AI'S BOOST TO BROADCAST

BY MONICA HECK

How AI is supercharging the M&E industry was the theme of Damian Cronan's IBC Conference keynote yesterday. The Chief Digital Information Officer at Australian public service broadcaster ABC, shared how ABC Assist, an AI tool designed to put vast amounts of information and archive footage at the disposal of journalists, both from published and unpublished content, was having a positive impact for journalists and audiences.

"We are a source of trusted news and entertainment and we wanted to lean into AI while ensuring we drive our investment to positive intent, both servicing our audience and our journalists, allowing them to be more efficient and impactful in their daily job," he said.

A large producer of linear content, with more than 65 radio stations, six channels and 14 markets, ABC is sitting on hundreds of thousands of hours of content and is producing material around the clock that is hard to navigate.

"We thought we could apply AI against the breadth of our content to create a research tool for high volume tasks," said Cronan. "It's not enough for AI to summarise data, we wanted citations and actual references to core sources.

Damian Cronan, CDIO at ABC

We trained AI around timecode so it will take you to the specific reference that is most relevant to the question you asked."

ABC uses Google Gemini to process, read, interpret and understand the vast archive of assets it holds by law, and to produce tags, metadata and embeddings. The output is stored in a Vector store that acts as a search index. A large language model (LLM) then assists to achieve alignment.

"We wanted an LLM that would respond to us with our own editorial standards, tone, choice of language and integrity," he added. "We had to make sure the

model was deeply grounded. It has been effective in answering and responding to questions to the same standard or better than an average ABC journalist."

Two months into this project feedback is mostly positive, with journalists commending the use of natural language in a search over trying to find the right terminology. In addition, one-third of surveyed journalists found content that otherwise would not have surfaced.

Having tested it internally with great success, Cronan is turning his attention to audience-facing use cases. "How do we repurpose content and report localised news based on our radio output?"

The IBC x Google Cloud Hackfest kicked off in Hall 14 yesterday with developers, creatives and media technologists competing in a sprint to prototype new AI-powered broadcast solutions. Participants are working alongside experts from Google Cloud and using content from Formula E to develop real live sports use cases. Winners will be announced today.

INSIDE

To view the full IBC2025 Conference agenda, scan the QR code.

BRINGING THE ORIGINAL SOUND OF LED ZEP THUNDERING BACK TO LIFE

BY ADRIAN PENNINGTON

Becoming Led Zeppelin is the highest earning documentary of 2025 and IMAX's highest earning docu release ever, due at least in part to the efforts made to faithfully recreate the experience of first hearing the band.

In yesterday's IBC Conference session 'How Becoming Led Zeppelin was Created', Director Bernard MacMahon and Sound Supervisor Nicholas Bergh presented a behind-the-scenes glimpse of the techniques that made it possible.

They used a vast archive of 35mm, 16mm, 8mm, 2in video, tape, discs and stills, ranging from 1944, when band founder Jimmy Page was born, to a 1970 concert at the Royal Albert Hall. All were transferred and painstakingly restored without using AI or any digital processing.

"The moment you put anything through machines, the audience can tell it's been messed with," MacMahon said. Instead, fixing scratches on film required

(L-R): Moderator Scott Lane with Bergh and MacMahon

laborious frame-by-frame grain replacement. "Ninety-nine percent of what you're seeing on screen is exactly what was originally shot."

For the same reasons of authenticity, the filmmakers went through a similar, but more complicated, process with the film's soundtrack. They chose to base it on the first cut of the vinyl recordings to evoke the sound of the era.

"When records were finished

on a quarter-inch tape, a cutting artist would goose the audio so that it pops when played back," MacMahon said. "That was sound that got people so excited when they heard it on the radio."

The birth of the band coincided with the explosion of stereo recording and the film's audio makes the most of this.

"By late 1968 when Zeppelin was making the first record, stereo recording had become much more sophisticated. We

mixed in mono but spread across 5.1, so from the moment Zeppelin appear in the film, you hear the stereo recording explode. You can hear the drum kit, the cymbals and then the guitars flying here and there.

"We're trying to give the viewer an experience of time travel; it's what you would have heard if you were in the engineers' room when they were cutting it at Atlantic Records. You're hearing that exact sound."

THE POWER OF PERSONALISATION IN LIVE SPORTS STREAMING

BY MONICA HECK

At the 'Streaming of Live Sport: Have we reached a tipping point?' session on the IBC Content Everywhere Stage in Hall 4, Paul Erickson, Principal Analyst, Media & Entertainment at Omdia, noted that the industry today is in a mad race to acquire sports rights. "Live sports has proven over decades to be the most reliable high-engagement driver of subscriber acquisition and retention in the streaming video market," he said.

Customers streaming live sports have high expectations in terms of content quality and low tolerance for quality and latency issues. In the streaming world, platform loyalty is usually low as eyeballs follow the content. "In sports, loyalty to the content is huge, we see that in the engagement, in the

(L-R): Till Sudworth; Paul Boustead; Raimond Van Raamsdonk; and Paul Erickson

churn numbers, and there is a high chance to monetise this," said Till Sudworth, Head of QoE Business Unit, NPAW. "The advantage of streaming versus broadcast is that we can add additional services and personalisation to it."

"I don't think anyone has solved

the problem of personalising the fan engagement towards the actively watching viewer and what's happening in the content at the time," said Paul Boustead, Vice President of Product and Architecture at Dolby OptiView. "This is the key to building sticky fan engagement."

Due to fragmentation, sports remain scattered across streaming and linear channels, according to Raimond Van Raamsdonk, Director of Product Management at Gracenote. "A lot of consumers are frustrated, and it's a great opportunity for platforms to solve this."

NO SILVER BULLET TO FIGHT DISINFORMATION

BY ADRIAN PENNINGTON

A key tool in the battle to fight the malicious spread of fake news is labelling content with its source, but there was surprising push back on this from speakers at yesterday's IBC Conference session 'Fighting Disinformation and Disengagement: Staying relevant in the digital age'.

"We know that our content's verified," said Emily Shelley, CEO, PA Media Group. "I don't see why we should invest hundreds of thousands of pounds to prove that we're not a bad actor, and yet we allow platforms where there is no investment in any verification at all."

She pointed to recent research from France examining the unintended consequences of provenance.

"Fact-checking has become a bit of a dirty word. The risk is that you open a Pandora's box into the journalistic process by allowing more ways in which

(L-R): Laura Rhea; Maxime Carboni; Emily Shelley; and Antonia Kerle

someone can pull it apart."

Responding from the BBC, one of the architects of content verification system C2PA, Antonia Kerle, Chief Technical Advisor, BBC R&D, said only when C2PA is adopted industry-wide rather than by a few players will its value be felt.

Noting that false content has been around for as long as people have been telling stories, Kerle said: "What's new is the scale of online platforms means

news can move faster than ever. Solving disinformation is not a purely technical solution. It raises questions around trust, politics and institutions. There is no silver bullet."

Seven out of 10 people in the UK get their news from online sources, according to Ofcom research. "The breadth of news is a good thing, but algorithms are determining what's surfaced and there's a risk that quality journalism is being

lost in the process," said Laura Rhea, Director of Broadcasting Standards, Ofcom.

Maxime Carboni, Chief Business Officer, Euronews, said: "We need to be the link of trust. That means reaching everyone where they are. Any delay in getting news out breeds suspicion in a vacuum but, if in getting the story out quickly, your reporting is vague, then you've lost trust. We can't reduce our standards to the same level as bad actors."

CLOUD RESHAPES CONTENT EVERYWHERE

BY ADRIAN PENNINGTON

After early hesitancy, broadcasters are demonstrating increasing confidence and reliance on the cloud.

"We now have real-world experience of helping broadcasters navigate the shift from satellite and fibre to an IP-first infrastructure," said Stephen Stewart, Executive Member, IET Media Technical Network and moderator of the Content Everywhere session 'Next Gen Streaming Infrastructure: How the cloud is coming of age'. "We are not just talking about the technical benefits of transitioning to a fully cloud-based disaster recovery channel; now it's beginning to redefine broadcast."

Martins Magone, CTO at Latvia-based SaaS cloud playout vendor Veset, said: "Microservices are being built as cloud-native applications from the ground-

(L-R): Marc Aldrich; Martins Magone; Anastasia Melnikova; and Stephen Stewart

up. You cannot co-opt existing hardware-based tech into the cloud. It will not work. Microservices are the key."

"The shift is happening now and if broadcasters want to stay competitive they need not just cloud but AI on top," added Anastasia Melnikova, Solutions Architect, Gcore. "The AI infrastructure and the streaming

structure is converging. Where we are going is broadcasters will have one cloud provider that can do CDNs, encoding and the digital AI models for subtitles and content moderation."

Marc Aldrich, CEO, Zixi, said: "The industry is going through a massive transformation, but cloud introduces a level of agility that allows you to achieve greater

efficiency than ever before. The elements that were once purpose built are now in the cloud. Avid, Imagine, Grass Valley are now in the cloud."

There are a lot of questions about AI in the creative process, he said, "but you can save time and money on currently expensive resources in the cloud by using AI with a more strategic approach".

PUBLIC SERVICE BROADCASTING IN THE HOT SEAT

BY MONICA HECK

Public service broadcasting is both competing against industry behemoths and dealing with unpredecented political pressure, according to Noel Curran, Director General of the EBU. "The audience is core for us. Our weekly reach is still over 80% and with younger audiences our weekly reach is around 65%, and that is under different pressures," he told the IBC Conference audience yesterday.

In the competition for eyeballs, Curran focuses on content creation. "I'm a content person, I was a TV producer; with all the money and technology in the world, if you make terrible programmes nobody will watch you," he said.

Despite trust levels falling everywhere, the EBU is still the number one trusted source of news in the vast majority of European

Noel Curran with host Sasha Twining

countries, he continued. "We live in a more polarised world, with more aggressive articulations of one's views through social media. Our

strong trust figures are hard won; we are competing against opinion. We have to be careful about entering the opinion space."

Recent tensions around Israel's participation in the Eurovision Song Contest, are "some of the most difficult issues we have faced", according to Curran, who describes a democratic decision-making process within the member organisation. "It's a member decision. We understand there are different views and must manage that, but it's tricky as views are diametrically opposed."

The impact of global political changes, in the US in particular, media sovereignty and the need for European companies to balance relationships with American tech giants have emerged as issues in the past eight months, according to Curran. "We want to work with American companies. We are looking at what our members will require from them in terms of assuaging or easing these concerns that they have around sovereignty."

NO APOLOGIES FOR PUSHING DIVERSITY

BY ADRIAN PENNINGTON

Despite the recent rollback of DEI programmes due to 'anti-woke' rhetoric and misinformation, leadership in the industry remains firmly behind diversity.

At yesterday's 'Industries of Tomorrow: How to embrace change and ride the wave', IBC heard inspiring stories of women making a difference, sometimes against the odds.

Moderator Muki Kulhan, UK Ambassador, Women in Immersive Tech (WIIT), emphasised the importance of staying strong. "We wanted to come back to IBC and be unapologetic about who we are. We want to burst these doors open and keep the conversation going," she said.

Shariat Hussain, a computer scientist and UI/UX designer, initially from Pakistan, now works in Austria despite facing multiple visa cancellations while pursuing her studies in Europe. Her

(L-R): Muki Kulhan, Tori Bai, Shariat Hussain, Oana Camelia Burca and Carol Bettencourt

Instagram account, showcasing her experience, has garnered over six million views and 7000 followers.

"It's been a long journey. I've achieved much and lost much. What matters most are my supporters, my father, my professor and WIIT. It makes me so happy that I inspire others," she said.

Oana Camelia Burca, Creative Technologist, Monks, grew up in Moldova, "facing preconceptions about what women and men

should do. I wanted to prove them wrong."

She applied for a tech-heavy degree and ended up in male-dominated environment, so moved to "the intersection of tech and art which was more inclusive.

"Internal resilience is importance but so is how we shape where we work," she said.

Tori Bai, Associate Director of Software Platform Management at Shure, began her career as a software engineer in the US 18 years ago. Despite the challenges

of career change, she advises perseverance and finding a company's culture that aligns with one's values.

Carol Bettencourt, VP Marketing at Chyron, has had a diverse career, from classical ballet dancer to research analyst, tech writer and systems integrator. She now values every life and work experience of her teams. "I hire people I trust, with good energy and a willingness to learn. Those things are harder to teach, but necessary," she said.

EXPOSING PREVIOUSLY UNSEEN WILDLIFE BEHAVIOURS USING TECH

BY MONICA HECK

Technology without field craft and knowledge is unlikely to get you the shot when it comes to filming wildlife, according to Jeff Wilson, a trailblazer in the natural history world at the BBC and now at the multi-award-winning Silverback Films.

Technology was nonetheless key to the delivery of some of the most arresting scenes of his latest BBC series Parenthood, including a night-time sequence of a lion attack in the dense bush of Ruaha National Park in Tanzania. "Without it there is no way to film at night, track animals and not put yourself in danger."

"When planning such a documentary, you want to balance crowd pleasers like lions and elephants with stories that haven't been filmed before because the technology wasn't up to scratch," he said, noting that equipment is rarely designed for such a niche market.

(L-R): Host Pim Niesten and Jeff Wilson

To capture a hippo scene, Wilson used a Merlin infrared camera housed inside a Shotover F1 gimbal, a previously unseen combination. "Working with a heat signature, we weren't using available light and could see through plants. It was still 35 degrees at night, the camera was power hungry and generating its own heat, so we had to open its housing, thus exposing it to dust. The parameters were working against us, but we filmed a behaviour people rarely see, telling the story about the risk and reward a mother will go through to raise her young."

In Namibia, Wilson used Laowa probe lenses combined with Nikon 1:1 macro lenses to film previously unseen behaviour by young social spiders cannibalising their mother, a scene he is very proud of.

DATA, RELIABILITY AND LATENCY A WIN FOR LIVE SPORTS

BY MONICA HECK

Resilient systems, redundancy and proactive monitoring of systems are key to the successful delivery of major live sports and entertainment events across international regions, according to Sudheer Sirivara, EVP at Warner Bros. Discovery, speaking on the Showcase Theatre yesterday.

High-concurrency single live events, such as English Premier League football or March Madness college basketball, draw in several million users. "You need an infrastructure that is provisioned for scale and can detect approaching spikes, and delivery must be scalable too. How you're enabling enough capacity around CDNs is important," he said.

Server-side ad insertion (SSAI) is often overlooked, according to Sirivara, who underlined the need

(L-R): Moderator Luciano Escudero, VP Media & Entertainment AI Studio, Globant; Lee Wright; Sudheer Sirivara

for fail-open strategies to ensure live streams continue to run in case of failure.

Conversely, the Paris Olympics presented a peak of 64 concurrent events, each in 24 different languages, time-synchronised with commentators, a huge operational challenge. "We need the right operations playbook, the setting and QC of the streams and the ability to deliver at scale without compromising quality," he said.

Resiliency is about tolerating transients, and redundancy in the first mile is crucial, according to Sirivara who outlined an incident at the Opening Ceremony in Paris where his team switched the primary signal path to London during a rainstorm.

For F1, addressing the acquisition latency that challenges its real-time platforms was central to its partnership with Globant. "We developed a new tool called Team CDS that allows our teams to consume their onboard camera feeds in almost real time to give insights and support decision making," said Lee Wright, Associate Director of IT at Formula 1.

EMPOWERING CONTENT EVERYWHERE

SPEAKING YOUR LANGUAGE

AI-Media

BY ANNE MORRIS

AI-Media is showcasing Lexi Voice, its real-time AI voice translation software, in Hall 5, marking the solution's official launch into the European market.

Lexi Voice offers speech-to-speech translation with the largest selection of translation engines and synthetic voices to deliver natural-sounding, real-time alternative language tracks for live broadcasts.

"With Lexi Voice entering the European market, broadcasters and event organisers can deliver multilingual experiences that break down language barriers like never before," said Tony Abrahams, CEO, AI-Media. "We're proud to lead the way in redefining how audiences connect with content globally."

The company is using IBC to pitch the product to broadcasters, content creators and event organisers in Europe who need to meet new compliance standards under the European Accessibility Act (EAA).

AI-Media is also debuting Lexi Ad, a fully AI-automated audio description solution designed to make video content more accessible for audiences with vision impairment. Unlike traditional ad workflows, Lexi Ad automates the process, delivering descriptions up to 90% faster and more cost-effectively, supported by smart facial recognition, customisable narration and seamless integrations.
5.C33

Lexi Voice aims to translate languages in real time

VIRTUAL PRODUCTION AS IF BY MAGIC

Aximmetry Technologies

BY KIRSTY HAZLEWOOD

Accessible virtual production tools are on show in Hall 7, with Aximmetry unveiling Instant and Wizard, two products designed to lower the barrier to entry.

Designed for simplicity and speed, Aximmetry Instant allows creators to launch a fully functional 3D virtual studio by placing their talent in front of a greenscreen, pointing their camera at the screen, and tapping a button to create their composition.

Aximmetry Wizard is a guided setup tool that facilitates the configuration of any virtual studio project by guiding users through only the essential settings.

Orsolya Dormon, Chief Operations Officer, Aximmetry, said: "We're showing two VP set-ups at IBC, one entry level and one pro, and how these can be combined to offer an exciting broadcast solution. Aximmetry Wizard makes setting parameters for virtual production much simpler, and we're excited to see so much interest in the product."

Aximmetry's flagship broadcast and film licence is priced at €4990 and includes full Unreal Engine integration, a chroma keyer and full toolkit for greenscreen, XR, AR and broadcast graphics.
7.D09

Dormon: 'Wizard makes setting parameters for virtual production much simpler'

Maria Rua Aguete, Head of M&E, Omdia, took to the Second Screen stage yesterday to share with delegates what's hot in media. Retail media networks have emerged as the industry's fastest-growing segment, she revealed, projected to capture $300 billion by 2030 and represent 20% of global advertising revenue. In addition, successful collaborations across technology, content and distribution are creating resilient business models that maximise audience reach and revenue potential while minimising risk. The integration of AI across the media value chain was also explored, with concrete examples of how it is already delivering measurable business impact.

IBC x Google Cloud Hackfest

Supported by

ABB FORMULA E
FiA WORLD CHAMPIONSHIP

13-14 September
Future Tech,
Hall 14, Hackfest Stage

» Young tech talent tackle real media challenges using AI, Google Cloud & more.

» Live prototyping, expert mentors, lightning talks & big ideas in action.

Winners revealed on Sunday.

See the talent in action!

#IBC2025

MAKING THE TRANSITION TO COMPELLING CONTENT

Adobe

BY MICHAEL BURNS

New features and workflow innovations for Adobe's Premiere Pro, After Effects and Frame.io video tools are being unveiled at IBC, as well as Premiere for iPhone.

Premiere Pro subscribers gain access to over 90 new effects, transitions and animations, live audio waveforms and quality enhancements. After Effects has a Quick Offset tool for highlighting and shifting keyframes or layers with a single click-and-drag. Frame.io offers account-level metadata for asset organisation, automated workflows with APIs and connectors, captioning in seconds and enterprise-grade security for sharing.

Meagan Keane, Principal Product Marketing Manager for Adobe Pro Video, said the features were in response to "dialogue with our community to improve our core workflows, deliver stability and performance… helping our customers focus on what matters most to them, telling compelling stories".

Keane also announced the free Premiere for iPhone app, offering creators access to pro tools such as Firefly generative AI and enhanced speech, Adobe fonts

Keane: 'Helping our customers focus on what matters most to them'

and free creative assets. Users pay for generative credits and Adobe Cloud Storage. Premiere on iPhone is available for pre

order from the iOS App Store, and Keane revealed that Premier for Android is also in development.
7.B35, 13.D501

AUDINATE GETS AMPED UP AT IBC

Dante by Audinate

BY KEVIN EMMOTT

Bringing Dante connectivity directly into Grass Valley's AMPP, Audinate has announced the integration of native Dante audio networking that allows users to discover, manage and route Dante audio streams. With support for up to 128×128 bidirectional channels and latency as low as 1ms, the integration delivers robust audio capabilities across any AMPP-powered workflow.

The strategic collaboration

Waters: 'This is the first time Audinate is offering a pure, by-the-hour consumption service'

means customers can now incorporate Dante audio into their software-defined workflows with no extra hardware or long-term

commitments. Other highlights include flexible licensing with hourly and monthly access models and deployment across cloud,

on-prem, or hybrid environments.

Will Waters, Principal Product Manager, Audinate, said: "It's not just about the technical I/O; it's also about delivering commercial flexibility. In partnership with Grass Valley, this is the first time Audinate is offering a pure, by-the-hour consumption service and it's that kind of flexibility that broadcasters need. Whether they're utilising the AMPP infrastructure on-prem, in a truck or in the cloud, it's all usage based. It's really important to address that need."
2.G105b, 8.A9, 8.MS9

MODULAR TACTIQ TAKES FULL CONTROL

EVS

BY KIRSTY HAZLEWOOD

In Hall 7, EVS is debuting Tactiq, a modular interface that unifies the control of core production elements including video, audio, graphics and lighting.

Tactiq is designed to simplify complex backend orchestration through intuitive, role-based interfaces.

Serving as the front-end of EVS's Flexible Control Room solution, Tactiq decouples the user interface from the backend infrastructure, enabling teams to dynamically assign roles across controllers and touchscreens, while providing a consistent user experience.

EVS claims its software-defined design and open architecture simplifies scaling operations, while built-in semi-automation streamlines workflows to maximise productivity.

Serge Van Herck, CEO, EVS, said: "With the flexible control

room technology that we bring to the market, we will transform the way that production is carried out in future control room environments. We've had a very positive reception here at IBC, Tactiq will help our customers work in a smarter, more flexible way, all while increasing operational efficiency."

RTBF is the first broadcaster to adopt Tactiq, transforming the way it delivers content across its TV, radio and digital platforms.
7.B11

(L-R): Van Herck and Jean-Paul Philippot, CEO of RTBF

IBC FUTURE TECH

12–15 Sept, Hall 14

Tomorrow's technology on show

Experience over 60 exhibitors
presenting cutting-edge technologies.

Visit the IBC x Google Cloud
Hackfest, IBC Accelerators, AWS &
NVIDIA Stage, IBC 100 Years of
Television and more!

#IBC2025

Platinum Sponsor

aws | NVIDIA.

Gold Sponsor

DELL Technologies
AI Factory
WITH NVIDIA

Stage Sponsor

Microsoft

Networking Sponsor

IIElevenLabs

TED IS A FREESPEAK ICON

Clear-Com

BY DAVID FOX

TED talks are demanding, combining theatre, streaming and recording. Given that "TED is always on the cutting edge of technology – the T in TED," as Mina Sabet, TED's Head of Production, said, when its "existing communications system wasn't working as intuitively as I had hoped," it turned to Clear-Com.

"We needed a tool that would streamline our communications, and Clear-Com has gone above and beyond. We can communicate very clearly and efficiently with everybody on the teams throughout the production. We've never had an issue. It's been completely seamless," she said.

Bob Boster, Clear-Com President, added: "TED's permanent facility in New York is based on our Arcadia platform, and they have FreeSpeak 2 beltpacks for wireless, connecting over IP around the facility. They are also using HelixNet panels, and the system connects to our cloud intercom, Gen-IC, for people who need a system on their phone or their tablet."

TED also uses Clear-Com for its flagship conference, recently held in Vancouver, where it utilised the Eclipse Delta Frame, FreeSpeak wireless systems and Dante audio distribution, all networked

(L-R): Mina Sabet and Bob Boster

over high-performance Netgear switches. "We are partnering with Clear-Com again to do our newest series of conferences, TED Next, in Atlanta," added Sabet.

"TED Next will use a wireless system based around our new FreeSpeak Icon beltpack, and that'll be attached to IP-based transceivers around the facility, which will use the Arcadia platform as the brain for the system," explained Boster.
10.D29

HUMMINGBIRD TAKES FLIGHT

TSL

BY KIRSTY HAZLEWOOD

Launched at IBC, Hummingbird from TSL is a unified, interoperable ecosystem of control and monitoring applications and interfaces, designed to drive efficiency and reduce complexity across advanced broadcast and AV environments.

Hummingbird has been launched with 15 modular applications that can be deployed independently, as enhancements to existing infrastructure, bought as pre-built toolkits, or combined to build complete control and orchestration workflows.

The ecosystem will develop progressively, with ongoing additions of new protocols, applications and integrations, as well as soft and hard panel interface options. This will ensure it remains open, futureproof and responsive to emerging standards and evolving customer needs.

At its core, Hummingbird prioritises interoperability, delivering intuitive control, monitoring and IP routing

orchestration across multi-vendor environments.

Matthew Quade, CEO, TSL, said: "We're very pleased with the number of people who have come to see us having heard about the Hummingbird launch. With some visitors not previously aware of TSL's control capabilities, it's definitely provoked conversations with a wider range of users than we've been able to access before."
7.B12

Quade: [IBC launch] 'has provoked conversations with a wide range of users'

MANAGED CONTAINERS GIVE SPORTS THE EDGE

Akamai

BY DAVID FOX

Akamai completed its first production customer event this week with its latest technology, Managed Container Service (MCS), which will be available next year.

The company has so far carried out beta tests mainly with US sports, but the latest event delivered more than 20TB of traffic, all on the customer's own proprietary streaming technology, which is not a typical CDN use case.

Akamai sees this customer choice as a key advantage of MCS. If users can containerise a workload in an OCI-compliant container, Akamai can run it on its edge platform in 700 cities. It gives users the benefit of Akamai's CDN footprint, with access to its mapping technology, intelligent routing that follows the lowest latency path, and the self-healing capabilities that can

Alexander: MCS offers 'the coverage, the scale, the capacity of the full edge footprint'

dynamically move traffic when anything gets overloaded.

Jon Alexander, SVP, Product Management, Akamai, said: "For a broadcaster or a video streaming company or media workflow company, it means you've now got access to the network capacity, you've got super low-latency connectivity to users, or, if you're looking at an ingest, to the point of creation. And it has the coverage, the scale, the capacity of the full edge footprint."
13.D301

Where innovation has no limits

Accelerator Innovation Programme

Watch the results from 8 cutting-edge Accelerator projects on the Future Tech Stage in Hall 14

12 September

12:30 - 13:30
A Framework for
Generative AI

16:30 - 17:30
Ecoflow II

13 September

10:30 - 11:30
Multi-Vendor
Software Live
Media Exchange

15:30 - 16:30
Master Control
Cloud

14 September

10:30 - 11:30
Conquering the
Air(waves): Private
5G from Land to
Sea to Sky

16:30 - 17:30
AI Agents
Assistants for
Live Production

15 September

09:45 - 10:45
Stamping Your
Content (C2PA
Provenance)

12:45 - 13:45
Ultra-Low Latency
Live Streaming
at Scale

Special IBC Incubator Project
Taking place on 14 September in the Showcase Theatre, Hall 8
12:30 - 13:30 Incubator: Changing the Game… Again!

Visit the Accelerator Zone in Future Tech, Hall 14

Free to attend!

Join us for
Accelerator Drinks
Saturday 13 September
at 17:00
**Accelerator Zone,
Hall 14**

#IBC2025

Headline sponsor

Google Cloud

Associate sponsors

hp | AMD | SHURE

X-CALIBER CUTS THROUGH COMPRESSION TASKS

Evertz

BY KIRSTY HAZLEWOOD

Ultra HD encoding platform X-Caliber is being debuted on the Evertz stand in Hall 2.

Designed for bulk signal compression in aggregation and distribution environments, X-Caliber promises efficient media transport and remote production workflows while minimising physical footprint.

Key X-Caliber capabilities include high-density modular architecture, which supports up to eight hot-swappable XIO blades in 1RU for scalable HEVC, H.264 and JPEG-XS compression workflows.

X-Caliber is complemented by Evertz's Scorpion and XPS product families, together creating a scalable and expandable media transport offering for both broadcasters and media service providers.

Stuart Akam, Senior Product Manager, Scorpion & Transport Systems, Evertz, said: "X-Caliber is designed for Ultra HD aggregation and distribution for general compression, such as JPEG-XS, H.264 and HEVC, reducing the footprint and cost per channel in locations where there are a lot of signals. Going forward, the product has a rich roadmap, including the deployment of support for

Akam with the X-Caliber UHD encoding platform

digitisation and transport of RF using the same platform, as well as AI-driven capabilities regarding object detection and tracking."

2.A47

FULL-FRAME C50 PUSHES AT OPEN GATE

Canon Europe

BY DAVID FOX

Canon has announced its smallest, lightest ever cine camera, along with two new lenses. The C50 camera boasts a full-frame 7K sensor (with 60p internal Raw recording). Aron Randhawa, Senior Product Specialist, Canon, said it is "the first Canon camera to shoot 3:2 Open Gate, which allows more flexibility to shoot widescreen and vertical content simultaneously. It also benefits from anamorphic shooting."

The C50 has an RF mount, a detachable top handle that includes two XLR inputs and audio controls, not usually found in cameras this size, plus dual-base ISO, "which is great for low light", at 800 and 6400 ISO.

"We have done shots at up to 12,800 ISO and can still get a great image," he added. For further flexibility, it can also shoot 32MP stills in its photographic mode. It ships in November.

The new RF 85mm f1.4 hybrid lens is the fifth in a line of prime lenses designed for both stills

Randhawa with the lightweight C50 cine camera

and video. It is "fast, small and lightweight" and has a manual iris ring and minimal focus breathing.

The CN5x11 Cine Servo T2.95 lens is also the fifth in its line-up and the widest at 11-55mm (for a 100° angle of view), with a 1.5x extender so it can match focal lengths whether used with S35 or full-frame sensors. It comes with PL or RF mounts and would be suitable for touchline sports coverage that needs a wider perspective.

11.C41

PUTTING AGENTIC AI TO WORK

AWS

BY ANNE MORRIS

Agentic AI is a central theme for Amazon Web Services (AWS) at IBC this year as partners hosted on its stand focus on how autonomous AI systems can achieve specific goals.

According to Stephanie Lone, Global Leader of the Solutions Architecture, Media, Entertainment, Games and Sports Industry Business Unit at AWS, "a third of our demos are agentic AI-driven".

She added that there are up to 45 demos and 57 partner solutions on the Hall 5 stand, showcasing capabilities such as Amazon Bedrock AgentCore, Amazon Q and Kiro to support M&E use cases.

The demos are split into three pillars around creating content, connecting workflows and captivating audiences, or fan engagement. "We have agentic AI demos in each of these to help with those stories," Lone added.

Other key themes for AWS this year include cloud workflow and digital sovereignty. The latter topic is certainly top of mind in Europe as enterprises seek greater control over their data and digital infrastructure in a fraught geopolitical environment.

Notably, the AWS stand features the heavily trailed AWS European Sovereign Cloud that is anticipated to launch at the end of 2025. The service will be entirely located within the European Union and physically and logically separate from other AWS Regions.

5.C90

Lone leads the focus on agentic AI on the AWS stand this year

TODAY'S SHOW HIGHLIGHTS:

CAN AI FIX THE DIGITAL SUPPLY CHAIN, THE CHALLENGES AND OPPORTUNITIES FACING THE DIGITAL CINEMA INDUSTRY, AND THE COMPLEX EVOLUTION OF RIGHTS

Media industry commentator and advisor Mike Darcey

Film editor Thelma Schoonmaker

OBS Director of Telecommunications, Mario Reis, Haivision, SVP Engineering, Ronan Poullaouec and Chief Product Officer, Jean-Marc Racine celebrate at the 2024 IBC Innovation Awards

11:45-12:15

The Digital Media Supply Chain Is Broken. Can AI fix it?
Future Tech Stage – Hall 14

An explosion of content, platforms and formats makes the digital media supply chain more fragmented and complex than ever. Versioning chaos, rights management hurdles and the mounting pressure to deliver flawlessly across an ever-growing number of endpoints – all while maintaining speed, reliability and confidentiality. What's a media enterprise to do?

Get a peek behind the curtain with this a candid discussion among senior leaders from across the media ecosystem about the real-world challenges facing today's digital media workflows – and how they solve them. Together, they'll examine how enterprises can leverage AI and future technology to tackle longstanding pain points.

14:00-17:00

EDCF Global Cinema Seminar
Room E105

This annual gathering brings together industry professionals from across the film and cinema value chain to explore the key challenges and opportunities currently shaping the sector. From cybersecurity and audience engagement to sustainability and accessibility, sessions will feature expert insights into the evolving landscape of cinema-going.

14:30-16:00

WorldDAB Forum
Room E102

Join WorldDAB industry experts to hear how DAB+ is shaping the digital future of broadcast radio around the world. The session will include updates on the importance of broadcast digital radio and the latest global deployments and innovations.

15:05-15:35

Keynote: Rights, Economics, and the New Shape of Broadcasting
Conference Room 1
Delegate Pass Holders

The broadcast industry is undergoing a seismic shift, driven by the complex evolution of content rights, the rising costs and risks of content creation and a fast-changing economic landscape. Rights are no longer just legal assets, they are strategic tools in a global, fragmented marketplace. Meanwhile, new business models are reshaping how value is captured and measured. And, as streaming fatigue grows, the future belongs to those who innovate to build direct, lasting relationships with audiences in a rapidly transforming media world. Mike Darcey, media industry commentator and advisor, will explore all this and more in his fascinating keynote.

16:15-16:55

In Conversation with Editor and Multi-Oscar Award-Winner Thelma Schoonmaker
Conference Room 1

Ahead of receiving the International Honour for Excellence at the Innovation Awards this evening, world-renowned editor and three-time Oscar winner Thelma Schoonmaker will take to the stage to participate in a fireside chat about her life in film, hosted by ACE Consultant Editor Carolyn Giardina. The session is free to attend for all IBC2025 attendees. Schoonmaker has been at the forefront of moving picture innovation for over 50 years, having helped Martin Scorsese edit his first feature in 1967. She went on to collaborate with him in the editing of his creative vision in every major work since *Raging Bull*.

18:00-20:00

IBC Innovation Awards
Conference Room 1
Invite only

Five main awards will be handed out this evening, recognising the very best in Content Creation, Content Distribution, Content Everywhere, Environment & Sustainability, and Social Impact. Host Sasha Twining will also celebrate the recipients of the International Honour for Excellence, the Best Technical Paper and hand out a Special Award.

ibc EMPOWERING CONTENT EVERYWHERE

A TIME OF TRANSFORMATION

As the M&E industry enters a pivotal era, **Mark Hallinger** speaks to IABM CEO Saleha Williams about embracing opportunities and how the association is changing the way it services members

While it's almost trite to note the ever-increasing rate of technological change these days, it is a very real situation seen across industries.

IABM, the international trade association for broadcast and media technology, has been transforming alongside the industry for a while now, and IBC2025 sees the rate of this transformation gather pace, says Saleha Williams, CEO of IABM since December of last year.

Williams, who has spent more than 30 years in marketing, strategy and global commercial business management positions for companies such as the BBC, Google, Cisco, Siemens and others, calls the current environment 'pivotal.' "The industry is going through a very challenging yet potentially opportunistic time and IABM is transforming too in terms of how we serve our members, and this is why I was brought in by the board."

Part of this transformation is what Williams calls the 'reimagining,' of the organisation's whole show presence.

"That reimagination includes the IABM Hub, which includes the IABM Member Lounge, IABMTV and also the IABM Impact Stage, where we have members, broadcasters, end-users… thought leaders from all over the world who are speaking on panels."

MAKING AN IMPACT

Impact Stage presentations will focus on three key content themes – business transformation, the democratisation of media technology, and security. "Security may not be seen as sexy," says Williams. "But it's becoming a massive issue."

IABMTV has also had a refresh, with more of a curated thought leadership interview approach than before, and the new IABM Impact Awards have replaced the BaM Awards and celebrate 'people innovation,' as well as products and services, according to Williams.

Despite changes, she stresses that IABM's core mission remains the same – to connect, support and inform its members.

"How we deliver this is transforming so we can enable wider market opportunities for our members, greater amplification of their brands and thought leadership, and delivery of the membership benefits including research and business intelligence, standards and regulatory support, and skills and development."

IABM has been researching and promoting 'wider market opportunities,' in lucrative parallel pro-AV markets in the corporate or enterprise space for a few years now. Quality video and even live production have become a bigger opportunity in houses of worship, education, associations and across the corporate sector.

"We're continuing to really accelerate this opportunity," she says. "It's an area we see as a new market for members who are not in that space, but we're also further supporting members who are already in the pro-AV space, or are beginning to bring that into their own products and services portfolio."

Williams says IABM has expanded its partnership and presence with AVIXA, which co-owns ISE and owns InfoComm. It's also continuing to track the learning curves a core broadcast vendor might experience when entering this market, and is actively examining new parallel markets.

> *"I anchor my leadership in the principles of positive psychology, cultivating resilience, optimism and a sense of shared purpose"*

Driving engagement within core broadcast and media by growing the Global Engaged Partner (GEP) programme remains a big agenda item.

GEP is a relatively new programme for executives from end customers such as the BBC, ITV, Netflix, Disney, Sky and others that gives these buyers access to tools such as the IABM online product locator, which were previously for members only. They also get access to member lounges and can attend IABM events and sessions at shows. In return GEPs agree to invest some time throughout the year in tasks such as surveys, including the IABM MediaTech Business Tracker survey, and participate as a speaker or attendee at virtual and physical events.

Recently IABM has brought in Purminder Gandhu to expand the GEP programme. She

Saleha Williams, IABM CEO

has more than 30 years' experience with the BBC, including as a News Producer, Studio Director and R&D Technology Transfer and Partnerships Manager.

"Purminder is a technology evangelist and also has a producer-presenter background to really help drive forward more dialogue between our members and GEP," says Williams. "The programme is incredibly important to IABM members because it is their chance to connect and engage with GEP members, and it's resulting in tangible opportunities for them to talk, speak on panels together and more."

While Williams has an impressive list of industry bona fides, her experience working with sports psychologists at the London 2012 Olympics is also key.

"I anchor my leadership in the principles of positive psychology, cultivating resilience, optimism and a sense of shared purpose," she says. "By focusing on strengths, fostering meaningful connections and celebrating every incremental win, we not only navigate the headwinds but also discover new avenues for growth and innovation."

Saleha Williams is CEO of IABM. Visit the organisation throughout the show at the Owner Pavilion in Hall 8.

Get the IBC mobile app

Download on the
App Store

GET IN ON
Google Play

» Navigate the event with the interactive floor plan

» View and book meetings with exhibitors

» Check out the session agenda and customise your schedule

IEEE EXAMINES GENAI AND CONNECTED MEDIA

Jeff Strohschein, Chief Information and Digital Officer at the IEEE Broadcast Technology Society, speaks to **David Davies** about the organisation's Strategic Plan and key talking points from across the show floor

IEEE Broadcast Technology Society has been exploring several technologies and trends outlined in its current Strategic Plan at IBC2025.

Covering the period 2025-2030, the Strategic Plan is available for download from the IEEE website and provides a clear picture of the organisation, the goals its community is pursuing, and the initiatives that will move it forward in the coming years. As the world's largest technical professional organisation, IEEE is a trusted voice in a wide variety of areas, ranging from aerospace systems, computers and telecommunications, to biomedical engineering, electric power and consumer electronics.

Regarding its enduring association with IBC, Jeff Strohschein – who is IEEE Chief Information and Digital Officer – says: "The IEEE Broadcast Technology Society has had a long-term relationship with IBC. We value IBC as a key event where many of the technologies we are engaged in converge to showcase cutting-edge breakthroughs, creative applications and surprising intersections."

THE IMPACT OF AI

With regard to its priorities for this year's event, Strohschein notes: "IBC showcases many of the themes and opportunities IEEE established within its Strategic Plan. Growing technologies such as AI and immersive media highlight world-class engineering and inspire new applications. It is expected that there will be significant discussion and content on the use of generative AI to create content and the associated impact and ownership of that content."

The IEEE also co-organised, with 5G-MAG, a Future Media Town Hall event, which took place on Saturday. The focus was on the latest developments around connected media applications, including both technology-related and commercial perspectives. The session included a combination of presentations and a round table discussion, with industry experts on hand to share insights and discuss the present status, opportunities and challenges in this area.

Jeff Strohschein, IEEE Chief Information and Digital Officer

"Growing technologies such as AI and immersive media highlight world-class engineering and inspire new applications"

Strohschein says: "We very much enjoyed the IEEE town hall. The session covered the latest developments and implementation of connected media applications. For IEEE, this was a great opportunity to convene with industry experts to listen to what is needed and what challenges need to be addressed."

Invited to consider how IEEE perceives itself with regard to broadcast and media engineering having access to the required trained professionals, Strohschein responds: "Broadly speaking, the IEEE mission is to empower technology professionals in all of the disciplines within our purview, and this show in particular is very relevant for our broadcast technology professionals. The broad scope of broadcast technology covers a variety of related disciplines that fall under IEEE areas of interest. For example, AI is impacting almost every area of our lives, and that includes the fast-changing media landscape."

Of IEEE personnel's general expectations for this year's edition of IBC, he says: "Our IEEE team is looking forward to seeing the latest immersive media applications, how robotics is being deployed in media, how AI is playing out and, of course, equipment innovations."

Jeff Strohschein is Chief Information and Digital Officer at the IEEE. Visit the organisation throughout the show at the Owner Pavilion in Hall 8.

studentfilmmakers

The #1 Educational Resource for Film and Video Makers

www.studentfilmmakers.com

BEYOND THE MAGAZINE

Access Live Filmmaking Webinars +On-Demand Learning

Real Filmmakers, Real Insights
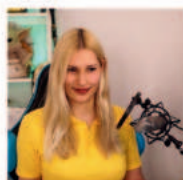
Hear What Attendees Are Saying

"Truly a treasure trove of real life experience. Cannot be equaled. Real life from real sets."

"These Webinars are great. Even as a professional in the business for over 30 years as a DP, I get something out of them."

"This was visceral! Felt more like we were on the set. And a ton of good work knowledge."

JOIN OUR ONLINE COMMUNITY

IBC2025 ACCELERATORS:
PRIVATE 5G, CONQUERING THE AIR(WAVES); AI AGENT ASSISTANTS FOR LIVE PRODUCTION

Two Accelerator projects and a Special Incubator project will be presented at IBC today.

First up, 'Private 5G, Conquering the Air(waves)' will take place on the Future Tech Stage in Hall 14 at 10:30. This project explores the deployment of private 5G network cells on drones to enhance live broadcast production by providing wireless connectivity for video, audio and sensor data.

It will focus on developing and testing novel network architectures, including the potential for 'mobile' mobile networks and innovative backhaul solutions. It will also assess the feasibility of using drone-based 5G to supplement and improve existing production workflows, supporting high-quality, low-latency video and audio streaming in challenging environments.

Champions BBC, RAI, EBU, Globo, RTE, Adapt Media, France Televisions and QTV collaborated with Participants Haivision, Neutral Wireless, Open Broadcast Systems, Strathclyde University, Shure, D&B Solutions and Eutelsat on this project, which paves the way for more flexible, scalable and immersive media production solutions.

As broadcasters transition towards increasingly automated workflows, they confront a paradox: sophisticated back-end systems often force operators into complex, manual interactions that slow down production and increase the risk of errors. Exploring ways to address these issues is the IBC Accelerator project 'AI Agent Assistants for Live Production'. Its findings will be presented at 16:30 today on the Future Tech Stage.

The aim of the project is to build and validate a network of AI-driven assistants capable of handling real-time production tasks traditionally performed by human operators. This includes an orchestrator agent, NRCS agent, automator agents, error-checking agent, graphics agents and video agents.

The goal is to restore the director's focus to creative decision-making by offloading repetitive and error-prone tasks to these AI assistants, while demonstrating that an AI-driven control-room interface can enhance both speed and reliability without sacrificing human oversight.

"This is really giving that human some really strong tools to improve their experience and therefore raise production values for everything that they're doing," says Morag McIntosh,

Morag McIntosh, BBC

Solution Lead for Live Production Control at project Champion BBC.

Other Champions are Channel 4 and ITN, while Participants are Cuez, Amira Labs, Highfield AI, Cuepilot, Shure, EVS, Moments Lab, Google and Monks. Beyond vendors, a cadre of 'super users' – experienced directors, gallery managers and technical specialists from ITN, BBC, NBCUniversal and Channel 4, have been embedded in the development cycle.

> *"This is really giving that human some really strong tools to improve their experience and therefore raise production values for everything that they're doing"*
> **Morag McIntosh, BBC**

Today, the team is presenting a live demonstration that features a simulated live broadcast scenario where a user interacts solely via natural language. The orchestrator agent will process commands, coordinate multiple specialists (NRCS, graphics, video monitoring), and execute end-to-end tasks in real time. Attendees will see real interfaces – live dashboards, conversational UIs and agent logs – illuminating how each component communicates and responds.

IBC visitors can also engage directly with the

team, suggest new use cases, test the interface, and explore the underlying code repository via a secure sandbox.

Also today, the findings of a special Incubator Project 'Changing the Game Again', will be presented at 12:30 on the Showcase Theatre in Hall 8.

Following on from the success of the 2024 Accelerator 'AI Media Production Labs', this project features a POC test bed that aims to develop personalised highlight reels and real-time sports data tailored to each fan based on their preferences and interactions. By leveraging AI and ML, the system will gather audience insights, whether through conversational input, written preferences, or interactive viewing experiences, to dynamically shape the content they receive.

Champions this year are IET, University of Kent, Verizon Business, BFBS and Channel 4, while Participants are Xansr Media, Tesla Technologies & Software, Spectral Compute, Monks, AMD/HP and Chyron.

> **Private 5G, Conquering the Air(waves)** takes place from 10:30-11:30 and **AI Agent Assistants for Live Production** takes place from 16:30-17:30 on the Future Tech Stage in Hall 14. **Changing the Game Again** takes place from 12:30-13:30 on the Showcase Theatre in Hall 8.

GENELEC® | UNIO

Bridging in-room and personal headphone monitoring

Our UNIO™ Ecosystem gives the ability to optimise, align and seamlessly navigate your monitoring options, for the flexibility to work anywhere, anytime – from stereo to immersive.

Now, with the introduction of Personal Reference Monitoring – our pioneering new active monitoring headphone solution – UNIO offers the very highest level of headphone accuracy.

genelec.com/unio

Explore UNIO

IBC Innovation Awards

Celebrating an industry spirit of co-operation and collaboration

Innovation Awards finalists

Content Creation	Content Distribution	Content Everywhere	Enviroment & Sustainability	Social Impact
NBC	Crunchyroll	Pilipinas Live	Nanlux	American Civil Liberties Union
MBC	Sky Group	Intel and Meta	SK Broadband	Media Talent Manifesto
NHK	Olympic Broadcasting Services	Claro tv +	Green Film Shooting	Rede Amazônica
				France Télévisions

Winners will be announced in a ceremony at the Auditorium Complex, RAI on Sunday 14 September at 18:00 CET.

*Conference delegates and invitation only

#IBC2025AWARDS

APIS IN FOCUS FOR GSMA'S SHOWCASE THEATRE DEBUT

The enterprise engagement programme of GSMA, the global organisation representing more than 1000 mobile operators and technology companies worldwide, is participating in the Showcase Theatre for the first time this year.

As well as serving as official event sponsor, GSMA Fusion will host a 45-minute session at 11:30 today, led by Senior Director Paresh Modi. It will highlight how Open Gateway APIs – which are common network APIs developed in collaboration with, and providing simplified access to, the global operator community – are giving enterprises secure, standard access to mobile network capabilities.

"This is enabling faster service development, improved content delivery, and new commercial models across media, entertainment and live events," says Modi, who adds that the Showcase Theatre session will explore "use cases such as age verification for content access; low-latency live sports streaming supported by the Quality on Demand API; and smart venue infrastructure that enhances fan experiences and operational efficiency."

FOSTERING COLLABORATION

Explaining the primary purposes of GSMA, Modi notes that it brings together the mobile ecosystem in order to "advance connectivity, set industry standards, foster policy alignment and accelerate innovation through initiatives like GSMA Open Gateway, which exposes mobile network capabilities through standardised APIs."

Within this, GSMA Fusion has a key role as "the enterprise engagement programme, connecting mobile operators with vertical industries such as media, broadcasting and live events. Fusion helps translate network capabilities into real-world enterprise use cases, fostering collaboration and unlocking value across sectors", he adds.

The decision to take part in the Showcase Theatre programme reflects the "growing convergence" between telecommunications and media, driven by developments such as 5G, APIs and edge-enabled services. Moreover, the GSMA Fusion session today will provide an "ideal platform to highlight how Open Gateway APIs and the collaborative ecosystem behind Fusion are enabling new experiences and business models across streaming, immersive content and live event infrastructure."

Invited to consider what kind of insights

Modi: 'IBC plays a critical role in bridging the gap between content and connectivity'

delegates to the GSMA Fusion session might take away with them, Modi responds: "We want attendees to come away with a clear

> *"We want attendees to come away with a clear view of how standardised, open telco APIs can directly benefit their business. Whether that's through improving content delivery, enhancing user engagement, or enabling faster service deployment"*

view of how standardised, open telco APIs can directly benefit their business. Whether that's through improving content delivery, enhancing user engagement, or enabling faster service deployment. We also want to demonstrate that the telco network is now programmable and enterprise-ready, and that GSMA Fusion is

here to help media organisations tap into these capabilities at global scale."

The *IBC Daily* also asked Modi about the broader significance of the IBC Show in terms of GSMA's areas of interest, and at this time of phenomenal expansion in the interactivity and personalisation of media experiences.

"IBC plays a critical role in bridging the gap between content and connectivity," he says. "As media becomes more interactive, personalised and distributed, the role of the mobile ecosystem, particularly through 5G, edge computing and APIs, becomes essential. IBC is a key moment for cross-industry dialogue, and we're excited to showcase how GSMA, through Fusion and Open Gateway, is enabling a connected future for the global media industry."

GSMA is hosting sessions on the Showcase Thetare in Hall 8 between 11:30 and 12:15 today. They are free to attend.

DIVERSIFIED DELIVERS DEEP-DIVE INTO EXPERIENTIAL AV

AV and media innovator Diversified is hosting a session on the Showcase Theatre today, entitled 'Strategic AV that Powers Human Connection: Reinventing engagement across sports and corporate enterprises'.

Taking place from 14:30 to 15:10, the session will explore the shared challenges – and "surprising synergies" – that exist between AV technology strategies in sports venues and enterprise environments.

Moderator and Diversified Solutions Architect Paul Harding will be joined by panelists including Dan Mills, Senior Coordinating Producer at ServiceNow; Alex Gannon, AV Engineer at SF Giant; and Duane Yoslov, Senior Vice President, Diversified.

Collectively, they will consider how both sports and entertainment settings are evolving to deliver immersive, tech-driven experiences that strengthen loyalty, create memorable moments and turn passive audiences into active participants. From fan engagement to employee re-engagement, the session will provide an opportunity to find out how experiential AV technology is shaping the future.

Harding brings more than 20 years of experience in broadcast system design to the session, including extensive experience with technologies ranging from SDI to SMPTE ST 2110.

Harding brings more than 20 years of experience in broadcast system design to the session

LEADING THE WAY

"Diversified decided to get involved in this year's Showcase Theatre primarily to contribute to the industry's thought leadership and to gain greater exposure within the EMEA market," he says. "It's a valuable platform to share insights, engage in forward-thinking discussions, and connect with decision-makers across the region.

"As our organisation looks to expand its footprint in EMEA, participating in the Showcase Theatre offers an ideal opportunity to better understand market needs, build relationships, and position ourselves as a trusted and innovative partner."

Invited to highlight the factors that make this an appropriate venue for the kind of discussions that Diversified wishes to participate in, he responds: "The IBC Showcase Theatre brings together a diverse and engaged audience of insightful and forward-thinking industry leaders and innovators. The programming is curated

around the most relevant and pressing topics, which aligns well with the kind of strategic discussions Diversified wants to be part of. It also offers a unique blend of regional and global perspectives, which is especially valuable as we explore growth opportunities in the EMEA market."

"The most forward-thinking organisations are using experiential AV technology not just to inform, but to inspire action, transforming passive viewers into loyal fans or active participants"

Harding expects that attendees of the Diversified session will gain a deeper understanding of the function of AV as the needs surrounding content production and engagement develop increasingly rapidly.

"We hope session attendees walk away with new perspective on the evolving

role of AV as a strategic driver of human connection, whether you're energising fans in a stadium or engaging employees in a global enterprise," he says. "The line between media, entertainment and enterprise is blurring. Today, every company is a media company, perpetually creating content and raising the bar on meaningful engagement. The most forward-thinking organisations are using experiential AV technology not just to inform, but to inspire action, transforming passive viewers into loyal fans or active participants."

He adds: "Attendees will see how lessons from live events can be applied to the workplace, and vice versa, to craft more immersive, emotionally resonant experiences that make advanced AV tech a measurable business advantage."

Diversified is hosting sessions on the Showcase Theatre in Hall 8 between 14:30 and 15:15 today. These sessions are free to attend.

KEEPING PACE WITH CHANGE: IBC CONFERENCE SHOWCASES REAL-WORLD INNOVATION AND FUTURE-FACING IDEAS

The IBC Conference wraps up today with keynotes, case studies and panel discussions exploring some of the hottest topics in media tech.

The first panel of the day sees Jens Richter, CEO Commercial & International, Fremantle Media International, and Thomas Gruber, Co-CEO ProSiebenSat.1 PULS 4, discussing the winners and losers in the new content ecosystem. How streaming continues to reshape global distribution strategies, the value of English-language content across scripted and non-scripted, and strategies around leveraging AI will also be explored.

Jon Roberts, CTO, ITN, will then share his experiences of navigating the shift to IP and explore how innovative workflows are unlocking greater flexibility, efficiency and scalability while laying the foundation for what's next. This is followed by BBC Sport's John Murphy explaining how the broadcaster is utilising virtual production to transform its coverage by enhancing storytelling, increasing fan engagement and optimising production workflows.

One session not to be missed is 'Mythbusting AI: Demonstrating the impact on the bottom line', which will feature a series of case studies exploring how AI is driving operational efficiency and unlocking new business opportunities across the sector.

Blake Bassett, Vice President of Product for Tools & Infrastructure, Tubi; Danijela Horak, PHD, Head of Applied Research, AI, BBC Research & Development; and Sannuta Raghu, Reuters Institute for the Study of Journalism &

Head, Scroll AI Lab, will be sharing their insights.

The final session of the day sees media industry commentator and advisor Mike Darcey deliver a keynote entitled 'Rights, Economics, and the New Shape of Broadcasting'. He will explore how rights have become strategic tools in a global, fragmented marketplace and how new business models are reshaping how value is captured and measured. As streaming fatigue grows, Darcey will explain that the future

Fremantle Media International's Jens Richter will discuss the new content ecosystem

belongs to those who innovate to build direct, lasting relationships with audiences in a rapidly transforming media world.

The conference ends with the prestigious Innovation Awards ceremony.

PROVENANCE, AUTHENTICATION AND PRIVACY, AND AI, AVATARS AND IMMERSIVITY ON TODAY'S TECHNICAL PAPERS PROGRAMME

The Technical Papers Programme continues today with two sessions presenting novel research into industry problems.

The first explores the issue of 'Provenance, Authentication and Privacy'. As the Coalition for Content Provenance and Authenticity (C2PA) continues its work to ensure journalists and viewers of news can trust what they see, the first presentation conducts a privacy analysis of C2PA systems to assess potential security weaknesses which might identify personal details of the media creator.

The second contribution addresses the problem of delivering C2PA information in a streaming workflow without influencing the media elementary streams. In the final presentation attendees will learn how video standards group JVET has equipped its video coding standards with mechanisms

for trustworthy content signing and authentication.

Speakers are Jonathan Pfaff, Researcher, Fraunhofer HHI; Mohamad Raad, Unified Streaming; and the EBU's Mohamed Badr Taddist.

'Advances in Video: AI encoding, avatars, and immersivity', begins with a paper that uses subjective expert assessments of Just-Noticeable-Differences in

streaming video encoding to train a deep learning model. Results from using that model show impressive bitrate savings can be achieved.

The second paper introduces the Avatar Representation Format, an MPEG activity currently at committee draft whose goal is to offer an interoperable exchange format for the storage, carriage and animation of 3D avatars.

The final paper presents a

truly impressive 30K horizontal resolution 360-degree camera system and 15K hemispherical display. The technical design and challenges of the camera, lenses and capture system will be shared.

Hojat Yeganeh, Senior Manager, IMAX Corp; Imed Bouazizi, Qualcomm; and Tetsuya Hayashida, Principal Research Engineer, Japan Broadcasting Corporation (NHK), will be sharing their findings.

The Technical Papers Programme tackles the big industry issues

To view the full IBC2025 Conference agenda, scan the QR code.

TACKLING THE BIG ISSUES: AI TOPS THE AGENDA AT IBC2025

While not surprising given its prevalence across the entire media and entertainment industry, AI is one of the big talking points at IBC this year. While previous conversations have centred around its potential to transform everything from content creation to archive management, this year real-world use cases and more recent developments such as the potential of agentic and genAI are leading many conversations.

Cutting through the hype, Blake Bassett, VP of Product, Tools & Infrastructure at Tubi; Danijela Horak, Head of Applied Research, AI, BBC Research & Development; and Sannuta Raghu, Reuters Institute for the Study of Journalism & Head, Scroll AI Lab, will discuss how AI is actually delivering value, and where its transformative potential will be felt next, during an IBC Conference session today at 14:05.

AI is also explored during a Technical Papers session at 13:45.

The first paper presented during the 'Advances in Video: AI encoding, Avatars and Immersivity' session uses subjective expert assessments of Just-Noticeable-Differences in streaming video encoding to train a deep learning model. Results from using that model show impressive bitrate savings can be achieved.

The impact of AI is also being discussed on the Content Everywhere stages in Halls 4 and 5.

AI production workflows and their implication for storage will be explored at 10:15 in Hall 4, while the role of genAI for streaming subscriber onboarding, discovery and retention will be discussed at at the same time in Hall 5.

Future Tech in Hall 14 is the place to discover the latest innovations in AI and the new use cases they are creating. Generative AI frameworks, live production assistance, and AI-powered coaching and optimisation are all being showcased. In addition, Wade Callison, Chief

Strategy Officer, Files.com, will moderate a session on the Future Tech Stage at 11:45, asking whether AI can fix the digital media supply chain. Panellists will also examine how enterprises can leverage AI and future technology to tackle longstanding pain points.

The role of AI in live production is being explored in one of the IBC Accelerator projects being presented on the Future Tech Stage today. Taking place from 16:30-17:30 'AI Agent Assistants for Live Production' aims to build and validate a network of AI-driven assistants capable of handling real-time production tasks traditionally performed by human operators. This includes an orchestrator agent, NRCS agent, automator agents, error-checking agent, graphics agents and video agents.

In addition, the findings of a special Incubator Project 'Changing the Game Again', will be presented at 12:30 on the Showcase Theatre in

Sannuta Raghu, Reuters Institute for the Study of Journalism and Scroll AI Lab

Hall 8. By leveraging AI and ML, the team have pushed the boundaries of real-time personalisation, refining the experience with enhanced features such as custom overlays, localised content, tailored voice and tone, adjustable latency and dynamic camera angles.

A working POC test bed that aims to develop personalised highlights reels and real-time sports data tailored to each fan based on their preferences and interactions will be showcased.

EMPOWERING CONTENT EVERYWHERE

DISCOVER WHAT'S POSSIBLE IN THE FUTURE TECH HUB

For those visitors to IBC wanting to meet the companies that are pushing the boundaries of what's possible in media tech, a visit to the Future Tech hub in Hall 14 is a must.

This all-new area offers a carefully curated mix of global technology leaders and agile startups, all bringing cutting-edge tools, products and services to the IBC show floor.

Exhibitors including AWS, which is also offering a programme of content on the AWS Innovation Stage, Microsoft, Google, Mo-Sys, 3Play, Huawei, Tata Communications Media and Veritone are all demoing their latest innovations embracing AI, AR, VFX, cloud, 5G and more.

Highlights include collaborative captioning platform CaptionHub, which is launching a new real-time subtitling and media localisation suite; and captioning specialist Videolinq, which is demonstrating its generative artificial intelligence-based technology that creates CEA-708-compliant subtitles embedded directly into RTMP and SRT video streams.

In addition, design and visualisation technology specialist Chaos is showcasing Chaos Arena, its virtual production offer that is said to provide real-time ray-tracing for in-camera visual effects on virtual production stages.

For football fans, Google has created the AI Penalty Challenge for the Future Tech hub. This immersive interactive football experience employs more than 15 integrated technologies to showcase AI-driven decision-making in sports performance. It also gives visitors the chance to step up and show off their

The Future Tech hub is home to the Accelerator Innovation Zone

penalty-taking prowess.

The Future Tech hub is also home to the Accelerator Innovation Zone, where visitors can get hands-on with the nine cutting-edge projects taking part in this year's IBC Accelerator Programme. From digital replicas and talent ID, to ultra-low latency streaming for sports, visitors can learn more about how these collaborative projects are solving challenges and driving the industry forward.

The Future Tech hub is in Hall 14.

RECOGNISING EXCELLENCE IN INNOVATION

The IBC Innovation Awards take place this evening, honouring innovators in technical excellence and social progress.

Winners will be announced across five categories – Content Creation, Content Distribution, Content Everywhere, Social Impact, and Environment & Sustainability – recognising collaborative projects that address real-world challenges and deliver transformative innovation across the media, entertainment and technology landscape.

Finalists include MBC, Pixtree and SK Telecom for AI-assisted remastering in the Content Creation category, and Sky's MediaMesh, a transformation of large-scale, software-defined, broadcast operations, in Content Distribution.

The Content Everywhere category will be contested by organisations including Claro tv+ and Omni Devices; the Alliance for Open Media, Intel and Meta; and Pilipinas Live Shorts' vertical infinite-scroll featuring UGC, while for Social

The 2024 International Honour for Excellence award went to war correspondent and filmmaker Mstyslav Chernov

Impact programmes and projects from Media Talent Manifesto, SOUV from SNEWS, The Mobile Justice app, and France Télévisions are on the shortlist.

Finally, the Evoke 5000B by Nanlux, Korea's SK Telecom's sustainable IPTV service and the Green Film Shooting initiative will be contesting the Environment & Sustainability category.

The ceremony will also recognise the Best Technical Paper, drawn from the peer-reviewed papers presented at the IBC Conference.

This year's recipients are Alexis Allemann, Sebastien Noir and Andrei Popescu-Belis, for their work developing an AI Chatbot for Trusted News, underpinned with strict editorial standards and transparency. Their paper is entitled 'EBU NEO – A sophisticated multilingual chatbot for a trusted news ecosystem exploration'.

In addition, the prestigious IBC International Honour for Excellence, which recognises outstanding contribution to the industry, will be presented. This year it will be awarded to film editor Thelma Schoonmaker. Best known for her collaboration over five decades with director Martin Scorsese, she has received numerous accolades, including three Academy Awards, two BAFTA Awards, and four ACE Eddie Awards.

Finally, a Special Award, which recognises exceptional achievements not specifically covered by the main categories, will go to Globo, the largest commercial TV network in Latin America, as it celebrates its centenary. Alongside consistent commitment to industry collaboration, cultural storytelling and audience connection, Globo is leading new initiatives to accelerate Brazil's next broadcasting evolution with the rollout of TV 3.0.

The IBC Innovation Awards ceremony takes place in Conference Room 1 at 18:00 today.

EXPLORE NEW FRONTIERS ON THE CONTENT EVERYWHERE STAGES

The free-to-attend Content Everywhere programme continues today with a busy programme of panel discussions, demonstrations and presentations designed to help visitors quickly get up-to-speed on the hottest topics and latest developments relevant to the delivery and consumption of content over the internet.

In Hall 4 (4.C20), the first panel of the day considers AI production workflows and their implication for storage. Aymeric Legal, VP Global Sales & Marketing, Media and Telecoms, Kaltura; David Colantuoni, VP of Product Management, Storj; and Duncan Beattie, Market Development Manager, Tuxera, will ask whether static archives can be transformed into active assets and address the AI/ML processing of large media assets up to 8K.

This afternoon sees Ray van Brandenburg, CTO and Co-founder, Tiledmedia; Krish Kumar, CEO, Wowza; Rob Koenen, Founder & CBO, Tiledmedia; and Karen Clark, CEO, Telstra Broadcast Services, take to the stage for 'New Frontiers in Live Video: New experiences for
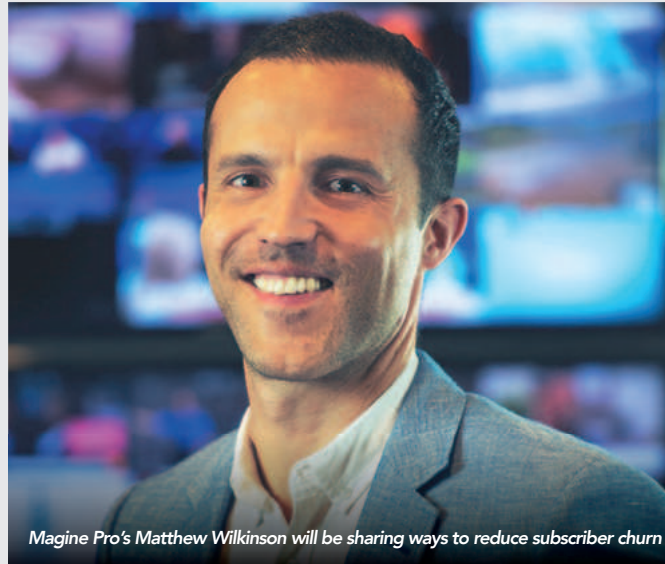
Magine Pro's Matthew Wilkinson will be sharing ways to reduce subscriber churn

new audiences'. This session will explore the business and monetisation models that have been enabled by internet-based connectivity, the technical challenges that have been overcome and the potential for further new use cases.

In Hall 5 (5.A28) 'Combatting Churn Through Smarter Engagement and Personalisation' will explore the trends, customer behaviours, techniques, tools and smarter engagement tactics that can be deployed to reduce subscriber churn and even win back departed customers in the increasingly competitive online video marketplace. Matthew Wilkinson, CEO, Magine Pro; Tom Dvorak, Co-founder & Chief Commercial Officer, XRoadMedia; and Lennart Broers, Sales & Business Development, ADB, will share their experiences.

In the final panel of the day, entitled 'New Approaches In Content Distribution', three companies will share examples of developments designed to improve the economics, performance or resilience of streaming. Lars Larsson, CEO of Ora Streaming & Co-

founder of Varnish Software, will share strategies for extending delivery infrastructure with edge compute. Laurent Kupersztych, Principal Solution Engineer at CD Networks, will outline how AI technologies can be used for optimising video quality, minimising latency and ensuring smooth playback across a range of devices and networks. Adrian Roe, CEO & Founder, Norsk by id3as, will introduce Common Media Server Data (CMSD) which has the potential to optimise bandwidth utilisation and enhance load balancing across distributed networks as services scale globally through intelligent signal management.

A number of demos will also take place throughout the day, including V-Nova introducing SMPTE VC-6, advancing three-dimensional viewing experience with AI Ant Media, and exploring new frontiers in ad break generation for OTT and CTV with G-Mana.

> **Sessions on the Content Everywhere stages in Hall 4 and Hall 5 run from 10:15-17:20 today. They are free to attend.**

CODE THE FUTURE OF BROADCAST

The IBC x Google Cloud Hackfest concludes today with prizes set to be presented to the winning teams.

Beginning yesterday, innovators, engineers, developers and content creators have been standing up broadcast infrastructure to create a FAST channel in Google Cloud, creating content that is both real and made with genAI. They have had the opportunity to be creative with AI anywhere on the stack and the content output to prototype the next wave of media tech solutions.

Working alongside experts from Google Cloud and using real content from Formula E to develop real live sports use

The IBC x Google Cloud Hackfest follows a successful dry run in London

cases, the Hackfest has provided an opportunity to get hands-on with cloud tech and AI, unleash creativity and develop new skills in a collaborative environment. It is supported by tech partners including Ateme, Vizrt, Norsk, Shure and Techex.

A series of free-to-attend lightning talk sessions are also taking place during the Hackfest today, with experts on-hand to share their insights and experiences of rapid-fire innovation, creative problem-solving and AI-powered development.

> **The IBC x Google Hackfest takes place today in the Future Tech hub in Hall 14.**

PARTNERING FOR CHANGE

The free-to-attend Owner & Partner programme is taking place in rooms E102 and E105 today, covering topics including sustainability, the evolution of TV and the future of production and distribution.

Sessions in room E102 begin with 'From Vision to Action: Advancing sustainability in media tech' at 10:00. This MTSS-hosted session brings together leaders from across media, technology and adjacent sectors to explore what meaningful progress looks like. It will also feature the official launch of the Media Climate Accord (MCA), a new framework developed to align content creators, technology providers and distributors around a common goal: measurable emissions reductions and a shared path to net-zero.

Sustainability is also on the agenda in E105 later in the day during 'The Greening of Streaming Hour'. Three sessions 'Satellite Broadcasting Shows its First Green Credentials: Release of LoCaT update', 'Greening of Streaming Progress Report: What we've been measuring and why it matters', and 'Introducing the Media Climate Accord: The industry's new sustainability pledge', will deliver a comprehensive update on streaming sustainability.

Not to be missed is the IET session 'Global TV – Service evolution' during which a panel will review and analyse the ongoing developments in TV services around the world and consider what the future might bring.

Also looking to the future 'WTA – Tomorrow's Business Model: From teleport to network services' will consider how innovative service providers are turning competitive threat to advantage with multipath, multi-orbit services that offer customers a major improvement in service while creating opportunities to deliver customised services. The open API standards emerging from the TM Forum and Metro Ethernet Forum will also be explored.

The Owner & Partner programme provides an opportunity to hear from leading industry bodies

IBC Owner & Partner sessions run from 10:00-16:00 today in room E102 and from 10:00-17:00 in room E105.

ORION BELTS OUT BETTER MONITORING

Interra Systems

BY KIRSTY HAZLEWOOD

The latest enhancements to the Orion content monitoring suite, including a multiviewer for real-time visualisation of multiple video and audio streams, are on show from Interra Systems.

With flexible deployment, broad format support, all-frame decoding, real-time audio language detection, ad insertion monitoring and advanced analysis, Orion is designed to improve video quality checks and playback assurance for critical channels.

Anupama Anantharaman, Vice President of Product Management, Interra Systems, said: "Our long-standing team of engineers is committed to developing technology that enables our customers to thrive in a fast-changing landscape."

Recent updates to the company's Orion Central Manager (OCM) platform
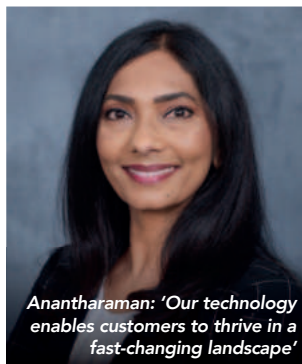
Anantharaman: 'Our technology enables customers to thrive in a fast-changing landscape'

include support for IPv6, advanced probe management and user group permissions, and support for enhanced end-to-end ad insertion monitoring.

Automated QC product Baton 9.3 introduces enhanced autoscaling, improved 4K video quality checks, and new validations such as blank bar detection and CIE colour gamut analysis.

Baton Captions delivers AI-powered captioning and subtitling, including intelligent caption placement that follows scene change guidelines to prevent overlap with burnt-in text.
7.C11

QIMERA INTEGRATION IS UNREAL

Enco Systems

BY KEVIN EMMOTT

US automation specialist Enco has updated its Qimera Virtual Production Studio with new features that improve workflow capabilities for the rendering, visualisation and automation of AR/VR/XR graphics and live data.

Qimera is a real-time 3D compositing tool that allows content creators to utilise advanced virtual sets anywhere. Enco is using IBC to present Qimera's integration with Unreal Engine 5.6, delivering higher quality graphics through more effective utilisation of hardware resources. The integration also improves 3D rendering, with increased luminance for more realistic reflections and lighting, while Qimera's newly expanded library of 3D visualisation charts also extends the possibilities of AR/VR applications within its live production workflow.

Enco has also updated Qimera's live data capabilities, including automating graphics feeds with its MOS Listener for newsrooms. The application monitors incoming names, titles, graphics and other media objects for immediate display within varied Qimera environments. Qimera's real-time 3D charts and graphs can be generated in augmented reality with no green screen and intermixed with live camera feeds.

Enco is demonstrating a streamlined version of Qimera's production workflow featuring green screen and 3D camera tracking technology on its IBC stand.
8.C76

Qimera's enhanced virtualised rendering produces crisper and more realistic images

MYRIAD SCHEDULES BENEFIT FROM AUTOMATION

Broadcast Radio

BY KEVIN EMMOTT

With support for all major radio automation systems, Myriad Schedule Pro is a professional radio scheduling system from Broadcast Radio, making its debut at IBC. Available as a traditional desktop application, a cloud-based web service or a hybrid offering, Myriad Schedule Pro offers real-time integration with Myriad Playout to allow stations to plan music and organise content from a single unified interface.

In addition, Myriad Schedule Pro also offers compatibility with third-party automation systems, making it a flexible scheduling system for stations on other playout platforms.

Broadcast Radio says its export

and integration tools also make it easy to install in mixed-infrastructure environments, enabling users to adopt without having to undertake a whole system changeover.

Features include Myriad Schedule Pro's customisable Clock system that allows stations to build hourly clocks using a drag-and-drop interface, facilitated by logic that offers dynamic formatting by time of day, show type, or genre. Clocks are assisted by over 100 user-definable scheduling rules governing song separation, artist rotation, album balance, tempo flow and more, with sophisticated rulesets for artist groups and related entities. It also boasts an intelligent log review system, an integrated research panel and an advanced reporting suite.

8.B77h
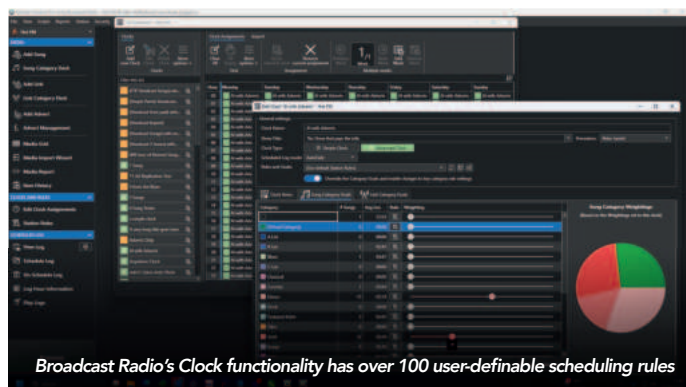
Broadcast Radio's Clock functionality has over 100 user-definable scheduling rules

UPPING THE VOLUME FOR VOLUMETRIC CAPTURE

Synch whole: eCapture Pro can handle volumetric data from 500+ cameras

Emergent Vision Technologies

BY DAVID FOX

High-speed imaging specialist Emergent Vision Technologies is combining its camera systems and proprietary software platform, eCapture Pro, to record uncompressed video from over 500 synchronised cameras without a single frame drop.

As volumetric video and 4D performance capture move from labs into real-world production, the technical demands on capture infrastructure have increased. Resolution and frame rates are going up, but so are expectations around reliability, flexibility and real-time access to data.

eCapture Pro handles real-time sync, preview, capture and GPU-based processing with a high level of stability. It receives content from Emergent's high-speed cameras, including the widely deployed HB-25000-SB, offering 25 megapixels at 100fps over 25GigE, and the upcoming HZ-25000-SB, which pushes the same resolution beyond 390fps via a 100GigE interface.

By controlling the entire chain from the camera sensor to network transport and host memory access, Emergent says that data integrity, timing and throughput are maintained. For studios, this promises more time spent on creativity and post-production, and less time dealing with technical limitations.

11.A36

AUDIO MONITORING SIMPLIFIED WITH NEW BASE MODEL

Cobalt Digital

BY KEVIN EMMOTT

Building on the success of its flexible Aria AUD-MON audio monitor, Cobalt is keeping things simple with the introduction at IBC of a new base model. Boasting a single-button interface, the 1U model complements

existing units and supports the same diverse input options, including two SDI up to 12G or MADI, two SFP for SDI over fibre, AES, balanced analogue audio and GPI for automation.

Key features include a live video thumbnail, SDI monitoring output, individual channel volume controls for mixing, and configuration via front panel

touch display or web interface. Cobalt is also showcasing the Aria OG-AUD4-Dante bidirectional audio embedder/de-embedder router card with 12G, SDI, MADI, AES and Dante inputs and outputs.

Also on show is the UltraBlue MV-SW multiviewer. Enhanced with a host of new features, the software-based multiviewer

supports all the compressed flavours and uncompressed IP/SDI inputs, while scalable output options allow it to evolve alongside customer requirements. UltraBlue is also available as a turnkey server and features support for receiving AV content over IP across a variety of protocols and formats.

8.D83
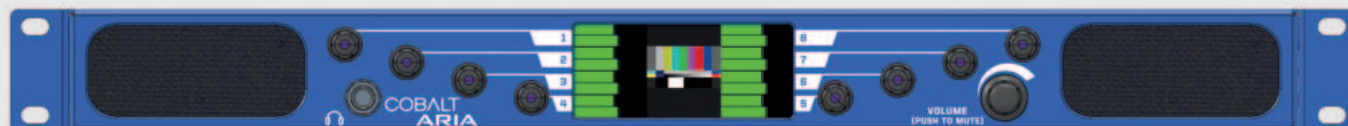
The Aria audio monitor features a single-button interface for ultra-simple operation

SHARK ADAPTS TO WIN POWER

Hawk-Woods

BY DAVID FOX

The BL-SF1 from Hawk-Woods is a 26V Dual B-Lok Shark Fin style power adaptor that allows users to connect two B-Lok (B-Mount) batteries to Arri cameras that require a B-Lok connection.

The adaptor supports hot-swapping between the two connected B-Lok batteries, providing not only increased combined capacity, but also uninterrupted power to the camera, so that users can swap batteries without stopping their shoot.

The BL-SF1 power adaptor offers a range of outputs to power camera accessories. It includes a multi-directional D-Tap (12V regulated) port on the top of the adaptor, a USB-C power delivery output supporting 5V, 9V, 12V and 15V, a two-pin Fischer (female) connection regulated at 24V, and a two-pin Lemo (female) connection regulated at 12V.

An intelligent LED system monitors battery status and current draw, flashing to alert users when it's time to replace a battery, ensuring smooth, continuous operation.
12.A84

Shark's fin super: Hawk-Woods' BL-SF1 Shark Fin 26V Dual B-Lok battery adaptor

ROVING REPORTERS TAKE NOTE

Jutel RadioMan

BY KEVIN EMMOTT

Aiming to transform how journalists create, edit and manage audio, Jutel's ClipperAI provides reporters in the field or in a newsroom with a variety of tools to record, edit and deliver audio content using just a phone or a browser.

ClipperAI enables journalists to edit and send audio before the event is over, with the ability to add notes and markers. Supporting iOS, Android and any modern browser, it helps manage clips, add memos and transfer files while still recording. The mobile app enables users to quickly switch between recording and editing views by rotating their device.

When used back at the office, the multitrack editor gives access to advanced editing features, AI features and full integration with audio databases. Extensible to other platforms through REST

Designed for fast-paced, real-world reporting, ClipperAI is available on a range of devices

API, it also features metadata and asset management, automatic file transfers and integration with the RadioMan radio automation platform.
8.F79

RACETECH ON COURSE FOR REMOTE PRODUCTION

Kokusai Denki Electric Europe

BY DAVID FOX

Kokusai Denki (formerly Hitachi) is showcasing how it helped Racecourse Technical Services (RaceTech), which broadcasts 1500 racing fixtures across 60 racecourses per year, roll out a new style of Remote Production Unit OB.

RPU1 is designed to reduce the amount of equipment required on-site using remote production. It uses seven Kokusai Denki SK-HD1300E-S1 HD camera systems, including an S3 super slow-motion

One of RaceTech's SK-HD1300E cameras in use at Pontefract racecourse

camera. Its CCUs have both fibre and triax connectors, so the proportion of triax and fibre can be changed from job to job. The cameras can also be used as radio cameras with full RCP control.

Other equipment normally found in an OB (vision mixer, graphics, sound) stays at Ealing Broadcast Centre in London, with the control panels for this equipment at RaceTech's Remote Production Centre in south-west London.

John Bance, Head of Engineering, RaceTech, said: "The flexibility to allow operation via triax or fibre camera cables, simply by changing the camera's back adaptor, is great. In some situations, we also need to switch to single-mode fibre operation, which is very easy and just needs simple fibre break-out boxes and 12V DC to power the camera head."

RaceTech has bought eight more Kokusai Denki cameras for RPU2, currently being built.
10.B40

INNOVATION AND THE FUTURE OF MEDIA WORKFLOWS

Heiner Lesaar, CTO, Elements

The media and entertainment industry is rapidly changing, driven by AI-powered workflows and the growing need for adaptability in an evolving technological landscape. As AI reshapes processes and globally distributed teams become the norm, approaches to storage and collaboration are also undergoing significant transformation.

Conventional infrastructures now struggle to keep pace, introducing bottlenecks that hinder workflows and inflate costs, and there is now a move towards solutions that can deliver both speed and scalability without disrupting production flow. We believe the greatest opportunity lies with empowering customers with flexible, high-performance solutions that can be effortlessly scaled, to enhance collaboration without impacting reliability and security.

When considering these challenges, the question presents itself: how do creatives maintain flexibility with the surge of AI workflows, expanding datasets, shorter deadlines and shrinking budgets? We don't feel the answer is simply faster storage; we believe the solution is multifaceted, and that it must consider smarter workflows, hybrid strategies and the power of cloud integration without hindering performance.

"The greatest opportunity lies with empowering customers with flexible, high-performance solutions that can be effortlessly scaled"

At IBC2025, visitors should expect the conversation to focus on AI-driven workflows and their adaptability, the merger of local and cloud storage, the increase of software-defined infrastructure, and the importance of automation in strengthening resource usage. Visitors will get to enjoy solutions that look to offset performance with efficiency, equipping teams with the tools required to create captivating assets, and manage vast media libraries and collaborative processes in new and innovative ways.

IBC has always been a hotbed for discussion, providing a platform where industry leaders can align on what's important and what's next. This year's show is about understanding how these innovations address the broader challenges shaping the industry and how they can fit into real-world production environments.

As the presence of AI grows, the lines between on-prem and cloud blur, and as media demands accelerate, the companies that thrive will be those embracing adaptive, future-focused, workflow-driven strategies.
7.B25

GET EVEN CLOSER TO THE EDGE

Lawo

BY KEVIN EMMOTT

With 11 freely selectable firmware images, Lawo's .edge SDI/IP gateway and processing platform aims to help users combine simultaneous gateway functionality with processing right at the edge of a network. Unveiled at IBC, the company's system update to v3.2 adds JPEG-XS encoding and decoding, essence transport, and both SDI-to-IP and IP-to-IP processing capabilities, including colour correction, frame synchronisation and 3G UHD Gearboxing.

In conjunction with Lawo's Home platform, .edge enables intelligent multiviewer heads based on proxy feeds it generates and the Dynamic Receiver parameter setting in the Home Multiviewer app to ensure that each PiP/tile uses the smallest possible picture resolution at the highest quality.

The company has also introduced software release 12.2.0 for its mc² audio production consoles at IBC. The update includes enhanced integration with VSM workflow control systems through Audio Matrix Control via the Home API, improved channel display management boasting the ability to select up to three different Mini Displays per screen, and a new seven-band EQ module that includes three dynamic bands for more detailed and precise audio shaping.
8.B90

Lawo claims that .edge has the highest 3G port density per rack unit in the industry

Showcase Theatre

Meeting Suites

Media Gallery

8

Media Centre

IBC Owner Pavilion

Confere Tech Pap

9

IBC Owner and Partner Programme (E102)

Out Exh

11

10

O

IBC Daily

12
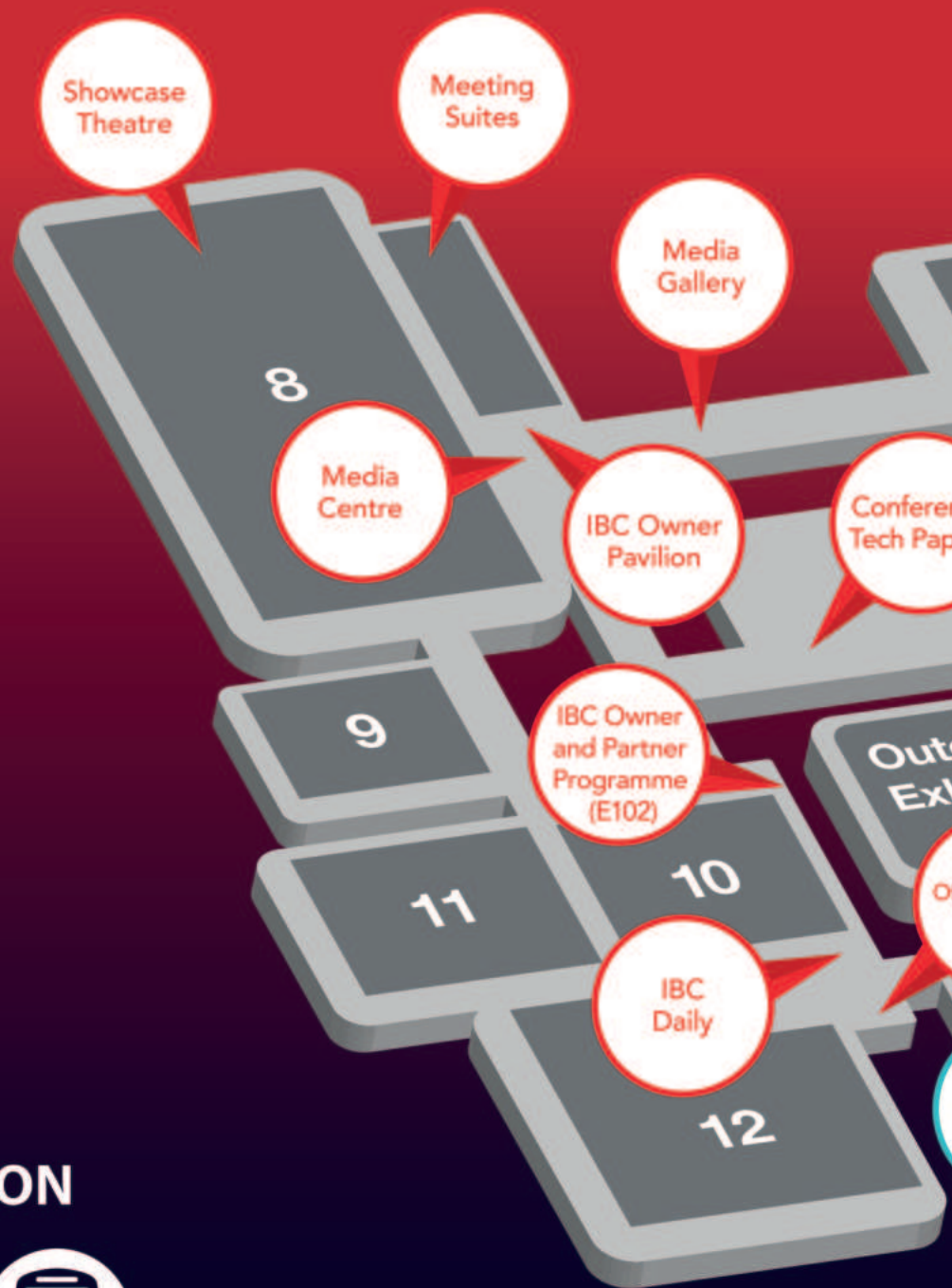
Trains

Trams

Buses

Trams

FLOORPLAN 2025

IBC EXHIBITOR LIST 2025

ABSEN	1.D31
Agama Technologies	1.B50
AH Média Kereskedelmi Pvt. Ltd.	1.F27
Airoha	1.BS8
ALi Corporation	1.B95, 1.BS19
Alpha Networks	1.D81
Amazon Prime Video	1.BS27
Amlogic USA Ltd.	1.F40
Amphinicy Technologies	1.A40
ANGLATECNIC	1.D94
Appear	1.C61
Appning by FORVIA	1.C19
Arabsat	1.B37
Arcadyan	1.BS9
Ateme	1.D55
ATRON CO., LTD	1.B02
AvL Technologies	1.D50
Azercosmos	1.C41
Backlight	1.D09
Badger Media	1.C37i
Barrowa	1.B10
BCE – Broadcasting Center Europe	1.C16
Beijing 7D Vision Technology Co., Ltd.	1.F35e
Beijing BBEF Science & Technology Co., Ltd.	1.F35b
Beijing Pavilion	1.F35
Beijing Radio Broadcast Innovation Technology Co., Ltd. (BRBIT)	1.F35l
Beijing SanWarm Technolog Co., Ltd.	1.F35f
BeijingYongwenTech Co.,Ltd	1.F35g
BOE TECHNOLOGY GROUP CO., LTD	1.F35h
Bridge Technologies	1.A71
Broadpeak	1.F83
Calian	1.F47
Celestia TTi	1.A52
Changhong Neonet	1.D11
CHINA HUAXIN ANTENNA	1.B93
CLASSX	1.C14
Cleeng	1.F53
Comcast Technology Solutions	1.BS25, 5.C80
Comtech Telecommunications Corp.	1.C64
Cosmonova Broadcast	1.F12
CreateCtrl	1.C18
CRM.COM	1.C37f
CryptoGuard	1.B24
DEV Systemtechnik GmbH	1.A15
Dimetis	1.A48
DVB	1.B71
DVBControl	1.B11
Earda Technologies Co., Ltd.	1.C51b
EKT	1.D15
EPAM	1.BS3
Es'hailSat Qatar Satellite Company	1.F68
ETL Systems	1.A42
Friend MTS	1.BS12, 1.BS13
full season	1.A83, 1.BS4
Google	1.F71, 14.A10, 4.Amtrium
Harmonic Inc.	1.B20
Hiltron GmbH	1.A37
Hoppr	1.BS15
Huanyu trust (Beijing) Technology Co., Ltd	1.F35k
HUMAX NETWORKS, INC.	1.BS7
Imagine Communications	1.B73
Incam Systems Co., Ltd.	1.F35a
Infomir	1.B14
INNOPIA Technologies, Inc	1.D47
Inverto	1.A31
IRDETO	1.D51
Jiangxi Remote Intelligence Technology Co., Ltd.	1.A95
JWP Connatix	1.BS16
KAON Group	1.B59
Kinefinity Inc.	1.F35d
Kineton Europe Ltd	1.C37e
KT Altimedia	1.A29
KX INTEK Inc.	1.C53
KXWELL	1.F35j
M2A Media	1.F16
MainConcept	1.C17
MASV	1.B01
Media Excel Inc	1.D52
Media Links	1.B32
Media Tailor	1.B25
Mediagenix	1.B57
MediaKind	1.D71
Mico Technology(Shenzhen) Limited	1.C51a
Milexia	1.A63
Mission Microwave Technologies	1.D56
ModernTV	1.F31
Montage LZ Technologies Hong Kong Limited	1.A97, 1.BS6
MoovIT GmbH	1.D07
More Screens	1.F11
moTV.eu s.r.o.	1.D15
MTN HIGH-TECHNOLOGY (HONGKONG) CO LIMITED	1.B12
mts sistemi i integracije d.o.o.	1.B91
MuxLab	1.A36
NAGRAVISION	1.C81
Nakadi Stream	1.C91
NationalChip	1.A21
ND SATCOM	1.D20
Net Insight	1.B47
NETINT Technologies	1.F74
NexGenWave Co., Ltd.	1.A46
Novella SatComs	1.D53
NOVELSAT	1.C15
NPC SYSTEM	1.C98
NTT Group	1.A26
NxVi Microelectronics Technology (Jinan) Co., Ltd.	1.B23
ObviousFuture GmbH	1.B06
Ocean Blue Software Ltd. (OBS)	1.D15
Omni Devices	1.A81
OORO	1.D15
Open Broadcast Systems Ltd	1.C37a
ORBITAL RESEARCH LTD	1.A11
Ortana Media Group Ltd	1.C37h
Pals Haberlesme Teknolojileri San ve Tic A.S.	1.A61
Peak Communications Ltd.	1.A60
Phoenix7 Limited	1.B46
Projective	1.A04
PROVYS	1.C11
PTZOptics	1.B07
Realtek Semiconductor Corporation	1.BS23, 1.BS24
Renuova Massage	1.Europefoyer
Research Concepts	1.D54
RF-Design GMBH	1.F46
RioVIDEO Ltd	1.C37d
ROE Visual Co. Ltd. / ROE Visual Europe BV	1.D29
ruwido austria gmbh	1.D65
SAAT Teknoloji	1.A01
SAGEMCOM BROADBAND	1.D41
SAPEC	1.D98
Satcom Shields	1.A07
Satcube	1.A41
Satec Co., Ltd.	1.B53a
Sat-Lite Technologies	1.D57
SatService GmbH	1.F47
SDMC	1.C29
SEI Robotics	1.B41
Sencore Inc	1.D64
SERCOMM CORPORATION	1.D16
SES	1.BS10, 1.BS11
SES S.A.	1.C67
Shaanxi GuangMao Electronics Technology Co.,Ltd	1.C95
Shenzhen AMedia Technology CO.,LTD	1.B53c
Shenzhen Apical Technology co .,ltd	1.A50
Shenzhen C&D Electronics Co., Ltd.	1.A91
Shenzhen GIEC Digital Co.,ltd.	1.C96
ShenZhen Golden Star Technology Ltd.	1.B21
Shenzhen Jiuzhou Electric Co., Ltd	1.C52
SHENZHEN ORANTH TECHNOLOGY DEVELOP CO., LTD.	1.B53b
Shenzhen Trigon Electronic Technology Co., Ltd.	1.C93
ShowPlus Technology (Beijing) Co., Ltd.	1.F35i
SKYLINE COMMUNICATIONS	1.B40
SKYWORTH / Strong	1.D61
Smartivus	1.A02
Sofia Digital	1.F70
Space Norway	1.C45
Spectral Measurement	1.C37b
Spin Digital	1.A03
SPX Graphics	1.B25
ST Engineering iDirect	1.A49
Starfish Technologies Limited	1.C37j
Starwin	1.B33
Stirlitz Media	1.C12
SUMAVISION TECHNOLOGIES CO.LTD	1.A58
Surface Heating Systems Ltd	1.F51
Swedish Microwave AB	1.B18
Synamedia	1.B49
Synaptics	1.F72
t4h. (Tech4home)	1.D33
TAG Video Systems	1.C31
Tata Elxsi Limited	1.D45
Tecla System	1.F14
TEDIAL	1.B16
Teleidea	1.B05
Telestrider	1.A05
Terrasat Communications, Inc.	1.D50a
TiViCon Co., Ltd	1.A47
Torque Video Systems	1.B08
TP-Link	1.D18
Trint Ltd	1.C37c
TrueNAS	1.B03
TURKSAT A.S.	1.A30
TUYAD	1.D92
Universal Electronics	1.BS18

Univiso Technologies and Develop limited	1.B17
Vantiva	1.BS21
Vecima	1.B15
Verimatrix, Inc.	1.BS20, 1.BS22
Viaccess-Orca	1.A51
ViaLite Communications	1.D19
Vianeos	1.C21b
Videostrong Technology Co.,ltd.	1.D17
VSN / Woody Technologies	1.D49
Whale TV	1.D40
Wiztivi	1.A25
WORK Microwave	1.A44
Wuxi Weida Intelligent Electronics Co.,Ltd.	1.A24
Wyplay	1.C21a
Yotta Media	1.C37g
Yukuan Technology Ltd	1.F35c
Zappware	1.A81
ZTE CORPORATION	1.D25

HALL 2

ABV INTERNATIONAL PTE., LTD.	2.B19
ANYWARE VIDEO	2.C20b
AOTO	2.B24
Ariston BTS S.A.	2.C55
ASRock Rack Incorporation	2.A17
ASTRODESIGN, Inc	2.C54
ATBiS	2.B12
AVECO	2.B35
BE NARATIVE	2.A30b
Beijing HCSTCOM CO., Ltd.	2.C17
Broadcast Traffic Systems	2.A23
BROADVIEW SOFTWARE INC.	2.B45
Carrick Skills	2.C41a
Cataneo	2.C44
CCI Paris ILE DE FRANCE	
1.C21, 12.A42, 2.A30, 2.C20, 2.C41, 8.B41, 8.B41e, 8.C41	
Cognacq-Jay Image	2.A48
Cognizant Worldwide Limited	2.G109a
Colorlight Cloud Tech Ltd	2.A41
Dejero	2.B09
DekTec Digital Video B.V.	2.B49
DOTSCREEN	2.C20a
EasyTools	2.A48
ENENSYS Technologies	2.B37
Evertz Microsystems Ltd	2.A47
F.A. Bernhardt GmbH, FAB	2.C56
FoBTV/NERC-DTV	2.G109d
FOR.A	2.B53
Good Mind Industries Co., Ltd	2.A26
Google Inc	2.G106b
Haivision	2.B32
Headend Consulting	2.A30a
Hexaglobe SGT BBright	2.B51
Inetsat	2.C53
InSync Technology Ltd	2.C30
LiveEdit	2.C20f
LORA SOLUTIONS	2.A30e
LUMIMAKR	2.C20d
NHK	2.A35
Open-E GmbH	2.C15
PacketStorm	2.A34

Panasonic Connect (by Appointment only)	2.G102
PIXTREE, Inc.	2.C19
Prime Electronics & Satellitics Inc. / PBI	2.C48
ProConsultant Informatique	2.B27
Promise Technology	2.B17
Purplelec Inc.Co.,Ltd	2.B39d
QNAP GmbH	2.A19
Quanteec	2.C41c
Samsung Electronics	2.B08
SD Card Association	2.A29
SET – Sociedade Brasileira de Engenharia de Televisão	2.G105c
SHARP	2.G106c
Shenzhen Junuo Yunshang Group Co. Ltd	2.B39e
Shenzhen MTC Digital Technology Co.,Ltd	2.A18
Shenzhen Nicent Electronics Co., Ltd	2.B39h
Shenzhen Ugreen Trading Ltd.	2.B47
SHURE	2.G109b, 8.C32
SmarDTV Corporation	2.C20e
SMIT Holdings (HK) Limited	2.C36
Studiotech	2.A21
Synchronized	2.A30d
Techex	2.C46
TOSHIBA	2.C15
TurBoSight Tech Limited	2.A27
TVIP	2.A28
Unionman Technology Co., Ltd	2.A31
Video Clarity	2.A16
Videomenthe	2.B27
VIDI GmbH	2.C35
Visionary Solutions, Inc.	2.C13
Vizion'R	2.A48
VOD Factory	2.C20c
Western Digital	2.B47
WHITE PEAKS SOLUTIONS SAS	2.C41b
WideOrbit Inc.	2.A13
WNC Corporation.	2.A20
Xi'an Jiaoda Kaida New Technology Co.,Ltd	2.B39f
YNM Systems Inc.	2.B11
YUZZIT	2.A30c
Zhuhai Meixin Electronic Technology Co., Ltd.	2.B39g

HALL 3

aiconix GmbH	3.B48d
ai-coustics	3.C59c
Akta	Diamond Lounge
Allegro DVT	3.MS15
Altera	Diamond Lounge
Anypoint Media	3.A27c
Arc XP / The Washington Post	3.MS25
As If Pictures	3.B46
Aski-da	3.C46
BCNEXXT	3.B45
BIRTV	3.A49
BROADCAST INDIA SHOW	3.B35
Broadteam	3.A55
Brompton Technology	3.C45
Cingularity Media Limited	3.C34
Cobalt Digital, Inc.	Diamond Lounge
CommScope	3.MS19
Consult Red	Diamond Lounge
Dehancer	3.B37

Digital Nirvana INC	3.A40
Dolby Laboratories	3.B60
dzjinius	3.B36
Encompass Digital Media	Diamond Lounge
Etere	Diamond Lounge
Fabric	3.MS3
freispace GmbH	3.C59b
Frequency	3.MS26
Future Publishing	3.A50
Gamable	3.A27a
GlobalM	3.C36
Globant	3.MS16
IABM	3.DiamondLounge, 3.G002, 3.G003, 8.F54, 8.F55a
INFiLED	3.B61
INNET Media	3.MS14
Inter BEE	3.MS13
KOBA Show	3.A34
Korea Telecom	3.A27
Macnica Americas	2.A46, 3.MS10
Marusys Co., Ltd.	1.B35, 3.A27d
Maxim	3.A46
Media Migration Technology LLC	3.A36
medienevent.de	3.B48b
MNC Software	3.A62
New Media AV Bauer und Trummer GmbH	3.C59a
NVIDIA	3.MS9
Ohsung Electronics	3.A27e
OOONA	3.C69
Operative	3.MS18, 3.MS21
Orange Wholesale International	3.MS36
PIXREAL	3.A63
Plura Europe GmbH	3.C55
Red Bee Media	Diamond Lounge
Remote Solution Co., Ltd.	1.BS26, 3.A27b
RUBIDIA	3.A61
Sandisk	3.MS17, 3.MS20
SilverStone Technology Co., Ltd.	3.A53
Student Filmmakers Magazine/HD Pro Guide	3.A52
Studio Hamburg MCI GmbH	3.B48a
SVP Aerospace	3.A54
Tele System Communications Pte. Ltd.	3.C37
UMT LLC	3.D28
UWA	3.C48
Ventura TV OS	3.MS11
Viconteq d.o.o.	3.B47
VoiceBox Multimedia Ltd	3.A48
Volkert Software	3.B48e
Wavelet Beam	3.B48c
World Teleport Association	3.MS30

HALL 4

Comprimato	4.C04
Content Everywhere Stage 2	4.C20
Crisp AI	4.A03
FAGOR ELECTRONICA	4.B04
L&T Technology Services Ltd	4.C03
Mnemonica	4.B06
NEXIM	4.B03
Twelve Labs	4.A04, 4.B01
VIMOND MEDIA SOLUTIONS	4.A02

HALL 5

24i	5.C34
2coders	5.B10
3SS	5.A89
5G Broadcast Collective / XGen network	5.A31
Accedo	5.F80
ADB SA	5.H62
AgileTV	5.D74
Agora.io	5.A55a
AI-Media	5.C33
Amagi	5.B91
androme.tv	5.A36
Ant Media	5.A59
AppSquadz Software Pvt Ltd	5.G82
Ateliere Creative Technologies	5.B87
Backscreen	5.A63
Beamr	5.C18
Bedrock	5.C77
Big Blue Marble, an Insys Video Technologies & ORS Brand	5.H97
Big Blue Marble, an ORS & Insys Video Technologies Brand	5.H99
Bitmovin	5.G58
Bradmax Media Player	5.G60
Brightcove, Inc.	5.A90
CacheFly	5.D80
CAMB.AI	5.H49
castLabs	5.F26
CDNetworks	5.B17
Ceeblue	5.C43
Cinedeck	5.B42
Cinfo	5.B57
Content Everywhere Stage 1	5.A28
ContentWise	5.H55
Conviva Inc.	5.C82
Dailymotion Pro	5.C19
Deltatre	5.A64
DeviceAtlas	5.F27
Dolby Meeting Rooms	5.A83
DoveRunner	5.D39
DVEO	5.B53
Enghouse Networks	5.H50
Enhanced Digital LLC	5.B55
Evergent	5.A86
EZDRM	5.A51
FairReplay	5.C42
Fincons Group	5.B25
Fluendo	5.C41
FX Digital	5.A52
Gcore	5.A03
GeoComply	5.D77
Globecast	5.A61
G-Mana Ltd	5.B19
Grabyo	5.A20
Gracenote	5.D66
Huawei Technologies Co. Ltd.	5.G81
Hypersolid	5.F79
Icareus	5.C40
Igalia	5.B46
Intinor	5.F45
IO River Ltd	5.B18
iWedia	5.D73
Kaltura Europe Ltd	5.A68

Magine Pro	5.D72
Magnaquest	5.H91
MainStreaming	5.H75
Media Distillery	5.F28
Mediaproxy	5.D76
Merapar	5.A37
Middleman Software, Inc.	5.D54
MistServer	5.F43
MPEG-5 LCEVC	5.B40
Mux	5.D82
MwareTV	5.B36
nanocosmos	5.A34
NativeWaves AG	5.A50
Neodata	5.H55
Netgem	5.D55
NEXOG Ltd.	5.A25
Nokia Technologies	5.H60
Norigin Media	5.H73
Norsk by id3as	5.A53
Northell	5.H29
NPAW	5.H48
OKAST	5.F34
OTT Solutions	5.H45
Otter Video	5.A56
Prime Focus Technologies	5.F86
PubNub	5.F92
Quickplay	5.G80
Radix	5.B45
Recombee s.r.o	5.G61
Redge Technologies	5.F10
REDspace	5.B16
Remotly	5.A23
Reuters Imagen	5.D44
SARANYU TECHNOLOGIES PRIVATE LIMITED	5.H80
Scalstrm AB	5.H54
SDVI Corporation	5.F88
servers.com	5.C24
Setplex	5.A76
Signiant	5.C74
Simplestream	5.H51
Simply.TV Metadata	5.F32
SipRadius	5.H27
SmartLabs	5.B41
SOHONET	5.F57
Spherex	5.A21
Spyrosoft BSG	5.H52
Storj	5.A41
StreamShark	5.H81
StreamVX	5.A35
Synapse TV	5.H58
System73	5.A30
TELSTRA	5.C71
Tencent Cloud	5.A65
ThinkAnalytics	5.A87
Tiledmedia	5.F83
Touchstream	5.H82
TransPerfect Media	5.B37
Tuxera	5.D78
TVZone	5.H94
Unified Streaming	5.C68
UniqCast	5.F36

Varnish Software	5.A33
Vela	5.A54
VELOCIX	5.C75
VESET	5.D52
VIDA	5.D50
VimBiz	5.B23
Visionular Inc	5.B15
VisualOn	5.A55
Vivaro	5.F90
V-Nova	14.A55, 5.A24
VoiceInteraction	5.A40
WiseDV Inc	5.A67
Witbe	5.F84
Wowza	5.F81
XPERI	5.A72
XroadMedia	5.C20
Yospace Technologies Ltd	5.C78
Zattoo AG	5.G55
Zixi	5.A85

HALL 6

Ad Signal	6.C28b
Blue Lucy	6.C29a
Codemill	6.C11a
Digital Film Technology GmbH	6.A16
EMAM, Inc.	6.A20
Embrace	6.C11b
Emotion Systems	6.C28a
farmerswife	6.C24
FilmLight	6.C19
Galileo Digital / Lasergraphics	6.A15
GREAT Britain and Northern Ireland Pavilion	1.C37, 6.C11, 6.C28, 6.C29, 7.A09, 8.B77
Ina	6.A22
LucidLink	6.A12
Octopus Newsroom	6.C12
Verbit	6.C29b
vMix	6.A23
XenData	6.A24

HALL 7

Actus Digital, a LiveU Company	7.C19
Adobe	13.D501, 7.B35
Advanced Television	7.P16
AJA Video Systems, Inc.	2.G106a, 2.G107a, 7.B19
Angelbird	7.C21
Anhalt University	7.A48
Archiware	7.D13
artec technologies AG	7.C29
ATTO Technology, Inc.	7.A24
Avid	7.B59, 7.R101
Aximmetry Technologies	7.D09
axle ai, Inc.	7.D03
BirdDog	7.C13
Blackmagic Design	3.A51, 3.MS35, 7.C49
BLUEDOT	7.P08
Bluefish444	7.D43
Brainstorm	7.C39
British Cinematographer	7.P23
Broadcast Tech & Sport Group	7.P21
BroadcastPro Middle East & SatellitePro Middle East	7.P22

BST DEVICES AB	7.A03
CAPELLA SYSTEMS	7.D37
Chyron	7.B47
Cinegy GmbH	7.A01
CITE DE MEMOIRE	7.D41
Comrex Corporation	7.P12
Convit GmbH	7.A44
Coralbay.tv	7.A09e
Cube-Tec International GmbH	7.D16
CuePilot	7.D34
Cuez	7.C02
CYME	7.C12
Dalet	7.A43
Datavideo	7.A21
DDPSAN	7.C16
Definition / Pro Moviemaker	7.P17
DELTACAST	7.B20
Deluxe	7.P15
Disk Archive	7.A09c
Easy Media Suite	7.A30
EditShare	7.A35
EIZO Europe GmbH	7.D33
ELEMENTS	7.B25
EVS Broadcast Equipment	7.B11
Facilis Technology	7.A55
FEED/LIVE	7.P18
Filmfabriek	7.D01
Fonn Group	7.A53
Fujifilm Recording Media GmbH	7.B60
GB Labs	7.A09a
Global Distribution	7.C21
Glookast	7.C07
Hedge	7.A32
HP	14.B55, 7.B24
HS-ART DIAMANT-Film / JOANNEUM RESEARCH VidiCert	7.D17
IHSE GmbH	7.A27
Imaginario AI	7.P46, 7.P48
Interra Systems	7.C11
iodyne	7.A32
KitPlus	7.P10
Kordiam	7.C10
KST Moschkau	7.B01
LaCie	7.C21
Lanclan	7.C17
Limecraft	7.D21
LiveU	7.C19
logituit	7.P07
LUCI – Technica Del Arte	7.A16
Magewell Electronics Co., Ltd.	7.A26
Mapcreator BV	7.A40
Marquis	7.A28
Marquise Technologies	7.D47
Matrox Video	7.B15
MAXON Computer GmbH	7.B45
Media City Bergen AS	7.A56
medialoopster	7.C23
METUS	7.D25
Moments Lab (ex Newsbridge)	7.C22
N7 Mobile	7.P09
NewBlue	7.P05
NextArchive	7.C38

NIMBUS Media LLC	7.D20
NOA Archive	7.C15
NUGEN Audio	7.P13
Nutanix	7.C06
nxtedition	7.A02
OWC	7.A60
Pixel Power – A Rohde & Schwarz Company	7.B23
Pixitmedia by DataCore	7.D18
PlayBox Neo Ltd	7.C35
qibb	7.B18
QSCAN	7.P42, 7.P44
Qualstar Corporation	7.D30
Quantum	7.A39
QuickLink	7.B51
RedwoodComm Co., Ltd.	7.P14
Respeecher Inc	7.P06
RT Software	7.B22
Satellite Executive Briefing	7.P24
SCTE	7.P50, 8.F55e
SFS Media Ltd	7.C04
SI Media	7.C09
SNEWS Newsroom Solutions	7.D39
SOFTRON	7.C37
SONNET TECHNOLOGIES, INC	7.D12
Soundly	7.A46
Spectra Logic	7.B60
Speechmatics	7.A09d
STARLINE COMPUTER GmbH	7.D15
StorageDNA	7.C01
Strada	7.C27
Streaming Media Magazine	7.P19
Studio Network Solutions	7.B26
STYPE	7.C24
Symply	7.C21
Telestream	7.B21
Telmaco S.A.	7.A50
The Associated Press	7.A19
Tiger Technology	7.C21
TM Broadcast	7.P20
ToolsOnAir Broadcast Engineering GmbH	7.A36
TransMedia Dynamics	7.A09b
TSL	7.B12
TVU NETWORKS	7.B55
UNITEX Corporation	7.D04
Venera Technologies	7.D45
Vidispine	7.A15
VITEC	7.A17
Voyage Audio	7.P04
WidePath Technologies LTD	7.C36
WMVision	7.D19
WORKFLOWLABS	7.A38
wTVision	7.C14
x-dream-distribution GmbH	7.C25
Yella Umbrella	7.P01, 7.P02, 7.P03
Zero Density	7.B01

HALL 8

Amgreat Europe B.V.	11.B22, 8.F90
[E3] Engstler Elektronik Entwicklung GmbH	8.B30a
25-Seven Systems	8.D37
2wcom Systems GmbH	8.D81

ABE Elettronica	8.D61
Adder Technology	8.B65
AEQ	8.C55
AETA Audio Systems	8.F75
AEV – TEM	8.F45
ALDENA TELECOMUNICAZIONI	8.C70
Ambient Recording GmbH	8.A39
ANATY GmbH	8.B30c
ANT GROUP - Telemetry & NMS	8.B44
Aqua Broadcast Ltd	8.B77e
arkona technologies	8.A69
Arqiva	8.MS6, 8.MS7, 8.MS8
AudioPressBox	8.D31
Audio-Technica Ltd.	8.D46
AV- Leader Corporation	8.C97
AVT Audio Video Technologies GmbH	8.F76
Axel Tech	8.C72
Axia Audio	8.D37
Barnfind Technologies AS	8.D87
Belco srl	8.B43
BFE	8.B60
Big Pic Media Limited	8.B77d
Boris FX	8.B40, 8.MS17
Broadcast Bionics	8.F40
Broadcast Radio Ltd	8.B77h
BTESA – BROAD TELECOM	8.C74
Bubblebee Industries / VDB Audio	8.D79
Burli Software	8.B93
BW Broadcast Ltd	8.B77g
Calrec Audio Ltd	8.C47
CEDAR Audio Ltd	8.F81
Cellnex Broadcast	8.D17
CGI	8.B47
Chengdu Newglee Technology Co., Ltd.	8.F44
CineCert Inc.	8.A89
CNDLive	8.A80
Cobalt Digital, Inc.	8.D83
COMMTIA	8.D56
COM-TECH HIGH FREQ & BROADCAST	8.D60
DAC system	8.D22
d'accord broadcasting solutions GmbH	8.B30b
Danmon Group	8.B54
Dante by Audinate	2.G105b, 8.A95, 8.MS9
DAVID Systems	8.A59
DB Elettronica Telecomunicazioni Spa	8.C65
DHD.audio	8.B46
DIGIGRAM	8.C72
DirectOut Technologies	8.D65
DPA Microphones A/S	8.D30
EditingTools.io	8.B30e
EGATEL	8.C50
Elation Professional B.V.	8.C95
ELBER SRL	8.C67
Elgato	8.A91
ENCO SYSTEMS, INC	8.C76
Exir Broadcasting	8.C40
Ferncast GmbH	8.F83
FERROFISH GmbH	8.D43
Foam Conversion Audio	8.F80
FOXTEL srl	8.F77
Fraunhofer Digital Media	8.B80

IBC EXHIBITOR LIST 2025

GatesAir	8.B75
GAWL France	8.C41c
German Pavilion	3.B48, 3.C59, 8.A33, 8.B30
Glensound	8.F72
GrayMeta	8.B77i
Gsertel	8.C77
Guntermann & Drunck GmbH	8.B51
HBBLAB	8.B41d
I TECH srl (IRTE)	8.F49
IBC Owner Pavilion	8.F55
IEEE Broadcast Technology Society	8.F55b
IET – The Institution of Engineering and Technology	8.F55c
Inbroadcast	8.A42
Inovonics Inc	8.B77a
Intel Corporation	8.MS18
INTOPIX	8.F85
ITEL	8.B92
IZT	8.A68
Jampro Antennas, Inc.	8.B94
Junger Audio	8.D37
Jutel RadioMan	8.F79
KATHREIN Broadcast GmbH	8.C51
klvr	8.C25
Lake People electronic GmbH	8.A33c
Latin Press, Inc	8.MS13
Lawo AG	8.B90
Lectrosonics	8.B45
Linear Acoustic	8.D37
LS telcom	8.F78
Luminex Network Intelligence	8.D42
Lynx Technik AG	8.A60
M&I	8.A53
MakeProAudio GmbH	8.A33e
manifold technologies	8.A69
Masterclock, Inc.	8.F69
Maytel Co., Ltd	8.D97
Media & Broadcast Technologies - MBT	8.B41b
Meinberg	8.D45
Merging Technologies	8.D50
Microtech Gefell GmbH	8.D47
Minnetonka Audio	8.D37
Mission Control Ltd	8.B77c
MULTICAM SYSTEMS SAS	12.A23, 8.B41c
MusicMaster	ON AIR	8.A86
NAB Show	8.MS10
Narda Safety Test Solutions GmbH	8.A41
Nautel	8.D70
NeoGroupe	8.B41f
NETIA	8.A59
Neumann	8.D50
Neutrik Group	8.C75
Nixer Ltd	8.F96
NTP Technology	8.B61
ODIHO SOUND IN SILENCE	8.C41b
Omnia Audio	8.D37
On-Hertz	8.F89
Orban Europe GmbH	8.D93
Paneda	8.B37
Pebble	8.C58
Perfect Memory	8.C31
Phonak	8.A51

PHONT GmbH	8.B30g
PLISCH GmbH	8.B63
Pluxbox	8.D91
PRODYS	8.C71
Profuz Digital Ltd.	8.A88
PROMAX TEST & MEASUREMENT SLU	8.F51
Promwad GmbH	8.A33d
Providius	8.C93
Q5X	8.B38
Qbit GmbH	8.F64
Radica Broadcast Systems Ltd.	8.B77b
Radio Frequency Systems	8.A76
Radio.Cloud	8.F35
Radiozeit GmbH	8.A33b
RAmiaudio	8.C41a
RCS Europe	8.C35
Reporterstore.com/Event Media	8.F80
RFE Broadcast srl	8.D40
Rise – Women in Broadcasting	8.A23
Rohde & Schwarz	8.B70
Ross Video	8.B91
ROVER Laboratories	8.D33
RTS (Royal Television Society)	8.F55d
RTW Audio	8.D75
Salsa Sound	8.B77f
SCHNITTPUNKT UG	8.B30i
SCHOEPS Mikrofone	8.D64
Schulze-Brakel GmbH	8.D48
Sener TAFS SAU	8.D71
Sennheiser	8.D50
Shenzhen Jiayz Photo Industrial.,ltd	8.B33
Shenzhen Lakeview Electronics Co.,Ltd	8.A64
SHENZHEN MINRRAY INDUSTRY CO.,LTD	8.A82
Showcase Theatre	8.A01
SHURE	2.G109b,8.C32
Sixarms	8.A50
Skreens Entertainment Technologies, Inc.	8.MS2
SMPTE	3.A44, 8.F55f
Solid State Logic	8.B73
Sonifex Ltd	8.F61
Sound Devices, LLC	8.C42
SoundNodes	8.D99
SPINNER GmbH	8.C68
Squared Paper Ltd	8.A98
STAGETEC GmbH	8.C45, 8.MS1
STARWAVES	8.B30h
Steinberg	8.F30
SYES	8.F46
TASCAM / TEAC Europe GmbH	8.C43
Tasker	8.C22
Tejas Networks Limited	8.A70
Teletimes International	8.F27
Telos Alliance	8.D37
Telos Systems	8.D37
TELSAT s.r.l.	8.C67
The Broadcast Bridge	8.F25
Thimeo Audio Technology	8.F73
Thomson Broadcast	8.B74
Tieline The Codec Company	8.F65
TRedess	8.C73
Vortex Communications Ltd	8.F60

Well Buying Industrial Co., LTD	8.A92
WHEATSTONE CORPORATION	8.A56
winMedia	8.B41a
WISYCOM	8.D30
WNM	8.F87
WorldCast Systems	8.C61
WorldDAB	8.A44
Yamaha	8.F30
Zenon-Media GmbH	8.A33a
Zoom Europe	8.F47

HALL 9

Atomos	9.C05
B&H Photo, Video Pro Audio	9.A04
Densitron	9.C10
Grass Valley	9.A01
POSTIUM KOREA Co Ltd.	9.A02
Samim Group Media & Communication Technologies	9.D02
SEEDER	9.D01

HALL 10

APANTAC	10.F45
API	10.D44
ARGOSY	10.C51
Arista	10.D41
ATOS IT Services UK LTD	10.A22
Beijing Anystage Cultural Creative Technology Co.,Ltd.	10.F35
Black Box	10.A27
Bluebell Opticom Ltd	10.A10
Bolin Technology	10.F28
Broadcast Solutions GmbH	0.A23,10.C31
Canare Europe GmbH	10.D31
Clear-Com	10.D29
CLOUDflex Broadcast	10.F39
Coax Connectors Ltd	10.F43
CP Cases Ltd	10.A44
Custom Consoles	10.A42
dB Broadcast Ltd	10.A30
Domo Broadcast Systems (DBS)	10.D30
Dream Chip Technologies GmbH	10.C10
EBU (European Broadcasting Union)	10.D21
Flanders Scientific, Inc.	10.A26
Goal Sport Technology	10.A20
Gravity Media	10.C43
Green-GO	10.D32
Hitomi Broadcast	10.A40
Kiloview Electronics Co., Ltd.	10.D42
KOKUSAI DENKI Electric Europe GmbH	10.B40
L2Tek	10.B10
Leader Electronics of Europe Ltd.	10.C01
Lund Halsey	10.C53
NETGEAR	10.D33
NetOn.Live BV	10.A24
Nextera-Adeas	10.C13
Norwia	10.F53
PERCON	10.D46
Pliant Technologies, LLC	10.F33
PTS – PIERIDES TECHNOSYSTEMS SA	10.F27
Qulip Technology	10.F23
Qvest	10.C24, 7.B18
RGBlink	10.A25

Riedel Communications GmbH	10.A31, 10.A38
Salrayworks	10.F44
Utah Scientific	10.B40
ValueHD Corporation	10.F31
Vislink	10.C27
Vizrt	10.A41
Wohler Technologies	10.B12

HALL 11

ACE Marketing Inc.	1.B53, 1.C51, 11.B11, 12.C21x, 12.H21, 2.B16, 2.B39, 8.A48
AIDA IMAGING	11.A42
Aspectra B.V.	11.B36
ASUS Global Pte. Limited	11.B34
BEIJING KIND NETWORK TECHNOLOGY CO. LTD	11.A31
Beijing Wanjiaxianghe Technology Co.,Ltd	11.A24
Brinno Incorporated	11.A35
BZBGEAR	11.B33
Canford	11.D01
Canon Europe	10.HR, 11.C41
CHEQROOM	11.B10
CKMOVA	11.B11b
CueScript Ltd	11.D10
CV Support Limited	11.B06
Datacolor GmbH	11.A03
DigitalFoto Solution Limited	11.B16
Emergent Vision Technologies Inc	11.A36
ERECA	11.C49
FORTINGE	11.B47
Fotopro (Guangdong) Image Industrial Co., Ltd	11.B11e
Gigatronix Ltd	11.D45
HK YONGNUO Limited.	11.B35
HOLLYLAND	11.C27
HPRC cases – Plaber S.r.l.	11.D42
Iris	11.A32
iSmart Video	11.A18
KATECH ELEKTRONIK SANAYI DIS TICARET LIMITED SIRKETI	11.A14
Konvision	11.D34
Luucco (Shenzhen) Technology Co., Ltd	11.A01
MARSHALL ELECTRONICS, INC.	11.C28
Mocha YoloLiv Technology	11.B11a2
MRMC	11.C20b
MultiDyne	11.C12
NB STABILIZER	11.A07
NDI	11.C39
Nextorage	11.A06
Nikon Europe B.V.	11.C20c, 2.G105a, 2.G110, 2.G111
Nippon Video System Co.,Ltd.	11.A44
Ozen Camera Support	11.C01
Panaro	11.C45
PGYTECH	11.C14
Proton Camera Innovations	11.A04
RED Digital Cinema	11.C20a
Remote Camera Technology	11.B45
RTS Intercom Systems	11.D09, 2.G108
RUIGE	11.A39
Shenzhen KATO VISION Co., Ltd	11.A40
Shenzhen PUAS Industrial Co.,LTD	11.A02
Shenzhen Tiptop Technology Co.,Ltd.	11.B37
SKAARHOJ	11.A30

SKB Cases	11.A37
SmallRig	11.C10
SPROLINK	11.B11g
Suzhou Shidu Tech Co., Ltd.	11.A05
Telycam	11.B01
Tilta	11.A17
TREXO INNOVATION INC.	11.A08
TVLogic	11.B38
Videosys Broadcast	11.D20
VILTROX	11.A09
YC Onion Technology	11.B11a1
Z CAM / LightMagic Limited	11.B26
ZHANGZHOU SEETEC OPTOELECTRONICS TECHNOLOGY CO. LTD	11.A45
ZHIYUN	11.A26
Zhongshan Zhanzhiguang Lighting Co.,Ltd.	11.B11c

HALL 12

9.Solutions	12.H51
Akamai	13.D301, 2.G107, 2.G109c
Aladdin Lights	12.D57
Aparo	12.H55
Astera	12.F33
Bagside	12.B71
Beijing Zooxer Filming Technology Co.,Ltd	12.C19
Beijing Tianying Vision Technology Co., Ltd	12.C53
Blackcam 4D GmbH	12.G53
Blueshift Technologies	12.F91
Boland Communications	12.G71
BROADCAST BLINDS	12.F25
Canara Lighting Industries Pvt Ltd	12.A40
CARTONI	12.F31
Changzhou Superflash Photographic Equipment Co.,Ltd	12.A51
Cinematography World Pavilion	12.A59
Cineroid	12.B52
CINETICA	12.D54
Cixi Ruima Photographic Equipment Co.,Ltd.	12.B37
Coemar Lighting srl	12.F46
Coman Photo Equipment（Zhongshan）Co.,Ltd	12.D09
Comica	12.D60
Cosmolight srl	12.C42
Creamsource	12.G34
Cyanview	12.B25
Desisti UK	12.A59c
Dynacore Technology Co., Ltd.	12.G48
DZOFILM	12.D62
Easyrig	12.F82
Egriment Camera Support	12.F20
EUROLIGHT System	12.D61
EVERSIRIUS	12.D56
EXPLORER CASES BY GT LINE	12.D82
Fiilex	12.A43
Film Gear (International) Ltd.	12.D41
Filmotechnic	12.F60
Fujifilm Electronic Imaging Europe GmbH	12.B20
Fulda Creative s.r.o.	12.H11
FXLION ELECTRONIC CO., LTD.	12.D59
GL OPTICS	12.F27
GO ON TOP	12.A19
GODOX Photo Equipment Co., Ltd	12.H38
Grip Factory Munich GmbH	12.D39

Guangdong KINGJOY Technology Co., Ltd.	12.C59
Guangdong Laitu Imaging Technology Co., Ltd	12.D66
Gyromotion GmbH	12.H62
Hangzhou Yinben Photoelectric Co., Ltd.	12.B36
Hawk-Woods LTD	12.A84
HireHop Equipment Rental Software	12.A60
Hubei Miliboo Group Co.,Ltd	12.H43
Huizhou Latu Film Equipment Co., Ltd	12.A56
IDX Technology	12.F32
iFootage International (HK) Limited	12.D64
Ikegami Electronics (Europe) GmbH	12.A31
Irix Lens	12.A14
JIADE Energy Technology (Zhuhai) Co. Ltd	12.D44
Jiangmen Kase Optics Co., ltd.	12.F88
KameraTeknik	12.B82
Kino Flo – Chauvet Lighting.	12.G43
KIPON	12.D08
Laibo GmbH	12.A82
Laowa	12.A41
LC-Tec Displays AB	12.A32
LedsMaster	12.H15
Lexar	12.D68
Libec	12.C35
LIGHTSTAR (BEIJING) ELECTRONIC CORPORATION	12.D55
LILLIPUT	AVMATRIX	12.A53
Megahertz Ltd	12.D22
Microfilms	12.C36
MÖLLER-WEDEL OPTICAL GmbH	12.A50
Motion Impossible	12.A21
MovieTech / MTS Media Technical System	12.G52
NANLITE / NANLUX	12.F21, 8.MS16
NANUK Gear Protection Inc.	12.B10
NEEWER	12.A35
Nestor	12.A59d
NINGBO EAST PHOTOGRAPHIC EQUIPMENT CO., LTD.	12.A48
Ningbo EIMAGE Studio Equipment Co., Ltd.	12.C57
Ningbo Laobei Photographic Equipment Co., Ltd.	12.A66
NiSi	12.B54
OBSBOT	12.A57
One Stop Cine	12.A59b
OPENMOON	12.B61
ORCA BAGS	12.F22
Osee Technology Ltd.	12.D53
Ottomatic	12.A33
OVIDE & QTAKE	12.H35
Panther GmbH	12.G36
Panyan Technology Co., Ltd.	12.B33
PATONA International S.L.U.	12.B42
PESS Energy	12.F94
PHEON LUX	12.D65
Pipe Lighting GmbH	12.D70
Pixboom	12.F23
Polecam	12.D22
Pomfort	12.A38
Portaprompt	12.H49
Portkeys	12.B69
Practical Magic & Innovation Company Limited	12.H63
Profoto AB	12.C45
PROLIGHTS	12.D31
Prompter People	12.F89
PRO-X CO., LTD	12.H29

qinematiq GmbH	12.A10
Rentman resource planning software	12.A54
ROBE Lighting	12.F59
Robojib	12.A22
ROLUX INTERNATIONAL GROUP (HK), LIMITED	12.B35
Roscolab	12.A59e
Schill GmbH & Co. KG	12.C44
SECCED	12.C21
Selens	12.D67
Senna Lighting Laboratory	12.C11
Servicevision	12.D29
Shanghai Jieyong Technology Co.,LTD	12.A80
ShaoXing Sunwell Photographic Supplies Co.,LTD.	12.B30
SHAPE	12.H61
SHAPHAN INTERNATIONAL TRADE CO., LIMITED	12.G90
Shenyang ZhenRui Optics Co.Ltd.	12.A44
Shenzhen 7Artisans Photoelectric Technology Co., Ltd.	12.C82
Shenzhen Accsoon Technology Co.,Ltd.	12.F57
SHENZHEN CINETREAK INNOVATION TECHNOLOGY CO., LTD.	12.H75
Shenzhen Hohem Technology Co.,Ltd	12.G70
SHENZHEN LENSGO CO., LTD,	12.C56
Shotoku Broadcast Systems	12.F47
SIGMA	12.F55
SIRUI Optical GmbH	12.D63
SmartSystem	12.A59a
ST Video – Film Technology Ltd	12.H90
steadygum sl	12.A20
SWIT Electronics Co., Ltd.	12.C31
SYNCO GmbH	12.C20
Technocrane s.r.o.	12.G37
Telemetrics Inc	12.G42
Telescript International	12.G50
TELESIN LIMITED	12.C54
TERIS (Beijing) Tech Trade Co.,Ltd	12.H76
THALES (ANGENIEUX)	12.F30
TianJin Century Faron Technology Co.,Ltd	12.H69
Tianjin G-ka Robotics Technology Co., Ltd	12.H13
TOKINA/DAIWA	12.A30
Tolifo (Dongguan) Photographic Equipment Co., Ltd	12.A64
TRUE GAMUT	12.B59
UNIOPTIX (SHENZHEN) CO.,LTD	12.D10
Unison Entertainment Technology Co.,Ltd	12.C84
VELVET	12.C43
Villrich Broadcast	12.A52
VISICO Studio Equipment	12.C71
Vocas	12.F40
Waterbird systems	12.A10
Wise Advanced Co., Ltd.	12.H39
XD motion	12.B41
XEEN	12.G64
Xgrids	12.H21a
Xiamen Came Technology Co.,Ltd.	12.H74
Yueqing Originality Photography Equipment Co.,LTD	12.C22
YUYAO LISHUAI FILM & TELEVISION EQUIPMENT CO., LTD.	12.C65
Zanus	12.A10
ZHANGZHOU BAYTTO ELECTRONIC TECHNOLOGY CO.,LTD.	12.H21b
Zhongshan Cayer Photographic Equipments Co., Ltd.	12.A61
Zhongshan Shanmu Outdoor Products Co.,Ltd	12.D11

HALL 13

Akamai	13.D301, 2.G107, 2.G109c
Anton/Bauer	13. A05
Autocue	13. A05
Autoscript	13. A05
Camera Corps	13. A05
Google LLC	13.D401
IBC Sales Rebooking Office	13.HollandL
Litepanels	13. A05
Manfrotto	13. A05
Rycote	13. A05
Sachtler	13. A05
Sony	13.A10,13.D01
Teradek	13. A05
Videndum	13.A05
Vinten	13. A05

HALL 14

3Play Media	14.D56
Adapt Global	14.D26
Aina Tech	14.B33
Amazon Web Services	14.C66, 5.C90
AudioShake	14.B39
AWS & Nvidia Innovation Stage	14.A50
Baron Weather	14.A65
Base	14.B51
CaptionHub	14.D49
Channel 1	14.C52
Chaos Software Management GmbH	14.D57
Cisco	14.D43, 3.B51
Collabora	14.A63
Creyou	14.B38
Cutz	14.C11
Deepdub	14.B53
Dell Technologies	14.C35, 7.A23
Dot Group	14.D29
Dubformer	14.D54
ElevenLabs	14.D60a
Eluvio, Inc.	14.A78, 8.MS5
Files.com	14.C54
Flomenco	14.C44
Framedrop	14.C45
Frammer AI Pvt Limited	14.B32
Future Tech Networking Hub Sponsored by ElevenLabs	14.D60
Future Tech stage	14.B68
Gaudio Lab, Inc.	14.C50
HERAW	14.C22
hsrm University of Applied Sciences	14.D45
Hydrolix	14.B52, 14.C69
IBC 100 Years of TV	14.C01
IBC Accelerator Zone	14.A21
IBC Accelerators – A Framework for Generative AI	14.A21a
IBC Accelerators – AI Agents Assistants for Live Production	14.A21c
IBC Accelerators – Conquering the Air(waves): Private 5G from Land to Sea to Sky	14.A21f
IBC Accelerators – ECOFLOW II	14.A21h
IBC Accelerators – IBC INCUBATOR: Changing the Game... AGAIN	14.A21b
IBC Accelerators – Master Control Cloud	14.A21g
IBC Accelerators – Multi-Vendor Software Live Media Exchange	14.A21i
IBC Accelerators – Stamping Your Content (C2PA Provenance)	14.A21e
IBC Accelerators – Ultra-Low Latency Live Streaming at Scale	14.A21d
IBC x Google Cloud Hackfest	14.A01
IYUNO	14.C42
KaptizeAI	14.B36
Lightricks	14.D51
Lingopal.ai	14.B58
Magnifi	14.C20
Magycal	14.A57
Matchpoint	14.C68
Media Coding Industry Forum	14.C11
Media Press Group Metadata	14.A71
Microsoft Corporation	1.BS5, 14.A70
Momento	14.A51
Monks	14.C51
Mo-Sys Engineering Ltd	14.B30
Nagarro Software Ltd	14.A52
Nippon Control System, co.	14.B37
Noisypeak	14.A61
NVIDIA	14.A50
Orange Logic	14.C21
PACE Anti-Piracy	14.B56
PacGenesis	14.A58
Panjaya.ai	14.B35
Plain X	14.B54
Ramblox	14.B75
Raysync	14.C49
Reka AI	14.C26
Rightsline	14.C67
Showfer Media	14.C25
Six Floor Solutions	14.C41
Small Pixels	14.C47
SOUTHWORKS	14.A67
Stb-tester	14.B57
Storyboarder AI	14.D59
Suitest	14.A66
TATA COMMUNICATIONS UK Ltd.	14.C40
Tata Consultancy Services Limited	14.C15
The DPP	14.C28
Tsutsumi	14.B37
Ultra HD Forum	14.C11
Veritone, Inc.	14.A56
VIDEO.TAXI	14.B34
Videolinq	14.B47
Vionlabs	14.A53
Vistex	14.D58

OUTSIDE

ANTELOPE CAMERA SYSTEMS GmbH	0.A27
ARET video and audio engineering srl	0.A07
BT Media and Broadcast	0.A05
EUTELSAT	0.A24, 1.A57
NEP Group	0.A11
SRTEK LTD	0.A08
Thum Mahr GmbH	0.A23

REFSUITE PITCHES IN WITH BROADCAST ECOSYSTEM

Riedel Communications

BY DAVID FOX

Suite guy: RefCam in operation in the Bundesliga

RefSuite, Riedel's new managed system for professional sports workflows, combines hardware, software, cloud services and 24/7 remote operations in one ecosystem covering refereeing, coaching and broadcast operations.

Developed with referees and industry, it includes five tightly integrated modules: RefCam; RefBox; RefComms; CoachComms; and RefCloud. From stabilised, head-mounted referee cameras and FIFA-certified video assistant referee systems to Bolero S-based wireless comms and cloud-based media management, RefSuite enables coordination, performance and decision-making while delivering immersive broadcast perspectives.

Lutz Rathmann, CEO

Managed Technology, Riedel Communications, said: "With each module already proven in high-profile deployments worldwide, RefSuite represents a decisive move away from fragmented solutions – delivering a cohesive, future-ready platform that empowers officiating, coaching and broadcast teams alike."

It is highly scalable and flexible, from training grounds to international tournaments, and can be extended with Riedel's Easy5G private 5G network, for high-speed, secure data transmission for full-pitch RefCam video streaming or remote RefBox review workflows. These can be combined with optional centralised monitoring and support.

Marc Schneider, Executive Director Global Events, Riedel Communications, said: "RefSuite is the first step in a new generation of integrated ecosystems that will unlock new capabilities for remote production, performance analysis and immersive fan experiences – shaping the future of motorsport, maritime and live production environments alike."

10.A31, 10.A38

UHK-X700RF PORTABLE CAMERA MAKES WIRELESS DEBUT

Ikegami Electronics (Europe)

BY DAVID FOX

The UHK-X700RF receiver/decoder, auxiliary control and connection interface

The latest addition to Ikegami's Unicam-XE range is the UHK-X700RF wireless portable camera, offering the same features, operational ergonomics, compact size and light weight as its wired sister model, the UHK-X700.

Gisbert Hochguertel, Ikegami Europe Product Specialist, said: "The UHK-X700RF opens a wide vista of creative perspectives for applications such as news, OB sports and coverage of stage events. Even in fully rehearsed studio projects, it offers producers the freedom to introduce unusual-angle shots at short notice."

The X700RF has a native UHD (3840x2160) global shutter sensor, dual filter wheels for separate control of incoming light and colour temperature, and automatic optical vignetting correction when using OVC-compatible B4-mount zoom lenses.

Its transmitter operates in the 2-2.7GHz band, with an output power of 100mW and multichannel antenna diversity for robust signal delivery. Encoding is fast, typically 40ms input to output at UHD or HD resolution, and transmission range is about 500m – more if using IP Mesh data transceivers.

The half-rack width receiver/decoder uses DVB-T modulation in QPSK, 16QAM and 64QAM, and bandwidth is switchable between 5 and 8MHz, with a choice of H.265-HEVC, H.264-AVC and MPEG-2 video coding. The unit has four SDI outputs, supporting 1.5G, 3G and 12G-SDI formats.
12.A31

Dave MacKinnon, VP of Product Management, Clear-Com

What are the biggest challenges facing the media and entertainment industry?

The financial model from 5-10 years ago won't work anymore; there's a ton of financial pressure on broadcasters. Production teams are being asked to do more with less. Budgets are tight, timelines are shrinking, and expectations for quality remain high. Many crews are also working across multiple sites, which adds complexity. Communication systems need to be reliable, flexible and able to support a wide range of workflows. As productions grow in size and scope, comms tools have to keep up without creating more work for already stretched teams.

How is your company helping its customers to address these challenges?

Clear-Com builds systems that adapt to changing production needs. Whether it's a compact studio or a large multi-venue event, our gear scales easily. We support IP, wireless, fibre and cloud connectivity, so teams can work wherever they are. Products like Arcadia Central Station partyline and FreeSpeak Icon wireless are designed for clear audio, simple operation, and easy setup. Our systems fit into existing infrastructure and are built to last, so customers can expand without needing to replace everything.

What are the main areas of focus for your company during IBC2025?

At IBC2025, we're focused on tools that make communication simpler and faster. We're showcasing new updates to Arcadia Central Station and FreeSpeak wireless that improve configuration, streamline capacity management and support teams working across multiple locations. We want to show how Clear-Com helps users stay efficient, no matter the size or shape of their production.

Which trends or themes do you expect to emerge during IBC2025?

We expect to see continued growth in cloud and IP adoption, remote collaboration, and crossover between broadcast and AV. But the key trend is practicality. People want tools that are cost-effective, dependable, quick to deploy and easy to use. Our strategy is to offer our customers the same great experience at both ends of the spectrum. So, a cloud user operating a Clear-Com system has roughly the same look and feel as a matrix user. As our customers move up or down the product lines we have, they don't have to relearn or retrain since the operation is equally intuitive.

What sets your company apart as a technology leader?

Clear-Com has earned trust across many industries, broadcast, live events, sports and mission-critical operations. Everything from major network events to major military operations are run on Clear-Com gear, which means our products must work no matter what. Our reputation comes from solid engineering and strong support. We don't sell vapourwear or half-baked solutions. We build with purpose, not flash. What makes us different is how closely we work with our users. We take feedback seriously, and we support our products through their full life cycle. Customers know we'll be there with a reliable and rugged solution when it counts.

10.D29

RECEIVER PLATFORM SCALES WITH THE SHOW

Shure

BY KEVIN EMMOTT

Introduced this summer but making its debut at IBC, Shure's ANX4 scalable wireless receiver is an adaptable and scalable platform that aims to simplify design and deployment across a wide range of applications. Its multi-mode operation with support for both Axient Digital and ULX-D platforms means audio professionals can standardise on a single unit, supporting all available transmitter options in those platforms. It allows up to 16 channels of Axient Digital or 24 channels of ULX-D using ShureCloud.

Shure says the platform empowers users to buy licences in the quantity they need and provision these across multiple ANX4 hardware units. This enables flexibility for high channel count environments such as theatres, broadcast studios and venues where channel requirements may vary depending on the show and RF frequency availability. In addition, the wide tuning range and dual antenna inputs reduce the need for external RF infrastructure, which streamlines installation.

The back-panel interface includes Dante/AES67 outputs and a four-port switch supporting Dante and redundant modes, while integration with Shure Wireless Workbench provides users with tools for real-time monitoring and control.

8.C32

Shure thing: The 1U rackmount wireless receiver aims to simplify deployment

Explore the halls at IBC2025

Featuring 14 dedicated halls, each bringing together the world's leading media, broadcast, and technology providers.

Organised by sector for easy navigation

Halls 1, 2 and 3 – Delivery, Distribution and Satellite

Halls 4 and 5 – Content Everywhere, Streaming, OTT Platforms, Cloud Services, Cybersecurity and App Development

Halls 6 and 7 – Post-production, Graphics, Media Production and Data Storage Solutions

Halls 8 and 10 – Multi Technologies, Production, Management, Audio and Transmission

Halls 9, 11, 12 and 13 – Production, Cameras, Lenses, Lighting, Video and Accessories

Hall 14 – Future Technologies, AI, 5G, Ad Tech, Virtual Production

Outdoor Exhibitors – Congress Square (outside Hall 13)

BUILDING BRIDGES

Fabio Varolo, Sales Manager, FOR-A Europe

The broadcast industry stands at a fascinating crossroads where traditional reliability meets future possibility. Across Europe, broadcasters are demonstrating remarkable sophistication in connecting their existing infrastructure with tomorrow's creative potential — not through dramatic revolution, but through intelligent evolution that prioritises operational excellence while embracing transformative change.

From my perspective working across the European market, what sets our region apart is this thoughtful approach to building the future. European operators aren't abandoning proven technologies or rushing into untested waters. Instead, they're strategically implementing solutions that deliver immediate operational benefits while providing clear pathways for future expansion and capability enhancement.

The most significant shift I'm observing across Europe is the liberation from hardware-defined workflows. For decades, broadcast infrastructure has dictated creative possibilities, limiting producers to a fixed number of inputs, predetermined effects paths and rigid operational workflows. The software-defined revolution is fundamentally changing this relationship.

Perhaps the most sophisticated challenge facing European broadcasters is managing IP infrastructure complexity while maintaining operational reliability. The promise of IP workflows – flexibility, scalability, remote capability – remains compelling, but the reality of resource management across multiple studios, locations and production environments has proven more complex than many anticipated.

> **"Successful broadcasters aren't implementing wholesale infrastructure replacements, they're building bridges between existing systems and future capabilities"**

The breakthrough I'm seeing comes from hierarchical approaches to resource discovery and management. Rather than treating IP infrastructure as a flat network, successful implementations create intelligent hierarchies that allow different production environments to access shared resources without compromising local system integrity.

This architectural thinking represents a maturity in IP adoption that goes beyond simple technology deployment. European broadcasters are learning that successful IP migration isn't about replacing SDI wholesale; it's about creating hybrid environments where both technologies coexist and complement each other based on specific operational requirements.

The integration of AI into broadcast workflows represents another area where European operators are demonstrating remarkable sophistication. Rather than viewing AI as a replacement for human creativity, the most successful implementations use intelligent automation to eliminate routine tasks while enhancing creative capability.

What strikes me most about Europe's approach to broadcast technology evolution is the emphasis on incremental adoption over revolutionary change. Successful broadcasters aren't implementing wholesale infrastructure replacements, they're building bridges between existing systems and future capabilities.

This pragmatic approach recognises that operational continuity is paramount in an industry where downtime literally means lost revenue and audience trust. Software-defined architectures excel in this environment because they can integrate with existing infrastructure while providing clear upgrade paths for future enhancement. **2.B53**

HARDWARE GATEWAY TO VIRTUAL MIXER

Telos Alliance

BY KEVIN EMMOTT

Making its IBC debut, the Axia Altus SE is a new way for customers to enjoy the benefits of Telos Alliance's virtual mixing console.

Built on the same compact, fanless hardware as Telos VX Duo, the Altus SE brings all of the features and benefits of the Axia Altus virtual mixing console to a compact hardware-based

The Axia Altus SE's size and quiet operation make it ideal for studio use

form factor that prioritises straightforward deployment and installation, while its small size and silent operation also make it a solid choice for in-studio use. Like the original software implementation of Altus, Altus SE offers a full-function browser-based mixer for remote events and contributors, allows quick and easy deployment of temporary studios, and provides an easy, low-cost option for disaster recovery sites.

A base Altus SE licence includes eight faders and can be expanded to up to 24 faders in four-fader increments via buyout-style licences. Customers seeking a simple and hassle-free means of adding WebRTC can subscribe to a pair of SaaS offerings, including a Telos Alliance cloud-hosted Beacon server – Spotlight SaaS – and STUN/TURN services available directly through Xirsys. **8.D37**

PERSONAL VIEW

The PersonalWorkplace-Controller allows for a more focused and responsive working environment

Guntermann & Drunck

BY KEVIN EMMOTT

Aimed at increasing flexibility, usability and workflow efficiency in control room and production environments, Guntermann & Drunck's new PersonalWorkplace-Controller consolidates multiple video and computer signals into a single workspace.

The PersonalWorkplace-Controller enables users to display and interact with multiple video signals on a single high-resolution display or across multiple monitors in a unified, customisable layout.

It enables teams to manage content feeds, playout systems, editing stations and live control from a single console with zero latency, and operators to flexibly arrange video sources on-screen with complete control over the visual layout based on specific tasks and preferences.

G&D says one of the key benefits of the system is its impact on daily operations; by eliminating the need to physically switch between workstations, users gain faster access to critical information and the ability to interact with multiple systems simultaneously. It maintains high image quality and supports flexibility in source arrangement, offering a tailored solution for individual users and collaborative teams.

Designed with the needs of broadcast operations in mind, it supports a wide range of use cases – from production control rooms and master control environments to post-production and engineering setups.
8.B51

CHARTING A TRUSTED FUTURE FOR AI AND CLOUD

EBU (European Broadcasting Union)

BY DAVID FOX

The EBU is asking Europe's media sector to help redefine its technological foundations for an age of AI and the cloud, to help avoid infrastructure that isn't trusted, secure, or aligned with European laws and values.

At its Technical Assembly in Dublin this year, it laid out a path for creating sovereign, secure and interoperable infrastructure suitable for public media, especially considering the sector's growing reliance on cloud-based services and AI.

This reflects concerns about

Tech talk: EBU's Antonio Arcidiacono speaking in Dublin

dependency on non-European technology, perceived uncertainty regarding their governance and the need for more transparent ecosystems. It coincides with broader European efforts like the Cloud and AI Development Act and wider EU strategies to build shared cloud infrastructure for the public sector.

The consensus in Dublin pointed to a desire for infrastructure that enables public service media to retain control over their data, workflows and intellectual property, which is why the EBU is now inviting a wide range of stakeholders to participate in building platforms serving public interest and encouraging transparent innovation.

The EBU has also announced a collaboration with Nvidia to accelerate development of sovereign AI and cloud systems, adding Nvidia's AI development tools and expertise to the EBU's co-ordination and tooling, such as the cloud-native Dynamic Media Facility (DMF) and Media eXchange Layer (MXL) frameworks.
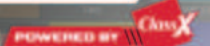**10.D21**

CLOUD CONTROL FOR COMPLEX TV SERVICES

Viaccess-Orca

BY KIRSTY HAZLEWOOD

Multi X, on show from Viaccess-Orca (VO), is a modular, cloud-native platform for managing end-to-end TV operations across diverse brands, regions and business units.

The platform enables centralised orchestration with granular control, with Watermarking as a Service supporting both server-side and client-side implementation for real-time content protection. It also includes real-time monitoring tools that provide QoE and QoS analytics, offering early-warning indicators to support proactive issue resolution.

VO is also presenting Design as a Service – a no-code tool for customising TV app interfaces across multiple devices. It draws upon real-time usage data to inform updates. QoE analytics deliver granular insights into playback performance, user behaviour and service health, while personalised recommendations simplify metadata curation, content highlighting and UI updates.

VO's white-label multiscreen apps cover STBs, mobile, smart TVs and web platforms, with native integration for consistent user experiences, while for monetisation, VO combines UI and data insights to help operators drive engagement and revenue across formats.

Pierre-Alexandre Bidard, Vice President of Products and Services, Viaccess-Orca, said: "Our customers are navigating increasing complexity, balancing rising viewer expectations and shifting technologies with the need for operational efficiency."

1.A51

Bidard: 'Customers are navigating increasing complexity'

Q&A

Mark Price, SVP Sales & Operations, EMEA & RoW, Densitron

How is your company helping its customers to address the challenges faced by the media and entertainment industry?

We have always prioritised strong, collaborative relationships with our customers. While touchpoints throughout the year are key, events like IBC offer a valuable in-person opportunity to listen closely to the challenges they are facing today. In response, we continue to deliver innovative solutions that address common pain points – from tight timelines and budget pressures to supply chain disruptions and R&D limitations.

What are the main areas of focus for your company during IBC2025?

We are actively advancing the development of our next-generation tactile and haptic control panels – technologies that are already sparking enthusiasm across the global broadcast community.

What drives us is not just the innovation itself, but the reactions from customers when they experience these solutions firsthand. At events like IBC and during live demos, we consistently witness spontaneous, collaborative brainstorming as professionals begin to imagine how these advancements could transform their workflows and solve real-world challenges.

Which trends or themes do you expect to emerge during IBC2025?

A key trend is the shift towards greater system integration and interoperability. Broadcasters are looking for smarter, more connected control environments that seamlessly tie together hardware and software. From a Densitron perspective, this is where our HMI Solutions, tactile and haptic innovation, and our IDS solutions stand out – helping customers simplify complex workflows while maintaining flexibility and adaptability across a wide range of applications.

Sustainability is becoming another increasingly prominent theme across the broadcast industry. As environmental responsibility takes on greater importance in technology purchasing decisions, there is a growing demand for solutions that prioritise energy efficiency, durable components and long-term value without compromising performance or driving up costs.

What are your priorities for the next 12 months?

Over the next 12 months, our priority is to continue developing solutions that simplify increasingly complex broadcast operations. As workflows evolve, there's a clear demand for intuitive, ergonomic technologies that seamlessly integrate into diverse environments.

Ultimately, our goal is to empower broadcasters with tools that are smarter, more adaptable, and built to meet the real-world challenges of today and tomorrow.

What sets your company apart as a technology leader?

What sets Densitron apart as a technology leader is our consultative, customer-first approach. We go far beyond simply supplying displays, we work closely with our customers to understand their operational goals and deliver solutions that are precisely tailored to their needs.

With many broadcast organisations facing reduced internal R&D capacity, we are increasingly stepping in as an extension of their teams, supporting everything from product design and system integration to full customisation. This collaborative model helps accelerate time-to-market while allowing customers to focus on their core business, confident that their technology foundation is future-ready, scalable and built to perform.
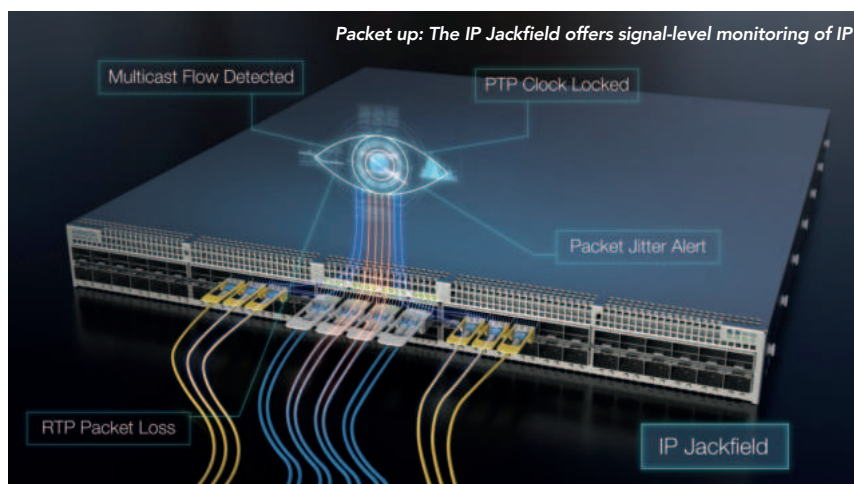**9.C10**

IP JACKFIELD PATCHES GAP IN VISIBILITY

Arista/Providius

BY DAVID FOX

As broadcast infrastructures transition to IP, many engineers have lost the real-time visibility into media flows provided by traditional baseband patchfields. Arista and Providius hope to restore that capability with the IP Jackfield. It aims to bridge the gap between traditional workflows and the agility of IP, empowering broadcast operations.

Packet up: The IP Jackfield offers signal-level monitoring of IP

Multicast Flow Detected
PTP Clock Locked
Packet Jitter Alert
RTP Packet Loss
IP Jackfield

It is built on Arista's telemetry technology and Danz Monitoring Fabric (DMF). Powered by a purpose-built application from Providius, it offers broadcast engineers intuitive signal-level monitoring of IP networks.

The movement of content is more difficult to see using IP, where visibility is often lost in the flow of packets. The IP Jackfield promises clear, actionable insight into the path of every flow, enabling engineers to monitor, trace and troubleshoot with confidence. It should restore ownership of troubleshooting to the broadcast team and ensure the network fabric is doing its job, reliably and transparently.
10.D41, 8.C93

FROM BOARDROOMS TO THE STAGE

Absen

BY KIRSTY HAZLEWOOD

New technologies across multiple markets are being showcased by Absen.

The JD holographic screen is a lightweight, 90% transparent solution for commercial and architectural integration, while the CPS Series boasts ready-to-use digital signage capabilities.

The stage application zone on Absen's stand features the ultra-lightweight and flexible Saturn Series SA2.6 and SA2.6-C (flex) displays, alongside the newly developed Polaris PL3.9Pro V3.

The fixed installation zone is home to the all-in-one microLED X Series, developed for high-end conference spaces, and deep black COB display KLCOB 1.2 for control and meeting rooms.

A dark room in the virtual production zone spotlights the upgraded PR 1.9 display, powered by the Deepsky control system. Tailored for high-end XR and real-time VP environments, the PR Series offers studios a high-brightness LED backdrop and ceiling.

Emma Liu, General Manager, Absen Europe, said: "We are excited to return to IBC2025 with our versatile LED display solutions for the ever-evolving media and entertainment industry."

1.D31
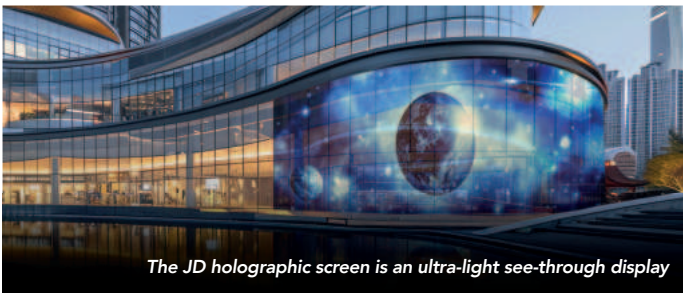
The JD holographic screen is an ultra-light see-through display

GIVING VOICE TO THE ACTION

Dubformer

BY ANNE MORRIS

AI dubbing specialist Dubformer is showing a new version of its Emotion Transfer model, which it says brings the full intensity of sports live streaming into AI-generated dubbing.

According to Dubformer, the upgraded model faithfully reproduces every vocal nuance, such as whispers, laughter, exclamations of regret and strained shouts, to immerse viewers in the heart of the action.

Emotion Transfer now supports seven languages: English, Spanish, French, German, Russian, Portuguese and Italian. The technology is fully integrated across all Dubformer products, including its studio for localisation companies, enabling human post-editing to refine every vocal detail. It's also suitable for dubbing series,
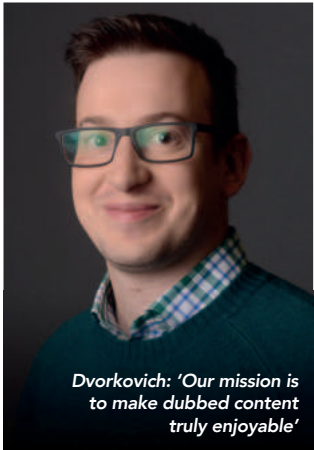
Dvorkovich: 'Our mission is to make dubbed content truly enjoyable'

films and other emotionally rich content, says the company.

Anton Dvorkovich, Founder and CEO, Dubformer, said: "Our mission is to make dubbed content truly enjoyable; in sports, that exhilaration is everything. This latest iteration brings us one step closer to delivering dubbing with expressiveness in any language."

14.D54

HIGHER LEVEL OF SIGNAL ANALYSIS

WorldCast Systems

BY KEVIN EMMOTT

French audio specialist WorldCast Systems has expanded the capability of its Audemat MC6 test and measurement platform with two software modules designed to streamline lab workflows, support automated testing and enhance equipment calibration. The company claims the updates extend the capabilities of the DAB+, FM and audio measurement tool into a key component in automated production testing, quality control processes and on-site commissioning.

The version 1.3 update introduces a precise signal generator to allow users to generate analogue and AES audio as well as MPX signals. These reference signals are used for calibration, qualification and alignment of broadcast equipment. According to WorldCast, by feeding devices under test with accurate test signals, engineers and technicians can fine-tune and verify performance with confidence.

Also on show, the Automatic Lab Measurements module adds tools such as distortion analysis

The update delivers extended FM and DAB+ measurement to the Audemat MC6

and oscilloscope functions for more advanced insight into signal behaviour. The module also introduces remote control via Telnet.

8.C61

CINEVIEW MONITORS WITH PRO FEATURES

Shenzhen Accsoon Technology

BY DAVID FOX

Accsoon has introduced two 7in on-camera monitors, the CineView M7 and CineView M7 Pro TX/RX. The latter has integrated wireless video transmission, and both offer calibrated colour accuracy, advanced LUT capabilities and intelligent OS features.

James Tremayne, Technical Solutions Consultant for Accsoon distributor Holdan, said: "It has dual NP-F battery slots in the rear, SDI input and output, 4K HDMI I/O, and can cross convert both

View point: Tremayne demonstrates the Accsoon CineView M7 Pro TX/RX

in either direction and output both simultaneously. It also has an SD card slot for onboard H.264

and H.265 recording, and can record to USB drives or SSDs. It is Android-based, which makes

updating and expanding it easier. It has very little latency – two or three frames, compressed."

Transmission range is up to 350m, and the CineView M7 Pro can act as a transmitter to a CineView receiver, another M7 Pro, or smartphones and tablets running Accsoon's free See app.

The 1920x1080 monitors have 1000-nits peak brightness, and include a full suite of customisable monitoring tools, such as false colour, histogram, zebras, waveform and vectorscope, plus a comprehensive LUT workflow, and touchscreen camera control – for Sony mirrorless cameras initially, with more being added.
12.F57

STREAMING IN POLE POSITION

Globecast

BY ANNE MORRIS

Broadcast, media and entertainment managed services platform Globecast is showcasing a recently announced partnership with Racer Network (formerly known as MAVTV).

Globecast is providing the US motorsports television network, headquartered in Indiana, with a suite of cloud playout, live integration, satellite distribution,

IP and terrestrial transport services to deliver sports content to consumers via its network and the Racer+ streaming app.

Neil Butterfield, Director of Sales and Director of Live Events at Globecast, said: "Our new facility in Westlake Village is designed for advanced video services, including cloud playout and live production, that will provide Racer Network with a seamless and future-proof workflow to maximise monetisation and quality of

Globecast is helping Racer Network to improve sports content delivery

service across platforms. We look forward to working with the Racer Network team as they continue

to widen their growth trajectory in the years ahead."
5.C75

HANDHELD TUBE LIGHT LOOKS COOL

Yuyao Lishuai Film & Television Equipment

BY DAVID FOX

Lishuai Lighting's Coolcam T50C is a 20W full-colour handheld tube light with a high-brightness COB LED and enhanced lens design for doubled brightness, delivering 5698 lux at 50cm.

It includes folding barndoors for light angle control and a standard soft light cloth that instantly transforms the tube light into a panel light effect. It has a colour temperature range of 2700K-7500K

and can be controlled on the light or via Bluetooth. The built-in 2600mAh battery (offering about 50 minutes at full power) plugs in to a USB-C cable and supports simultaneous use and charging.

Also new is the Flaglite F200, a 210W foldable light that's thinner (at 5mm) than traditional panel lights and more durable than fabric lights, to blend portability with high performance. It can deliver 6441 lux at 1m, with a colour temperature range of 2700K-6500K and beam angle of 120°. It comes with a range of special lighting effects.
12.C65

Pretty in pink: The Coolcam T50C comes in black, white, blue or pink

PROMPT UPDATES ROLL OUT

Portaprompt

BY DAVID FOX

IP workflows, updated prompting software and other additions to its range are being showcased on the Portaprompt stand.

Jon Hilton, Portaprompt Sales and Marketing, said: "Our main focus is on our broadcast prompting range featuring our Quasar monitors with a full NDI workflow, as well as traditional SDI and composite video workflows, and the outstanding 32in Quasar, which is the largest broadcast prompter available worldwide."

The company is also showing the latest developments to its WinDigi prompting software, the 365/465 Personal Prompting Assistant (a lightweight and flexible tablet-based system that rigs on 15mm bars), 7in or 10in Micro Prompt systems, Interrotrons, its Motorised Conference Poles and its mid-budget Fusion Hi Bright series with a new independent tally lamp for use with PTZ cameras.

Also updated is the Roll In Roll Out Stand, which allows the prompter to be rigged independently from the camera system. "These have proved very popular, especially for streaming or Zoom-style meetings using PTZ cameras," he added.

12.H49

Hilton: 'The outstanding 32in Quasar… is the largest broadcast prompter available worldwide'

BIT OF A MAVRIC

The iVAM2-MPEG SRT monitor

Wohler Technologies

BY DAVID FOX

The new iVAM2-MPEG SRT monitor from Wohler can decode MPEG SRT, MPEG2, H.264 or H.265 HEVC transport streams at bitrates up to 35Mbps.

The unit parses out the transport stream and presents operators with Packet Identifier (PID) tables, allowing for independent selection of audio and video PIDs for decoding via a touchscreen interface. Closed captions are overlaid on the video display, allowing for monitoring of CC and subtitles embedded in the MPEG transport stream. Audio monitoring for AAC, Dolby Digital+ or MP3 is also supported. SCTE tag detection is built in, and missing tags can be configured to trigger alerts for remote monitoring via Wohler's dedicated Mavric software application.

The iVAM2-MPEG SRT monitor is 2RU in size with two touch-enabled 4.3in LCDs. It accepts MPEG signals over IP (RJ45) or an ASI input. The touchscreen interface is complemented by a built-in web server, enabling operators to configure presets, upgrade the unit and view audio meters remotely.

10.B12

Q&A

Andrew Bond, Sales & Marketing Director, ETL Systems

What are the biggest challenges facing the media and entertainment industry?

Broadcasters are navigating a fast-moving shift to IP-based infrastructure, alongside growing demand for bandwidth to support UHD/4K/8K content, remote production and live contribution from new satellite networks. Ensuring reliability, managing global operational complexity, and future-proofing infrastructure for evolving delivery models are all major industry pressures.

How is your company helping its customers to address these challenges?

ETL Systems supports the broadcast sector by simplifying and strengthening satellite signal infrastructure. Our in-house engineering services cover full system design, build and commissioning. We're also enabling virtualised, software-defined workflows through advanced digitisation, allowing analogue RF signals to be converted into IP streams for flexible, centralised control. Our technical expertise supports higher-frequency use and greater satellite bandwidth, crucial for reliable media delivery.

What do you think are the main drivers in your market sector?

Key drivers include the shift towards cloud-based workflows, increased data throughput for video, and the rise of hybrid satellite/IP networks. Predicted growth in edge broadcasting and mobile contribution is creating demand for reliable, resilient systems. Interoperability standards and energy-efficient infrastructure are also increasingly influencing investment decisions.

What are the main areas of focus for your company during IBC2025?

IBC2025 is a chance to have meaningful conversations with broadcasters and satellite ground station customers. We're focused on listening: understanding evolving needs, discussing the realities of infrastructure transition, and ensuring we remain aligned with customer priorities. It's also an opportunity to evaluate how we're responding to the wider broadcast landscape to ensure our technology is relevant. Collaboration is key! We're using IBC to explore how our RF engineering and integration strengths can support flexible, IP-based workflows across traditional and next-gen platforms.

What sets your company apart as a technology leader?

ETL combines proven RF satellite engineering with a commitment to innovation. Our modular, scalable RF systems, focus on signal digitisation, and integrated delivery capabilities help customers future-proof operations, whether upgrading teleports, expanding capacity, or enabling virtualised workflows for global content delivery. This is particularly relevant with the new LEO constellations and VHD satellite networks.

1.A42

CAPRI VIDEO WALL FOR VIRTUAL PRODUCTION IS CRYSTAL CLEAR

Sony

BY DAVID FOX

The Crystal LED Capri is Sony's latest LED wall for virtual production, offering a maximum brightness of 1500cd/sqm with a 2.5mm LED pitch size at a "more accessible price".

It also boasts high refresh rates (up to 7680Hz), a wide colour gamut (over 98% of the DCI-P3) and anti-reflection coatings, as well as installation flexibility, streamlined maintenance and compatibility with Sony's ecosystem of virtual production technologies. The new models, the ZRD-VS25FB and the ZRD-VS25FM, are compatible with the Brompton controller and the Megapixel controller, respectively.

Afford Capri: Sony's Crystal LED Capri makes virtual production more accessible

Capri complements Sony's flagship Crystal LED Verona series, using the same controllers and featuring the same luminance. This should maximise flexibility by allowing Capri to be used on the ceiling where Verona is the main wall.

Sebastian Leske, Head of Business Development, Sony Europe, said: "We've broadened our line up to offer more cost-conscious choices, which expand the market in support of high-quality virtual production at every level and ensure the growth of Sony's distinctive virtual production ecosystem."

13.A10

ACTUS X SHARPENS AI EDGE

Actus Digital

BY KIRSTY HAZLEWOOD

The enhanced Actus X intelligent monitoring platform introduces advanced AI features and streamlined workflows designed to improve both operational efficiency and strategic decision making.

Sima Levy, President and Founder, Actus Digital, said: "With Actus X, we continue to invest heavily in the core compliance logging and technical monitoring features our customers rely on, while extending the platform with AI tools that support news, editorial, digital and legal teams."

The system now integrates real-time content analysis, including multilingual speech-to-text transcription, facial recognition, content summarisation, keyword detection and advertisement identification. These tools are aimed at delivering instant insights from live content.

A new browser-based multiviewer introduces drag-and-drop layouts, on-screen alerts and penalty box functionality, enabling metadata-rich monitoring without the need for dedicated hardware decoders.

Centralised alerting also ensures proactive QoS and QoE monitoring across multiple facilities, content types and platforms.

For digital teams, the platform offers improved content repurposing capabilities, allowing fast clipping and adaptation for OTT, VoD and social distribution. Integrated branding and graphics tools are designed to maintain consistency and support monetisation.

7.C19

A new browser-based multiviewer adds drag-and-drop layouts, alerts and penalty box features

LOG ON FOR LIVE NOTES

The iOS app integrates with the Live Timecode Notes online tool

EditingTools.io

BY KEVIN EMMOTT

Developed in collaboration with film industry professionals, EditingTools.io has redesigned the iOS note-taking process for its Live Timecode Notes online tool.

Live Notes is designed to speed up note-taking during live events or studio recording, with customisable tags, personalised buttons and universal colours to help log live shows for later editing. The Live Notes iOS functionality is particularly useful for reality TV shows, but can be used on any event requiring timecode-related notes.

Notes can be exported later as PDF or CSV files to create spreadsheets, or exported as timeline markers for Adobe Premiere Pro, DaVinci Resolve, Avid Media Composer, and other post-production applications. The app also enables team sessions, allowing multiple people to comment on the same event and collect all notes in one document. Additionally, it offers offline use and external clocks.

Users can create notes by typing, pressing a predefined button, or using the text-to-speech feature. Timecode can be set to individual time zones when commenting on a stream from another region or synced with an external clock, such as a Tentacle Sync device.

8.B30e

GETTING TO THE BOTTOM OF THINGS

Neumann

BY KEVIN EMMOTT

Designed for medium to large studio environments, Neumann's KH series is being expanded with five DSP-powered subwoofers. At the heart of each new model is Neumann's advanced DSP engine to enable system alignment with the MA 1 automatic monitor alignment system.

The KH 805 II builds on the success of the KH 750 DSP, offering double the output. It is suitable for stereo setups with KH 150 or KH 310 monitors. Sharing the same acoustic design, the KH 810 II adds multichannel bass management up to 7.1.4 and the possibility to connect and bass manage up to 11 studio monitors. Meanwhile, KH 870 II is tailored for large rooms and high-demand applications and redefines Neumann's flagship subwoofer to offer twice the output of the KH 810 II.

For AoIP workflows, the KH 810 II AES67 and KH 870 II AES67 each have 12 AES67 input channels and integrate into broadcast and networked audio environments. Offering full system integration and future-proof flexibility, they support ST 2110, ST 2022-7 redundancy, Ravenna, NMOS and Dante-generated AES67 streams.

8.D50

Neumann is expanding its KH range with five new DSP subwoofers for stereo and immersive audio

VANTAGE GAINS AI POINTS FOR LIVE WORKFLOWS

Telestream

BY KIRSTY HAZLEWOOD

Telestream is showcasing its latest scalable, AI-powered workflows, intelligent capture and ingest solutions, integrated partner ecosystem, and flexible deployment options.

These include AI-driven workflow automation with Vantage AI, and simplified live workflows for capture, ingest and playback.

Also on show are flexible, cloud-ready deployments to future-proof media workflows, test and measurement advancements for broadcast, IP and streaming, and ecosystem integrations supporting global broadcasters and digital-first content creators.

Benjamin Desbois, Chief Growth and Strategy Officer, Telestream, said: "Everything we are showcasing at IBC2025 reflects a simple goal: helping customers simplify complexity and build the connected workflows they need with the tools they trust.

"Our solutions leverage AI, automation and an open partner ecosystem to help customers reduce fragmentation, work more efficiently and stay competitive. We look forward to reconnecting with our customers at IBC and discussing their journey and how we can help in their success."

7.B21

Telestream workflow products take advantage of AI, automation and an open partner ecosystem

SOFTRAIL ROUTES ONTO BRANCH LINES

Shotoku Broadcast Systems

BY DAVID FOX

SoftRail, Shotoku's virtual track system that merges the path-following capabilities of a physical rail system with the freedom of a free-roaming pedestal, has been upgraded with Branch Lines, a new feature that gives users added flexibility alongside advanced rail design and editing tools.

Operators can switch instantly between guided rail operation and unrestricted X/Y movement without any mechanical changeover. It is being shown with Shotoku's flagship SmartPed fully robotic pedestal, all controlled through the TR XT touchscreen interface.

The latest version of the control system has a StudioView interface, giving operators a live map of the studio with safety zones, live status of all robotics and direct access to key features such as AutoFrame.

The latest version of AutoFrame incorporates Framing Presets, enhancing precision and flexibility. This allows operators to recall perfectly composed shots by pressing a button. An updated tracking algorithm ensures smoother motion and more natural transitions as presenters move around, while maintaining the simplicity of the setup and integration with the TR XT control system.

12.F47

Off the rails: The SoftRail virtual track system in action

DRONE PROTECTION READY TO FLY

HPRC Cases – Plaber

BY DAVID FOX

The latest in drone gear protection from HPRC Cases is the HPRC2460 for DJI Mavic 4 Pro Creator Combo.

The case is crafted to protect DJI's Mavic 4 in a lightweight format. Its precision-engineered interior fits the full Creator Combo kit, which includes the DJI Mavic 4 Pro, power adapter, DJI RC Pro 2, DJI RC 2, or DJI RC-N2 controllers, ND filter set and cables, propellers and miscellaneous accessories, as well as a charging hub with batteries.

The case's Vector Panel optimises interior organisation and reinforces protection, making it easy to access gear in the field. The case is made from TTX01, HPRC's patented polypropylene-based resin compound, which offers shock, dust, acid and watertight resistance, with temperature durability from -40°C to +80°C. It is claimed to be up to 20% lighter in weight than competing products without sacrificing strength.

Additional features include reinforced rounded corners for enhanced shock absorption as well as dual ergonomic handles with scratch-resistant grips and metal-coated TSA lock housings. The lid has an expanded EPDM O-ring for full perimeter sealing, and two-step latches for secure and fluid opening.

11.D42

Just in case: The HPRC2460 is designed for the DJI Mavic 4 Pro Creator Combo

TRIPLE WHITE FULL-COLOUR POINT SOURCE LED UNVEILED

Profoto

BY DAVID FOX

The new Profoto L600C is a 600W full-colour point source LED designed for cinematic productions demanding speed, precision and performance.

Anders Hedebark, CEO, Profoto, said: "The Profoto Core LED light engine features the world's first RGBWWW chip set. It delivers an industry-leading TLCI of 99 and unmatched SSI paired with one of the widest CCT-ranges [2000K-15,000K] in this category of point source LEDs."

It requires no ballast, which enables rapid set-up, and its design is also streamlined, with intuitive onboard controls, app compatibility and wireless options such as DMX, CRMX and Profoto Air.

It weighs 6.1kg, thanks to Profoto's patent-pending liquid cooling system HydroCTech, which the company claims gives it "the world's best power-to-weight ratio". The cooling system also keeps it silent, with no risk of overheating.

The L600C supports 300+ gels and more than 55 Profoto light modifiers, for extra creative options.

There is also a daylight-balanced Mono-LED version, the Profoto L600D, which weighs 5.9kg and costs a little less.
12.C45

On point: The streamlined L600C looks (and feels) cool

PROPRIETARY PROTOCOL GOES THE EXTRA MILE

Raysync

BY ANNE MORRIS

File transfer specialist Raysync is demonstrating its peer-to-peer (P2P) transfer technology in Hall 14, claiming major improvements in performance for critical data transfer challenges in media and entertainment workflows.

According to the company, its proprietary protocol achieves a 95% NAT traversal success rate – more than three times that of traditional P2P services – and

Raysync designed its P2P protocol to eliminate the need for physical media distribution

can transfer 10GB files in 28 minutes, even in challenging network conditions.

Intended to solve the 'last mile' problem from film production to projection, the technology is designed to eliminate the need for physical media distribution, reducing costs and improving efficiency across the entire content delivery chain.

Raysync says the system addresses three core issues in current file transfer workflows: inefficient UDP control protocols, low NAT success rates, and limited monitoring capabilities. By reconstructing the UDP layer, it maintains 6Mbps throughput even with 20% packet loss, allowing stable transfer, claims the company.
14.C49

POCKET-SIZED PICO PACKS A PUNCH

Nanlite/Nanlux

BY DAVID FOX

Colourful, compact and inexpensive, Nanlite's pico is a full-colour light that is claimed to deliver impressive output (4211 lux at 0.3m at 5600K), accurate colour and soft light, but weighs just 130g and fits comfortably into a pocket. It has a built-in 1500mAh battery (good for 80 minutes at full power) and can also be powered from a USB-C power bank.

Tiny trio: The stylish pico light comes in a choice of colours

It has dial and button controls, with a 1.28in round display to present all options, plus a built-in yoke with integrated magnets for quick and easy mounting. The base has a stepped yoke with 12 positions at 30° intervals, allowing the light to be angled up or down as needed. It also has a snap-on diffuser, 14 built-in effects, wireless app control and comes in a choice of mint blue or midnight blue.

The 4W RGBW light is built on Nanlite's Nebula C4 Light Engine. The full-colour LED chips provide vivid colours or subtler hues, with 0-360° hue and 0-100% saturation control. It also gives pico-tuneable white output, with a 2700K-7500K CCT range. Green/magenta adjustments allow for precise matching to existing light sources and to fine-tune skin tones.
12.F21

Q&A

Lionel Dreshaj, Co-founder and CEO, Setplex

What are the challenges facing the media and entertainment industry and how is your company responding to them?

The internet has created a massive disruption in the media and entertainment market, resulting in proliferation, fragmentation and increasing technical and commercial complexity.

Setplex has been pioneering online video distribution for almost two decades, so we have a deep understanding of the market, the challenges and the opportunities.

Drawing on years of operational experience, we support media companies and service providers with simple, powerful and scalable online video solutions, delivering entertainment experiences to millions of users around the world.

Competing with global players that have spent billions of dollars building their platforms is a challenge for many media owners or service providers that want to offer comparable services under their own brand.

Everybody wants to be like Netflix, even if they do not have the budget. We enable them to compete with a compelling service capability, at a fraction of the cost.

What are the key opportunities for your customers in the media and entertainment market?

Our customers generally want to maintain a direct relationship with their viewers and drive new revenue opportunities with a modern online video service that can reach viewers across web, mobile and smart television screens.

Customers want a simple solution that enables them to concentrate on their core business, without having to manage and and integrate multiple vendor systems, which typically requires deep technical expertise. Whether they are traditional broadcasters, telecommunications operators, or media rights owners, prospective service providers are looking for speed, simplicity, scale and support.

How is your company helping its customers to address those opportunities?

At IBC this year, Setplex has launched Zapflex, an integrated online video platform. We aim to reduce complexity and simply enable video providers to deliver services that create measurable value.

Based on our proven Nora middleware and associated software products in the Setplex portfolio, Zapflex provides everything needed to launch and operate a fully branded, professional video service. It empowers customers to manage, prepare, deliver, present and measure an online video proposition through a single software-as-a-service platform, right through to pre-integrated apps available through leading app stores.

Customers can control their costs with efficient deployment and delivery, while they retain control over revenue, whether it is from advertising and sponsorship, or subscriptions and transactions.

We are unlocking the ability for anyone, from media owners to service operators, to launch their own online video services quickly, affordably, and on their own terms.

As a one-stop shop, our proven platform reduces time to market and minimises the risk associated with launching and scaling a service proposition, providing a powerful alternative to more basic services or complex custom builds.

5.A76

AIZU PRIME LENSES GO WIDE

Sigma

BY DAVID FOX

The Aizu Prime Line set of lenses is claimed by Sigma to be "the world's first full line-up of large-format cinema lenses with a consistent T1.3 aperture across all focal lengths".

They are designed to combine modern sharpness with "a naturally soft, organic look" to offer texture and depth. There will be 12 lenses ranging from 18mm to 125mm, with an initial release of eight core lenses from 25mm to 75mm.

The optical design of the lenses minimises distortion and focus breathing while maintaining a consistent visual character across all models. They have a 46.3mm image circle for full-frame, Super 35 and large-format cameras, including VistaVision and Arri's Alexa LF Open Gate. With short minimum focusing distances, the lenses should also be useful for close-up work, which will make the most of the shallow depth of field offered by their T1.3 aperture.

All the initial release of PL- or Sony E-mount lenses are reasonably lightweight (1.6 or 1.7kg) and compact, making them usable for handheld, gimbal and Steadicam use.

12.F55

Prime time: The Sigma Aizu lens line lets in more light

SO SOLID SOUND SUPPORT

Rycote

BY DAVID FOX

Most sound recordists currently use grip equipment designed for lighting use with the aid of adaptors, which isn't always ideal. This is why the new Rycote Sound-Supports range has been introduced. It can be viewed on the Videndum stand.

Joe Watkins, Product Manager for Audio, Rycote, explained: "It's the first range of grip accessories designed for the audio user."

The main product is a tripod that can be used for mounting a microphone from floor level to head height. It is also compatible with a flexible arm that can be used to mount an audio recorder or other microphone.

There are small and large clamps with standard 3/8-16 BSW threads, specifically for audio devices without the risk of cross-threading

(which can happen with lighting adaptors). There is also a micro arm that can be used with a clamp or the tripod.

"Everything needs to be rock solid," said Watkins, adding that an anti-rotation adapter is available for the clamp and tripod.
13.A05

Thread carefully: Watkins shows off the new tripod and grip accessories

SIGNALS GROUNDED IN STRENGTH

Terrasat

BY KIRSTY HAZLEWOOD

High-performance IBUCs from Terrasat Communications are on show, designed to support multicarrier, multi-orbit and multi-band satcom networks.

New additions include an 800W C-band IBUC offering increased output in a single chassis, and a Ka-band quad-band model covering 27.5-31.0GHz in software-selectable 1.0GHz slots. The unit also features integrated, software-defined IF switching to streamline operation.

The portfolio now extends across C-, Ku- and Ka-band systems, with power levels ranging from 4W to 800W, designed for fixed, transportable and

gateway-class deployments.

Also on show at IBC is the Tx 1:2 Redundant System and the field-proven Rx 1:1 Receive Redundancy system. The latter supports multiple satcom bands and integrates LNB redundancy, 1:1 receive switching, 10MHz reference redundancy, and flexible LNB control with voltage and tone signalling options.

Terrasat says IPv6 is now supported across all its products as part of its Cyber Hardened Core, which adds secure monitoring and control functions for enhanced network protection and long-term compatibility.
1.D50a

High-performance IBUCs support multicarrier, multi-orbit and multi-band satcom networks

HYBRID APPROACH TO SMARTER STREAMING

Harmonic

BY KIRSTY HAZLEWOOD

Video streaming and broadcast delivery company Harmonic is presenting hybrid cloud and on-prem streaming products, AI-driven workflows, ad insertion technologies and advancements in live sports streaming.

Gil Rudge, Senior Vice President, Solutions and Americas Sales, Video Business, Harmonic, said: "Harmonic is excited to highlight innovations designed to help broadcasters, streamers and service providers maximise their investments across their video workflows."

Harmonic's Software Spectrum X media server, with double the channel density for UHD workflows, is said to result in higher video resolution and QoE for viewers, while its video compression technology enables HD video delivery at low bitrates over 5G networks.

Harmonic's approach to hybrid streaming with centralised orchestration intends for users to take advantage of on-prem and cloud deployments simultaneously for flexibility and efficiency. Its playout-to-delivery platform, available on VOS360 Media SaaS for cloud and on VOS Media Software and XOS Advanced Media Processor for on-premises,

Harmonic's playout-to-delivery solution available on VOS360 Media SaaS for cloud

enables operational and cost efficiencies.

Harmonic is also showcasing a product that uses programmatic ad buying efficiencies for linear TV,

connecting traditional and digital advertising models, empowering broadcasters and service providers to maximise their revenue streams. **1.B20**

BRINGING UNITY TO IP WORKFLOWS

SipRadius

BY ANNE MORRIS

US developer SipRadius is aiming to demonstrate how it brings order and security to fragmented IP media workflows with a unified platform designed for live broadcast operations.

The company says the platform is built to deliver low-latency, secure media transport at scale, replacing patchwork options with a cohesive environment for encoding, timing, routing and encryption.

CoralOS is a custom operating system that underpins all SipRadius products and is built specifically for real-time media. The platform supports open standards such as RIST and offers deployment on-prem, in the public cloud, or as a self-hosted private cloud.

Sergio Ammirata, Founder and Chief Scientist at SipRadius, said: "Too often, IP systems are built from separate components with different operating systems, different update cycles and different vulnerabilities. CoralOS

allows us to unify the stack and harden the platform at every level, from signal processing to user access."

SipRadius claims its architecture enables broadcasters to deploy their own private clouds, ensuring full control over security while retaining the benefits of virtualisation. The approach ensures consistency across production and distribution workflows and adapts easily to changing network conditions, the company added. **5.H27**

Ammirata: The SipRadius CoralOS 'allows us to unify the stack'

EPIC REACH FOR ANAMORPHIC CINE LENSES

Viltrox

BY DAVID FOX

The Epic 65mm T2.8 Macro 1.33X PL and Epic 135mm T2.4 1.33X PL have joined an anamorphic seven-lens line-up from Viltrox, now ranging from 25mm to 135mm.

The 65mm macro is particularly notable as, traditionally, macro and anamorphic have been separate looks. Viltrox now offers it in one package, claiming the "revolutionary optical design expands the microscopic world

The new Epic 135mm lens offers 'bold compression and subject isolation'

into professional cinema-grade widescreen imagery". It can go from

extreme close-ups to wide shots, featuring 1:4 magnification, edge-

to-edge clarity, suppressed focus breathing and a 290° focus throw for dynamic macro sequences.

Viltrox boasts "bold compression and subject isolation" for the Epic 135mm. It offers a long reach and spatial compression to separate the subject from distracting backgrounds.

Every full-frame lens in the set shares consistent gear placement for easy swaps, uniform colour reproduction, and three distinct flare styles (Clean, Silver and Blue) for customisable visual signatures. **11.A09**

CUTTING THROUGH THE NOISE

Dreaming of IP Audio: The Blade//runner platform gains a dedicated audio mixer

Arkona Technologies/ Manifold Technologies

BY KEVIN EMMOTT

On the back of a wave of high-profile customer installations from the likes of NEP and Cloudbass, a raft of updates from partners Arkona and Manifold Technologies are taking centre stage on their joint IBC stand.

Arkona's Blade//runner platform now includes the IP Audio app, a dedicated audio mixer that enables native integration with MakeProX, Behringer and other control surfaces utilising the HUI MIDI protocol. Arkona claims it enables control of DSP and mixing functions via an intuitive hardware interface. Additionally, a new JXS16 app for the Blade//

runner AT300 platform expands capabilities to deliver 16 channels of JPEG-XS encoding or decoding in a variety of configurations. Support extends to UHD, 3G and HD for a max of 16 UHD per AT300. The app can scale up to 128 UHD channels in just 3RU.

Manifold has new features for Manifold Cloud, expanding its tool set and adding support for Arkona's AT300 programmable acceleration. Other features being highlighted include manifold UDX for broadcast-quality up/down/cross-conversion of UHD, 3G and HD video.

Both technologies are driven by Easy-IP, a jointly designed platform that the companies say offers a fast and cost-effective path to IP adoption.
**8.A69**

TAKING IT OUTSIDE

GatesAir

BY KEVIN EMMOTT

The Maxiva PMTX-1-UK is the second generation of GatesAir's outdoor transmitter series. The self-contained, weatherproof and high-efficiency design is designed for harsh environments, challenging coverage areas and flexible installation points, including pole mounts. Integrated modules are configurable as transmitters, translators/transposers or gap fillers for analogue and DTV networks, including ATSC 3.0 networks

through GatesAir's new ATSC 3.0 modulator, which is making its international debut at IBC.

The PMTX-1 also mounts securely to building structures and traditional broadcast towers, providing broadcasters and network operators with multiple outdoor installation scenarios. These diverse options make the PMTX-1-UK suitable for single-frequency network configurations where multiple DTV or DAB radio/DAB+ operate on the same frequency to maximise signal penetration.

The PMTX-1-UK is built into a rugged, telecom-grade enclosure that makes the transmission system impervious to weather elements, with adaptability to any climate or outdoor environment thanks to its sealed protective shell. Field operations are also said to be simplified through the one-piece design, which removes all moving parts and air filters to eliminate most maintenance requirements.
8.B75
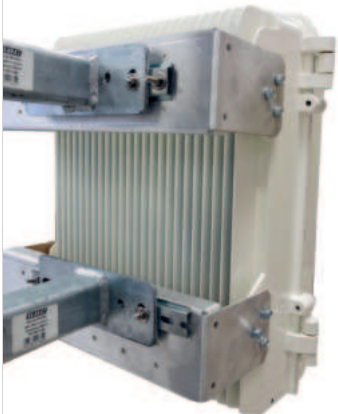
The PMTX-1-UK's ATSC 3.0 modulator is making its international debut

DARWIN BRINGS NATURAL SELECTION TO TV

Hoppr

BY KIRSTY HAZLEWOOD

Darwin, powered by Hoppr, is designed for advertisers, brands and broadcasters seeking a smarter, data-driven way to reach today's audiences.

The platform unifies audience planning, segmentation, targeting and optimisation into a single toolset.

Hoppr claims it enables users to manage campaigns comprehensively across every screen and format, while controlling reach, frequency and relevance at scale.

The advertising intelligence and activation platform connects with

existing SSAI systems and the HopprTV interface to determine who should see what, when and how often, ensuring consistent

delivery across live, catch-up and streaming content. Darwin manages deduplication and frequency control in real time,

keeping campaigns balanced and relevant without overwhelming viewers.

Ads are integrated into existing systems and support dynamic, non-intrusive formats such as overlays and tune-in promotions, enabling broadcasters and brands to access premium inventory while ensuring a seamless audience experience.
1.BS15

Darwin delivers audience planning, segmentation, targeting and optimisation

PTZ PEDESTALS ARE SO ELECTRIC

Libec

BY DAVID FOX

Libec has released upgraded models in what it claims is "the world's first electric pedestal series for PTZ cameras". The three new units, which better meet the increasing demand for PTZ cameras and their accessories, are the LX-ePed 2, LX-ePed 2 Studio and the heavy-duty LX-ePed Pro.

They now include position presets and support IP connectivity and serial communications when combined with the optional new MPC-1 multi-protocol converter, allowing operation by PTZ controllers. This can record up to three position presets.

The built-in AP-X smart quick-release adapter allows users to attach/detach a camera faster and more safely. All three can be equipped with 100mm ball video heads (75mm optional). V-Mount battery power is also an option, as is a foot pedal, useful where users want to keep their hands free to operate the PTZ camera.

The LX-ePed Pro takes a payload of 30kg (three times that of the LX-ePed 2) to support a PTZ camera with a prompter, a combination of five PTZ cameras, or the Remo30 remote head combined with a handheld camera. The Pro also has a more stable and rigid base and is quieter than the LX-ePed 2.

12.C35

Libec's LX-ePed Pro is a heavy-duty electric pedestal

DUMMY BATTERIES OFFER MORE POWER OPTIONS

Swit Electronics

BY DAVID FOX

The new USB-C dummy battery line for mirrorless or compact cameras and other video production equipment offers users a wider range of power choices, according to Swit. Suitable for live streaming, as they can ensure an uninterrupted power supply for extended recording and better heat dissipation, they can also provide new life for older batteries without USB-C ports.

There are three models: the DB-FZ100, for cameras using Sony's NP-FZ100 batteries, such as the FX2 or FX3, which delivers stable 8.4V/3A output from a USB-C PD power input; DB-E6P, for users of Canon's LP-E6P batteries, which include Canon EOS and some Blackmagic Design cameras; and the DB-DF570, a dual-sided NP-F dummy battery, that powers two NP-F interface devices simultaneously, such as a monitor and wireless transmitter. It accepts D-Tap or USB-C input and provides dual 8.4V/8A regulated output along with a 36W USB-C output.

12.C31

What a Dummy: The DB-DF570 dual-sided NP-F dummy battery

Cool sound: The KEM 975 features a non-rotation-symmetrical polar pattern

PLANE AND SIMPLE SOUND CAPTURE

Microtech Gefell

BY KEVIN EMMOTT

Designed for recording of extensive or moving sound sources, the KEM 975 from Microtech Gefell is a microphone system with a largely frequency-independent polar pattern.

Described by the company as a cardioid plane microphone, the KEM 975 has the features of a cardioid in the horizontal plane and the features of a directional microphone with an operating angle of approximately 30° in the vertical plane.

This means that the polar pattern is adapted to a case where the sound source to be captured is wide in space or moves around in it, while simultaneously suppressing sound coming from other directions. These could include noises or reflections that come from ceilings, tables, floors or other reflective areas.

Microtech Gefell says its analogue signal keeps processing latency-free and ensures no signal delays in providing a line-level, transformer-balanced output.
8.D47

CHECKING IN FOR CLEARER SPEECH

Nugen Audio

BY KEVIN EMMOTT

Making its IBC debut, DialogCheck is a mono, stereo and multichannel dialogue clarity meter and provides an objective measure of speech audio intelligibility in a portion of the audio clip or through an entire project.

The company says that although poor speech clarity is commonly cited as a major source of television audience complaints, engineers typically listen in acoustically specialised environments. DialogCheck provides an objective measure of speech, enabling users to evaluate their audio to identify sections of speech that might be difficult for listeners to understand and allowing engineers to make informed decisions about appropriate tweaks.

It features more than a dozen interface tools, including an
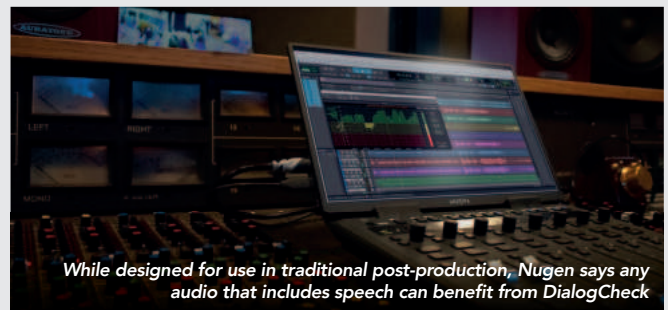
While designed for use in traditional post-production, Nugen says any audio that includes speech can benefit from DialogCheck

integrated real-time bar meter and history graph, while a distribution view and numerical statistical values provide an overview of the speech intelligibility of the entire programme. Furthermore, the tracking function syncs the views with the audio playback in the DAW, while 'Macro View' highlights the current audio section within the wider historical view.
P13 (Pods)

EXPANDING THE QUANTUM2 FAMILY

Prodys

BY KEVIN EMMOTT

Making its global debut at IBC, the Quantum2 AV from Prodys combines two independent stereo audio codecs and a full-duplex video codec, delivering flexible AV transmission in a single unit.

Suitable for studio, MCR, or mobile unit environments, Quantum2 AV features simultaneous dual stereo audio and bidirectional video transmission and remote management via ProdysControlPlus. It is available in a 1U rackmount with analogue/digital audio, and a half-rack with Dante or Ravenna/AES67 AoIP options.

Quantum2 AV has several built-in remote production tools, including WebCommentator, which shares the stage on the Prodys stand at IBC. WebCommentator is a lightweight HTML5-based tool for remote sports event commentary. When integrated with Quantum2 AV, it enables up to two remote commentators to work from anywhere with just a web browser and an internet connection. Each commentator receives a video feed through an independent stream and has access to a dedicated

Quantum2 AV's compact form factor replaces multiple pieces of hardware

command channel for coordination with producers or MCR technicians.

The company is also introducing Cloud Codecs, a virtualised codec for large-scale audio/video stream replication and distribution.
8.C71

REMOTE GAINS FOR MINIATURISED CAMERAS

Proton Camera Innovations

BY DAVID FOX

Proton has introduced add-on hardware for its miniaturised cameras. The Proton Input/Output Ethernet (PIO-E) unit offers enhanced camera management and remote access via IP and Bluetooth control to the full Proton camera range.

It is lightweight (60g) and compact (at 22x27x60mm, or 66mm with Hirose connector) and provides 100Mbit Ethernet with PoE support. It converts IP or Bluetooth signals to the RS-485

Only connect: PIO-E enables IP and Bluetooth remote camera control

protocol, allowing easy integration with legacy and modern systems.

PIO-E is compatible with Cyanview's systems and automatic network discovery within Proton's proprietary software, and enables remote camera control across multi-camera installations,

powering and managing multiple Proton units through a single interface. Power delivery of 12V/1A allows for streamlined cabling and configuration, while Bluetooth integration adds further convenience for quick field deployment, something that will be enhanced yet further with the addition of the forthcoming Proton Bluetooth applications.

Also new is Proton Zoom, which adds remote-adjustable optical zoom to the miniature line-up, and the Proton HFR, with high-frame-rate global shutter capture at up to 240fps.
11.A04

SLAM DUNK FOR STORAGE

Quantum

BY KIRSTY HAZLEWOOD

StorNext is a collaborative, high-speed shared storage file system from Quantum that aims to increase workflow efficiency and enable collaboration across remote teams.

According to Quantum, StorNext scales performance and capacity for fast-paced post-production workflows while integrating high-performance storage with archiving and retrieval across tape, object storage, or cloud in a single end-to-end platform.

The company is showcasing Miami Heat basketball team's choice of Quantum products.

With a rigid legacy system holding back workflows across animation, media production and creative

services, the team needed a unified, high-throughput storage product that could serve as a single reference point while supporting multiple broadcast teams.

After a successful proof-of-concept, the team deployed the Quantum StorNext file system and QXS-Series storage as its primary production platform, enabling over 60 creators to collaborate, accelerate output and manage assets efficiently.

Blake Engman, Director of Creative Services, Miami Heat, said: "Our existing storage platform had a very rigid workflow. But we had creative services, animation and media production departments that were using content in very distinct ways and wanted a platform that we knew, understood and could trust."
7.A39

Quantum's StorNext storage file system was chosen by Miami Heat

JOINING UP REMOTE WORKFLOWS

The multi-join feature allows multiple remote users to connect to and control computers

Remotly

BY ANNE MORRIS

Developer Remotly is showcasing several innovations in its remote desktop software, including an advanced multi-join feature to allow multiple users to connect to and control remote computers simultaneously, without experiencing conflicts over mouse or keyboard access.

The feature is designed to support a range of use cases for commercial users, says Remotly, citing the example of multiple developers or administrators taking control of the same machine to debug a

problem in real time. Another example could be participants in interactive technical workshops or hands-on training sessions who can interact concurrently with the desktop environment during a session, making remote learning more immersive and collaborative.

Also on show is a new application isolation feature, to allow remote users to connect to a single application, while the physical host machine remains available for use by another user. There's also a pay-as-you-go billing model that allows businesses to pay only for the actual usage of their remote desktop licences.
5.A23

HYBRID CLOUD INTERCOM

RTS Intercom Systems

BY DAVID FOX

RVOC (RTS Voice Over Cloud) is a cloud-based intercom system that delivers scalability, mobility and security without the constraints of traditional systems, claims RTS Intercom. Built on AWS, RVOC operates as an Infrastructure as a Service (IaaS), allowing users to deploy and scale in their own AWS environment using Infrastructure as Code (IaC) through AWS CloudFormation templates.

Martin Liermann, Sales Director, RTS Intercom Systems, said: "It's a real, fully-functional intercom in the cloud. It can work in stand-alone or hybrid modes – it can run hardware and virtual as one piece."

The system offers centralised control, unifying communication operations across multiple

A voice in the cloud: Managing the RVOC intercom on a laptop

locations with a cloud-based command centre. It integrates with existing RTS intercom systems, enabling a smooth transition from traditional to cloud-based intercom. Scalability is also a key feature, supporting up to 2400 non-blocking ports.

Additionally, mobile integration is provided through the RVOC Edge mobile app, transforming a smartphone into a virtual keypanel. This allows remote teams to stay connected via WebRTC-based communication, and the system uses end-to-end encryption for secure communications.

11.D09, 2.G108

GETTING CAGEY WITH SONY'S FX2

Tilta

BY DAVID FOX

A range of camera cages for Sony's FX2, from the basic cage itself, as well as Lite, Base and Pro Kits, is on show from Tilta.

The Full Camera Cage for Sony FX2 adapts from lightweight run-and-gun setups to full cinema rig builds, with multiple mounting points including 1/4in to 20in, 3/8in to16in, NATO rail, cold shoe, as well as single rod support, dual cable clamps and a detachable bidirectional ARCA bottom plate for quickly transitioning between a tripod and DJI gimbals.

The cage's precise fit keeps all the FX2's ports, functions and the EVF fully accessible while supporting Sony's XLR top handle.

The Lite Kit adds a top handle extension bracket, which allows users to mount additional accessories to the XLR top handle. The Base Kit includes the ergonomic Xeno Top Handle, which mounts via NATO Rail.

The Pro Kit expands functionality further with a 15mm baseplate, with an adjustable height design, and rods, plus an advanced power handle.
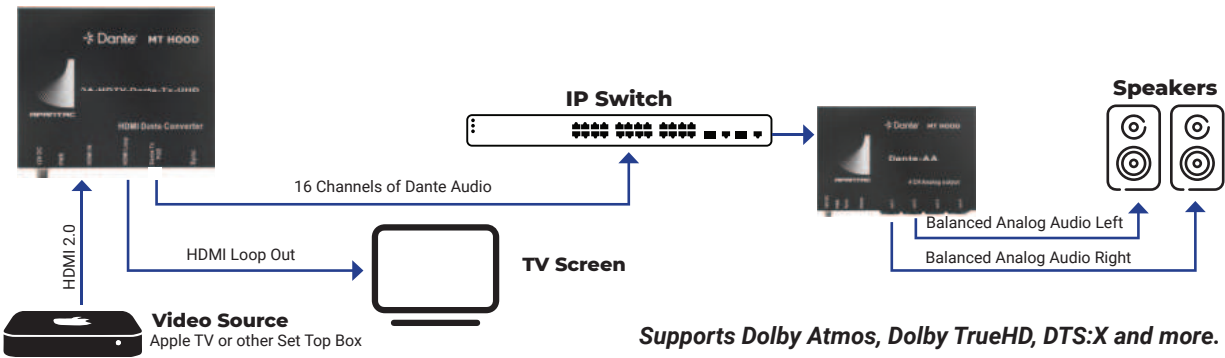
11.A17

Cage tighter: Tilta's snug-fitting camera cage for Sony's FX2

Thank you to our 2025 Media Partners

¡AV!

ABRACADABRA — WE DO MAGIC WHEN IT COMES TO MARKETING

ADVANCED TELEVISION

AI MEDIA NEWS

atn — AI Tools Network

AIBD

ALL THINGS TECHIE PODCAST

American Cinematographer — An International Publication of the ASC

ABU

AUTOMATION & SELF-SERVICE — Transforming the world through technology

AV user group

AV-views — AUDIOVISUELLE KOMMUNIKATION + PRÄSENTATION

AV&Entertainment MAGAZINE

AV&STAGE

AV TECHNOLOGY

BEM — BROADCAST ENGINEERING MUSEUM

BIRTV

BRITISH CINEMATOGRAPHER — UNITING CINEMATOGRAPHERS AROUND THE WORLD

BROADCAST

BROADCAST & CABLESAT

BROADCAST & FILM

BI 2025 BROADCAST INDIA

broadcastprojects

BROADCASTPRO

BROADCAST Tech

SPORT BROADCAST

B+C Broadcasting+Cable

Communicating for Impact

REVISTA TÉCNICA CINEMATOGRÁFICA camera&light

Church Production MAGAZINE

Cine&Tele PRO

C21 Media

CineD

CINEMATOGRAPHY WORLD

content+technology

CIO INSIGHTS — Insights From Technology Leaders

CONVERGENCIA LATINA

CSI — The leading media for video delivery technology

decodeTV — Insight on video and broadband business & technology

DEFINITION — THE FUTURE OF VIDEO PRODUCTION TODAY

BROADBANDTV NEWS — INDEPENDENT. SINCE 2003.

deRadios.com

DIGITAL SIGNAGE TODAY

digital media world — CONTENT CREATION DELIVERY & MANAGEMENT — digitalmediaworld.tv

digital studio

DIRECTORS UK

DTG

Écran total

EUROMEDIA

ReTHINK Faultline

FILM AND DIGITAL TIMES

Xtreme

FEED — Exploring the future of media technology

Film & TV Kamera — BILD TON SCHNITT

FILM TV VIDEO

FKTG Journal

#GALSNGEAR — It's not just a label.

GLOBAL MEDIA & ENTERTAINMENT TALENT MANIFESTO

hbs.

iabm — connect | support | inform

HDPro Guide

I amsterdam.

365

BTS — IEEE Broadcast Technology Society

IET — The Institution of Engineering and Technology

Inavate

InBroadcast — INDUSTRY NEWS

innovation&tech today

Installation

ISCVE

DISPELLING MYTHS AROUND THE AI OPPORTUNITY

Ahead of his mythbusting AI panel today, Tubi's Blake Bassett talks to **David Davies** about how the technology is already delivering tangible benefits and where progress still needs to be made

Blake Bassett, Vice President of Product for Tools & Infrastructure at streaming service Tubi, will be among the panellists for today's IBC Conference session 'Mythbusting AI: Demonstrating the impact on the bottom line'.

The central premise of the session is that while AI is already delivering "tangible value" across the media and entertainment industry, there is still a long way to go before its potential can be fully realised. So it seemed logical to begin a conversation with Bassett by asking whether he feels AI is still at a relatively formative stage in terms of its media trajectory.

"It's at a formative stage, but I don't think that it's over-hyped across the board [as some might suggest]," he says. "There are some things that AI does extremely well, and where we're actually outpacing where we thought we would be, and there are other areas where perhaps people think that capabilities exist which aren't quite there yet."

Bassett – who will be joined on the panel by Danijela Horak (BBC Research & Development), Sannuta Raghu (Reuters Institute for the Study of Journalism, Scroll AI Lab) and moderator Tom Bowers (Hypothesis Media) – indicates that "content understanding" is prominent among the areas where the present reality does live up to the hype.

"The ability for large language model, multimodal AI to essentially watch content, describe it in a very detailed manner, and then use it to improve people's ability to search and discover content and to provide recommendations, is very real," he says. "But then one area where I think there is still a long way to go is video and image generation. Great strides have been made, but until you can create a video that is 30 minutes long, fully AI, and do so in a relatively efficient manner, then we're not where some people are hyping this aspect to me."

CONTENT UNDERSTANDING

With regard to the improved efficiency and 'bottom line' implications raised by the IBC Conference session, Bassett says it's necessary to "split this between the user experience for our audience, and the operational efficiency. So, from the experience perspective, the

content understanding we're now able to generate – leading to the creation of a 'fan model' whereby we've identified fans of particular types of content or versions – and the use of this in our ML recommender has meant we've been able to drive several percent increases in total view-time on the Tubi platform. As an ad-supported service, that translates to an ability to serve more ads and generate extra revenue, which is obviously a big deal for our bottom line."

From an operational perspective, there have been several instances so far where the company has been able to "generate a lot of value and save money. One of these is on the customer support side with regard to people who may have issues logging in, or there is an issue with video playback, and so they reach out to customer support. We receive perhaps 10,000 enquiries per month, and are now leveraging an AI agent within our tech stack that is showing tremendous results. Of the current outreach to AI, it's able to solve 91% of enquiries without passing them to a human."

"The one area where I think there is still a long way to go is video and image generation"

HUMAN IMPACT

To fully extrapolate the implications of increased operational efficiency, one must also address the impact on human resources. This is an enquiry welcomed by Bassett, who evidently feels that it needs to be the subject of broader industry debate.

"It's an important thing that people maybe

don't talk enough about, because there are huge implications," he says. "Our take has always been that AI is going to enable our team to have greater impact by taking on some of those tasks that weren't so interesting, allowing people to focus on other things. We still want a human in the loop with these AI systems to do quality checks, but otherwise they're able to expand their scope to more strategic concerns."

Like most keen observers of the AI revolution, however, Bassett knows it's too early to draw any conclusions about the broader implications for the media industry workforce. "There may be very big societal implications that need to be navigated by someone above my pay grade," he says.

Blake Bassett is taking part in the IBC Conference session 'Mythbusting AI: Demonstrating the impact on the bottom line' which takes place today from 14:05-15:05 in Conference Room 1.

Blake Bassett, Tubi

#GALSNGEAR®

It's not just a label.

LET'S BUILD A **DIVERSE** INDUSTRY **TOGETHER.**

WELCOME TO
IBC2025

#GALSNGEAR is a movement to bring equity to womxn in media and entertainment. We believe "Tequity" = Access + Training + Visibility + Community. We partner with manufacturers, broadcasters, and industry organizations to lead change by empowering womxn.

WWW.GALSNGEAR.TV

- Tequity HUB
- Beta Testing Network
- Upskilling

- Leadership Training
- Speakers Bureau
- Student Production Intensives