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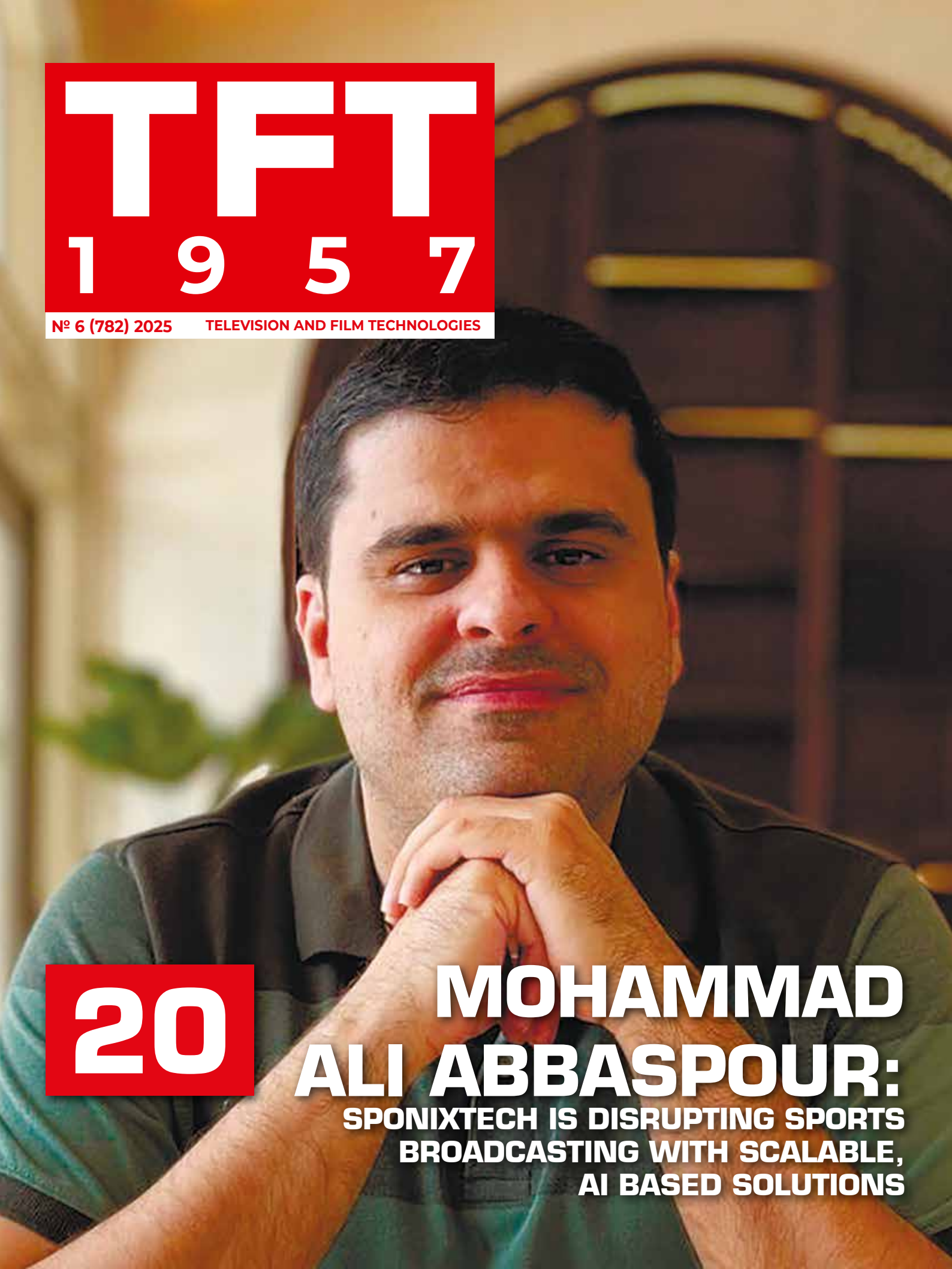
№ 6 (782) 2025 TELEVISION AND FILM TECHNOLOGIES



20

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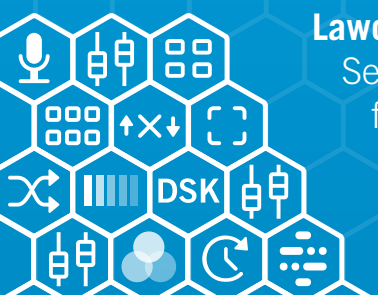


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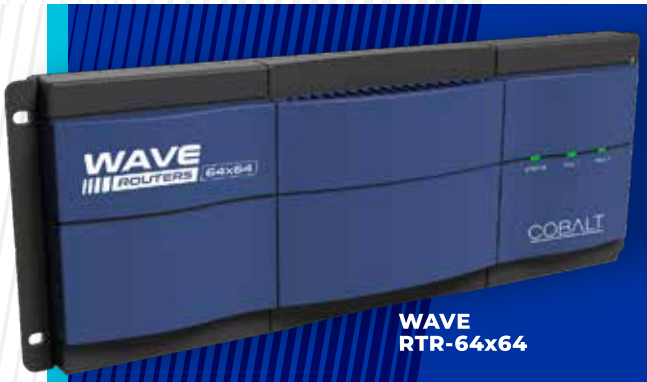
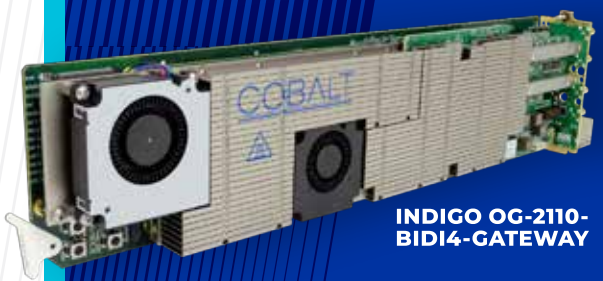



WAVE
RTR-64x64


TOPAZ
9904-UDX-4K

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8

14


18

36

# BIRTHDAYS SEPTEMBER – OCTOBER

| MON | TUE | WED | THU | FRI | SAT | SUN |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
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| 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| 27 | 28 | 29 | 30 | 31 | | |

**1 | Sept.**
**Alexander BEM**

Director of Bem Media, Germany

**1 | Sept.**
**Mindaugas RAKAUSKAS**

Chief Executive Officer, Bite Latvija

**2 | Sept.**
**Souhail LAHTA**

Gaffer/CCU Operator at Alaraby Television Network

**2 | Sept.**
**Ahmed MAGD**

Regional Sales Director, Riedel Communications Middle East, UAE

**4 | Sept.**
**Ehab NOUR**

Lead Media Director - Dubai Media (DM) | Multi-Camera OB Director, UAE

**4 | Sept.**
**Zoran GRBA**

Head of Broadcast IT Systems at RTCG – Radio Televizija Crne Gore, Montenegro

**6 |Sept.**
**Andy JACKSON**

Vice President, Global Presales at Avid

**7 | Sept.**
**Siyavush ALIYEV**

Deputy Director of Idman Azerbaijan TV, Azerbaijan

**9 | Sept.**
**Gary REYNOLDS**

Head of Technical Support and Repair Americas at Riedel Communications

**12 | Sept.**
**Aibol KARASHEV**

Deputy Director of Zhambyl TV channel, Kazakhstan

**27 | Sept.**
**Yaroslav PENGRIN**

Deputy Technical Director of Channel One Eurasia, Kazakhstan

**27 | Sept.**
**Berik DYUSETAEV**

Director of the Karaganda regional branch of JSC «Republican television and radio corporation «Kazakhstan»

**2 | Oct.**
**Mindaugas JONUŠAS**

Software/ Web Developer at Lithuanian National Radio and Television, Lithuania

**3 | Oct.**
**Rebar HUSSEIN**

Support Engineer, Qvest Global

**3 | Oct.**
**Tim PASCHKE**

Co-Founder and Creative Director at Paschke Dwyer, USA

**5 | Oct.**
**Max POPOV**

Associate VP of Operations SouthWest USA at Evertz, USA

**5 | Oct.**
**Kaan ÇIÇEK**

Senior Technical Manager at Easy Media Suite, Turkey

**6 | Oct.**
**Stuart FRAYNE**

Head of Technical Operations, Cymru Broadcast Centre, Whisper, UK

**6 | Oct.**
**Abdullah AL-BATTAH**

Founder/ CEO, BTT Broadcast Time & Tech, UAE

**8 | Oct.**
**Karel VOTROUBEK**

Chief Commercial Officer, PROVYS/DCIT

**10 | Oct.**
**Jeff ROSICA**

Chief Executive Officer, Avid

**12 | Oct.**
**Tim GODBY**

Product Marketing Manager, Bolin Technology

**19 | Oct.**
**Philip GROSSMAN**

Editor-in-Chief of TFT1957

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# MONETIZING CONTENT IN THE STREAMING ERA: HOW AI, FAST, AND AD MODELS SHAPE THE FUTURE

**The Profit Challenge in Modern Media**

If your content cannot turn a profit, all the talk about HDR, ATSC 3.0 or 8K becomes expensive technology. Over the past five years the media landscape has fragmented dramatically. Streaming giants, FAST channels, creator platforms and social media video all compete for the same few hours of discretionary viewing each viewer has per day. Although the number of hours accessible has increased due to phones and tablets, the landscape has fragmented far faster. That increased choice has turned monetizing content into one of the most complex challenges the industry has ever faced.

**Streaming Overtakes Linear TV**

Industry data now shows that streaming represents 46 percent of total TV time in the U.S., up nearly ten points in two years, while broadcast and cable range between 44 and 57 percent of ad-supported viewing. Traditional pay-TV subscriptions continue to erode and as of 2025 only around 49 percent of homes still carry cable or satellite service, down from roughly 63 percent three years earlier, even though total consumption of video remains stable. Streaming surpassed linear TV in total market share in mid-2022 and is now firmly the dominant form of viewing in the U.S.

**Advertisers Follow the Audience Shift**

U.S. connected TV (CTV) ad spend is projected to reach $26.6 billion in 2025, nearly doubling 2021 levels and outpacing all other digital channels. Global entertainment and media revenue is expected to grow from about $2.9 trillion in 2024 to $3.5 trillion by 2029, with ad revenue expanding at a compound annual growth rate of 6.1 percent – three times faster than consumer subscriptions – driven by CTV, mobile, retail and social formats.

**Subscription Fatigue and Rise of Free Platforms**

Yet rising spending does not guarantee profit and streaming platforms continue to wrestle with subscription fatigue as average monthly costs for ad-free access to all major platforms has climbed past $120. Many consumers are migrating toward free, ad-supported platforms such as YouTube, Tubi and The Roku Channel. YouTube alone captured about 12.5 percent of U.S. CTV viewership in mid-2025, outperforming each major paid subscription service. The Roku Channel now reaches approximately 145 million households and saw an 84 percent year-over-year increase in streaming hours.

**Content Budgets Versus Monetization Infrastructure**

Content budgets have ballooned accordingly with streaming services projected to spend around $95 billion on originals in 2025, surpassing traditional broadcasters. But producing quality at that scale without a reliable path to revenue is unsustainable. A stunning 8K series is a waste unless the ad infrastructure can convert the content into cash. Modern traffic systems must support dynamic ad insertion, real-time bidding, geo-targeting and cross-device measurement while maintaining user experience and satisfying escalating advertiser expectations for precision and transparency.

**Regulatory and Technical Barriers: ATSC 3.0 and Beyond**

Regulatory and technical hurdles further complicate the picture. ATSC 3.0 promised targeted advertising, mobile reception and richer metadata but adoption has lagged. Only about 10 percent of new TVs shipped in 2024 supported the new ATSC 3.0 standard and transition mandates are not finalized. Consumer momentum remains modest even though broadcasters have deployed NextGen TV in markets covering roughly 76 percent of the U.S. population.

**Global Trends: UK Broadcasters and Youth Audiences**

In the United Kingdom public service broadcasters now capture about 9 percent of streaming viewing among younger audiences while platforms like YouTube account for nearly 19 percent. The Office of Communications warns that unless PSBs adapt their streaming and funding models, they risk becoming irrelevant to the next generation.

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# KAREN CHUPKA ON THE FUTURE OF NAB SHOW: REDEFINING BROADCAST AND EMBRACING GLOBAL GROWTH

## Interview with Karen Chupka, Executive Vice President & Managing Director, Global Connections and Events at NAB Show


### A New Era for NAB Show

**Question: This is your first major show. From your perspective, what were you able to achieve and overcome?**

– I think there were a few key things. First, we announced several new conference tracks for this year's show. One of them was the Business Summit, which we launched to bring more executives into the conversation about the ongoing changes in media and entertainment. The second was the Sports Summit, which provided a deep dive into the world of live sports broadcasting, fan engagement, and everything that's reshaping how sports are covered.

### Competing on a Global Stage: Responding to IBC

**Question: IBC has a fairly aggressive strategy in this sector. How do you plan to bring back decision-makers from Europe and the Gulf region to NAB Show?**

– Part of the strategy is expanding how we define the broadcast community. One of our goals at this year's show is to help redefine what "broadcast" really means. People often think of NAB as a place for studio builders and professional production, but we actually cover a full range of technologies – from social media content creation to major television and cinematic productions.

I think we can do a better job of bringing business conversations to the show floor. We've always been strong on showcasing technology, but less so on highlighting industry transformation from the business perspective. These conversations need to happen – not just from a U.S. viewpoint, but globally.

### Broadening Participation Across the Industry

**Question: What role should exhibitors, brands, buyers, and studios play in that strategy?**

– We want exhibitors to bring their executives and speak about their future plans. We want buyers to share their perspectives on market trends. And we want studios and brands to explore partnerships. Everyone today is using digital and media technologies to tell stories and connect with consumers. NAB Show is where those connections can be built and expanded.

### Learning from ISE: What's Ahead for NAB?

**Question: In early February, you attended the ISE show in Barcelona, which is very focused on AV technologies, both B2B and B2C, and featured 1,600 exhibitors. Do you think NAB will reach that level of innovation and transformation?**

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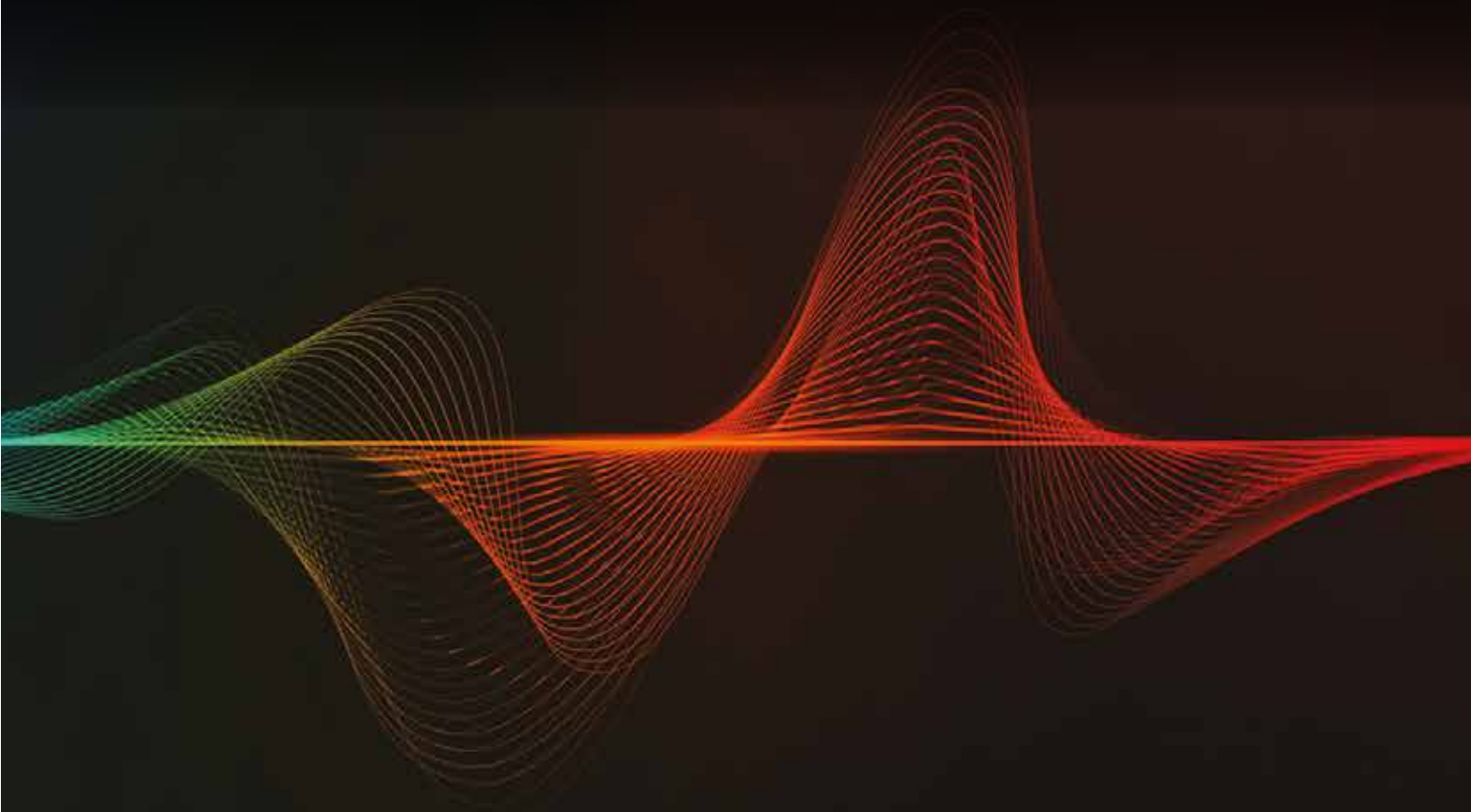

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# INSIDE GPB'S TRANSFORMATION: BUILDING GEORGIA'S LARGEST BROADCAST COMPLEX

How Gocha Kumsiashvili and his team reshaped Georgian Public Broadcaster with a new media center, modern architecture, and future-ready production facilities

## Interview with the Director of Broadcasting and Production of the Georgian Public Broadcaster, Gocha Kumsiashvili

### The decision to build the new GPB complex

**– When and why was the decision made to build the new GPB complex?**

Reorganization at the First Channel was inevitable: it was impossible to continue working under the previous conditions. The technological base had become obsolete, and the main building was in an emergency state. The foundation had sunk – the difference in height between sides of the corridors was visible to the naked eye. The problem had existed for decades and was connected to groundwater, which was very difficult to divert.

### The condition of the historical First Channel building

**– What condition was the old building in?**

Although the building had stabilized, it remained cracked. At the same time, it is a historical site, known as one of the modernist symbols of Tbilisi – a glass cube mentioned in architecture textbooks. It is located at the foot of the television tower. However, restoration required dismantling at least half of the structures, which was impossible without stopping broadcasting.

### Reasons for building the new GPB Media Center

**– Why did you decide to build a new media center despite economic risks?**

Therefore, the decision was made to build a new media center for the First Channel. From a business perspective, television today is a costly and low-profit industry: advertising revenues are falling, moving to the internet. But for Georgia, television and radio are an important cultural tradition. This year, Georgian radio was recognized as a cultural heritage monument.

### Government support and site selection for the new media center

**– How was the project implemented?**

The city authorities supported the project by allocating a plot of land – not in the center, but in a less prestigious area. The First Channel purchased this plot and began to assess the scope of the project. The process was lengthy and involved audience participation. Several competitions were held to determine what modern television should look like.

### Defining the concept of the new GPB television and building

**– How was the concept of the new television and the GPB building determined?**

We held several competitions, and the last one took place in the format of a public online vote on our channel. Viewers chose the project that was then implemented.

# TFA: TURAN FILM ACADEMY

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# ANDREY OBODNIKOV: FROM FAMILY BUSINESS TO TECHNOLOGICAL LEADERSHIP IN STREAMING

Interview with Andrey Obodnikov, Head of CDN & Encoding at TV3 Group, Latvia, about a career in video integration, online casino, and streaming technologies.


## Family Roots – Old Believers

**– When and where were you born?**

On August 17, 1983, in Riga, Latvia.

**– What did your parents do?**

My father was a military man – an engineer in the field of aviation. He dedicated his entire life to science and, by the time of the collapse of the USSR, already held a Doctor of Science degree and taught at the Alksnis Aviation School in Riga. My mother also worked at the same school, but she was engaged in organizational work. By the way, her father, my grandfather, also served at this school.

**– And how did the family end up in Latvia?**

We have always lived here. When we began to compile the family tree, it turned out that almost all relatives in one way or another were connected with Russia, but the main part of the family for generations lived specifically in Latvia. Moreover, according to the genealogy, we are Old Believers. That means our ancestors settled in Latvia as early as the beginning of the 1800s. We are hereditary Russians who have lived in Latvia for many generations.

## Schools: From Hockey to Private

**– Which school did your parents send you to?**

Naturally, to a Russian school and the one closest to home. It was Secondary School No. 55, which was unofficially called the "hockey school."

**– The hockey school?!**

Yes, it had a certain specialization. A hockey arena was being built nearby, and the school began to cooperate with children's and youth sports sections. They opened special classes for hockey players, in which the schedule was adapted so that children could combine studying with intensive training. Practically the entire lineup of Riga "Dinamo" of the 1990s studied in this school, in such specialized classes.

**– Did you also study in a hockey class?**

No, I was in a regular class, with a standard program. My parents chose the school simply because it was nearby. In addition, they themselves had once studied there. So it was a natural, traditional decision – without any second thoughts or purposeful choice.

– And did you feel that the school was different in some way?

Overall, no. In the regular classes, the children were the same as everywhere else. The only difference was that athletes studied at the school in parallel.

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# TOM BAR NACHUM: INSIDE ISRAEL'S BROADCAST INNOVATION

Tom Bar Nachum, Broadcast Producer at Sport 5 and Technical Supervisor at Ariel University, shares insights into remote production, university-level tech integration, and the evolution of live sports broadcasting in Israel.

## Early Life and Family Background

**– When and where were you born? What did your parents do?**

My father was a freelance producer who also collaborated with some major companies. My mother worked at the University of Jerusalem, in one of the libraries.

**– What companies did your father work with?**

He worked with Israeli Broadcast, HaRutz HaRishon, and did some nature films. I don't recall all the specific channels, but he spent about 40 years in the industry. I can check the details if needed. He's now 78. My mother, as I mentioned, worked at the university library.

## Childhood Memories in Jerusalem

**– What's your first memory with yo ur father?**

I remember living in French Hill, a neighborhood in Jerusalem near the border with Arab areas. It was a borderline zone – a bit complicated politically, but I have good, warm memories from that time. My father was a bit strict, while my mother was more gentle and caring.

We had simple routines – weekend outings, things like that. It was a pretty standard childhood, nothing extraordinary.

## First Encounters with Broadcasting

**– What's your first memory of your dad's work?**

I remember visiting his workplace when I was very young. There were Israeli talents around, and it felt exciting. He always had a large van full of gear. I had no clue what any of it was, but it looked cool – video equipment, audio tools, that kind of thing. Maybe that's what sparked something in me. He worked hard, that I remember clearly.

**– Your dad brought you to productions?**

Yes, I think whenever he didn't have a babysitter, I'd tag along. I remember going with him five, six, maybe seven times to different productions. Most of them weren't in the field – more like shows done from the office space he rented.

## Choosing Audio Over Video

**– Why didn't you follow in his footsteps and become a cameraman?**

I actually went the opposite way. In analog broadcast, the field usually splits into video and audio. I chose audio, because I've always loved music and working with sound. I started out as a failed musician and eventually became a decent audio engineer. I helped camera guys now and then, but I never filmed anything myself.

## From Music to Audio Engineering

**– What kind of music did you make?**

It was mostly world electronic – some experimental stuff. I played around with techno and house, but mainly I liked improvising and blending instruments with electronic elements. I got into music production, studied it, and really focused on

both composition and technical sound work.

I was fascinated by acoustics and the production process. I was always somewhere between being a musician and a technician. That mix is what got me into producing.

## School Life and Early Interests

**– Were you a good student in school?**

I was okay – probably around the 85th percentile. I was always more interested in other things. I didn't do much homework but managed well on tests. I studied just enough to pass exams, not much more.

**– Did you get into trouble at school?**

Not really. I was curious and maybe caused a little mischief here and there, but nothing serious. More playful than problematic, I'd say.

## Discovering a Passion for Technology

**– When did you become interested in technology or professional work?**

I've always loved technical stuff. Even when I played in bands, I was fascinated by the mixers, pedal boards, anything I could tinker with – even if I had no clue how it worked.

But it got serious when I studied at the Rimon School of Music in Israel. I started focusing on composition and arrangements, which gradually led me toward electronic music and the technical side of sound. Then a friend took me to a recording studio – it is called keoss, one of the big ones in Israel.

I didn't know much at the time, but the studio owner liked me – he wasn't a close friend, but he gave me a shot. He started teaching me more, and that's when I really got into it.

## First Steps in Television: From Audio to Field Production

– **How did your career in television begin?**

After we wrapped up work at the recording studio, my friend moved to a small sports TV channel in Israel called One (Sport One), and he took me with him. That's where I began working as an audio technician for television.

# BOB BOSTER: SHAPING CLEAR-COM'S GLOBAL LEGACY THROUGH LEADERSHIP AND VISION


A conversation with Bob Boster, President of Clear-Com, USA, reflecting on 19 years of leadership, strategic decision-making and guiding the company into the AI era.

## Family Roots and Upbringing: A Northeastern Heritage

**– When and where were you born?**

I was born on June 15, 1965 in Trenton, New Jersey.

We were living in Trenton, New Jersey at the time – not the best of places, and we didn't stay there long. My family moved around quite a bit during my childhood, driven mostly by the evolution of my parents' careers.

**– What were the times like for your family?**

As a family, we placed a lot of importance on education, the arts, and culture. My parents were college-educated and believed in creating meaningful experiences for their children. While I didn't travel internationally as a child, we did travel domestically quite a bit.

**– Just to dig a little deeper – where do your parents originate from, in terms of heritage?**

Both sides of my family have deep American roots. As I mentioned earlier, my mother's family came from outside Harrisburg, Pennsylvania, and my dad was also from the same general region. I'd describe my background as typical Northeastern U.S., grounded in civic-minded and professionally driven values.

**– Was your family primarily based in Pennsylvania?**

My parents both had ties to Pennsylvania – that's actually where they met. My mother's family was from an area just outside Harrisburg, which is the state capital. Her father was a lawyer, and she was on an academic path that got interrupted when I was born. But she eventually returned to her education and completed her degree at the University of Connecticut. She went on to work professionally as an economic developer.

**– And what about your father? What field was he in?**

My father studied at Penn State University and was trained in the field of planning. He worked in several areas – land use planning, transportation planning, solid waste management, and other kinds of public resource planning. His work was very much about the public good and infrastructure.

**– Did you grow up with siblings?**

Yes, I have one brother from my parents' marriage. Later on, my parents separated while I was still in high school. My father eventually remarried, and from that marriage I have a stepsister – though I just consider her my sister.

We've always had a close relationship.

## Growing Up on the Move: Career Shifts and Geographic Transitions

**– Was all the travel during your childhood work-related, or was it more about adventure?**

Mostly adventure – although both my parents were executive directors in their respective fields, and their careers involved a lot of turnover. In the U.S., when there's

a political shift in a local, county, or state government, it's common for incoming leadership to dismiss senior personnel and bring in their own team.

My parents were often affected by those transitions, which meant we moved frequently. So yes, we did some travel just for exploration, but much of the moving was due to changes in my parents' jobs. Over the years, I lived in New Jersey, Pennsylvania, Connecticut, upstate New York, Massachusetts, and North Carolina.

## First Memory on Stage: A Childhood Introduction to Performance

**– What's your first childhood memory?**

Probably being on stage in a community theater production of 13 Clocks by James Thurber. It was performed at Amherst College. I was on stage for most of the performance. So my earliest memory is likely from those rehearsals. I was about eight years old at the time.

## School Years: A Love for History and a Balanced Attitude

**– What were your favorite subjects in school? And what kind of student were you – a model pupil or more of a troublemaker?**

My favorite subject was probably history, although in the U.S., we also have a subject called social studies – a combination of civics, culture, and political science. I was a pretty good student. I earned good grades and was generally well-behaved. I wasn't disruptive in class and usually stayed aligned with the teacher.


## High School and University: From Massachusetts to North Carolina

**– Let's go back to your education. You mentioned going to school in Connecticut or North Carolina?**

I attended a private boarding school in Massachusetts called Northfield Mount Hermon for the last three years of high school. Later, I went to the University of North Carolina at Chapel Hill. I started there in 1983 as a full-time student.

**– Was all the travel during your childhood work-related, or was it more about adventure?**

Mostly adventure – although both my parents were executive directors in their respective fields, and their careers involved a lot of turnover. In the U.S., when there's a political shift in a local, county, or state government, it's common for incoming leadership to dismiss senior personnel and bring in their own team.

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# MOHAMMAD ALI ABBASPOUR: SPONIXTECH IS DISRUPTING SPORTS BROADCASTING WITH SCALABLE, AI BASED SOLUTIONS


Mohammad Ali Abbaspour, Founder and CEO of Sponixtech, shares how a lean team built immersive replay and virtual ad tech adopted by broadcasters worldwide

## Academic Roots: A Family of Scholars

**– What type of family do you come from, what are your roots, what did your parents do for work?**

My parents both hold PhDs in different fields – my father in an area of engineering and my mother in Arabic literature. Today, they are university professors. When I was born, they were still pursuing their studies, but now both are full-time faculty members at the university.

## Balancing Expectations: Study First, Sport Always

**– Since you were a little child, were you pushed to study, learn, and be successful?**

Yes, absolutely. Education was always the top priority in our household. However, sports were also a major part of our lives – both for my family and for me. My parents were active in sports during their university years, not professionally, but consistently. So, naturally, I wanted to pursue sports too.

**– Which sport did your parents do?**

My mother played table tennis.

My father was more versatile – he played football, swam, played volleyball, and also played table tennis. As for me, I was always crazy about football.

## The Football Journey: From Passion to the Pitch

**– Did you play football professionally?**

Yes, eventually I did. A few years after starting, I began playing football professionally in 2006 and I continued until around 2013. Nowadays, I still play occasionally in Qatar – just for fun. Obviously, I'm not playing professionally anymore.

## Football vs. Family Expectations: A Regret

**– At what age did you get serious about sports, and were you a good student in school?**

I was passionate about football from the very beginning. My professional phase lasted from the age of 22 to around 28 or 29. I had multiple offers to join larger clubs, but in my family, choosing football as a career wasn't encouraged. In fact, it was almost looked down upon – being a professional footballer wasn't something considered prestigious in our family. (Laughing)

That remains one of my biggest regrets. But it also shaped who I am. Today, my business is deeply connected to sports, and this passion drives us forward. Most of our team at Sponixtech shares a love for football. That shared passion is what helps us push through the tough times in business.

## Academic Achievement: Top University, Dual Degrees

**– How were you in high school – a good student or a troublemaker?**

I was a good student. I stayed focused on my studies and played football alongside schoolwork. That balance helped me get into the best university in the country – a place where about 95% of graduates go on to study at top institutions in Europe and the US.

I earned my bachelor's degree in Mechanical Engineering, followed by a master's and PhD in IT Management.

## Starting Sponixtech: From a Dream to Doha

**– When did you move to Doha and launch Sponixtech?**

I moved to Doha in 2020 and founded Sponixtech that same year. But my engagement with the intersection of sports and technology began long before that. These two fields – sports and tech – have always been my main passions since childhood.

## First Startup Experience: A Regional Breakthrough

**– Was Sponixtech your first startup?**

No. In fact, back in 2012, I founded my first startup, which was also focused on the fusion of sports and technology. At the time, we developed a very innovative solution that was unique in the Middle East. However, it wasn't something for the global market like Sponixtech is today. What sets Sponixtech apart is that it offers global solutions with features and advantages that no competitors currently provide.

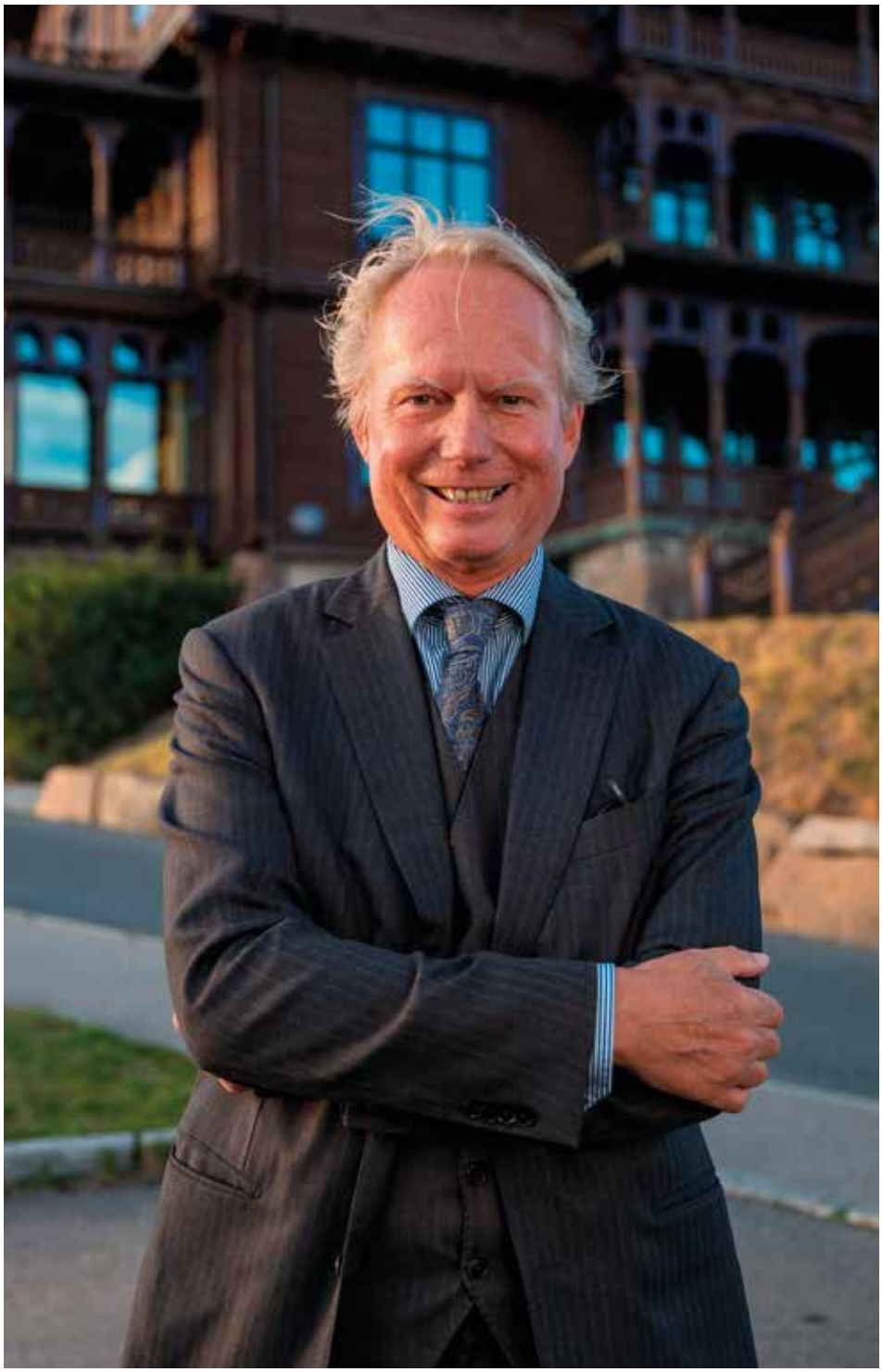
## Joining the Global Arena: Asian Esports Federation

**– When did you enter the international sports scene?**

In 2016, I joined the Asian Electronic Sports Federation (AESF) as a board member. At the time, the headquarters was located in Al Ain, UAE.

# SIMEN K. FROSTAD: FROM BROADCAST PIONEER TO AI SKEPTIC – THE VISION BEHIND BRIDGE TECHNOLOGIES

Simen K. Frostad, CEO of Bridge Technologies (Norway), on Broadcast Innovation and Why Usability – Not Hype – Will Shape the Future of Media Tech



## Deep Roots in Telemark: Norway's Role in Hydroelectric History

**– Where are you from, and what is your family background?**

I'm as Norwegian as you can get. My ancestors came from Telemark, which is a county located in the southern part of Norway. It's a beautiful region, known for its small fjords with archipelagos, vast forests, and towering mountains. Telemark also holds a unique place in Norway's industrial history – it was the birthplace of the country's hydroelectric power generation at the end of the 1800s. The region's grand waterfalls were harnessed into the first large-scale hydroelectric plants, making it the starting point for Norway's industrial development.

**– How did your parents influence your upbringing?**

That's my ancestry – rooted deeply in Telemark. Later, my parents moved to Oslo, the capital, where they worked in different sectors – one in finance, the other in agriculture. As for me, I hold a rather unusual distinction: I'm actually the last graphics-trained person in the country. I'm a trained lithographer, which is becoming a lost craft. That was the foundation of my technical background.

## Pirate Radio and Student Broadcasts: Breaking the Norwegian Monopoly

**– How did you first get interested in media?**

I got into media almost by accident. During my time at university, I joined the Oslo Students Radio Club. At that time, Norway had only one broadcaster—the national public broadcaster. However, our student club received a yearly permit to run broadcasts on FM radio. It was a unique opportunity, and it sparked my interest.

**– What was the next step in your media career?**

That student initiative eventually evolved into something bigger—Radio Nova. It became one of the first private radio stations in Norway and directly challenged the state broadcasting monopoly. That was my entry point into media. From there, I transitioned from radio to audio, then into video, and finally into film. I built up a background that spanned editing, producing, and directing projects ranging from commercial films and documentaries to dramatic productions.

## Avid and the Digital Revolution in Post-Production

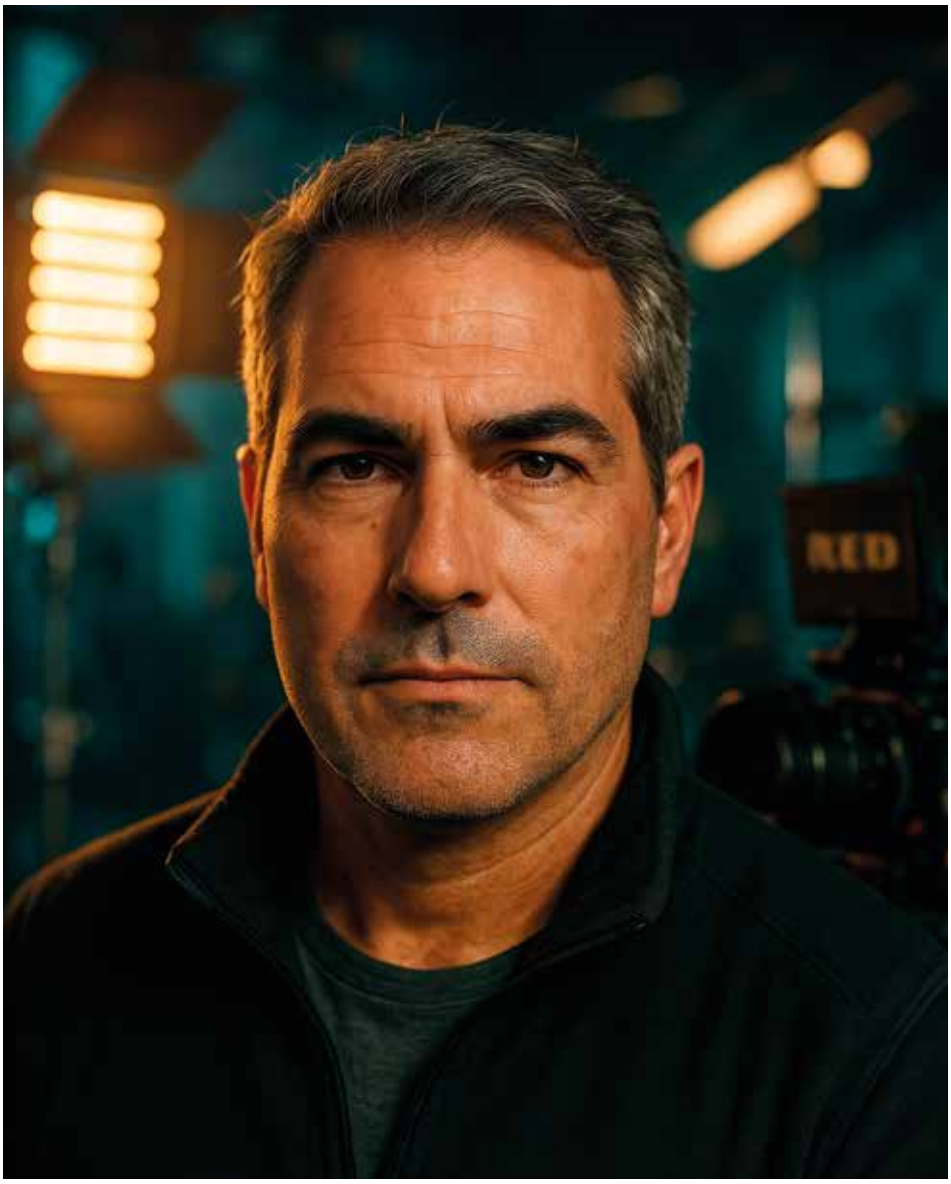
**– What sparked your passion for media technology?**

While working in production, I started to take a strong interest in the technologies that made it all possible. One day, a strange but fascinating company from the U.S. appeared: Avid. I was fortunate enough to acquire an early system – Avid One with serial number seven. It was one of the first of its kind.

**– What was it like working with one of the first Avid systems?**

I used that system to edit a music video for some friends. It was a revelation. Editing on hard drives, as opposed to videotape or physically cutting film, was simply transformational. It was immediately clear to me that this was an extraordinary tool.


# ARTIFICIAL INTELLIGENCE ISN'T A FOUR-LETTER WORD... OR IS IT?




Artificial Intelligence. Two words that, depending on the person you ask, either send the mind racing with images of a brave new world where everything zooms along faster, cheaper, and better – or a bad dream world where the studios are ruled by code and your next big show is greenlit because the formulas tell it will catch exactly 6.3 million viewers in week one.

**By Philip Grossman**

Here's the truth: AI isn't salvation or devastation for the movie and television industry. It's just the newest in a long chain of technologies that will change the manner in which we work—if we let it. And if we're smart, it won't be in charge; it will be making us stronger. That's the difference, because I've seen what happens when we do get it wrong.

**Lessons From Non-Linear Editing in Media Production**

We've been here before. I remember when non-linear editing arrived. Everybody was fretting that creativity would vanish or that kids would replace skilled editors with Final Cut on their bedroom iMacs. What actually happened was that we accelerated. We experimented more. We made improvements because the cost of «what if we try this?» plummeted.

**AI in Broadcast Workflows: The 2025 Transformation**

AI is our 2025 version of that shift – only this time, rather than revising the narrative, it's about how we run the entire business behind it. Where AI really shines in our world is not in writing or directing talent – it's in all those things that fill the pantry. Take media management. Every single frame we capture today becomes data, and there is just a hell of a lot of it. AI can watch, listen, and mark our clips for us – pick out faces, transcribe dialogue, read signage – so the shot you need is searchable in seconds, not gone in a hard drive cemetery. I've lost entire afternoons searching for «that one exterior shot with the blue car» from two seasons ago. AI can deliver it before you've even reached the bottom of your coffee mug.

**AI in Media Management and Cloud Storage Solutions**

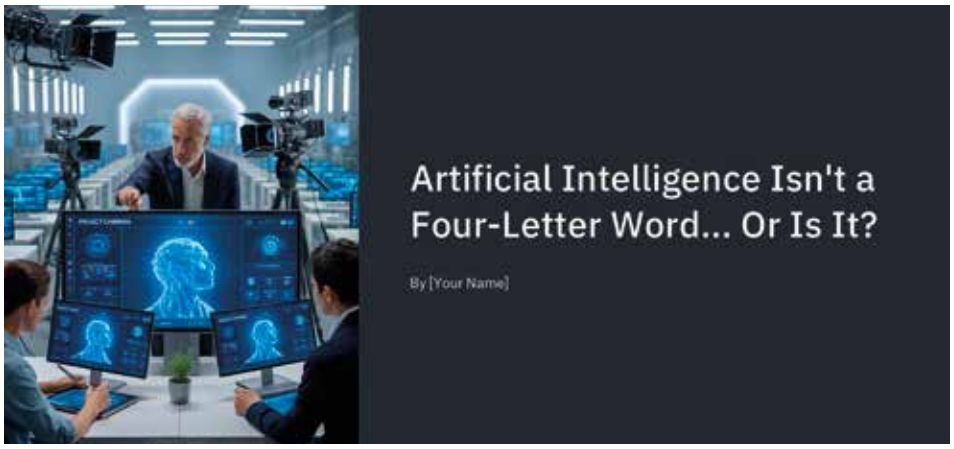
Throw that into a well-organized NAS or private cloud, and you're talking real, measurable hours saved every single week. That level of velocity is habit-forming, but with it comes a quieter menace we don't talk about nearly enough: the erosion of the apprenticeship model that's built this business for a hundred years. Not merely that an assistant editor isn't learning by making cuts or syncing dailies, but they're learning by sitting in the room with the senior editor—watching the choices they make, hearing the why of the cut, drinking in pacing and problem-solving nearly by osmosis. If AI is taking over the mechanical work, there's a fear that the assistants never even get in the room to start. And if they're not in the room, they're not learning.

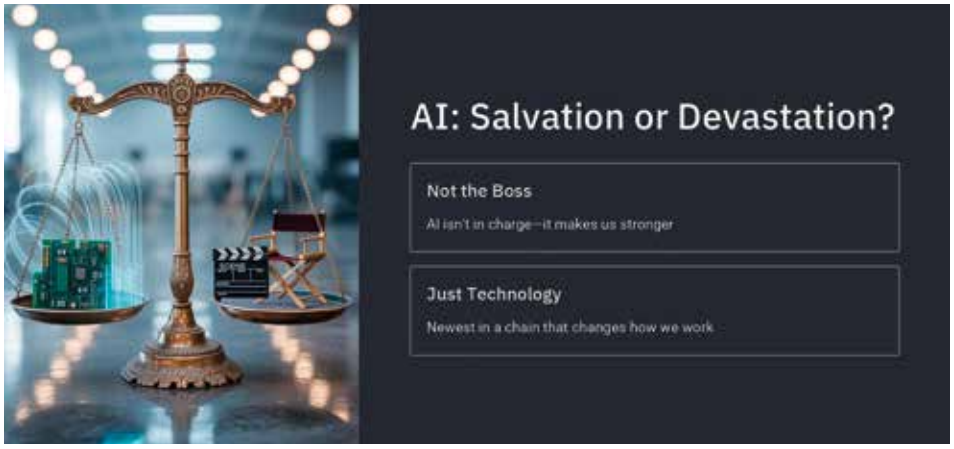
**AI in Apprenticeship Training and Career Development**

We've already seen versions of this in other fields, where entry-level jobs disappear because the "entry-level" tasks have been automated, leaving no natural on-ramp for the next generation. But there's a flip side. Used thoughtfully, AI could actually enhance the apprenticeship model. If assistants are not bogged down half the week fighting with media or re-exporting a file for the fifth time, they are able to spend more of their hours listening, testing, and getting hands-on with creative problem-solving with a mentor watching over them. Imagine an AI system performing the drudge work at night, and the next day's schedule open for an assistant to sit with a senior editor and work through a critical scene assembly. The AI will set up possibilities, but the human mentor has the final say as to which direction to head—and be able to explain why.

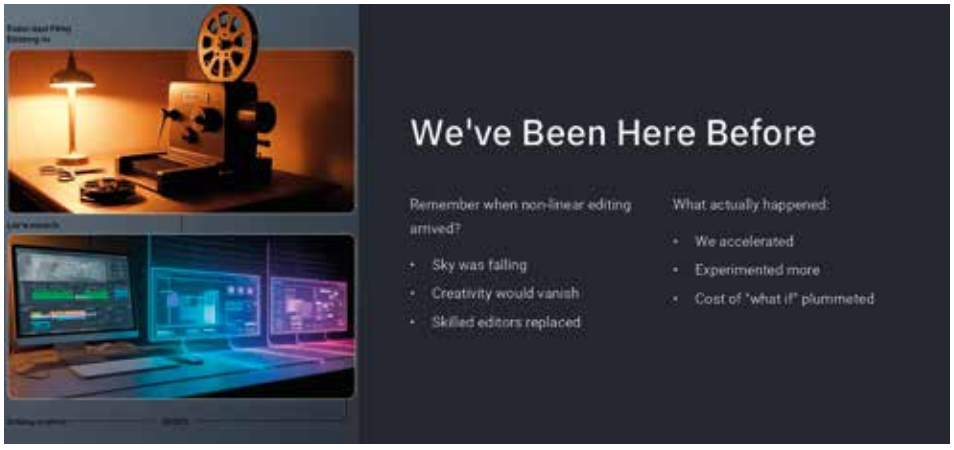
**AI in Media Workflows: Efficiency Without Job Cuts**

That's not replacing apprenticeship; that's accelerating it. And here's something to keep in mind for any leader: AI deployment must never be about cutting headcount simply to conserve costs. Efficiency is necessary, to be sure, but firing workers to cut payroll







# FROM ANARCHY TO CANNES: HOW REAL-TIME COLLABORATION IS REDEFINING BROADCAST PRODUCTION

May in Cannes is a paradox. On the outside, it's all glamour – champagne parties, gilded gowns, and red carpets that seem to go on forever in the sun of the Riviera.

By Dennis Radeke, Senior Director, Global Agencies of LucidLink, USA

But under the flashbulbs and photo calls, it's a marathon of speed and stamina for the reporting crews. The breaks are arriving minute by minute, and in the festival's manic speed, the margin between publishing now or publishing an hour later can be in the conversation – or being absent altogether.

For Brut., Europe's number one social-first media brand, Cannes is not enough. They aspire to own the moment. Their audience is world-aware, itchy, and steeped in the instant image short form of TikTok, Instagram, and YouTube Shorts. They expect live red carpet entrances, celebrity soundbites, and unproduced behind-the-scenes glimpses while the moment is hot.

The problem is, broadcast workflows were never designed for that sort of pace. In ancient times, a same-day turnaround would be considered lightning-fast. Content would move in the form of file-based handoffs, overnight hard-drive shipping, and glacial server transfers. Even in the cloud storage era, many teams simply traded one type of delay for another – waiting for massive files to download before an editor could even begin working on them. For Brut., working above Paris, New York, and New Delhi, those latencies were not just frustrating; they were a creative ceiling.

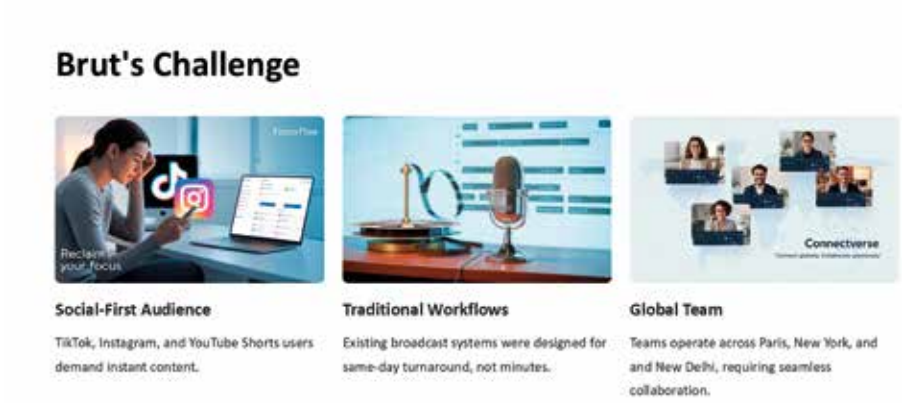
Gabriel Millet, the Head of Post-Production for Brut., recalls the frustration: "By the time something was cut and ready to publish, the moment had already gone"

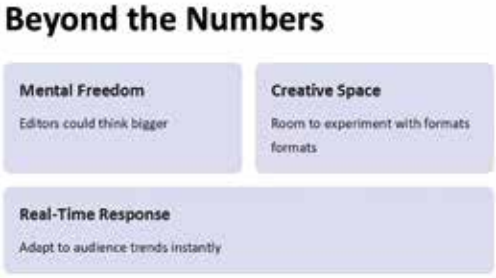
A great interview or a red-carpet shot could be viewed hours later, but the conversation would have passed them by. The bottlenecks were numerous: shipping hard drives across continents, manually tagging media in ways that caused gaps, waiting out hours-long downloads before editing could begin, and wrestling with duplicate assets and version-control confusion.

For Cannes 2024, Brut. threw the old playbook out. Rather than simply trying to be faster on a flawed system, they tried to redesign the production pipeline itself – cutting out every unnecessary step between camera and editor's timeline. Not only was speed the goal, but it was also about changing how the work was done.

The result was an end-to-end AI-powered process that married two technologies into one seamless procedure. Live streams from Cannes flowed directly into Moments Lab's MXT-2 platform, where multimodal AI automatically tagged faces, scenes, and dialogue the moment they occurred. This was no keyword guessing, no half-guess, half-human process – it was a relentless digital researcher scouring each frame and delivering just the right thing.

LucidLink took care of the rest. Every labeled clip fell directly into a LucidLink




Filespace, a cloud-optimized storage collaboration area that editors used as a local drive. That meant ProRes high-res files could be streamed into Adobe Premiere Pro from anywhere on the globe – not downloaded, not synced, and not bogged down in the relinking frustration that typically stalls post-production.

Millet puts it in simple words: "The video data is usable immediately in Premiere Pro, anywhere. That saves huge amounts of time"

The turnaround was significant. The interview on a red carpet could be shot, cut, captioned, and posted in minutes – sometimes even before the talent had left the building. Editors could also switch to breaking news midday, chase breaking moments, and recycle content on the fly across multiple social platforms. And since the workflow bypassed file wrangling, creative decisions weren't clouded by the threat of imminent technical holdups.

The Cannes stats told the story: more than 600 million views of Brut. France, Brut. America, and Brut. India, and a 90 percent year-over-year uptick in engagement. Three continents worked together from the same live Filespace without a single download or manual relink.

## Cannes by the Numbers

- 600M+ total views
- 90% year-over-year growth in engagement
- Three continents working together in the same live Filespace
- Zero downloads or manual relinking

But perhaps the biggest shift was harder to quantify. Removing the friction enabled Brut.'s editing teams to think bigger. Once the process no longer stood in the way, ambition moved in to occupy the vacuum. Editors had mental room to experiment with formats, make sharper cuts, and respond to reader trends in real time. Technology was no longer a constraint; it was a speed-up.

# THE PROMPT IS THE NEW PORTAL: THE END OF THE TRADITIONAL MAM

We've all been there. It's 2 a.m., and you're deep in the edit for a high-stakes project. You have a perfect shot in your head: that low-angle, slow-motion clip of the CEO smiling, the one from the conference last year. You know it exists. But where is it? You fire up the Media Asset Management (MAM) system, your company's expensive, supposedly state-of-the-art digital library. You try searching for «CEO_smile_conference.» Nothing. «CEO_keynote.» A thousand results, none of them right. You start clicking through folders: Events > 2023 > Q3 > CEO_Conference > Day_2 > Camera_A > Card_04. Your creative momentum grinds to a halt, replaced by the soul-crushing reality of digital archaeology.

The traditional MAM, for all its promises of organization and efficiency, has become a bottleneck. It's a relic of a pre-AI era, a digital filing cabinet in a world that demands a search engine with a creative soul. But what if the solution to this problem wasn't a better folder structure or a more complex tagging system? What if the solution was to get rid of the interface as we know it? What if, instead of navigating a maze of menus and filters, you could simply ask for what you want, in your own words, and get it instantly?

The traditional MAM is disappearing. It's not being replaced by a newer, shinier version of itself, but by something fundamentally different: a single, powerful prompt box. This isn't science fiction. It's the inevitable convergence of three powerful forces: hyper-detailed metadata, advanced AI analysis, and the intuitive power of Large Language Models (LLMs). The future of media management isn't a better filing cabinet; it's a conversation with your content.

**The Slow, Painful Death of the Digital Filing Cabinet**

Let's be fair. The MAM was born out of necessity. As we moved from tapes to files, we needed a way to wrangle the ever-growing terabytes of video, audio, and images. MAMs gave us a centralized repository, version control, and a way to attach some basic information to our media. They were a massive leap forward from shelves of hard drives and spreadsheets.

But the world has changed, and the traditional MAM hasn't kept up. Its limitations are now painfully obvious:

- **Clunky, Rigid Interfaces:** Most MAMs are built on a folder-and-file paradigm that forces creatives to think like IT administrators. They are not designed for the fluid, non-linear way that creative ideas are formed.
- **The Metadata Bottleneck:** The value of a MAM is directly proportional to the quality of its metadata, which has historically relied on manual, human tagging. This process is not only time-consuming and expensive but also notoriously inconsistent. The way one producer tags a clip («somber,» «moody») might be completely different from another's («dramatic,» «cinematic»).
- **Search That Lacks Context:** A keyword search can't understand intent. It can't differentiate between a «sad smile» and a «joyful smile.» It can't understand abstract concepts like «a sense of hope» or «building tension.» It's a literal, one-dimensional tool in a multi-dimensional creative world.
- **Siloed Knowledge:** The most valuable information about a media asset is often scattered. The technical data (codec, resolution, color space) lives in one place. The user-generated tags live in another. The project it was used in, the director's notes, the client feedback—all are disconnected. The MAM holds the file, but the story behind the file is lost.

This friction isn't just an annoyance; it's a direct tax on creativity. Every minute

spent searching for a clip is a minute not spent creating. Every great shot that lies undiscovered in the archive because of poor metadata is a missed opportunity.

**The Successor: A Symphony of AI, Metadata, and Language**

The replacement for the MAM is not a single piece of software but an intelligent ecosystem. At its heart is a simple, elegant idea: a single prompt box that serves as the universal interface to all your media. But behind that box lies a powerful and complex architecture.

**Component 1: The All-Knowing Database**

The foundation of this new paradigm is a database that knows everything about your media. It's not just a list of files; it's a rich, multi-layered tapestry of information, woven together from multiple sources:

● **AI-Powered Analysis:** This is the game-changer. Every asset in your library is automatically analyzed by a suite of AI models. This includes:

○ **Speech-to-text transcription:** Every word spoken in every video is transcribed and time-coded.

○ **Object and scene recognition:** The AI identifies objects, locations, and scenes (e.g., «a city street at night,» «a beach at sunrise»).

○ F**acial and emotion recognition:** It knows who is on screen and can even analyze their emotional state («optimistic,» «concerned,» «joyful»).

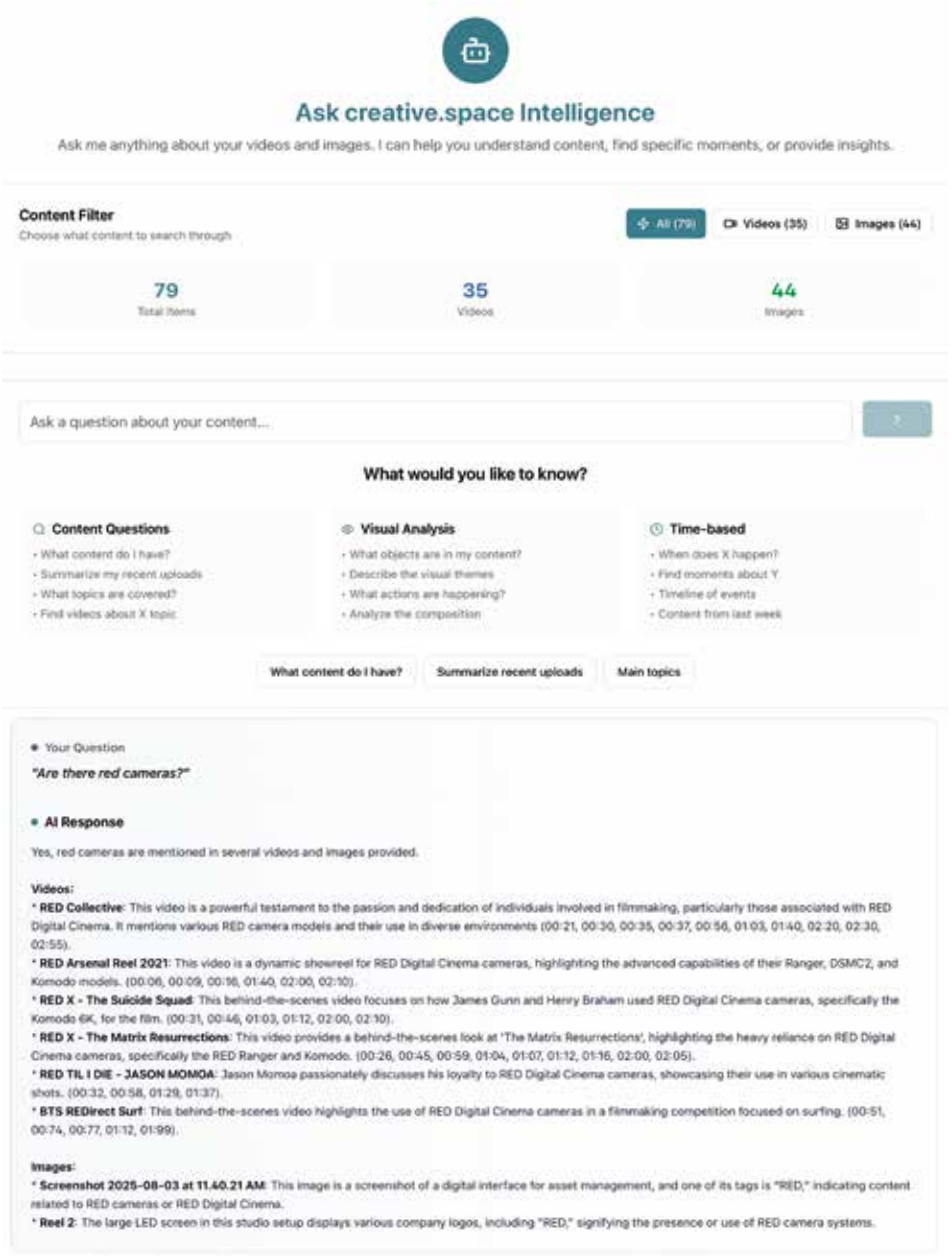
○ **Sentiment analysis:** It understands the overall tone and mood of a scene.

○ **Action recognition:** It can identify specific actions, like «running,» «shaking hands,» or «typing on a keyboard.»

● **Deep Technical Metadata:** This system automatically ingests the exhaustive technical data embedded in modern media files. Think of it as a supercharged combination of all the data you'd get from tools like MediaInfo, ExifTool, REDline, ARRI RAW Meta Extract, and the Blackmagic RAW Extraction Tool. This includes everything from the basics (codec, frame rate, resolution) to the granular details (lens type, aperture, ISO, focal length, color space, LUTs applied).

● **User-Generated Context:** All the human knowledge associated with your media is also ingested. This includes user-created tags, project names, folder structures, collections, editor's notes, director's comments, and even transcripts from review and approval sessions.

● **File Logistics:** Finally, the system knows the practical details. Where is the file located (on-premise server, AWS, Azure)? Is there a high-res version and a low-res proxy? It has the tools to mount cloud storage on demand to make the files accessible for production.




**Component 2: The LLM as the Ultimate Librarian**

This is where the magic happens. The prompt box is connected to a Large Language Model (LLM) that has been trained on this massive, interconnected database. The LLM acts as the ultimate librarian—one that you can talk to. It understands natural language, nuance, and creative intent.

You can move from simple, literal searches to complex, creative requests:

● **Simple:** «Show me all the 4K drone shots of a coastline at sunset.»

● **More Specific:** «Find all the interviews with Dr. Evans from the 'Future Forward' project where she talks about AI and sounds optimistic.»

● **Truly Creative:** «I'm cutting a 15-second social media promo for our summer campaign. I need a series of fast-paced, energetic shots from the 'Summer Sizzle' project, preferably with a shallow depth of field and a warm color palette. Show me options that build in intensity».

# MONETIZATION 2.0: HOW TECHNOLOGY LEADERS ARE BECOMING REVENUE ARCHITECTS

By Sarah Foss, Chief Technology Officer, Chief Information Officer of Audacy, Inc.

All of us know that the media industry is experiencing a seismic shift. Traditional revenue streams are under assault from cord-cutting, shifting ad spend, and economic uncertainty. This isn't just about competition for eyeballs; traditional media is losing some of its brightest to creator platforms that offer direct audience relationships, bypassing the old gatekeepers. And let's not forget the ever-changing landscape of data and privacy regulations. While these regulations can unlock new content types through personalization, they demand significant investment and deep expertise in rapidly evolving global laws. Tech giants like Google, Meta, and Amazon don't just compete – they redefine the rules entirely.

These aren't just challenges, they're catalysts. Economic pressures are driving innovation, forcing us to embrace technology adoption and automation. We're also seeing a wave of merger and acquisition activity, often fueled by private equity, reshaping the competitive landscape. Out of this necessity, new monetization models are being born, enabled by groundbreaking technologies, system innovation, and, increasingly, Generative AI. Media companies that are aggressively investing in multiple platforms, creating compelling content, and building direct relationships with consumers are the ones commanding premium pricing and cultivating fierce customer loyalty.

But here's what's fascinating: companies thriving in this chaos have

technology leaders that evolved: the CTO and CIO are no longer behind-the-scenes support roles – they are center-stage revenue architects.

**From Cost Center to Growth Catalyst**

The best media companies are no longer just creating content—they're engineering monetization. That shift isn't being driven solely by CMOs or COOs. It's being led with forward-thinking CTOs who see revenue opportunities embedded in every byte of technology.

Today's technical leaders aren't asking "How can we support the business?" They're asking "How do we design the systems that become the business?"

Consider NBCUniversal's One Platform, which unified TV and digital inventory under a single programmatic system. Based on the success of NBCU's platform investments, at their recent Upfronts, NBCU reported an incredible increase of nearly 60% of advertisers transacting on advanced audiences–or "data-driven" buying. Or look at Warner Brothers Discovery (WBD) recent financial report which showed that their direct-to-consumer (DTC) streaming revenue rose 5% to $2.7B and delivered a sizable profit. Their investments in streaming and ad tech helped ad revenue jump 27% in Q4 2024 in a year over year comparison.

Fox, in their recent earnings report, acknowledged how their streaming Tubi offering – the ad-supported FAST service – had 17% YoY expansion in fiscal Q4 viewing time and an amazing 32% revenue growth in the same period. Fox's investments, tech or otherwise, have net more than 100 million active monthly users and more than $1.1B in revenue.

This isn't about incremental improvements to existing systems. It's about reimagining technology as a key driver of revenue growth. And media companies with technology-first monetization strategies are outperforming traditional approaches.

**Ad Tech Innovation as Revenue Multiplier**

The traditional advertising crisis demands tech solutions. Forward-thinking companies are expanding their existing Ad Tech systems to incorporate data-driven capabilities, deliver better content for consumers and advertisers, command higher CPMs/rates, and retain business against purely digital competitors. This isn't just «digital transformation»; it's a digital expansion designed to fortify current business models.

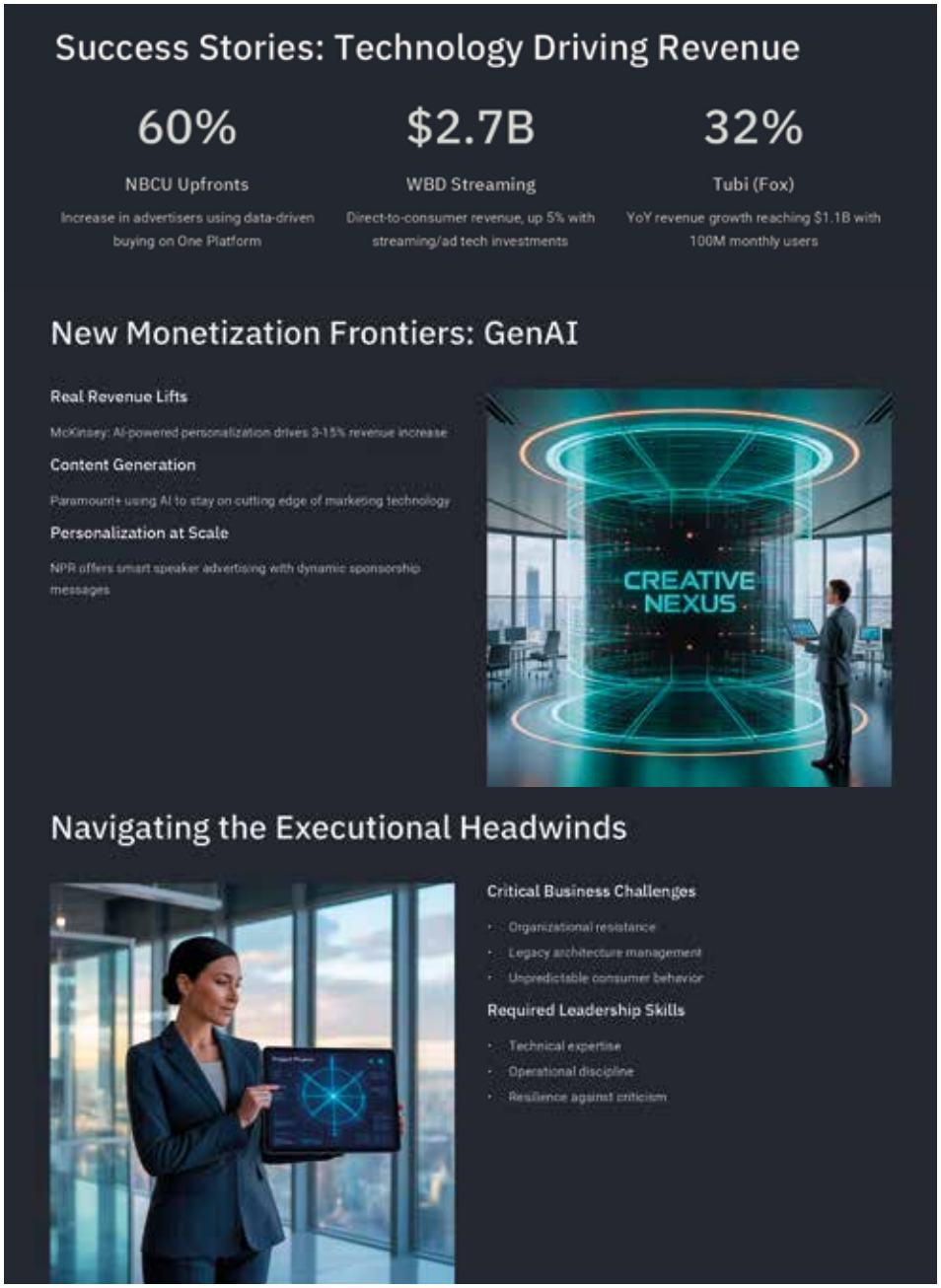
But they're not the only ones. At the recent Variety Entertainment Marketing Summit, Paramount's Streaming EVP shared that integration of AI is one of the ways that Paramount+ is staying on the cutting edge of marketing technology.

And expanding beyond their traditional radio footprint, NPR offers smart speaker advertising through National Public Media, with unique sponsorship messages dynamically served adjacent to their content.

These aren't marketing wins – they're engineering triumphs that directly translate to revenue acceleration. When tech can prove ROI to advertisers in real time, it doesn't just reduce churn–it commands premium pricing.

**Subscription Technology Gets Sophisticated–and Includes Ad Tech**

Nearly every media company has either launched or considered a subscription offering. Why? Because consumers are still willing to subscribe to multiple audio and video services to get the content they want, when they want it.



# THE DATA CENTER BUILT FOR TV'S NEXT CHAPTER: PURENODAL'S IMMERSION-COOLED, MULTICAST-NATIVE MODEL

By Larry Haley, CEO, Trilogy NextGen

The global media and entertainment industry is faced with an inherent infrastructure problem. The transition to 4K and 8K resolution, AI-based workflows, and ultra-low latency live streaming have created unprecedented pressures on compute density, network bandwidth, and deployment speed. Traditional air-cooled data centers – o far the broadcast industry's workhorse – are hitting physical and economic limits.

PureNodal, backed with $40 million of seed investment, was founded in 2023 as a response to the crisis. The Texas-based startup's strategy is to combine immersion cooling technology with a rapid-deployment, modular approach and a cloud platform designed with AI workloads, streaming, and broadcast in mind. Most significantly, its networking infrastructure was designed from the beginning to support IP multicast – not as an afterthought, but as a native capability. This architecture gives broadcasters a one-to-many distribution method required for the delivery of real-time content without the inefficiency and complexity of overlay solutions.

We're not talking about optimizing data centers anymore. We're talking about a radical transformation with where and how quickly we can provision the vast amounts of compute power that new media requires.

**Why Traditional Models Are Failing**

For decades, data centers have addressed rising demand through incremental growth in power and cooling capacity. But the «triple threat» of resolution, AI, and live content has pushed this approach to the breaking point.

With every resolution leap – 4K, and

## The Data Center Built for TV's TV's Next Chapter:

### PureNodal's Immersion-Cooled, Multicast-Native Model

By Larry Haley, CEO, Trilogy NextGen


## The Triple Threat

**4K/8K Resolution**
2x processing power needed with each resolution leap

**AI Workflows**
GPU clusters for upscaling, monitoring, content analysis

**Ultra-Low Latency**
Milliseconds matter for live streaming

## The PureNodal Difference

**Immersion Cooling**
Dielectric fluid replaces air for superior heat transfer

**Modular Approach**
Factory-built, pre-assembled data data center modules

**Native IP Multicast**
Built-in one-to-many distribution for real-time content

## A Strategic Shift

"The biggest hurdle to the uptake of immersion cooling isn't tech—it's inertia. It's a mindset change in how data center teams think, how they work, and even what tools are in their toolbox."

— JD Jones, VP, Infrastructure Strategy, PureNodal


now 8K – takes twice the amount of processing power to encode, transcode, and play out. AI-driven upscaling, machine learning-based quality monitoring, and advanced content analysis all require densely packed GPU clusters burning their candles at both ends. And simultaneously, low-latency sports streaming, news, and interactive applications don't allow for delay – latency must be measured in milliseconds, not seconds.

Ten years back, a standard rack would pull 4–5 kW. Today's high-performance racks are easily above 50 kW, and AI-informed designs well over 100 kW. Air cooling simply cannot possibly work effectively at these densities. It's not a matter of cost – it's physics that prevents it.

To this technical cap, a time-to-market issue is added. Traditional data center build times range from 18 months to five years, from site selection through go-live. In an era where broadcasters are launching new FAST channels in weeks, any such delay becomes strategically unacceptable.

**Immersion Cooling as a Strategic Enabler**

Immersion cooling replaces air with a dielectric fluid to conduct heat much more reliably and efficiently, enabling rack densities of more than 100 kW while achieving a Power Usage Effectiveness (PUE) of as little as 1.02. It also drives Water Usage Effectiveness (WUE) to zero by eliminating evaporative cooling systems. The result is not only efficiency of operation but also very significant reduction in environmental impact.

Eliminating the cooling bottleneck, immersion technology offers significantly more compute in less space, enabling facilities to scale high-density workloads without the expense of upgrading infrastructure. In business, it removes a key capital constraint and accelerates ROI on compute-intensive projects.

**The PureNodal Model**

PureNodal's approach brings together immersion cooling inside factory-built, pre-assembled blocks of modular data center modules that can be installed and go live in 60–90 days – once the site has power and fiber connectivity.

# "SMPTE ST 2110 IS DEAD" AND OTHER LIES OLD FRIENDS ARE TELLING YOU

Developed when the major broadcast technology companies circled their wagons to prevent a "video over IP arms race", SMPTE ST 2110 was designed to help bring SDI into IP with interoperability across manufacturers. While it sounds like a noble cause, there were many motivating factors, but we can discuss political history another time… Now, some of the same folks who wrote the standard are among those claiming "ST 2110 is dead". They are wrong, and they likely know it, so what's with all the misinformation and what is right for your business?

There is one common request through all of my thousands of engagements with enterprise media production companies: ultimate quality and minimal latency. ST 2110 was designed to meet these requirements, but you may be hearing some interesting stories…

**Lie #1 - 'People Are Not Choosing ST 2110'**

'We are seeing more people choose formats other than ST 2110 for live production!' This is a half-truth based upon the growing number of Tier 2 and 3 production systems. What's the reality for Tier 1?

ST 2110, deployed for modern technical landmarks and 16k international sports coverage, has not been exhausted. The standard allows for any aspect ratio within 32k by 32k, countless audio streams, ancillary data streams to cover legacy information and whatever may come next (insert smell-o-vision jokes per usual). The end is not in sight as of IBC 2025.

Production teams covering live events with SDI were among the earliest adopters of ST 2110. To briefly rehash and summarize: UHD required four times the SDI equipment of HD, making it heavy, power-hungry, and clunky. Packetized UHD over IP, with COTS switch cores, greatly reduced the physical size of the infrastructure and removed points of failure (distribution amplifiers, electrical-optical, large SDI router frames…). Annnnd nothing has changed; premium live events coverage is STILL going ST 2110.

Several traditional television broadcast companies have publicly gone with ST 2110 as well, from Disney to Warner Bros Discovery to Sinclair and Hearst… UHD

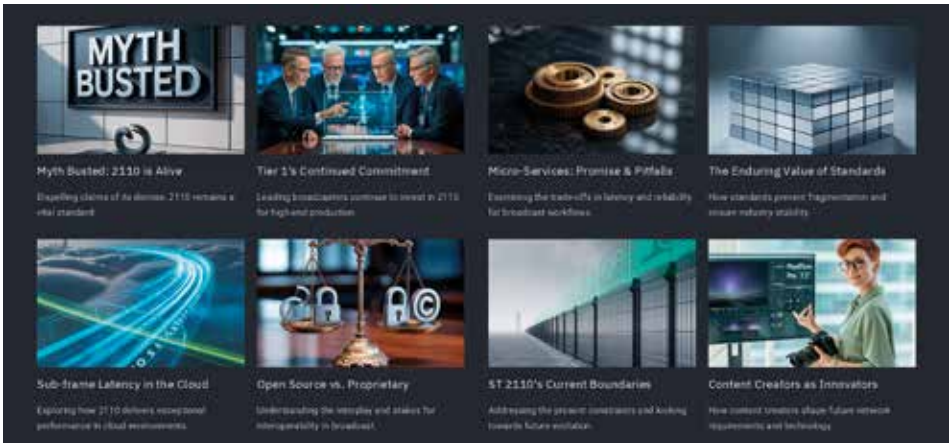
and HDR were motivating factors here just as in live events production (often broadcast by these companies). The "renaissance of scripted television" has also given us hundreds of hours of content which had been carefully fashioned more like Hollywood films than TV shows of the 20th century. Home viewers (and 4k television sales) demand higher quality to view this "cinema". Sure, the stream is only a few smashed Mbps by the time it gets to your living room, but content creators want to "protect the mezzanine" for as much of the production-to-consumer path as possible. Lightly compressed JPEG-XS, sometimes even of the ST 2110-22 variety, has been embraced for routing by a few companies.

I have yet to hear of a tier 1 production, program, or broadcast channel relying upon a lower quality format. And yes, higher compression means lower quality, no matter what marketing language they use. No client involved with a tier 1 production has asked for anything less than ST 2110 since at least 2019. Which brings our heads into the clouds…

**Lie #2 - 'You Must Sacrifice Latency for Cloud'**

'You have to compress and encode your video from transport to and from the cloud, and the trip will add seconds of latency to your workflow'...

Our friends in the VSF recently voted to make SRT the method of choice for ground to cloud and cloud to ground video links. Makes sense: tried and true, trusted… So why are all the biggest live media companies omitting "SRT" when asking for expansion of their router into the clouds? Because they want to extend their private network through the cloud, retain the original stream addresses, minimize latency and minimize points of failure. SRT is great for many things, perfect for sharing streams between separate rights holders, but it cannot facilitate a seamless extension of your private network. Secure Reliable Transport interrupts the multicast stream and creates something entirely new in a different network (this process is repeated for each link, as unicast, so no one-to-many function either).






# OLEG MIKHONOSHA: FROM OB VANS AT "1+1" TO INTERNATIONAL TOM AND LAUNCHING HIS OWN COMPANY

Sound engineer, Technical Operation Manager (TOM), and consultant Oleg Mikhonosha about his career at BBH, Denmark, work on Big Brother and Paradise Hotel, technologies in esports, and life between Kyiv, Copenhagen, and Tbilisi.


## Origin and Early Years

**– When and in what kind of family were you born?**

I was born on June 4, 1986. My mother was an accountant, and my father was a private entrepreneur.

**– And where?**

Physically – in Batumi, Georgia, but in the documents, it is recorded that I was born in Kyiv. Forty days before my birth, the Chernobyl disaster happened, and in Kyiv, it was necessary to show births.

**– How did the family end up in Batumi?**

A distant relative of my grandmother lived in Batumi, and my mother left Kyiv because of Chernobyl to give birth to me.

**– Was your nomadic path predetermined by fate?**

Exactly. I have already managed to travel across practically all continents, except Australia.

– In 1986, your father could not have been an entrepreneur – business began developing later.

At that time, he worked, if I am not mistaken, at the Paton plant.

**– Did he also move to Batumi?**

No, he stayed in Kyiv.

**– How long did you live in Batumi?**

About half a year.

## First Interest in Technology

**– At what age did you realize that you were drawn to technology?**

It began in music school, when I attended guitar classes. During academic concerts, I became interested in sound consoles, and I began to manage the sound. It was very primitive – literally just a couple of connected instruments, but even then, the interest in technology and sound appeared.

**– Who chose the instrument?**

I chose the instrument myself. I had rather small hands, and it was difficult to press the frets, but I managed.

**– At what age did you start playing?**

From 11–12 years old.

**– Do you still play now?**

No.

**– Why not?**

I do not feel drawn to it at all. I remember four or five chords, no more. On the keyboard, I can still play something, since at the Kyiv National University of Culture and Arts, we hada piano. But that is also a basic level.

## School Years

**– Did you study in a Russian or Ukrainian school?**

In a Ukrainian school with an advanced study of the French language. In Kyiv in the early 1990s, there were almost no purely Russian schools left.

## Music at School: First "Yes," Then "Enough"

**– Did you enjoy music lessons at school?**

At first, yes, but later no. For the academic concert, we would prepare for three to four months, and it became boring to play the same thing. In the end, our whole band said, "No, we do not even want to finish," and we just quit.

## Favorite School Subjects

**– Which subjects did you enjoy at school?**

The French language and the history of Ukraine. I speak French quite well.

## Almost a Medalist

**– Did you graduate from school with good grades?**

I literally lacked only a couple of marks to earn a silver medal.

## Decision About University: Initiative of My Mother

**– Did you decide yourself where to go to study? Or was it a family decision?**

The first university was the decision of my mother. I was sent to the Kyiv Humanitarian Institute to the philology department to become a teacher of French, English, and world literature.

## First Steps in Sound Engineering

**– Did you work part-time during your studies?**

From the first year, local concerts, sketch shows, and musical performances began to appear. About six months later, I was already sitting at the sound console.

## Meeting a Master

**– How did this influence you?**

I met the teachers of sound engineering courses. At that time, I also met Valerii Pavlovich Papchenko. He became my master. One of the best concert sound engineers in Ukraine, he worked at the "Tavriyski Ihry" festival and with stars ranging from Sofia Rotaru to Steve Vai.

**– Did he become your mentor? Did he take you under his wing?**

He shaped my taste for sound engineering.

## First Official Job

**– What was your first permanent job?**

Assistant sound engineer. Roughly speaking, I attached lavalier microphones at the Kyiv television company.

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