Etihad Airways takes to the skies with brand new content and state-of-the-art technology
We have barely recovered from CABSAT, and some of us will be jet-setting to Vegas in a couple of weeks – and then to Singapore for BroadcastAsia. I can’t wait to see the new technologies that will be on show at NAB this year. But back to CABSAT. There were a lot of discussions at the show, but I want to draw your attention to the one important element being discussed frequently by industry players: monetisation of content, not just on linear inventory, but on OTT assets as well.

We held a roundtable last month with Verimatrix, and some people at the discussion proposed making content available on a common platform and sharing revenues. Of course, this immediately brought to the fore the challenges of collaboration – namely, who pays how much to secure the rights to specific content, how revenue sharing can be determined when some players have better content than others, how it is indexed, and so on. The fact that somebody even proposed that idea is the start of a conversation. We will bring you full details of this roundtable in the next issue of BroadcastPro ME.

This talk of collaboration reminds me of a recent announcement by Fox Networks Group, Turner and Viacom, who have joined forces in the US to create OpenAP, an advanced audience platform standard for cross-publisher audience targeting and independent measurement. The consortium has been cagey about revealing too many details, but has promised to announce more this month. While I don’t have the space to go into the details here, it is interesting to note that some mature conversations around collaboration have begun in international markets. Perhaps this will trigger opportunities for regional dialogue as well.
Sennheiser’s best performing analogue and digital receiver system in one compact pack.

The EK6042 two-channel camera receiver handles analogue and digital transmitters simultaneously.

A BROADCAST MASTERPIECE

THE NEW SENNHEISER EK 6042
TWO CHANNEL CAMERA RECEIVER

One Receiver
Fits All

Sennheiser.com
ME-info@sennheiser.com

Inside this issue

05 NEWS
Yahlive announces new broadcast deal to serve Asian viewers, Axon Cerebrum at the heart of Tuncelih’s infrastructure at Dubai World Cup, Yahlive announces new broadcast deal to serve Asian viewers, HorizonSat chooses Irdeto to secure new MENA pay TV offering, Clouds TV International joins Life, MBC brings shopping experience to GCC with HS24 tie-up, OSN and Viacom expand distribution agreement, Ooredoo launches 4K channels in the Middle East with Harmonic, Job track and more news from MENA

14 HIGH FLYER
An exclusive insight into Etihad’s inflight entertainment

22 OTT – AN OPPORTUNITY IN THE ARAB WORLD
Ipsos releases key findings about factors contributing to the growth of OTT in the MENA region

28 HIGHLIGHTS FROM HONG KONG FILMART
Some takeaways from the conferences and seminars held at Hong Kong Filmart

33 MAKING WAY FOR HYBRID FIBRE/IP SOLUTIONS
The future role of IP in live transmission

36 CABSAT WRAP-UP
News from the show floor

45 NAB PRODUCT LAUNCHES
A look at some of the new launches at NAB 2017
Yahlive and EARTH team up to bring more content to Asian expatriates

Yahlive and Entertainment Reality TV Hub (EARTH) have announced a new multi-million-dollar deal to launch a new direct-to-home (DTH) service in the UAE and KSA. The UAE satellite operator will serve five new communities: Pakistanis, Indians, Bangladeshis, Sri Lankans and Filipinos living in the GCC. The launch of the new set-top box is in line with Yahlive’s strategy of bringing top-quality on-demand news and entertainment content to different targeted communities.

The new service will roll out in August 2017, with customers able to watch dramas of new TV channels (in SD and HD) in Urdu, Hindi, Tamil, Sinhali, Bengali, Tagalog and Malayalam. In terms of programming, both companies have worked together on a comprehensive range of premium television content that will cater to the needs of all viewers. Customers who sign up early will be eligible for a few months of free subscription, including a free set-top box.

Sami Boustany, Yahlive CEO, said that 2017 is a year of growth for Yahlive. “This year is turning out to be a spectacular year, and we will have another announcement soon about expanding further into a community. Our biggest challenge now is how to increase our capacity. It is not an issue now, but if we continue this growth trajectory, we will need to acquire more capacity. Knowing all we have two satellite operators, both Yahsat and SES, to look after us on that front gives great comfort to our customers.”

Paul Wallis to ramp up Deluxe’s MENA efforts

Paul Wallis, who recently joined Deluxe Middle East as Managing Director, and Senior Vice President of Deluxe Media Cloud, stated that he would capitalise on the heritage of the company’s business and its strengths to show customers what Deluxe can achieve for them.

“In the case of managed services, we can offer an end-to-end solution from restoration to distribution. We work so closely with the Hollywood studios. Now we want to be able to take Arabic content and show it to the rest of the world and we have the network to distribute it,” commented Wallis, who began work at Deluxe on March 19, 2017.

“One of our biggest strengths is the localisation of content. We are also looking for cloud partners in the region. We are talking to people about restoration and turning their restored products to paid VOD assets. This could eventually be a self-funding project if you have content people want to watch,” Wallis had.

Wallis is looking to ramp up Deluxe’s efforts in the region. As one of the fastest-growing online markets and with internet protocol television (IPTV) growing faster than the global average, the Middle East is a key focus for Deluxe as it enables new opportunities for content owners, broadcasters, telcos and providers in the global market. Deluxe presently does the distribution for all the Hollywood majors and has several solutions for content owners, including translation and transcoding services as well as the ability to digitise archives. It will see how to aim for greater penetration into the MENA region.

HorizonSat secures pay service with Irdeto

HorizonSat has chosen Irdeto Cloaked CA with Irdeto Flexicore to securely launch and deliver new pay TV services to the Filipino population in the MENA region. The new bouquet will be launched this year as HTV Pinoy. It will serve over two million Filipinos in MENA whose native language is Tagalog.

“As a trusted and proven security leader in the MENA region, Irdeto was a natural choice to protect our new services,” said Waleed Al-Hejailan, CEO and Chairman of HorizonSat Group. “Irdeto Cloaked CA offers us a cost-effective, end-to-end protection along with an agile approach and local presence to quickly respond to our commercial and technical requirements. This enables us to focus on delivering great content and experiences to Filipino consumers.”

With Irdeto Flexicore HorizonSAT renews SoC security via software updates over-the-air.
Du announced its new HD DTH Platform on the 7W orbital position. This expands its existing capacity on 7W with the new DVB-S2 transponder. Specifically designed for HD channels, the platform is optimised for high-growth broadcast markets with major regional and international free-to-air channels. The addition makes du one of the largest providers of DTH capacity for free-to-air HD channels.

“Our customer is at the core of all our operations, and we are wholly committed to innovating and working with various partners to create and deliver solutions that optimise the end user experience,” said Fahad AlHassawi, Chief Commercial Officer, du.

“Through our New HD DTH Platform, we aim to enhance broadcast services for over 56 million homes across the Middle East and North Africa region.”

MBC has opened new studios in Dubai and will produce seven programmes from the new facility at Dubai Studio City. The facility is being used for programming for MBC’s satellite network, primarily MBC1 and MBC3, and online portals. Some of the key shows produced at the facility are Ilse Leon Torre, Dakhil AlMikhtarah, Sabah Alkhair YA Arab and MBC TV Labels.

Commenting on the launch, Dr Amina Al Rustamani, CEO of TECOM Group, said that Dubai Studio City is “the ideal hub and business environment to support companies operating in the fields of film, television and music production and broadcasting in the Middle East.”

TSL Systems was contracted to design and build the end-to-end production facility, which involved three studios, two galleries, two audio control rooms, three CARs and an MCR. The system comprised 30% existing technology and 70% new systems, including equipment from Avid, Axon, Sony, Evertz, Clear-Com, Sennheiser, Vizrt and TSL Products.

MBC brings shopping experience to GCC with HSE24 tie-up

MBC Group has signed a joint venture agreement with HSE24 to establish a home shopping company in the GCC. The HSE24 Group is an international omni-channel home shopping company with different channels in Germany, Austria, Switzerland, Russia and so on, through which it offers people the opportunity to shop through sources including interactive TV, online and mobile platforms.

The newly formed company will be based in Dubai. HSE24 will hold a 65% stake and MBC Group will have 35%. The home shopping company will focus on the sale of fashion, beauty and jewellery items for the Arab market.

Sean Carey, who was formerly VP of Global TV at Netflix has joined subscription video service iflix as Chief Content Officer.

iflix recently announced a joint venture in the Middle East – iflix Arabia with Zain Kuwait.

James Bridges, previously iflix content head, shifts to a new role as Global Acquisitions Director.

MBC opens studios in Dubai Studio City

Du announced new HD DTH platform on 7W

Adam Allouche recently joined Witbe, a Paris-headquartered company that provides monitoring technologies, as Technical Account Manager. Allouche will be based at customer sites in Dubai as Witbe has a number of clients in the region, mainly telcos and broadcasters.

It takes two. You and the Sony FS7 II.

Our new FS7 II comes with a host of enhancements making it one of the most versatile 4K Super 35 CMOS camcorders. Gear up for a truly exhilarating creative experience.

MBC opens studios in Dubai Studio City

Find out more at www.sony-gmesa.com
Sony Professional Solutions - MEA | middle-east@cm.sony.com | Tel: +971 4 391 8600

SONY

It takes two.
You and the Sony FS7 II.

Find out more at www.sony-gmesa.com
Sony Professional Solutions - MEA | middle-east@cm.sony.com | Tel: +971 4 391 8600

Fahad AlHassawi, Chief Commercial Officer, du.

Sean Carey, who was formerly VP of Global TV at Netflix has joined subscription video service iflix as Chief Content Officer.

iflix recently announced a joint venture in the Middle East – iflix Arabia with Zain Kuwait.

James Bridges, previously iflix content head, shifts to a new role as Global Acquisitions Director.
Axon Cerebrum powers Timeline’s infrastructure at Dubai World Cup

Timeline, which provides TV infrastructure facilities at Dubai Racecourse in Meydan for the Dubai World Cup, uses an Axon Cerebrum control system at the core of its operations.

The 10 fixture Dubai World Cup Carnival starts in January and culminates in the Dubai World Cup day – the world’s richest race day – on March 25, with the headline race being the $10m Dubai World Cup. UK-based Racecourse Media Group has undertaken the production of all 20 fixtures from Meydan this season, while Timeline provides all of the technical infrastructure including cameras, horseback reporter camera, EVS systems and graphics.

Speaking at the Axon booth on the sidelines of the CABSAT 2017 show, Daniel McDonnell, Managing Director of Timeline, told BroadcastPro ME: “We have a large central hybrid matrix from SSM which handles all audio and video routing. The matrix is controlled by the Axon Cerebrum server. The operators use both touchscreens and hardware panels to perform complex routing, speeding up the operation. Cerebrum also provides a single interface to control a variety of other broadcast equipment, making the whole operation very efficient.”

Timeline has installed Cerebrum in its OB trucks and flyaway kits owing to its functionality and ease to use interface.

“Our broadcast centre in the UK uses Cerebrum to control all of the equipment in the programme chain. In March, we will be launching a brand-new IP 4K HDR uncompressed triple-expanding OB truck, fitted with 32 4K cameras and a lot of infrastructure from Axon including a Cerebrum control system. The Cerebrum control systems integrate very well with the rest of the solutions and deliver very high standards.”

Jan Evenssen, CEO of Axon, added: “Every time Timeline launches something new, they include Axon equipment. This is primarily because our systems are easy to integrate and operate. The people who need to use it every day are happy with the functionality that it delivers.”

Al Jazeera announces digital audio initiative

Al Jazeera Media Network has announced the launch of an experimental platform called Khimki for digital radio. The platform, which Al-JMN claims is a “first of its kind”, consists of a Facebook Messenger bot and an iPhone app that work together to enable users to search, discover, share and listen to podcasts through smart phones, cars and home audio systems (Alexa and Google Home). Speaking about the launch, Dr. Yaser Bishr, Executive Director of Digital for Al Jazeera Media Group, commented: “This launch represents only a glimpse of upcoming products from Al Jazeera that will enable audiences to discover the world of podcasts in new innovative ways reflecting Al Jazeera’s digital vision, which revolves around innovating in new technologies for locally produced content.”

OSN Ya Hala to distribute Egyptian Premier League

OSN Ya Hala International, a premium bespoka-Arabic entertainment channel, has acquired the exclusive rights to distribute Egyptian Premier League (EPL) globally outside of the Middle East and North Africa (MENA) region. OSN Ya Hala International will deliver real-time action and analysis of EPL to Arab football fans in these global markets through partnerships with leading operators in these regions.

“OSN Ya Hala International’s exclusive partnership with Egyptian Premier League underpins our commitment to provide premium Arabic and sports content to the large population of Arabs living abroad,” commented Elia Kawkabani, Senior Vice President, Business Development at OSN.

Clacket Media wraps up filming of Arabic series in Abu Dhabi

A new Arabic television series aimed at the region’s 18-35 year olds has wrapped filming in Abu Dhabi after an eight-week shoot facilitated by Abu Dhabi Films Commission.

“Axon Cerebrum powers Timeline’s infrastructure at Dubai World Cup”

CEO of twofour54, Maryam Al Mheiri made a visit to the set to meet the cast, crew and director of the series to show her support for the twofour54 based company.

Al Mheiri said: “Clacket Media’s new series, Jeeran, is another example of the strength of content that is being created day in, day out from the twofour54 campus. Television remains a strong sector in the Middle East and twofour54 is proud to be enabling the creation of world-class, yet locally relevant content that meets the appetite of our region’s audiences.”

OSN Ya Hala to distribute Egyptian Premier League

OSN Ya Hala International, a premium bespoka-Arabic entertainment channel, has acquired the exclusive rights to distribute Egyptian Premier League (EPL) globally outside of the Middle East and North Africa (MENA) region. OSN Ya Hala International will deliver real-time action and analysis of EPL to Arab football fans in these global markets through partnerships with leading operators in these regions.

“OSN Ya Hala International’s exclusive partnership with Egyptian Premier League underpins our commitment to provide premium Arabic and sports content to the large population of Arabs living abroad,” commented Elia Kawkabani, Senior Vice President, Business Development at OSN.

Jordan’s state broadcaster chooses NETIA

Jordan’s state radio broadcaster, JRTV Corp., will revamp its existing radio automation and broadcast installations with NETIA Radio Assist 8. NETIA will provide the organisation with production, scheduling, workflow management and archiving software, in addition to media logging and monitoring solutions as part of its efforts to streamline JRTV’s operations and provide greater listener experience. The implementation will be undertaken by NETIA’s Jordanian distributor, HEAT.

NETIA radio automation and playout systems will be deployed throughout national channels and regional stations, with up to 11 studios equipped at JRTV. NETIA software will cover the entire digital audio workflow, supporting production and playout.

Jordan’s state broadcaster chooses NETIA

JRTV Corp., will revamp its existing radio automation and broadcast installations with NETIA Radio Assist 8. NETIA will provide the organisation with production, scheduling, workflow management and archiving software, in addition to media logging and monitoring solutions as part of its efforts to streamline JRTV’s operations and provide greater listener experience. The implementation will be undertaken by NETIA’s Jordanian distributor, HEAT.

NETIA radio automation and playout systems will be deployed throughout national channels and regional stations, with up to 11 studios equipped at JRTV. NETIA software will cover the entire digital audio workflow, supporting production and playout.

du and Cartoon Network launch kids initiative

du has joined hands with Cartoon Network to be able to launch the channel’s Young Producers campaign. This online platform is specifically designed to provide a chance for young children and early teens to code online.

This is a bilingual online platform for youth of all ages, offering a fun way to learn coding in the form of a game.
Net Insight rolls out broadcast network for STC

Net Insight has announced the ongoing implementation of a future-proof high-capacity nationwide broadcast media network for Saudi Telecommunications Company (STC). Advanced Communication and Electronics Systems (ACES), Net Insight’s Saudi Arabian partner, is deploying the network for TV and radio broadcast media contribution and distribution for Saudi Broadcasting Corporation (SBC).

The network from Net Insight will use STC’s underlying multiple protocol label switching (MPLS) infrastructure and effectively provide a modern broadcast media network where any broadcast media service, transported in any video or audio encoding, can be set up quickly and dynamically between sites, enabling SBC to create new and highly efficient workflows. The new broadcast media network also helps meet SBC’s need for higher video-quality through Net Insight’s low latency JPEG2000 compression for production and contribution feeds, while MPEG will be used for distribution feeds. The network will initially be deployed for HD content, however, it has the capability to scale up to 4K and 8K in the future. For digital audio interconnection, the network supports the AES67, EBU R709 and MADI standards. An integral part of the contracted solution is a complete range of professional services.

Ooredoo brings 4K channels with Harmonic

Ooredoo has launched 4K TV channels in the Middle East, with Harmonic’s Elastic video compression solution for all IP environments. Ooredoo’s head of technology, Mohamed Hafez, said: “This launch is part of our push to offer leading international and local content to our customers.”

Datamena partners with Epsilon and Verizon

Datamena has partnered with Epsilon and Verizon to deploy its Infinity on-demand connectivity platform. Datamena will now be able to connect its enterprise customers directly to global cloud service providers at the click of a button. In another deal, Verizon has deployed a new private IP node in datamena’s free-zone data centre in Dubai. This gives its customers in the UAE direct, secure, high-performance connectivity to its global IP network.

Sony PSMEA hosts tech demos and presentations

Sony hosted hands-on demos of its key products in Dubai last month. The event featured closed-door discussions with a select group of customers. Key focus areas at the event included 4K live, HDR, IP and Sony’s HDC-4900 4K/HD cameras.

Commenting on the event, Apolin Toleon, Head of Broadcast and Media, Middle East at Sony PSMEA, said: “The idea of hosting these demonstrations is to share with our customers how Sony is positioned in terms of offering the latest technology in broadcast and production.”

“Let me further add that in the region, the purchase decisions of production houses centre mainly on HD. Recently, however, there has been a heightened interest in IP, where our customers are demanding 4K products.”

Ooredoo TV Commission to launch VIDBX

The Dubai Film and TV Commission (DFTV) has announced VIDBX, the Middle East and North Africa (MENA) region’s first annual gathering celebrating the launch of broadcast media video. The two-day event will be held from 9 to 10 December 2017 at the Dubai World Trade Centre, VIDBX will also kick off a year-round series of programmes to promote local content, showcase emerging technologies, and facilitate collaboration.

Verizon has deployed ERstream’s streaming software and content distribution service provider and offer uplink to satellites covering the Arab World, Europe, Asia, Australia and Africa; download and turnaround services; playout of television content services; satellite news gathering (SNG), and sports and other feed services.

Viacom to launch Paramount Channel on OSN

Viacom International Media Networks (VIMN) has expanded its offering in the Middle East through an expanded distribution agreement with OSN. As part of this agreement, VIMN’s Paramount Channel is set to launch on OSN on April 15. NickelToons and a Teen Nick on-demand channel are also now available on OSN.

“IT is great to be able to share more good news about VIMN’s growing business in the Middle East,” said Raffaele Annonechio, President & MD, VIMN SWMEA. “Today, Viacom is really excited about the launch of Paramount Channel on OSN’s Channel 34. We now have eight channels in this market, including MTV, Comedy Central and four Nickelodeon channels that target children all the way from kids to teens. “This is a great step of growth in the Middle East market. Paramount Channel will be tailor made for the Middle East audience. Our research shows us that 80% of people in the Middle East watch movies every day and 90% are aware of the Paramount brand. We will have a number of movies that appeal to Arab audiences.”

Viacom, which has also signed distribution deals with Ooredoo in the past, has already taken a 10% stake in the country’s Abdulla Al Ghanim Media Network (AAMN), which is a part of the Qatar-based Abdulla Al Ghanim Group.

Our objective is to get close to the local culture. We have done this very well with our channels. A couple of weeks ago, we concluded a fantastic production for Comedy Central which included 30 local comedians from all over the Arab world, including Egypt, the UAE, Jordan and so on. Being able to bring local comedy into our channel is a great opportunity for local comedians to be part of the global community. We are also growing our strategy in OTT and have plans for some new launches.”

Moroccan public broadcaster chooses EVS

Moroccan broadcaster SNRT (Société Nationale de Radiodiffusion et de Télévision) has contracted EVS to deliver a new, fully centralised HD news production infrastructure. The country’s public broadcaster, which owns and operates ten television channels, will use the EVS technology as it transitions to HD. With EVS’s comprehensive suite of captured content management platforms, producers can centralise high-quality broadcast production, for use both on live and recorded content between all channels. The solution includes end-to-end services from downlink, cloud encoding, content management, state-of-the-art IP cloud TV and NVPR, Live and VOD streaming CDN and client application development with tailor-made architectures. By integrating EVS’s streaming software and content distribution service provider and offer uplink to satellites covering the Arab World, Europe, Asia, Australia and Africa; download and turnaround services; playout of television content services; satellite news gathering (SNG), and sports and other feed services.

Jordan Media City ties with Erstream

Jordan Media City (JMC) has partnered with CDN provider Erstream to offer a new OTT streaming solution across all its channels, geographical and time zones. The solution includes end-to-end services from downlink, cloud encoding, content management, state-of-the-art IP cloud TV and NVPR, Live and VOD streaming CDN and client application development with tailor-made architectures. By integrating Jordan Media City’s streaming software and content distribution service provider and offer uplink to satellites covering the Arab World, Europe, Asia, Australia and Africa; download and turnaround services; playout of television content services; satellite news gathering (SNG), and sports and other feed services.

Ovest Media and Comcast sign channel deal

Comcast Technology Solutions and Ovest Media have entered into an international channel deal to cater to the growing demand for flexible and customised technical solutions and services. With an initial focus on the Middle East and Asia, Ovest Media will serve as an international reseller and SI of Comcast Technology Solutions video management system.
Rotana brings new channels to Indonesia

Rotana has launched three TV channels for the Indonesian market: a religious channel, a general entertainment channel and an Arabic movie channel. The three channels are being launched in partnership with Lightning and distributed via SMV Free Cable. These channels will cater to the Indonesian population through a bouquet of programmes, some will be in Arabic, while others will be dubbed into Indonesian and English.

LIVE to upgrade EVS XT2 servers

LVS has reached an agreement with EVS to refurbish all of its XT2 live production servers. The contract was brokered by local agent, Mediators. In addition, four XFile3 servers will enable LVE to backup all the content recorded in GB trucks to store on removable media.

ASBU upgrades MENOS with Newtec

The Arab States Broadcasting Union (ASBU) will use the Newtec Dialog platform to upgrade its Multimedia Exchange Network over Satellite (MENOS) platform. Installed by Newtec in 2008, MENOS is a networking concept, which allows broadcasters to exchange multimedia content, including video and audio material, over satellite across several sites scattered across a large geographical area. The platform has continued to gain momentum, with an increasing number of member terminals and national deployments using MENOS and a growing volume of content being shared, including news, radio, television programmes and sports.

Icflix partners with Orange Egypt

Icflix has formed a strategic partnership with Orange to bring original Icflix productions along with a collection of digital content that includes Jazwood (Arabic) blockbuster movies and TV series as well as Hollywood titles and Bollywood classics, to Orange Egypt mobile customers.

TwoFourth54 chooses Spectra Logic for digital archiving

TwoFourth54 has deployed a Spectra BlackPearl converged storage system and Spectra T120 tape library, coupled with Avid Interplay Archive software, to meet the company’s digital archiving needs. Spectra Logic’s T120 with LTO-6 media gives TwoFourth54 the linear tape file system (LTF5) support required within its production environment, while BlackPearl’s integration with Avid Interplay Archive allows it to manage large volumes of content.

Saudi Media City chooses Pebble Beach Systems

Saudi Media City Co. (SHAMAS) has chosen an automation system from Pebble Beach Systems. SHAMAS operates a fully-equipped broadcasting centre from its Riyadh headquarters and services as a service provider for commercial channels broadcasting to the region.

Since the broadcasting and playout facilities are designed to be used by multiple organisations, SHAMAS chose an automation system that was able to handle a large number of channels and securely isolate content for each user to prevent access by any unauthorised operator.

The Pebble automation system was supplied with the capability to play out 30 channels. The installation was managed by Systems Design, Pebble’s Egyptian systems integrator, in cooperation with Technology KAR & Media Speed. 15 channels have already successfully been taken to air.

The Pebble automation system controls video servers, routers, a branding processor from Grass Valley, and Title-One graphics system from Imagine Communications. Both VTR and file-based ingest are supported, and the system offers an automated QC workflow as well as content management.

Customers log into the system using their own secure credentials, and despite sharing common storage, they can only see the devices and media, which they have the privileges to access.
Travelling long distances has become a more pleasant experience for passengers, thanks to in-flight entertainment. In an exclusive interview with BroadcastPro ME, Etihad’s team talks about its recent upgrade, and revamping its content and technology to deliver the best entertainment in the sky.

Abu Dhabi’s flagship carrier Etihad Airways recently revamped its entire inflight entertainment system (IFE) in terms of both technology and content. The result is a vast entertainment offering that includes 120 movies, 280 TV shows, 1200-CD library and 30 to 60 games that are regularly revised to ensure passengers enjoy new and fresh content. 52% of Etihad’s fleet of 122 Airbus and Boeing aircraft also offer seven channels of live news and sports channels.

Etihad was launched in 2003 and operates more than a thousand flights each week to over 120 passenger and cargo destinations in the Middle East, Africa, Europe, Asia, Australia and the Americas. In October 2016, it was rated one of a small number of five-star airlines by Skytrax, a UK consultancy that runs an airline and airport review and ranking site. Etihad’s flagship fleet of Boeing 787 Dreamliners and Airbus A380 aircraft features state-of-the-art Panasonic eX3 IFE systems with HD screens, video touchscreen handsets and noise-cancellation technology throughout its cabins. Its fleet is also fitted with mobile and Wi-Fi connectivity solutions and live TV capability. On the user interface, guests can also explore their journey via a 3D moving map display, play Android games and create audio and video playlists as part of the entertainment experience.

The aim, according to Jamal Ahmed Al Awadhi, Head of Guest Experience Commercial at Etihad, has been to provide “engaging, informative and entertaining content based on guest insight while making smart use of our programming budget… on the other hand, from a tech perspective, our mandate has been to find innovative hardware and software solutions that enhance the guest experience onboard and future-proof our fleet.” Al Awadhi straddles the technical and content world with ease and brings a lot of expertise to the field. Prior to joining Etihad, he headed the commercial division at twofour54 intaj, home to several local, regional and international film and TV productions. Before that, he had a number of OTT-related positions, of which the most important was as Head of Platform at Etisalat when the telco operator had just begun its OTT initiatives.

With the revamp, Etihad’s objective was to deliver fresh content through state-of-the-art technology while also streamlining internal workflows and making it easy to update content. Substantial research, market segmentation, guest usage data, media consumption trends, industry insights and vendor expertise were required to help deliver this mandate, explains Al Awadhi.

Data from IIMDC and Valour Consultancy helped the team understand consumer habits and trends, while the airline’s own internal research showed that with a changing demographic, network and fleet expansion, it needed to adjust the depth and breadth of content on offer. “Constantly monitoring the changing demographic, seasonal travel trends and guest consumption of media has helped our team decide what sort of content, and in which genre and language, the aircraft should invest in. This insight has resulted in significant cost savings for us while at the same time increasing guest satisfaction,” says Al Awadhi.

“More emphasis has been placed on native content in the languages of our key markets such as Germany, China and India. For example, we have recently had to double our Hindi content offering to meet the growing needs of our Indian guests on ultra-long-haul flights to the US. We have also had to look at content suitable for millennials and snackable content in line with media consumption trends.” April Hollywood releases on E-BOX, for instance, will...
include La La Land, Fantastic Beasts, Arrival and Moana, while a diverse mix of European, Indian and Asian titles will populate the world cinema space. In addition, with more millennials enjoying binge viewing, TV series such as Mars, Sherlock and The Fall are part of the entertainment on Etihad. Content updates take place both manually and automatically across Etihad’s entire fleet of 112 aircraft every five to six days.

“We have excellent relationships with a wide variety of movie, TV and music content producers and distributors, both directly and indirectly through our content service provider, that help us in determining the best mix of content suited to our needs,” explains Linda Celestino, Vice President Guest Experience and Delivery at Etihad, adding that the mix includes content in various genres and languages, with a special selection of content for kids.

“More emphasis has been placed on native content in the languages of our key markets such as Germany, China and India. For example, we have recently had to double our Hindi content offering to meet the growing needs of our Indian guests on ultra-long-haul flights to the US. We have also had to look at content suitable for millennials and snackable content in line with media consumption trends.”

Jamal Ahmed Al Awadhi, Head of Guest Experience Commercial, Etihad

Celestino’s remit includes looking after areas of product and delivery of service. She is in charge of all guest-facing portfolio products, such as IFE, connectivity, inflight retail, cabin interiors, lounges, inflight amenities and catering, and guest transportation. She is also in charge of the standards and the management of the teams of cabin crew that deliver the service inflight.

From a technical point of view, Etihad says it works with IFE and connectivity industry leaders such as Panasonic Avionics Corporation and Thales Avionics.

“Specifically for connectivity, we work with Panasonic Avionics Corporation and SITA on Air. These companies provide the hardware and software for the systems in the aircraft. Our Boeing 787 Dreamliner and Airbus A380 aircraft boast state-of-the-art IFE installed onboard, providing a high degree of performance reliability and a
The airline’s current fleet is Panasonic and Thales. “For Etihad, those requirements are taken care of by our content service provider, Global Eagle Entertainment, who encodes audio and video content to required specifications and provides metadata in the format required for the proprietary content management systems of Thales and Panasonic,” explains Al Awadhi.

Why is UML valuable?

Airlines can begin to preload media onboard ahead of the scheduled media expiration date. For example, in mid-August customers can begin to load September media. Once media load completes, the drives are simply removed so the process can be repeated for the next media update. The new media onboard automatically activates at a given date or is manually activated. The drives are typically SSD (solid-state drives) or HDD (hard disc drives). As technology evolves, it may also include SDHC cards, etc.

Traditional Media Load

A typical traditional media load involves: Bring a portable loader (i.e., PL1000, PL2000, PL3000) onto the aircraft and initiating a media load. A portable loader is a device that connects to the system through an external Ethernet or fibre port. The user has to wait for the media load to complete and then remove the PL to do the same on another aircraft in the fleet. An aircraft is not returned to service with a PL present and a media load in progress.

User-friendly UI [user interface] for our guests,” says Al Awadhi. “We start with media integration 30 days before the onboard broadcast date. Media is then shipped from the labs of various IFE system providers like Thales and Panasonic to Abu Dhabi for the in-flight exhibition. We are increasingly using a technological solution called Uninterrupted Media Load (UML) that allows cross-loading of the next month’s content in the background while this month’s media is still playing onboard.”

One of the big challenges is content rights. Challenges typically arise in markets where rights ownership is unclear and the understanding of rightful rights is lacking, explains Al Awadhi. “Acquiring music rights, the latest Arabic content and some content in specialist languages like Serbian are especially challenging. We combat this by constant meeting and educating distributors on the IFE industry, and explaining the difference between theatrical and non-theatrical rights, DRM, exhibition windows and possible revenue that can be generated from inflight exhibition. This conversation also extends to payment walls and pay-per-view revenue models, where the airline is not charged a fee until the user has to wait for the media load to complete and then remove the PL to do the same on another aircraft. Depending on the film, revenue models, where the airline is not charged a fee until they pass the requisite tests, they are then loaded onto the fleet in Abu Dhabi.”

Like most airlines with IFE, Etihad also sells advertising on its video channels and has some additional advertising inventory after videos on safety and arrival that are shown for general aviation safety regulations. The airline’s current fleet is equipped with full-in-seat IFE. The team, however, is considering streaming content as a potential alternative for its future fleet.

“What we do see in the industry though is that while in-seat IFE continues to be preferable for dual-aisle aircraft operating (DCMS) and Panasonic (MMA).”

Thales and Panasonic have different audio and video encoding requirements. Panasonic requires its video files to be encoded at MPEG 2 4.1mbps with 16:9 aspect ratio, and its audio files in mp3 at 128kbps. Thales requires Hollywood movies to be encoded in MPED 1 at 1.5mbps with an aspect ratio of 4:3 and MPED 2 in 16:9. All other video content for Thales is encoded in MPED 1 at 1.5mbps aspect ratio 4:3, while audio files have the same format as Panasonic.

“We don’t currently support Dolby surround sound but are exploiting this on future aircraft orders with our suppliers and Dolby,” explains Al Awadhi. “Tech solutions are both hardware and software driven and can be quite complex in aircraft. In some cases these are installed on the aircraft during the manufacturing process, and in some cases retrofitted to the aircraft in operation,” explains Al Awadhi.

“Software updates require development and testing in labs simulating the aircraft environment, and once they pass the requisite tests, they are then loaded onto the fleet in Abu Dhabi.”

Bridging the Gaps

Affordable Mini-Converters for Analog and Digital Conversion, SD Distribution and SD/HD Transformations

HD is fast becoming the norm, but SD is a reality you can’t ignore, whether digital or analog. Look to AJA’s V2Digital and V2Analog Mini-Converters for ultimate flexibility between analog and digital signal types. Distribute your NTSC or PAL input signal to 6 outputs from a single SD source with C10DA and convert between SD and HD in either direction with the portable and powerful UDC.
long-haul flights, streaming IFE solutions are being installed on single-aisle regional fleets, which typically operate shorter flights,” explains Celestino.

“In-seat IFE is where an individual TV monitor and audio jack are made available to the guest either in the armrest or the seat in front. An embedded handset may also be available for the guest to control IFE. IFE is broadcast to these embedded monitors via a complicated IFE backbone from servers in the headend.

“Wireless or streaming IFE relies on an intranet infrastructure (servers and WAPs) to broadcast video and audio files to a guest’s own device – phones, tablets or laptops. For phones and tablets, an app may be required to be downloaded to the guest’s own device pre-flight. Laptops may require a plug-in,” she adds.

The Etihad team works towards creating a more pleasant experience for passengers, with the aim of taking away some of the challenges of flying long distances. This is only the beginning of more things to come, promises Celestino.

“We will continue to improve the customer experience. Ultimately, the goal is to continuously evolve towards an IFE platform that can operate in and out of the aircraft, enabling a high degree of personalisation and engagement for the guest throughout their journey, all the way from pre-flight to post-flight,” Celestino concludes.
Ipsos recently released a report enumerating some of the factors contributing to the growth of OTT services in the MENA region. We bring you some key findings of the report covering KSA, the UAE and Egypt, representing 31 million internet users aged 15 and over across these three markets. The study focuses on paid platforms that customers subscribe to over and above their monthly satellite, cable TV or telecom service.

The MENA region, in particular the GCC market, has some of the highest internet penetration figures in the world and a proliferation of high-end devices. In parallel, operators have invested heavily in fixed and mobile broadband services to be able to deliver high-quality experiences to customers.

The distribution of video content in the region has been dominated by satellite TV operators to date. While the appetite for video content is phenomenal, with Saudi Arabia famously having some of the highest per capita consumption figures for online video anywhere in the world, the region is also characterised by a large population bulge in the millennials segment. In KSA, 67% of the population is under the age of 30; in the UAE the equivalent is 50%, and in Egypt it is 60%. This market context provides, in principle, a perfect basis for OTT players to deliver new content offerings.

OTT players have recognised this market opportunity and 2016 has seen the launch of new OTT services in the MENA for premium video content. At the start of 2016, Netflix announced global expansion to include the MENA markets. The hyperbole around this launch raised the profile of OTT services, and other operators have followed suit with Google.
BRIO: DESIGNED AND MANUFACTURED IN THE UK. 100% BROADCAST, 100% CALREC.

Calrec Audio is relied on every single day by the world’s most successful broadcasters. Calrec’s reputation for build quality, reliability and audio performance has made it an industry standard across the world.

Find out what makes the ultimate broadcast desk in the Calrec Periodic Table 100% CALREC. 100% BROADCAST, MANUFACTURED IN THE UK. BRIO: DESIGNED AND MANUFACTURED IN THE UK.

Play movies launching towards the end of the year end and players such as OSN and MBC investing in their OTT offerings and the content being offered. Telecom operators have also launched their own initiatives with brands such as eLab ON in the UAE and Mosaic from Ooredoo in Qatar. Telecom players are now looking at this market seriously in order to drive new revenue streams, as revenues from voice and SMS stagnate or even decline.

In order to maximise return on investment, it is important for operators to have a solid market understanding from a consumer perspective on how these developments are viewed – the size of the potential market, preference for premium content, willingness to pay for premium, brand preferences, satisfaction with the experience to date and market needs.

The study uncovered that close to two thirds of consumers (63%) have paid for digital content, compared to just over one half who have paid for any physical format. Consumers have various options to pay for content in its different forms. Pioneered by Apple and the iTunes store, paying to own content where consumers can download and install has been for many years a staple for content distributors leveraging retail channels supported by Apple, Google as well as telecom operators.

The MENA region offers enormous potential for those delivering OTT services. Just over half of internet users in this survey representing some 17 million adults across Egypt, KSA and the UAE, are paying for online content in its different forms™ Ipsos report

“The offering is typically a la carte and consumers select the content they want and pay a one-off fee to own. Rental options, in particular pay-per-view for sports events and movies, are a further option where consumers have exclusive access to sports events in real time. Finally, all-you-can-eat subscription models are available, typically with monthly recurring payment plans. The MENA region has seen a growth in the subscription model corresponding to the launch of Netflix across the region at the beginning of 2016, when asked to think of brands of online or mobile video platforms for renting, downloading or streaming TV shows and movies, two thirds of consumers across the UAE, Egypt and KSA are unable to think of any brand. Those that are able to cite a brand are most likely to mention YouTube. This is a reality check for marketers in terms of the infancy of the category, and is also an opportunity for brands to build, grow and own this space. When asked on a prompted basis after YouTube, MBC’s Shahid and

What kind of content would you be prepared to pay for using online video platforms?

<table>
<thead>
<tr>
<th>Service</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sports</td>
<td>41%</td>
</tr>
<tr>
<td>Reality TV</td>
<td>35%</td>
</tr>
<tr>
<td>Documentaries</td>
<td>35%</td>
</tr>
<tr>
<td>Arabic movies</td>
<td>29%</td>
</tr>
<tr>
<td>Western movies</td>
<td>27%</td>
</tr>
<tr>
<td>Arabic TV series</td>
<td>25%</td>
</tr>
<tr>
<td>Music</td>
<td>22%</td>
</tr>
<tr>
<td>Movies</td>
<td>19%</td>
</tr>
<tr>
<td>Arabic TV series</td>
<td>17%</td>
</tr>
</tbody>
</table>

Sports being predominantly driven by men and women favouring international TV series and documentaries. Importantly, Arabic movies are as important as Western movies and documentaries. In Egypt, Arabic movies are as important as Western movies and documentaries. Importantly, Arabic movies are as important as Western movies and documentaries. Importantly, Arabic movies are as important as Western movies and documentaries. Importantly, Arabic movies are as important as Western movies and documentaries.

YouTube still leads the pack

Despite the hype around the launch of Netflix across the region at the beginning of 2016, when asked to think of brands of online or mobile video platforms for renting, downloading or streaming TV shows and movies, two thirds of consumers across the UAE, Egypt and KSA are unable to think of any brand. Those that are able to cite a brand are most likely to mention YouTube. This is a reality check for marketers in terms of the infancy of the category, and is also an opportunity for brands to build, grow and own this space. When asked on a prompted basis after YouTube, MBC’s Shahid is
the number one SVOD platform consumers are aware of. The smartphone is the most used device to stream online video content. That said, the TV screen is increasingly used to watch streamed content either through a smart TV application or via a connected device to the TV. This has important implications for traditional broadcasters, reflecting changing viewing habits.

**Popular payment modes**

Going beyond content, a high-quality experience is an important driver of premium. Early adopters are now experienced users of OTT services. Their feedback on the level of service they receive, pain points and unmet needs is invaluable to operators who want to retain customers and grow their share of the wallet.

Importantly, 25% of users of key OTT platforms are dissatisfied with the payment options available to them, and a further 20% are not happy with the customer service they receive. Conversely, around one in four are satisfied with the overall experience they receive and the selection of content they have access to. These are important considerations for operators, going beyond the focus which has most likely been on the delivery of content. They need to invest more in customer support options and a wider range of payment options.

The three main payment options used by OTT customers today are a credit card to pay once; people also pay through a mobile operator, for example, SMS and local payment options such as Fawry in Egypt and Sadad in KSA; CashU is also popular. It is important for operators to consider these localised options in any offering.

**What would you like to see from online video platforms that they don’t currently offer you today?**

- Better HD experience (60%)
- Wider range of content (39%)
- Better screen quality (33%)
- More payment options (23%)

**About the report**

This report provides a summary of some of the insights Ipsos is generating around the OTT market in MENA. Ipsos will be conducting the next wave of the OTT premium content study in Q3 2017. Markets covered to date are Morocco, Lebanon, the UAE, Saudi Arabia, Egypt, Qatar, Jordan and Pakistan.
Film and TV professionals from around the world congregated in Hong Kong last month for the 21st Hong Kong International Film and TV Market (FILMART). Organised by the Hong Kong Trade Development Council (HKTDC), FILMART attracted more than 8,000 visitors, up 9% from last year.

The exhibition hosted more than 800 stands from 35 countries and regions represented at booths, including China, the US, the UK, Canada, the EU, South Korea, Japan, Singapore, the Philippines, India and Vietnam. Expositors from Russia, Ukraine, Kazakhstan, Poland, Indonesia, Cambodia, Turkey and Mongolia also took part. Turkey was a first-time participant.

This year’s FILMART featured more than 70 special events, including thematic seminars, press conferences and networking events. There were also some 40 world and international premiers. In addition, such film companies as Emperor Entertainment Group, Sun Entertainment Culture, Universe and Shaw Brothers announced their latest projects, TVBI and Fantastic Entertainment Culture, Universe and Shaw Brothers companies such as Emperor Entertainment Group, Sun and international premieres. In addition, such film and networking events. There were also some 40 world premieres.

Countries and regions represented at booths included China, the US, the UK, Canada, the EU, South Korea, Japan, Singapore, the Philippines, India and Vietnam. Exhibitors from Russia, Ukraine, Kazakhstan, Poland, Indonesia, Cambodia, Turkey and Mongolia also took part. Turkey was a first-time participant.

This year’s FILMART featured more than 70 special events, including thematic seminars, press conferences and networking events. There were also some 40 world and international premiers. In addition, such film companies as Emperor Entertainment Group, Sun Entertainment Culture, Universe and Shaw Brothers announced their latest projects, TVBI and Fantastic Entertainment Culture, Universe and Shaw Brothers companies such as Emperor Entertainment Group, Sun and international premieres.

Asian film and TV productions were the focus among international buyers this year. The Thai delegation promoted “Content Thailand” at the exhibition and concluded more than 10 deals with companies from the US and South Korea. Chinese mainland exhibitor Zhejiang Dream Stardom Film and TV Culture successfully sold the first and second seasons of a Chinese TV series to a buyer from Southeast Asia. The Cambodia Films Commission also led a delegation of local entertainment companies to exhibit at FILMART. One of them, Kongohon Pictures, reached a deal with a Korean buyer for a film and also started negotiations with buyers from the US, Canada, Malaysia and Thailand.

Digital entertainment received special attention this year with a dedicated area for companies dealing in digital content. Virtual reality and animation were other key highlights that attracted a lot of attention. The seminars hosted at the event featured an interesting line-up of more than 70 speakers, including leading industry representatives from the film, digital entertainment, animation and other sectors sharing views and insights. A total of 12 seminars were organised or co-organised by HKTDC, attracting over 3,000 attendees. The Digital Entertainment Summit shed light on movie content and visual effects. Speakers pointed out that special effects companies in Asia are already quite advanced in the techniques that they use, and therefore should place more attention on enhancing content. Genki Kawamura, Producer of Confessions and the hit anime Your Name, said he joined the film industry because he was inspired by Steven Spielberg’s E.T. He said the film’s successful use of visual, audio and storytelling elements also inspired his own productions.

Daniel Soo, head of the VFX division at Digitalaldeia, a post-production company behind Korean productions Train To Boons and Goblin, The Lonely and Great God, said Chinese filmmakers are highly creative and have a passion for fantastical works. They also have advanced technical skills. Felix Xu, CEO, Bilibili Media, said that low budgets motivated them to experiment with more technologies to cope with different challenges, enhance efficiency and reduce production time.

OTT leading the way
At the thematic seminar ‘New Opportunities in the Explosive Growth of Online Entertainment’, representatives of four renowned online entertainment companies discussed how to tap into the tremendous OTT platform market by producing and sourcing quality localised content. Yang Xianghua, Senior Vice President of iQIYI, pinpointed the fast-growing audience for OTT platforms in the Chinese mainland over the past few years. “It is estimated that within this year or next year, the number of people who watch streaming videos using mobile phone networks will reach half of the country’s population. In view of this, iQIYI is actively working with our partners to produce high-quality full-length online films.” Yang mentioned that there are two revenue models in place at present: advertising revenue and user fees. He also noted that iQIYI has invested a lot in purchasing high-quality full-length online films.

OTT content such as dramas and variety shows, which have attracts a large number of fans. Via was introduced early this year in the Middle East as well. It offers regional, international and local entertainment on demand, including Egyptian, Syrian, Khaleji and Tunisian TV dramas. Viewers can also access classic Arabic-language movies as well as curated music videos.

Regarding producing and sourcing content that caters to the tastes of local audiences, Lee noted: “ViuTV has its own team in each country, as well as an independent team that is in charge of collecting audience data and analysis. We also work with different local companies so as to quickly grasp the demand of the local market.” She added that ViuTV has its own team of translators who translate related content into local languages in a timely fashion. “We can only stay at the forefront by seizing the opportunities from the fast-changing trends.”

Diversified video content attracts wider audiences
As audience tastes change quickly, companies need to constantly explore new initiatives and adjust their strategies, which results in high investment risks. Dan Zommari, Content Business Director of LINE TV, said that LINE TV partners with various brands.

Asian film and TV productions were the focus among international buyers this year. The Thai delegation promoted “Content Thailand” at the exhibition and concluded more than 10 deals with companies from the US and South Korea. Chinese mainland exhibitor Zhejiang Dream Stardom Film and TV Culture successfully sold the first and second seasons of a Chinese TV series to a buyer from Southeast Asia. The Cambodia Films Commission also led a delegation of local entertainment companies to exhibit at FILMART. One of them, Kongohon Pictures, reached a deal with a Korean buyer for a film and also started negotiations with buyers from the US, Canada, Malaysia and Thailand.

Digital entertainment received special attention this year with a dedicated area for companies dealing in digital content. Virtual reality and animation were other key highlights that attracted a lot of attention. The seminars hosted at the event featured an interesting line-up of more than 70 speakers, including leading industry representatives from the film, digital entertainment, animation and other sectors sharing views and insights. A total of 12 seminars were organised or co-organised by HKTDC, attracting over 3,000 attendees. The Digital Entertainment Summit shed light on movie content and visual effects. Speakers pointed out that special effects companies in Asia are already quite advanced in the techniques that they use, and therefore should place more attention on enhancing content. Genki Kawamura, Producer of Confessions and the hit anime Your Name, said he joined the film industry because he was inspired by Steven Spielberg’s E.T. He said the film’s successful use of visual, audio and storytelling elements also inspired his own productions. Daniel Soo, head of the VFX division at Digitalaldeia, a post-production company behind Korean productions Train To Boons and Goblin, The Lonely and Great God, said Chinese filmmakers are highly creative and have a passion for fantastical works. They also have advanced technical skills. Felix Xu, CEO, Bilibili Media, said that low budgets motivated them to experiment with more technologies to cope with different challenges, enhance efficiency and reduce production time. Yang Xianghua, Senior Vice President of iQIYI, pinpointed the fast-growing audience for OTT platforms in the Chinese mainland over the past few years. “It is estimated that within this year or next year, the number of people who watch streaming videos using mobile phone networks will reach half of the country’s population. In view of this, iQIYI is actively working with our partners to produce high-quality full-length online films.” Yang mentioned that there are two revenue models in place at present: advertising revenue and user fees. He also noted that iQIYI has invested a lot in purchasing high-quality full-length online films.

OTT content such as dramas and variety shows, which have attracted a large number of fans. Viu was introduced early this year in the Middle East as well. It offers regional, international and local entertainment on demand, including Egyptian, Syrian, Khaleji and Tunisian TV dramas. Viewers can also access classic Arabic-language movies as well as curated music videos. Regarding producing and sourcing content that caters to the tastes of local audiences, Lee noted: “ViuTV has its own team in each country, as well as an independent team that is in charge of collecting audience data and analysis. We also work with different local companies so as to quickly grasp the demand of the local market.” She added that ViuTV has its own team of translators who translate related content into local languages in a timely fashion. “We can only stay at the forefront by seizing the opportunities from the fast-changing trends.”

Diversified video content attracts wider audiences
As audience tastes change quickly, companies need to constantly explore new initiatives and adjust their strategies, which results in high investment risks. Dan Zommari, Content Business Director of LINE TV, said that LINE TV partners with various brands.
“Young Chinese viewers are relatively affluent, so they are willing to pay for higher-quality content”

Yang Xianghua, Senior Vice President, iQIYI

For instance, greater emphasis may be placed on star casting to arouse audience interest.

What's next for the Chinese film market?

The seminar shed light on the Chinese industry's prospects. Conference moderator Jiang Shenguang, a Phoenix TV presenter, quoted statistics highlighting that the Chinese mainland surpassed Japan to become the world's second largest film market after the US. However, mainland box office receipts grew just 3.4% year-on-year in 2016, in contrast to the double-digit growth of previous years. Jiang posed the key question: “Is this a positive adjustment or a challenge for mainland Chinese film practitioners?”

Qing Hong, Chairman of JQ Picture Holdings, which will release 10 films between 2017 and 2019, pointed out that the mainland box office grew from approximately $130 million in 2004 to $5.8 billion in 2016. In this context, it is normal for the industry to enter a period of positive adjustment. He emphasized that the mainland film industry should make serious efforts to enhance the quality of Chinese films.

Jiang Defu, General Manager of Wanda Media, said that beyond the accelerated growth in the mainland box office, adjustments are needed in film production management and the mindset of film practitioners amid the industry's rapid development. Daniel Chan, CEO of Puijan Hengye Pictures, noted that both the market and the audience have reached a higher level of maturity after more than a decade of development, and only high-quality films attract large audiences to the cinema.

Stanley Tong, Producer and Director of China Film International Media, remarked that China-foreign co-productions have a positive impact on the development of China's film industry. In particular, technological advances expand the room for imagination for directors, and enable them to produce films on a larger scale. However, he also noted that younger mainland audiences like to watch films online on pay-per-view, which has certainly affected box office receipts. He also cited statistics showing that second- and third-tier cities contribute to about 70% of mainland box office revenue, and that most cinema-goers are female.

Documentsaries – a promising format

Ruby Yang, winner of the Academy Award for Documentary (Short Subject), shared her experience at the seminar focusing on documentaries in Asia. She said buyers tend to prefer productions about universal subjects. Also speaking at the seminar was Takahiro Hamano, Senior Producer (Content Development Centre, Programming Department) of Japan's NHK. He said pan-Asian collaboration projects are becoming common, and that if directors can capture promotion opportunities and present well-established stories, finding capital should not be too difficult.

Jong Jeong Kim, Director of Acquisition and Chief Producer at Korea's KBS, emphasised the importance of local perspectives. He said Korean audiences favour international stories with a Korean point of view. In a talk at the event, Andrew Hevia, Co-producer of Academy Award-winning film Moonlight, stressed the importance of identity. He said the success of Moonlight was its ability to tell a specific story for a specific audience, narrating the story in an unexpected but down-to-earth way and focusing on ideas.

He said “identity is specific” and Moonlight is an identity film about “someone growing up poor, black and gay... Identity is how people see themselves, and if you show people themselves they will reward you with passion.”

“Thailand leads to success because “when people are passionate about your work, your work will spread”.

Having lived in Hong Kong, Hevia shared his special connection to the city and discussed how his approach to filmmaking applied to Hong Kong creators seeking to tell local stories.

The Hong Kong International Film and TV Market (FILMART) is a founding event of Entertainment Expo, Hong Kong, and is one of the expo's 10 events. Entering its 13th year, the expo kicked off on 13 March and will run until 25 April. It features 10 events, including the seven core events. The three founding events are the Hong Kong International Film and TV Market (FILMART), the Hong Kong International Film Festival (HKIFF) and the Hong Kong Film Awards Presentation Ceremony (HKFA). The seven core events include the Hong Kong-Asia Film Financing Forum (HAF) and the Hong Kong Asian-Pop Music Festival, among others.

Hervia explained that Moonlight was a hard movie to make because it did not fit the traditional ideals of what a successful movie is: “It had no movie stars; there were no white actors; it was an experimental narrative and it had no international appeal.” But from Hevia's perspective: “The reason why people don't want to fund your movie are probably the reasons you need to make it.”

Moonlight was successful because it was “about and for a specific audience, it was told in an unexpected way, it paid attention to craft over spectacle and that it was about ideas.”

He said “identity is specific” and Moonlight is an identity film about “someone growing up poor, black and gay... Identity is how people see themselves, and if you show people themselves they will reward you with passion.”

Future developments in Hong Kong: the story of success.

Having lived in Hong Kong, Hevia shared his special connection to the city and discussed how his approach to filmmaking applied to Hong Kong creators seeking to tell local stories.

The Hong Kong International Film and TV Market (FILMART) is a founding event of Entertainment Expo, Hong Kong, and is one of the expo's 10 events. Entering its 13th year, the expo kicked off on 13 March and will run until 25 April. It features 10 events, including the seven core events. The three founding events are the Hong Kong International Film and TV Market (FILMART), the Hong Kong International Film Festival (HKIFF) and the Hong Kong Film Awards Presentation Ceremony (HKFA). The seven core events include the Hong Kong-Asia Film Financing Forum (HAF) and the Hong Kong Asian-Pop Music Festival, among others.

Hong Kong had no international appeal.”

But from Hevia's perspective: “The reason why people don't want to fund your movie are probably the reasons you need to make it.”

Moonlight was successful because it was “about and for a specific audience, it was told in an unexpected way, it paid attention to craft over spectacle and that it was about ideas.”

He said “identity is specific” and Moonlight is an identity film about “someone growing up poor, black and gay... Identity is how people see themselves, and if you show people themselves they will reward you with passion.”

“Thailand leads to success because “when people are passionate about your work, your work will spread”. Having lived in Hong Kong, Hevia shared his special connection to the city and discussed how his approach to filmmaking applied to Hong Kong creators seeking to tell local stories.
Hybrid fibre/IP transport solutions will soon provide a common gateway for broadcasters who want to maximise their connectivity options, says Frank Jachetta.

As broadcasters and professional production teams increasingly adopt IP technologies, they discover new efficiencies as to how they manage and deliver content across two or more points. The patchwork of cables, components and connectors increasingly slim as operations migrate to the network.

The fact is that IP helps broadcasters both realise new efficiencies and take advantage of new business opportunities. Looking at this on the surface level, there is little not to like.

Fibre-optic transport can, in many ways, be viewed the same way. The emergence of fibre-optic transport on the market years ago helped broadcasters and production businesses, such as mobile truck providers, more efficiently transport signals from point-to-point. These operators no longer had to tangle with a rat’s nest of copper to manage and deliver signals, and spend hours upon hours connecting devices and signal paths. The deployment of dark fibre strands helped them move signals from Point A to Point B, with a complement of supporting conversion and distribution gear to facilitate transport.

Fibre also offered notable quality of service improvements for live transmission. For one, fibre transport supports far greater distances than copper connections, which generally falter beyond 300 feet. Fibre connectivity also essentially eliminates electromagnetic interference common with copper.

Then there are the real-world user benefits. Similar to the efficiencies customers experience upon moving to IP, the transition from copper to fibre reduced weight, complexity and gear. Fibre and IP, therefore, share many of the same benefits, and can both be used for point-to-point transmissions. However, the flexible addressability of IP networks also makes IP highly attractive for multipoint configurations, where users are sending content between...
PROTECH

the labor and training savings benefits of optical transport with sports productions combine the cameras for live events and smaller bringing fibre to POV and robotic like Canon, Blackmagic and AJA today's more innovative camera-a modest budget required to pair today's more affordable option, with only a modest budget

For live transmission, fibre is also a very affordable option, with only a modest budget required to pair today's more innovative camera-back fibre transport systems. With so much fibre infrastructure already in place globally – and affordability of fibre systems at networks at all-time great - we see ample opportunities for both fibre and IP now and moving forward, in live transmission. Additionally, we see opportunities for fibre and IP to co-exist as more transport networks and strategies converge to support emerging business models.

What's the Buzz
In surveying the landscape today, point-to-point dark fibre transport remains the standard. For example, innovations in camcorder and portable fibre transport units have greatly simplified sports production. Consider how a mobile broadcaster can efficiently transport video and audio from a distant hole on a large golf course by simply leveraging a high-density throwdown unit. Fibre was the breakthrough that made life much easier for these professionals, and for the time being there seems to be a greater benefit in evaluating and updating existing fibre infrastructure. This remains true when it comes to supporting emerging needs like 4K and 12Gb/s.

Fibre has always offered efficient bandwidth, and the higher bit rates and data rates of 4K, 8K and 12Gb/s signals are a perfect complement. For live transmission, fibre is also a very affordable option, with only a modest budget required to pair today's more innovative camera-back fibre transport systems. The fact is that by moving to IP, the broadcaster may even use the same fibre connection to add network traffic. Instead of being limited to point-to-point distribution, the migration to IP allows the broadcaster to join or establish a broader multipoint network. Just like in an office environment, there is now an easy way to move all kinds of video, audio and data signals on and off that IP network. We view this as an exciting new business opportunity for broadcasters and production teams working with fibre today. However, there is still a reality check – while the future looks bright, there is still work to do before IP makes sense for live transmission. The proposition makes sense on the surface. Since IP is being used to carry all kinds of data in today's world, why not leverage it for the transmission of high-data rates associated with digital and UHD video?

Many points in a broadcast, unicast or increasingly – a more bandwidth-efficient multicast configuration that assigns special addresses to "interested" devices. With so much fibre infrastructure in place globally – and affordability of fibre systems at networks at all-time great - we see ample opportunities for both fibre and IP now and moving forward, in live transmission. Additionally, we see opportunities for fibre and IP to co-exist as more transport networks and strategies converge to support emerging business models.

Frank Jachetta, President, MultiDyne

"Fibre has always offered efficient bandwidth, and the higher bit rates and data rates of 4K, 8K and 12Gb/s signals are a perfect complement. For live transmission, fibre is also a very affordable option, with only a modest budget required to pair today's more innovative camera-back fibre transport systems."

Frank Jachetta, President, MultiDyne

The proposition makes sense on the surface. Since IP is being used to carry all kinds of data in today's world, why not leverage it for the transmission of high-data rates associated with digital and UHD video? Foremost, there are questions of interoperability. With so many agreed-upon standards in place, broadcasters cannot be certain that solutions to our customers will be a common gateway for broadcasters that want to maximize their connectivity options, leveraging the reliable and proven performance of fibre while hedging their bets on the continued maturation of IP for live transmission – and the many emerging business opportunities we all expect.

The proposition makes sense on the surface. Since IP is being used to carry all kinds of data in today's world, why not leverage it for the transmission of high-data rates associated with digital and UHD video? Foremost, there are questions of interoperability. With so many agreed-upon standards in place, broadcasters cannot be certain that solutions to our customers will be a common gateway for broadcasters that want to maximize their connectivity options, leveraging the reliable and proven performance of fibre while hedging their bets on the continued maturation of IP for live transmission – and the many emerging business opportunities we all expect.
Another edition of CABSAT 2017 came to a close last month with the show providing a platform for the broadcast and satellite industries to showcase technology while also networking with peers and customers. We bring you some sound bites from the show floor.
With the acquisition of NETIA recently, we are the owners of both NETIA and David Systems, both of which offer similar products in the radio space but operate in different geographies. David is primarily used by journalists, who like to operate within the same ecosystem. This is our first visit to CABSAT. With NETIA, we have tried to refocus on the high segment, and with this new team, I’m so delighted that we have been able to successfully penetrate different areas of the Middle East market.

Naresh Subherwal, Managing Director, SAM Middle East

With the acquisition of NETIA recently, we are the owners of both NETIA and David Systems, both of which offer similar products in the radio space but operate in different geographies. David is primarily used by journalists, who like to operate within the same ecosystem. This is our first visit to CABSAT. With NETIA, we have tried to refocus on the high segment, and with this new team, I’m so delighted that we have been able to successfully penetrate different areas of the Middle East market.

Naresh Subherwal, Managing Director, SAM Middle East

We have rebranded and have introduced a new product range. 87% of our expert turnover comes from the Middle East, which grew from 2% ten years ago. Most of the broadcasters in the region are our clients. We also work closely with airports, and oil & gas companies. Our most exciting product at CABSAT is our new e-Type console. It is a modern take on the traditional broadcast console. It’s the only modular broadcast console and you can move things around with this one.

Will Lund, Proposals Manager, Lund Halsey

Alongside the EOS C700, we launched the XC15 4K UHD camcorder with stills capability, aimed at news gatherers, and independent and documentary filmmakers. The EOS C700 incorporates Canon’s learnings based on professional feedback from across the world and the Middle East over the last five years.

We also partnered with Dubai-based production house Gamma Engineering to demonstrate ‘The Russian Arm’, which is essentially an aerial filming and multi-dimensional travelling solutions. The idea was to give our customers a feeling of how Canon fits into the solutions space. We will work very closely with the filmmaking and broadcast industry along with production houses to demonstrate how Canon technology can be an integral part of their creative workflow to help them achieve outstanding content.

Venkatasubramanian Haritharan Subbu, Business Unit Director, B2C Canon Middle East

Canon’s learnings based on professional feedback from across the world and the Middle East over the last five years.

We will work very closely with the filmmaking and broadcast industry along with production houses to demonstrate how Canon technology can be an integral part of their creative workflow to help them achieve outstanding content.

Venkatasubramanian Haritharan Subbu, Business Unit Director, B2C Canon Middle East

SIS LIVE

OTT service VIU is available on Apps as well as browsers. With high smartphone penetration in the GCC, we see better app uptake here. We will be integrating our service with smart TVs as well. We are seeing new partnerships with telcos and content providers, which was the main reason for coming to CABSAT.

As competition grows, there is more awareness among people about paid entertainment content, which was traditionally not there. Ecommerce in the region is growing more than 30% year on year, which means payment modes are becoming more mature, leading to more streamlined billing. In Egypt, for instance, the reach with smart phone penetration is at 35-40% but the broadband infrastructure is not advanced. We see a huge growth potential in the OTT mode of content delivery, despite several challenges.

Sherif Dahan, Regional Director – OTT, VIU Middle East and North Africa

As competition grows, there is more awareness among people about paid entertainment content, which was traditionally not there. Ecommerce in the region is growing more than 30% year on year, which means payment modes are becoming more mature, leading to more streamlined billing. In Egypt, for instance, the reach with smart phone penetration is at 35-40% but the broadband infrastructure is not advanced. We see a huge growth potential in the OTT mode of content delivery, despite several challenges.

Sherif Dahan, Regional Director – OTT, VIU Middle East and North Africa

ViU service is available on Apps as well as browsers. With high smartphone penetration in the GCC, we see better app uptake here. We will be integrating our service with smart TVs as well. We are now trying to bring that service to the Middle East.

There are sports that are not that popular in the UK but have a huge fan following in Asia. Snooker is an example, and we want to make sure we are able to connect those smaller areas and distribute that content. Our vision is to be the connectivity provider of choice for critical media content.

Our customer base includes broadcasters, OB companies, content owners and rights holders. We have leased capacity on a number of satellites in this region and are able to lease them, in turn, to MENA customers.

Paul Airey, Sales Manager, SIS LIVE

LIVE, NEP and Broadcast Solutions announced a strategic contract for collaboration on technology and operations supply. The six-year alliance includes operations and technical up-skilling of LIVE employees and development of international standards.

The tri-party collaboration will revolve around LIVE’s core team from directors to programme producers with technical support from NEP in the areas of audio and video engineering.

This year, LIVE is growing its technical arsenal with the addition of two Syno Stabilised Gimbal or GSS and Octocopters. We are holding our own LIVE in-house aerial team that will cater to our requirement for live and recorded aerial filming.

Malek Doughan, Business Development Section Head, LIVE

This is the first time we have come as a standalone exhibitor to CABSAT. In the UK, we have a fibre network that provides connectivity to multiple sports arenas, stadiums and international data centres across the UK. We are now trying to bring that service to the Middle East.

There are sports that are not that popular in the UK but have a huge fan following in Asia. Snooker is an example, and we want to make sure we are able to connect those smaller areas and distribute that content. Our vision is to be the connectivity provider of choice for critical media content.

Our customer base includes broadcasters, OB companies, content owners and rights holders. We have leased capacity on a number of satellites in this region and are able to lease them, in turn, to MENA customers.

Paul Airey, Sales Manager, SIS LIVE
In the next two to three months, we are going to change our stocks dramatically. We do a lot of work on the history of what we traditionally sell in the region. If we sea freight stock accordingly, we can offer a more competitive price to customers. Also, proper replenishment of stocks is key. We have noticed that the sales cycles here are much longer, but once the deal has been signed, the client usually wants the product on-site as quickly as possible. If we have enough stock in the region, it strengthens our position and our ability to deliver immediately.

Argosy is going to invest heavily in this region in the coming months, both in terms of support staff and stocking up our warehouse. We are also going to recruit a person to handle the logistics in the warehouse so it frees up the time of our sales team.

The Middle East is an important growth region for us. We have been doing large projects around the world including studios and OB vans in South Africa, Australia, US and the UK. Cabling lays the foundation of any broadcast project and needs to be resilient and reliable installation. Everything else is built on that. We are presently working on the cabling of a very large stadium in Doha.

We recently partnered with Aperi to distribute its live IP media function virtualisation. We have been actively researching IP video infrastructures and remote production workflows and are working towards the dynamic allocation of resources, which is the basis of remote production, to use equipment optimally.

Kevin Fitzgerald (l), Head of Systems and Product Sales and Martin Paskin (r), Systems Integration Manager, Gearhouse Broadcast

We demonstrated our software portfolio for the management of VoD and linear TV offerings. The latest CreateCtrl Suite 10 is a high-performance media applications software family for the entire exploitation process, including content acquisition, management and scheduling. The software solutions have been especially designed to grow with your demands, using additional components that support you in structuring your daily work. This easy-to-use software enables you to implement a variety of new workflows, integrate third-party solutions and help maintain an overview of the growing number of licences and programmes.

CreateCtrl Scheme 10 and CreateCtrl Programmer 10 enable strategic and license-oriented programme planning respectively. CreateCtrl Planner 10 is designed to facilitate day-to-day scheduling. We optimally fine-tune our applications to meet your specific requirements, so you can establish seamless, automated workflows and explore new ways to generate revenue streams.

We have deployed the Suite 10 in a project running right now in Dubai.

Wael Yasin, Sales Director, CreateCtrl

A number of broadcasters across the region use Aspera for several different functions to move content from one place to another in a secure, fast and reliable way. Some of them use Aspera solutions for receiving news contribution, others use them to upload and download content from the cloud as well as automating tasks in the cloud such as delivery and archiving.

We offer FASP patented protocol, which sits at the root of our entire portfolio of solutions that leverage that protocol. FASP enables media companies to ingest, share, send and stream large video, audio, graphics and other rich media files globally at maximum speed, with bullet-proof security and fail-proof reliability – regardless of file size, transfer distance, or network conditions. Aspera’s suite of solutions address all large video and content movement challenges including mass transport and ingest.

Larbi Belbecir, MEA Sales Manager, Aspera

We offer FASP patented protocol, which sits at the root of our entire portfolio of solutions that leverage that protocol. FASP enables media companies to ingest, share, send and stream large video, audio, graphics and other rich media files globally at maximum speed, with bullet-proof security and fail-proof reliability – regardless of file size, transfer distance, or network conditions. Aspera’s suite of solutions address all large video and content movement challenges including mass transport and ingest.

Larbi Belbecir, MEA Sales Manager, Aspera
This year, Ross Video was a platinum sponsor of CABSAT and we delivered one of the keynote presentations at the event. I think it’s important to focus on where manufacturers can deliver short- and medium-term value to customers, especially as the debate around IP has died down and everyone has realised that the technology is not yet mature. It’s significant that the debate around emerging standards hasn’t really moved on much since last CABSAT and this fact validates our view that customers are often much more interested in the next two to three years than the five to follow.

Our keynote focused on the integration of technologies and interoperability of solutions. At our stand, we highlighted how MENA broadcasters can transition from SD to HD, considering that a vast majority of channels in the region are still SD. Given that Ross Video now manufactures almost everything needed within a live production environment – from cameras and graphics to servers and social media management – our job is to show how Ross products can simplify even the most complex workflows.

We see a growing demand for our products from corporates and other verticals, who are not necessarily broadcasters or production houses but offices, auditoriums and so on, with in-house facilities equipped for end-to-end productions.

Stuart Russell, Marketing Manager, Ross Video EMEA

With more than 230,000 servers in 130 countries, we offer one of the largest CDN networks in the world. Despite that size, when we look at volumes of television viewing moving online, it’s not enough to just add servers to address that whole shift of TV viewing. Our new solution is the Media Acceleration Efficiency (MAE), which is effectively an extension of our network moving beyond our hosted environment and starting to use consumer devices to empower the distribution of content.

Technology is integrated directly into consumer applications to optimise the experience for each individual end user. The initial version of MAE is very much focused around video.

MAE is a set of hybrid capabilities, including the standard UDP unicast delivery from a server, which all CDNs do. It also extends beyond that to use different protocols and multipath technologies. Vmeo and several MENA OTT services are testing a beta version of the service using a UDP protocol.

The staple service we provide to most customers in the region such as Television and TV AE is the actual distribution of content. We also offer a series of workflow capabilities, and have a publishing layer for live and on-demand videos.

In time, there will be no distinction between TV and OTT; there will be a big 65-inch connected TV. The internet in western markets is ready from an internet ecosystem point of view and we can scale the network as required. For us, moving to 4K is a step function and we are capable of scaling the network to meet the demand.

James Taylor - Director Product Management, Media Products, EMEA, Akamai

Pixel Power is expanding in the region to add more staff. Now that we are working with MBC, OSN and other broadcasters, we need more support engineers to service them. We are also moving outside of the UAE to other GCC and Middle East countries such as Bahrain and Qatar, with a number of potential projects in Qatar. We already have projects in ERTU, Egypt and JRTV, Jordan.

We have three projects running simultaneously in the UAE. These include the Du Samuel upgrade with Pixel Promote. MBC is also deploying Promote while OSN has a Pixel and StreamMaster project underway.

We can harness the power of standard platforms to build systems which are flexible and powerful. StreamMaster is an IP-based integrated playout solution and includes real-time DVE and 3D graphics, mixing of live feeds using the built-in software master control switcher, and intelligent automated branding and cross-channel promotion.

Pixel Promote, a new release of Pixel Factory, automatically creates and inserts marketing and promotional content based on the broadcaster’s objectives and future schedules and the Clarity Graphics system, which is at the heart of all Pixel Power systems.

Roger Sewell, VP Business Development, Pixel Power

This is the first time the Hexagon Track System was shown at CABSAT. It supports most cameras. The cable management is all inside the tracks, and it’s carpeted so it’s very quiet. The system goes very low and has eight wheels so it is very secure and does not slip. It’s driven by two motors, which gives stability and smooth movement.

The new Vinten Hexagon Track System enables flexible configurations including straight or curved track shape, up to two dollies on one track with collision avoidance, as well as the option for either high-speed low payload or low-speed high payload option. We have had a lot of interest in this new system from visitors to our stand.

Karen Walker, VP of Product Management, VITEC Videoecom

Advanced Media participated for the 16th time in CABSAT this year. We showcased our key brands and several new products including the Sony HXC-4800 4K Ultra slow motion camera, Sony FS7 Mark II, Zeiss 21-100mm Lightweight zoom lens, Angenieux with EZ lenses, Fujinon MK18-55mm T2.9 E-Mount lens, RED Epic-W with Helium 8K 355 sensor and DJI Z30 4K Camera with 30x optical zoom. CABSAT is an important platform for us to network with our existing customers and meet new ones, which was the case this year too.

Kaveh Farnam, CEO, Advanced Media

Despite the bad weather, CABSAT 2017 was characterised by optimism. We saw heavy traffic of visitors to the Axon stand on the first day, with a steady stream of visitors on the following days as well. Our key customers came to visit and test our Synapse products and Utah routers.

The Axon Master Control attracted an unprecedented number of new customers from various countries. We logged in 30% more guests this year. The continuing support by DWTC, and in particular by hSed Ali, has made this edition of CABSAT one of the most successful ever.

Mark Barkey, Regional Sales Director Middle East, Africa & Turkey, Axon Digital Design
Hop onto the free shuttle service to also visit CommunicAsia at Marina Bay Sands.

www.Broadcast-Asia.com

www.BroadcastAsia.com

Stand SL1116

Stand SL8711

Organised by:

Held concurrently with:

Level 3–6, Suntec Singapore

Pre-register your visit online before 15 May 2017!
Facilis strengthens the TerraBlock

Facilis will introduce version 7.0 of TerraBlock shared storage system and showcase changes that offer significant performance gains for both new and installed TerraBlock storage networks. With ever increasing media file sizes and HDD and VR workloads continually putting pressure on facility infrastructure, the newest storage products from Facilis are aimed at future-prooﬁng customers’ current storage. The new version showcases the use of drive set aggregation and the ofﬂoad of some server processes and has speeds of more than 6GB/s available from a single volume. Customers will also beneﬁt from enhanced system redundancy and data recovery, all while retaining near-linear scalability of bandwidth when expanding the network.

“We have never announced such a leap in performance with a single release,” said James McVanna, VP at Facilis Technologies. “Through the use of technology currently in development, existing customers will be able to substantially increase the effective bandwidth of these systems.”

Suitcase TV showcases Iphrame

Suitcase TV Ltd will feature Iphrame Flownav, an IP-based production system. Iphrame is Suitcase TV’s software-based remote architecture framework, which combines IP, ASAP and SDI signals in a portable system for real-time, ultra-low latency production on the ﬂy. Iphrame manages all video, audio, and graphics on standard IT hardware or VMs, eliminating the need for additional hardware to manage those functions. This enables users to quickly and efﬁciently cover more events for far less money without sacriﬁcing quality.

Suitcase TV Commercial Director Fraser Jardine said: “Iphrame can be set up very quickly and be used to switch proxy versions of sources in real time. This means that on-site staff numbers can be greatly reduced, as well as the costs associated with them.”

Osprey Video focuses on encoders

Osprey Video Line’s of professional and broadcast-grade encoders continues to mature with the addition of new models, new features and new and tighter integrations with some of the streaming platforms. Such integrations, a key focus for Osprey Video this year, reduce complexity for the user by creating streaming solutions for multiple applications in numerous industries. One of Osprey Video’s encoders is the new Talon G2. Designed for organisations that use a single encoder in narrowcasting scenarios, such as corporate communications departments, the Talon G2 offers professional-level features in a device easy enough for volunteers or other novice users to run. For example, like its Talon G1 predecessor, the Talon G2 includes an SDI input that allows it to connect to broadcast-grade cameras, but with a touchscreen LCD display and a simple start/stop feature that require little to no broadcast knowledge to use.

Interplay Systems goes hybrid

Interplay Systems will showcase hybrid capabilities for its BATON QC solution. The latest version of BATON is the next-generation quality control (QC) solution with a uniﬁed hybrid QC platform, which implements organisational QC policy to support a combination of automated and manual QC checks. With a hybrid QC solution, operators can detect certain issues, such as lip sync, which automated QC solutions alone cannot detect. The new BATON Media Player shows a list of symbol QC checks enabled in the test plan, and allows users to add new necessary errors as well as mark each manual task as reviewed. The result is an efﬁcient broadcast workforce.

ENENSYS reveals real-world broadcast gateway

ENENSYS reveals the ﬁrst chance to see ENENSYS’ ATSC 3.0 product range on show following on from its recent deployment by Korean terrestrial broadcasters, including SBS.

The company is highlighting two main products: its ATSC 3.0 scheduler/broadcast gateway – ATSC Achiever – and ATSC 3.0-compliant IPGuard.

As a broadcast gateway, ATSC Achiever is central to ATSC 3.0 network operation. Running at the station or central headend, the ATSC Achiever encapsulates the IP streams stemming from various HEVC encoders that deliver the compressed audiovisual content over ROUTE or MMTP protocols, and from the non-real-time server generating the signaling information and the interactive applications.

Suitcase TV commercial

LiveU will feature an exclusive live studio in collaboration with BeTerrific.tv, an online video live streaming network led by CEO Michael Aris. Viewers will have access to original content and activities from NAB that they can’t ﬁnd anywhere else.

Visitors will be able to go behind-the-scenes and see how the broadcast is being produced – affordably and easily. LiveU solutions will be used to broadcast roaming reporters covering the different halls from the show. The live studio will feature live interviews and product overviews from some of the most prominent companies exhibiting at NAB 2017.

Calrec brings new Brio

Calrec’s new Brio is a compact digital broadcast audio console with a comprehensive broadcast feature set that supports a wider breadth of broadcasters. The smallest in Calrec’s Bluefin family, Brio is only 872mm wide, and the dual-layer, 36-fader surface provides more faders in a given footprint for better performance. Based on Calrec’s 20 years of digital development, Brio’s compact and configurable surface gives instant access to a large number of audio paths while an intuitive 15.6-inch HD touchscreen UI provides quick access to more in-depth control. A bank of illuminating hardware rotary controls gives fast and precise control over parameters.

EditShare to demonstrate media management

EditShare will demonstrate its latest media management solutions for 4K, UHD, HDR, VR and remote productions at NAB. Newly enhanced flagship products on display include the scale-out, distributed media storage solution XStream EFS with the fully integrated advanced production asset management solution Workflow. "Released just two years ago, EditShare XStream EFS is now used by thousands of media professionals every day. This widespread adoption reﬂects the platform’s high performance and scalability, resilient ‘no single point of failure’ architecture. It also boasts native clients for all major operating systems and storage goals that let customers store media to SDI or spinning discs,” commented Andy Liebman, CEO, EditShare. “EFS storage can be integrated easily into all types of workflows, from Avid or Premiere editing to VFX creation and render farms, and it can be combined with Flow asset management platform, providing automation, media access and organisational tools that help central assets and bring efﬁciencies to the production process. While the EditShare environment is very rich and open," said Liebman."With our continued commitment to third-party integrations, we are enabling customers to connect a wide range of products into the EditShare core to best meet their business needs.”

Stand SL7913

Stand SL6125

Stand SU12221

Stand SU7913 / N328FP

Stand C3118

Stand SU7813
VSN launches WEDIT

VSN will launch WEDIT, the new web-based video editing tool integrated with the company’s flagship media and business process management product, VSNEXPLORER.

This web-based tool, fully developed in HTML5, enables any user to work within VSN’s MAM system on deep archived, near-line or online content. Also showcased at NAB will be VSNEXPLORER BI, a business intelligence tool, as well as its enhancements across the media management product family in end-to-end quality control, metadata usage and Microsoft Azure integration.

Within the VSNEXPLORER interface and integrated with a full-featured MAM, WEDIT users can work on footage and clips located in deep archived, near-line or online storage. In effect, WEDIT is a cloud content editor, because it allows users to access and edit files on the cloud, a capability that can boost collaboration between editors and departments.

In terms of editing features, WEDIT users can edit sequences quickly by cut, generate cut lists, mark-in and mark-out segments with proxy frame accuracy, associate metadata to the editing cuts, edit quickly from the interfaces timeline and consolidate sequences and publishing. At any time, users can export a project into an EDL file to finish editing, if necessary, in another third-party NLE such as Adobe Premiere, Final Cut Pro or Avid Media Composer.

Vimond enhances audio in the cloud

Vimond Media Solutions has enhanced its cloud-based video editing application, Vimond IO, with advanced audio features including rubber-banding, collapsed/expanding audio and solo/mute monitoring. Vimond IO is a frame-accurate, multi-user storytelling tool for journalists and video professionals, which lets users quickly put stories and clips together using a wide range of source material, while completing the video in the cloud by rendering for a variety of broadcast and social media environments.

These audio enhancements build upon existing feature sets. Already compliant with US and European standards of frame accuracy, IO now enables editors to use rubber banding to change volume on audio key frames.

More Clarity from Bexel

As a part of its specialty camera initiative, Bexel announced the launch of Clarity 800, a custom-built camera that is the world’s first miniature high-frame-rate (HFR) point-of-view camera for live production. Clarity 800 camera system is built to meet sports and event producers’ increasing demand for high-quality real-time HFR video.

The Clarity 800 weighs 800g in HFR processing in HD up to 648 fps and 1080p for superior quality and can handle all video formats, including 1080i and 720p. The camera delivers complete camera functionality in a form factor that is only 4.7 inches high, 2.56 inches wide and 1 inch thick. The Clarity 800 easily integrates into a live event ecosystem, operating as a broadcast camera system with real-time processing via fibre optics and integration with industry-standard video servers. Key features include a full-function camera remote control panel and a positive-lock lens mount with lens control of focus, iris and zoom motors.

TSL Products creates Hybrid SDI

TSL Products will showcase its latest range of audio monitoring products, broadcast control systems and power management tools at NAB 2017.

The new MPA (Monitor Audio Plus) range provides users with an intuitive yet flexible audio monitoring tool that allows facilities to future-proof their workflows. Whether checking incoming feeds on an OB or creating a custom monitoring mix for production staff, the MPA family is suitable for hybrid workflows with established I/O – such as MADI, SDI, AES-3 and analogue – while also embracing the industry’s rapid move to audio-over-IP workflows with support for Dante and Ravenna.

The new products are available in two models. Solo offers the ability to listen to any channel, while Mix enables the user to create a simple monitoring mix. They feature a shallow unit depth of 100mm for the broadcast OB environment. The built-in web server enables all units to be configured, monitored and controlled remotely via an intuitive web interface.

TSL will also showcase the PAM range of precision audio monitors. PAM supports stereo, multichannel, multilingual and surround sound environments via intuitive control interface.

Stand SL8006

Stand SU10105CM

Stand SL10006

Stand SU10105CM

Stand C6025

Stand N5115
FIND NEW UPDATES JUST in ONE TOUCH
With the Advanced Media App for Android and Apple Devices

ANDROID APP ON
Google play
Download on the
App Store