inherit the industry being built today. A student panel shares what matters most to them, offering a fresh perspective on the issues and opportunities facing the media community as seen by the next generation. Kim Rowell, Chair of the RTS Technology Centre Committee, moderates. Panellists are students from Inholland University of Applied Sciences, Amsterdam University of Applied Sciences and RheinMain University of Applied Sciences.

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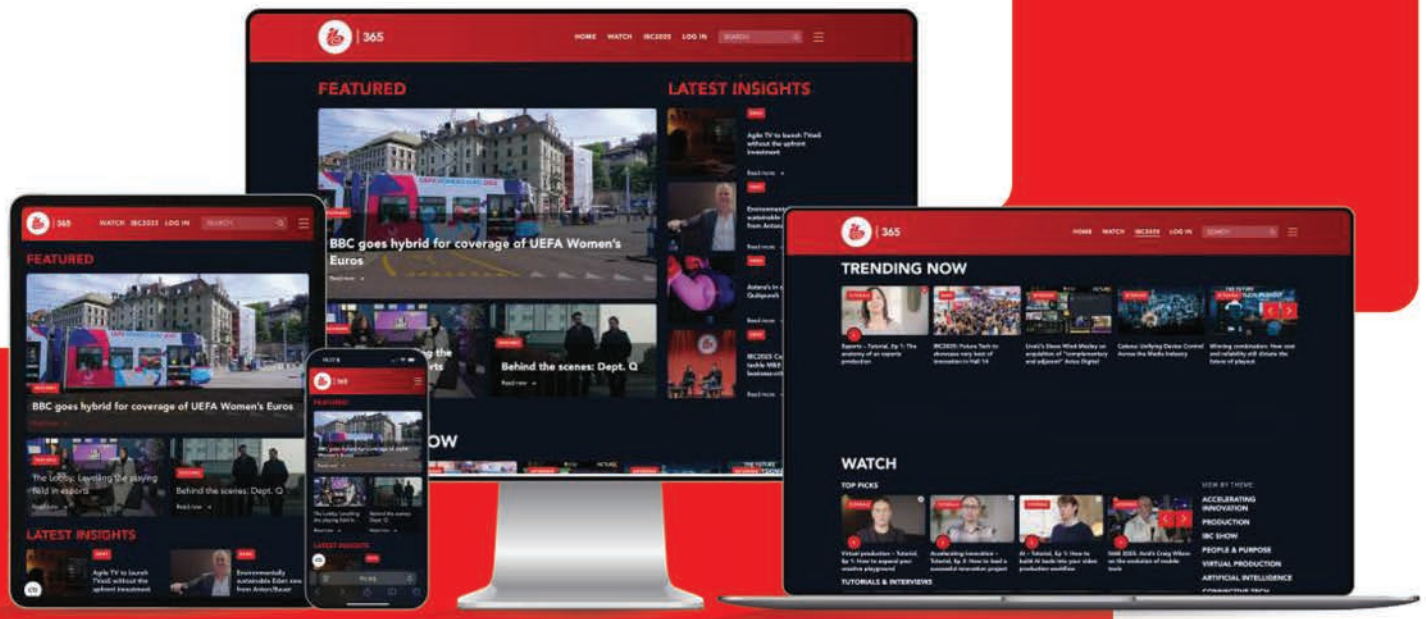

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MXL, DMF AND THE MISSING COMMERCIAL LAYER

As MXL and DMF edge towards maturity, the industry's focus is shifting from whether the technology works to who will own the fabric it runs on

BY HELEN MATTHEWS, FUTURESOURCE CONSULTING

If there are two acronyms that are going to be baked into your psyche by the end of IBC this year, it's going to be MXL and DMF. The Media eXchange Layer (MXL) is a shared memory exchange that lets applications read and write the same frames. Everything around that exchange – the connection management, orchestration and control that tells those applications what to do and when – is the DMF (Dynamic Media Facility), the open framework it all sits inside. One doesn't get far without the other.

This concept isn't brand new: MXL appeared in multi-vendor demos at IBC2025, but in 2026 MXL reached its production 1.0 release. Vendors are demoing it, panels have been built around it, and the language is close to utopian: production applications will no longer pass a signal from one box to the next but instead they will reach into the same live media concurrently.

Too good to be true? Not at all. At the NAB Show this year, an 11-vendor demonstration hosted by AWS had Grass Valley, Matrox Video, Ross Video, TAG Video Systems and others exchanging live media through MXL, and it isn't only a trade show story: CBC/Radio-Canada utilised DMF reference architecture at the Milano Cortina Winter Olympics earlier this year. So, these early stages of deployment are working, and if they continue to work properly it will allow interoperability the industry has never had access to before, where applications from different vendors can exchange media via shared memory, and reduce point to point integrations that have historically tied software together.

However, there are challenges that still need to be overcome. Industry feedback suggests that further R&D is required on DMF, such as in areas related to connection management, orchestration and other functions, and depending on which industry expert you ask, it could be anywhere from two to five years before the wider DMF ecosystem reaches the level of maturity required for plug and play, multi-vendor production.

So the promise of interoperable MXL, and the wider DMF story, is well within reach. It just takes patience, and time has never been a problem in broadcast, an industry that moves from one technology to the next more conservatively than most. Look at SMPTE ST 2110: around since 2017, we're approaching a decade since its inception, and it's only really gained traction in the past five years, with many integrators still deploying SDI native facilities today, and 44% of high end studio cameras shipped in FY25 still SDI only, according to Futuresource figures. Time is not the concern. The industry will be ready to go all in on software by the time MXL and DMF are fully formed.

But the commercial layer must be addressed too. In a world of software, someone has to own the fabric that deploys, monitors and keeps these integrated, multi-vendor systems running around the clock, and right now there isn't an obvious candidate. It could be a dominant vendor, at the cost of the openness the whole idea exists for. Grass Valley is already selling an operational fabric with orchestration, lifecycle management and monitoring across distributed software deployments. MXL's own inter host fabric has now reached beta, but that is not the same thing as a mature production platform.

"When the demos are packed away and the panels have emptied out, the questions worth carrying home aren't whether MXL and the wider DMF story work, it's who ends up owning the fabric the technology runs on and how much openness will survive that ownership?"

This is what happens while an open ecosystem is still filling out: vendors solve the operational problem their customers have today, and those solutions can become entrenched before the common layer catches up in maturity.

It could be the hyperscaler, given AWS hosted the NAB interop and OBS pushed around 65% of Milano Cortina's signals through Alibaba's cloud. It could be broadcasters in house. The broadcaster side of the project is unusually deep: BBC and CBC/Radio-Canada lead much of the EBU work, while France Télévisions, SVT, OBS and others are active participants.

The capability plainly exists, but that depth of expertise remains concentrated among a relatively small group of technologically advanced broadcasters and suppliers. It could be software integrators, with traditional systems integrators returning in a new outfit.

My bet, personally, is on the software integrator. Qvest, once a classic broadcast SI, is already moving towards software. It combines traditional integration with cloud, custom software and managed services. Its DMF practice explicitly offers to assess a broadcaster's workflows, define the target architecture, implement it, and support ongoing operation and optimisation.

Helen Matthews, Senior Market Analyst, Futuresource Consulting

But even if the integrator emerges as the answer, it inherits a harder job the longer the wider DMF ecosystem takes to mature, and here the patience the broadcast industry is so comfortable with cuts the other way. Time may not be a risk to eventual adoption, but it is a risk to what gets built in the meantime. While the open media layer matures, the orchestration, monitoring and operational fabric around it becomes somebody else's platform. So, when the demos are packed away and the panels have emptied out, the questions worth carrying home aren't whether MXL and the wider DMF story work, it's who ends up owning the fabric the technology runs on and how much openness will survive that ownership?

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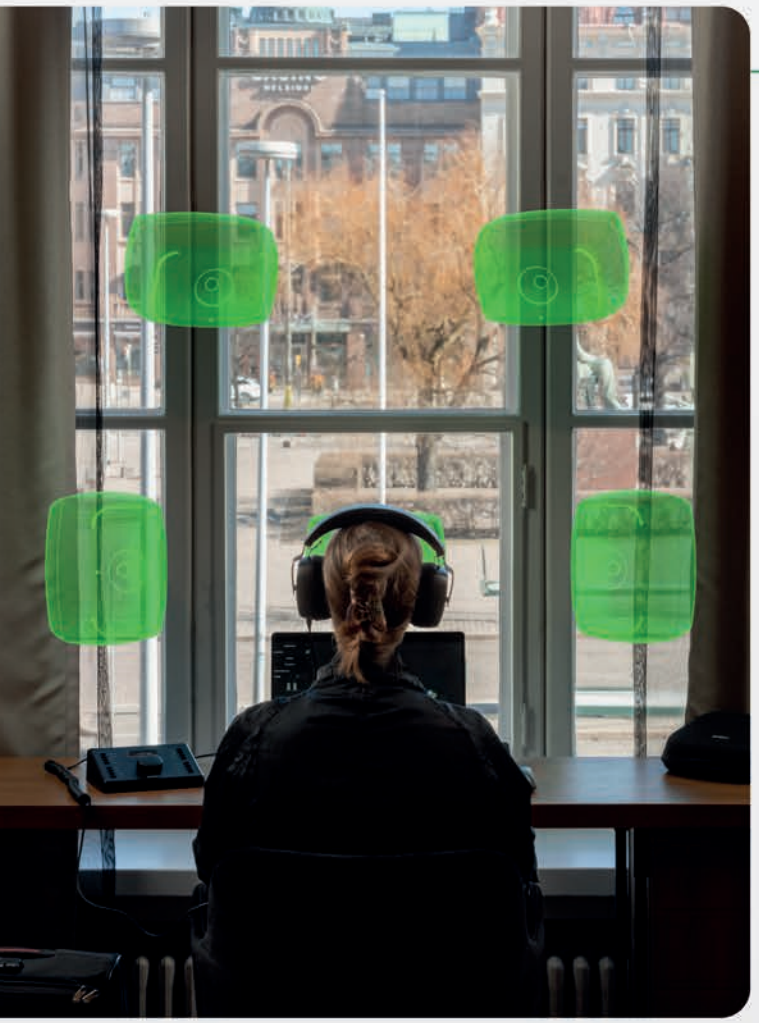

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BAFTA ALBERT ENTERS ITS NEXT CHAPTER

As BAFTA Albert turns 15, Managing Director **Matt Scarff** outlines the new Next Generation Toolkit ahead of its 16 September launch, alongside unveiling a fresh Studio Sustainability Standard round

BY HELEN NORMAN

BAFTA Albert is marking its fifteenth anniversary in 2026 with the launch of the Next Generation Toolkit, a web-based carbon emissions tracking platform designed to help productions forecast, measure and report their environmental impact. The platform officially launches on 16 September.

The environmental organisation, which began life as the BBC Carbon Calculator, has grown into an industry-wide body owned and operated by BAFTA. Matt Scarff, its Managing Director, describes its purpose as bringing the sector together around a shared goal.

"At its heart, BAFTA Albert is a coalition of the willing," Scarff says. "We exist to support the film and television industry in navigating the opportunities and challenges of sustainable production," he adds.

Scarff, who worked in production himself around the time the organisation was founded, says the emissions and sustainability conversation has shifted dramatically since 2011. "These weren't topics routinely discussed in pre-production meetings, on location or on set," he notes of the early years. "Change started with a small group of passionate people who recognised both the challenge and the opportunity," he adds.

CERTIFICATION UPTAKE ACCELERATES

That shift is reflected in certification figures. According to Scarff, 18 productions achieved BAFTA Albert certification in 2015. By 2025, that figure had risen to 2,359. He attributes the growth less to broadcaster mandates than to individuals working across production.

"While broadcaster and streamer requirements have undoubtedly helped accelerate adoption, the biggest driver has been the people working in production," Scarff comments. "Across every role and department, we're seeing individuals who genuinely care about reducing the environmental impact of their work."

Despite that progress, Scarff identifies time pressure as the most persistent obstacle productions face. "If I had to name one challenge, it would be time," he says, adding that sustainability planning works best when it begins at the earliest stages of a project. "The sooner environmental considerations are built into decision-making, the easier it becomes to identify opportunities for meaningful change," he comments.

That is where the Next Generation Toolkit is intended to help. Scarff says the platform, developed with input from the production community, will offer "more comprehensive forecasting, measurement and reporting capabilities, alongside practical decarbonisation insights." It will also underpin a new generation of BAFTA Albert certification, giving productions a clearer way to demonstrate their results.

"The screen industry can't solve the climate crisis alone. But through the stories we tell, the choices we make and the actions we take together, we can play a significant role in creating positive change"

Matt Scarff, BAFTA Albert

Alongside the toolkit, BAFTA Albert is opening the next submission round for its Studio Sustainability Standard on 30 September, developed in partnership with engineering consultancy Arup. Scarff describes the standard as "more than an accreditation," calling it "a practical management tool that helps studios understand their impacts, prioritise action and demonstrate sustainability leadership."

TECHNOLOGY'S ROLE UNDER REVIEW

On the environmental implications of AI, cloud and remote workflows, Scarff says BAFTA Albert is working with its board, advisory groups and industry partners to weigh up both sides of the picture. He points to the pandemic as evidence of the sector's capacity to adapt quickly when required. "This industry is incredibly adaptable," he says. "We saw that during the pandemic, when productions transformed ways of working almost overnight."

Scarff also points to a broader trend of sustainability being considered across the full production lifecycle, from early development through to audience-facing content, rather than treated as a discrete production task. He cites programmes including *Dirty Business*, *Under Salt Marsh* and *Force of Nature* as examples of productions pairing storytelling with environmental impact. "It's a powerful reminder that sustainability isn't separate from creativity," he notes.

Matt Scarff, Managing Director, BAFTA Albert

Looking beyond the toolkit launch, Scarff says BAFTA Albert's priorities remained focused on measurable, industry-wide impact rather than gains at individual production level. "Our mission remains unchanged: to support consistent climate action across the screen sector, help measure progress and maintain momentum," he says.

He is clear, however, that the organisation sees its role as one part of a larger effort. "The screen industry can't solve the climate crisis alone," Scarff said. "But through the stories we tell, the choices we make and the actions we take together, we can play a significant role in creating positive change."

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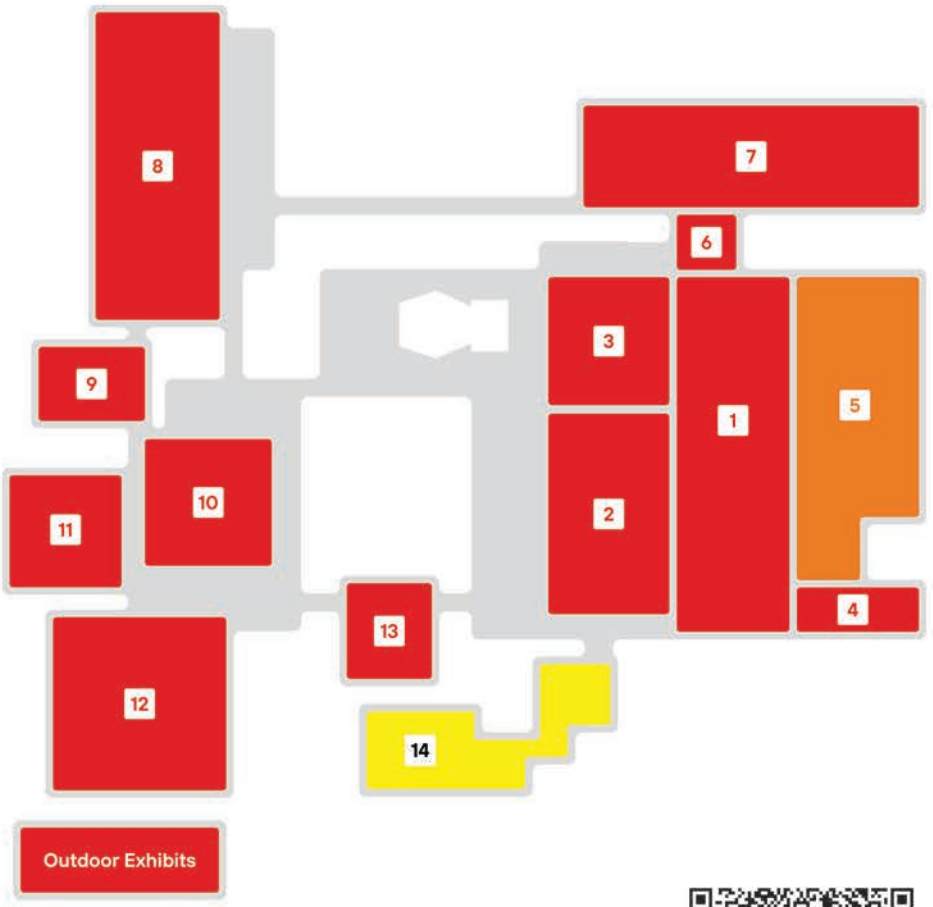


#IBC2026

EBU'S ALAN FAGAN ON TWO YEARS OF EUROVISION SPORT

The Managing Director of the EBU's first direct-to-consumer platform discusses two years of market growth and technological progress, recent excursions into AI, and the broader EBU sports ecosystem

BY DAVID DAVIES

It's now approaching two years since Alan Fagan was appointed to the role of Managing Director of Eurovision Sport – the EBU's digital streaming platform that was then six months into its launch mode. Since then, the former ESPN and Disney executive has steered the course of an increasingly high-profile platform that is now embedded with sports federations including the International Biathlon Union, World Athletics, European Athletics, World Aquatics, World Gymnastics, European Gymnastics, European Taekwondo, World Taekwondo and the International Orienteering Foundation.

"We launched with the aim of increasing free access to sport and complementing the coverage provided by EBU members through a web-based platform, and at the time we focused on a few sports and a handful of territories," Fagan says. "Today we have thousands of hours of live and on-demand content covering 150 different events in any given year and across more than 20 sports."

The focus on Olympic pathway sports has served Eurovision Sport especially well, indicates Fagan, and the platform is continuing to "look to deepen our offering across key verticals, which today are athletics, aquatics, gymnastics and winter sports – biathlon in particular. But we'll also work to expand into new verticals and broaden our geographical focus to selected markets across the world."

EVOLVING PLATFORM

In tandem with the growing footprint of Eurovision Sport, its technological base has also expanded. Working in conjunction with partner Nagravision, the focus was initially on web and app, but more recently the platform has expanded into connected TV. It has already launched on Apple TV and Android, and other connected TV outlets will follow soon.

The platform is also now embedded in the websites of multiple federation websites – another primary tenet of the EBU's long-term strategy to optimise accessibility. "We want to be where our fans are. We want to make it easy for them to access the platform, and embedding on federation platforms could be a really great way to do that," Fagan says.

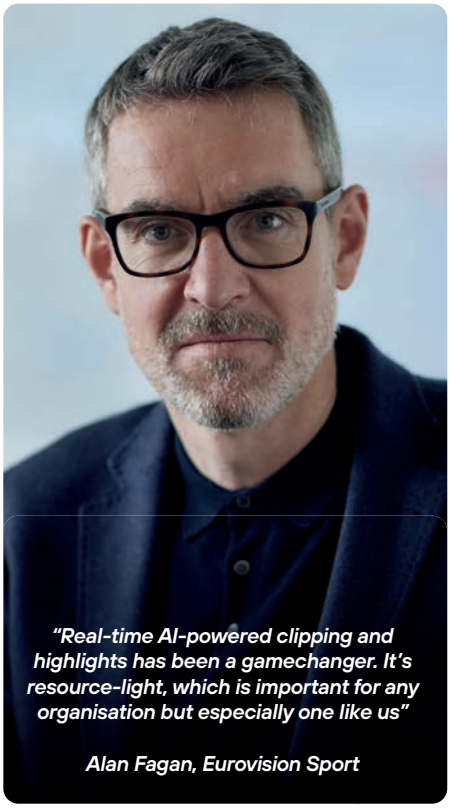
In terms of new technology adoption, "it probably won't come as a surprise to hear that AI has been a real focus," notes Fagan. In particular, "real-time AI-powered clipping and highlights has been a gamechanger. It's resource-light, which is important for any organisation but especially one like us because we're just getting going and might not have those extensive resources to clip all content and produce highlights with significant editorial teams. We do have those teams, but we're working with a large range and volume of content, so using AI in that way has been very beneficial and has allowed us to create new formats that encourage repeat users."

Eurovision Sport has also been using AI-powered translation since early 2025 and has therefore been well-placed to chart the remarkable development of this technology in the ensuing 18 months. "The product and quality are very good, and this technology has allowed us to open new markets. For example, we have translation in Hindi and Mandarin, markets that would otherwise be closed to us due to language barriers," Fagan explains.

In terms of the workflow, it starts with existing human commentary feeds and then AI is used to translate that commentary. "We produce additional language versions in real-time, and [these days] real-time means a five-second delay – and it's improving all the time. For the recent European Athletics Youth Championships, we started with a French language remote commentary and worked with CAMB.AI to generate eight different languages, [thereby] allowing us to expand our reach and make the content more widely available," Fagan says.

Fagan and his team are also in the process of implementing automated subtitling and transcription, with recent highlights including the provision of real-time contextual speech-to-text transcription across all six Paralympic Winter Games for Eurovision Sport live and on-demand coverage. It's an exciting area to be exploring, not least as "the technology is improving all the time. The speed is really strong now – translation speeds have halved – and it's allowed us to grow audiences in new markets that would have otherwise been out of reach," he comments.

But as with any new technologies, Fagan says that implementation will be carried out in close cooperation with the platform's users: "We continue to listen to our users – what they want, what is working and what's not working, and then improve accordingly," Fagan adds.



"Real-time AI-powered clipping and highlights has been a gamechanger. It's resource-light, which is important for any organisation but especially one like us"

Alan Fagan, Eurovision Sport

BROADER ECOSYSTEM

Reflecting on the progress of Eurovision Sport to date, Fagan asserts that it "isn't simply another streaming platform. It's part of a much broader EBU sports ecosystem, bringing together the reach and expertise of our members, relationships with sports federations and the opportunities created. There is a huge amount of fantastic sport that audiences want to reach, but that can sometimes be difficult to find or to access – and that may be increasingly the case in the future."

An increasingly fragmented sports media landscape would seem to underline the importance of helping audiences find and discover a wider range of sports content. "One of our roles is to help close the gap, giving sports and athletes greater visibility while offering audiences more opportunities to watch them free of charge," concludes Fagan.

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THE RISE OF IMMERSIVE EXPERIENCES IN LIVE EVENTS

Broadcasters, organisers and rights holders are rethinking how live experiences are created and extended beyond the event itself, driven by AR-powered sports coverage, immersive theatre and AI-driven fan engagement

BY DAVID HOWELL

Live events are currently undergoing a dramatic transformation. Audiences no longer want to simply watch a concert or sporting fixture unfold from a distance. Instead, they increasingly expect to participate in the event, and interact and feel emotionally connected to the experience itself. From augmented reality (AR) overlays in sports arenas to immersive theatre productions and XR-powered fan zones, technology is turning events into living, multi-dimensional spaces.

The shift is not only changing audience expectations; it is also reshaping how broadcasters and rights holders approach engagement, monetisation and storytelling. What was once a linear experience built around a single event is becoming a continuous journey extending before, during and after the live moment.

As immersive technologies mature, organisations face a critical challenge: how to innovate without creating friction or excluding audiences who simply want a seamless experience. Those that strike the right balance stand to unlock deeper engagement and entirely new revenue opportunities.

AUDIENCES WANT PARTICIPATION, NOT PASSIVE VIEWING

The most significant shift in live events is the changing role of the audience itself. People no longer want to be passive spectators. They expect to move through experiences, influence them and personalise how they engage with different content.

According to Drew Dooler, Creative Technologist at TRO, audiences who once came simply "to watch are now expecting to feel genuinely part of what is happening." He explained that events are increasingly functioning "more like ongoing worlds than isolated moments."

Researcher and technologist Ciaran Frame highlighted how immersive technologies can fundamentally redefine performance itself. Discussing the project *Concerts of the Future*, he said that audience members do not simply sit and watch an orchestra but instead "step onto the stage to play alongside the Melbourne Symphony Orchestra in VR."

Importantly, immersion is not always about advanced hardware. Some of the most compelling immersive experiences are rooted in participation and emotional proximity rather than headsets and holograms.

The creators of *Fish in a Kettle* (Kate Taylor Hunter and Anita Brokmeier of the Lab Rats Collective) – an immersive performance experience set inside a fictional 2050 house party – explain that audiences effectively become "both the camera and the editor of the work. Audience members decide where to stand, which storylines to follow and how long to remain within a scene."

For event organisers, this means rethinking the very structure of live experiences. Rather than designing one-way broadcasts, organisations need to build environments where audiences feel a sense of agency and connection.

Jamie Vaughan, VP of Europe at Cvent, emphasised that the future is not "virtual-first or physical-first." Instead, he said that the industry is moving towards blended experiences where digital tools amplify real-world engagement rather than replace it.

Concerts of the Future made its UK premiere at the Edinburgh Festival Fringe in August 2026 Image credit: Angus Kemp

Jamie Vaughan, VP of Europe, Cvent

"The organisations most likely to succeed over the next five years will... be those that treat technology as an enabler of human connection rather than a substitute for it"

Jamie Vaughan, Cvent

IMMERSIVE EXPERIENCES ARE OPENING NEW COMMERCIAL MODELS

As audience expectations evolve, immersive experiences are also creating new commercial opportunities for broadcasters, venues and rights holders. Sponsorship remains one of the most valuable areas of growth. However, brands increasingly want deeper integration into experiences rather than the traditional logo placement.

TRO's Dooler explains that sponsors can now become "genuinely embedded in the experience itself, interactive in ways that feel useful and relevant to the audience rather than simply visible."

Data is also becoming increasingly valuable. Immersive experiences generate rich behavioural insights that help organisations understand how audiences interact with spaces, content and brands. Wieke Sjahrir, Event Technology Director at Nteractive, said immersive technologies can generate "entirely different behavioural and interaction data on attendees." That information can help sponsors measure engagement more accurately and improve future event strategies.

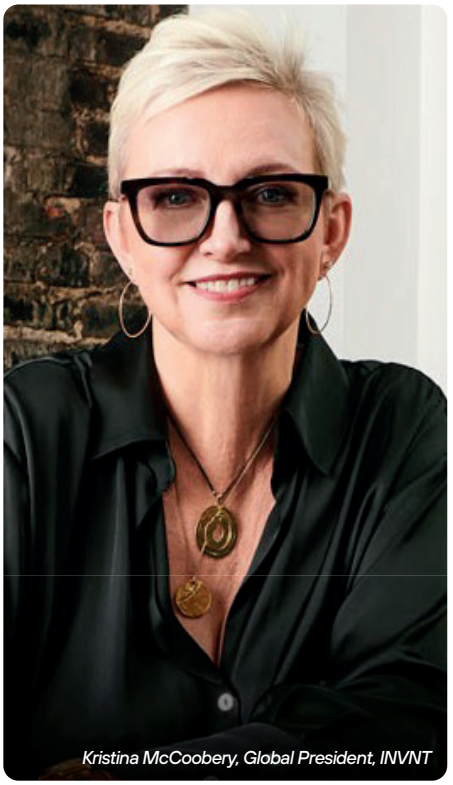
Cvent has already demonstrated how this works in practice. Vaughan explained how RFID-enabled lanyards at Cannes Lions allowed organisers and sponsors to monitor attendee movement patterns and identify high-engagement areas across the venue.

"We helped provide lanyards with RFID chips that monitored the flow of people coming in and out of the beach so that sponsors could see what the hot zones were and how long people were spending at each location. Meanwhile, virtual extensions of physical events are creating entirely new revenue streams. Premium digital access, personalised content, virtual merchandise and immersive fan communities can all continue generating value long after the live event ends," said Vaughan.

Kristina McCoobery, Global President at INVNT, added: "The biggest opportunity is in creating new layers of value around the live experience, from premium access and sponsor integration to virtual extensions and personalised content. The most compelling revenue streams will come from experiences that feel additive to the story, not bolted onto it."

THE FUTURE WILL BLEND PHYSICAL AND DIGITAL WORLDS

Looking ahead, immersive live events are likely to become increasingly intelligent, adaptive and personalised. AI will play a growing role in tailoring experiences in real time. Dooler said AI will help create content faster while enabling experiences to respond dynamically to audiences "in ways that feel genuinely personal rather than algorithmically obvious."



Kristina McCoobery, Global President, INVNT

"The most compelling revenue streams will come from experiences that feel additive to the story, not bolted onto it"

Kristina McCoobery, INVNT

Spatial computing, mixed-reality layers, and digital twins are also expected to reshape how audiences interact with live environments. McCoobery noted that "spatial computing, AI-powered personalisation, real-time content adaptation, digital twins, and mixed reality broadcast layers will redefine what live experiences can become."

Yet despite all the technological excitement, many experts believe the future of immersive experiences remains fundamentally human. The creators of *Fish in a Kettle* argued that "the most technologically advanced experience is not always the most immersive."

Often, they said, audiences remember "intimacy, proximity, and the feeling of being genuinely present with other people."

That sentiment is echoed across the industry. Cvent's Vaughan explained: "The pandemic tested the idea that virtual environments could replace real ones, and the verdict was clear. They can't. The organisations most likely to succeed over the next five years will therefore be those that treat technology as an enabler of human connection rather than a substitute for it."

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Future Tech Stage, Hall 14

11 September 2026

11:30 - 12:30
FRAMES: Federated Retrieval, Agentic Media Environment and Software (Defined Workflows)

14:00 - 14:45
AI for Live Sports and Beyond: Rewiring live media via Agentic AI Orchestration and "meCast"

16:00 - 16:45
Crystal Clear: Boosting Speech Intelligibility in Media

12 September 2026

11:30 - 12:30
Delta Protocol: The Future of Live Streaming

16:00 - 17:00
2026 INCUBATOR-Smart Stories: The New Knowledge Architecture for Content Production

13 September 2026

11:30 - 12:30
Network Control: Your Connection, Your Choice

16:45 - 17:45
IFeL: Immersive Festival Live - Remote Presence at Scale

14 September 2026

10:00 - 11:00
Q-Stream: Quantum Secure, Network-Adaptive, Verifiable, Live Media Infrastructure

13:00 - 14:00
VooPla: The Decision Twin - Decision-Ready Sustainable Digital Twins for Broadcast & Virtual Production Studio

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IBC2026 ACCELERATORS

Resilient live streaming and smarter studio selection are today's focus on the Future Tech Stage, as two Accelerator teams present live demonstrations of their progress

Two IBC Accelerator projects take to the Future Tech Stage today, demonstrating how emerging technologies can tackle practical challenges facing the media industry.

First up, 'Q-Stream: Quantum Secure, Network-Adaptive, Verifiable, Live Media Infrastructure' will be discussed on the Future Tech Stage in Hall 14 from 10:00. Later today, 'VooPla: The Decision Twin – Decision-Ready Sustainable Digital Twins for Broadcast & Virtual Production Studios' takes the stage from 13:00.

Q-Stream aims to develop a resilient media delivery approach that prioritises intelligibility and trust over traditional 'pixel-perfect' quality

Q-STREAM: KEEPING LIVE MEDIA USABLE WHEN NETWORKS FAIL

When standard delivery methods break down, perfect picture quality becomes less important than ensuring the information that matters still gets through – and can be trusted. Q-Stream is exploring a resilient approach to live media delivery based on predictive network intelligence, semantic compression and C2PA content credentials.

Championed by BFBS, the Institution of Engineering and Technology (IET) and Associated Press (AP), with Tesla Technologies, Deviqon Labs, InReality and Norsk as participants, the project is investigating how live video can remain intelligible, verifiable and resilient when bandwidth is constrained or conventional delivery methods fail.

The challenge is increasingly relevant as broadcasters rely on infrastructure they do not own or fully control. For BFBS, which serves military audiences around the world, resilience and trust are particularly important. But the team believes the underlying problems extend across the wider broadcast industry.

"Every single aspect of what the project has become applies and appeals to us as an armed forces broadcaster," said Nick Beer, Director of Development and Strategy, BFBS. "However, you don't need to think too long before you realise that the principles of the problems we're attempting to solve actually have relevance to an awful lot, if not all, broadcasters."

Speaking to IBC365, Beer and Russell Trafford-Jones, Chair, IET Media Technical Network, described the project through three interconnected concepts: the eye, the brain and the shield. The 'eye' uses AI and machine learning to understand what is important within a frame, allowing a system to prioritise the subject that carries the story when bandwidth falls. The 'brain' focuses on predicting network congestion before it happens. By analysing network data, the team is exploring whether encoding decisions can be adjusted in advance, rather than waiting for packet loss or congestion to degrade the stream. The 'shield' addresses authenticity. With generative AI making synthetic content increasingly convincing, Q-Stream is investigating how C2PA content provenance and post-quantum cryptography can help protect live media against manipulation and future security threats.

Today's Future Tech Stage session will show how these different elements can work together, and will include demonstrations of C2PA verification, post-quantum encryption and semantic region encoding.

VOOPLA: BRINGING ORDER TO STUDIO SELECTION

The VooPla project, meanwhile, aims to help commissioners, producers and production teams understand the UK's increasingly fragmented studio landscape, compare capabilities and assess technical, financial and sustainability considerations before committing to a physical recce or greenlighting a project. EBU, ITV, IET and Digital Catapult are the project's champions.

The problem is particularly acute in virtual production, where studios range from commercial VP facilities and traditional broadcast spaces to university R&D environments, with capabilities and available information varying considerably. Robin Cramp, Head of Advanced Media Production Studios, Digital Catapult, commented: "The result is fragmentation. Producers don't have a clear way to compare different studios, understand capability, or assess feasibility early enough in the process."

Speaking to IBC365, Cramp identified three connected challenges: fragmented knowledge, inefficient early-stage decision-making and sustainability being treated as an addition rather than something embedded from the outset.

VooPla aims to address these through a production-accurate digital twin workflow combining photogrammetry, lidar scanning, gaussian splatting, real-time simulation, IoT data and optional VR access. The proposed workflow begins with a directory of UK studio facilities, allowing users to filter by location, capability and production requirements. Once a shortlist is created, production-specific capability and sustainability information can be generated before users enter a digital twin environment to scout, plan and pre-produce.

The objective is not simply to create a virtual representation of a studio, but a shared decision-making layer bringing creative, technical, operational and sustainability information together.

Today's session will showcase the project's interactive dashboard demonstrator, while exploring how the digital twin workflow could develop into a repeatable approach for wider industry adoption.

'Q-Stream: Quantum Secure, Network-Adaptive, Verifiable, Live Media Infrastructure' takes place from 10:00-11:00, and 'VooPla: The Decision Twin' takes place from 13:00-14:00 on the Future Tech Stage in Hall 14 today.

WRITING THE RULES OF HIGH-ALTITUDE IMMERSIVE PRODUCTION

From camera placement and viewer comfort to movement, pacing and post-production, the French Alps-set *KICK* provided Altitude101 with a unique opportunity to test, challenge and refine the methods shaping its immersive storytelling

BY BLACKMAGIC DESIGN

Altitude101 has spent the past few months producing immersive films in a range of extreme environments: from deserts to mountains to beneath the sea. Indeed, the recent *Echoes of the Middle East* ventured to all three. Along the way, the French production company has been refining its immersive craft, developing an evolving set of practical rules around camera placement, movement, pacing and keeping the viewer's perspective at the heart of the capture process.

"Immersive production is still at the very beginning," said the company's Co-Founder Amaury Pierlot. "We want to write the rules that will define the medium moving forward. Being one of the first studios to create for this format couldn't be more exciting."

The latest opportunity to test those ideas came in the lofty climes of the French Alps. Captured using the Blackmagic URSA Cine Immersive for Apple Immersive Video, *KICK* follows three French skiers deep into the mountains in search of the perfect jump from which to perform a double backflip.

Shot over two days, the production combines epic cross-country journeys into remote terrain with sequences focused on building and riding the jump itself.

"Every immersive project is an opportunity for us to explore different ways of shooting and telling stories."

Antoine Baille, Altitude101

"The goal from the start was to create the most entertaining and visually impressive film possible while telling a comprehensive, compelling story," Pierlot explained. "Skiing looks unbelievable in Apple Immersive Video, and as sports enthusiasts we absolutely wanted to bring people with us into the mountains so they could feel the same thrill."

Most of the film's sequences were planned in advance, but the ever-changing weather conditions in the mountains meant that the team constantly had to adapt. "Because of this, the end result isn't as close to the original script as we planned," admitted Pierlot.

ARE YOU SITTING COMFORTABLY?

One of the first decisions the *KICK* production team made was to prioritise the viewer's perspective. "The rule was that the viewer would be sat down to experience the video, so we almost always placed the camera height at the viewer's eye level," explained Antoine Baille, Co-Founder, Altitude101, and the film's director.

Baille described the steepness of the mountain terrain needing to be part of the experience: "We wanted viewers to feel those extremes of scale and elevation as much as we did filming it. For that reason, the camera was always horizon-levelled to contrast against the slope."

Capture distance required similar consideration. "The distance from the Cine Immersive camera to the action varies throughout the film," Baille continued. "We generally avoided getting too close, except for a few moments involving snow and a paragliding sequence where action comes straight towards the viewer. Those moments add real excitement," he added.

Each production, according to Baille, is a learning process for the team. "Every immersive project is an opportunity for us to explore

The KICK production team on-site in the French Alps
All images: Altitude101

One area where that difference has become apparent is narration. Baille said that with the image playing such a central role in immersive, "the classic voiceover storytelling technique used in 2D doesn't work as well, so it's about understanding how we could tell compelling stories using the image as the centrepiece."

MOVEMENT AND RHYTHM

The athletic and acrobatic nature of *KICK*'s imagery also gave Pierlot and his team an opportunity to experiment more heavily with movement. "This is something we really wanted to explore because it's an intense movie," Pierlot said. "About 10% of the shots are in-motion, and we feel that adds a lot to the immersion. It puts the viewer on the skis with the protagonists."

Much of the team's attention was focused on pacing and rhythm. "It was all about finding the right balance," said Baille. "When you are watching an immersive video, it's extremely frustrating if there are too many quick cuts because you don't have enough time to explore the environment."

Most shots ultimately settled between five and eight seconds. "At the same time, we are firm believers that pacing is a key ingredient to success, as we've seen a lot of immersive videos that we think are boring," Baille added.

When the viewer's attention needed guiding, Baille's team prioritised the post-production process to help the audience maintain their bearings between cuts. "It's not something we thought about during the shoot itself, but in post it was all about aligning shots that help the viewer. If a shot finishes on the right side of the frame, for instance, the next shot should start on that side as well," he commented.

Audio was another way of guiding attention. "Sound is extremely powerful in guiding the viewer in the frame, and it also reinforces the immersive experience," Baille continued. "We worked with a spatial sound engineer to really bring the best out of our footage, and we think it makes a huge difference," he added.

While immersive storytelling introduces new creative considerations, many of the challenges encountered during production were more practical. The biggest constraint, according to Baille, was the 180° frame and trying to keep the camera's shadow out of shot.

"We always had to face the sun to avoid the camera and tripod's shadows ending up in the shot," Baille explained. "And we had to be extra careful with the snow for the same reason, so we weren't leaving visible tracks or marks on the ground," he continued.

IT'S ALL PART OF THE PROCESS

According to Pierlot, there are many lessons he and his team will take from this latest immersive experience. One is placing more emphasis on pre-production for future projects, "to make sure we don't waste any time [or data] on shots." He added: "The most important thing is that in immersive, the 'fix it in post' rule doesn't apply."

Both *Echoes of the Middle East* and *KICK* are available free to Apple Vision Pro users via the Theater and Amplium apps. Altitude101's next Apple Immersive Video project, *The Longest Day*, will continue the company's exploration, following an amateur triathlete preparing to qualify for the World Triathlon Championships.

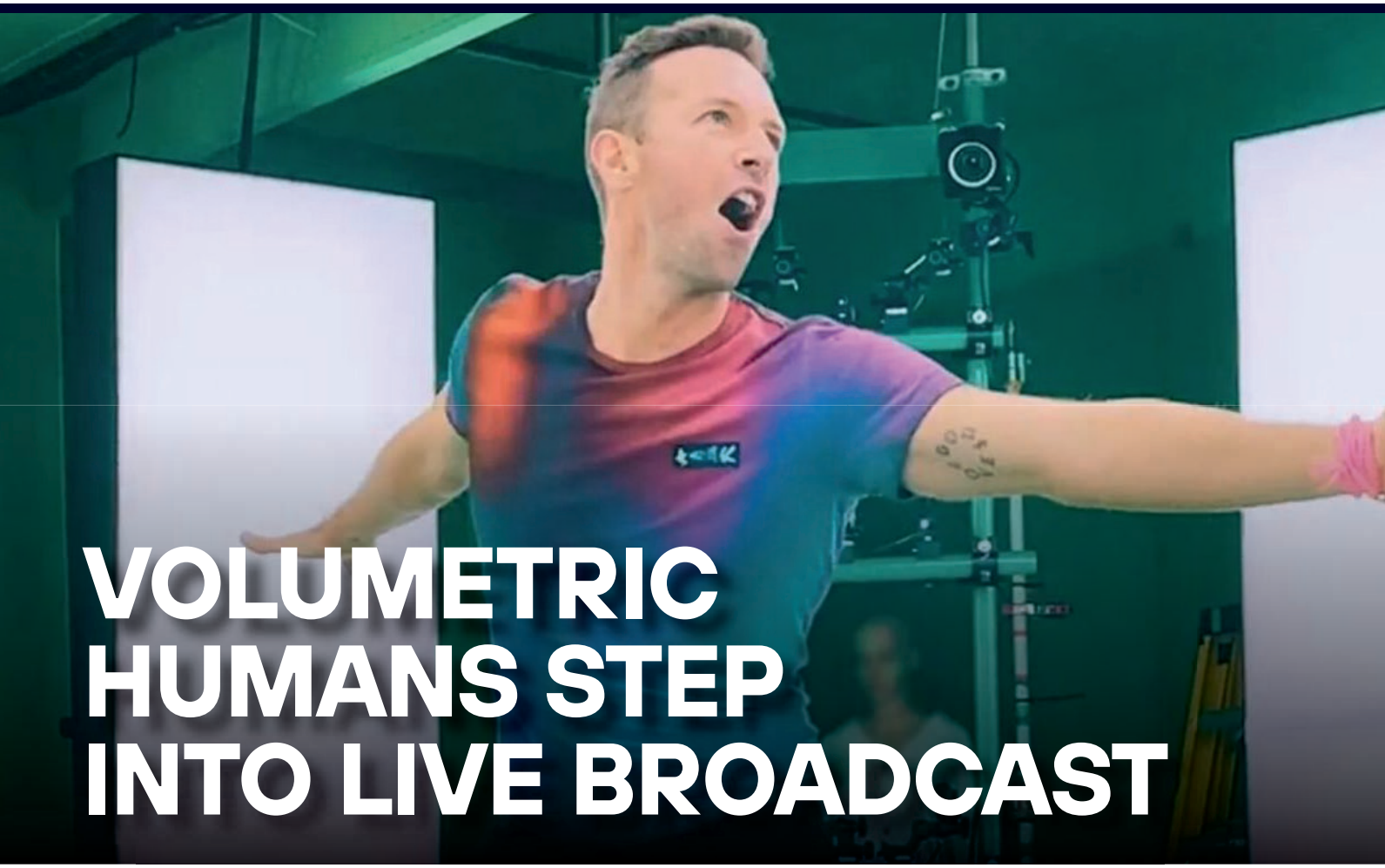
KICK was filmed by production studio Altitude101 using the Blackmagic URSA Cine Immersive camera

"About 10% of the shots are in-motion, and we feel that adds a lot to the immersion. It puts the viewer on the skis with the protagonists."

Amaury Pierlot, Altitude101

different ways of shooting and telling stories. The storytelling techniques are not the same as in 2D and as we finish projects, we start mastering them more and more," he said.

The camera captured shots of three elite freeride skiers in the French Alps



VOLUMETRIC HUMANS STEP INTO LIVE BROADCAST

Volumetric capture is shifting from pre-recorded assets to live, broadcast-ready presence, reshaping storytelling, production workflows, and the economics of content across virtual and hybrid environments

BY DAVID HOWELL

Volumetric humans are moving from experimental captures to live, broadcast-ready assets, reshaping the creative opportunities and practical challenges of immersive storytelling.

Captured as time-varying 3D representations – typically meshes or point clouds – these digital humans can be placed in virtual, augmented, and mixed-reality environments, viewed from multiple angles, and, increasingly, directed in real time.

What is changing now is not just fidelity, but immediacy. The shift to live volumetric presence means broadcasters can treat these assets less like graphics and more like contributors, such as guests, performers, and even anchors, within a shared storytelling moment.

As workflows converge with real-time engines and virtual production techniques, volumetric humans are beginning to reshape how content is created and experienced.

FROM PLAYBACK TO PRESENCE

The transition from pre-recorded volumetric assets to live presence introduces a fundamentally different editorial dynamic. Instead of inserting a holographic clip into a programme, broadcast producers can now direct a performance that unfolds in real time alongside the rest of the broadcast.

"Volumetric capture during the Paris 2024 Summer Olympics enabled camera viewpoints that would be impossible to achieve with traditional 2D cameras without obstructing the athletes"

Lauri Ilola, Nokia

Callum Macmillan, Chief Technology Officer (CTO) at Dimension Studio, said: "When volumetric humans evolve from pre-recorded assets to a live presence on stage, you move from playing back a clip to directing a performance that exists in the same storytelling moment people are witnessing live."

He pointed to high-profile examples – such as Madonna appearing alongside volumetric versions of herself from different decades and the band BTS performing with Coldplay while on opposite sides of the world – to demonstrate how volumetric capture enables entirely new forms of collaboration and narrative layering.

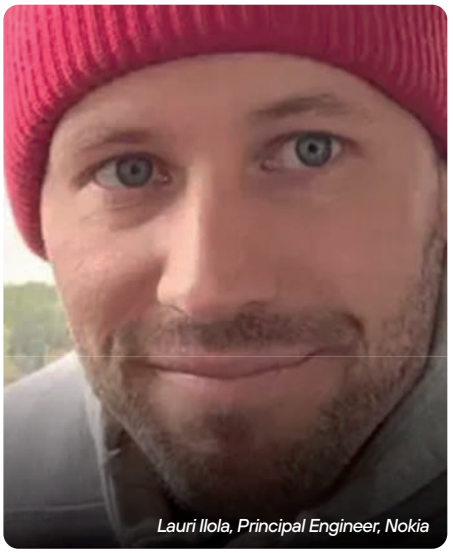
These capabilities extend beyond entertainment. In sports broadcasting, volumetric capture has already enabled analysts to examine athletes' movements from any angle. Macmillan explained that Dimension Studio's work with Sky Sports helped pundits to "analyse [an athlete's] swing in 360° to add a new immersive and insightful layer of inspection for the fans."

For broadcasters, the practical implication is that volumetric humans are not simply an enhancement; they are a new storytelling language. They allow scenes to unfold spatially rather than within a fixed frame, enabling more dynamic, interactive, and layered narratives.

"Sports broadcasting, in particular, has seen early adoption. For example, volumetric capture during the Paris 2024 Summer Olympics enabled camera viewpoints that would be impossible to achieve with traditional 2D cameras without obstructing the athletes," explained Lauri Ilola, Principal Engineer at Nokia. "Social media is also starting to experiment with volumetric techniques, as evidenced by the growing number of 2D renderings of volumetric captures appearing on platforms like LinkedIn," Ilola continued.

Dimension Studio used advanced volumetric human capture to film Coldplay and BTS for their 2021 'My Universe' music video
Image credit: Dimension Studio

Callum Macmillan, CTO, Dimension Studio



Lauri Ilola, Principal Engineer, Nokia

BUILDING A PIPELINE FOR BROADCAST REALITY

Behind the creative potential lies a complex technical pipeline that must align with the demands of live production. Broadly, volumetric workflows can be understood as four interconnected stages: capture, reconstruction, editorial processing, and playback.

Capture typically involves multi-camera arrays or depth-sensing systems surrounding the subject, producing synchronised multi-view footage. While high-end setups deliver impressive fidelity, more portable systems are emerging, enabling use cases such as field reporting and sports coverage with reduced infrastructure requirements.

Reconstruction then converts this footage into a 3D representation. Either a point cloud or a mesh. This process is computationally intensive and generates large volumes of data, making compression technologies, such as point cloud approaches from the Moving Picture Experts Group (MPEG), essential for real-time delivery.

Editorial processing or "holo finishing" introduces familiar broadcast practices into the volumetric workflow. Producers clean geometry, normalise lighting, and ensure consistency across playback environments. This stage is critical to maintaining visual coherence when volumetric humans are integrated into virtual sets or mixed-reality scenes.

Finally, playback takes place within real-time engines, such as Unreal or Unity, where volumetric humans can be composited alongside graphics, environments, and other digital elements. This is where the technology becomes operational for broadcasters, enabling integration within LED stages, augmented reality graphics, and hybrid studio setups.

Yet, despite these advances, the pipeline remains demanding. Macmillan emphasised that real-time volumetric reconstruction still requires significant compute power: "To get a verbatim, broadcast-quality mesh reconstructed in real-time requires a server rack that isn't exactly 'portable' for a remote news crew. We're currently in the 'mainframe' era of live volumetric," he explained.

RETHINKING THE FUNDAMENTALS

As volumetric humans become more integrated into broadcast workflows, they are prompting a rethink of fundamental production practices. Direction, performance, and even the economics of content creation are all being reshaped. This has implications for talent as well. Presenters and contributors must adapt to interacting with digital elements that may not be physically present, while maintaining natural performance and engagement.

From an economic perspective, volumetric humans introduce new opportunities around asset reuse. A single volumetric capture can be repurposed across multiple platforms from broadcast segments to social media experiences, and gaming environments.

Macmillan highlighted this as a key advantage: "The same volumetric asset can be repurposed throughout its lifecycle. This could be a gaming skin, a social AR filter, or even a stadium's big screen 'hologram' all in one." This shift from disposable content to persistent spatial assets has the potential to redefine broadcasters' return on investment. However, achieving this requires new infrastructure, including robust volumetric asset management systems capable of handling these assets at the speed of live production.

GAINING GROUND

While volumetric humans are already influencing production workflows, widespread adoption is not yet guaranteed. Technical, economic, and cultural factors all play a role in determining how quickly the technology becomes mainstream.

Nokia's Ilola noted that although progress is accelerating, "it would be premature to claim that true large-scale live streaming of volumetric video is already feasible in a general sense." He explained that current systems are fragmented, with varying levels of maturity and limited interoperability across the ecosystem.

Standards such as MPEG's immersive media framework are helping to address these challenges, providing a foundation for more consistent compression, transport, and playback. However, broader adoption will depend on these standards being widely implemented and supported.

Ilola also emphasised that quality, latency, and bandwidth are deeply interconnected challenges. "The more complex and immersive the intended experience, the faster quality becomes the first dimension to break under the constraints of current technology," he said.

Advances in AI and real-time rendering are steadily improving performance and reducing costs. As these technologies mature, volumetric humans are likely to move from experimental deployments to more routine use in broadcast production.

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

ADOBE TO ACQUIRE AI FIRM TOPAZ LABS

ADOBE

BY CAROLYN GIARDINA

Adobe has entered into a definitive agreement to acquire Topaz Labs, an Emmy Award-winning AI company that develops tools for video and image enhancement. Terms of the deal, expected to close in the second half of 2026, were not revealed at the time of publication.

Topaz Labs' AI models include tools for upscaling, sharpening, stabilisation, frame interpolation, noise removal and restoration.

With the acquisition, Adobe aims to expand its video and image model offerings in its Adobe Firefly, Firefly Services and Creative Cloud apps. According to the announcement, Topaz Labs products will also remain available standalone.

David Wadhwani, President of Creativity and Productivity Business at Adobe, said: "Creators are creating more content by mixing captured and generated images and video, and with Topaz Labs we will give every creator the quality and control to easily produce that content at higher quality and resolution."

Plans call for Topaz Labs CEO Eric Yang to continue to lead his team following the acquisition. "We've always believed that technology should serve human creativity rather than replace it – and so has Adobe," said Yang. "Together, we believe we can dramatically expand what's possible for filmmakers and creators everywhere."

Topaz Labs's tech also includes its proprietary 'Neurostream' technology for enabling "large, complex AI models" to run locally on consumer devices.

7.B35, 13.D501

David Wadhwani, President of Creativity and Productivity Business, Adobe

MXL CONNECTING OLD AND NEW

GRASS VALLEY

BY ANNE MORRIS

Live production specialist Grass Valley is showing how its tools enable modern and legacy technology to be used in mission-critical live operations. ACE-3901-GRID bridges SDI and software-defined workflows using media eXchange layer (MXL) technology and Grass Valley's AMPP OS MXL-native architecture.

By enabling media to move between hardware and software-defined resources, it eliminates unnecessary complexity and allows broadcasters to modernise while protecting existing investments, according to Grass Valley. The company said ACE-3901-GRID is designed for high-density live production and helps create a unified production environment, with infrastructure, processing and control operating together across on-premises, cloud and hybrid deployments.

Lee Buchanan, VP of Networking at Grass Valley, said: "Media organisations want the flexibility of software-defined production without disrupting the infrastructure they rely on every day. ACE-3901-GRID provides that connection, giving customers a practical path to modernise at their own pace."

9.A01

Grass Valley tech helps bridge the gap between SDI and software-defined workflows

Allen Broome: "Creating a stronger, more capable partner for the media industry"

VIDEO GIANT IS BORN

MEDIAKIND

BY KIRSTY HAZLEWOOD

The merger of MediaKind and Harmonic's video business is now complete, with the combined company bringing together SaaS streaming, appliance platforms and cloud video technologies. MediaKind said the combined entity has more than US$100m in annual recurring revenue and over US$150m in annual appliance revenue, with a global blue-chip customer base.

Harmonic's video workforce has been absorbed into MediaKind. A new website has been launched to mark the deal, showcasing cloud-native software, SaaS services and video infrastructure aimed at organisations wishing to modernise their video operations.

Allen Broome, Chief Executive Officer at MediaKind, said: "Bringing these two teams together under one roof is a powerful moment, creating a stronger, more capable partner for the media industry at a time of significant change."

1.C63, 1.D71

OPINION

THE MEDIA INDUSTRY'S BLIND SPOT

Markus Paul, Chief Operating Officer, Media Tailor

In football broadcasts, massive multi-camera setups capture tons of material, yet very little ever gets used. The rest is simply left on the cutting room floor. This same phenomenon spans the entire media landscape. The content is there. It's been financed, shot, and saved. Yet, it sits completely untapped. And it's not for a lack of trying.

In this economic climate, everyone wants to maximise their budgets. So, what's the problem? Many organisations simply don't know what they own. It's a pattern we encounter constantly at Media Tailor: if you can't find or access your content, you can't leverage or monetise it. Unlocking this value requires facing the most basic questions: What content do we have? Where is it? And what rights do we hold? Once you know this, to avoid everything disappearing into the depths of your media library, you must have a way to manage it.

And since we are living in 2026, content isn't just used by humans anymore. It is consumed by applications, AI services, partners, and automated workflows. This shift is exactly why we have anchored Media Tailor's solutions around open APIs and well-managed metadata. Those foundational blocks are just as important as the content itself. Once content is discoverable and accessible, possibilities multiply rapidly. A sports broadcast can instantly turn into personalised, player-specific viewing experiences, like Formula 1 and NHL are doing. A drama series can automatically generate tailored short-form versions for different target audiences. Archival content can be seamlessly repackaged into entirely new commercial products or subscription services, like FAST channels.

And the most obvious use case is to find any old news, footage or campaign for re-use quickly when needed.

AI makes this execution easier than ever, but the real catalyst for change is the mindset. Instead of asking how much new content we can produce, the industry should be asking: How many business models can we build from a single piece of content?

"The media industry's next giant leap in growth probably won't come from creating more. It might come from finally learning how to maximise what we already own"

For context, Getty Images reported nearly US$1bn in revenue in 2025 from licensing visual content and music. This is a reminder that existing media assets are a scalable business when rights, metadata, search, and licensing are handled properly. The media industry's next giant leap in growth probably won't come from creating more. It might come from finally learning how to maximise what we already own.

1.A24

MAX FOCUS ON FULL-FRAME LENSES

SHENZHEN 7ARTISANS PHOTOELECTRIC TECHNOLOGY

BY DAVID FOX

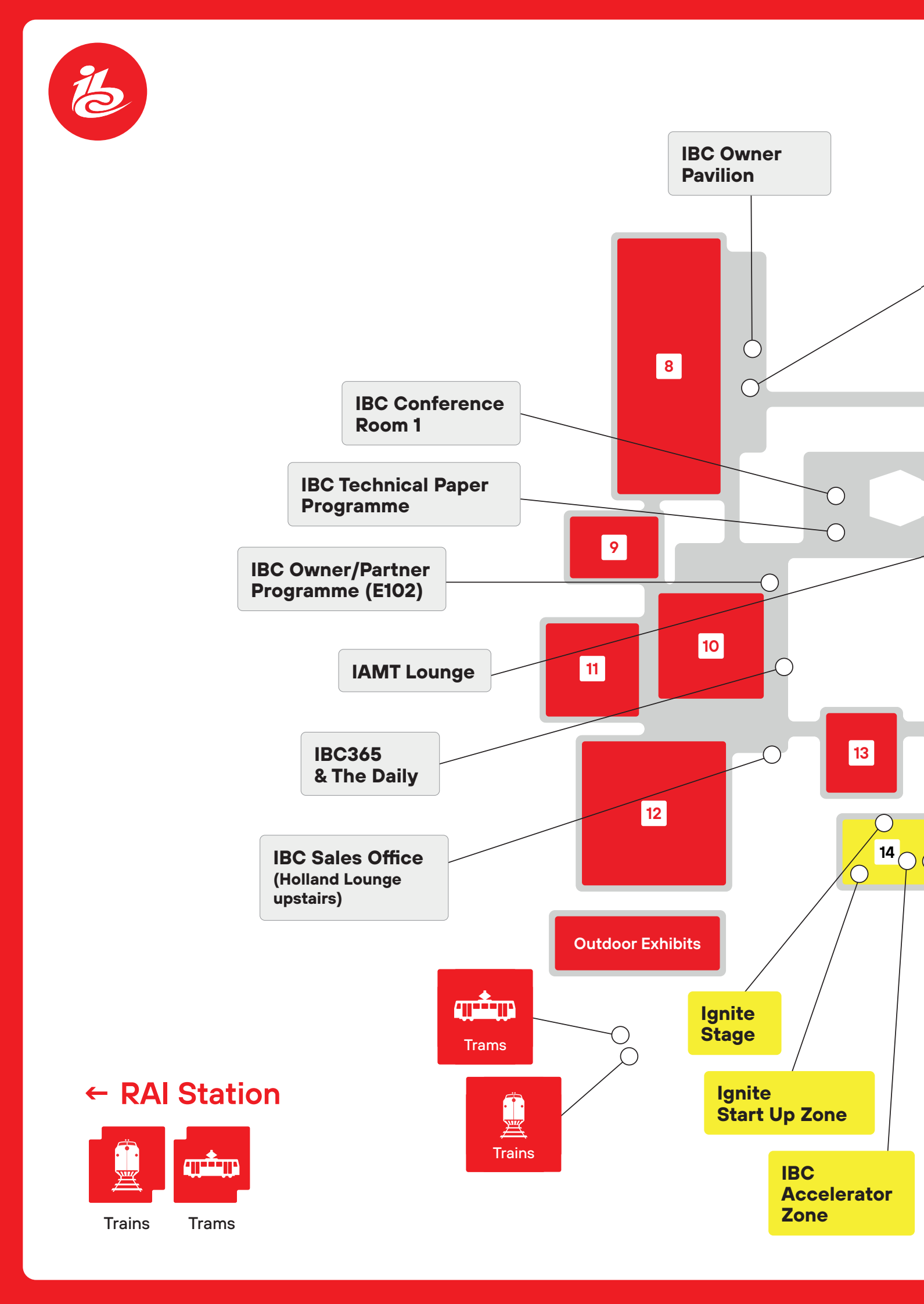
7Artisans has extended both ends of its range of autofocus full-frame lenses with a longer tele lens and an ultra-wide fisheye model, the first two components in its new Max Series.

The AF 135mm F1.8 Max uses advanced optical construction with 16 elements in 13 groups, as well as a 12-blade diaphragm, to deliver high-resolution imaging with smooth background rendering and refined bokeh. It has a minimum focusing distance of 0.68m, a maximum magnification of 0.28x, and a fast, silent STM motor to ensure precise autofocus.

7Artisans' new AF 135mm F1.8 Max telephoto lens

The AF 10mm F2.5 Max is a full frame autofocus fisheye lens with a 185° diagonal field of view, making it good for architecture, landscape or action shots. It has 11-element optical construction in eight groups, a minimum focusing distance of 0.15m, and a compact design weighing about 503g (E mount). Both lenses offer compatibility with Sony E, Nikon Z, and L-Mount systems.

12.D10


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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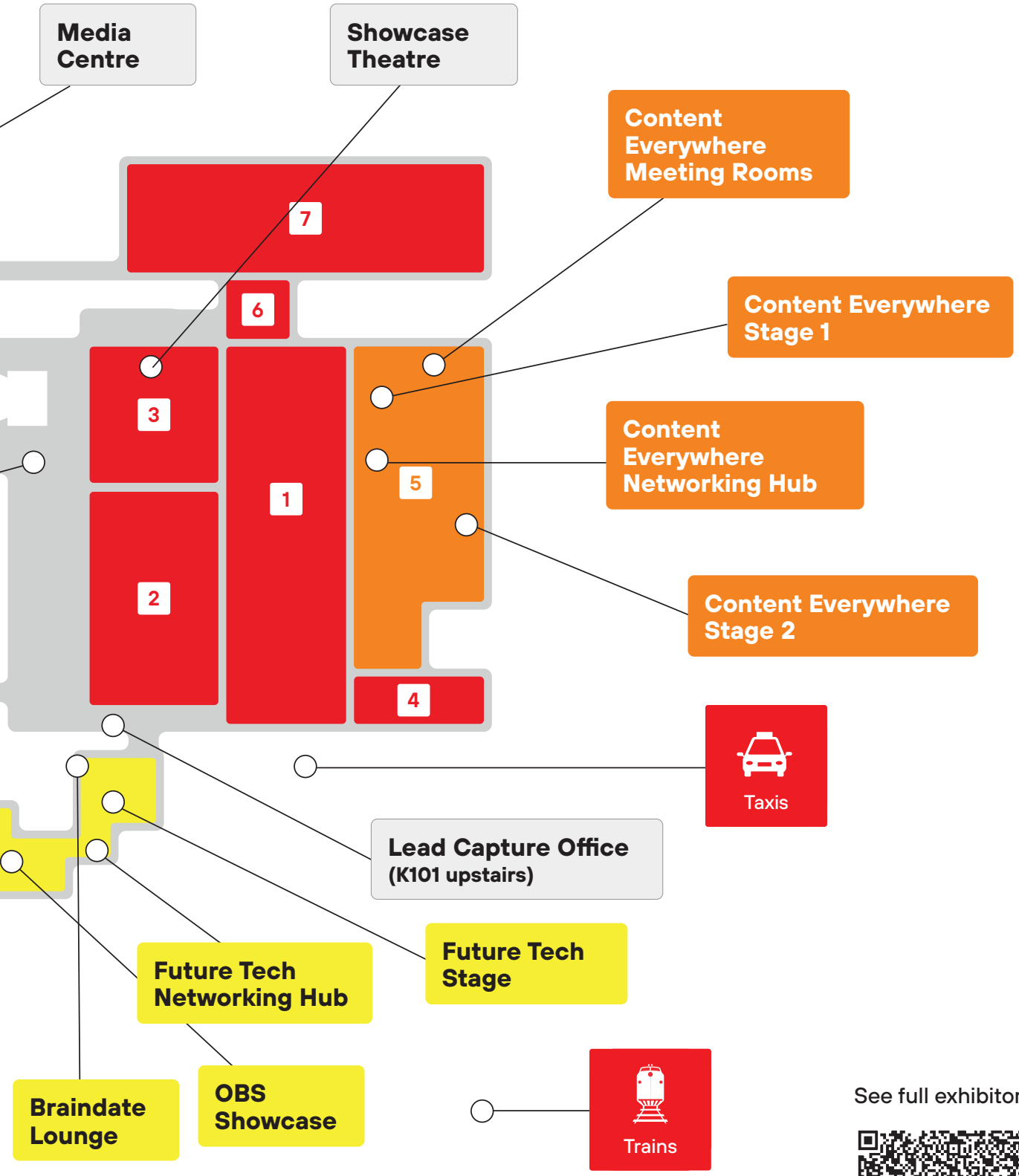

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WOMEN
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AI DOMINATES FINAL FUTURE TECH DAY

Today marks the final day of the Future Tech Stage programme in Hall 14. The day packs in a mix of AI localisation, infrastructure security and workflow automation, closing out four days of talks with a clear focus on how emerging technology moves from concept into daily practice.

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

The morning's main session, 'The New Global Viewer: Scaling Content Beyond Borders with AI', looks at how AI is helping media companies reach audiences beyond their home markets. Moderated by Alan Wolk, Co-Founder and Lead Analyst at TVREV, the panel brings together Bartell Cope, VP of GTM at Lingopal; Rick Hohmann, Global Media & Entertainment Industry Lead for HP Z Workstations, and Sanjit Sama, Head of GTM at Sync Labs, to discuss how localisation and dubbing technologies are reshaping distribution strategies for global viewers. The session covers both the technical side of AI dubbing, including voice matching and lip-sync accuracy, and the commercial case for localising content earlier in the production process rather than treating it as an afterthought once a title has already found an audience at home.

Two further talks follow at lunchtime. Tridib Chakravarty, CEO of StorageDNA, questions how well the industry is really building its AI agent integrations in 'Building an MCP? If You're Just Wrapping an API, You're Doing It Wrong', arguing that many so-called agentic tools amount to little more than a wrapper round an existing API. Straight after, Mirko Nedeljkovic, Founder of Suitest turns to 'Continuous Quality Assurance for Operators', examining how automated testing can help network operators and pay-TV providers catch problems before viewers do. Both sessions focus on the practical side of AI adoption: how tools are built and tested, rather than what they promise to do once deployed.

Running through the day is a recurring theme: AI's promise depends on the infrastructure and integration work happening underneath it, whether that is dubbing pipelines, agent architecture or quality testing.

Also on stage today are two IBC Accelerator projects, each showcasing a year's work in front of the industry that helped shape it. 'Q-Stream: Quantum Secure, Network-Adaptive, Verifiable, Live Media Infrastructure' runs from 10:00-11:00, and explores how live video can stay usable and trustworthy when networks are congested, degraded or compromised. Rather than treating picture quality as the top priority, the project favours preserving the information that matters most, combining predictive network intelligence, semantic compression and C2PA content credentials to keep streams intelligible even at very low bitrates.

Meanwhile, 'VooPla: The Decision Twin' follows from 13:00-14:00, tackling a more down-to-earth problem: how producers choose a studio. The project has been prototyping a digital twin workflow that lets producers explore, compare and pre-produce inside broadcast and virtual production studios before ever setting foot in them, folding in sustainability data alongside the usual questions of capability and cost.

Both projects will demonstrate live prototypes on stage, offering visitors a chance to see a year of Accelerator development in action before the programmes close. To learn more about these projects, **turn to page 21.**

Bartell Cope, VP of GTM, Lingopal, will take part in 'The New Global Viewer: Scaling Content Beyond Borders with AI' panel discussion on the Future Tech Stage this morning

Sessions on the Future Tech Stage in Hall 14 run today from 10:00. They are free to attend.

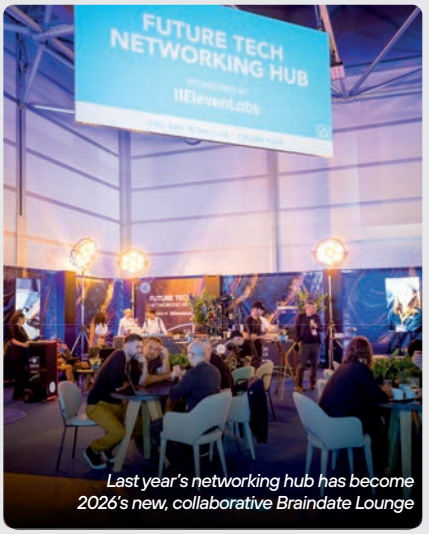
LAST CHANCE TO MAKE CONNECTIONS

For anyone yet to make use of it, today is the final chance to put IBC Exchange to work. Powered by Braindate, the platform lets IBC Exchange Pass holders arrange curated one-to-one and small-group conversations with peers around shared interests and industry challenges, rather than relying on chance encounters on the show floor.

Pass holders can browse and join discussions set up by others, or start their own, with topics also seeded from the IBC Conference programme content and IBC consultants. Meetings can be arranged throughout the show at the Braindate Lounge, a dedicated space within the Future Tech hub in Hall 14.

"There's an emerging need for a curated peer-to-peer networking experience throughout IBC," commented Michael Crimp, CEO, IBC, ahead of the show. "IBC Exchange offers a more structured opportunity to exchange knowledge, address challenges, and share expertise."

With the show wrapping up this afternoon, today offers a last opportunity to turn any remaining conversations into lasting connections before IBC2026 draws to a close at 16:00.



Last year's networking hub has become 2026's new, collaborative Braindate Lounge

YOUNG TALENT TAKES THE STAGE AT FUTURE TECH IGNITE

Today's Future Tech Ignite Stage hands the floor to students and young professionals for the final day of IBC's newest initiative this year, delivered alongside Innovation Partner EIT Culture & Creativity and Platinum Sponsor AWS Nvidia, with the City of Amsterdam as Strategic Partner.

The morning opens with a round of five-minute pitches from start-ups involved in this year's Future Tech Ignite programme. Early-stage founders take turns on stage to set out the value of their businesses to an audience of technology and business innovators, with each pitch aimed at showing how their company addresses an industry challenge and where it fits within the wider media and entertainment landscape.

This is followed by the panel discussion, 'Beyond the Curriculum: The Importance of Real World Experience'. While course content gives students a strong grounding for work in media, the panel argues that seeking out hands-on projects should be just as high a priority for anyone entering the sector. Students join industry bodies supporting this work, alongside a senior executive offering an international view, to discuss how classroom learning and practical experience fit together, and what more employers could be doing to open doors for newcomers.

Moderator Kim Rowell, Chair, RTS Technology Centre

Molly Cole, AI Transformation Consultant, Platform Comms

The Future Talent Showcase follows at midday, in two parts. The first hears from On-Air, the student-run initiative behind a 24-hour multi-channel live broadcast produced entirely by students, with representatives reflecting on last year's broadcast and looking ahead to October's edition. Chairing the session are Molly Cole, AI Transformation Consultant at Platform Comms, and Scott Kerr, Lead Solution Architect at Sky. The second part hands over to filmmakers from Inholland University of Applied Sciences and Hogeschool van Amsterdam, which will present short-form content built from footage they have captured and edited on the show floor throughout the event, offering a fresh, outsider's view of what IBC2026 has looked and felt like from the ground.

The Ignite Stage programme closes with, 'WIRN: The Leaders of Tomorrow', moderated by Kim Rowell, Chair, RTS Technology Centre, and Joe Hunter, Group IT Director, Once Upon a Time. Here, the floor is given entirely to a panel of students, who set out what they see as the industry's most pressing issues.

Away from the stage, conversations continue throughout the day in the Start-up Zone, where more than 50 emerging companies remain on show, giving visitors a last chance to see the technologies and business ideas shaping Future Tech Ignite before IBC2026 draws to a close.

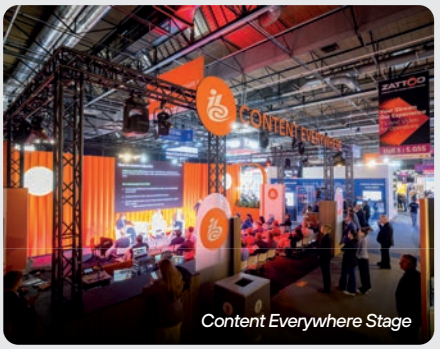
Sessions on the Future Tech Ignite Stage in Hall 14 run today from 09:55 today. They are free to attend.

CONTENT EVERYWHERE CLOSES ON STREAMING

Today's Content Everywhere programme, across the feature's two stages in Hall 5, closes out the IBC2026 show with sessions on live video infrastructure and changing viewing habits.

Stage 1, sponsored by AWS, opens with 'The Future of Real-Time Video Use Cases: From Streaming to Cloud Production', which looks at how live video now stretches well beyond traditional broadcast into areas including interactive sports betting, live casino and virtual production. Oliver Lietz, Founder and CEO of nanocosmos, joins Rajendra Turakani, Co-Founder and CEO of Saranyu Technologies, and Zoe Liu, CEO and Co-Founder of Visionular, to discuss what these new use cases demand of streaming and cloud infrastructure.

Stage 1 then turns to a case study in 'From Stadium to Streaming: How AZ Wins Over Fans with its Own Fully European Sovereign OTT Platform', in which Jeroen Meeter, CEO of Blue Billywig, explains how Dutch football club AZ Alkmaar built a full streaming platform without a large in-house development team, and why European sovereignty over the underlying technology mattered to the project.



Content Everywhere Stage

This is followed by a presentation from TwelveLabs and Backlight on how undiscoverable archives are being turned into searchable, monetisable assets; a session from IO River on an innovative approach to video streaming, and a presentation from FreeStream Technologies on delivering cricket at scale.

Meanwhile, Stage 2 hosts 'The Micro-Drama Boom: How AI Is Building the Next Streaming Empire', in which Armen Hakobyan, CTO and Co-Founder of inoRain, sets out why short, vertical, binge-ready formats are the fastest-growing part of streaming, and the role AI plays in producing them at pace.

Running through both stages is a shared thread: infrastructure built for traditional broadcast is being stretched by new formats and new audience expectations, from live betting and sovereign cloud platforms to vertical drama built for mobile viewing.

Beside the stages, the Content Everywhere exhibition continues, bringing together close to 200 companies across adtech, cloud services, content security, CDNs and OTT delivery, giving visitors a final chance to see the technology behind today's discussions.

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

Run by the industry, for the industry.

Meet our Owners at the
IBC Owner Pavilion, Hall 8

BTS IEEE Broadcast Technology Society

ROYAL TELEVISION SOCIETY

iamt connect | support | inform

IET The Institution of Engineering and Technology

SMPTE

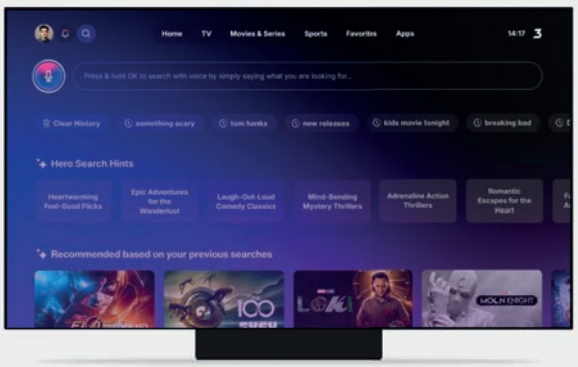
SCTE INFORMATION COMMUNICATION COLLABORATION

#IBC2026

HEROIC UNDERSTANDING AIDS SEARCH

3 SCREEN SOLUTIONS (3SS)

BY ANNE MORRIS



3SS is taking an "editorially controllable approach to embedding AI"

3Ready Hero Search from 3 Screen Solutions (3SS) uses AI-powered semantic search capability to understand user intent and meaning. Through natural-language interaction, it interprets a viewer's meaning during search and can make inferences when requests are vague. It aggregates results across sources with deep links, returning relevant results even for unspecific requests. According to 3SS, service providers retain full control over the experience, branding, styling and data.

Pierre Donath, Chief Marketing Officer and Chief Product Officer at 3SS, said: "With our 3Ready Hero UX intelligence platform, the viewer speaks naturally, can interrogate it in voice interaction, which can expose information and detail, such as desired genre, or the user's mood, which yields more accurate and contextual content suggestions and even improves discoverability of content inside other main assistants."

Donath added: "We're taking an editorially controllable approach to embedding AI. We've designed our platform to use AI to create capabilities and tools that help operators better understand a viewer's intent in the context of entertainment experiences, but in a safe, measured way."

Donath said that 3Ready Hero offers a layer on top of the UI that remembers and 'understands' the individual, in the context of any moment, more deeply than existing tools can. "A viewer's search for content becomes an interactive, productive conversation that helps them find their desired content faster," Donath added.

5.A85

WIRELESS CLOUD INTEGRATION IN THE FRAME

SHENZHEN ACCSOON TECHNOLOGY

BY DAVID FOX

A new firmware update for the CineView M7 series of all-in-one wireless smart monitors adds native Adobe Frame.io integration, extending Accsoon's wireless production ecosystem from set to cloud.

Accsoon's CineView M7 smart monitors now offer cloud-based review and collaboration

The Frame.io panel is accessible from the right-side action list alongside existing recording, playback and livestreaming controls. It turns the CineView M7 series into a more active link between on-set capture and cloud-based review, offering a faster way to upload, review and share footage without introducing another device into the production chain.

The integration introduces a complete upload task pipeline, with dedicated views for ongoing and pending uploads, as well as upload history. It also supports automatic resumption when working with unreliable connectivity.

According to Accsoon, the update creates "the first Android-based wireless production monitor platform with a native Frame.io workflow built into the on-set monitoring experience."

12.D74

ORCHESTRATING STREAMING FLEXIBILITY

ZATTOO

BY ANNE MORRIS

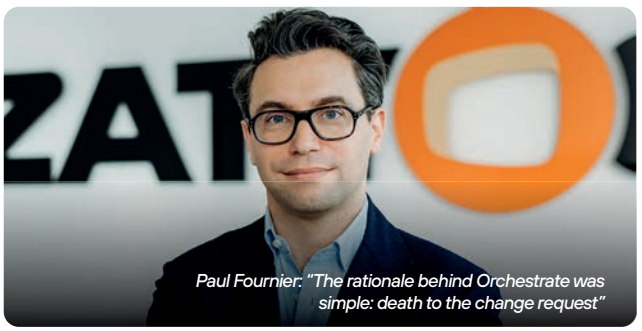
At IBC2026, Zattoo is highlighting Orchestrate, the central management layer within its modular streaming architecture. The company said the management console gives product and business teams direct, no-code control over pricing, bundles, promotions and content discovery.

In modular setups, it integrates with an operator's existing stack. In an end-to-end deployment, meanwhile, it becomes part of the managed service.

Paul Fournier, COO at Zattoo, said: "The rationale behind Orchestrate was simple: death to the change request. Fully managed and full control were treated as opposites. They no longer have to be."

Fournier also cited three signs that a platform is holding an operator back: change cycles measured in months rather than weeks; engineers leaving because maintaining the stack is no longer worth their time; and changes that cannot be isolated without full regression testing. "It's rarely the technology that breaks," he said. "It's the handoff points between vendors, between teams, and operating models nobody updated. That's where we start."

5.F66



Paul Fournier: "The rationale behind Orchestrate was simple: death to the change request"

Q&A

Lionel Dreshaj, Co-Founder & CEO, Setplex

What are the biggest challenges facing the M&E industry currently?

There are two key challenges – keeping viewers and making the economics work. Subscriber acquisition is expensive, and subscribers are less willing to pay premium prices for multiple streaming services. Furthermore, viewers have little patience for buffering or poor streaming experiences, and content is scattered across more apps than ever. Operators also need to move beyond subscription-only models if they want sustainable revenue growth.

How is your company helping customers address these challenges?

We're approaching it from three angles: discovery, delivery, and monetisation. On the delivery side, our Zapflex video platform uses technologies like multi-CDN, content steering, edge caching and real-time QoE monitoring to keep streams running smoothly and eliminate buffering. For discovery, our super aggregation engine brings an operator's own content together with third-party services in one branded experience, while AI-powered search understands viewer intent, not just keywords, so viewers can quickly find what they want to watch. For monetisation, we support hybrid SVOD, AVOD, TVOD, PPV, and FAST models and use AI to automate ad-break detection and insert more relevant ads, making AVOD an effective revenue stream alongside the others.

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

Everything we're showing at IBC2026 is built around those same three pillars. Visitors will see AI-driven search and our super aggregation engine, along with how AI is embedded across Zapflex rather than added as an afterthought. We'll also demonstrate the flexibility of Zapflex, whether an operator wants a complete platform or simply the components needed to modernise an existing service. These are production-proven capabilities that help operators launch new services in weeks, not months.

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

The conversation around AI is becoming much more practical. The focus is shifting from simply adding AI features to building AI into the platform from the start. We'll also see intent-based discovery replacing static content grids, greater automation in server-side ad insertion, and content aggregation continuing to be the battleground for winning the home screen.

What are your priorities for the next 12 months?

Our focus is on expanding AI across every part of our Zapflex platform, making discovery smarter, delivery more reliable, and monetisation more automated. We'll also continue helping operators worldwide evolve into true super aggregators while enabling them to own the viewer relationship across every screen.

5.C82

BROADCAST CONTROLLER UNIFIES WORKFLOWS

ATOS

BY KIRSTY HAZLEWOOD

Broadcast Network Control System (BNCS) V6 is being showcased by Atos at IBC2026, highlighting how the platform has evolved to support complex broadcast and media operations. V6 combines support for SDI, IP-based ST 2110 and hybrid infrastructures with a redesigned multi-platform user experience for distributed operations.

At the heart of BNCS V6 is a unified operating model linking infrastructure, services and workflows, helping engineering and operations teams understand not just what is happening across the environment, but how systems, services and workflows are connected.

An API-first approach to configuration and integration enables service, asset and workflow information to be consumed from external platforms, offering deeper visibility into broadcast operations and workflows.

BNCS V6 combines support for SDI, IP-based and hybrid infrastructures with a model-driven architecture

BNCS V6 also strengthens integration with enterprise IT service management platforms, helping align broadcast operations with processes such as incident management, change management and service inventory management.

Meanwhile, a redesigned user interface delivers a consistent experience across Windows, Linux and browser-based environments with the same functionality available across platforms.

Furthermore, role-based access control and configurable operational views allow organisations to tailor workflows to different operational and engineering teams.

8.C93

SMALL BOX FOR BIG MONITORING

SONIFEX

BY KIRSTY HAZLEWOOD

Sonifex's RM-X-64 targets tight spaces in OB vehicles

The RM-X-64, a new AoIP reference monitor from Sonifex, supports 128 channels of simultaneous monitoring in a 1U chassis. The rear depth is less than 20cm, making it suitable for space-constrained environments such as OB vehicles and master control rooms.

The RM-X-64 combines 64 channels of Dante AoIP and 64 channels of MADI, while modular expansion slots add analogue, digital or 12G-SDI audio sources. A 6.6in touchscreen and rotary encoder provide source selection and monitoring control.

Meanwhile, user-defined metering groups allow engineers to build customised views for multi-source workflows, and integrated loudspeakers, headphone monitoring and external outputs cover a range of listening options.

Built-in talkback, web-based remote management and configurable GPIO/VGPIO (Ember+) connectivity are also included. Dual network and fibre connections, with automatic power switchover between AC and 12V DC inputs, support continuous operation.

8.F61

MULTICAM SYSTEM PICKS UP SPEED

ARRI, PART OF THE RIEDEL GROUP

BY DAVID FOX

Alexa 35 Live Xtreme is designed to capture the action

Now part of the Riedel Group, ARRI has expanded its Multicam System with the new Alexa 35 Live Xtreme. This features high frame rate output via SDI and includes permanent licenses for 8x HFR in HD or 2x in UHD. It allows productions to easily integrate cinematic looks into live multi-camera environments using a traditional baseband workflow.

Up to 4x HFR can be output via a single SDI connector, with higher speeds split across both SDI outputs and, when combined with the ARRI LPS-1 Fibre Camera Adapter and Fibre Base Station, the system can be linked to a standard replay server.

Frame rates up to 330fps use the camera's full 17 stops of dynamic range (suitable for winter sports), while Sensor Overdrive mode enables up to 480fps at 11 stops. The system simultaneously outputs a live feed for broadcast, so operators can switch between the programme frame rate and HFR in real time. Phase-blending provides control over motion blur and shutter effects in the live feed.

10.A24

NEW RAID FAMILY TARGETS THUNDERBOLT 5

STARLINE COMPUTER

BY CAROLYN GIARDINA

The ARC-8050-T5U Thunderbolt 5 RAID family

As the general importer for Areca, Starline Computer is introducing the ARC-8050-T5U Thunderbolt 5 RAID family at IBC2026.

The new storage series is aimed at professional media production, post, broadcasting, and other data-intensive environments.

Based on RAID technology from Areca, the storage platform supports tri-mode Gen4 NVMe, SAS, and SATA drives within a single architecture.

The Thunderbolt 5 RAID family includes desktop enclosures with four, six, eight, and 12 drive bays, available either with Tri-Mode support for NVMe/SAS/SATA, or SAS/SATA variants. For larger installations, Areca also offers 19in rack systems with 12, 16, and 24 drive bays.

7.D15

LARGE-FORMAT LENSES MADE EZ

ANGÉNIEUX

BY DAVID FOX

The two new zoom lenses in the Angénieux EZ 65 Series

The new EZ 65 Series of LPL-mount zoom lenses from Angénieux are designed to make the most of the latest large-sensor cameras, such as the Arri Alexa 265, Blackmagic Ursa Cine 17K 65 and Fujifilm GFX Eterna 55. They build on the qualities of the company's existing EZ Series lenses, offering a similar look and feel as well as resolution and ergonomics.

There is a wide-angle zoom, the EZ-2 65, which covers 27-72mm at T3.6 with a minimum object distance of 0.6m, and the tele-oriented EZ-3 65, which has a range of 82-300mm and an aperture of T4.2–T5.4, and a minimum object distance of 1.2m. They both cover a 60mm image circle for larger-than-full-frame sensor cameras, although the EZ-2 65 covers a 58mm image circle between 27mm and 30mm. The EZ-2 65 weighs less than 2.5kg, whereas the EZ-3 65 is nearer 3kg.

12.F30

OUTLOOK IS BRIGHT FOR STREAMING

BARON WEATHER

BY ANNE MORRIS

Stream24Cast, a 24/7 weather channel operation from a single application, is being introduced at IBC2026 by Baron Weather for streaming, digital, and OTT platforms. Available on an existing setup or Baron-provided Windows OS hardware, Stream24Cast is enabled by the Baron Weather API and delivers continuously updated current conditions, hourly outlooks, and multi-day forecasts to any streaming destination, according to the company.

The forecast can be fully automated or adjusted through the Lynx Quick Editor workflow, with full control and customisation over layout, look, video playlist rotation, and sponsor logos. In addition, revenue-generation options include commercial scheduling, rotating sponsorship zones, and advertising logging in every template.

Steve Bray, Vice President of Media at Baron Weather, said: "Stream24Cast lets broadcasters extend their brand, serve their audience around the clock, and generate real streaming revenue, without reinventing how they work."

14.A65

Baron Weather enables 24/7 updates on streaming platforms

COMPACT CONSOLE FOR FLEXIBLE IP AUDIO

AEQ

BY KIRSTY HAZLEWOOD

AEQ's Forum IP Plus console has a 7in multitouch display

Forum IP Plus is a digital audio console with a modular architecture, aimed at installations from self-operated radio studios to complex multi-studio broadcast facilities. Its 3RU FR_CORE engine supports up to six four-fader modules, allowing configurations of up to 24 motorised faders and managing up to 180 audio channels in a compact footprint.

Integrating into broadcast infrastructures through Dante/AES67 networking, Forum IP Plus also offers optional MADI connectivity for facilities requiring additional multichannel interfaces. The console incorporates up to 32 mono sum buses, 10 configurable N-1 buses, routing and GPIO integration for automation and external equipment control. The control surface puts essential functions within direct reach, with configuration tools accessible on a 7in multitouch display.

Forum IP Plus also offers a Virtual Forum option, extending the control surface to a Windows PC or tablet for remote or parallel operation. This enables broadcasters to access the full functionality of the console, including fader control, routing, processing, monitoring and preset management, from any point on the network.

8.C55

AD STREAMS SCORE WITH GOOGLE

DOLBY OPTIVIEW

BY ANNE MORRIS

Following its recent certification as a Google Ad Manager Technology Partner, live sports streaming technology provider Dolby OptiView is demonstrating its advertising platform at IBC2026. Dolby OptiView Ads is designed for optimising the monetisation of live sports streaming as well as on-demand sports content. The certification validates its server-side and server-guided ad insertion (SSAI and SGAI) integration with Google Ad Manager 360 and Google Interactive Media Ads (IMA).

According to the company, the integration helps live sports publishers maximise monetisation opportunities while maintaining a high-quality viewing experience. With support for in-stream ad formats that keep live content visible during ad delivery, Dolby OptiView enables more effective use of ad inventory without compromising the low-latency, real-time performance required for live sports streaming.

Dolby OptiView Ads aids live sports monetisation

Lemu Coker, CTV Ecosystems Partnerships Manager at Google, said: "Dolby's technical expertise and high-touch partnership team make our collaboration productive and, frankly, delightful! We expect to collaborate with Dolby across multiple frontier products in the future."

5.F86

OPEN-SOURCE PROJECTS TACKLE DMF SCALABILITY CHALLENGE

QVEST

BY DAVID FOX

Two new open-source projects from Qvest, mxl-k8s and go-mxl, tackle a key scalability challenge in Dynamic Media Facilities (DMF) architectures. Multiple applications often access the same stream simultaneously, leading to significant bandwidth inefficiencies, rising costs and increasing complexity.


Daniel Clasen: "This lays the foundation for more efficient and future-proof media platforms"

Daniel Clasen, Practice Lead – Custom Software Solutions, Qvest, said: "With uncompressed UHD streams in the range of 10Gbps and more, this is not a marginal issue but a major economic factor. Our approach ensures that streams are processed at most once per node within the cluster. This lays the foundation for more efficient and future-proof media platforms."

MXL standardises media exchange between applications and can be directly integrated into products. However, automating the distribution of MXL streams across a cluster is outside the scope of the core technology and has previously required project-specific solutions. The mxl-k8s project addresses this by providing automated cross-node transport of MXL streams as a cluster feature, making MXL deployments more scalable. Qvest's Go binding (go-mxl) for MXL libraries further simplifies integration.

10.C24

HIGH-POWER FM GETS HOT-PLUG RELIABILITY

AQUA BROADCAST

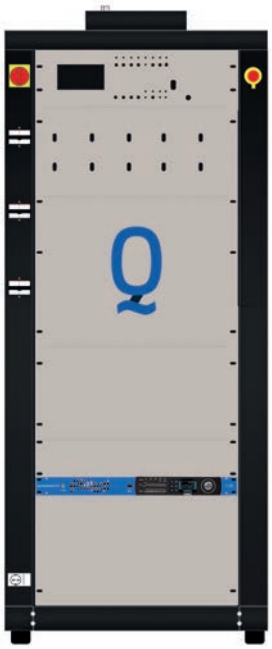
BY KIRSTY HAZLEWOOD

The CP series (Cobalt Plugin) of high-power FM transmitters from Aqua Broadcast is debuting at IBC2026. Both the CP-8000 and the CP-10000 are designed for durability and reliability, with hot-pluggable fans, hot-pluggable power supplies and hot-pluggable RF power amplifiers.

The Cobalt CP-10000 is a fully featured 10kW FM transmitter designed for continuous 24/7 broadcast operation, using a modular architecture with up to five hot-pluggable 2.2kW RF power modules and a Cobalt C-30 exciter, with a second exciter available as an option. The CP-8000 is an 8kW FM transmitter.

Built on the proven Cobalt platform, the CP series includes a comprehensive suite of free built-in features. Every transmitter includes the new FM Scope for real-time RF and modulation analysis, a 4-band audio processor, Dynamic RDS, SFN capability, automated audio failover, email notifications, scheduler, GPIO, remote firmware updates, HTTPS and SNMP v1/v2/v3 security, remote audio monitoring, and flexible audio backup from local, USB, Icecast, and Shoutcast sources.

8.B77d



Cobalt CP-10000 designed for continuous 24/7 broadcast operation

NO IP STREAM GOES UNSEEN

DVBCONTROL

BY KIRSTY HAZLEWOOD

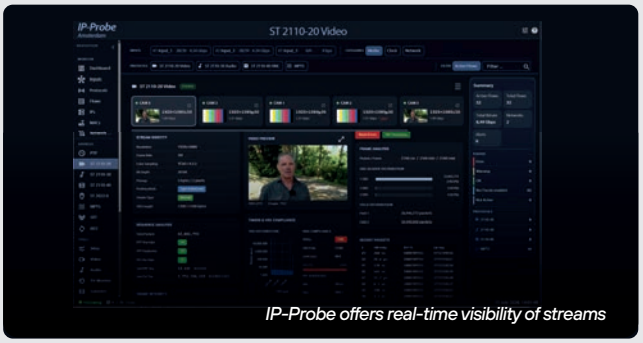
IP-Probe, a new monitoring tool from DVBControl, provides deep packet inspection across IP media networks, giving broadcast engineers and operations teams real-time visibility of all monitored streams.

The system monitors ST 2110, ST 2022-6, SRT, RIST and MPTS flows in real time, automatically identifying video, audio and ancillary data streams. It provides live previews, audio playback and PTP timing health checks, helping teams identify issues before they reach air.

Video monitoring includes broadcast-grade waveform, vectorscope and diamond displays. Audio tools include per-channel level meters, EBU R128 and ATSC A/85 loudness compliance, plus surround sound support up to 7.1.4. For ancillary data, IP-Probe decodes timecode, AFD, EIA-608 and CEA-708 closed captions, with automatic absence alerts for regulatory compliance. Customisable dashboards support role-based views, while configurable alerts cover events from RTP packet loss to PTP grandmaster changes.

IP-Probe is delivered as a turnkey hardware/software solution for contribution, production and distribution environments. It features 10G or 25G network interfaces and 1ns hardware timestamping for precise jitter and compliance measurements.

1.B11



IP-Probe offers real-time visibility of streams

NEW REPORT CHAMPIONS BROADCAST ORCHESTRATION SHIFT

PLAYBOX TECHNOLOGY INNOVATION STUDIO

BY ANNE MORRIS

Future Tech exhibitor PlayBox Technology Innovation Studio is using IBC2026 as a platform to set out its vision for broadcast operations that are defined by orchestration rather than isolated automation.

The company's show presence is influenced by 'State of Broadcast Infrastructure 2026', a newly published research report examining the technologies, operational challenges and market forces the company believes are transforming broadcast infrastructure worldwide.

The report explores how cloud adoption, software-defined workflows, AI, FAST channels and growing regulatory demands are reshaping the economics of television delivery. Visitors to the PlayBox Technology Innovation Studio stand will be able to discuss the report's findings with the team and obtain a copy.

A central conclusion of the report is that modern broadcasters no longer operate isolated systems. Instead, it claims that successful operations now depend on coordinating ingest, scheduling, rights management, compliance, playout and distribution as a single operational ecosystem.

Get ahead on broadcast operations with PlayBox Technology Innovation Studio at IBC2026

Maya Ash, CEO of PlayBox Technology, said: "As broadcast infrastructures become increasingly software-defined, the challenge is no longer simply delivering content. Broadcasters need complete visibility across increasingly complex operations while retaining full operational control. The industry is moving towards orchestration rather than isolated automation, and that shift will define the next generation of broadcast infrastructure. IBC2026 is where we will show the industry exactly what that future looks like."

14.FT1

ADDING MEMORIES TO MONITORING

SATSERVICE

BY KIRSTY HAZLEWOOD

On show at IBC2026, SatService's sat-nms NMS/MNC monitoring and control system now features an integrated database and data recording platform. Built on PostgreSQL and TimescaleDB, the time-series database enables efficient storage and analysis of telemetry and sensor data at scale.

The integrated data recorder captures and analyses data in real time, providing insights through trend visualisation, alarm management and historical analytics. sDatabase provisioning, maintenance and updates are automated within the system, removing the need for separate administration.

1.F47

The sat-nms system offers analysis of telemetry trends at a glance

Allen Cronce: "Fusion 6 simplifies how developers adopt software protection"

SECURING SOFTWARE FROM WITHIN

PACE ANTI-PIRACY

BY ANNE MORRIS

Protection specialist PACE Anti-Piracy is showing Fusion 6, a new version of its application protection platform. It introduces a redesigned architecture, simplified integration, and expanded deployment options for commercial software developers. The technology can now be deployed either as a standalone application protection product or integrated with PACE's iLok Licensing service.

The release also introduces Fusion Express, a new option for iLok Licensing customers that strengthens licence enforcement by integrating protected licence checks and anti-tamper technology into the application build process. PACE has also introduced new starter, standard, and premium pricing tiers for the iLok Licensing platform.

Allen Cronce, Founder and CTO of PACE Anti-Piracy, said: "Fusion 6 simplifies how developers adopt software protection, allowing them to deploy application security independently or alongside trusted software licensing as their products and security requirements evolve.

14.A55

TOUCH AND GO FOR ON-CAMERA MONITOR

PORTKEYS

BY DAVID FOX

The LH7C is a new 7in professional on-camera monitor from Portkeys that offers users a larger viewing experience, advanced monitoring tools and streamlined camera control. It is portable, weighing 263g, and consumes 8W of power.

The HD display delivers 1000 nits of brightness, to ensure clear visibility even in bright outdoor environments. It can simultaneously transmit video and control compatible cameras through a single USB-C and HDMI cable, reducing cable clutter while improving workflow efficiency.

The LH7C includes professional monitoring tools such as anamorphic de-squeeze, false colour, peaking, RGB waveform, and support for up to 20 custom 3D LUTs. Sony and Nikon users can also take advantage of touch-to-focus and touch focus tracking frame directly from the screen. The monitor also comes with a new exposure tool: Log Stops, which allows users to customise each exposure zone's colours, to create a false colour workflow that suits their shooting requirements.

12.D62

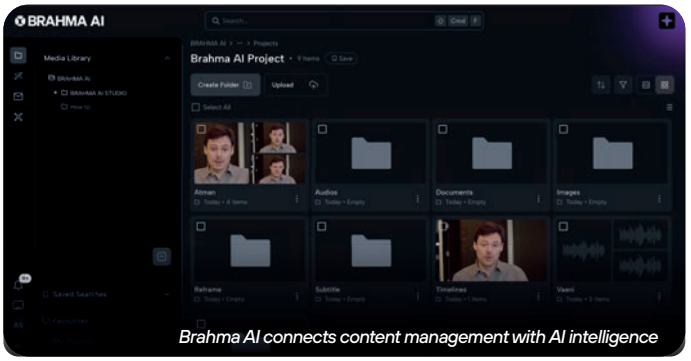
Portkeys' LH7C's touch focus tracking frame ensures focus is always on your subject

AI PLATFORM GOES BEYOND ASSET MANAGEMENT

BRAHMA AI

BY ANNE MORRIS

Enterprise software provider Brahma AI is showcasing an AI-powered content operating system that combines content intelligence, creation workflows and distribution capabilities. The company said its platform enables broadcasters, studios, sports organisations and global enterprises to manage and create content through a single workflow.



Brahma AI connects content management with AI intelligence

Brahma AI Core ingests enterprise data, making it searchable and discoverable, and transforms it into actionable intelligence through AI workflows. Brahma AI Studio powers the company's flagship models: Atman, its digital human platform, and Vaani, which enables voices to speak in any language authentically.

Live demonstrations at IBC will showcase AI-powered content intelligence, enterprise content creation workflows, digital humans and intelligent content distribution, helping organisations accelerate production, unlock value from enterprise content and deploy AI at scale, according to the company.

5.A84

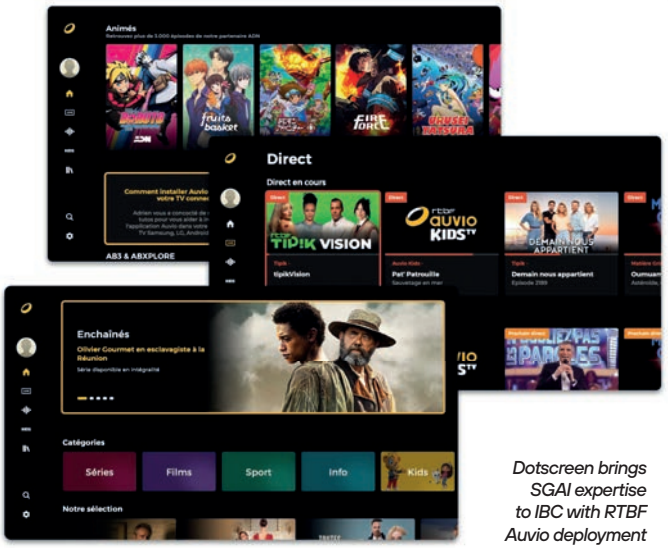
SMARTER STREAMING ADS SCORE AT THE WORLD CUP

DOTSCREEN

BY KIRSTY HAZLEWOOD

Expertise in connected video experiences is on show from Dotscreen at IBC2026, including its deployment of Server-Guided Ad Insertion (SGAI) for RTBF's Auvio streaming service in time for the FIFA World Cup.

The project represents one of the first large-scale SGAI implementations by a European public broadcaster, claimed Dotscreen, enabling personalised ad delivery across web, mobile and connected TV platforms.



Dotscreen brings SGAI expertise to IBC with RTBF Auvio deployment

The Belgian French-language public broadcaster modernised advertising on Auvio across smart TVs, mobile devices, web browsers, Android TV, Fire TV, VIDAA and TiVo OS. Built on HLS Interstitial technology, the system supports flexible ad delivery across live, replay and on-demand content. The deployment was delivered in collaboration with Red Bee Media, Bitmovin, Ad Insertion Platform (AIP) and RMB.

2.C20e

TRIPLE BOOST FOR LIVE WORKFLOWS

NORSK BY ID3AS

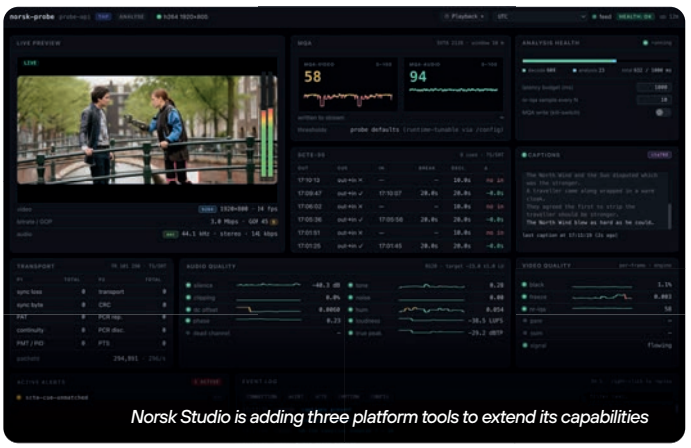
BY ANNE MORRIS

Three live video products are all making their debuts at IBC2026, extending the Norsk Studio infrastructure platform into channel playout, end-to-end quality monitoring and remote production.

Norsk Playout is a software-defined playout service for scheduling and delivering live and file-based content, including linear channels, seasonal and event-based services, FAST, AVOD, SVOD and enterprise channels.

Norsk Remote Commentary enables commentators to contribute to live events via video and audio from anywhere, while Norsk Probe is a software probe designed to provide the monitoring capabilities traditionally delivered by hardware probes and monitors.

Adrian Roe, CEO and co-founder at Norsk, commented: "Each of these three products gives our customers ready-to-use, off-the-shelf solutions that, because they are built with Studio, are straightforward to extend. They represent the best of both worlds – build versus buy – with the confidence that comes from Norsk's longstanding commitment to reliability."


Norsk Studio is adding three platform tools to extend its capabilities

The company is also showing its Norsk Turnkey offering, through which engineers who build Norsk Studio design, build and integrate custom live video workflows to a customer's exact specification.

5.A53

AGENTIC AI ACROSS NEWS AND CONTENT PREPARATION

AMAGI

BY ANNE MORRIS

SaaS provider Amagi is using IBC2026 to showcase its agentic AI capabilities across digital news publishing and content preparation for global distribution. Amagi Newspulse, for example, has been designed to help broadcasters transform live news broadcasts and VOD libraries into social-ready clips, vertical videos, newscast summaries, and web-ready articles. The platform identifies distinct stories, reframes video for multiple aspect ratios, generates post information, and keeps outputs within newsroom-defined editorial guardrails and human approval workflows.

Alongside this, Amagi Intelligence, built into the Amagi NOW platform, automates key content preparation tasks including metadata enrichment, artwork generation, caption creation, localisation, and intelligent ad cue-point detection. The platform is designed to help media companies process more content, reduce manual intervention, and accelerate readiness for FAST, AVOD and global streaming distribution.

KA Srinivasan: "Agentic AI... can execute complex workflows with speed, context and control"

KA Srinivasan, President, Global Business at Amagi, said: "Agentic AI is not just about assisting media teams; it is about giving them intelligent systems that can execute complex workflows with speed, context and control. With Newspulse and Amagi Intelligence, Amagi is helping customers modernise both the newsroom and the broader media operations pipeline."

5.B91

IN-EAR MONITORS TO GET VOCAL ABOUT

CKMOVA

BY DAVID FOX

Vocal G, Ckmova's latest full-set wireless in-ear monitor system, promises low-latency transmission, stable RF signal and personalised stereo mixing for live performance, touring production and professional recording.

Unlike traditional fixed-frequency wireless solutions, which are vulnerable to signal congestion, the Vocal G system uses advanced 2.4G adaptive frequency hopping (AFH) technology with real-time idle channel detection. This means it can dynamically avoid interference from WiFi, Bluetooth and other 2.4 GHz band devices in complex environments.

It has an uninterrupted working distance of up to 50m (or 30m where there are obstacles), and delivers high-quality 24-Bit/48kHz audio without any compression, with less than 5ms of latency and low distortion rate

There are 84 available wireless channels with six groups for settings, and wide dynamic range (up to 123dB). The monitors have up to 10 hours battery life and an unlimited number of receivers can be used to accommodate dynamic performances over large areas.

11.B10b

The frequency hopping wireless IEM system

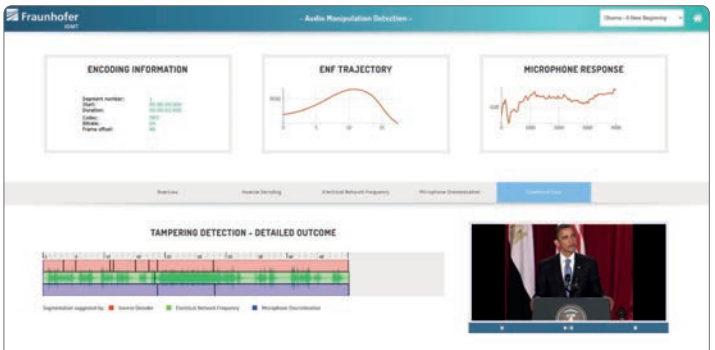
NEW TOOLBOX HELPS VERIFY DIGITAL CONTENT

FRAUNHOFER IDMT

BY KIRSTY HAZLEWOOD

The Content Verification Toolbox, a suite of analysis tools to help journalists, broadcasters and media platforms verify and authenticate digital content, is on show at IBC2026 from the Fraunhofer Institute for Digital Media Technology (IDMT).

The tools detect microphone and codec traces, help uncover synthetic and manipulated audio, and trace reuse and transformations across datasets. Robust authentication tools support content integrity and help preserve trust in media content.



The Content Verification Toolbox analyses audio and audiovisual content for authenticity

By combining multiple tools, the Content Verification Toolbox enables fast and reliable verification of audio and audiovisual content, supporting factchecking, source validation and editorial quality assurance. As manipulated and AI-generated media become increasingly sophisticated, the Content Verification Toolbox is designed to help media professionals uncover forgeries and strengthen trust in digital content.

8.B80

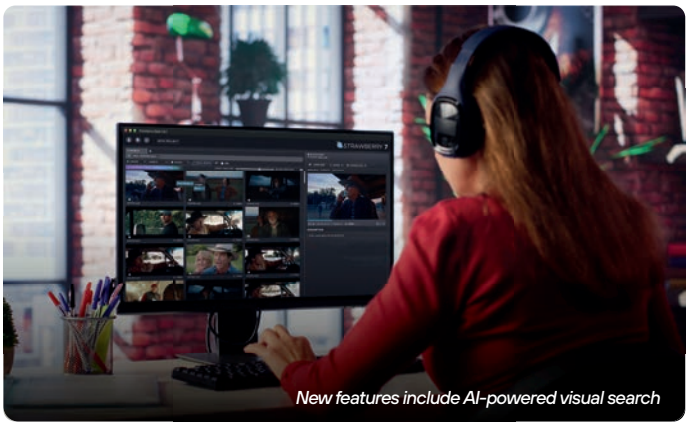
MAKING STRAWBERRY SWEETER

PROJECTIVE

BY CAROLYN GIARDINA

Three advancements for the Projective Strawberry production asset management system have been unveiled. These include an AI-powered visual search with shot detection, a feature that automatically detects shots across footage; single-pane multisite management, and Strawberry Skies Starter Bundle, a cloud postproduction platform priced at €2,000 per month and tailored specifically for smaller teams and temporary productions.

Marco Stahl, Product Owner and Co-Founder at Projective, said: "Each of these innovations solves a problem our users live with every day. Visual search solves the perennial problem of finding untagged rushes. With their entire untagged content pool now discoverable, editors can find and reuse clips much more quickly. The single pane of glass gives engineers one place to manage a distributed environment, whether it's cloud, on-premises, or both. And the Skies Starter Bundle packages everything a growing team needs into one subscription they can deploy in hours. We built these to make the platform smarter, faster, and far easier to run at scale."



New features include AI-powered visual search

7.D12

COMPACT LIGHTING KIT BUILT FOR SPEED

Photoolex's Q240C light with its Easy-link Energy Bar Max power mount

SHENZHEN TOTALFUTURE TECHNOLOGY (PHOTOOLEX)

BY DAVID FOX

The new Q240C Compact 240W Cinematic Lighting Workflow Kit from Photoolex is an easily portable lighting system for mobile production, interviews, live-streaming and fast-deployment location shooting.

It combines a palm-sized 240W RGB full-colour COB light with Photoolex's Easy-link Energy Bar Max power and mounting system, plus Easy-lock light shaping accessories, including a reflector and diffusion dome.

The Easy-link system uses a ¼-20 UNC mounting interface with integrated electrical contacts. This enables fast mechanical attachment and stable power delivery in a single connection, which reduces setup complexity, for faster deployment.

The kit also supports rapid configuration changes through its modular accessories, allowing users to switch between a hard light and diffused lighting within seconds.

12.A55

GIVING BROADCASTERS FULL CONTROL OVER AUDIO

AUDIOSHAKE

BY ANNE MORRIS

Available to European broadcasters for the first time at this year's IBC, real-time dialogue isolation model Dialogue RT outputs a clean dialogue stream and a separate background stream end-to-end with just 11ms of latency. AudioShake said that it gives teams control over noisy mixed feeds, boosting dialogue and adjusting background levels.

The company is also showcasing its Copyright Compliance System, a modular pipeline that detects, identifies, and removes copyrighted music in fully mixed media. IBC2026 also sees the company's debut of its AudioShake Studio, a web platform that brings all the company's AI models into one place for teams and creators.

The aim of the three releases is to give media teams full control over their audio, whether the source is a live feed, an archive locked up by music rights, or a finished mix that had not been multi-tracked.

Jessica Powell, CEO of AudioShake, said: "At past IBC events, broadcasters kept bringing us the same problems: how to clean a live feed in real time, how to clear music they didn't have the stems for, how to give a single creator the tools a whole network has. This year, we're coming back with answers to all three. They turn out to be the same problem – getting back control over sound you didn't get to capture cleanly the first time."

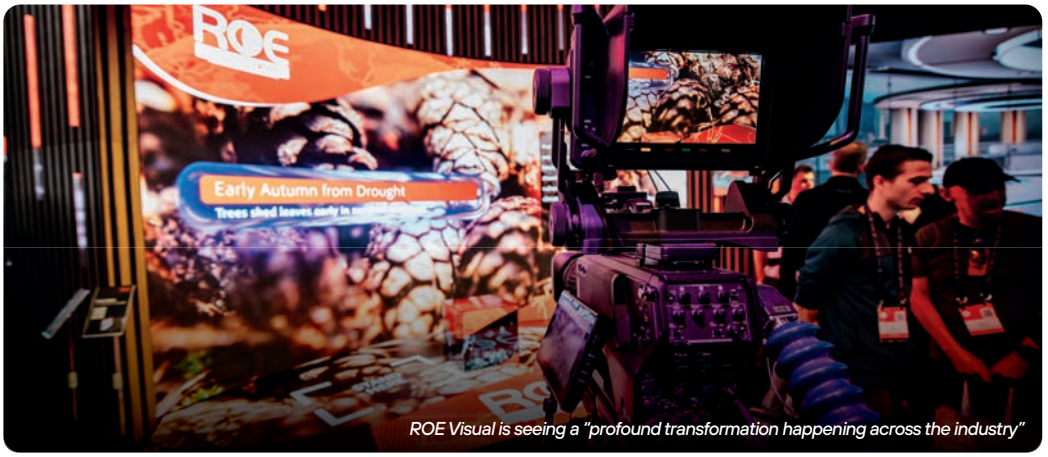
14.F46

Jessica Powell, CEO, AudioShake, said its new releases provide broadcasters with "control over sound"

LED LINES TO BLUR AT IBC2026

ROE VISUAL

BY KIRSTY HAZLEWOOD



ROE Visual is seeing a "profound transformation happening across the industry"

The boundaries between broadcast studios, live events and corporate fixed installations are converging, claims ROE Visual, which is showcasing its LED panel range at IBC2026, which is suited to all three markets.

Olaf Sperwer, Director of Virtual Production, XR and Broadcast EMEA at ROE Visual, said: "At ROE Visual, we see a profound transformation happening across the industry. The space between a premium BBC Sport Studio and an immersive corporate fixed installation, like a flagship store, is rapidly dissolving. Creators, corporate leaders, and event producers all need the same thing: broadcast-quality infrastructure. This isn't just a conversation about product specifications anymore; it's about giving our teams and partners a cohesive narrative," he added.

1.D29

WIDE-AREA CAMERA TRACKING FOR LIVE SPORTS AR


AirPixel XT: AR camera tracking for outdoor sports

AIRPIXEL

BY KIRSTY HAZLEWOOD

At IBC2026, AirPixel will be showcasing its AirPixel XT, a camera tracking system for outdoor live sports broadcasts combining RTK GNSS positioning with an onboard inertial measurement unit (IMU).

The system delivers real-time X, Y, Z position and pan, tilt and roll orientation for moving outdoor cameras. Correction data is supplied via a fixed base station or NTRIP service, with no marker grid or line-of-sight hardware required.

AirPixel XT delivers centimetre-level accuracy (±2cm X/Y, ±5cm Z), updates at up to 100Hz and operates with latency as low as 20ms. It tracks cameras moving at up to 270km/h and integrates FIZ and genlock data for frame-accurate output into rendering platforms.

Initial setup typically takes under 60 minutes, with re-initialisation taking around two minutes. At 700g, the hardware can be deployed on Steadicam, jib, cable-cam, drone and helicopter camera rigs.

8.A39

CAMERAS COVERED IN ALL WEATHERS

WORKING EASY

BY KIRSTY HAZLEWOOD

Italian manufacturer Working Easy is launching a range of rain covers for outdoor studio cameras at IBC2026, centred on the C901 model made from waterproof Cordura fabric.

The covers are designed to withstand days of rain, mud and dust. An internal lining protects electronics from overnight moisture and thermal shocks. The covers can be fitted over the viewfinder, lenses and handles and are designed for rapid deployment.

Two accessories are available: a heated thermal module for sub-zero conditions and a viewfinder hood to eliminate glare. The range is aimed at live sports, including football, rally, sailing and skiing, and outdoor event production.

8.B40


The C901 waterproof Cordura cover does its job

PROVISIONING PLATFORMS AT SCALE

GLOBALM

BY KIRSTY HAZLEWOOD


Paul Calleja: "Broadcasters still need to build resilient networks that can scale"

GlobalM is showcasing a software-defined media platform for live IP workflows, deployable across public cloud, private cloud and on-premises infrastructure from a single interface. The platform combines orchestration, automation, monitoring, scheduling and device management to simplify live contribution and distribution operations.

Paul Calleja, CEO, GlobalM, said: "Protocols such as SRT and RIST have played a major role in accelerating IP adoption, but moving video from A to B is only one part of the equation. Broadcasters still need to provision services, manage thousands of live connections, monitor quality, schedule events, configure edge devices and build resilient networks that can scale. That's where we believe the real value lies."

Also on show are GMX1, an on-premises deployment platform for broadcasters requiring software-defined flexibility with full infrastructure control, and GlobalM Device Control (GMDC), which allows supported third-party encoders and decoders to be configured and managed through a single environment.

1.A11

AI REFRAMES THE PICTURE

YUZZIT

BY KIRSTY HAZLEWOOD

Reframe, a feature for the Yuzzit platform that uses artificial intelligence to automatically recompose footage for vertical and other social media formats, is being launched at IBC2026.

Rather than cropping to a fixed region, Reframe analyses footage frame by frame, tracks moving subjects in real time and builds a composition suited to each target format. When multiple subjects need to remain visible, a split-screen reframe stacks them and shifts focus automatically to whoever is speaking.

A 16:9 interview, for example, becomes a 9:16 vertical split screen with both speakers properly framed. Sports highlights keep action centred throughout without keyframing.

Reframe integrates into Yuzzit's clipping and publishing workflow, allowing teams to clip, reframe, subtitle and publish from a single interface. It targets broadcast and media teams publishing simultaneously to TikTok, Instagram, YouTube Shorts and X.

2.A30c

AI-powered recompositing for vertical social formats

RAPTOR TALON PLAYS REF CARD

DOMO BROADCAST SYSTEMS

BY DAVID FOX

The new Raptor Talon TXR from Domo Broadcast Systems is a ref-cam system that provides a live, HD perspective from the centre of the action. Purpose-built for ultra-lightweight body-worn and drone applications, the Raptor Talon combines a 55x38x17mm housing, weighing 52g, with broadcast-grade wireless transmission. It is small enough to be integrated comfortably into referee camera systems – without restricting movement, compromising comfort or impacting the official's role on the field, Domo claimed.

It delivers HD 1080p60 video using H.264 encoding with low-latency COFDM transmission, enabling production teams to receive a live feed directly from the official's point of view, anywhere on the field.

It supports integrated camera control via its UHF return link, allowing operators to maintain image quality while keeping the on-person equipment exceptionally lightweight. Combined with Domo's COFDM wireless technology it should deliver a reliable, resilient transmission capable of operating in the challenging RF conditions typically found inside major sporting venues.

10.D32

Low-latency lightweight live links: Domo Broadcast Systems' Raptor Talon TXR

COMPACT LED LIGHTS SHOW VERSATILE SIDE

GODOX PHOTO EQUIPMENT

BY DAVID FOX

New from Godox is the lightweight LC500R Air and LR150 Air modular handheld lighting system. It delivers soft illumination, with snap-on wand or ring heads.

Swappable battery handles provide more than 90 minutes of full-power runtime, with versatile colour and intuitive handle-centred controls, plus app control, with external power input via USB-C.

Also new, the compact Godox RS100Bi/RS100R location light delivers 28,600lux at 1m (5600K, with lens reflector) and a battery run time of 52 minutes at full power (with PD charging). It also has NFC tap-to-pair using the Godox Light App control, plus DMX, and precise 0-100% dimming. It is compatible with the wide range of Godox S-Mount accessories.

The Godox ML40Bi and ML40R are palm-sized LED lights for mobile creators, with a built-in battery delivering up to 43 minutes of runtime at full output, app control, and a magnetic mount for fixing to metal surfaces.

12.H38

Godox's LC500R Air inflatable wand lends a dramatic touch

RAINAWAY DEFLECTS DRIPS AND SHOWERS

FOOKUS POOKUS

BY DAVID FOX

If rain doesn't stop play, it shouldn't stop live coverage of the play. That's the idea behind RainAway, a new rain deflector for broadcast cameras. Developed by Estonian rigging and equipment company Fookus Pookus over five years, Rainaway TV combines high-speed rotating optical glass, advanced hydrophobic coatings and controlled airflow in a compact and quiet design.

Unlike larger, universal rain deflectors originally developed for cinema cameras, Rainaway TV was engineered specifically around the 95mm front diameter that has become the broadcast standard for wide-angle lenses, with a 98mm version available for longer broadcast lenses.

Siim Kaarel Saluri, CEO, Fookus Pookus, said: "We built it because we kept facing the same problem ourselves. For nearly 25 years we've been operating cable camera systems and camera cranes where cameras are often suspended high above the field or mounted in places nobody can reach during a live event. When rain hits the lens, you don't get a second chance. We wanted to make sure the weather never decides whether the audience gets the shot."

12.A50

Fookus Pookus' RainAway ensures there's always a dry lens in the stadium

REFERENCE MONITOR COMBINES QUANTUM DOT AND OLED

BOLAND COMMUNICATIONS

BY DAVID FOX

Boland Communications is showcasing the QD4K32HDR10 32in QD-OLED reference monitor at IBC2026, which is designed for colour-critical shading and grading. The company said it combines Quantum Dot and OLED technologies to deliver true blacks, high contrast and 99% coverage of the DCI-P3 colour gamut. It supports SDR and HDR workflows, including PQ, Hybrid Log-Gamma and S-Log3, giving operators an accurate view of content before it reaches viewers.

The QD4K32HDR10 supports 4K signals both through 12G-SDI, in single- or quad-link configurations, as well as HDMI 2.0, plus an optional ST 2110 with NMOS interface for IP-based facilities.

Integrated production tools include waveform, vectorscope, false colour, 3D LUT import and 16-channel audio metering. A lightweight aluminium enclosure and remote-control options including Ethernet, GPI, RS-232/422 and IR make it suitable for production trucks, control rooms and on-set applications.

Boland's QD4K32HDR10 monitor suits live or post production

Also new from Boland are the 4K55HDR7SNB 55in 4K HDR monitor for MCR, monitor walls and post, and 4K16HDR5 15.6in 4K HDR reference monitor for colour-critical monitoring environments like DIT carts or mobile flypacks.

12.C57

MAINTAINING A BROAD VIEW

MEDIAPROXY

BY ANNE MORRIS

During IBC2026, software developer Mediaproxy is highlighting the latest release of its LogServer, which it claims brings a "new level of intelligence and efficiency to live broadcast monitoring".

The platform now features extensive AI integration designed to redefine traditional workflows, automating routine human checks, enhancing real time event detection, and giving operators smarter tools to manage fast moving broadcast environments. According to the company, the AI driven approach strengthens compliance, reduces manual workload, and delivers clearer operational insight during live transmission.

Also debuting at IBC2026 is Monwall Web, Mediaproxy's interactive, browser based multi-viewer. The company said it is built for flexibility and speed and enables operators to monitor multiple live broadcast mosaics with full interactivity and audio support across ST 2110, SDI, NDI, SRT, and HLS outputs.

Browser based multi-viewer supports large scale monitoring

Monwall Web brings low latency responsiveness across all platforms, making large scale monitoring accessible from anywhere, added the company.

5.D74

COMPACT LIGHTS EXPAND WEATHERPROOF LIGHTING FAMILY

The compact, directional Creamsource Vortex2

CREAMSOURCE

BY DAVID FOX

Vortex2 and Vortex2 Soft are two new compact lights from Creamsource offering the same CreamOS workflow, colour science, rugged build quality and IP65 weather resistance of its existing Vortex family, but in a smaller 160W form factor.

Vortex2 is the more directional fixture, with a tighter 20° beam angle, while the Vortex2 Soft has a native 110° spread for broader, softer coverage.

At 6kg without the yoke, V2 Series lights are easy to move and set up. They have built-in LumenRadio, etherCON, pass-through DMX, and pass-through power, designed for efficient daisy-chaining and practical multi-unit configurations, particularly longer linear arrays.

Several new rigging features were developed specifically for the V2, including a centre mount gooseneck. The front-load accessory mounting system first introduced with the Vortex Soft Series also carries over to both fixtures, alongside multiple LNX and 3/8in rigging points, plus a new 3-pin XLR DC input for portable battery operation.

12.G50

CABLE SPECIALIST ADDS POWER AND ASSET-TRACKING TECH

ARGOSY

BY DAVID FOX

Cable specialist Argosy has expanded its infrastructure portfolio with the addition of Gude Systems' intelligent power distribution units (PDUs) and GeoTag asset tracking technology from Tazaar. The firm has become an official distributor for both manufacturers.

The inclusion of Gude's range of smart PDUs and power monitoring systems enables Argosy to support power management requirements for rack-based and distributed installations, supporting remote monitoring, switching and environmental oversight.

Argosy's offering of GeoTag tracking will extend its capabilities into asset visibility and management. The system provides real-time location tracking and monitoring of equipment, useful for managing large inventories of valuable or mobile assets.

Lisa Stafford, CEO and Co-Founder of Tazaar, said: "Argosy is a natural fit for Tazaar's GeoTag solutions, given their experience in connectivity and infrastructure projects across AV and broadcasting. Their technical expertise enables us to extend the reach of our technology while continuing to focus on product development."

10.C51

Argosy gets its hands on power control with Gude's EPC 1121

SOVEREIGN MEDIA IN EUROPEAN HANDS

BCE

BY KIRSTY HAZLEWOOD

Leveraging Scaleway for European cloud infrastructure and Ateme for media processing, BCE is demonstrating an end-to-end sovereign cloud media supply chain, offering a European alternative to non-European hyperscale cloud providers.

The offering centres on BCE's Media-as-a-Service (MaaS) approach, connecting workflows across cloud, hybrid and on-premises environments, from ingest and processing to orchestration, distribution and monitoring.

Sylvain Merle, Chief Technology Officer, BCE, said: "Sovereignty is about more than where data is stored. It is about who controls the media supply chain and whether organisations retain the freedom to choose, adapt and evolve their operations over time. By combining European cloud infrastructure, trusted media technologies and BCE's operational expertise, we provide customers with a resilient, production-ready environment in which they can modernise without giving up control or flexibility."

Frédéric Fiévez, Chief Operating Officer, BCE, said: "Our role is not to impose a cloud strategy, but to enable the right one."

1.C16

Sylvain Merle: "Sovereignty is about more than where data is stored"

CABLES WITH A EUROPEAN TWIST

CANARE EUROPE

BY DAVID FOX

New cables from Canare Europe include two varieties of CPR-rated 75-ohm coaxial cable, CPR-rated loudspeaker cable and HDMI extension cable with 48Gbps and eARC support.

The latter support up to 48Gbps bandwidth for high-resolution transmission, including 8K/60p and 4K/120p. They support eARC (Enhanced Audio Return Channel) for enhanced audio performance. Available in 30cm and 2m lengths in a male-to-female configuration, they are suitable for extending HDMI connections and aim to improve installation flexibility.

The loudspeaker cable is designed for European fixed installation applications and complies with CPR requirements. It includes multiple conductor sizes to meet a wide range of installation needs while maintaining quality and durability and features an FRNC jacket with high-quality OFC conductors.

The coax cable is also for fixed installation applications in Europe, so complies with CPR requirements. It is FRNC jacketed, comes in versions for HD, 3G and 12G-SDI, and can reach distances of up to 100m.

10.D41

Canare's latest HDMI Extension Cable with 48Gbps and eARC support

NEWSROOM GOES CLOUD-NATIVE

RADIO.CLOUD

BY KIRSTY HAZLEWOOD


Radio.Cloud's NewsCloud powers WWNN's US news network

The Worldwide News Network (WWNN) was recently launched using NewsCloud, a cloud-native newsroom platform from Radio.Cloud, marking the product's North American debut.

WWNN, from Red Apple Audio Networks, distributes hourly news reports to affiliate stations across the US with content localised for each outlet. The network went live on an accelerated timeline.

NewsCloud combines wire and source aggregation, live newscast distribution and an editorial interface for managing affiliate content. It has been running with three national networks in Germany and Austria, where it has helped win affiliates and improve efficiency. Lee Harris, Vice President of News, WWNN and WABC Radio, said: "It has been customised for our operation, and our staff mastered it quickly."

Christian Brenner, Chief Executive Officer and Founder of Radio.Cloud, added: "NewsCloud brings the newsroom workflow into one platform, replacing the many separate tools traditionally used for news production."

8.F35

ARLES ZOOM LENSES SEE THE LIGHT

DZOFILM

BY DAVID FOX

Two zoom lenses are the latest addition to the Arles series from DZOFilm. Both are full-frame T2.6 models, with focal ranges of 25-75mm and 65-180mm, with a practical 65-75mm overlap zone for seamless multi-camera matching. The T2.6 constant aperture across both zooms offers consistent exposure throughout the range, while the lenses are colour-matched to the Arles Primes, using the same coating formula that suppresses flare and ghosting for a consistent look. They use high-resolution optics featuring seven ED elements and five high-refractive-index elements, with parfocal design and near-zero focus breathing at wide angles. Lightweight and gimbal-friendly at approximately 1.8kg, the zooms are also fully compatible with Arles Prime accessories.

DZOFilm's full cinema lens ecosystem includes 11 Arles Primes (14mm to 180mm), six ultra-compact T1.9 Vespid Prime 2 series, three Arcana 1.5x Anamorphic primes, and the X-Tract probe zoom series.

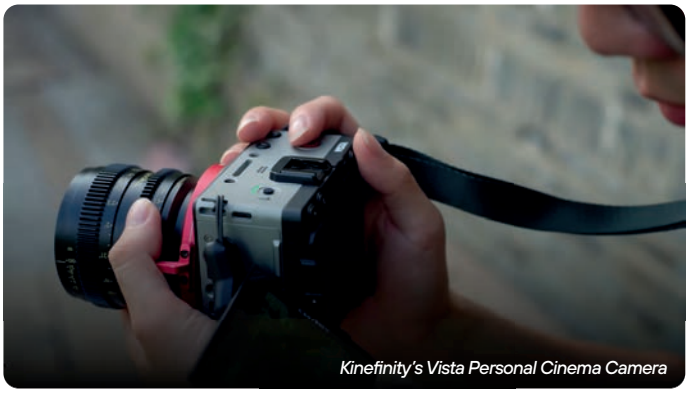
12.G44

DZOFilm's 25-75mm Arles Zoom

COMPACT CINEMA CAMERA PACKS 6K POWER

KINEFINITY

BY DAVID FOX


Kinefinity's Vista Personal Cinema Camera

The Vista Personal Cinema Camera is a compact full frame 6K open gate cinema camera in a 610g body. According to Kinefinity, it is designed to deliver "a complete, reliable cinema camera experience in the smallest possible form factor".

The 6K 3:2 CMOS sensor provides native anamorphic support, with dual native ISO (800 and 5120). It supports both built-in and custom 3D LUTs with optional LUT burn-in for a consistent workflow from acquisition through final delivery.

For recording, Vista offers H.265 Max, High and Normal bitrate options alongside ProRes 422 HQ, all recorded in QuickTime (.mov) format. It supports up to 6K 50fps in full frame mode and 4K 100fps in super 35 mode. It includes a 220GB internal SSD for immediate recording without the need for external media, although there is also a CFexpress Type B slot.

There is a 4in articulating 700-nits OLED display optimised to display the complete open gate image, for accurate framing and focus evaluation. Measuring 101x87x65mm, Vista is machined from aviation-grade aluminium alloy, with an active low-noise cooling system. It supports a variety of cine lens mounts, and has dual full-size HDMI outputs, dual USB-C ports, WiFi and Bluetooth.

12.C53k

VARIABLE FILTERS ADD MAGNETIC PERSONALITY

KASE (JIANGMEN JINGSHEN OPTICS)

BY DAVID FOX


Kase's Variable Diameter Magnetic Adapter Ring

The new Variable Diameter Magnetic Adapter Ring from Kase offers a universal fit for all lenses with 67-82mm filter threads. It features a dual-side press-and-open design for single-handed operation, with four sliding blocks to secure the lens thread firmly. The slotted annular structure enables installation at any angle without vignetting.

It directly mounts 82mm threaded filters. Paired with an inner adapter ring, it works with Kase's 82mm Wolverine colour magnetic round filters.

It also magnetically attaches to the Kase Armor holder for square filters. One ring covers lenses of multiple sizes, eliminating redundant purchases of adapters and filters to cut costs significantly.

Also new are Kase's Low Chromatic Aberration and Low Reflective Magnetic Variable VND+CPL filters, available in a wide range of thread sizes and various kits.

The 2-in-1 filter integrates variable neutral density and circular polarising functions, offering 1.5 to 6 stops of adjustable light reduction. It lengthens exposure, while eliminating unwanted reflections on water, glass and building surfaces to boost image clarity and restore natural colours.

12.C62

AI LANGUAGE WORKFLOWS BREAK BARRIERS

LINGOPAL

BY ANNE MORRIS


Casey Schneider, CEO, Lingopal: "Language remains one of the biggest barriers to audience growth"

Translation and dubbing specialist Lingopal is showing how AI-powered language workflows can be integrated into existing broadcast and streaming infrastructures at IBC2026.

The latest multilingual content services are designed specifically for live and on-demand workflows. The platform currently supports more than 120 languages and offers live AI dubbing for broadcasts, events, sports, news, and streaming content. Other services include real-time translation and multilingual audio distribution, and AI-generated captions and subtitles. At IBC2026, the company is also showcasing VOD localisation workflows for media libraries and content archives, and Lingopal Rooms, enabling viewers to access translated audio on their own personal devices.

Casey Schneider, CEO of Lingopal, said: "The future of media is global, but language remains one of the biggest barriers to audience growth. Our goal is to help organisations make live and on-demand content accessible to more people, in more languages, than ever before."

14.B52

LTO ARCHIVE MEETS OBJECT STORAGE

XENDATA

BY CAROLYN GIARDINA

A trio of appliances aimed at archiving to LTO tape libraries is being introduced by Xendata at IBC2026, able to be accessed simultaneously as a file system and as S3 object storage. The appliances include a disk or SSD fast storage tier for write caching and intelligent pre-fetching to enhance performance.

The X20 V3 supports up to two LTO SAS library drives with a 20TB HDD fast storage tier. The X25-S V3 supports up to four LTO SAS drives with a 12TB SSD fast storage tier, while the X50 V3 supports up to eight LTO SAS or Fibre Channel library drives with either 64TB or 144TB of HDD RAID storage. Files and S3 objects are effectively the same, with each file's filename and path becoming the object's key.

Dr Phil Storey, CEO, XenData, commented: "With our new appliances, we are bridging the gap between file-based applications and on-premises object storage. They provide cost-effective long-term storage that is easily used in both file system and object storage workflows.

The appliances support LTO-10 and earlier libraries from HPE, IBM, Qualstar, Quantum, Spectra Logic and Symply, providing nearline storage that XenData said can scale to tens of petabytes.

6.A24

The X50 V3 (bottom) supports up to eight LTO library drives (top)

CINEMA LIGHTING WITH ADDED PUNCH

FIILEX

BY DAVID FOX

New from Fiilex are the G9 Color, its largest profile light to date, and the MotoK40, a 3600W moving-head LED punch light for film, live events and virtual sets.

The G9 is a high output 400W fixture, tailored for cinema production. At its core is Fiilex's patented Dense Matrix LED, offering greater creative control, with a 2000K-10000K CCT range and multiple professional colour modes. The ellipsoidal fixture has a 360° rotating barrel and IP-X5 water-resistance, while its 19° and 36° lens tubes should deliver a bright, even beam with no colour fringing.

Meanwhile, the MotoK40 delivers tuneable CCT (2000K-10000K) and precise green/magenta adjustment for consistent, cinema-quality output. The fixture supports rich colour rendering across HSI, RGBW and CIExy modes, with smooth 100-0% flicker-free dimming. It is rain resistant for outdoor use, while interchangeable lenses and slide-in accessories offer flexible beam shaping. Its motorised yoke provides 540° pan and 300° tilt with 16-bit control.

11.A18

Fiilex's 400W G9 Color ellipsoidal fixture

THREE-HEADED QIMERA UPDATE UNVEILED

ENCO SYSTEMS

BY CAROLYN GIARDINA

During IBC2026, Enco is unveiling updates to its Qimera Virtual Production system, a real-time 3D compositing solution aimed at the creation of immersive virtual environments, augmented reality graphics and live productions.

The latest release introduces Nvidia DLSS 4.5 integration and an upgrade to Unreal Engine 5.6. These technologies improve GPU efficiency and could unlock approximately 15% improvement in graphics performance, according to the company.

Also new to Qimera is Talent Tracking 2.0, a 3D body tracking tool to enable accurate spatial positioning of on-air talent within virtual scenes. Enco notes that this allows for properly aligned shadows and reflections that move naturally with the subject, and that enhanced realism is especially impactful for live broadcast environments where talent must interact with virtual elements.

Enco is also unveiling Qimera's new web interface with remote accessibility, enabling users to control and update productions from any authorised location via a browser-based interface.

7.A34

New Qimera features include a leap in GPU efficiency and spatial positioning

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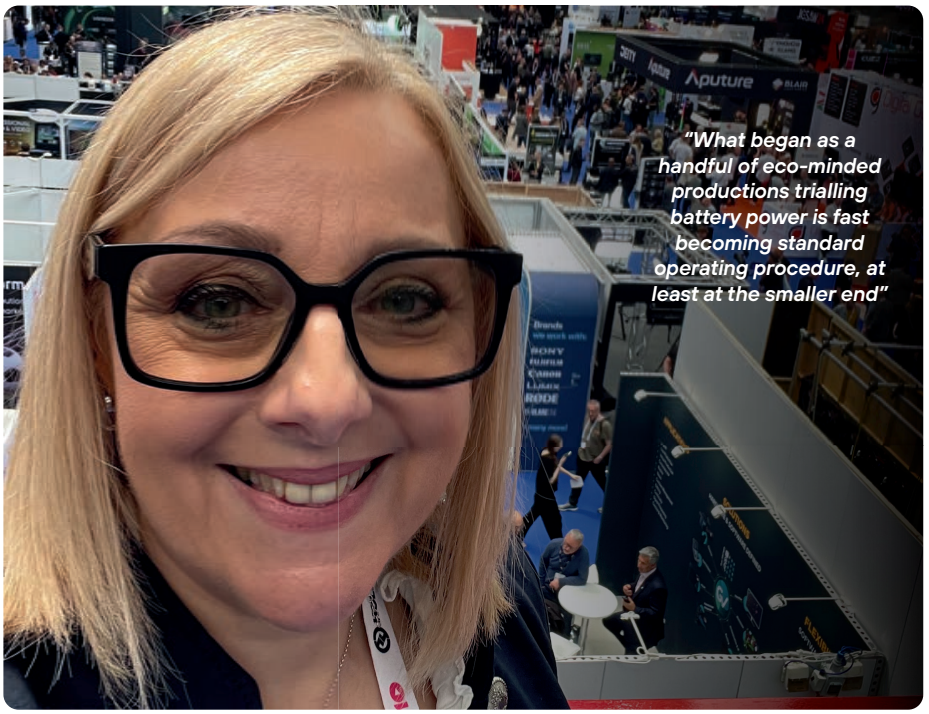
WHY SMALL POWER IS BECOMING BIG BUSINESS IN PRODUCTION

The diesel generator's days on set are numbered. Small batteries have gone from backup to standard kit, backed by BAFTA Albert's SPARK: Clean Temporary Power by 2030 roadmap

BY MANDY CAYFORD, HEAD OF SUSTAINABILITY, LEVERAGE POINT ENTERTAINMENT



Walk onto almost any set five years ago and you'd have heard it before you saw it: a diesel generator, grumbling away in a car park, keeping the lights, the monitors and the tea urn running. Walk onto a set today, and increasingly, that noise is gone. In its place sits something roughly the size of a large suitcase, doing the same job with none of the fumes, none of the fuss, and a fraction of the fuel bill.

This quiet swap is one of the more interesting sustainability stories in our industry right now, and one of the least talked about. While IBC's conversations this year will rightly centre on AI and new commercial models, there's a much less glamorous shift happening in how content gets made on the ground. It's moving faster than most productions realise.

THE RISE OF THE SMALL BATTERY

Batteries in the 2.5kW to 10kW range have gone from novelty to standard kit remarkably quickly. They now routinely power lighting rigs, video village and marquees without a generator ever being switched on. What's changed isn't just the tech, though lithium costs and energy density have both improved a great deal. It's the mindset. Crews that once treated batteries as a spare tyre, useful in an emergency, are now asking for them from day one, the same way they'd specify a lens kit.

The case isn't purely environmental. It's also practical and financial, and it's the combination of all three that's making 2026 the year of the small battery.

Regarding carbon, the logic is simple: a battery charged from clean grid power or a hybrid source removes the direct emissions of a generator entirely. On the practical side, batteries are just easier to live with. No fuel deliveries, no bunding, no generator operator on standby, and nobody shouting over the noise to be heard. Crew can wheel or carry one into position in the time it takes to find a decent coffee on set. For location work in urban environments, near historic buildings or in protected areas of nature, silent running can be the difference between keeping a location and losing it.

And then there's cost. With fuel prices remaining high this year, a battery charged overnight from the grid compares very favourably over a production's lifecycle, especially once you factor in smaller generator hire and less fuel logistics. Sustainability and the finance department finally agreeing on something? I'll take it!

BAFTA ALBERT: SPARK

This shift on set is being backed by a genuinely useful piece of industry coordination. BAFTA Albert's SPARK: Clean Temporary Power by 2030 sets out a shared roadmap for the UK screen industry to move away from diesel generators altogether, transitioning via hybrid setups and HVO before phasing out standalone fossil-fuelled power completely. It's been signed by broadcasters and streamers including the BBC, Netflix, ITV and Sky, and validated by independent experts at Imperial College London. Given that UK productions burned through more than three million litres of diesel in generators in 2024 alone, with over half relying almost entirely on fossil fuels, SPARK gives productions a common target. Initiatives like this matter because they turn individual good intentions into an industry-wide expectation.

HYBRIDISATION AT SCALE

The next step is applying this thinking to the bigger power demands of full production units. Larger battery systems, paired with clean grid connections where available or HVO-fuelled generators where they're not, are starting to replace generators running flat out for an entire shoot. Instead, the generator tops up the battery periodically rather than working continuously, cutting fuel use and emissions well before HVO is even factored in.

This hybrid approach earns its keep by being realistic. Few major productions can go fully off grid tomorrow, particularly on location. But batteries doing the heavy lifting, with clean power filling the gaps, offers a credible path that doesn't ask anyone to sacrifice reliability for good intentions.

What began as a handful of eco-minded productions trialling battery power is fast becoming standard operating procedure, at least at the smaller end. The next job, backed by frameworks like SPARK, is scaling that same thinking up so hybridised power becomes the default for entire productions, not just the department with the good PR.

The technology is here. The economics stack up. What's left is the collective will to make it ordinary.

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