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Digital TV Europe and TBI's Content Innovation Awards 2017 returns for its third year in October with a Gala Dinner at Cannes' Carlton Hotel's Grand Salon. Ahead of the event, DTVE looks at the shortlisted candidates across all 20 competitive categories.

40. Vimeo's creator comforts

Vimeo's new CEO Anjali Sud explains her reorientation of the company, its move away from making original content, and how it wants to put the creator first. Andy McDonald reports.



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The innovators

October means it's time for the Content Innovation Awards and the bulk of this issue of *Digital TV Europe* is devoted to this year's shortlist.

The third edition of the awards will once again be held in Cannes just ahead of the MIPCOM programming market.

The event, a gala dinner in the Grand Salon of the Carlton Hotel on Sunday October 15, will once again showcase the achievements of a highly impressive line-up of content, technology and distribution providers – this year with an expanded list of awards covering several new areas.

The Content Innovation Awards from *Digital TV Europe*, in partnership with our sister title *TBI*, is designed to recognise innovation from players in all parts of the content creation and delivery chain.

The entries highlighted here show how the industry is evolving, with a growing emphasis on cloud-based delivery and direct-to-consumer OTT TV services, awards related to social engagement and YouTube channels, and a more prominent place for virtual reality initiatives, including those around high-profile sports events.

In addition, we also recognise innovation from the content creators themselves, highlighting some of the formats, entertainment shows and drama productions that have made waves over the past year.

With the pace of change accelerating, the relevance of the Content Innovation Awards – bringing innovators in technology and content together in a unique setting – is only likely to grow.

Also in this issue, we interview the new CEO of video service Vimeo, Anjali Sud, who talks about her aim of consolidating the platform's place as a 'creator-first' space and her reorientation of the company.

We also take our customary look at some of the latest industry and technology news, including from the recent IBC show in Amsterdam. ●



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Vivendi keeps its cool as police search Paris offices

By Stuart Thomson >

Vivendi has maintained that it will find a way out of its current impasse with Mediaset after police raided its Paris offices following a request from Italy.

French police accompanied by representatives of Italy's financial police, the Guardia di Finanza, searched Vivendi's HQ for evidence related to the ongoing investigation into possible market manipulation by the French media giant surrounding its acquisition of 28.8% of Mediaset at the end of last year.

Police also reportedly searched the Paris offices of Natixis, the broker through which Vivendi acquired Mediaset's shares.

Mediaset has alleged that Vivendi deliberately caused its share price to fall by reneging on the pair's agreement whereby the French media giant would have taken control of the Italian broadcaster's loss-making pay TV unit, Mediaset Premium,

last year. The fall in Mediaset's share price, it is alleged, subsequently enabled Vivendi to buy up Mediaset shares.

Mediaset and its main shareholder Fininvest are separately suing Vivendi for financial damages incurred from the abandonment of the deal and damage to Mediaset's image.

Vivendi has maintained that it acted in good faith and has expressed continued confidence that it will ultimately strike some sort of deal with Mediaset.

"Regarding the complaint filed against Vivendi by the Berlusconi Group, which has resulted in a search of Vivendi's offices, Vivendi's management reaffirms that it acquired its stake in Mediaset totally legally and transparently and remains absolutely confident in the conclusion of this disagreement," the company said.

Vivendi is facing a battle on two fronts in Italy – with Mediaset and Milanese prosecutors on one hand, and with the Ital-



ian government and regulators on the other over what the latter maintain is its 'controlling' interest in Telecom Italia (TIM).

Regarding TIM, the Italian telco's chairman – and Vivendi CEO – Arnaud de Puyfontaine earlier told an EY Digital Summit in Capri that he was open to meet with government representatives and regulators to explain TIM's strategy and argued that the telco's plans were fully aligned with the government's goal of building Italy's broadband infrastructure.

TIM had earlier reiterated its view that it was not obliged to notify the Italian authorities that Vivendi had a controlling interest in the group, following a ruling by the government's

'golden power' committee that it should have made such a notification. The Italian government is mulling whether to exercise its 'golden power' to intervene when strategic assets are threatened. TIM said that it had never resolved or implemented "any action or operation which may have changed ownership, control or availability of the [Italian] electronic communication network subject to the law on golden power" and that the network had stayed in its full ownership, control and availability.

TIM said that this fact rendered it irrelevant whether Vivendi had or had not taken control of TIM, arguing that there is no requirement to notify the transfer of control of the company to a European player.

TIM said that no fine had yet been imposed on it for breaking the rules, and that it would "continue to assert its arguments before the competent courts, certain that it has acted in compliance with the laws".

Belgium

CAB > Innovation centre

Liberty Global has opened a "knowledge and excellence hub" in Brussels to create and test new products. Liberty said it will use the Telenet Innovation Centre – which is its second innovation hub alongside its Tech Campus near Amsterdam – to test its new technology for "connectivity,

entertainment, and value-added services". It will initially focus on Internet of Things (IoT) solutions and mobile technologies – including the introduction and preparation of 5G networks – before broadening its focus to advanced fixed and mobile technology. Telenet will use the facility to test upgrades to its BASE mobile network and test the launch of 5G in Belgium, using the latest 5G network components and antennas. In 2018, Liberty said it will

use the innovation centre to start testing entertainment, value added services and customer experiences solutions and technologies.

CAB > Rules warning

Cable Europe has said that new telecoms competition rules are not justified or proportionate, after the European Parliament adopted amendments to the Electronic Communications Code. The industry body – which

represents broadband cable TV operators – commended the Industry and Research and Energy Committee (ITRE)'s work to date, but warned against introducing "legal uncertainties" that could affect companies investing in Gigaspeed networks. "The ITRE Committee has made a remarkable effort on this complex piece of legislation. However, competition rules applying to joint dominance need to be strictly aligned with

European Union case law," said Cable Europe executive chairman, Matthias Kurth. "The introduction of additional competition rules which are specific to the telecommunications sector simply isn't justified and is not proportionate, specifically when you consider the wider competitive landscape and the presence of over-the-top players." The comments came after the ITRE Committee adopted a number of amendments in a vote on the long-debated report on the European Electronic Communications Code. The European Competitive Telecommunications Association (ECTA) - a body that promotes market liberalisation and competition - welcomed the "overall pro-competitive compromise reached between the different political groups", but said that the future of competition "remains

a major concern in the ongoing reform". "Only a fully pro-competitive framework will release the full innovation and investment potential of Europe and deliver benefits for end-users," said ECTA executive director Luc Hindryckx.

CAB > Telenet protests

Liberty Global-backed Belgian cable operator Telenet has filed an objection to a plan to impose new regulations on the country's fixed internet access market. Telenet said that the plan by the Belgian telecom and media regulators to regulate cable broadband access goes against the policy of the Belgian federal government and the European Commission to stimulate investment. Local regulator the BIPT has said that leading Flemish cable operator Telenet and Voo, which operates in Wallonia, should

provide separate broadband access to third-parties, putting them on the same footing as telecom operator Proximus. According to Telenet, the BIPT has artificially split the Belgian broadband market on the basis of Proximus' copper access network and the HFC networks of Telenet and Voo. It said that this artificial division undermined the principal of 'significant market power' and wrongfully used this principal to identify three 'dominant' operators. The move to regulator cable broadband follows Belgium's 'cable resale' rule in 2011, which allowed alternative providers to bring their own offering of television or television combined with broadband internet in Belgium over Telenet and Voo's networks. The opportunity was only taken up by Mobistar - now Orange - three years later.

Events

Digital TV Central & Eastern Europe

Date: 11 - 12 October
Venue: Kempinski Hotel, Budapest, Hungary
W: tmt.knect365.com/digital-tv-ee

Content Innovation Awards

Date: 15 October
Venue: Carlton Hotel Grand Salon, Cannes, France
W: contentinnovationawards.com

MIPCOM

Date: 16 - 19 October
Venue: Palais des Festivals, Cannes, France
W: www.mipcom.com

Broadband World Forum

Date: 24 - 26 October
Venue: Messe, Berlin, Germany
W: tmt.knect365.com/bbwf

Discop Africa

Date: 25 - 27 October
Venue: Johannesburg, South Africa
W: 10times.com/discop-africa

TV Connect MENA

Date: 30 - 31 October
Venue: The Address, Dubai Marina, Dubai, UAE
W: tmt.knect365.com/tv-connect-mena

TV Connect Africa

Date: 7 - 9 November
Venue: Cape Town International Convention Centre, Cape Town, South Africa
W: tmt.knect365.com/africacom/tv-connect-africa

OTT TV World Summit

Date: 15 - 16 November
Venue: Inmarsat, London
W: tmt.knect365.com/otttv-world-summit

HBO teams up with Turner for Nordic OTT service

By Jesse Whittock >

HBO Nordic and Turner EMEA have joined forces to create Toonix, a kids-focused OTT service.

Toonix is a new brand Turner EMEA has created for the 3-12s market. The service brings together Time Warner-owned sister companies HBO and Turner. Leading Turner execs are known to have been keen on closer cooperation for some years.

Toonix will offer existing HBO Nordic SVOD customers more than 2,000 episodes at launch, with all shows ad-free and localised in Swedish, Danish, Norwegian and Finnish.

The content will come from Turner's Cartoon Network Studios, Warner Bros. Animation and third party distributors.

Turner shows will include *The Amazing World of Gumball*, *Lego Ninjago*, *Looney Tunes*, *The*



Powerpuff Girls, *Adventure Time*, *Ben 10*, *Scooby-Doo* and *Tom and Jerry*.

Preschool shows *Shaun the Sheep*, *Alfie Atkins*, *My Little Pony*, *Pippi Longstocking*, *Bamse*, *Rasmus Klump* and *The Moomins* are among the third party acquisitions, along with live-action series such as *Dance Academy* and family movies such as *Arthur and the Mimimoy*s and *Mr. Magorium's Wonder Emporium*.

"At Turner we are constantly seeking new ways to engage with our fans, building on our leadership in premium content creation across kids, news, movies, general entertainment

and sports, and expanding our options to curate and distribute our branded content," said Giorgio Stock, president of Turner EMEA.

"We're delighted to be partnering with HBO Nordic to start this flagship kids and family focused OTT venture, which represents a significant and exciting new milestone in our ability to provide our fans with a trusted, bespoke, rich and immersive user offering."

"Thanks to our cooperation with Turner, we are very pleased that we can now offer our subscribers in Sweden, Denmark, Norway and Finland a brand-new kids and family section," said Hervé Payan, CEO of HBO Europe, whose operation houses HBO Nordic.

HBO has operated an SVOD service in the Nordics since 2012 and last year expanded into Spain.

Global Wrap

Global over-the-top TV (OTT) revenues will more than double between 2016 and 2022, driven by the success of subscription video-on-demand (SVOD), according to a new study. **Digital TV Research** claims that online TV episode and movie rentals for the 138 countries covered in its report will climb from US\$37 billion (€32 billion) in 2016 to US\$83 billion in 2022, with US\$9 billion added in 2017 alone. **HBO** is the channel consumers in the US and Canada are willing to pay the most for, and 80% of consumers only want to pay for the channels they actually watch, according to TV technology outfit **TiVo's** Q2 2017 Video Trends Report. According to the report, **HBO** tops the ranking of prices that consumers are willing to pay most for, with the average consumer willing to pay US\$2.58 for the channel. **Netflix** has committed a five-year, C\$500 million (€340 million) spend on Canadian original programming, and will pay no local taxes as a result. The SVOD giant will invest the money in English- and French-language programming over the next five years following an agreement with the Canadian government. **YouTube** and **Major League Baseball** (MLB) have agreed a "multi-faceted" sponsorship deal that will give YouTube content creators behind-the-scenes access to the 2017 World Series tournament. The agreement establishes YouTube TV as the presenting sponsor of the championship series, and will see it promote its new over-the-top TV offering as an alternative to cable for accessing live baseball coverage.

France

PROG > Rights deal

Vivendi-owned pay TV operator Canal+ has struck an agreement with rights collecting agency The Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM), representing music rightsholders in France, concerning payments for works used on its channels and services. Canal+ said that it had agreed to pay SACEM all the fees due for 2017, while SACEM had agreed to end its legal moves to enforce payment. The pair have struck a new deal for a two-year minimum period that will take effect in January. Jean-Noël Tronc, chief executive of SACEM, said that his organisation had defended the rights of its members without making any concession and that

the agreement showed the power of collective action to protect the rights of creative. He said that SACEM hoped that Canal+'s strategic repositioning would enable it to succeed to the profit of all involved in the content creation ecosystem. Canal+ president Jean-Christophe Thiery said that he was delighted that the new deal took account of Canal+'s new offerings and of the place of sport in its packages and channels. He said that the deal reaffirmed Canal+'s commitment to finance content creation and its support of authors. Canal+ has been in dispute with France's four main rights collecting societies - SACD, SACEM, SCAM and ADAGP - for several months, with the four groups taking legal action to enforce payment of fees they said were due to their members, claiming Canal+ was stonewalling.

Italy

IPTV > TIM names CEO

Telecom Italia (TIM) has confirmed the widely anticipated appointment of Amos Genish as its new CEO and its board has approved the creation of a joint venture with Canal+ to create a new premium video service and content creation unit for the Italian market. According to TIM, the JV with Canal+ will focus on productions and co-productions, both Italian and international, and on the acquisition of rights, including sports rights. The company updated its rules on agreements with related parties to take account of the ruling by regulator CONSOB that Vivendi exercises effective control of it, giving the JV plan the status of a transaction with a related party.

Eurodata unveils European viewing trends

By Andy McDonald >

People in the five biggest European markets watched an average of three hours and 48 minutes per day in the first half of the year, according to Eurodata TV Worldwide.

Presenting the findings of its latest '4-screen TV audience' report in London, Eurodata analysts said that while the TV remains the preferred screen for viewing programmes, the internet has enjoyed growing success in TV media consumption.

This is especially true among young people, with young adults across France, Germany, the UK, Spain and Italy spending just two hours and one minute watching TV per day in the first half of the year, against the total three hour 48 minutes average.

In France, computers now represent 52% of online TV programming consumption,



Vaulpré:
watching TV
on the web
is becoming
general prac-
tice.

while smartphones led the way for youth-oriented channels like W9. Tablets were found to be the number one device in France for watching TV online between 06:00 and 07:00.

"In the major European countries, watching television programmes on the internet is becoming general practice and it can represent a substantial additional audience for certain content, such as targeted fictional content or youth entertainment," said Frédéric Vaulpré, VP of Eurodata TV worldwide.

Looking at the evolution of TV average viewing times from 2012-17, Vaulpré said that "the

US and UK have seen a regular decrease in daily consumption, with respectively a loss of 11 and 15 [percentage] points." He said that in France and Germany consumption remains quite high and has stayed roughly level over the five-year period.

The shift to online viewing has produced some benefits. Shows like French daily soap *Demain Nous Appartient*, which airs on TF1, has experienced an uplift of 35% when you add live viewers to those watching on-demand, on catch-up and across screens. For youth-skewing show *Les Marseillais*, which airs on W9, the boost was 79%.

"Two takeaways: first, new online viewing habits are a driver to attract millennials and young adults," said Vaulpré. "Second, four-screen measurement will provide leverage for broadcasters to adapt their content and programming strategy."

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OTT > Serie A for Eleven

Eleven Sports has secured live rights to Serie A football in Italy and will air three games live every match week on its Sportube streaming service. Eleven has secured rights to show three live games each match week on mobile, tablet and online, starting with the Napoli-Cagliari, Benevento-Inter and Milan-Roma matches. Eleven has announced an aggressive pricing plan for its coverage, with individual game being available for €1.99, or all three games in a given week being available for €3.99. Contacted by DTVE, Eleven said that the rights were for online and

mobile distribution and covered all the teams in Serie A. It declined to disclose the duration of the deal. Eleven acquired Italian OTT TV sports service Sportube in May. The service already produces and airs Serie C games via a dedicated online platform. Coverage of these matches had in most cases only been available locally previously. The acquisition of top-tier football rights marks a significant upping of Eleven's investment in Italy, following its acquisition of the streaming platform in May, which made Italy the company's seventh international market. Sportube had 4.3 million unique visitors during the 2015-16

season, up from 3.5 million during the 2014-15 season. In August 2016, Sportube introduced a pay-per-view system as part of its monetisation strategy and to enable it to improve its services for fans across Italy. Sky Italia currently holds the TV rights to all live Serie A matches until 2018, with Mediaset Premium holding the rights to show the matches of Juventus, Milan, Internazionale, Roma, Napoli, Fiorentina, Lazio and Genoa live. RAI holds the rights to highlight packages. The Lega Calcio said in June that it would rerun the auction for the 2018-21 rights after Mediaset and TIM declined to participate.

Russia**IPTV > ER-Telecom purchase**

Russia service provider ER-Telecom has completed the acquisition of rival service provider Akado's Ekaterinburg operation, giving it a stronger position in the Ekaterinburg broadband access and pay TV market. ER-Telecom was earlier given a green light by the Russian Federal Antimonopoly Service in August to acquire Akado's Ekaterinburg and St Petersburg operations. ER-Telecom has yet to finalise the acquisition of the St Petersburg operation, Neva Cable Television Network.

UK creative industries 'could be worth £128 billion' in 10 years**By Stuart Thomson >**

The UK's creative industries could be worth £128.4 billion (€109.4 billion) by 2025 and create a million new jobs by 2030, according to a government-commissioned review by ITV chairman Peter Bazalgette.

According to the review, the creative sector played a key role in the UK's economic recovery after the 2008 crash. The industry contributed £87.4 billion to the economy in gross value added terms in 2015, representing 5.3% of the overall economy, comparable to the construction and information sectors. The sector is also a net exporter of services, turning in a surplus of £11.1 billion in 2014.

Between 2010 and 2015, the creative sector grew by 34%, faster than any other sector of the UK economy, the review said. Between 2011 and 2015, employment in the sector grew by 19.5%, which translates into 300,000 jobs, compared to 6.3% average jobs growth for the UK as a whole.

The report also found that cre-

Bazalgette: highlights need to support regional growth.



ative sector jobs are more resistant than others to automation, with 87% of creative workers in the UK at low or no risk of being replaced by machines.

The 'screen industries' – TV, film and games – accounted for £13.8 billion of the total creative gross value added output and 158,000 jobs over the period, according to the review.

Bazalgette said tax reliefs introduced in 2013 remain crucial to the success of 'high-end' TV, leading to a production boom worth £1.5 billion. It was important, he said, that these and other tax reliefs were sustained in light of the industry's "openness to disruption by fluctuations in exchange rates and international competition for business".

The screen industries overall had seen inward investment to the UK of £9 billion since tax

relief was introduced in 2007, he said.

Bazalgette said that the UK's TV industry has seen growth of 39% over seven years, underpinned by a successful long-term regulatory regime.

However, he said there are key challenges to ensure the future health of the TV production sector, with a lack of modern studio space and skilled crews potentially leading to investment going to territories including North America and Eastern Europe.

Bazalgette's key overall recommendation for the creative industries is to support regional growth with an approach similar to the existing City Deal model, supported by a £500 million Creative Clusters Fund. This would be awarded to clusters that compete for status and support on merit to be a 'Key Creative Cluster'.

In terms of the 'screen industries', Bazalgette recommended in particular that the government invest in virtual reality and augmented reality technology to ensure that the "UK builds

a reputation as the most highly skilled nation to produce screen-based content that exploits these technologies".

Publication of the report came as the government launched a £80 million Creative Clusters Programme competition, led by the Arts and Humanities Research Council (AHRC).

The programme will enable eight areas of the country to create research and development partnerships between universities and industries. Half of the funding will come from the government's Industrial Strategy Challenge Fund, with the rest to come from industry.

Business secretary Greg Clark said that the government would work with Bazalgette over the coming months to develop a "sector deal that helps us grasp the opportunities ahead".

The review calls on the government to build a strategy to attract and develop young talent to make the creative industries more accessible, including a careers programme for secondary schools and expanding the UK's network of Saturday Clubs.



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1: Download the 2017 Pay-TV Innovation Forum Report [“The Global Pay-TV Innovation Landscape: Industry Perspectives on a Year of Change”](#) on dtv.nagra.com/paytvif





Content Innovation Awards

Digital TV Europe and TBI's Content Innovation Awards 2017 returns for its third year in October with a Gala Dinner at Cannes' Carlton Hotel's Grand Salon. Ahead of the event, DTVE looks at the shortlisted candidates across all 20 competitive categories.

Advanced TV Innovation of the Year

DMC: Digital Media Centre DMC's fully virtualised playout platform

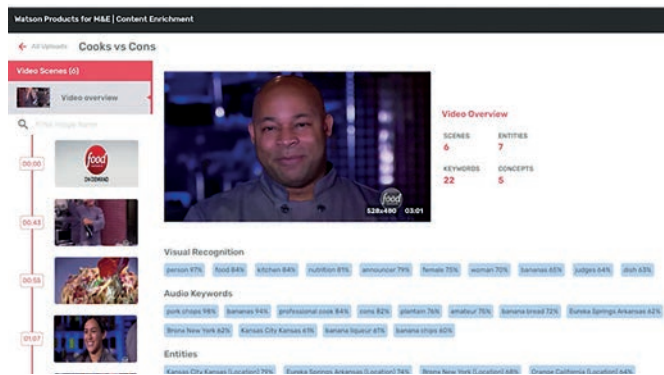
Launched in 2017, DMC's fully virtualised playout platform builds on the company's 17-year heritage of responding to new market trends. DMC's virtualised, software-defined 'private broadcast cloud' provides its customers with media logistics and publishing and distribution services that are designed to drive the next generation of entertainment, according to the company.

Hosted at DMC's re-imagined network operations, media management and distribution facility in Amsterdam, the platform provides international content owners access to 700 million European viewers.



DMC says that its platform enables broadcasters and other content owners, studios and media houses to accelerate time to market, reduce hardware requirements and maintain control over their content. By moving from broadcast hardware to a virtualised software-defined platform, DMC has built a system that can process video in real-time and directly connect to an all-IP world, offering, the company says, a more agile, flexible and cost-effective approach.

IBM Content Enrichment



IBM's Content Enrichment product shines a light on 'dark data' within video content. It powers a set of cognitive video services that it says enable increased operational agility and enhanced audience experience for content owners, content providers and their audiences.

NexGuard File Delivery



NexGuard, a Kudelski company, provides watermarking technology for protecting media content against illicit redistribution. Its portfolio of applications helps content owners, rights holders and distributors to protect high value content. Complementary to conditional access and Digital Rights Management for broadcast pay TV and multiscreen OTT delivery, they are designed to benefit premium content such as live sports, UHD movies or early-release VOD.

The recipient of an Emmy award (2015) for its pioneering use of steganography in its forensic watermarking solutions, NexGuard says its solutions span the entire lifecycle of premium content.

Developed to address the growing threat of pre-release piracy for day-and-date distribution, the NexGuard File Delivery product enables studios and content owners to protect their assets prior to distribution to broadcasters, OTT platforms, VOD operators and affiliates.

The technology allows for watermarking during one-to-many file delivery through a two-step process that enables the final step to be completed on-the-fly as part of the delivery process.

Integrated with IBM Aspera Faspex, the product is designed as an addition to content owners' asset protection toolkits. It builds upon NexGuard's experience in providing watermarking solutions for premium, studio-grade content.

Verizon Digital Media Services

Verizon Media Xperience Studio

The Verizon Media Xperience Studio from Verizon Digital Media Services is a cloud-based content intelligence system that is designed to automate and simplify the online video production and distribution pipeline.

It also offers revenue and cost insights that are essential to building a profitable OTT business, according to Verizon Digital Media Services.

As a single unified system it is designed to orchestrate and streamline the movement of metadata and digital media assets through production, approval, distribution and monetisation, according to the company.

Eliminating what Verizon Digital Media Services describes as the complex systems and poor visibility associated with reliance on loosely stitched together supply chain providers, the Verizon Media Xperience Studio also eliminates additional costs, delays in launching new content offerings and misalignment of content with viewer preferences, the company claims.

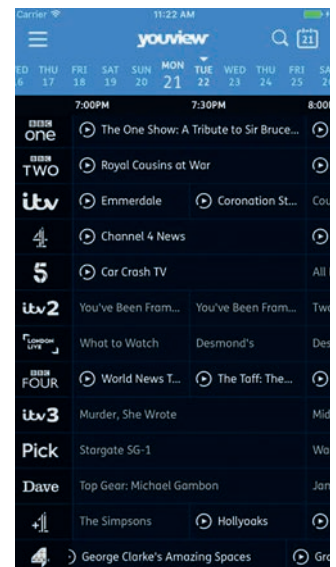
YouView TV YouView

In November 2016, YouView announced the re-engineering and redesign of its entire platform to respond to the fast-changing needs and tastes of TV viewers, advertisers and shareholders.

YouView launched in the UK in 2012 as a joint venture between BBC, ITV, Channel 4, Channel 5, BT, TalkTalk and Arqiva. The platform aggregates and distributes content on behalf of its shareholders.

YouView's recent platform transformation, known as Next Gen YouView, was enabled by incorporating cloud technologies, making the company one of just a handful of TV platforms in the world to do this – and it claims to be the first broadcast platform of scale in the UK to fully embrace the technology across the whole platform and device base for free to users.

By using cloud technology, YouView says it could add features in days or weeks instead of months. The platform also allows YouView to gather data across 2.5 million set-top boxes to create a tailored customer experience and more insights for advertisers and partners.



The Social Engagement Award

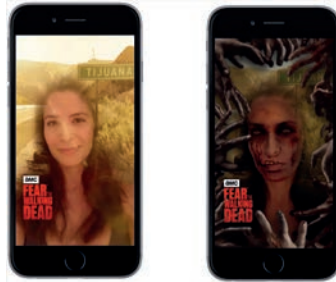
AMC Global

Fear The Walking Dead Snapchat Lenses

AMC Global has teamed up with Snapchat on two occasions, creating exclusive zombie themed lenses to engage fans of the original drama *Fear the Walking Dead*.

The collaboration included the first multi-territory Snapchat Lens for a TV series. The first of the lenses was launched on August 20 in the UK, Spain, Argentina, Mexico and the Netherlands, and on August 21 in the US, to support season two of the series, and allowed fans to transform themselves into the undead.

Released ahead of the premiere of season three on June 4, the second lens utilised another sophisticated filter, allowing Snapchat users to paint their faces with blood, the technique used by characters in the drama to mask their presence from the undead. The lens was again available in multiple territories and exclusively in collaboration with BT, Movistar+, Claro, Izzi and Telecentro in their respective countries. Both lens initiatives were heavily supported by series talent, who created their own unique videos and photos with the lens.



BBC Cymru Wales *Sherlock* Live

#SherlockLive was an exclusive interactive Sherlock case specially written for social media. On January 10 2017 Sherlock himself “hacked” the BBC One Twitter account, which was temporarily rebranded BBC 22OneB, and tested the audience’s powers of deduction with an original and interactive case. The event was also available to follow as a live blog on bbc.co.uk.

Sherlock set the UK a challenge to solve a crime – who killed Daniel Collard? He provided the evidence and challenged the audience to eliminate suspects and identify the murderer and their motive before he did. In a BBC drama first, *Sherlock* writers Steven Moffat and Mark Gatiss tweeted live to fans in character as Sherlock, interacting directly with the audience as they helped to solve the case.

The main narrative for the game was written by Joseph Lidster with live tweets from *Sherlock* writers Steven Moffat and Mark Gatiss on the night. The format was developed and produced by the BBC Wales Digital Drama team for BBC One.



Netgem Watch with Twitter

Launched into the UK by Netgem, Watch with Twitter is a new tool that enables viewers to see the TV programmes being most discussed on the social platform via the electronic programme guide (EPG) and across all the relevant parts of the TV services experience – recordings, for example.

Forming part of Netgem’s #TelcoTV cloud-based platform, Watch with Twitter enhances content discovery by matching the ‘most popular’ programmes trending on Twitter with the programmes presented to the EE TV user.

The platform enables the user to discover and discuss the highest trending shows on TV and become part of the conversation. The service, which is available to UK users of the EE TV platform developed by Netgem and Twitter, enables viewers to access and benefit from a new kind of recommendation service, with social media at its heart – social-based recommendation – according to Netgem.

TFO Media Group Flip TFO franchise



TFO Media Group is a provider of French “edutainment” in Canada, producing and offering various content targeting two-12 year old audiences. Flip TFO is its flagship franchise dedicated to creating content for the “digital natives”, aged nine-to-12.

Previously focused on daily TV broadcasting, Flip TFO decided to reach a younger and wider audience through platforms like YouTube, Facebook, Instagram and Snapchat. The company immediately saw an increase in the viral appeal of its content and a better engagement with its community. Its adaptability and responsiveness to trends and its audience, as well as its flexibility, have been key elements in the growth of numbers on each of its platforms, according to TFO.

TFO cites as an example of its success during the 2016/2017 season the musical parody/cover video, *Trump vs Trudeau*. By using an international topic of interest and reacting to trends, Flip talked about politics to a young audience in an engaging manner, with two million views, over 10,000 shares, 25,000 likes and 5,000 comments. Flip TFO has used the features of each platforms to create original content with the purpose of engaging, educating and entertaining.

OTT TV Technology of the Year

Broadpeak umbrellaCDN

Broadpeak's umbrellaCDN CDN selection tool allows content providers to choose the most adapted CDNs for delivering video content. umbrellaCDN is available as both a service and a product, offering a variety of capabilities, including CDN Diversity.

The technology allows content providers to dynamically take into account the instantaneous quality of several CDNs as a service, combine their contributions, and deliver the content at a quality level exceeding what would be achievable with the best CDN alone.

umbrellaCDN with CDN Diversity works with any commercial CDN service provider. The player-agnostic technology is designed to simplify multiscreen delivery, offering compatibility with all DRM and CDN security features. It is also compatible with https streaming.

Conviva Video AI Alerts

Conviva's Auto-Diagnostic Alerts is a new AI-powered technology designed to help OTT publishers deliver the highest possible quality of experience (QoE) while minimising resources and costs by automatically detecting anomalies and diagnosing issues as they happen.

These anomalies and issues may never be discovered by the publisher, leaving them in the dark, but Conviva says its AI-powered technology finds the issues and alerts the publisher right away.

Conviva's Experience Insights has been a measurement and analytics solution for major OTT publishers for over a decade. The addition of the Auto-Diagnostic Alerts will provide OTT publishers with timely visibility and diagnosis into interruptions, reduce time-to-resolution and bring substantial efficiencies around delivering the best possible QoE while maximising viewer satisfaction, says the company.

Easel TV Suggested TV

Suggested TV is an end-to-end, multi-tenant, cloud-based OTT service that provides the tools needed to publish and operate a complete OTT video service. It includes a UX/UI across a range of consumer devices, including browsers, mobiles, tablets, TVs, OTT boxes, pay TV boxes, and Chromecast. A client needs to provide only video content and branding to go to market, according to Easel TV.

Suggested TV combines web services to create a globally deployable, scalable and extensible platform to deliver high-quality OTT services



quickly. The platform powers: OTT home cinema from Curzon; OTT TV in NBCUniversal's Hayu service; and OTT hotel TV and films from Airwave. Suggested TV is the result of five years' development and £4 million (€4.5 million) of investment.

IBM Content Enrichment

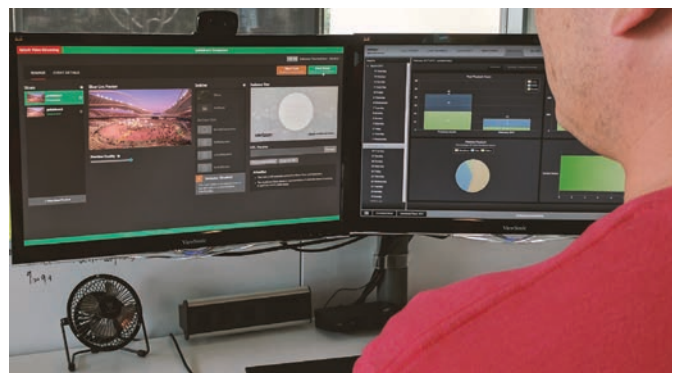
IBM's Content Enrichment product shines a light on 'dark data' within video content to power a set of cognitive video services that enable increased operational agility and enhanced audience experience for content owners, content providers and their audiences.

Interra Systems Orion-OTT

Interra Systems' Orion-OTT is one of the industry's first software-centric solutions for real-time monitoring of adaptive bitrate (ABR) content for multiscreen service delivery over unmanaged networks. In addition to monitoring the ABR content, Orion-OTT also measures network performance in an OTT environment, allowing service and equipment providers to monitor download delays, video buffering, and stalling to quickly resolve any network delivery issues.

Orion-OTT is based on audio/video quality analysis technologies that enable OTT service/equipment and CDN providers to seamlessly monitor online video delivery for quality and compliance.

Verizon Digital Media Services Live Streaming Solution



The Live Streaming Solution from Verizon Digital Media Services is designed to remove the complexity and high costs that broadcasters, venues and event producers have typically faced when streaming live content at scale. By providing a single live-stream URL that transitions between pre-event, live, post-event and VOD, the Live Streaming Solution is designed to simplify the syndication of content.

The solution provides a dashboard for managing technical aspects of live streams. Straightforward functions for handling feeds, promos, ad spots, slates and other key elements help content producers to create and deliver the seamless and engaging viewing experience that keeps audiences watching, according to the company.

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Factual TV Project of the Year

Signal TV *Go Local* on Bloomberg TV Philippines

Go Local on Bloomberg TV Philippines is a talk show hosted by Shawn Yao that takes viewers outside the trading floors and the central business districts and into the regions where they can discover the many opportunities outside the Metro through the various successful agribusinesses being featured.

Gusto Worldwide Media *One World Kitchen*

Gusto Worldwide Media's original series *One World Kitchen* features several international cuisines and cultures, and shows that no matter where you're from, food is a language we all share. The series celebrates diverse recipes with hosts who share stories about their culture and cooking with their families. *One World Kitchen* stars nine female chefs from nine different backgrounds. The show debuted in Canada in 2015 and with the launch of season three in 2017, it is now watched by over five million households, after being picked up by international networks in Asia, North Africa and the Middle East.

National Geographic Europe Ltd *Before The Flood*



From Academy Award-winning filmmaker Fisher Stevens and Academy Award-winning actor Leonardo DiCaprio, *Before the Flood* is a documentary exploring the cause and effect of climate change. The film presents an account of the dramatic changes occurring now around the world due to climate change as well as the actions we – as individuals and as a society – need to take to prevent catastrophic disruption of life on our planet.

The film explains practical solutions to help save the planet. DiCaprio interviews global figures including former US President Barack Obama and Pope Francis, who provide views on what must be done today and in the future to transition our economic and political systems into environmentally friendly institutions.

Talpa Global *A Whole New Beginning*

What if you could press the reset button and start over? *In A Whole New Beginning* three families are given the opportunity to leave behind their friends, relatives, job and school to move to the other side of the world for a year. Each family receives a plot of land and a small hut on the property. They also each receive €75,000 to kick-start their new life. There is no interference and the families are free to make their own decisions. After the year they must decide whether to stay or go back to their old life.

Vice Media *Hate Thy Neighbour*

Hate Thy Neighbour is Viceland's take on rise of hate-groups; an exploration of a hard-hitting subject with a light-hearted take on it through an authored, personal perspective. Fusing comedy and factual formats, the series was unusual in its approach, not only due to the exclusive access the team obtained, but also by adding stand-up comedy – written and performed by comedian and host of the series, Jamali Maddix – interspersed within each episode.

The Viceland team secured access to notorious groups including the White Nationalists, the Black Israelites, the English Defence League and the American National Socialist Movement and become Viceland's highest-rated original commission since the channel launched in the US.

ZDF Enterprises GmbH *Size Matters*

Why are insects small and planets big? *Size Matters* is pitched as a larger-than-life film that looks at the science of size and how it affects our world. Combining special effects and real-life science, we see what happens to an average individual who lives in a parallel universe just like ours – except where we can change the size of things just to see what happens. Whether it's Planet Earth growing to outlandish proportions, causing lying down to become the new standing up, or the sun turning into the biggest thing in the universe before blowing up, this film explores all aspects of size.



Next Gen Advertising Award

Appiness Spott

Broadcasters RTL Bertelsmann and Mediaaan, and public broadcaster VRT, have launched Spott in Belgium in order to target their audiences and make their video content and commercials interactive and shoppable.

Through Spott, advertisers are able to change their video marketing strategy from push to pull marketing. Spott lets consumers interact with programmes and with the TV commercials between these programmes, thus allowing viewers to be more immersed in the content. This is designed to lead to specific actions like the immediate purchase of a product-placement item or the download of a coupon.

Since the launch in October 2016 in Belgium, Spott has been downloaded by 1.5% of the Belgian population. Per month the users generate approximately seven million product impressions and 500,000 product clicks, which results in 10,000 'baskets' per month. During the launch Spott was the number one most popular application in the App Store, according to Appiness.

BT Sport and Yospace Dynamic Ad Insertion for BT Sport



The full-time whistle of the 2017 UEFA Champions League Final marked the end of the first full sporting season in which Dynamic Ad Insertion (DAI) was used to monetise live channels online.

BT Sport deployed Yospace's DAI platform in August 2016, before the first round of Premier League matches. Most of BT Sport's programming is live, and with viewers increasingly watching online, or on mobile devices when outside the home, it was essential that BT

Sport was able to advertise, with accurate measurement, across its channels on digital platforms.

It was also essential for BT that DAI was applied in a way that was as seamless as ad breaks on television or it's young, tech-savvy audience would be quick to switch off. BT also wanted to leverage the considerable value of addressable advertising.

Yospace says that its system had been tested against major sporting events before, but that with this implementation, the eyes of the industry were on it and BT Sport as they led the way into a full season of DAI with high-profile sporting competitions including the UEFA Champions League, Europa League, Premier League and Aviva Premiership Rugby.

Mautilus HbbTV Event Manager

HbbTV Event Manager (HENMAN) is a cloud-based administration system for monetising the HbbTV platform. It does this via interactive advertisements that offer broadcasters and TV channels opportunities for additional income.

The main role of the HENMAN server is to take care of scheduling and serving HbbTV advertisements, or another HbbTV applications, and delivering these to the end-user.

Mautilus claims HENMAN is the world's first solution that allows TV companies and advertising agencies to lead their HbbTV campaign seamlessly. According to the company, it defines the exact number and the total time of displaying the launch button during a specific time period and uses free time slots to monetise the viewing time. The whole system is customisable and ready to be integrated with any TV automation or broadcasting system, Mautilus says.

Newstag Newstag

Newstag is a global media-tech company that offers a particular video news experience. The vision is to create the most sustainable and relevant news source in the world and all content is licensed, securing new revenue streams for journalism.

Five per cent of turnover is set aside for good causes and research through non-governmental organisations. The users decide who gains, empowering them and creating a platform for modern and global social engagement.

Newstag has agreements in place with major news providers around the globe, such as CNN, AP, CCTV and Reuters, and claims to have the largest portfolio of professionally produced video news in the world with more than 40,000 new clips ingested each month.

Newstag is working long-term with the United Nations Agenda 2030 and has become an official partner. The company runs channels for each of the sustainable goals and creates new ways for brands, NGOs and people to interact around them. The model enables NGOs to highlight stories around their activities, helps brands to cut through the noise and empowers people and organisations to make an impact – at the same time supporting professionally produced journalism – according to Newstag.

Entertainment Format of the Year



ITV Studios Global Entertainment *Love Island*

Love Island from ITV Studios Global Entertainment is described as a fast-turnaround reality dating show set in a luxury villa. A group of 12 singles – six boys and six girls – arrive at their luxury accommodation on a paradise island. They spend their summer together looking for romance. Ultimately one couple is chosen by the public as the winners and they leave with a cash prize.

Keshet International *BOOM!*

Keshet International first introduced its explosive game show *BOOM!* to the international market in April 2014, garnering commissions from five territories soon after launch, including deals in key markets such as the US (Fox), France (TF1) and Spain (Antena 3).

The stripped Spanish version of the show has been airing since September 2014, with a run totalling more than 700 episodes and counting. *BOOM!* has gone on to achieve success throughout the rest of Europe, Latin America, the US and Asia with more than 1,400 episodes now produced internationally.

Engaging viewers around the world with its combination of entertainment trivia gameshow and edge-of-your-seat drama and fun, as well as an addictive play-along app, the format has demonstrated

versatility, airing as either one hour or half hour episodes – in access prime or prime – as a weekly or a daily show. Since its global debut *BOOM!* has delivered entertainment to 13 territories and continues to build year on year with deals in new territories.

Small World IFT *Grandpas Over Flowers*

Based on the hit South Korean format, *Grandpas Over Flowers*, the US adaptation *Better Late Than Never* became a success on NBC, topping the charts in its 10pm slot across the whole season in summer 2016.

The show was immediately commissioned for a second season and local adaptations have been commissioned and produced internationally in a number of territories including: Italy – Endemol Shine, produced for Rai2; Turkey – Bloom Medya, produced for Show TV; Israel – Sabres Group, commissioned by Reshet; and Ukraine – Novy Kanal, commissioned.

In addition, a further 15 territories, and counting, have optioned the format. Small World IFT says this clearly indicates that international producers and broadcasters recognise that *Grandpas Over Flowers* can be successfully adapted across multiple markets and will fit into primetime schedules. Typically featuring a domestic all-star cast, *Grandpas Over Flowers* is pitched as a feel-good format that follows four renowned stars as they embark on an adventure of a lifetime.



UHD Initiative of the Year

CC-Lab Isle of Wight Festival 2017

In June this year CC-Lab with Sky Arts produced what they claimed was the first ever Ultra HD coverage of a major music festival – the Isle of Wight Festival 2017. Using new technology, some of which had never been used in this environment before, and innovative workflows, CC-Lab pushed Ultra HD into the entertainment field.

Twelve hours of live Ultra HD broadcast, 35 acts, three presenters, two stages, numerous behind-the-scenes films, over 180 hours of recorded content, and three hours of post-produced Ultra HD shows meant this was a landmark moment in Ultra HD broadcast in the arts.

Rod Stewart, Run DMC, David Guetta and Arcade Fire were among the many performers included in the live Ultra HD broadcasts along with interviews, behind the scenes access and coverage of all aspect of the festival both on and offstage. The results ensured unique coverage of the festival experience.

Insight TV and NeuLion

4K UHD VOD and linear service delivery



Insight TV creates and commissions non-scripted, long-form, high-quality series based on global trending topics. It features popular social influencers and reaches millions of homes around the world. Its catalogue of series is available on linear, non-linear and OTT platforms.

Insight TV's content, which includes award-winning documentaries, extreme sports and adventure travel, takes viewers on a journey to explore, be educated and entertained using vivid cinematography and high-speed action. Its range of programming demonstrates the best of UHD content on 4K UHD HDR screens on linear TV and as a VOD service, making it a globally unique offering with one-of-a-kind technological applications, according to Insight.

To enable its multi-platform OTT SVOD service, Insight commissioned NeuLion, a leading technology product and service provider, to power the platform, thereby further enhancing audience engagement. NeuLion specialises in digital video broadcasting, distribution and monetisation of live and on-demand content to internet-enabled devices.

Its technology, including multi-CDN switching, a robust CMS and the NeuLion CE SDK embedded in smart TVs, enables Insight to deliver 4K content around the globe, grow its audience and further increase engagement.

Sky Italia Raphael – the Lord of the Arts

Raphael – the Lord of the Arts is the fourth art content film produced by Sky in UHD and HDR, following the success of previous films. The Raphael film has been realised in collaboration with the Vatican Museums and recognised as a film of cultural interest by the Italian Ministry of Cultural Heritage.

The movie has been produced using the most advanced cinematographic technology available today, according to Sky. The filming techniques are immersive and subjective, allowing viewers to walk around the locations of Raphael's life, 20 in total, from his birth house in Urbino through the Uffizi Gallery in Florence to the Vatican Museums in Rome with its famous Raphael's Rooms.

The UHD technology allows viewers to enjoy, with sharpness of detail and colours, over 40 artworks among the immortal masterpieces of the artist, such as *The Marriage of the Virgin*, *The School of Athens* and *The Transfiguration*.

Combining historical reconstruction and artistic commentary, the 90-minute film retraces the most significant moments of Raphael's biography, with art historians delivering expert contributions enriching the story. This is a project developed by the creators of *Florence* and the Uffizi in 3D and The Vatican Museums in 3D.



The YouTube Award

Barcroft Media Barcroft TV

With over three million subscribers on YouTube, Barcroft TV is one of the biggest factual content channels on the video platform.

The year 2016-17 saw owner Barcroft Media further reimagine the news video genre and dominate the factual space on YouTube and across multiple platforms by celebrating 'The Amazing Side Of Life'.

The Barcroft TV newsroom operation researches, produces and distributes at least five exclusive factual mini-docs per week in a format that regularly sets the popular news agenda around the world and gets millions of people talking. The last year was the channel's most successful period ever as Barcroft TV took up the challenge to deliver jaw-dropping news to an exploding global audience every day.

Over three million subscribers generated over 717 million views,



social activity will determine whether they will perform together in person.

The band uploads split-screen videos where they sing together virtually while asking the fans to get them to the milestone of 400,000 subscribers on YouTube and Facebook together, triggering their first performance together on the same stage.

The YouTubers – Sami, Sheffo, Joey and Jayden – are from the Netherlands, Italy, the US and Australia, respectively. The band members use their substantial existing global reach of over 1.5 million fans to kickstart the project.

The project started in December 2016 and in July 2017 they had already reached 340,000 subscribers on Youtube and Facebook. In April 2017 Continuum's cover of the Jason Derulo song *Swalla* became MTV's Cover of the Month and was broadcast internationally on MTV. In June 2017 Continuum was number 3,424 in YouTube's Top 5,000 Channels.

TFO Media Group

TFO Youtube channels for digital natives

TFO Media Group offers content dedicated to 'digital natives', aged between two to seven years old as of 2017.

Mainly financed by Ontario's Ministry of Education, TFO aims to motivate children to reach their full potential through content with high educational values.

The past five years have seen a period of restructuring, repositioning and rebranding within the Toronto-based media group.

Starting out as a single television channel, TFO has evolved to become a digital content producer, an aggregator and an international multiplatform distributor of a new generation of francophone media resources.

YouTube channels are at the heart of TFO's multiplatform distribution strategy. Over the course of the past 12 months, two of its YouTube channels have gained over 100,000 subscribers, earning them two silver play buttons from YouTube.

This year alone, TFO's three major YouTube channels for the digital native demographic have reached 10 millions views per month.

TFO is also the creator of the top two French-language YouTube channels in Canada – TFO Mini ABC and TFO Mini Mation.



which is a quarter of all views since the channel launched in 2012. This stellar growth is down to what makes Barcroft TV unique: ultra-shareable short-form storytelling created by the editorial team specifically for the YouTube generation.

In 2016-17, more of these stories than ever before were developed further into long-form programming ratings successes for terrestrial and cable channels around the world, thanks to Barcroft's 'YouTube story lab' approach.

FremantleMedia Netherlands

Youtube Channel Continuum

Continuum brings together four YouTube stars from four different countries who have never met each other to create pop music and tap into their respective fan bases.

Continuum is the first format featuring an online band completely dependent on its fans, whose engagement with the band's videos and

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Q&A: Gregory Dorcel, Marc Dorcel

Gregory Dorcel, CEO of adult content specialist Marc Dorcel, talks about his channels' new look and the evolution of his company's content strategy.

What are the main highlights of the new look for your Dorcel TV and Dorcel XXX channels?

We wanted to emphasize the difference between the 2 channels. People always think, "just another porn channel". That's not the case. Each channel targets a different audience, it has to be clear about the content, and about the design. Dorcel TV targets a broader audience, couples with TV Shows about Sex around the world and Movies. Dorcel XXX is more hardcore targeting hard consumers. Furthermore, we wanted to make a clearer programme schedule for our viewers.

Why was the time right to make these changes?

Dorcel TV was launched more than 10 years ago and has already undergone several transformations, for its part Dorcel XXX is a 5 years old channel. Both of them have their audience and they are known as leaders in their respective field. It was time to make a change and avoid a kind of routine. Our audience has been renewed in last 10 years, and this new audience is used to other tempo, designs and graphics.

But we still work to keep a coherence between the editorial of both channels.

How has Dorcel's content strategy changed and what are your main content priorities for the coming year?

I don't believe it has changed. The content is the core of the business. We always looked after the best content. Nevertheless, the major shift is that we look for the best local content, or localised content now to feed each regional appetite for entertainment. The girl next door is now really your girl next door. Not only as a production company, but aggregating

the best content too. We have dedicated team to find the best content around the world, even local for local market. Through internet we can really target local audience with our B to C platforms.

How important is to make Dorcel's TV channels locally relevant and what are you doing to localise your offering?

DORCEL sets itself apart from its US competitors by a 100% European offer. European tastes and sought after contents are really different than US ones. In France we that know better than anyone, France is the country of cultural exception.

Thus we are the only ones to propose our TV signals in 4 languages (French, English, Spanish and Polish...) and our productions in 12 languages. By the way, we are really proud to have launched a Polish version of Dorcel TV in 2016, we might be the only ones able to go so far in localization.

How have you structured Dorcel's offering to make it suitable both for direct-to-consumer distribution and distribution via agreements with pay TV operators, and how important in relative terms are each of these distribution methods?

The most important thing is to propose an high quality offering with great content, great editorial line and powerful brands. Distribution networks and methods are simply different ways allowing us to ensure an experience to each audience. On all these distribution hubs, we try to optimize the consumption experience. Of course, our direct to consumer business on internet allows us to really target the local audience with dedicated local(ised) content.

The Multiscreen TV Award

Access Access Twine

In February 2017, Reliance Jio Infocomm, one of the world’s largest mobile and digital services operators, deployed Access Twine to provide its 100 million subscribers with access to multiple content sources – from the operator’s local catalogue through to personal content and YouTube – across a wide range of devices.

Through Access Twine, consumers can access Jio’s content and personal content from set-top boxes, Android, iOS, and Mac- and Windows-powered devices both in-home and remotely out of the home.

This results in access to a considerable number of eyeballs that may have been hard to reach for broadcasters and content owners using a traditional approach centred on the main living room TV.

Netgem MyBinge.TV

MyBinge.TV is a new, full service TV suite for consumers in Estonia. Powered by Netgem for Finnish telecom operator Elisa, MyBinge.TV offers a complete multiscreen experience to customers, enabling them to begin watching programmes on one screen and seamlessly continue it on another, both inside and outside the home.

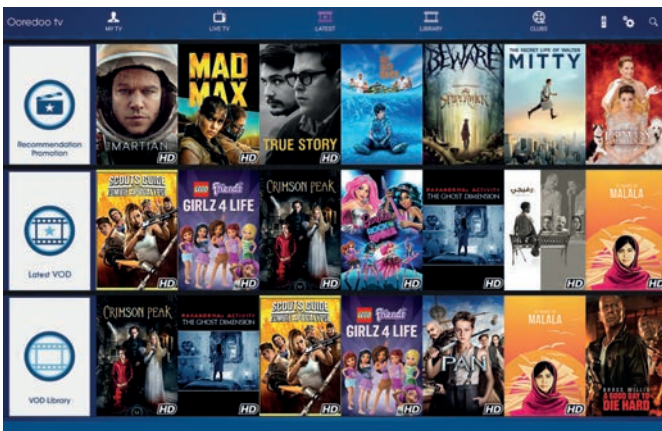
The cloud-based service operates using network PVR to give consumers access to a wide range of live and on-demand programming wherever they are and on whichever screen they wish.

MyBinge.TV has been designed to appeal to a growing population of cord-cutters who want to access content in a non-linear fashion. By developing the solution in the cloud, Netgem’s proposition for MyBinge.

TV enables users to consume content in the way they wish, rather than solely relying on the electronic programme guide. By doing so, MyBinge.TV can appeal to this user group, enabling it to open up new revenue streams and grow customer loyalty.

Netgem Ooredoo TV Go

Netgem’s service for Ooredoo Oman enables the telecoms operator to offer its customers a mobile TV service for the first time. Branded



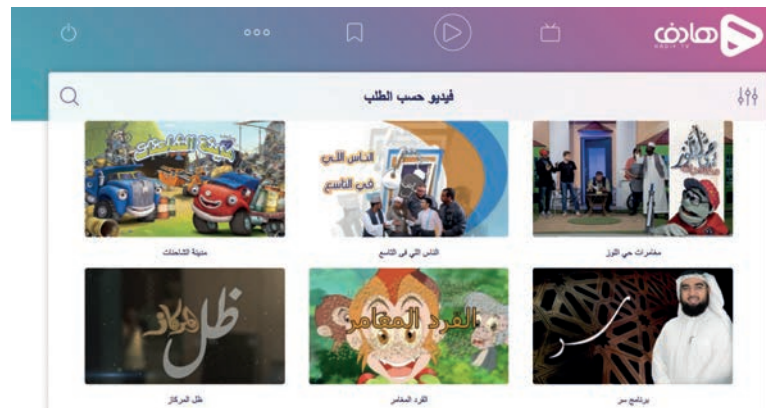
Ooredoo TV Go, the service gives users the ability to access and stream over 6,000 hours of live and on-demand content to their mobile devices, with HD programming optimised for mobile viewing – all delivered as an OTT TV service. Ooredoo TV Go launched in March 2017 and is available to Ooredoo’s 2.9 million customers in Oman.

Operating as a mobile app for Android and iOS devices, Ooredoo TV Go supports cross-device and platform streaming, and is available to anyone on any network. The service is also launching on set-tops, as an OTT service that can work on any fixed broadband network.

By delivering a service for Ooredoo Oman that provisions linear, on-demand and streaming TV options, Netgem has enabled the operator to deliver a very quick time-to-market for its customer at a lower cost and with a fuller complement of content services than it would otherwise secure itself through a traditional IPTV or pay TV solution.

Vision247

Hadif Multiscreen service powered by XtremePlatform



Vision247, in collaboration with CMT Technologies, launched Hadif – a new OTT B2C streaming platform delivering 12 of the Al Majd TV Network’s channels over the internet.

The Hadif service costs US\$7.99 per month and supports live TV, video-on-demand and catch-up TV with instant rewind in multiple languages. The service was launched in May 2017. Al Majd selected Vision247’s XtremePlatform because it is a complete system providing CMS, SMS and CDN toolset enabling seamless content manipulation from ingest to last mile distribution.

The Hadif platform includes recommendations, enhanced EPG channel search, dynamic intuitive functionality for live and VOD viewing – paired with a user-friendly subscription process. Vision247’s XtremePlatform boasts features such as a smart payment processing module with integrated scratch-cards voucher code generator as well as a cloud TV channel playout module with world clock reference and client side playlist execution.

Al Majd’s Hadif multiscreen OTT app is described by Vision247 as a game-changing streaming platform for the Arabic MEA region and beyond, powered by XtremePlatform.

Best New Venture

Ownzones Media Network

Ownzones Media Network



With OTT services launching in rapid succession, one to watch could be Ownzones Media Network. Founded by tech incubator leader Dan Goman, a former Team Leader at Microsoft and Lucent Technologies, Ownzones is a rising star in the global OTT market.

The US-based company is leading a “tribrid” solution business strategy – proprietary technology, global distribution services and innovative content – all under one roof.

In less than 18 months, Ownzones has developed and launched a next-generation proprietary technology for OTT content delivery; grown its library content for its consumer business with the launch of such speciality channels as 420TV (all things cannabis-related); and commenced and expanded its global footprint in B2B operations, and also its B2C operations – in part through the company’s unique national culture-specific app franchise – beginning with Romania.

Ownzones attributes its rise to striking the right balance between technology, entertainment and distribution and developing advanced OTT technology in-house, which removes the need for third-party distributors and allows both Ownzones and its media clients to retain control over streamed content.

TFO Media Group Laboratoire d’univers virtuels



LUV – Laboratoire d’univers virtuels – is a fresh approach to virtual studios, developed by not-for-profit broadcaster and content creator Groupe Média TFO.

It uses the power of the Unreal gaming engine from Epic Games in a development by Zero Density to create an infinite variety of virtual worlds at the click of a mouse. The designs, which can include sophisticated objects like fire and water, are traded online for a tiny fraction of the cost of physical sets.

The real-time power of the system means complex scenes can be shot as live with no need for post-production, according to TFO Media Group, resulting in a huge increase in audience engagement, giving the organisation reach far beyond its native Ontario into every part of the French-speaking world. LUV is described as a ground-breaking original project, delivering unconstrained creativity while continuing to work within a constrained public-service budget.

TFO Media Group says LUV speaks directly to its audience of children, but adds that the lessons learned from this application are equally applicable in any genre of fast-turnaround television.

Vice Media Viceland International



Global youth brand Vice Media launched its new international TV network, Viceland, in the US and Canada in February 2016.

Under the direction of Academy Award-winning writer/director Spike Jonze, the channel’s positive industry reception and critical acclaim across its programming and digital output has led to an aggressive expansion across key international territories.

In the space of only 17 months, the channel has rolled out across the UK and Ireland (September 2016), Australia and New Zealand (October 2016), France (November 2016), sub-Saharan Africa (January 2017), Benelux (February 2017) and Israel (July 2017) – making it one of the fastest growing television networks in recent times.

Best Distribution Initiative

ChannelSculptor MENA.TV Content Hub



The Middle East and North Africa region is a major TV content marketplace, generating rights sales in excess of US\$2 billion annually, but it is notoriously difficult to penetrate and navigate.

The MENA.TV Content Hub is a new portal dedicated to creating transparency for content buyers and sellers, promoting content sales into, out of and within the Middle East and North Africa region. Since its launch in 2017, MENA.TV has already attracted business from over 20 content vendors. Distributors from the US, the UK, Saudi Arabia and Egypt and major regional broadcasters such as Rotana and LBC are all using the portal to market their content.

Buyers from over 100 companies including several major OTT and pay TV networks have registered with the service, and content acquisition deals have already been closed between Egypt, the US and the UAE as a direct result of the service.

ChannelSculptor believes that the MENA.TV Content Hub will create value and energise the content industry in the MENA region. Moreover, it believes it is a model that will be replicated in the global content sales industry.

Endemol Shine International

Broadchurch season three

Crime drama *Broadchurch* returned for a final act in its trilogy in 2017, two years after the broadcast of the previous season.

Endemol Shine International had licensees engage with the third and final season after a two-year break, in the following ways. It was branded as 'The Final Chapter' of their landmark and multi-award winning drama. Broadcasters were supplied with a number of enhanced marketing materials such as key art, teasers, a promo that was designed to remind the audience of the story so far, recapping on Seasons 1 and 2, general Season 3 promos and 'making of's' prior

to broadcast. Finally, its delivery and release strategy ensured that broadcasters who chose to do so could go day-and-date with the UK transmission of season three.

Broadchurch has maintained its success across all seasons. It has sold across 188 countries. Series one was ITV's highest-rated new drama of 2013 winning a peak audience of 10.5 million viewers. ITV's highest rated drama of 2015, the season two premiere delivered an audience of 10.9 million viewers. Season three returned as ITV's most-watched show for over a year, with 10.7 million viewers.

Created and written by Chris Chibnall (*The Great Train Robbery*), *Broadchurch* is the multi-award winning drama from Kudos, Imaginary Friends and Sister Pictures.



Viacom International Media Networks

Viacom International Media Networks

Viacom International Media Networks (VIMN) has had a highly successful year, fully aligning its distribution teams – affiliate, programme sales and digital sales – in order to expand its global footprint further by exploiting one of the world's biggest, most unique libraries across music, kids, youth, family and general entertainment.

VIMN has broadened its portfolio offering with the addition of Channel 5 factual entertainment content and has increased its focus and presence on SVOD platforms globally. Meanwhile, its formats business continues to flourish.

These factors combined have allowed it to pack a punch with clients, allowing them to cater better than ever before to a wide variety of global audiences across different platforms, the company says.

VIMN says it is uniquely positioned to distribute and exploit content globally across a number of windows in its role as a content maker, with a huge worldwide network of channels consistently commissioning new ideas and as a seller of its huge library of content to third party linear and SVOD.

Underlining the team's sales expertise and industry track record, VIMN further extends its portfolio through the distribution of shows from brands and broadcasters outside of the Viacom family, generating increased co-production opportunities.

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Best Series Launch of the Year

Dori Media Group Ltd *Dumb*



Dumb is a crime drama about a 30 year-old, frustrated and stoned actress who is stuck with a body and appearance of a teenager and hates it. She sees herself as dumb, leading a mundane life, without friends or dreams. All she has is her boyfriend, who later dumps her and gets arrested for dealing drugs. Determined to save him, she joins the police as an undercover agent posing as a high-school senior class student.

Blinded by love and power, she soon crosses the line becoming the new target of investigation. Way over her head, playing the role of her life, she realises for the first time that she is not, in fact, dumb.

Dumb is the most-viewed series on HOT since May 2015 – 46% of the Israeli cable operator's subscribers have watched the series. This ratings success has led to a second and third season being ordered for the spring of this year and 2018. The format has been sold to TV Azteca Mexico and Albania, and has won major awards.

Fox Networks Group *Legion*

One of the most highly anticipated US dramas of 2017, *Legion* premiered on February 9 on Fox. Created by *Fargo*'s Noah Hawley and inspired by the character from Marvel's X-Men comics, *Legion* is not a traditional superhero show. It is the story of David Haller, a troubled young man who may be more than human. David has



been in and out of psychiatric hospitals for years. Now in his early 30s and institutionalised once again, the pleasant numbness of David's routine is upended by the arrival of beautiful and troubled new patient Syd. Inexplicably drawn to one another, David and Syd share a startling encounter, after which David must confront the shocking possibility that the voices he hears and the visions he sees may actually be real.

Gloob *Valentins*

Released on June 12, Gloob series *Valentins* follows the siblings Betina, João, Lila and Theo living with their scientist parents Alice and Artur.

The family owns a famous cupcake shop where Alice trains Betina in the arts of culinary alchemy. The Valentins' house has many gadgets invented by Artur: an advice machine, a cuckoo clock, an aroma machine and the unprecedented memory helmet.

When the family's old friend Randolpho mysteriously makes their parents vanish, the kids will have to learn how to cope by themselves.

Gloob implemented a major launch campaign, both on and off-air, including events and digital media, for *Valentins*.

National Geographic Europe *Mars*

National Geographic believes in the power of storytelling to change the world. One programme that represents the new National Geographic vision is *Mars*. From the Academy Award-winning team of Ron Howard and Brian Grazer, with unprecedented access to space visionaries such as Elon Musk and Neil DeGrasse Tyson, *Mars* combined futuristic drama with present day documentary.

The six-part series launched on Sunday 13 November 2016 at 21:00 on National Geographic. The original drama was set in the year 2033, following the fictitious Daedalus crew and their perilous journey to colonise the red planet. The feature film script and visual effects, charting the maiden voyage of six brave, uniquely qualified astronauts, was interwoven with present day documentary from the world's leading experts explaining how our journey to Mars will soon become a reality.

Mars became the most watched programme in the history of National Geographic in the UK.



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Virtual Reality Initiative

Keshet International Racket: Nx

As part of a 360° entertainment company known for its innovation in television and digital media, Keshet International Gaming (KIG) prides itself on constantly thinking outside the box.

At a time when VR is still a buzzword, KIG believes that the technology represents the future of entertainment. That's why it decided to invest in VR – to take the platform to the next level beyond gameplay – and is beginning to marry it with TV formats.

Cementing its move into VR, KIG signed a global deal with leading audio plugins developer Waves and boutique gaming studio OneHamsa to publish the VR reality game Racket: Nx. Inspired by the classic arcade game Arkanoid, as well as pinball and racquetball, Racket: Nx is a high-end game of skill, which KIG believes is set to become a global virtual sport sensation. Not satisfied with creating a VR game alone, KIG is putting the technology and infrastructure in place to make Racket: Nx games viewable for spectators, as well as the players wearing the VR headset – opening up the possibility for VR gameplay to be televised, just like real world sports.

Racket: Nx is designed to test sports player's spatial awareness, and challenge their motor control and reflexes. Having launched as a demo on Steam Early Access for HTC Vive in January, Racket: Nx has been well-accepted by the global gaming community, with 99% positive reviews so far, according to KIG. Although the full game is yet to be released, KIG says it is already one of the most successful and talked about VR games to come from an international studio.

MEO – Serviços de Comunicações e Multimédia, S.A MEO Go VR

MEO Go VR is a brand new virtual reality app from Portuguese service provider MEO that allows users with virtual reality headsets to



have a new live 360° content experience.

MEO Go VR is said by MEO to be the first app launched in Europe that delivers live TV viewing in a virtual reality environment. With more than 120 available channels, including Disney, Fox and premium movies and sports channels, users can now watch their preferred shows, programmes and football matches live on a giant, movie theatre-like, screen.

The new MEO Go VR also allows users to have an immersive experience, with multiple 360° videos made specifically for this support, from partners like SIC, Fashion TV, History Channel and Syfy. Skydiving, snowboarding or visiting Rio de Janeiro is now possible directly from user's virtual living room, says MEO.

The app works on Samsung Gear VR glasses, the VR headsets sales leader in 2016, and is available for download on Oculus Store. MEO Go VR users can now have an immersive VR TV experience, live and 360°, allowing themselves to be transported to a new non-physical world without leaving their living room.

Sky Italia

The Sistine Chapel – an incredible VR experience



The Sistine Chapel – an incredible VR experience, produced by Sky Italia in collaboration with the Vatican Museums, and realised by Untold Games, is an interactive experience realised thanks to avant-garde 360° CGI reconstruction techniques, which give exclusive and completely new experiential access to one of the most visited locations in the world: The Sistine Chapel, according to Sky Italia.

The experience starts at the entrance of the Chapel, from where the user can freely choose, through an interactive itinerary, what to explore in detail on the amazing vault frescoed by Michelangelo and the altar wall dominated by The Last Judgement. In Sky's description, it feels like the user is levitating, 20 metres in height from the floor and floating across The Creation of Adam until arriving only few centimetres away from Christ the Judge.

Meanwhile, a voice-over quoting the holy writings accompanies this journey – the result of an original meeting between millennial art and contemporary technology.



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TV Service Innovation of the Year

Conviva Precision

Conviva and Sky partnered to deliver the highest OTT quality possible for viewers while minimising CDN costs.

Conviva's OTT Quality of Experience (QoE) analytics helped Sky discover a correlation between viewer engagement and buffering, enabling an assessment of thresholds leading to viewer abandonment. Sky integrated Conviva's Precision – a resource optimisation intelligence feed – informing its proprietary technology stack to make real-time CDN switching decisions.

Conviva's CDN resource optimisation intelligence uses Sky's proprietary, real-time QoE data to better understand the impact of CDN performance on viewer experience. In many cases Precision customers use Conviva's global data, but Sky's scale and use of privately provisioned CDNs mean it leverages its own data.

For each Sky viewer streaming on an OTT player, real time QoE data is collected in the player and sent to Conviva's video AI cloud platform and aggregated in real time across a number of dimensions, from the individual viewer streaming session to multi-dimensional aggregated data, providing a sub-second view into the QoE delivered to Sky viewers across different patterns on the video delivery chain.

National Express & GoMedia w. Irdeto VUER

In 2016, GoMedia began discussions with the UK's National Express Coaches, which wanted to provide high-quality content to its passengers in a constricted broadband environment.

GoMedia now provides high-quality content, with protection from Irdeto, to personal devices used by National Express' passengers.

Since implementing this new system, customer satisfaction scores for National Express increased to 86% and National Express is able to add around 25,000 new customers a week to its customer database. It is estimated that 30% of National Express customers are using VUER since launch, with this amount increasing every week.

Net Insight The STCC Live App Based on Sye

Prior to the recent Swedish Touring Car Championship (STCC) on June 17, Net Insight announced that STCC would use its live OTT Sye



technology for a live app planned to optimise the fan experience at the race. The STCC Live app offered racing fans an experience of future live TV with unique opportunities to view the race from a custom perspective. Sye's ability to enable synchronisation and ultra-low delay for OTT multiscreen devices is key to the use of the technology for the STCC app. As a result of using Sye, this was the first time the audience was able to follow a race in real-time, via the STCC Live app.

Simplestream Hybrid TV Solution

Simplestream provides video services such as live streaming and VOD multi-screen solutions to media companies, telcos and content providers. In late 2016, Sony Pictures Television Network (SPTN) approached Simplestream to develop a new catch-up service for its popular portfolio of children's channels – Tiny Pop, POP, and Kix – on the newly revamped YouView service.

Developed, built and launched in 12 weeks using Simplestream's inaugural hybrid TV solution, the service, named Sony Kids, was released in December 2016 for children aged four-10 years-old. The new catch-up service is the first to launch on the next-generation YouView service and has increased viewing of this popular content. The service is now available as one of the 10 existing players on YouView, alongside Netflix, BBC iPlayer, NOW TV and ITV.

Talpa Global 5 Gold Rings



5 Gold Rings is an iconic connected game show in which two couples take each other on, and in which their knowledge is put to the test in a unique visual way. Players get five rings to answer five levels. A huge interactive LED floor projects animated pictures they need to put their rings on. Per level, the rings get smaller, making it increasingly difficult for the couples to answer the questions correctly.

5 Gold Rings is a 100% connected format. The studio contestants don't play alone; the entire country plays along live from the comfort of their couch by using the app.

Virtual Reality Sports Experience

BT Sport UEFA Champions League Final 2017



BT Sport is the exclusive home of UEFA Champions League football in the UK and the final is the biggest one-day event in the sporting calendar, with a global television audience of over 200 million. The 2017 showpiece was held in Cardiff on June 3 and BT Sport was the host broadcaster.

With this unique opportunity, and in line with its editorial vision to be at the “heart of sport”, BT Sport developed an immersive experience for its customers bringing them as close to the action as possible.

BT Sport delivered what it describes as a ground-breaking live 12-camera 4K stereoscopic 360° virtual reality programme, which it claims to have been the most ambitious live VR production ever attempted worldwide. This production was packed with a raft of innovative features including comprehensive 360° VR live match graphics, instant replays, and dedicated commentary. The graphics tools also featured an augmented reality jumbotron which was used to display match information, but also 2D TV replays and BT Sport studio presentation elements, and VT inserts to complete the VR user experience.

The VR 360° programme and feeds were given away free to BT customers in a dedicated app for iOS, Android and Gear VR and on YouTube.

Orange Holotennis

Holotennis is described by Orange as a world premiere in connected sports and in the communication technology of the future.

Holotennis enables players equipped with an HTC Vive headset to play tennis together onto the main Roland-Garros court and interact with each other virtually while they are in entirely different locations.

Drawing on the power and quality of its fibre network and in partnership with the Fédération Française de Tennis, Orange says it offered Roland-Garros visitors the opportunity to experience teleportation. According to Orange the Holotennis concept is not a game but a tennis immersive experience, enabling users to play live with real players through holograms.

Holotennis transports users onto the legendary court to face a friend on the other side of the net. Equipped with a VR headset, each player



can see the hologram of the other and interact with them as if they are there: they can touch the other person, talk with them and interact with them.

To make this experience a reality, Orange partnered with Mimesys, a French startup that implements a unique holographic technology relying on a camera with 3D depth perception. Already active in the field of virtual reality, Orange sees this experience as a precursor to a new future of sports and communication services.

VR City ITV Horse Racing Virtual Reality Content

2017 marked the return of horseracing to ITV with the broadcaster’s mission to offer racing fans “the best seat in the house” showing that “nothing comes close”.

To deliver this promise, ITV engaged VR City to develop and produce 360° and VR highlights that would deliver a completely new perspective on horseracing. Working with the event organisers, the British Horseracing Association and Professional Jockeys Association, access to all areas was granted, paving the way to shoot in the jockey’s weighing room, the parade ring, the winners enclosure and along the race track to bring to life all of the action of the festival and feature races. VR City worked on the concept with ITV’s production team and presenter talent, including Oli Bell and Ed Chamberlin.

Utilising VR City’s expertise in fast turnaround and live VR event production, the company was able to shoot, stitch and edit daily highlights from the Cheltenham Festival and race-day highlights from the Random Health Grand National at speed, delivering same day for publishing on Facebook 360 and YouTube 360° platforms.

The Cheltenham Festival delivered over two million views across the festival and 48-hours after the Grand National the 360° highlights had been watched over 1.4 million times.

Consumer Premises Equipment Innovation of the Year

Amino Communications

Amino ENABLE Virtual Set-Top Box Software

Amino ENABLE is a Virtual Set-Top Box (STB) software platform for new and legacy hardware, allowing operators to provide a consistent user experience across their customer base regardless of device – by transforming their legacy STBs so that they can run the same advanced user interface on both existing and new customer premise equipment, according to Amino.

By ‘upcycling’ existing STBs through virtualisation and eliminating installation costs, ENABLE saves operators capital expenditure and helps them keep pace with sophisticated consumer demands, according to Amino.



ENABLE is deployed as an interoperable software-defined abstraction layer, linking devices into the middleware and backend systems of a service delivery platform. With an open API and modular design, ENABLE allows integration with CAS, DRM, fast channel change, STM management and HTML5 browsers.

Tried and tested as the software core for Amino VIEW, said by the company to be the world’s most deployed IP STB, it is now available to be deployed on third-party set-top box hardware platforms, so that all operators can future-proof their offerings and deliver higher value services across all devices. These include over-the-top TV, subscription video-on-demand, multiscreen user experience, UHD video and Android capabilities, along with updated and unified user interfaces.

Netgem SoundBox

SoundBox is a new consumer device form-factor from Netgem that enables operators to sell in fully connected entertainment services to their customer, incorporating TV access, video and music services.

SoundBox groups the power of a connected STB with the quality of the best sound bars in one device, according to Netgem. SoundBox



also integrates the Amazon Alexa intelligent personal voice assistant to enable consumers to control their in-home entertainment suite using voice instructions, as a result of specific skills developed by Netgem. Using Alexa, customers can also access a full suite of news, information and shopping services.

Designed as a proposition that will help operators to differentiate themselves and increase long-term loyalty amongst customers, SoundBox delivers a valuable unique selling point into a market where consumers regularly switch providers, the company says.

Orange New Orange TV Stick

Orange TV is not limited to users’ main TV. All Orange TV customers can now access their favourite channels and content regardless of where they are: at friends’ houses, on vacation, or in their bedrooms. All they need is the New Orange TV Stick, a Wi-Fi connection and an HDMI port on the TV.

This redesigned next-generation TV stick gives customers access to more TV channels, Orange VOD, OCS, and their smartphone or tablet content. They can control the stick from their smartphone, or from a small remote control (provided), and change the channel or adjust the sound with the press of a button.

In addition, the TV stick has a sound output for playing music once connected to sound equipment such as a Hi-Fi system.

The TV stick uses powerful Wi-Fi (802.11ac) to provide an optimum connection, and adapts to customers’ desire for richer content and greater mobility. It is also more energy efficient and comes with a convenient carry case to enable users to carry it with them, according to the company.

Last but not least, it supports Ultra HD (4K and HDR) for personal content stored on users’ smartphones or tablets.



Breakout International Drama

Dori Media Group *El Marginal*



El Marginal is a crime drama about ex-cop Miguel Dimarco, who enters San Onofre prison as a convict under a false identity (Pastor) in an invented case.

The series went on air in Argentina on June 2016 and tripled the average time slot ratings. It won the Martin Fierro 2017 Golden Award, the Séries Mania Festival 2016 Grand Prix, as well as 13 awards in the Tato Awards. The series was sold to France's Canal+, and in Latin America, the US, UK, Spain, Portugal, Poland and Israel.

ITV Studios Global Entertainment *Victoria*

Victoria, ITV, PBS and Mammoth Screen's eight-part period drama, brings to life the diaries of Queen Victoria. The drama follows her early life, from her ascension to the throne at the age of 18, through to her courtship and marriage to Prince Albert. Writer Daisy Goodwin crafted the scripts having studied the detailed diaries over the course of her university and adult career.

The initial success of the show began in the UK in August 2016. It was a ratings success, achieving 10 million viewers and 29.7% share of viewing. *Victoria* has now been sold into over 165 territories worldwide.



Keshet International *The Baker and The Beauty*

The Baker and The Beauty has gone from strength to strength. Following exceptional success in Israel, seasons one and two of the Hebrew-language show have been sold in a global deal to Amazon Prime Video, as one of 12 non-English language series now available in 200 countries and territories worldwide. Prior to this, the show sold to All 4 in the UK, airing its first episode on Channel 4's main channel to become its first ever Hebrew-language drama, before moving across to the VOD platform as part of the Walter Presents strand.

Kudos Film & Television, Imaginary Friend Pictures & Sister Pictures *Broadchurch Season 3*

Created and written by Chris Chibnall (*The Great Train Robbery*), *Broadchurch* is a multi-award winning drama from Kudos, Imaginary Friends and Sister Pictures.

Season 3 achieved a consolidated average audience of 10.72 million viewers and a 36.4% market share; the finale was the best ever audience for the series, winning 11.62 million viewers with a market share of 37.5%; and this crime drama is now the UK's highest rated show this year and ITV's most successful drama episode in over five years.

Sonar Entertainment *Taboo*

Taboo is a drama series that premiered in 2017 to critical and commercial acclaim. Executive producers are Ridley Scott and Kate Crowe for Scott Free London, Tom Hardy, who also stars as James Keziah Delaney in the series, Dean Baker for Hardy Son & Baker, and Steven Knight, who created the show with Hardy and his father Chips Hardy.

Originally premiering on BBC One in the UK and FX in the US, the drama has also aired around the world in Spain, France, Italy, Nordic and Eastern Europe, Latin America, Portugal, Turkey, Greece, Russia, and Australia. *Taboo* was renewed for a second season by BBC One and FX in March of this year.



OTT TV Service of the Year

Azoozee/Ostmodern Azoozee/Skylark



Azoozee is a streaming service aimed at kids aged five-15 that presents a range of audiobooks, games and educational material in addition to 1,000-plus videos. It is a UK-based children's service but has plans to expand internationally by streamlining the platform for future flexibility and scalability; adopting a framework to roll out in different languages; and by improving the UX. Azoozee achieved this in 2017 by implementing Ostmodern's Skylark, an end-to-end video delivery platform and CMS that has already been deployed by several major broadcasters, including the BBC.

British Pathe British Pathe TV

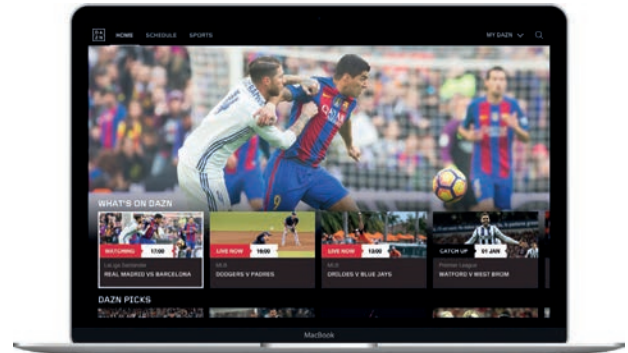
British Pathé TV is a new, online, on-demand channel from one of the world's oldest media companies. The service offers a range of full-length documentaries, interviews, and classic movies. It aims to appeal to specialist audiences not catered for by mainstream broadcasters, such as history buffs, royal watchers, and train enthusiasts, who can enjoy an unlimited amount of content for a minimal monthly fee.

Among the channel's hundreds of hours of programming – much of it never seen on television – are specially-produced and exclusive productions like *Revolution in Colour*, made by a BAFTA-nominated team and narrated by *Downton Abbey's* Allen Leech. *A Year to Remember*, *The Queen's Diamond Decades*, and *Dambusters: Mission Impossible* are other highlights from a varied history offering. The channel is designed to complement the existing British Pathé newsreel archive, which remains free-to-view on its separate website and on YouTube.

DAZN DAZN

DAZN is a live sports streaming service. It launched in August 2016 in Germany, Austria, Switzerland and Japan. With access to sports including top Premier League and La Liga football, tennis, F1, and US sports like NBA and NFL, fans can watch at home or on the go for an affordable monthly price with no long-term commitment.

The executive board initially conceived DAZN as a better way to enjoy watching sport in a more practical and affordable way than what was being offered. They also wanted a service that would improve the



overall viewing of sports streaming, amplify production for domestic leagues wherever possible, and get a better understanding into audience behaviour. DAZN covers leagues from a diverse range of sports, and with more than 150 matches broadcast every weekend, it claims to have changed the game when it comes to sports broadcasting.

Trace Trace Play

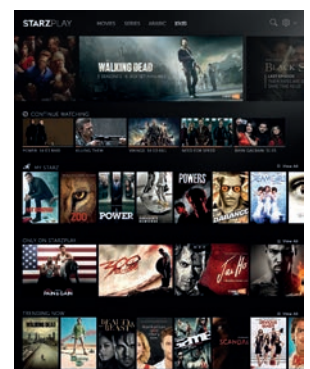
Trace Play is a hybrid digital service comprising of SVOD, live TV and live radio wholly dedicated to urban music and entertainment.

Available in the US, UK, Africa, France, Benelux, the Caribbean and the Indian Ocean, Trace Play aims to promote diversity and be the home for Urban talent and entertainment. It is available on Mac/PC, iOS and Android smartphones and Apple TV and offers access to 10 live music and sports channels, live music radio and VOD.

Starz Play Starz Play

Starz Play is an SVOD service that streams thousands of blockbuster Hollywood movies, same-day-as-the-US TV series, documentaries and children's entertainment – plus dedicated Arabic content – to 19 countries across MENA. Starz Play was developed exclusively for the region featuring one-click Arabic subtitling plus Arabic and French audio options.

The service provides a premium, ad-free viewing experience with full HD and 4K content sourced from major Hollywood studios including 20th Century Fox, CBS, Disney, Lionsgate, Paramount, Showtime, Sony, Starz, Universal and Warner Bros. It is available on the web, on iOS and Android devices, and on the big screen using Apple TV, Chromecast, Sony PlayStation 4 and Samsung smart TVs. It is also widely available on regional IPTV services. Starz, a Lionsgate company, is the lead investor in Starz Play along with media and technology investment firms including SEQ Capital Partners and Delta Partners.



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ADB graphyne2 software suite



The new graphyne2 software family is a complete software suite designed for pay TV in online, hybrid and broadcast scenarios. It builds on ADB's graphyne2 Multiscreen end-to-end solution for two-way cable, IPTV and OTT networks and is applicable for satellite, terrestrial and one-way cable as graphyne2 Hybrid. In addition, it is tailored to the Android TV ecosystem as graphyne2 Android.

All three have consistent UX/UIs and are managed by a graphyne2 service delivery platform. With one setup, the operator can run all the three services in parallel while offering to consumers a smooth, flexible and personalised migration path from broadcast to the online world.

BT BT TV

Following in-depth customer research to understand what customers liked about BT TV's existing service, and what they wanted to improve, BT invested in a significant re-design of the platform. In February 2017, BT launched its next-generation TV service: a simple-to-use, personalised and image-rich user experience to replace its existing service.



BT TV now makes it even easier for customers to find something to watch by adding shortcuts and seamlessly linking channels and on-demand content, helping the TV business achieve their best Net Promoter Score (NPS) to date. What Hi-Fi called it "a joy to use thanks to a really slick, intuitive interface" and Stuff.tv said it does "things so well I wanted to start applauding in my front room".

BT's customers agree – the company increased entries into the BT Player by 60% between February and May when it finished the rollout. Value for money scores have improved dramatically over the same period and views of its flagship AMC channel have increased by more than 10%.

Sky Italia Sky Marathon Viewing

The growth of video-on-demand programming options is creating extensive opportunities for consumers who have greater control than ever before over what they watch, when they watch and how they watch. Sky Italia, in cooperation with Metaliq, defined and developed a method to improve the "marathon-viewing" user experience.

Metaliq is a video content analysis start-up founded in July 2016 by a group of people with more than 15 years of experience in media, big data and machine learning.

Based on Sky Italia specifications, Metaliq developed a specific algorithm trained to detect the opening and closing credits in a video and discriminates uninteresting credits from storytelling credits, which are slightly different from episode to episode and are considered part of the show by viewers.

Sky Italia adopted this method to provide additional value to its own video-on-demand service.

TiVo Conversation Services

TiVo, a global leader in entertainment technology and audience insights, with offices across Europe, North America and Asia, enables media and entertainment providers to deliver the ultimate entertainment experience. In the areas of interface design, personalised content discovery and audience intelligence, TiVo provides innovative, integrated solutions designed to solve the most pressing challenges media and entertainment brands face, including the demand for a rich and varied entertainment discovery experience.

TiVo's Conversation Services uses voice recognition technology to support a two-way dialogue between users and their TV. A voice-based TV interface that enables natural-language, voice-based entertainment search, TiVo's Conversation Services allows consumers to search for digital entertainment across data spaces including linear, video-on-demand and OTT content.

Deployed by TiVo's customers for the first time in 2016, TiVo's Conversation Services has continued to streamline entertainment discovery by providing a personalised conversation experience to users through language recognition and naturally spoken responses, for major platforms such as DISH and next generation discovery applications like Fan TV.

The UX Award

Zappware NeXX 4.0



Zappware's NeXX 4.0, launched at IBC 2016, is designed to solve the following challenges: how to bring the abundance of available content, channels and features to users of all ages on all screens; and how to bring value as a 'window' or a 'communication channel' for quad-play service providers to its users.

It is a user interface that is designed to offer personalised content along with tailored triggers to increase ARPU and loyalty, with an intuitive design. It is a window to the end-user that telecom operators can leverage to provide guidelines, for example, on the optimal mobile package that a family should sign-up for. In this way multi-play service providers can use their video UI to curate video consumption and cross-sell relevant telecom bundles for that specific household.

Zappware says the things that make the solution unique include crossing the silos between the video UX to up-sell other telecom services, co-creation with multiple telecom operators, capturing input from independent end-user test panels and co-creation with a major remote control brand.

Zoom Media Realtime Video/Audio analysis

Zoom Media develops and implements artificial intelligence tools such as object-, face-, speech- and voice-recognition in order to make TV searchable.

Using its service, clients consume TV more efficiently, thus reducing costs of reputation management and monitoring and giving insight into the effectiveness of PR budgets.



Channel of the Year

Trace Trace Prime



Launched in 2017, Trace Prime is a 24-hour general entertainment channel dedicated to global Afro-Urban culture.

Trace Prime is all about reflecting and showcasing the premium talent that its audience has created for itself. A cultural shift is happening and Trace says it is thrilled to provide to its audience diverse and compelling content that reflects who they are today.

Vice Media Viceland UK

Global youth brand Vice Media launched its new international TV network Viceland in the UK in September 2016. Following successful

launches in the US and Canada earlier in 2016, the media brand's new TV offering in the UK has formed part of Vice's wider multiscreen, global expansion which will see the channel launch in multiple new territories over the coming years.

Launching with over 300 hours of Vice-produced content, spanning a range of genres and formats, the channel has fast established itself as a home to high-quality programming, reflecting the diverse voices of young British people, as well as different youth cultures from around the globe.

In just six months since its launch, Viceland has won a strong fan base in the UK, and continues to engage new audiences. Reaching over 8.1 million viewers, the channel has seen regular uplift and continues to see an upward trajectory in peak audiences.

VodafoneZiggo Ziggo Sport



Announced to the public late 2015, Dutch cable provider Ziggo (now part of the VodafoneZiggo joint venture) made a significant impact in 2016 with Ziggo Sport, its new 24/7 dedicated sports channel.

Throughout 2016 the channel had a very positive effect on churn, acquisition and customer satisfaction. It is free of charge for all 4.1 million Ziggo TV subscribers, available in HD on EPG position 14 via their set-top box, CI+ module and Ziggo's mobile TV app.

Ziggo Sport has grown to a greater than 2% market share among Ziggo TV viewers, meaning a top-20 position in overall channel viewership. The channel saw record daily viewership of 1.1 million in October 2016.

Ziggo Sport offers high-quality sports competitions such as the Premier League, La Liga, Formula 1, NBA basketball, 6 Nations Rugby, Diamond League athletics, kickboxing, Davis Cup and Fed Cup tennis and KLM Open golf.

It also helps promote local Dutch sports competitions like field hockey, korfbal, handball and volleyball by offering these sports leagues significant airtime on the channel.

In addition to live sports Ziggo Sport adds sports-focused talkshows like Peptalk, Rondo and F1 Café to attract a broader audience. ●



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Vimeo's creator comforts

Vimeo's new CEO Anjali Sud explains her reorientation of the company, its move away from making original content, and how it wants to put the creator first. Andy McDonald reports.

Vimeo appointed Anjali Sud as CEO in July this year after making the difficult decision to roll back on plans to create its own original content.

Taking over from Joey Levin, the CEO of parent company IAC who had led Vimeo on an interim basis since Kerry Trainor stepped down in June 2016, Sud took up the role with a stated aim to renew focus on the core value

of the Vimeo brand.

Promoted from within, Sud is familiar with the inner workings of the company. She joined in 2014 to lead marketing before being elevated in 2016 to general manager and senior vice-president, overseeing Vimeo's core software-as-a-service business for creators – the money-making engine of the company.

Keeping the business on the right path financially is clearly one part of Sud's plan, but Vimeo's refocus is not a simple back-to-basics approach. While the company doggedly refuses to embrace advertising and still places trust in human curation over recommendation algorithms, it is also pushing forward on the technology front. The company has made some canny acquisitions

in the past year and has rolled out new features like live streaming and 360° video support, with more innovation on the horizon.

Speaking to *Digital TV Europe* at the recent IBC show in Amsterdam, Sud says her “main objective is to refocus Vimeo’s energy and efforts towards serving creators first. Going back to our roots as the home and the platform that really does empower creators. It’s what launched Vimeo in the first place.”

This process of “reorientating” is partly down to market forces. Sud attributes Vimeo’s original content rethink to how the online video market has evolved in recent years – a period that has seen Netflix and Amazon alone pledge billions of dollars for original content.

“When we first set out to do our own channel we really believed we were solving a problem; we were going to be able, in a responsible way, to create content that wasn’t being seen by others,” says Sud. “Obviously with billions now being invested by multiple platforms in original content, it started to feel more and more like we weren’t doing something different, and that was needed.”

Vimeo optioned scripts and had grand plans to quickly ramp up its originals investment once work was underway. However, Sud says that at the time that the decision was made by Vimeo to abandon plans for its own shows, nothing had actually gone into production. As such, she downplays any fallout from the company’s change of course.

“It really wasn’t a major shift in terms of what we’d already invested in,” says Sud. “We did have plans very quickly to increase that investment, but we didn’t get that far. Obviously it’s always hard to shift and adjust, but I also think that we did it appropriately and it wasn’t a major problem.”

What has resulted is a clear focus on the company’s core mission – to serve video makers with a platform and tools that help them get their content out into the world, and provide a clear revenue source back to the company through its ‘Plus’, ‘Pro’ and ‘Business’ tiers. These cost from £5 (€5.60) to £40 a month and offer incremental increases in storage, user stats, support and customisation options. A Vimeo Basic option is available free but caps users at 500MB a week and 25GB per-year of storage.

Mobile-friendly cards let Vimeo Business members put links in their videos.

Research & development

With its move away from its production ambitions, Sud explains that Vimeo has started to invest more heavily in improving its core workflow features and technology – something that she says has resulted in “pretty significant acceleration of growth” on the creator side of its platform. “What we started to see was as technology has democratised the creation and distribution of video, a much more diverse range of creators were coming to Vimeo and using us for our professional-level tools.”

Sud says that focusing all Vimeo’s efforts on helping creators felt “really natural and true to our brand”, and has resulted in a number of technological advances – ranging from 360° video support, which was rolled out earlier this year, to closer platform integration with editing software like Adobe Premiere Pro.

The latest product innovation has been the introduction of Vimeo Live, a streaming platform it launched at the end of September at the same time as it announced the acquisition of Livestream. The latter will be integrated with Vimeo, allowing content makers to capture, edit, stream, and archive live events, as well as host, distribute and monetise videos. Vimeo Live is the platform’s first move into live-streaming and targets businesses, organisations and professional creators with packages starting from £70 per-month in the UK.

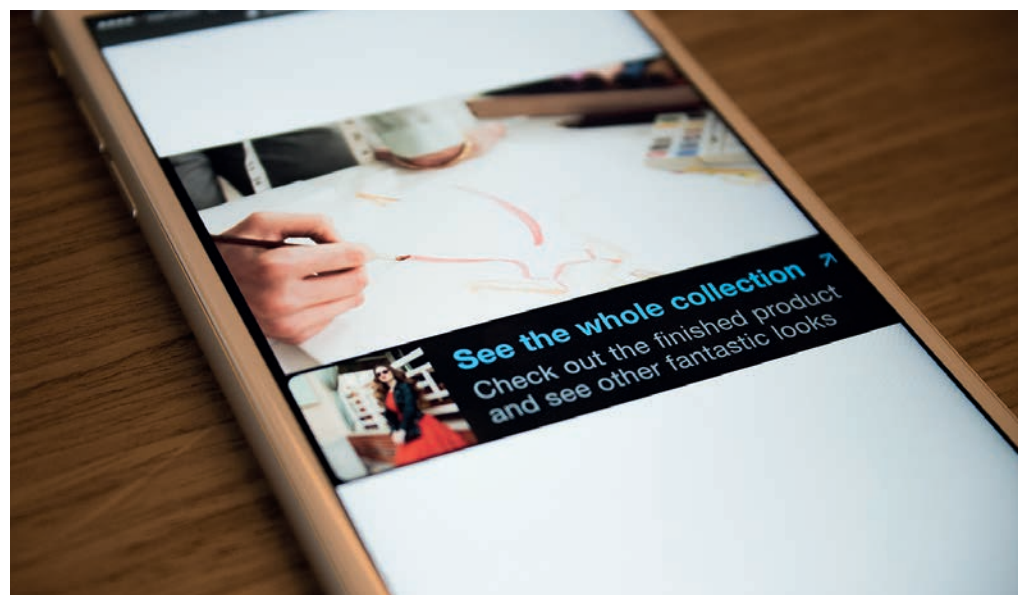
Sud says that live-streaming was Vimeo’s

number one feature request this year from its professional creators and businesses who use video for marketing. “We are not launching a competitor to Facebook Live or YouTube Live,” she explains. “This is about professional live events.” What Vimeo is trying to do is provide a “much more professional level of live-streaming,” Sud claims. “We heard from a lot of creators that Facebook Live and YouTube Live don’t offer the quality, reliability and control that they want.”

On the innovation front, Vimeo has set up a small research and development unit within the company, called Creator Labs, in an effort to explore interesting new avenues for the business. The company launched 360° video support at South by Southwest in Austin, Texas in March of this year and the format has started strongly on the platform. Sud estimates that Vimeo has had “tens and thousands” of 360° videos uploaded to the platform, which have gained millions of views. These span a range of genres – including music videos, animation and documentaries, with a number of non-profits using 360° video for “social empathy and social activism”.

With Creator Labs, Sud says that Vimeo is starting to experiment with other types of immersive storytelling, like virtual reality. “We want that team to be unconstrained by business or revenue targets. We just want them to be able to kind of experiment and embed themselves with creators and co-create with them,” she says.

Vimeo Creator Labs’ remit encompasses





Vimeo moved into immersive storytelling with the launch in March of Vimeo 360.

remain the case. “We have absolutely no plans to put ads on Vimeo,” says Sud. “We believe very strongly that the reason our community is so high-quality is because we don’t clutter the experience and we always put the videos first.”

Simply put, Vimeo does not need to look to advertising, as this is not a part of its business model. By Sud’s count, more than 800,000 paying subscribers use Vimeo’s video tools. As a subsidiary of IAC/InterActive Corp, the company does not break out earnings or disclose whether or not it is profitable, but Sud points out that software-as-a-service companies are “very different from a profitability perspective” to ad-supported outfits. “We’re a SaaS [company] and those are generally really good business models.”

That’s not to say the company isn’t looking to open up new avenues of revenue and ways to adapt the service. While Vimeo “sunsetted” a Tip Jar feature on the site some time ago, Sud says it is now again looking afresh at the donation or the patronage model. “We have so many creators on our platform and we have 240 million viewers a month,” she says. “If we can come up with ways to unlock that audience to help creators earn money, we absolutely will.” Sud claims that Vimeo is actively exploring a number of ideas, including connecting creators and businesses through a marketplace-style model.

Vimeo’s CEO is keen to stress that Vimeo will remain creator-driven. Asked where she sees Vimeo in an increasingly crowded and competitive online video space, Sud describes a platform where stories start and are stored, where collaboration takes place and users get inspired. She also hints at a future where Vimeo takes an active role in helping content makers distribute to other platforms; a service where users can react to insights and data from that distribution in a single place.

“That doesn’t exist exactly today, but that’s the role I think Vimeo should play,” says Sud. “We should be the independent home for creators and helping them find an audience on and off Vimeo. We should be agnostic – the Switzerland for creators. While YouTube and Facebook battle for ad dollars and eyeballs we really want to stay creator-first.” ●

everything from gaming to the creation of virtual worlds. The goal is to determine and identify ‘what’s next’ so that Vimeo’s product team can build the right business for the future. “We’re just trying to get a pulse for what really matters to our community and then we will build around it,” says Sud. “With that team absolutely nothing is off the table.”

“Vimeo was the first to do HD video a decade ago, before YouTube. We have the experimenters on our platform, so we should be able to identify not just what’s hot right now, but what’s actually going to be hot and interesting to creators five years from now,” she adds, claiming Vimeo is “absolutely” working on support for Ultra HD and High Dynamic Range content.

SVOD for all

Livestream is not the first example of Vimeo buying a company to bolster its own service offering. In May 2016 it acquired streaming video platform VHX in order to move into the subscription video-on-demand space.

VHX, which has since been absorbed into the business and renamed Vimeo OTT, lets users launch their own cross-platform SVOD services. At the time of the deal, Vimeo said the agreement would allow it to offer a “complete streaming ecosystem” for individual creators, niche programmers and major media partners, and the lure of subscription video seems to be catching on among the Vimeo community.

“We’ve had almost 500 subscription channels born and powered through our technology and these channels are getting hundreds of thousands of subscribers,” says Sud. “It’s a totally new way to monetise that just didn’t exist five or six years ago, and it’s

exciting to see that you don’t have to be on Netflix or Amazon to do that.”

Vimeo OTT has attracted a number of high profile customers to date. Lionsgate is using the service for two over-the-top offerings – comedy service Laugh Out Loud (LOL) by Kevin Hart, and movie streaming service Tribeca Shortlist. MHz Choice, a US-based streaming service dedicated to international dramas and comedies like Swedish drama *Blue Eyes* and German series *A Dangerous Fortune*, is also using the platform.

However, there is a wider pool of small and individual content creators who are turning to Vimeo OTT to launch subscription offerings around a range of topics and genres, for example fitness. “We’re really interested in seeing that long-tail continue to develop and we think that the ecosystem is going to all flourish,” says Sud. “We think that there’s thousands and thousands more SVOD channels that will come.”

Vimeo OTT costs from US\$1 per month per subscriber for a content creator to launch a simple web-based SVOD service. For US\$500 (€430) per-month and up content owners can turn their SVOD service into branded apps for platforms including iOS, Android TV, Fire TV, Roku and Xbox.

Top tier enterprise customers, who must contact Vimeo to negotiate a custom plan, can also add advertising to their SVOD service, after Vimeo moved to integrate ad-supported videos with Google DoubleClick for Publishers in April – the first time Vimeo has ever allowed ads.

Sud is quick to dismiss the notion that its stance on OTT service advertising could be the precursor to a wider advertising rollout across Vimeo. Unlike its main rival YouTube, Vimeo has never put pre-roll advertising – or any advertising for that matter – on the Videos uploaded by site users, and this will

Technology in focus

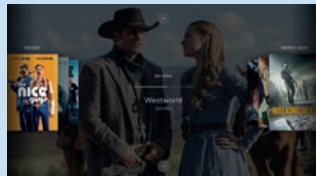
Infrastructure, equipment and product news for digital media distribution

Nagra launches OpenTV Signature Edition

Kudelski Group-owned Nagra has launched OpenTV Signature Edition, a new cloud-based and multi-tenant solution for pay TV operators. Powered by the OpenTV Suite and the Nagra Insight data analytics platform, it provides what Nagra describes as a fully-featured ecosystem for pay TV operators.

The OpenTV Signature Edition uses all the components of the OpenTV Suite such as the OS, platform, experience and player, along with pre-integrated set-top box hardware and a content network to help service providers deliver OTT and SVOD services.

The system includes the new Ion user interface. Consumers have a choice of following a traditional EPG journey or a more modern navigation approach that can be accessed across tablets, smartphones or streaming devices



es like Amazon Fire TV or Google Chromecast.

The Signature Edition includes a 4K-ready set-top box by SmarDTV, providing SVOD apps such as Netflix, YouTube and Amazon Prime.

Speaking to journalists at a briefing in Montreux earlier this year, VP of product management, design and strategic engagements, Colin Zhao, said that Nagra had spent time over the last year focusing on "experiences", meaning figuring out what people do with their TV systems.

"This is looking at what people actually do and trying to simplify

it," he said, resulting in a new offering that is "productised" and can appeal to all operators.

Zhao said that the OpenTV Signature Edition is integrated with an editorialised selection of key third party services. It is focused on rapid deployment, efficient operations, and evolving UX and mass market appeal. "It expands the market for Nagra as a whole," he said.

The Signature Edition combines the OpenTV platform with recommendation, metadata and voice command capability from third party providers, as well as integration with IoT elements such as Amazon Echo, set tops and Google Cast.

It includes the integration of key online TV apps, and will be expanded to cover ads, payments, CDN services, more apps and more devices, said Zhao.

Microsoft buys AltspaceVR

Microsoft has agreed to buy VR social network AltspaceVR, securing the future of a service that was due to close in August due to "unforeseen financial difficulty".

Microsoft announced the deal alongside a number of other developments as it outlined its commitment to mixed reality at an event in San Francisco.

Alex Kipman, Technical Fellow of new device categories in the Windows and Devices Group at Microsoft, said: "With the AltspaceVR team onboard we look forward to building the world's preeminent

mixed reality community."

In a blog post, AltspaceVR described the deal as "an adrenaline shot" for the service and said it plans to introduce new events, features and activities to the community. It also said AltspaceVR will remain a cross-platform offering, with no immediate plans to launch on Microsoft HoloLens.

"AltspaceVR will stay AltspaceVR. Microsoft is most interested in preserving the current community that uses AltspaceVR to connect and interact with new and old friends," said the company.

Microsoft simultaneously unveiled the latest device in its growing family of Windows Mixed Reality headsets - the Samsung HMD Odyssey.

The headset includes dual AMOLED high-resolution displays, a 110° field of view, built-in AKG headphones, and built-in six degrees of freedom (6 DOF) inside-out position tracking.

Microsoft also announced per-order availability for the full range of MR Windows headsets that will launch ahead of Christmas this year.

In Brief

Kopernikus CryptoGuard

Serbia's number two cable operator Kopernikus has tapped content security provider CryptoGuard to provide conditional access services to secure its content revenues as it digitises its network and launches new pay TV services. Abris Capital Partners-backed Kopernikus offers about 200 channels, including Serbia's leading sports channels Arena Sport and Sport Klub. The Belgrade-based company also provides internet services, offering speeds of up to 1Gbps, through its own network. Abris took a majority stake in Kopernikus last year after a period in which the operator had successfully consolidated about 20 smaller cable operators..

Iskon taps ThinkAnalytics

Deutsche Telekom-owned Croatian telco T-Hrvatski Telekom's youth-skewing internet service provider Iskon has tapped ThinkAnalytics to provide content recommendation for its new-look Iskon.tv service. The latest version of Iskon.tv is now live and features a new set-top box UI from middleware vendor Beenius, which is integrated with the ThinkAnalytics recommendations Engine. According to the recommendation software provider, the triple-play provider chose it because of its ability to provide personalisation and metadata tools that are proven to increase viewer satisfaction and drive engagement.

In Brief

RTL closes SpotX

European broadcasting giant RTL Group has closed the acquisition of advertising technology outfit SpotX. The broadcasting group acquired the 36.4% of the company it did not already own, giving it 100% control. RTL first acquired a majority stake in SpotX in September 2014 when the company was known as SpotXchange. The broadcast group said it planned to make additional investments in advertising technology business as well as fostering synergies between its existing portfolio of ad-tech units. In practice, this will include closer collaboration between SpotX and Smartclip, the online video ad inventory bundling outfit it acquired last year.

Blend Media raises £1.5m

London-based 360° video specialist and Facebook partner, Blend Media, has raised £1.5 million (€1.7 million) in a third round of funding. The company, which partnered with Facebook earlier this year to bring more immersive video content to the social network, said it will use the cash to further develop its platform and expand its technical, sales and marketing teams. New investment came from UK growth investor Hambro Perks and New York-based I2BF Global Ventures, while return backers included ITN Productions managing director, Mark Browning, and partner at M&A advisory firm Clarity, Paul Cooper. The new funding takes Blend Media's total investment to date to £2.6 million and will be used to help realise the firm's stated aim of supporting the use of 360° video and virtual reality content for next generation storytelling.

Conax launches multiscreen hub Arena

Kudelski Group-owned Conax has used IBC to launch what it describes as a new modular multiscreen hub, Conax Arena.

The new offering is designed to encompass the key components needed to launch a complete multiscreen offering.

Conax Arena is pre-integrated with partner technologies, enabling service providers to choose between video processing providers and user experience providers, for example, while benefiting from a pre-integrated package.

Conax Arena uses Conax Contego security combined with Conax CMS, along with technologies

provided by its middleware and application partners. According to Conax, it is already pre-integrated with most major encoders, CDNs and set-top vendors.

The Conax Content Management System (CMS) is an open, cloud based, end-to-end CMS for managing, publishing, and distributing live and on demand video services. Conax previously provided a CMS through its partnership with MPS Broadband.

Tor Helge Kristiansen, principal architect at Conax, speaking at a press event at IBC, said that Conax Arena was an "evolution" of the existing and long-established

Conax Xtend multiscreen offering.

Conax has built a media asset management system on the back of its DVNor acquisition, and provides ingest and quality assurance as well as the ability to deliver in the different formats required for distribution to multiple screens. Conax Media Services is designed to enable content providers to get services up and running quickly.

New customers include Nett kino, a Norwegian government-supported initiative involving a number of the country's cinema chains to deliver movies on-demand with day-and-date availability alongside their theatrical release.

Roku unveils new streaming players

Roku has unveiled five new streaming players that it says offer better performance, improved wireless reception, new features and more value than before.

The new line-up consists of four updated streaming sticks and a new lower-priced version of the Roku Ultra streaming box.

At the same time the company announced the latest version of its operating system, Roku OS 8, that includes a number of features aimed at enhancing Roku TV sets.

The new device line-up includes the second-generation Roku Express and Roku Express+. Priced at US\$29.99 and US\$39.99 respectively, Roku claims they are five times more powerful than their predecessors.

The new Roku Streaming Stick and Roku Streaming Stick+ will be priced at US\$49.99 and US\$69.99 and will feature a quad-core processor, 802.11 AC wireless, and voice remote.

The Streaming Stick will support HD content, while the Streaming Stick+ can stream

HD, 4K and High Dynamic Range (HDR) content at up to 60 frames per second.

Finally, the new Roku Ultra will be available for US\$99.99 and Roku describes it as its "most powerful and feature-packed player".

The Ultra offers Roku's best wireless performance, an ethernet port for wired connectivity, micro SD slot to speed up streaming channel load times, and also supports 4K and HDR streaming at up to 60fps.

Roku OS 8, announced at the same time, will offer new features designed to bridge the gap between streaming and free, broadcast TV received via HDTV antennas.

The updated Roku OS features a smart guide for Roku TVs that shows over-the-air broadcast TV and streaming options, as well as a number of other features aimed at providing "seamless entertainment" for Roku TV users that receive content via an antenna - such as Roku search for over-the-air programming.



Other new OS features that apply across all Roku devices include: enhanced voice features; a TV Everywhere single sign-on; and an updated 4K Spotlight Channel.

The new Roku streaming devices are available now to pre-order in the US and will launch in shops there at the end of the week. The Roku Express+ will be available exclusively at Walmart from October 8.

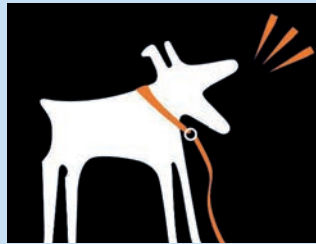
Roku OS 8 will begin rolling out to Roku players in early October, and to Roku TV models beginning in November. The software update is expected to roll out to all Roku devices by the end of the year.

The news came after Roku made its Nasdaq debut, after launching an initial public offering. The company issued and sold 10,350,000 shares at US\$14.00 per share and stockholders sold an additional 7,668,200 shares of Class A common stock.

Arris 'remains committed' to Ruckus deal

Arris has said it remains committed to its acquisition of Brocade's Ruckus Wireless and ICX Switch business, despite delays to the deal.

The agreement, which was first announced in February, is contingent on Broadcom closing its acquisition of Brocade - which is still under review with the Committee on Foreign Investment in the United States (CFIUS). Arris' re-affirmation of its "acquisition and associated strategy" of Ruckus came after Brocade and Broadcom said that they had withdrawn and re-filed their joint voluntary notice to CFIUS to allow more time for review and discussion.



The two companies agreed not to exercise their right to terminate the merger for failing to close the deal by the initially agreed November 1, 2017 end date, and said that subject to clearance from CFIUS the agreement should now complete by November 30, 2017.

In a statement issued yesterday, Arris said: "By adding Ruckus,

Arris will enhance its portfolio of networking technologies to enable constant connectivity in every environment, whether in or outside the home, in commercial verticals or small enterprises. This is an important milestone because our vision of a smart, simple connected world is one step closer."

The Ruckus acquisition broadens Arris's portfolio of networking products beyond the home into the education, public venue, enterprise, hospitality, and MDU segments. Arris plans to establish a dedicated business unit within the company focused on wireless networking and wired switching technology.

Verimatrix highlights new growth areas

Verimatrix highlighted three key growth products at IBC - Verspective RT, Verimatrix Secure Cloud and Vtegrity for the Internet of Things.

Verspective RT is described by SVP of marketing Steve Christian as a component of the company's overall analytics solution, based on its acquisition and rebranding of Genius Digital's Mirimon technology in July.

While Verimatrix is focusing partly on Quality of Service and Experience measurements, bringing back data from set-top boxes to analyse issues and errors and diagnose problems, Christian said the rebrand links this activity with "the rest of the analytics world which is less about real time but about analyzing trends in viewership of movies and so on over time."

Christian said that Verimatrix has the ability to analyse the health of a QAM set-top as well as performance of the app on an iPad. The company also has the ability because of its content security legacy to monitor for Gen-

Christian:
Verimatrix is looking to different markets for growth.



eral Data Protection Regulation requirements. "The whole security part has been missed by the first generation of monitoring [solutions]," he said.

Verimatrix is also highlighting Secure Cloud - security as a service - at IBC.

The company can sell a perpetual licence or a subscription for its content security products. It now has the ability to host the entire solution and provide it as a service to operators. "Now we can run the software in our environment rather than on the customer cloud. We can do it in a managed facility on behalf of the customer, which does not have to build or buy a data centre or have an Amazon account," said Christian.

He said that hosting and a

subscription model would appeal primarily to new customers. Under this model the cost to an operator of securing their content moves from a capital expenditure item to an operating expense.

Verimatrix is also moving into security for Internet of Things applications with Vtegrity.

"We need to look to different markets for the next phase of growth," said Christian. He said Verimatrix had to be careful about how to expand into a new industrial segment that is very different from its traditional pay TV market. However, he said that Verimatrix's legacy as a "revenue security" provider would put it in good stead, and that at the end of the day the IoT was primarily about securing applications that are linked to devices in the real world, just like pay TV.

Christian said that Verimatrix already has good relationships with silicon vendors and has a legacy in providing hardware routes of trust and experience in providing a certification structure for devices.

In Brief

Canal Digital adopts Android TV

Telenor-owned Nordic pay TV provider Canal Digital is to develop a next-generation TV service based on the Android TV platform, joining the growing number of operators adopting Google's technology to deliver advanced services. Representatives of Canal Digital delivered a presentation as part of the Google Android TV Summit at the IBC show in Amsterdam, and revealed that the operator was planning to use the Android TV platform to deliver a next-generation services. Canal Digital said details of the platform would be revealed over time and that the launch date would be announced later this year.

Freesat plans UHD TV upgrade

Freesat is seeking manufacturing partners to develop a "new range of innovative set-top boxes" that will include Ultra HD support and multiscreen streaming. The free-to-air UK satellite operator said it is seeking proposals for its next generation consumer product and aims to announce manufacturing partners in the autumn, with a view to bringing the set-top box to market "as soon as possible". The platform provider said that the new devices should be ultra high definition-ready for encrypted broadcast and IP; should offer "fast channel change"; and support HBBTV 2.0.1 applications. Other key features should include: in-home multiscreen streaming to allow users to watch TV across multiple set-top-boxes in the home; and additional tuners to help customers plan their recordings and avoid programme clashes.

In Brief

Curzon taps Easel TV

UK cinema chain Curzon has partnered with Easel TV for the rollout of its new membership SVOD service, Curzon12. The offering, which is currently available in beta, lets Curzon cinema members stream 12 "essential films" for free at home each month by entering their Curzon membership number. OTT video services provider, Easel TV, is powering the curated service with its 'Suggested TV' platform.

Liberty Global taps Juniper

Liberty Global has tapped Juniper Networks as a network virtualisation partner, as it looks to achieve "high-performance and cost-effective scale" for its voice, video and data services. The pay TV giant said that it is taking a network function virtualisation-based approach, deploying Juniper Networks vMX as a virtual route reflector across its network footprint.

ITV chooses AWS Elemental for streaming

UK broadcaster ITV has tapped AWS Elemental to deliver technology to modernise its streaming video capabilities. AWS Elemental Live software is deployed in ITV's two playout centres, encoding high-quality streams to two ITV data centres where ITV online services originate. There, AWS Elemental Live encodes the streams into multicast for online and connected devices before being provided to the content delivery network, with streams for syndication partners created and delivered at the same point in the workflow. ITV said that the installation had replaced old technology that was prone to failures with a modern system that is largely automated.

Pay TV to experience 'unprecedented change'

The pay TV industry is due to face a period of "unprecedented global change", according to Nagra's latest Pay TV Innovation Forum report.

The study, produced in partnership with research consultancy MTM, found that 82% of polled industry executives agreed that competition in the pay TV industry is set to increase over the next five years. Some 71% said they believe that service providers will struggle to grow their businesses during the same period.

Three "key disruptive challenges" that were identified by the report were: the rise of cheaper OTT services; changing consumer behaviour and demand; and the rise of content piracy.

Two thirds of executives agreed that competition from SVOD services will have a negative impact on pay TV, with the same proportion predicting a new wave of mobile-first services to cater to evolving viewing habits.

At 85%, the vast majority of executives agreed that, in order to grow, pay TV service providers will have to "innovate strongly" over the next five years - up from 78% in 2016.

Some 74% considered innovation to be a top strategic priority, while 64% said they believed delivering standalone OTT services to be a commercially attractive area and opportunity.

"This research shows that while external pressures are intensify-

ing, the pay TV industry still has a strong competitive edge in delivering video entertainment services," said Jon Watts, managing partner at MTM.

"In this period of change and disruption, those service providers that are prepared and willing to innovate by deploying new pricing models, technology partnerships and improved user experience will be successful in meeting quickly evolving consumer demand."

The Pay TV Innovation Forum covers 42 countries in Europe, Asia-Pacific, North America and Latin America. The study ran from March to September and the report was compiled from analysis of pay TV services, interviews and surveys with industry participants.

SES to develop services 'closer to consumer'

Wilfried Urner, who leads SES's Media Platforms arm, told attendees at SES's media event in Amsterdam that the company has big plans to develop the consumer-facing side of its business.

SES's main platform activity currently is HD+ in Germany. The company developed an ecosystem and business model for its customers, which now has over two million customers. SES collects payments and distributes the takings to broadcasters. SES has recently partnered with Discovery and its Eurosport Player. SES was able to offer the channel on HD+.

SES has developed a VOD platform that could be added to HD+. The company has developed the technology with partners and could also provide VOD "to underserved "or unserved regions" of the world, he said. One of the main selling points is a fast download of the initial library via satellite to hard-drive boxes or boxes with a USB-attached recording

capability. The other main feature is the ability to rapidly refresh the VOD library.

The library refresh comprises 10Mbps daily, meaning three movies and six catch-up titles can be delivered each day during a 60 minute update. Another option for a higher price provides a download of 25Mbps, while a 50Mbps premium service refreshes 18 movies and 30 catchup titles daily. Urner said the system is "highly flexible".

SES Platform Services has also developed its own OVP targeting mid-sized and smaller broadcasters. SES has now added analytics, which is a key requirement for broadcaster customers. One recent feature is a client control function allowing operators to change the UI quickly.

Urner said that UHD TV growth is now outpacing worldwide channel growth. "Based on this we developed in the US the first UHD distribution solution for cable



operators," he said. The operator has 10 UHD channels in its fleet over the US. SES offers a bouquet of UHD channels to operators on this basis along with professional receivers from Harmonic.

The company plans to offer a more complete UHD platform that could be more consumer-facing. Umer said it is still under discussion whether to offer this as a B2B platform or a B2B2C offering.

The company currently has 30 distribution partners including three pay TV operators that have launched a UHD package already.

Urner said SES could accelerate the process as it has done with HD+ so that the consumer pays more for UHD content.

People news

Victoria Jaye, head of TV content for BBC iPlayer, is to leave the BBC. Jaye, who has played a leading role in leading the BBC's digital commissioning strategy for a decade and led the creative relaunch of iPlayer in 2014, will remain with the broadcaster until March next year. She is currently working on pulling together digital strategy across the pubcaster's content division.



Bob Iger will step down as chief executive of The Walt Disney Company in 2019, and claims this time it's really happening.

The Disney CEO confirmed his exit plan at a Vanity Fair event, adding: "This time I mean it." That was in reference to previous exit plans, which include an aborted 2016 attempt than ended after an unsuccessful search for a successor. Iger, who has been keen to wind down his long spell at the top of Disney, signed an extension to his contract earlier this year, which was widely expected to be his last, and that is now official. He has been CEO since 2005 when he succeeded Michael Eisner. The news comes soon after Disney installed **Rebecca Campbell** as president of its EMEA operation.

Discovery Communications has appointed former Spotify executive

Francis Keeling

to lead its digital strategy. Keeling becomes senior vice-president of international digital, based in London. He will develop new digital products and



his appointment marks one of a number of new digital hires by Discovery. **Jay Trinidad**, who is currently running Discovery Northern Asia, takes on the additional role of managing director, digital ventures, running Discovery's newly formed international digital ventures group. Meanwhile, former American Express exec **Eugene Huang** comes on board as senior vice president, product and technology, with a remit to build new digital products across multiple screens. All three digital hires will report directly to Discovery's president of international development and digital, Michael Lang.

Peter Rice has been promoted to president of global media giant 21st Century Fox. He was



previously chairman and CEO of Fox Networks Group (FNG). Rice will keep his FNG roles, which already see him working closely with Fox CEO James Murdoch and co-executive chairman Lachlan Murdoch.

SES has named **Wilfried Urner** as the new CEO of its media service unit MX1, replacing **Avi Cohen**.

SES said that Cohen, who joined MX1 predecessor company RR Media in 2012 and supported the merger of that outfit with SES Platform Services, had decided to leave the company. Urner led SES Platform Services for many years, building a portfolio of service activities for SES Video and for HD+, the German HD platform. He will retain his current roles in the management team of SES Video

as Head of Media Platforms and Product Development, and also continue to serve as CEO of HD+.

French commercial broadcaster TF1 has named **Thierry Thuillier** as deputy CEO in charge of its news and information services. Thuillier, who replaces **Catherine Nayl**, will be charged with defining the news editorial guidelines for TF1 and news channel LCI and their digital offshoots. He rejoined TF1 last year as CEO of LCI after a period at France Télévisions, latterly as director-general of the public broadcaster's flagship channel France 2.

The former director general of Irish national broadcaster RTÉ, **Noel Curran**, has taken up his new role as director general of the EBU. Curran has replaced **Ingrid Deltente**, who has stepped down from the European Broadcasting Union's top job after eight years to focus on her various board responsibilities. Curran was director general of RTÉ between 2010 and 2016. RTÉ announced his departure last April, when it named Discovery's Northern Europe chief, Dee Forbes, as its first female director general.



Cloud video software-as-a-service specialist Forbidden Technologies has named former Turner northern Europe chief and BBC worldwide executive **Ian McDonough** as its new CEO. McDonough will be



charged with driving AIM-quoted Forbidden's commercial growth and the continued development of its cloud video platform and related applications. The company specialises in technology that brings video production in line with the requirements of digital distribution. McDonough left Turner, where he headed the northern European operations, including the UK, in April.

Altice-owned SFR's CEO **Michel Paulin** has resigned "for personal reasons".



Following Paulin's departure, Altice CEO, Michel Combes will take overall responsibility for the French unit, and will initiate a plan for "the transformation of the company and the re-establishment of SFR's operating performance". Combes has charged Altice Media and SFR Media chief **Alan Weill** to draw up a plan for the integration of the telecom and media teams of the operator and put in place the best organisation to integrate the operator with NextRadioTV, the media group Weill founded that is being taken over by Altice. Paulin's departure follows the change of management at Altice's other main European unit, Portugal Telecom, earlier this year. That saw the Portuguese operator's president and co-founder of Altice, **Armando Pereira**, hand over the reins to CEO **Paulo Neves**, freeing Pereira up to join the Altice advisory council. Neves was replaced as CEO by **Cláudia Goya**. ●

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“Being asked to pay US\$100 per month and upwards for packages of channels, many of which are irrelevant, is not a compelling offer in a world where video choice is exploding.”

Greed is not good in pay TV

Everyone remembers movie villain Gordon Gecko and “greed is good” back in the 1980s, right? Well, greed is not good. That’s what delegates heard at IBC in Amsterdam in September. Fox Networks’ Digital Consumer Group chief Brian Sullivan didn’t actually use those words when explaining why the traditional TV model has become distorted, but we knew what he meant.

Sullivan’s point was that the big TV bundles may have been great for a while, but as the cost of the bundle went up, consumer utility didn’t go up with it. In fact, it fell. Hello, cord-cutting, cord-shaving and, among younger consumers, the cord-nevers.

Big bundles of channels are good for platform operators, but for consumers, not so much. Being asked to pay US\$100 per month and upwards for packages of channels, many of which are irrelevant, is not a compelling offer in a world where video choice is exploding across a variety of services and platforms.

The industry got greedy and now it’s suffering the consequences. Sullivan’s understanding of what went wrong, and his many years of experience both at Sky Deutschland and Sky UK, means he can talk as an expert about what success might look like – for Fox and others – in the future.

Given the extent to which the big bundle model has moved away from what the customer wants, it’s no wonder Netflix was able to step in so easily. Digital streaming options have opened the door to consumers looking for more user-friendly and affordable options. Netflix’s USP of personalisation, ease of use and binge watching are not catering to new consumer demands. The TV business just took its collective eye off the ball and forgot.

“It was our fault – we stopped listening to the consumer,” confessed Sullivan. “We caused this because over the last 10 years the windowing of content has become disconnected – it’s too difficult for consumers to actually find what they want in one place.”

According to Sullivan, big bundles are the dinosaurs of digital TV and the new skinny bundle, OTT and direct-to-consumer services are the survivors in the new era.

The likes of Sling (owned by Dish), Hulu (part-owned by Fox) and Sony Vue are part of the new crop of virtual cable operators. It’s a similar model to the big bundle but it’s cheaper, offering less content that is better curated for about US\$40 a month. In the US these new skinny bundle services already account for about 2.5 million subscribers between them and will likely continue to grow as people cut the cord. But for Sullivan – and for many others in the TV business – the skinny bundle is not the end game.

At IBC, Sullivan spoke about how Fox has cut back the number of its TV networks from 17 to just five: Fox, FX, NatGeo, Fox Sports and Fox News. The goal has been to re-aggregate the content but in a better, more streamlined and better-curated manner. In April this year Fox also launched Fox Now, an IP-streamed service with live and VOD content from its channels in one place. “We need to put the content back together not based on the business model we know, but based on meeting consumer needs,” he said.

For now, Fox Now is being sold through Fox’s traditional pay TV distribution partners, but Sullivan is under no illusion that Fox Now – and other offers like it – will be offered direct-to-consumer at some point in the future. “Increasingly it will be where our

content is connected directly to us through TV everywhere services or through partners like Hulu who deliver a complete experience or through direct to consumer services,” he said, adding that success will come to those who provide an “aggregated experience that feels like television.”

The most complex part of the new video consumption model is what Sullivan calls “the missing US\$90” – the difference between the US\$100 a month for a big bundle and the US\$10 Netflix charges. Sullivan says, quite rightly, that the US\$10 SVOD model is not going to sustain the premium content that people have grown accustomed to. Meanwhile, competition from Amazon, Netflix and Apple TV is driving up budgets for premium episodic drama, and live sports looks likely to be next.

Big studios like 21st Century Fox should all be shoo-ins to survive and even thrive in this phase. But don’t discount Facebook, Google and Apple. Then there is Amazon, which has made some big punts already, including re-launching the Jeremy Clarkson brand as *The Grand Tour*. Morgan Stanley estimates that Amazon will spend US\$4.5 billion (€3.8 billion) on video content this year alone.

Sullivan said at IBC: “I don’t like talking about Amazon because I don’t understand Amazon. They have such a different model from everyone else. I think they are going to be the first global government someday and we will all be doing whatever [Amazon CEO] Jeff Bezos tells us.” He said that with a chuckle, but it’s a pretty sobering thought. ●

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