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1 | Alexander BEM
director of Bem Media, Germany

1 | Mindaugas RAKAUSKAS
CEO of TV3 Group Latvia

1 | Nurzhan BAYDAULETOV
Chairman of the Boards of Directors of Kazakhtelecom JSC, Kazakhstan

2 | Souhail LAHTA
Gaffer/CCU Operator at Alaraby Television Network, Qatar

2 | Ahmed MAGD
Regional Sales Director At Riedel Communications Middle East, UAE

2 | Warren SYMONDS
Director of Operations at Gravity Media, UK

4 | Ehab NOUR
Senior TV Sports Director / Producer at Dubai Media Incorporated, UAE

4 | Zoran GRBA
Head of Broadcast IT Systems at RTCG – Radio Televizija Crne Gore, Montenegro

6 | Andy JACKSON
Vice President, Global Presales at Avid
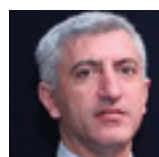
7 | Siyavush ALIYEV
Deputy Director of Idman Azerbaijan TV, Azerbaijan
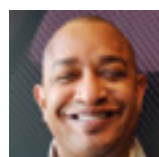
9 | Gary REYNOLDS
Head of Technical Support and Repair Americas at Riedel Communications

12 | Aibol KARASHEV
Deputy Director of Zhambyl TV channel, Kazakhstan

15 | Rufat GAMZAYEV
Deputy Chairman of CJSC «Azerbaijan Television and Radio Broadcasting», Azerbaijan

27 | Yaroslav PENGRIN
Deputy Technical Director of Channel One Eurasia, Kazakhstan

**27 | Berik DYUSETAEV**
Director of the Karaganda regional branch of JSC «Republican television and radio corporation «Kazakhstan»

27 | Sergey KISELEV
General Director of TV and Radio Company «First Channel «Eurasia», Kazakhstan

30 | Kuat BAHRIDINOV
General Director of Nur.kz Internet Portal LLP, Kazakhstan

AVID TECHNOLOGY ENTERS INTO DEFINITIVE AGREEMENT TO BE ACQUIRED BY AN AFFILIATE OF STG FOR $1.4 BILLION

Under the terms of the agreement, Avid stockholders will receive $27.05 in cash for each share of Avid common stock. The cash purchase price represents a premium of 32.1% over the Company's unaffected closing share price on May 23, 2023, the last full trading day prior to media speculation regarding a potential sale of the Company. "Since our founding over 30 years ago, Avid has delivered technology that enables individuals and enterprises who create media for a living to make, manage and monetize today's most celebrated video and audio content across the globe. We are pleased to announce this transaction with STG, who share our conviction and excitement in delivering innovative technology solutions to address our customers' creative and business needs," said Jeff Rosica, Avid's Chief Executive Officer and President.

"STG's expertise in the technology sector and significant financial and strategic resources will help accelerate the achievement of our strategic vision, building on the momentum of our successful transformation achieved over the past several years. This transaction represents the start of an exciting new chapter for Avid, our customers, our partners and our team members and is a testament to the importance of Avid and our solutions in powering the media and entertainment industry." John P. Wallace, Chairman of the Avid Board of Directors, said, "This transaction is the result of a comprehensive review of strategic alternatives for Avid. Upon closing, this transaction will deliver immediate, significant and certain value to our stockholders. After carefully evaluating a variety of options, the Board determined that this transaction is in the

best interests of Avid and its stockholders." William Chisholm, Managing Partner of STG added, "STG has admired Avid's heritage as a category creator and pioneer in the media and entertainment software market for many years. We are excited to partner with Jeff and the management team to build on the Company's history of delivering differentiated and innovative content creation and management software solutions.

ATOMOS NINJA AND ULTRA VS. LEADING ON–CAMERA MONITORS – FEATURES, REVIEWS, AND USER INSIGHTS

In the realm of filmmaking and videography, on–camera monitors play an indispensable role.

They not only augment the filmmaker's visual experience but also come packed with features that can elevate the quality of the final output. In this analysis, we will compare the Atomos Ninja and Ultra with other leading on-camera monitors available in 2023.

Atomos Ninja and Ultra

Features & Specifications: The Atomos Ninja and Ultra series are renowned for their high-quality displays and recording

capabilities. They support resolutions up to 4K and come with advanced features such as ProRes HQ, H.265, 4:2:2, and DNxHR recording. Their brightness levels and HDR capabilities are also noteworthy.

Customer Satisfaction & Preference: Being industry standards, these monitors are favored by both amateur and professional videographers. Their reliability and feature set make them a top choice.

Ease of Use: With a compact design and built-in video recorder, these devices are user-friendly and efficient.

PortKeys LH5P II 5.5-inch
image credit: PortKeys LH5P II 5.5

Features & Specifications: This 5.5-inch monitor offers a 1920×1080 resolution and a brightness level of 2200 cd/m2. However, it lacks recording capabilities.

Customer Satisfaction & Preference: Its built-in camera control for multiple brands makes it popular among filmmakers. The sturdy build is designed for consistent professional use.

Ease of Use: With a durable travel case, comprehensive monitor features, and onboard audio monitoring, it's user-friendly.

Atomos Shinobi
image credit:
Atomos Shinobi

Features & Specifications: This 5.2-inch monitor supports a 1920×1080 resolution and offers a brightness of 1000 nits. It doesn't have recording capabilities.

Customer Satisfaction & Preference: Vloggers, especially those using cameras with limited screen articulation, prefer the Shinobi.

Ease of Use: Its lightweight nature combined with an outstanding HDR display makes it user-friendly.

Blackmagic Video Assist 5" 12G HDR
image credit: Blackmagic Video Assist 5

Features & Specifications: This 5-inch monitor supports 1920×1080 resolution, offers recording capabilities, and boasts a brightness of 2500 nits.

Customer Satisfaction & Preference: Unique to this device is its ability to capture in Blackmagic's RAW video code, making it a favorite for editors using Davinci Resolve.

Ease of Use: With a brilliant display, recording features, and dual-SD card slots, it's easy to operate.

While the Atomos Ninja and Ultra series stand out for their reliability and comprehensive feature set, competitors like the KeyMate KM-7 and Blackmagic Video Assist offer unique features that cater to specific user needs. The decision ultimately rests on individual preferences, requirements, and budget. Nevertheless, with the current technological advancements, there's no shortage of quality options for filmmakers and videographers.

COBALT'S PACIFIC ULL DECODER, HAIVISION'S MAKITO X, MATROX'S MAEVEX 6150, AND NEVION'S VIRTUOSO: **A HARMONIZED ANALYSIS IN THE BROADCAST LANDSCAPE**

In the realm of filmmaking and videography, on–camera monitors play an indispensable role.

The broadcast industry is akin to an ever-evolving symphony, with each instrument playing its part. Cobalt Digital's PACIFIC ULL Decoder has emerged as a noteworthy soloist, setting a rhythm that challenges others to harmonize. As we embark on this analytical journey, let's use the PACIFIC ULL Decoder as our compass, exploring how other industry players align with or diverge from its path.

Benchmark: Cobalt's PACIFIC ULL Decoder

Ultra-Low Latency: A commitment to real-time content delivery, setting the pace for live broadcasts.

Versatile Decoding: A symphony of flexibility, decoding a medley of formats to cater to diverse broadcasting needs.

openGear Compatibility: A testament to adaptability, promising seamless integration across a spectrum of equipment.

High-Quality Video Decoding: An unwavering dedication to clarity and quality, ensuring audiences receive nothing but the best.

Haivision's Makito X Video Encoder

Latency and Playback: Makito X boasts of low latency, but whether it matches the ultra-low latency of the PACIFIC ULL Decoder is a note to consider.

Decoding Capabilities: With support for various formats, Makito X showcases versatility, though a side-by-side comparison with the PACIFIC ULL Decoder would strike the right chord.

Integration: While Makito X emphasizes secure streaming, its compatibility dynamics differ from the PACIFIC ULL Decoder's openGear framework.

Quality: With advanced motion compensation, Makito X focuses on quality, but its harmony with the PACIFIC ULL Decoder's high-quality video decoding remains to be seen.

Matrox's Maevex 6150 Quad 4K Encoder

Latency and Playback: While the Maevex 6150 emphasizes 4K streaming, its stance on latency, especially in comparison to the PACIFIC ULL Decoder, is a melody awaiting exploration.

Decoding Capabilities: Supporting a range of formats, Maevex 6150 plays a versatile tune, but how it resonates with

the PACIFIC ULL Decoder's capabilities is a narrative to unfold.

Integration: Its PowerStream Plus software offers a different integration experience compared to the PACIFIC ULL Decoder's openGear compatibility.

Quality: 4K streaming suggests a focus on quality, but whether it hits the same high notes as the PACIFIC ULL Decoder is a duet worth exploring.

Nevion's Virtuoso Media Node

Latency and Playback: Virtuoso's emphasis on IP media network transformation might not directly address latency, leaving room for a duet with the PACIFIC ULL Decoder's ultra-low latency.

Decoding Capabilities: As a media node, Virtuoso offers a range of functionalities, but its decoding symphony in relation to the PACIFIC ULL Decoder is an aria to be sung.

Integration: Its focus on IP transformation offers a different integration narrative from the PACIFIC ULL Decoder's openGear story.

Quality: Virtuoso's commitment to seamless media network transformation hints at quality, but it's harmony with the PACIFIC ULL Decoder's dedication remains an ensemble to witness.

The PACIFIC ULL Decoder, with its distinct rhythm, challenges the broadcast industry to match its tempo. While each product orchestrates its unique melody, the PACIFIC ULL Decoder's features serve as the maestro, guiding the ensemble towards excellence. As the industry's symphony continues, it's these benchmarks that not only set the tone but inspire innovation and crescendos of improvement.

COMPARATIVE ANALYSIS OF VIDEO ENCODING SOLUTIONS: **VISUALON, HARMONIC, AND AKAMAI**

COMPARATIVE ANALYSIS
BASED ON KEY FEATURES

Real-time Optimization: VisualOn: Offers real-time bitrate adjustment to match current network conditions. Harmonic's EyeQ: Uses AI-driven algorithms for real-time video quality optimization.

Akamai: Focuses on real-time video delivery optimization based on network conditions.

Mobile Streaming: VisualOn: Emphasizes mobile optimization, catering to the growing mobile viewer base. Harmonic's EyeQ: While it provides quality streaming, there's no specific emphasis on mobile optimization.

Akamai: Known for its robust CDN capabilities, it ensures smooth playback across devices, including mobile.

Buffering Reduction: VisualOn: Promises reduced buffering for a smoother viewing experience. Harmonic's EyeQ: Its AI-driven approach inherently aims at minimizing buffering.

In the digital age, the demand for seamless video streaming is at an all-time high. As consumers become more discerning, the need for efficient video encoding solutions becomes paramount.

This analysis aims to provide an unbiased comparison of three prominent video encoding solutions in the market: VisualOn's Content-Adaptive Encoding Solution, Harmonic's EyeQ, and Akamai's Adaptive Media Delivery.

VisualOn's Content-Adaptive Encoding Solution: This solution is designed to adjust video quality in real-time based on network conditions. It promises to enhance the viewer's experience by reducing buffering and ensuring consistent video quality.

Harmonic's EyeQ: A content-aware encoding solution, EyeQ claims to deliver high-quality video at low bitrates. It leverages artificial intelligence to optimize video quality

61% bitrate reduction (2.8Mbps vs. 7.8Mbps)
Side-by-side comparison with FFmpeg
Encoded in H.264 at 1920x800
VMAF score 0.5 higher

Akamai: With its vast CDN infrastructure, it aims to provide buffer-free streaming.

Customer Appeal: Based on online searches and customer reviews, one of the most sought-after features in video encoding solutions is consistent video quality with minimal buffering. All three solutions address this need, but their approaches differ:

VisualOn focuses on adaptive encoding, adjusting video quality based on what's being viewed. Harmonic's EyeQ leverages AI to ensure optimal video quality at all times.

Akamai relies on its extensive CDN infrastructure to guarantee smooth video delivery.

Technical features: The world of video encoding solutions is diverse, with each product offering unique features. While VisualOn's Content-Adaptive Encoding Solution, Harmonic's EyeQ, and Akamai's Adaptive Media Delivery all aim to enhance the video streaming experience, their methods and focal points vary. Consumers' choice will ultimately depend on their specific needs and preferences.

MARSHALL ELECTRONICS CV420ONE VS SONY SRG–X400, AND PANASONIC AW–UE4

Marshall Electronics, a renowned name in the broadcasting and AV industry, is set to make waves at IBC 2023 with the unveiling of its CV420Ne.

This camera, an NDI|HX3 variant of its high-definition streaming POV camera, promises to redefine the standards of video broadcasting with its advanced features and functionalities. Here's a look on the comparison between CV420Ne, Sony SRG-X400, and Panasonic AW-UE4.

Marshall Electronics CV420Ne:
Sensor: 9.5 Megapixel 4K sensor.
Connection Options: NDI, HDMI, and USB.
Digital Pan, Tilt, and Zoom: Yes, with over 250 customizable presets.
Visual Quality: 4K (UHD) visuals at up to 60fps with a 100-degree view.

Sony SRG-X400:
image credit: Sony SRG-X400
Sensor: Not specified, but offers 4K resolution.
Connection Options: HDMI, IP, and 3G-SDI.
Digital Pan, Tilt, and Zoom: Yes, with a wide viewing angle.
Visual Quality: 4K visuals with clear image zoom technology.

Panasonic AW-UE4:
image credit: Panasonic AW-UE4
Sensor: Not specified, but offers 4K resolution.
Connection Options: HDMI, LAN, and USB.
Digital Pan, Tilt, and Zoom: Digital PTZ with a super-wide-angle.
Visual Quality: 4K visuals with a 111-degree field of view.

Comparative Insights:
Sensor Quality: The CV420Ne boasts a 9.5 Megapixel 4K sensor, which ensures detailed captures. While Sony and Panasonic's models offer 4K resolution, the exact sensor specifications aren't specified.

Connection Versatility: The CV420Ne offers NDI, HDMI, and USB, making it versatile for various setups. The Sony SRG-X400 provides HDMI, IP, and 3G-SDI, while the Panasonic AW-UE4 offers HDMI,

LAN, and USB.
Digital Pan, Tilt, and Zoom Capabilities: All three cameras offer digital PTZ capabilities. However, the CV420Ne stands out with over 250 customizable presets, offering more flexibility in capturing varied angles and views.

Visual Quality: All three cameras offer 4K visuals. The CV420Ne provides a 100-degree view, the Sony SRG-X400 has a clear image zoom technology, and the Panasonic AW-UE4 boasts a 111-degree field of view.

The Marshall Electronics CV420Ne, Sony SRG-X400, and Panasonic AW-UE4 all offer unique features catering to the 4K POV camera market. The choice between them would depend on specific needs, such as connection preferences, PTZ requirements, and desired field of view.

BROADCASTING / CINEMA / PRO AV 2023 AZERBAIJAN: LATEST DEVELOPMENTS IN CONTENT CREATION, PRODUCTION, AND DISTRIBUTION

From November 21–22, 2023, the International Hybrid Exhibition–Conference
Broadcasting / Cinema / Pro AV 2023 Azerbaijan
will take place in Baku, the capital of Azerbaijan.

Organizers: TKT1957 LLC and RAYS

This event traditionally features panel discussions and presentations on the most pertinent topics in modern production, broadcasting, film production, and PRO AV.

An exclusive exhibition area will provide detailed insights into technical thematic innovations from various equipment manufacturers for TV and cinema.

Key Industry Topics Include:
- Remote and hybrid workflows
- Local storage and archiving, both on-site and in the cloud
- Advancements in artificial intelligence and machine learning
- MAM planning
- 5G technology network solutions
- Challenges with outdated broadcasting technology platforms and their solutions
- Perspectives on Internet broadcasting (hybrid solutions for third-generation digital television)
- The influence of IT on broadcasting
- Equipment for contemporary film production
- Promotional podcasts.

This event is exclusive to technical directors. Attendance, both in-person and for online reports by vendors, is chargeable.

Gain easy access to all panels, keynotes, and more from the Broadcasting / Cinema / Pro AV 2023 Azerbaijan event in one centralized location.

During the festival, the organizers will also announce plans for the upcoming Caspian Film Festival (CFF) in 2024.

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JULIEN SIGNES, SYNAMEDIA:
AT A HIGH LEVEL, OUR SPECIALIZATION LIES IN VIDEO SOLUTIONS

Interview With Julien Signes, ExecutiveVice President, Video Network, Synamedia.

Toyin: When was the company founded?

Julien: The company was founded in October 2018. It was separated from Cisco. Here's the story: Cisco acquired two major players in the video space, Scientific Atlanta and NDS. They merged the two and placed them in a service provider group. However, in 2018, they made the decision to spin off this group. Primera, a large private equity firm, purchased the company from Cisco. So, essentially, it began in 2018 after separating from Cisco.

Toyin: What was the company's specialization then and now?

Julien: At a high level, our specialization lies in video solutions, primarily for B2B businesses and operators. We focus on delivering secure video experiences and enabling various functions. We have three core areas of expertise. First is security, where we have extensive experience combating piracy, which is a major concern in professional video, particularly for premium content. We offer a range of solutions to protect content. Second is the user experience, where we concentrate on helping users find and select content, record metadata, and personalize content through targeted advertising. Finally, in my division - the video network division - we handle content distribution, including storage, processing, compression, delivery, point-to-point distribution, and encoding/decoding. Essentially, we cover all aspects related to content distribution.

Toyin: Where is the current central office located, and in which countries do you still have offices?

Julien: The company is headquartered in London, UK. We have offices in several locations. Some of the major ones include Jerusalem, Israel, for security R&D; Kortrijk, Belgium, for video network; as well as France,US, Bangladesh, and India. We also have smaller offices and remote staff in various other countries.

Toyin: What results has the company achieved since its inception, and how do you assess its current position in the market?

Julien: A significant part of the company's transformation has been driven by the migration to the cloud. In the past, the industry heavily relied on on-premises solutions, which were primarily implemented in software or legacy hardware in private data centers. However, over the past five years, there has been a notable acceleration in the migration of media operations to the cloud. This has been a major focus of our company's innovation, encompassing the migration of various components, including video processing, security, advertising, and more.

We do not offer a one-size-fits-all approach. We have achieved considerable success across numerous initiatives. To highlight one specific area, our acquisition of Quortex has enabled us to offer the industry's only truly multi-tenant SaaS solutions for just-in-time processing of live and OTT video. This milestone has been instrumental in our growth. Additionally, we were involved in distributing 4K World Cup signals for BeIN Sports during the

recent soccer World Cup. We have made various innovations in collaboration with key customers and one ongoing theme revolves around migrating customers to the cloud, for example SportsMax.

Financial metrics also play a role in measuring our current position. We have set targets and are continuously working towards achieving our goals and increasing profitability each year.

Toyin: What are the biggest challenges faced by pay-TV operators, broadcasters, and streaming providers?

Julien: One of the primary challenges at a high level is the shift in consumer behavior, with a significant number of users moving away from traditional pay-TV and opting for over-the-top (OTT) services. This transition, accompanied by the rise in streaming services, has resulted in a decrease in the pay-TV user base. Another challenge is that the market faces challenges related to fragmentation, piracy, and ensuring a high-quality user experience.

Toyin: What products do you offer to address these problems?

Julien: Our products are designed to tackle the challenges operators face. We provide solutions that enable content discovery and incorporate addressable

advertising, recognizing that many people prefer not to pay substantial sums for subscriptions. Content security is another area we focus on, addressing the need to protect valuable content. Also, we offer products that address the issue of flexibility in video scaling during streaming, allowing operators to adapt to varying demands effectively.

Toyin: Who are the main customers of the company, and which project are you most proud of right now?

Julien: We have many customers, includingbeIN, who are a big customer for our entire range of products. We like to talk about them because they use our newest media web and cloud products, including Quortex Playfor delivery. They're really good customers and represent a new generation of operators – purely OTT – without traditional infrastructures. Another interestingcustomer is Yes TV in Israel. They're working on a major project to shift their traditional satellite customers to IP-only services. And with our solutions, they've been able to deliver an end-to-end OTT experience that's just as good, if not better, than satellite. They are achieving this using our low latency technologies, which are super important for scaling.

Another customer is SportsMax. They were actually one of the first to use our cloud services for migration from satellite. We're really proud of this project for a couple of reasons. First, they were in a tough spot, with a whole system that had no support and some big events coming up. They needed a scalable solution, and they chose our cloud solution. We were able to deploy them in the cloud within 48 hours, and they've been thrilled with how stable their offering has been since then. They truly embody everything we believe in when it comes to the cloud.

Another really cool app in the sports arena,developed with our partnerNativeWaves,uses low latency streaming tech that lets you replay or view different camera angles on your phone both in-stadium and away. We combined these innovations with a local 5G network through our partner Cellnex, along with our video and interactive technologies. So yeah, those are some of the things we're proud of at the moment.

Toyin: How customizable are your products? How easily can they be adapted to the functionality and requirements of customers?

Julien: As we transition to a multi-tenant SaaS architecture, our products are

becoming more standardized. While there used to be a lot of customization using APIs in parts of our company, our focus now is on offering more standard products. We strive to be agile and responsive to customer feedback, quickly incorporating new features and innovations. The aim is to have standardized products that can be widely useddue to their scalability. If customers require additional features beyond the standard offering, we work with them to include those in the product roadmap. For deepercustomization, customers can either enhance the product themselves or seek assistance from third-party integrators.

Toyin: How important is the cloud for you and your customers?

Julien: The cloud is veryimportant as it addresses key customer concerns, such as time-to-market. In traditional approaches, implementing new solutions could take months, but with the cloud, it can be accomplished instantly or within a few days. We have demonstrated this capability by deploying massive cloud solutions in just 48 hours. Additionally, the cloud offers elasticity, allowing for scalability according to demand. Unlike on-premise infrastructure where everything must be

prepared for worst-case scenarios, the cloud provides agility, flexibility, and shorter time-to-market. It enables continuous innovation for us and our customers.

Toyin: Do you work with third-party products too?

Julien: Given the breadth of our solutions, we integrate with third-party products, and for customization we collaborate with third-party integrators. We integrate various technologies, such as NativeWaves for the interactive aspects of the viewers' sports experience. While we have our own products, we also have a network of third-party distributors and integrators. In the video network division, we have 150 resellers who combine our products with other third-party solutions to deliver comprehensive customer solutions. We are open to collaborations and partnerships.

Toyin: What impact has AI had on your team and your technology?

Julien: AI has had a significant impact. We have been usingconventional AI in several areas of our technology stack for some time, including encoding to predict the optimal encoding path and for viewer recommendations.We primarily use statistical AI, where we use insight from

a dataset for decision-making. While we have not yet implemented generative AI, we are actively exploring its potential.

Toyin: What are your plans for Central Asia and the Middle East? Are these regions important for the growth of your company?

Julien: Central Asia and the Middle East is a key growth area for us with significant potential activity. That's why we are engaged in discussions and exploring opportunities acrossthese regions.

Toyin: What will be your key themes at this year's IBC in September?

Julien: The details of our plans are still being finalized, but one important topic we anticipate is connecting sports fans with the viewing experience, extending the messaging we started at NAB in Las Vegas in April.

In general, sports streaming is an importanttheme for us, as it pushes the boundaries for viewers both in-stadium and at home or on the move. Additionally, we anticipate further investments and advancements in cloud technologies. Our product line will continue to evolve, building upon our previous launch of QuortexLink at NAB. Stay tuned for upcoming announcements and developments.

Toyin: That concludes our interview. Thank you, Julien for your participation.

AVECO TO SHOWCASE
AUTOMATION & MAM AT IBC 2023

New Redwood WHITE NG video engine for playout delivers
best price–performance ratio

Prague, Czech Republic, Aug 2023 – Aveco, the largest independent provider of automation and MAM for media companies, will be showing next-generation automation and MAM solutions for use on-premises, in the cloud, and for hybrid operations at IBC 2023 at stand 2.B49. At the stand, IBC attendees will be able to see for themselves why Aveco is the world largest independent automation and MAM company, with over 30 years of experience.

Highlighted, will be the new Redwood WHITE NG, featuring the best price-performance ratio of any video playout engine on the market. Its range of advanced features, including fast cue times, graphical output, and NRCS plugin integration, make it the ideal choice for broadcasters looking to maximize efficiency and performance. By utilizing the Linux platform, Redwood WHITE NG provides a dependable solution ensuring uninterrupted and seamless playout of video content, graphics, and branding elements.

Providing a platform for clip playout, multi-layer graphics insertion including DVE, and many other broadcast tools, Redwood WHITE NG is the next-generation solution for cost-effective video and graphics playout, expertly designed for versatile applications in both integrated channel origination and studio production, as well as master playout. Building upon the success of its predecessor, the new generation Redwood WHITE NG offers a range of enhanced features and expanded capabilities. Its fast cue times, graphical output, and NRCS plugin integration make it exceptionally suited for studio production. In addition, its integrated channel playout capability, live inputs, branding, DVE, closed captions, and ample storage capacity makes it ideal for master playout as well.

Also on display will be a host of Aveco's industry-leading automation solutions:

ASTRA MCR – The industry's most advanced master control room automation system for playout on-premises, in the cloud, and in hybrid operations. ASTRA MCR playout automation has a 30+ year reputation for reliability, dependability, 24/7/365 operation and support. Systems scale up from a single channel on-prem to include large numbers of channels on Harmonic VOS360 and on-prem channels – all in the same unified Master Control Playout Automation user interface. Understanding that one model does not fit all users, ASTRA's flexible architecture offers a variety of designs with specialized tools for different types of channels, multiple-location operations, for handling country-by-country regulatory requirements and for different combinations of on-prem and Harmonic VOS360 cloud deployments. There are special automation tools for News channels, Sports channels, Music channels, Movie channels, Government/Legislative channels, pop-up channels. There are highly centralized multi-location MCRs using Aveco or Harmonic Integrated Ingest-and-Playout systems, and ones which fully integrate news production automation and master control playout in the same system.

ASTRA Studio – Aveco's award-winning news production automation system. It's a synthesis of years of on-air experience working with our users, listening to their needs today and their wants for tomorrow, studying the trends in the industry and understanding the economic demands facing our customers. ASTRA Studio offers a great deal of flexibility in producing and broadcasting live newscasts and programs.
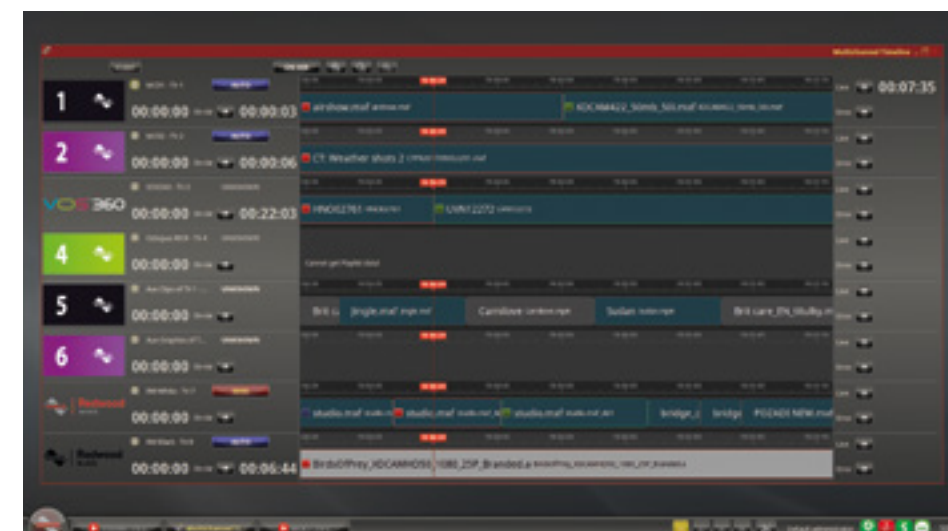
It does not restrict or dictate the workflow. Users can start with minimal features and grow into ASTRA Studio's full capabilities or jump right in and take full advantage to reduce costs and improve quality. The ability to work in existing infrastructures with existing equipment and applications makes for a lower initial investment than competing solutions. ASTRA Studio lets you decide your workflow and equipment as it can control all equipment in the production control room and studio, including graphics, camera robotics, video and audio mixer, video servers, lights, backdrop screens and more. It puts a show on-air with maximum impact and minimum staff.

ASTRA V – Aveco ASTRA automation is known as a reliable workflow orchestrator for broadcast and media organizations worldwide. ASTRA V is Aveco's latest core server platform release for production and master control automation. It offers new features, expanded capabilities, and an enhanced enterprise automation experience. It extends the already large set of existing real-time and timeline drivers to streamline master control and studio playout. When equipped with ASTRA MCR or ASTRA Studio, the ASTRA V server becomes the most powerful, reliable, and user-friendly broadcast automation system on the market. ASTRA V runs virtualized (as well as in the cloud) and on COTS hardware. It allows scaling automation capacity and the ability to spin up new workflows on demand.

GEMINI MAM – This new generation media asset management platform provides unified access for users whether it is running on-premises, in the cloud, or in a hybrid configuration. GEMINI brings together Aveco's deep knowledge of the media industry and the latest IT technologies. GEMINI fulfils a key part of Aveco's Create-Manage-Deliver paradigm, operating stand-alone or integrated with Aveco's Production Automation and Master Control Playout. The platform manages media-and-metadata, provides timeline annotations to describe segments, includes speech-to-text transcription, subtitling, markers (e.g., goals), features cloud-based editing and integrates with industry-leading editing platforms. Includes workflow automation. Assets are under control across all types of storage – in the cloud, NAS and SAN, video servers, as well as LTO and sleeper-disk archives.

More information about Aveco automation and MAM solutions can be found at www.aveco.com.

About Aveco

With our vision of create/manage/deliver, Aveco designs, sells, and supports studio production automation, master control automation, integrated channel playout and media asset management systems worldwide. Aveco operates on-prem, in the cloud and in hybrid. Aveco, has grown since 1992 into the TV industry's largest independent automation company, the world's leading broadcasters. Aveco is the Winner of the Global Industry's Most Prestigious Project Honor: The IBC Innovation Award! Aveco is based in the Czech Republic, the United States, Latin America, India, United Arab Emirates, Hong Kong, France and Switzerland. Aveco celebrated 30 years in 2022. We love to play!

More information is available at www.aveco.com, by emailing info@aveco.com, or by calling our Prague headquarters at +420-235-366-707
our Los Angeles office at +1-818-292-1489
our Hong Kong office at +852-908-823-81
our Dubai office at +971 50 599 09 47
or our New Delhi office at +91-989-901-1397

Media Relations:
Sarka Vlasakova
sarka.vlasakova@aveco.com
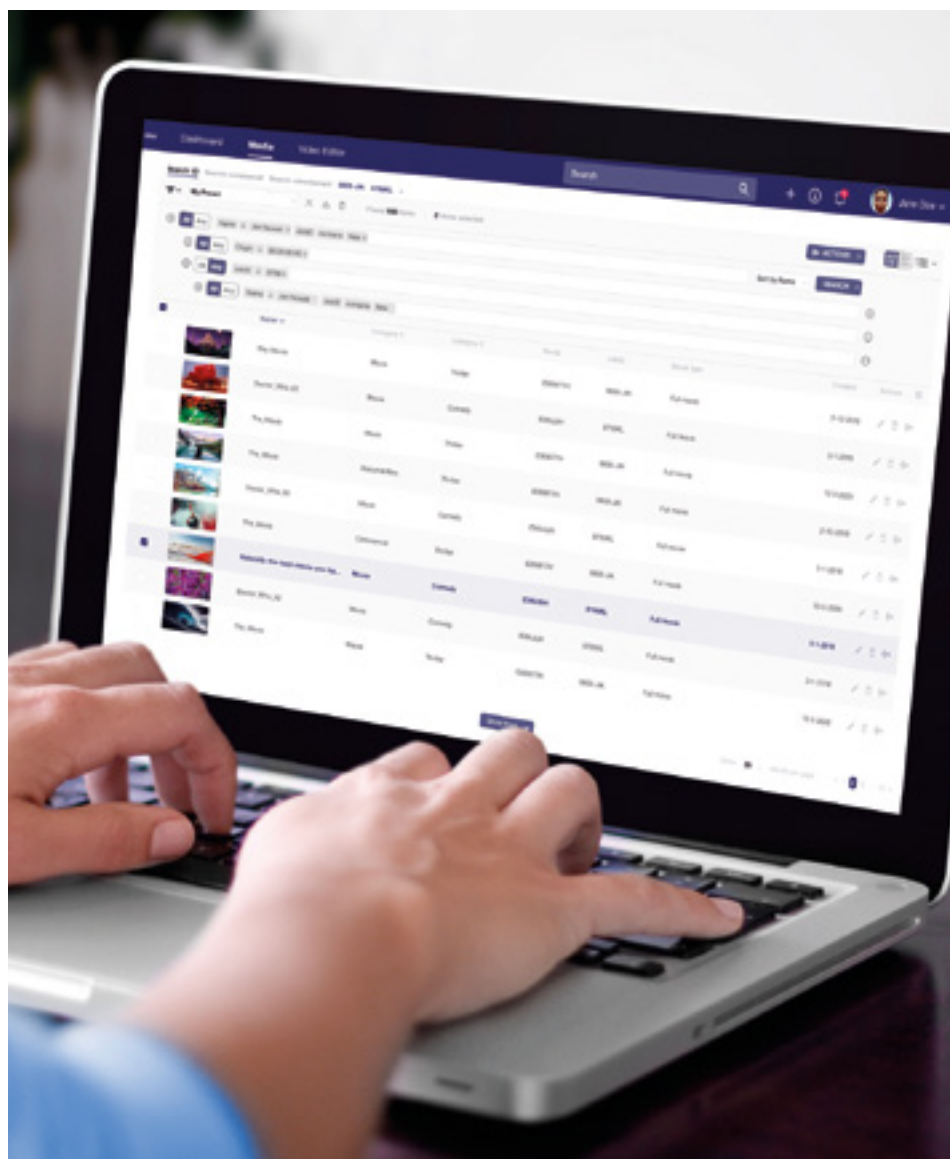
New York
March 10-11

Los Angeles
June 1-4

Atlanta
October 6-7

cinegearexpo.com

MOVERS AND SHAKERS IN AUGUST 2023

Massimo Dolce

TAG Welcomes Massimo Dolce as the New Sales Director for EMEA

With a career spanning over 30 years in the Broadcast and Media sector, Dolce brings a profound understanding of workflow designs and multiviewers, making him an invaluable asset to TAG. His global exposure encompasses senior sales roles at renowned firms worldwide, such as EditShare, NewTek/VIZRT, Imagine/Harris, Sony, and Rohde & Schwarz. Throughout his career, Dolce has been recognized for fostering enduring ties with major industry stakeholders and propelling sales momentum. Among his notable feats are pioneering market growth via region-specific tech innovations and crafting channel frameworks that offer prompt and superior local assistance to discerning clientele.

Gary Reynolds

Riedel Communications appoints Gary Reynolds as new Head of Technical Support and Repair Americas

Reynolds boasts an impressive career, having dedicated over 17 years to ESPN. He has been a significant presence at both the Bristol, CT, and ESPN LA facilities, where he took on leadership roles within the Operations team. Prior to his tenure at ESPN, Reynolds contributed a decade of his expertise to CNN, managing their Video Production teams. His extensive experience is further enriched with a deep understanding of live event operations, particularly with products from Riedel and Simply Live.

Phil Ventre

Vivian Yu

Pixotope Strengthens Senior Team with Two Key Appointments.

Pixotope, a leading player in the virtual production domain, has announced the addition of Phil Ventre and Vivian Yu to its senior leadership team.

Phil Ventre steps into the role of VP of Strategy & Global Business Development. Ventre's previous stint was as the SVP of Strategic Development at Silver Spoon. His extensive experience also includes pivotal roles at industry giants such as Avid, Ross Video, Ncam, and disguise. At Pixotope, Ventre will spearhead the business development and strategy sectors, specifically focusing on the sports, e-sports, and broadcast arenas. He will collaborate closely with CEO Marcus Brodersen and CRO David Dowling.

On the other hand, Vivian Yu brings to the table a rich 13-year marketing tenure from Ross Video and a decade-long association with Avid. Yu will serve as the APAC Marketing Director & Global Sales Enablement Lead at Pixotope. Her responsibilities will span across the APAC region, and she will also play a pivotal role in bolstering the global team.

Kyle Luther

Ron Marchant

Imagine Communications Appoints Kyle Luther as Vice President, Americas Sales

Prior to joining Imagine, Luther held sales leadership positions with a veritable who's who of broadcast technology brands, including Ross Video, Grass Valley and TVU Networks.
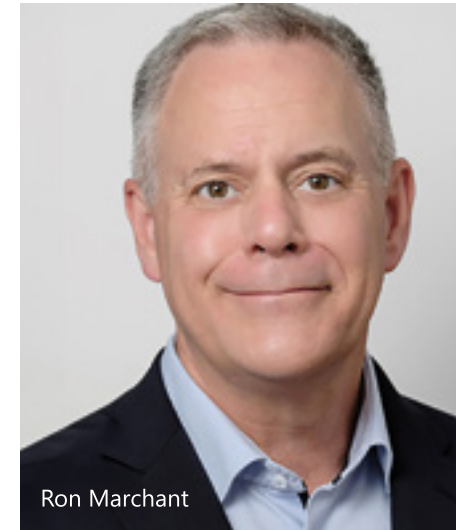
Q-SYS Promotes Ron Marchant to General Manager, Europe, Middle East and Africa

Ron Marchant, who joined QSC in 2017 as Senior Director, EMEA Sales, has forged an impressive career in the AV industry and at Q-SYS. Since 2022, he has been jointly responsible for the dynamic business growth and orchestrated strategic development projects along the entire value chain. Under his leadership, numerous regional initiatives were launched, including the expansion of new company locations and strategic restructuring in the sales and customer service areas.

Following this successful groundbreaking work, Marchant's primary focus will be on actively shaping growth and scaling the business across the EMEA region.

"I am delighted for Ron," says Markus Winkler, Executive Vice President, EMEA and APAC, QSC. "When we talk about the AV business today, we are talking about software and services that deliver value-added experiences for our customers and projects that have to deliver against an investment promise. Ron is exactly the right man to represent that mindset."

VISIONARIES: THE 2110 EVOLUTION TRANSFORMING MEDIA PRODUCTION

Philip Grossman: Welcome to TKT Visionaries, our monthly podcast where we discuss industry trends with experts to understand the factors influencing our sector. Today, I'm privileged to host two individuals who are not only industry connoisseurs but also dear friends. First, we have Cassidy Phillips, the Lead Solution Architect at swXtch.io. Additionally, he serves as the SMPTE governor for the Pacific Northwest region. Cassidy boasts a track record of over 40 successful SMPTE 2110 projects, spanning from conceptualization to execution. Currently, he's channeling his efforts to integrate 2110 with cloud technologies.

Joining him is Jesse Janosky from JPM Technology Consulting. Jesse, an industry stalwart with 18 years under his belt, he embarked on his 2110 journey in 2017. This began with a multi-venue deployment at Texas A&M University. Since then, he's been deeply involved in various deployments, both from the end-user perspective and the design integration front. His most recent accomplishment was orchestrating a multi-vendor 2110 setup for the State Farm Stadium, just in time for this year's Super Bowl.

So, a warm welcome to both Jesse and Cassidy. I'm truly grateful for your presence today. To kick things off, Jessie, I'd like to direct the first question to you. Are we witnessing a shift towards the adoption of 2110 in the industry? Is it becoming the go-to standard for new builds, or are there still considerations for SDI? Have we reached that pivotal moment yet?

Jesse: I genuinely believe we're witnessing a shift towards 2110. Interestingly, the resistance isn't coming from the end users. The younger generation of engineers seems more receptive and eager to adopt the technology. The hesitancy primarily stems from installers and designers who lean towards the 12G and baseband. This reluctance might be due to a combination of unfamiliarity and a tendency to stick to what's known. However, the past year has seen significant progress, with more end users wholeheartedly embracing 2110. I'm aware of several deployments where teams are thinking outside the box, considering alternative switch manufacturers, or exploring hybrid cloud solutions that complement 2110. So, it's not just about deciding to transition to 2110 or sticking with baseband.

Philip: Cassidy, I'd love to hear your perspective. In your line of work, do you still sense that hesitancy? Or are clients more decisive, fully committing to 2110 and looking ahead?

Cassidy: Phil, remember when we first started with 2110? We had to explain the basics, and people kept asking about their patch bay. Now, like Jesse said, the

conversation has changed. People are talking about connecting multiple sites with the cloud, improving work processes, and managing things from afar. These topics weren't big a few years ago. I don't hear much about SDI anymore. Maybe it's because I work a lot with cloud stuff now, so I mostly deal with IP. But I think people now see the good things 2110 brings, especially with the ability to multicast in the cloud. This means we can use 2110 in many ways, whether the data is big or small. The options with 2110 are wide open. Like Jesse mentioned, if people see the benefits and aren't scared of the techy parts, they're eager to use it.

Jesse: Cassidy, you've worked on more setups than I have. I remember when we started, we usually stuck with one company for everything. Now, I see different setups, and they're using parts from many companies. This change is like a two-sided coin. On one side, it shows people are open to trying new things with different companies. On the other hand, it highlights the benefits of this approach. Before, you'd buy everything - the router, the connectors, and other parts - from one company. They'd promise you the best service. Now, it's more about mixing and matching and working with different companies.

SMPTE
Unlimited creativity, experiences for everyone
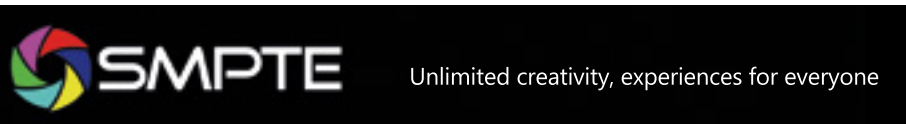
Philip: This makes me think. In the past, the main part of the system was a big router. You'd buy it, and it came with its control system. Now, the heart of the system is an IP switch, from Cisco, Arista or Mellanox. This change has allowed new companies, like Lawo, to make control systems, even if they weren't big in video routing before. Are you seeing more companies making control systems? Or are the usual big names still leading the way?

Jesse: You mentioned Lawo. There's this solution from Germany, «High Broadcast Solutions,» which I think Imagine uses. That team started from Lawo. So, not only are there more control systems popping up, but some folks are branching out and making their own systems. We're not fully there yet, but we're using IT-based standards with a broadcast approach. This means we can now work with people skilled in scripting and app development. EVS, with their Cerebrum platform, is gaining ground. I know of at least three setups where they handle control without any gateway equipment. I see

more folks taking a step-by-step approach, working with different vendors. It's like setting up a plan, similar to how you'd make a hiring list. They pick control systems, test them out, and then decide. It might be Imagine, EVS, or Evertz. Once that's sorted, they move to audio, list down potential vendors, and narrow it down. This is the pattern I've noticed. Instead of just writing out a Request for Proposal (RFP), it's more about picking the best fit.

Philip: You brought up audio. With the 2110 standard, there's a lot of room to play around on the audio side, especially since it uses AES 67. In the past, we had separate audio routers or a part of the main router just for audio. Now, are you seeing everything being put on one set of switches? Or are we still keeping things separate? How do you see things changing with audio?

Jesse: I feel that while audio isn't as complex as video, it's more about using different ways to transport it rather than different vendors. The question is, how do we stick with what we know, depending on

the user? Do we keep it analog? Use MADI? Include Dante? Or go with the dash-30 standard? There's a lot to consider to make everything work smoothly. Cassidy might have more to say since he's worked on many audio setups. For me, I often forget to focus on audio. But when I'm on-site, audio issues or adjustments are usually the first things that come up during the setup.

Philip: There's a saying: «Audio without video is radio and video without audio is just security footage.» Cassidy, what's your take on the audio aspect?

Cassidy: Jesse's points made me think about why people choose the best tools for the job. One of the main reasons big users like NFL and Hollywood Park want 2110 is flexibility. They want to easily change or upgrade parts without waiting years. They're focused on making the best content right now. This means they don't need everything from one manufacturer. They might want a better part from another company next year and just swap it out. That's why having standards is so important.

But we also need to think about the people using these systems. For example, in big productions, the person handling audio is different from the one directing the show. So, sometimes, it makes sense to keep things separate to avoid confusion. Also, people can be attached to certain tools. Jesse and I saw this in one of our projects. Someone might love a specific audio board or switcher. So, we try to give them what they want without letting it control the whole setup. Every system I've worked on has been unique. Often, the audio system gets updated at a different time than the video. In TV stations, they might keep the old audio system. If we're lucky, it uses AES 67. But the video might use a different version. So, we set up separate areas for each. I often suggest having a bridge between them, like a MADI bridge, to prevent mix-ups between audio and video.

Philip: I want to bring in our other special guest to join us, Luciano, if you want to quickly introduce yourself. I think I have some questions for you as well.

Luciano: I'm Luciano Consigli from Sky in Italy. Sky operates in Italy, the UK, and Germany and is part of Contact. We began using 2110 a few years ago in our facilities. Now, we're working with swXch. io to use 2110 in the cloud. We're moving many processes to the cloud, and having multicast there will be a big change for us.

Philip: I know Sky Italia well. I heard about it a lot when I was with the Imagine group. I think before 2110, you were using 2022. Sky is a big company, so using 2110 must be a big deal. Does it let you do things you couldn't do with SDI? What new things can you do with IP?

Luciano: One of the main benefits we've seen is getting past the limitations of traditional router sizes. Now, everything is networked and shared across various devices. We haven't finished updating all our studios and facilities yet, even though we began this process around 4 years ago. The most significant advantage is the ability to share sources. Everyone can access anything without having to switch between different routers in the production center. This flexibility is a huge plus. However, we've

noticed some challenges with audio in the 2110 standard. While in theory, you can shape any multicast at the edge, there's a limit to how many multicast sources you can run. So, we've had to make decisions about how many multicasts to have. Often, when we need to adjust or reroute, we have to use specific audio routing, whether it's IP-based or another type. The audio aspect has been one of our most challenging areas.
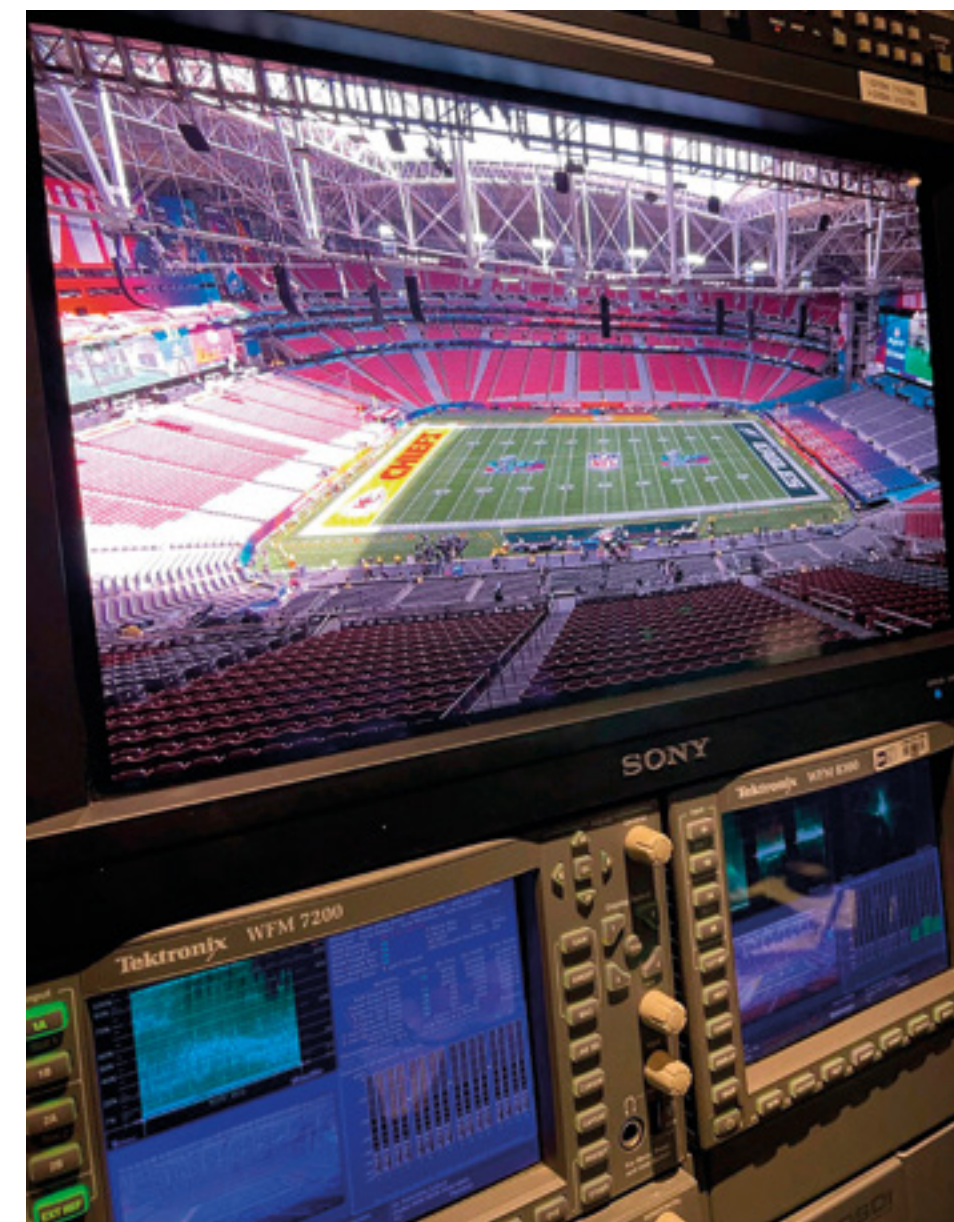
360 SECONDS. BROADCAST NEWS & COMMENTARY

The weekly show, focusing on the latest products and solutions in the global TV and film industry, features insights and analysis from top experts.
Released every Monday within the TKT1957 network, the program can be found on the YouTube channel, social media groups, and the tkt1957.com website.
Engage with the content, view the episodes, and participate in the conversation by leaving your questions in the comments section.

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Fayetteville, Georgia

Hosts:

Philip Grossman, an independent advisor providing thought leadership and solutions architecture to leaders and organizations in the film and television industry;

Mary Ann Seidler, owner of First Light Media and consultant for multiCAM Systems and Telos Alliance;

Maria Kholodova.

MEDIAKIND / MO–SYS / FUTURI

- MediaKind launches MK/IO for Microsoft Azure Media Services Users
- Mo-Sys announces The New StarTracker Max Features
- Futuri launches AI-driven Production Copy Solution

Maria: MediaKind introduces MK/IO on Microsoft Azure. MK/IO offers video-on-demand (VOD) and Live streaming, encoding, and packaging services for files and live video streams, with digital rights management (DRM) support, and a native media player. The platform is designed to ensure easy migration for Azure Media Services users with API parity and integrated Azure Marketplace features. Philip, can you unpack this for me?

Philip: Setting up VOD has always been challenging in the past. Or, to put it another way, it's time-consuming and requires a diverse skill set. Offering this as a service at a higher level truly opens doors for those with older catalogs, smaller networks, and even

businesses with training videos. It essentially simplifies the process of setting up video on demand, whether it's subscription-based or secured, and also facilitates ad insertion. I find this development quite compelling.

Maria: Let's now discuss Mo-Sys. Mo-Sys unveils more details on StarTracker Max, its latest advanced camera tracking solution, building on the legacy of the original StarTracker. The miniaturized Max offers enhanced accuracy with improved hardware and algorithms. It operates at a higher resolution and framerate, with all processing within the 450g unit, eliminating external PCs. Peter Stoel has agreed to share his insights on this Mo-Sys update.

Peter: Hello, I'm Peter Stoel from HeadQ Amsterdam. We've been using StarTracker in our studio for several years, and we're genuinely pleased. Both the system and the support are top-notch, and we take pride in our association with Mo-sys. The news about the new StarTracker Max, with its enhanced accuracy and reduced weight, is exciting. I believe it'll be a significant addition to their product line, and I'm looking forward to its showcase at IBC.

Maria: Philip, would you care to delve deeper into this?

Philip: Again, it's interesting how things are becoming smaller and more simplified. Camera tracking is crucial in the XR/VR world. If that's not right, everything else falls apart. The fact that they're achieving this with better accuracy is notable. With smaller cameras now being used in studios, the reduced size is beneficial. I'm curious to see how this is received. Mo-sys is a leader in this tech, so I'm looking forward to seeing how many studios adopt this new system.

Maria: Let's move on to some audio news. Futuri announced the launch of SpotOn, an AI-Powered end-to-end audio production system designed to streamline the commercial creative process. SpotOn optimizes AI to allow users to select voiceover talent from a vast library of human-cloned or synthetic voices, available in dozens of languages. Mary, what are your thoughts on this?

Mary: At first, I wondered about the need for this. But when you think about it, many FM radio stations now have HD 1, 2, and 3. They often need to produce content for multiple channels, especially since HD1 usually simulcasts with the FM. That's a lot of content and commercials. So, I see the benefits of SpotOn. But my question is, even if you replace a human voice, you'd still need to add music and other elements. While it might speed things up, do we really need this? The unique qualities of the human voice, with its imperfections, make it special. I hope this essence isn't lost with such tech, but it's certainly an interesting development.

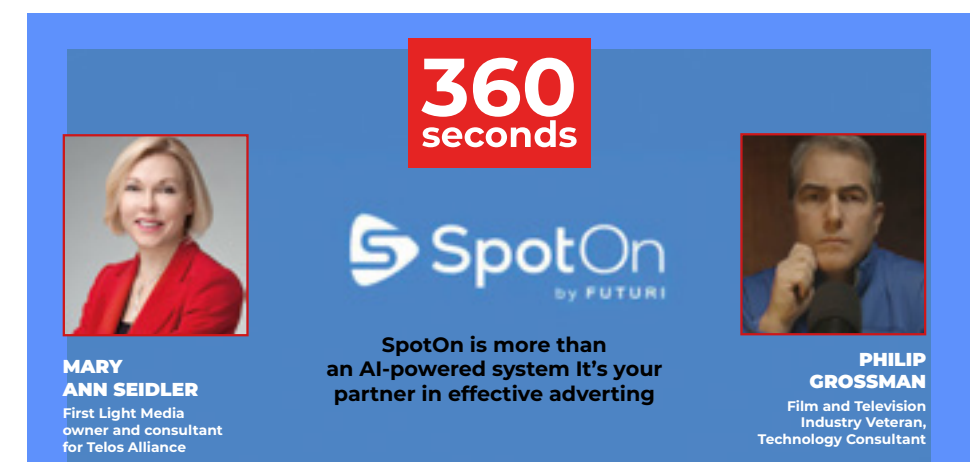*The live broadcast took place on Yuly 31, 2023. Production – TKT1957 LLC.*
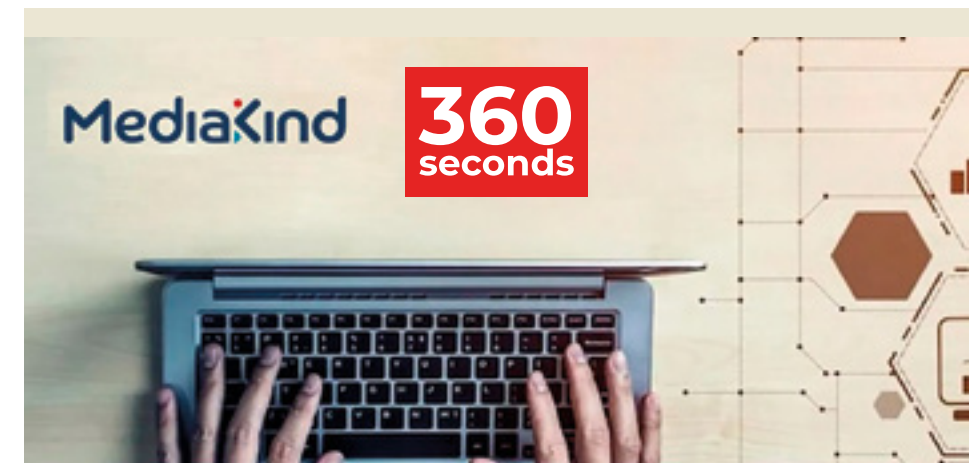
The program can be watched every Monday at 19:00 UTC+4.

MediaKind

MediaKind Launches MK/IO For Microsoft Azure Media Services Users

StarTracker MAX

Mo-Sys Announces The New StarTracker Max Features

MARY ANN SEIDLER
First Light Media owner and consultant for Telos Alliance

SpotOn is more than an AI-powered system It's your partner in effective adverting

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

Futuri Launches AI-driven Production Copy Solution

ATELIERE / VICON / AVID

- Ateliere Partners with HCLTech to Enhance SaaS Platforms and Boost Cloud Operations
- Vicon Debuts Markerless Motion Capture Tech
- Avid Technology in Acquisition Talks with STG and Francisco Partners

MARY ANN SEIDLER
First Light Media owner and consultant for Telos Alliance

360 seconds

ATELIERE

HCLTech

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

Ateliere Partners with HCLTech to nhance SaaA Platforms and Boost Cloud Operations

MARY ANN SEIDLER
First Light Media owner and consultant for Telos Alliance

360 seconds

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

Avid Technology in Acquisition Talks with STG and Francisco Partners

MARY ANN SEIDLER
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360 seconds

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

Vicon to Debut Markerless Motion Capture Tech at SIGGRAPH 2023

Discussing the latest technological news with our respected experts – Philip Grossman and Mary Ann Seidler.

Maria: Ateliere is set to utilize HCLTech's digital transformation, platform integration, and cloud consulting expertise to expand its professional services and customer support. This partnership aims to improve user experience on Ateliere's Connect and Discover SaaS platforms, facilitating cloud-based production and distribution operations.

Philip, can you break this down for me?

Philip: We're witnessing a significant shift towards cloud solutions. Clearly, Ateliere is advancing by integrating their entire media supply chain and cloud broadcast production. However, I do have some reservations. I recall a CIO magazine survey where they interviewed numerous CIOs, and 70% are still awaiting a return on their cloud investments. The media supply chain might differ, especially for large, globally distributed organizations. Using cloud solutions can be beneficial in such cases, as it facilitates distribution to multiple endpoints and can reduce storage needs. It's an intriguing approach. The fact that they're collaborating with a partner that already has a platform, and then building on top of that, seems like a strategic move rather than trying to create everything from scratch.

Maria: Now moving on to Vicon. Vicon, in collaboration with Artanim and Dreamscape, will showcase its machine learning-powered markerless motion capture technology at SIGGRAPH 2023. The innovation, developed over three years, aims to revolutionize motion capture, offering more natural movement in VR experiences.

So Philip, will this actually do anything to improve the VR experience?

Philip: I don't necessarily think it will improve the VR experience, though it will definitely extend it. You're no longer going to need a dedicated room with IR sensors, nor those suits with golf balls or ping-pong balls attached. What I find interesting about this technology is its potential for virtual interactions. If I want to watch a VR movie with a friend who lives across the country and see them sitting next to me, this technology could help. They wouldn't need to wear a special suit; the tech can capture their motion using machine learning. This is what many refer to as artificial intelligence, but it's really about advanced algorithms and processing methods. I believe this tech will benefit and expand the capabilities of real-time motion capture. I'm excited to see where they'll take this. And I'm curious: how much processing power will it require? Will we need a massive server farm, or could the same technology potentially run off an iPad?

Maria: Symphony Technology Group (STG) and Francisco Partners are reportedly in talks to acquire media editing software maker Avid Technology Inc. Avid, which began exploring sale options earlier this year, said it could finalize a deal as early as this month. What are your thoughts on this?

Mary: It's quite intriguing. I remember when Avid was just starting out, and now it's grown into this major entity with both STG and Francisco Partners considering an acquisition. This could be an opportunity for Avid to venture into new territories and broaden their influence. Take Symphony Technology, for instance; they often invest in companies they believe have significant growth potential. From a broadcaster's perspective, one might wonder about the growth potential in broadcasting. Perhaps not so much in the traditional sense, but consider the sheer volume of content being produced now for various platforms. I can envision them propelling Avid to greater heights. As for Francisco Partners, they've also made significant strides in the industry. It's noteworthy that they own GoodRx, a brand that's become widely recognized. Additionally, they have a stake in New Relic, which specializes in stack monitoring for companies. If both of these entities have an interest in Avid, the dynamics could be fascinating. I'm curious about Avid's decision to sell. Are they considering a sale to further expand, or is it more of a strategic pivot for them? Avid is a commendable company, and I trust both potential acquirers. They both have stellar reputations, especially in terms of employee treatment. That's a positive sign. Philip, what's your take on this?

Philip: Some might perceive this as a classic "chainsaw" Al Dunlop strategy, where the new owners might dissect the company and sell it in parts. This could be beneficial, given Avid's strong foothold in the television editing market. It'll be intriguing to see if this acquisition, if it happens, is geared towards expansion or segmentation.

The live broadcast took place on August 7, 2023. Production – TKT1957 LLC.

The program can be watched every Monday at 19:00 UTC+4.

MARY ANN SEIDLER
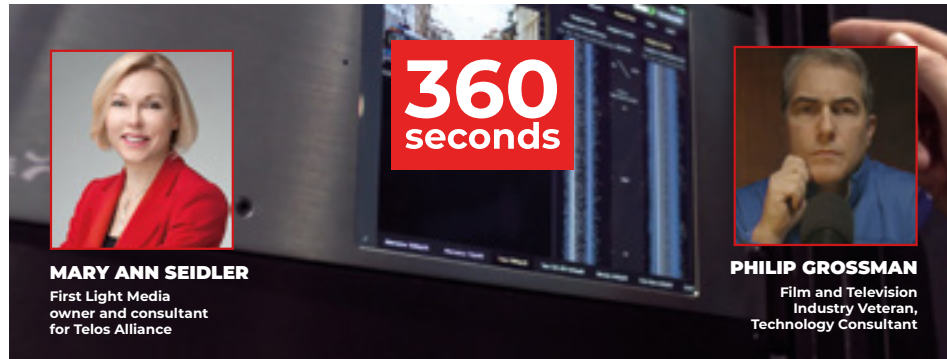First Light Media owner and consultant for Telos Alliance

360 seconds SPECIAL EDITION

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

POST-NAB 2023 THE MAIN TRENDS

(•) April 24, 2023   11:00 AM ET

BRIDGE TECHNOLOGIES / EPIPHAN VIDEO / HITACHI KOKUSAI ELECTRIC

- Bridge Technologies to Unveil Enhanced Audio Panel for VB440 at IBC
- Epiphan Video Launches Enhanced Configuration Presets for Pearl
- Hitachi Kokusai Electric Comark Launches VHF E-Compact Transmitters
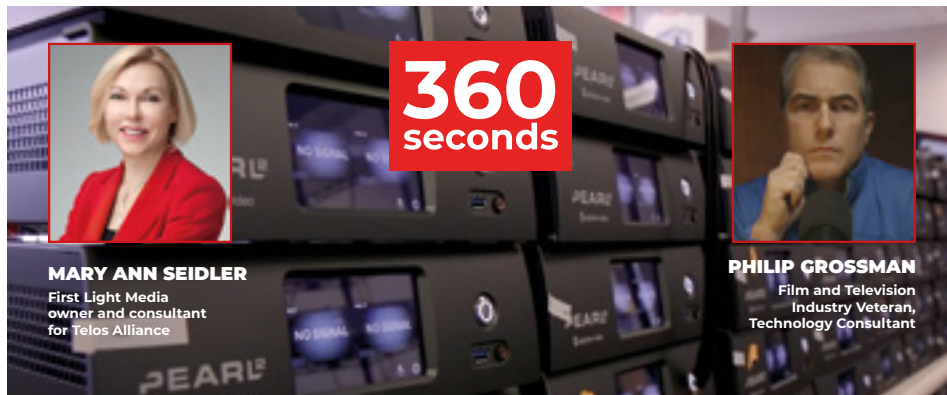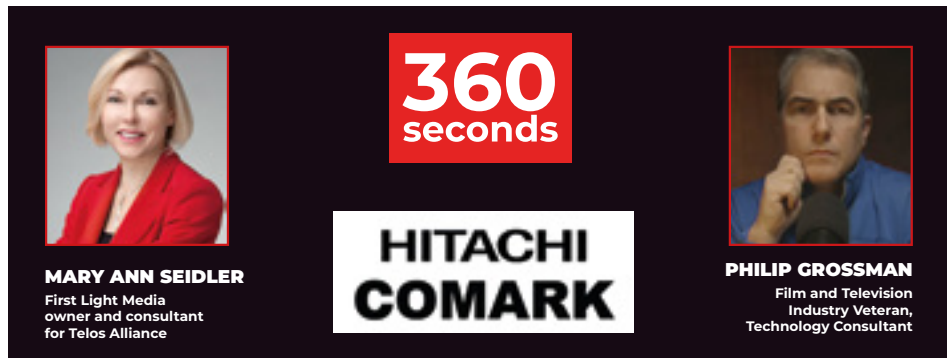
360 seconds

MARY ANN SEIDLER
First Light Media owner and consultant for Telos Alliance

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

Bridge Technologies to Unveil Enhanced Audio Panel for VB440 at IBC

360 seconds

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PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

Epiphan Video Launches Enhanced Configuration Pressets for Pearl

360 seconds

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First Light Media owner and consultant for Telos Alliance

HITACHI COMARK

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

Hitachi Kokusai Electric Comark Launches VHF E-Compact Tranmitters

Maria: Bridge Technologies will release an updated audio panel for their VB440 production probe. The enhancement offers comprehensive audio monitoring across unlimited flows, single channel isolation, and compatibility with all Dolby standards, optimizing audio broadcasts in diverse production settings.

So, Mary, tell me about this.

Mary: Well, this product is really useful for several reasons. First, from a practical standpoint, it eliminates the need for multiple equipment racks. We're all running out of rack space, and this helps address that issue. But the main benefit is its single-channel isolation feature. For instance, you can pinpoint problems on one channel and ensure accurate monitoring. Some might argue that you can achieve this by just observing the metering, but the company's president made an excellent point. You might see everything's fine on the meter, but what if you're broadcasting French commentary instead of English? You won't catch that by just looking at the meters. This product also offers room metering and supports up to eight users simultaneously. So, not just technicians, but producers or other staff can monitor to ensure everything's right. I recall an incident where we missed an entire audio channel and broadcast in the wrong language. This product would've prevented that, and I'd probably have fewer gray hairs.

Philip: In the video world where I work, it's straightforward: you either have a clear picture or you don't. But in audio, how many products are there that help with analysis? Like you mentioned, meters only show there's sound, not necessarily if it's good. I can judge a video by its quality. Are there many products like this in the industry?

Mary: This company is in a unique position. While there are products that allow single-channel listening, they aren't primarily designed for that. Accessing such features often requires navigating through multiple menus, and they might not always have the metering. This product combines both needs, and I haven't come across anyone else offering what they do.

Maria: Thanks. Moving on, Epiphan Video has announced the release of Pearl Firmware 4.20. This introduces major upgrades to Configuration Presets. Now, users can load presets directly from a USB drive, making setup easier in new locations without needing peripherals or network access. The update also rebrands to Epiphan Edge, offers enhanced video file size support, and improves the user experience. Philip, what's your take on this?

Philip: It's intriguing to see more companies offering this kind of streaming tech, especially to the professional sector of Corporate America. The addition of USB functionality indicates their ambition to become a major player in the market. We've seen brands like Atem and BlackMagic, and now there's a new contender. I anticipate more entrants in this space, especially with the rebranding and preparations for IBC. It'll be interesting to track their progress.

Maria: Mary, I know you're more into audio, but any thoughts on this?

Mary: I'd rather defer to Philip on this topic.

Maria: Switching gears to Hitachi. Hitachi Kokusai Electric Comark has rolled out the EC600 VHF Compact series. These are high-efficiency, air-cooled DTV transmitters boasting up to 4.6kW output. They come equipped with the EXACT-V2 digital TV exciter, have 40% efficiency amplifiers, and are fine-tuned for the current and looming ATSC 3.0 SFN systems. Philip, that was a mouthful. Can you break that down a bit?

Philip: Of course. It's fascinating to see how manufacturers, especially with the ongoing mandate for over-the-air broadcasts in the US and, I believe, in Europe too, are zeroing in on efficiency. Part of this drive is undoubtedly environmental, but let's be real: electricity isn't cheap. This is about cutting down operational costs in an era where budgets are tightening and commercial revenues aren't what they used to be. Every penny saved counts. And with the industry shifting towards ATSC 3.0, innovations like this are going to be even more crucial.

Hosts: Philip Grossman, Mary Ann Seidler, and Maria Kholodova.

The live broadcast will take place on August 14, 2023. Production – TKT1957 LLC.

Media Partner – Cine Gear Expo.

The program can be watched every Monday at 19:00 UTC+4.

XR / VR: THE FUTURE TECHNOLOGY IS HERE

VISIONARIES
ONLINE ROUNDTABLE

((•)) April 26, 2023   4:00 P.M. ET

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

ADDY GHANI
VP of Virtual Production at disguise

JUSTIN WYLIE
Technical Director at Arc Studios

Image credit: Alfalite

DEJERO / EVERTZ

- Dejero to showcase EnGo 3s at IBC 2023 for increased flexibility of 4K/UHD transmission
- Evertz showcases Studer Vista Integration with SDVN at IBC 2023

360 seconds

Meet EnGo 3x — Dejero

MARY ANN SEIDLER
First Light Media owner and consultant for Telos Alliance

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

Dejero to showcase EnGo 3s at IBC 2023 for increased flexibility of 4K/UHD transmission

360 seconds

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Evertz showcases Studer Vista Integration with SDVN at IBC 2023

EVERTZ TO HIGHLIGHT STUDER VISTA'S SDVN COLLABORATION AT IBC 2023

Dejero to showcase EnGo 3s at IBC 2023 for increased flexibility of 4K/UHD transmission

Maria: Dejero is set to introduce the EnGo 3s at the upcoming IBC 2023. This new mobile transmitter will feature 12G-SDI and HDMI connectors, potentially simplifying 4K/UHD transmissions with a single cable. Additionally, it's expected to support native 5G and offer GateWay Mode for enhanced broadband connectivity in the field.

Philip: Certainly. It's intriguing to observe the increasing adoption of bonded cellular technology and, more broadly, compression tech with 4K capabilities. A significant driver behind this is the broader adoption of the 5G spectrum, which facilitates this transition. Currently, our networks aren't broadcasting in 4K. Some over-the-air broadcasts are transitioning to 4K, and OTT platforms offer 4K. It's fascinating to see this 4K push on the capture or contribution side, even when delivery remains in HD. As this trend continues and 4K transmission becomes more streamlined, I anticipate a shift towards 4K broadcasting. OTT platforms are already leveraging 4K as a differentiator. It's an exciting development, and I'm eager to see where it leads.

Maria: Mary, what's your take on this?

Mary: I have a question for Philip. Given that most are still broadcasting in HD, do you think this shift removes a barrier? There's often talk about the lack of 4K content being a hindrance.

Philip: Personally, I believe the transition to UHD presents challenges. For every HD channel transitioned to UHD, two HD channels would need to be dropped from the network. The primary constraint lies in distribution, especially concerning cable and satellite. However, as we transition to an all-IP system, with major players like Comcast and Charter leading the way, we'll free up significant bandwidth. But then, they're also monetizing this bandwidth for data services, which offers higher margins than cable TV. The challenge is that while we could charge a premium for HD initially, the same might not be feasible for UHD. The real shift will occur when distribution channels expand, and there's no need to sacrifice multiple channels for a single UHD channel.

Mary: That's insightful. Thank you for clarifying.

Evertz showcases Studer Vista Integration with SDVN at IBC 2023

Maria: Now moving on. At IBC 2023, Evertz will showcase the integration of its Studer Vista digital mixing consoles with the Software Defined Video Networking (SDVN) platform. This collaboration enhances live content production, offering advanced audio features and support for the SMPTE ST 2110 standard. The fusion promises efficiency and adaptability for audio production. Philip, what are your thoughts on this?

Philip: It's fascinating to see how the landscape is changing. Previously, video and audio were often treated as separate entities, sometimes even on different routers. Now, with the advent of IP and standards like ISO 4 and ISO 5, we're seeing a convergence. Broadcast control systems like Evertz are integrating audio as an equal player, not as a secondary component. This integration is making it easier for broadcasters to adopt new technologies, especially if they're already using a particular brand's equipment.

Mary: Do you think brand loyalty to specific audio systems is diminishing?

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Philip: I believe so. The adoption of standards like SMPTE 2110 is leveling the playing field, making it less necessary to be a «Studer house» or any other specific brand. This is particularly beneficial for smaller production studios and remote production setups, which can now more easily integrate various systems.

Mary: I've had multiple conversations recently about whether the industry is shifting back to a «one-stop-shop» model, where everything is purchased from a single company, as opposed to selecting the best from various providers. What's your take?

Philip: It's a compelling question. There's the «one throat to choke» model, where you buy everything from one company, versus the «best of breed» approach. It seems like we're swinging back to the former, which is a bit concerning for those who value options.

Mary: Exactly, it's frustrating to see the industry move away from open standards. Many of us appreciate having choices.

**Philip:** Absolutely, I want the best set of tools available, much like having the best set of Legos to build with.

Max Popov, Associate VP of Operations SouthWest USA at EVERTZ USA INC., has a comment to share.

Max: As many are aware, Evertz acquired Studer a few years back. Since then, we've transitioned the manufacturing base from Hungary to Canada. We've also integrated advanced technologies, including the MAGNUM control system and the Inter DeVista lineup. Additionally, we've migrated the Vista control system from Windows to Linux and launched the Vista Bravo console. This 12-foot console allows for multiple touchscreen surfaces to be connected. This setup enables the A1 to operate from the main console, while the A2 can work from various locations.

*The live broadcast took place on August 21, 2023. Production – TKT1957 LLC.*

Media Partner – Cine Gear Expo.

The program can be watched every Monday at 19:00 UTC+4.
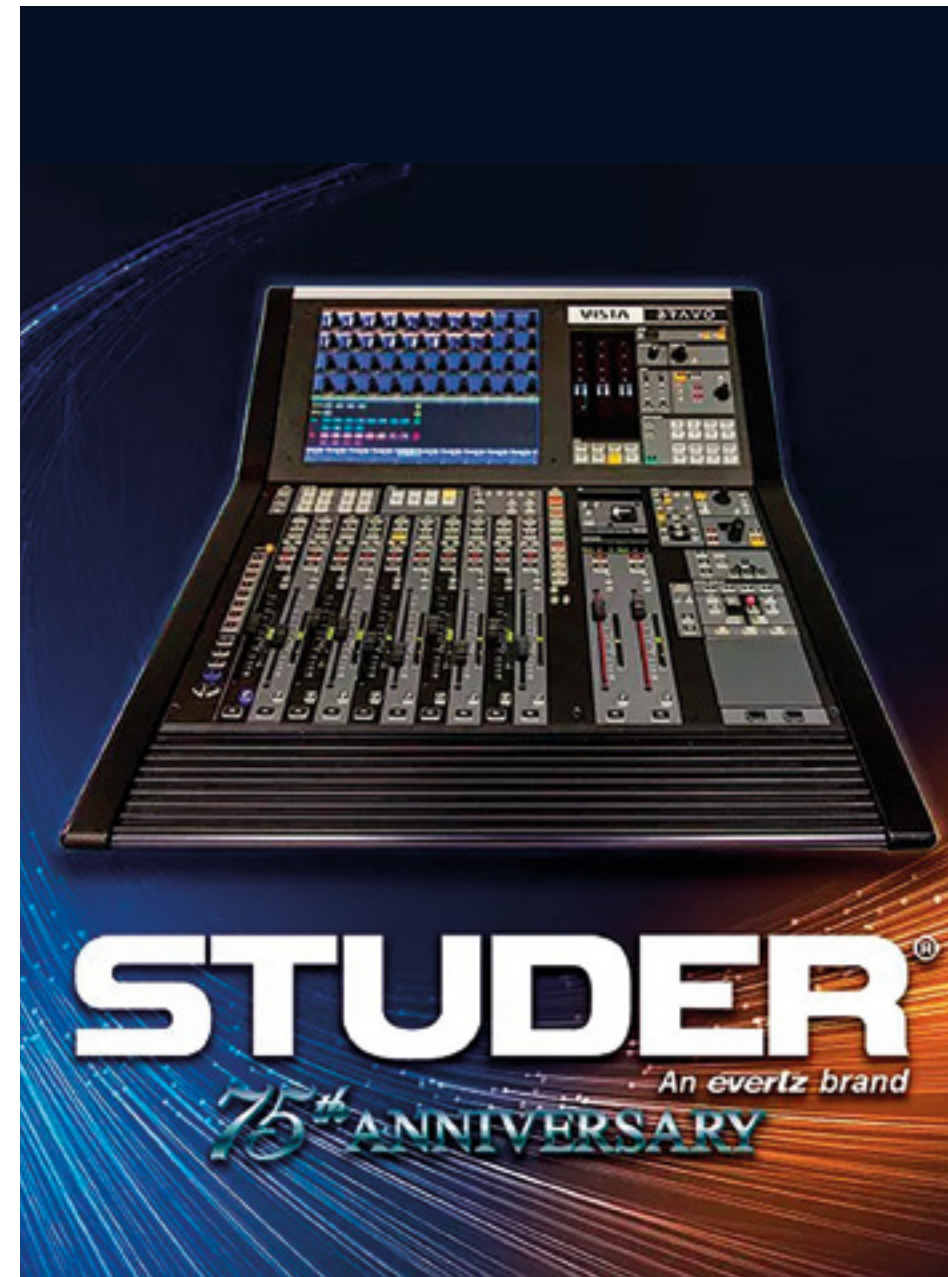
CINEARRAY / TERADEK / HAIVISION

- CineArray Debuts Advanced 8-Camera Cinematic Array
- Teradek Releases 5G Prism Mobile Backpack for 4K HDR Broadcasting
- Haivision Unveils a User Interface for the Makito X4 Video Encoder
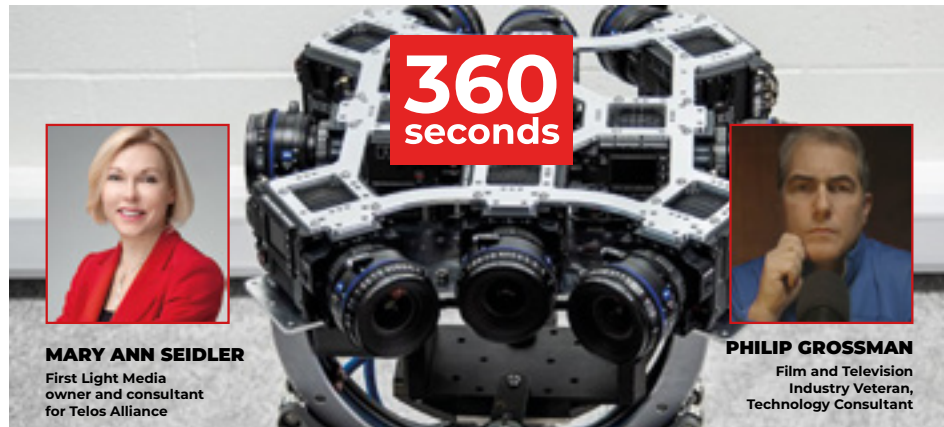
360 seconds

MARY ANN SEIDLER
First Light Media owner and consultant for Telos Alliance

PHILIP GROSSMAN
Film and Television Industry Veteran, Technology Consultant

CineArray Introduces 8-Camera Cinematic Array with RED V-Raptors

360 seconds

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Haivision Introduces Enhanced User Interface for Makito X4 Video Encoder

CineArray Debuts Advanced 8-Camera Cinematic Array

Maria: CineArray, recently branching out from CineGroup, has launched an advanced 8-camera cinematic array, integrating 8x RED V-Raptors with Zeiss CP.3 lenses. Designed for 360-degree environments, LED volume backgrounds, and specialized VFX shots, each camera provides an 8K image. The array, supported by CVP and CVF, is set to feature in major upcoming releases. Philip unpack this for me.

Philip: Certainly. It's truly impressive. I did some rough calculations, and that rig can produce an image of approximately 260 megapixels. I suspect it was primarily designed for the Sphere in Las Vegas, the new massive dome. But as we delve deeper into volumetric and VR-related projects, and as there's a growing desire to capture content for use in these systems, this rig proves invaluable. As someone who uses a Red camera, I appreciate it mainly for its ability to capture 8K footage, from which I can extract 35-megapixel stills. It's intriguing to see such specialized equipment. I'm not sure how many they'll sell. They might sell enough to meet the industry's demand, but fulfilling that niche might not be too challenging.

Maria: Next up, Teradek has launched the Prism Mobile Backpack, a 5G broadcasting tool optimized for 4K HDR video. Designed for global news and live events, it features Teradek's 4K bonded cellular encoder and up to 4x Node 5G modems. The backpack offers flexibility in modem, encoder, and battery choices, supports direct uploads to camera-to-cloud platforms, and ensures faster speeds with 5G support. Philip, what do you think about this?

Philip: It's fascinating. Teradek seems to be venturing into the realm of TVU and LiveU with these bonded cellular systems. With the advent of 5G, especially in areas equipped with millimeter wave tech offering up to a gig of bandwidth per modem, these units are starting to replace traditional satellite and microwave transmissions. This shift is simplifying the process for news collection, live events, and sports broadcasts over cellular networks. It'll be intriguing to see if other

players emerge in this market. Teradek has been a major player in transmission-based hardware for the film industry, and now they're advancing by integrating bonded cellular technology.

Mary: It's interesting, Philip. Just last week, we discussed the prevalence of 4K usage. Do you think manufacturers will universally offer this, prompting broadcasters to make the switch?

Philip: One thing that stands out to me is a presentation I saw at Sony Pictures explaining why the Lucille Ball show remained popular. It was shot using the most advanced video technology of its time, boasting a higher resolution than film. The same principle applies here. It's about future-proofing. Many will utilize this 4K capability, not necessarily for live broadcasts, but for capturing content in 4K. This ensures they have high-resolution content ready for when 4K becomes more widespread. With OTT distribution and other content delivery methods,

I anticipate a surge in 4K adoption. Personally, I'm more excited about HDR. While 4K is noteworthy, I wish there was more emphasis on HDR. It offers a more realistic portrayal. Adoption will occur, but it might be a case of the tail wagging the dog or putting the cart before the horse. Either way, it's going to be a significant influencer.

Maria: Haivision has released a new software version for its Makito X4 video encoder, boasting a revamped user interface aimed at optimizing video encoding and streaming workflows. The dashboard offers real-time monitoring of active video sources, stream statistics, and status indications. The redesign simplifies tasks, from managing encoding resources to stream setup. Mary, I know that you are curious about this.

Mary: I've been reading up on this, and they're really emphasizing its capabilities. It's not just about low latency; we're talking ultra-low latency here. While

broadcasters are an obvious user group, they're also highlighting its applicability in corporate settings, government conferences, and even the military. I'm not entirely sure of its military applications, but it's intriguing to see them branching out into diverse markets. It supports both SDI and my personal favorite, 2110-30, which simplifies connectivity immensely. Philip, what's your take on this?

Philip: I definitely see their push towards the corporate sector, which is crucial. The AV world is now integrating with compression. Their software updates and the emphasis on user-friendliness indicate a realization that not just engineers will be using this. They're making it more accessible for the average end-user.

The live broadcast took place on August 28, 2023. Production – TKT1957 LLC.

The program can be watched every Monday at 19:00 UTC+4!

NDI A LOWCOST ALTERNATIVE TO ST 2110?

VISIONARIES ONLINE ROUNDTABLE

TKT 1957

((•)) **August 23, 2023   4 pm ET**

MODERATOR
Philip GROSSMAN
Film and Television Industry Veteran, Technology Consultant
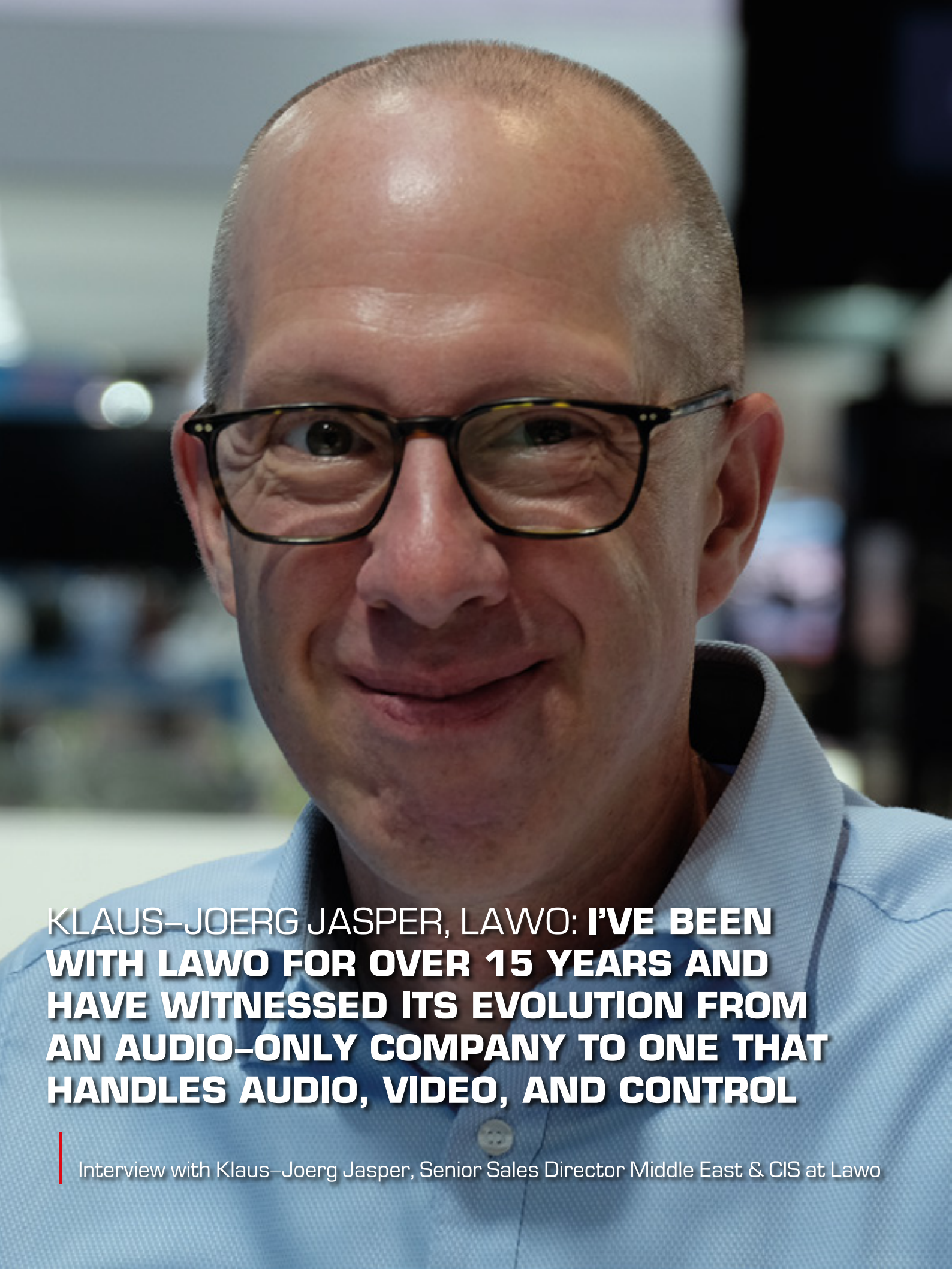
Andrew CROSS
Inventor of NDI, former President of R&D at Vizrt

Dan MIALL
CEO of Bird Dog

Image credit Chesa

– Where and when were you born? Who were your parents?

Jasper: I was born in Munich, Germany. I grew up there and was educated there. In 2008, I migrated to Switzerland to join Lawo, so now I hold both German and Swiss nationalities. To delve a bit into my background, my mother was a teacher, and my father led the technology department in the ministry.

– It sounds like engineering is in your genetics.

Indeed, it is. My grandfather was an engineer—a real one. Whenever something broke at our home, he'd come to fix it. I was always intrigued when he'd bring out his soldering iron and start repairing things.

– Did you try to emulate him?

Absolutely.

– Was he a good role model and teacher for you?

He was. He had a lot of patience. What I learned from him was not to rush things. Some might say it's the German way. He taught me to evaluate situations before diving in—to step back, assess, and then act once you're sure of the approach.

– Which subjects did you enjoy in school?

To be honest, during my school years, I wasn't particularly keen on the curriculum. My appreciation for education came later in life. In school, I was more into sports. But if I had to choose academic subjects, I'd say I enjoyed Physics, Music, and of course, Sports. My interest in other subjects, like Languages and Mathematics, developed later.

– What kind of music and sports did you like?

Are you referring to my younger years or now?

– When you were younger.

I played the piano, but I also had a keen interest in electronic music. I spent all my pocket money on synthesizers and loved experimenting with the sounds they produced, especially when combining different oscillators and filters. As for sports, I've always loved being outdoors, whether it's cycling or jogging, for instance.

– I'm surprised you didn't mention football.

While I wasn't a big soccer fan, I grew up near the training center of Bayern Munich. Back then, it was easy to spot some of the team members. My interest wasn't so much in the game itself but in seeing the players. However, my perspective has changed since my son is a huge soccer enthusiast.

– How old is he?

He's eleven. He's quite knowledgeable about Bayern Munich and often educates me on the finer details. Oh, and I should also mention I have a 9-year-old daughter.

– At what point did you start considering your future and how did you choose your university?

I've always had a fascination with electronics. After school, I undertook an apprenticeship to learn how to repair consumer TV and radio sets. This lasted three and a half years, giving me a deep understanding of electronics. Even then, I felt a strong connection to the media. After my apprenticeship, I interned at the Bavarian Broadcast Union for six months. Then, I had to complete mandatory military service in Germany. Following that, I attended a year of school to qualify for university studies. I pursued Electronic Engineering at the Munich University of Applied Sciences. Throughout my studies, I continued working part-time for the Bavarian Broadcast Union and even completed my master's thesis with them. It was a comprehensive educational journey.

– What role did you have in the military?

Given my background in repairing TV and radio sets, I was assigned to a unit associated with the mountains. My primary responsibility was to repair walkie-talkies and communication systems.

– What was your first paid job, and how did you come across it?

I worked as a paperboy.

– How old were you then?

I believe I was around twelve.

– How many children were in your family? Do you have siblings?

We were three children in total. I have

Philip Grossman
Independent Advisor Providing
Thought Leadership and Solutions
Architecture to the Film and Television
Industry Leaders and Organizations

Cassidy Phillips
Lead Solutions Architect
for swXtch.io

Luciano Consigli
Content Senior Architect
PB&C at Sky Italia

Jesse Janosky
Principal and Founder
JPM Technology Consulting

VISIONARIES
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BROADCASTING / CINEMA 2023
The 2110 Evolution:
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KLAUS–JOERG JASPER, LAWO: **I'VE BEEN WITH LAWO FOR OVER 15 YEARS AND HAVE WITNESSED ITS EVOLUTION FROM AN AUDIO–ONLY COMPANY TO ONE THAT HANDLES AUDIO, VIDEO, AND CONTROL**

Interview with Klaus–Joerg Jasper, Senior Sales Director Middle East & CIS at Lawo

two older sisters.

– Two older sisters, so you were the youngest. But you started working as a paperboy at twelve. Why?

I wanted to earn my own pocket money, especially to buy synthesizers and such. I've always been keen on having my own money and spending it the way I wanted.

– Was your paperboy experience similar to what we hear about in the United States, with the use of bicycles?

Yes, I delivered papers on a bicycle. I recall some challenging times due to Munich's unpredictable weather. I remember using some of my earnings to buy a Sony Walkman. Biking through the rain while delivering papers and listening to music was quite an experience.

– What was your first job as an engineer?

During my engineering studies in Munich, I began with system integration. After completing my studies, I had the option to stay with the Bavarian Broadcast Unit as they wanted to hire me as a broadcast engineer. However, I chose to join a smaller company. I spent five years there, primarily planning OB vans, studios, and learning about various aspects, including air conditioning. It was a rich learning experience.

– You mentioned it was a small company. Do you recall how many staff members they had at the time?

There were around fifteen people when I joined.

– Did that include the OB van builders?

Actually, we had partnered at that time with another company who did the coachwork, so our responsibility was the planning and later we supported with

system integration. The team handled not just OB vans but also studios and theaters. Even though it was a relatively small company, it was growing. After five years, I got involved in a project with Lawo and built a good relationship with them.

– What was your initial role in system integration?

I was brought on board as a planning engineer, specifically an electronic engineer for planning. My responsibilities included handling the audio, video, and control systems of the OB van.

– Regarding Lawo, what was your response?

I accepted the offer. But, as my grandfather taught me, I first took a step back and discussed it with my dad. Switzerland is adjacent to Germany, but it's still a different country. You're crossing a border and leaving everything familiar behind. Fortunately, the language is the same, but it's a significant change.

– Absolutely, they're distinct countries.

Making the decision wasn't easy. I consulted my dad and my then-girlfriend, who's now my wife. She decided to come with me, so we bid farewell to Munich and relocated to Zurich, Switzerland.

– What role were you offered at Lawo?

I joined Lawo as a project manager, but my role was a mix of project management and sales. Initially, Lawo's primary market was Germany and nearby countries like Austria and Switzerland. However, Philip Lawo wanted to expand globally. He set up an office in Switzerland, which was tasked with this global expansion. The reason for choosing Switzerland was partly because a key hire from a competitor, Studer, wanted

to remain in Switzerland.

– So, the objective was to expand from Switzerland to a global scale, rather than from Germany?

Precisely. Lawo was primarily an audio company then, and our main competitor was Studer, a Swiss company. Philip Lawo persuaded a key figure from Studer to join him in this global expansion, but this individual wanted to stay in Switzerland. That's how Lawo's first international office came to be in Switzerland. Some employees from Lawo Germany moved to Switzerland, some from Studer joined, and I came from Munich. It was a pivotal decision for me, offering numerous learning opportunities and exposure to diverse cultures.

– How has your career evolved at Lawo?

I began as a project manager, juggling both projects and sales. As the company grew, we had to specialize. My focus shifted solely to the Middle East, and I was promoted from sales manager to Sales Director for the region.

– What prompted the shift from engineering to sales?

I've always been intrigued not just by technology but also by the art of selling it. During my studies, I ran a small business selling broadcasting equipment to local broadcasters in Munich. My friends often joked about my knack for sales, dubbing me «import-export.» They'd approach me for deals on items like TVs. I've always enjoyed this aspect of business. Even during my apprenticeship, I had the chance to learn sales techniques from the company's owner. Perhaps sales is in my genes, though I'm not sure where I inherited it from – it wasn't from my dad or grandfather.

– You mentioned that you were promoted to Sales Director. What came next?

After serving as the Sales Director for the Middle East, I was promoted to Senior Sales Director, expanding my responsibilities to include the CIS countries. This happened about six months before tensions escalated with Russia. We see a lot of potential in CIS countries like Kazakhstan, Georgia, and Armenia, and we're actively pursuing opportunities there.

– What's the most interesting project you've worked on?

One project that stands out is my first big project with Al Jazeera Sports - now BeIn Sports- in Qatar, which was valued over a million euros. At that time, we were primarily focused on audio systems, not video. This project was a significant milestone for me and remains memorable.

– How did you adapt to the business culture and traditions in these regions?

I learned to listen, be patient, and respect different cultures. This isn't just applicable to the Middle East but is a general principle everyone should follow.

– What are your thoughts on Lawo and its technologies? Where does the company stand in the broadcast market, and what's next?

That's a big question. I've been with Lawo for over fifteen years and have witnessed its evolution from an audio-only company to one that handles audio, video, and control. My background in IT and electronic engineering helped me adapt easily to these changes. Lawo has shifted from selling individual components to offering comprehensive systems based on IP infrastructure. The company is continually growing, and a significant portion of our earnings is reinvested in R&D. I see Lawo further expanding its system offerings in the future.

– What are your plans for developing your company?

During the last decade the company, which started as an audio company 50 years ago, became the go-to place for IP-based core video infrastructure, video processing, multi-viewers and broadcast control systems. As an IP-native company from the very beginning we were at the forefront when topics like remote production or distributed production environments saw the light of day, and thus today we are able to provide unparalleled workflow solutions for audio and video production facilities based on our global experiences. Especially the introduction of HOME Apps at this year's NAB resulted in enthusiastic customer feedback, as this approach gave a glimpse into a future for broadcast infrastructure with unparalleled efficiency and flexibility. Lawo's HOME Apps represent the abstraction of broadcast and media functionality from the generic hardware that does the compute heavy lifting. When users need it, where they need it. And with a revolutionary commercial model: 'Lawo Flex' will allow customers to combine traditional purchasing possibilities of the technology with a subscription scheme that helps manage peaks in functional requirements in a flexible and cost-effective manner. Along with the introduction of HOME Apps, HOME's three existing pillars – Connectivity, Security and Management – are joined by a fourth building block – Processing – that will future-proof broadcast and media operations, infusing them with a striking amount of flexibility and scalability. And we're having big plans for further developing the HOME platform.

– You mentioned you have two children?

Yes, I have a son who's eleven and a daughter who's nine.

– Aside from your career, what would you consider your main achievement in life?

My greatest achievement is finding happiness.

– How do you spend your time outside of work?

I cherish moments with my family and enjoy engaging in outdoor activities. We live outside Zurich in a more rural area, which allows us to embrace nature. I love cycling, hiking, and just spending quality time outdoors with my family. I'm also passionate about music, both listening to it and creating it.

– Creating music? Tell me more.

I'm into electronic music. Every now and then, I sit down with my synthesizers and craft new sounds. Additionally, I believe in giving back to the community. We live in a village of about three thousand residents, and it thrives when its members contribute. I engage in volunteer work here, helping out in various capacities.

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