DIGITAL TV

October 2018

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The awards season

As autumn rolls around it's time for the Content Innovation Awards and much of this issue of *Digital TV Europe* is devoted to this year's shortlist and some of the winners who will be celebrated on the night.

YouView CEO Richard Halton has overseen the UK hybrid TV service from the strategy phase to launch and has run the company since before the platform went live in 2012. As he prepares to step down at the end of the year, he picks up the winner of this year's Services to Broadcasting Award and talks to us about his journey at YouView and what comes next.



Another notable winner is Ben Lavender, who scoops the first ever Content Innovation Award for Outstanding Digital Achievement. Lavender has already had an illustrious career in which he created the BBC's iPlayer, launched LoveFilm, and when it was acquired by Amazon followed with it to work on Amazon Instant Video. Now DAZN's chief product officer, he talks about digital disruption in the live sports space.

The fourth edition of the Awards will 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 14, will showcase the achievements of a highly impressive line-up of content, technology and distribution providers.

Run by *Digital TV Europe*, in partnership with our sister title *TBI*, the CIAs are designed to recognise innovation from players in all parts of the content creation and delivery chain – this year with an expanded list of awards covering several new areas.

These include awards for Advanced TV Service of the Year, TV App of the Year, and Live Streaming Initiative of the Year. Meanwhile, on the content front, we will be recognising for the first time Best Debut and Best Returning Drama Series, Best Musical Format, Factual Entertainment Programme of the Year and Best Digital Original.

The entries highlighted here show how the industry is evolving, with a growing emphasis on direct-to-consumer OTT services and the technologies that underpin them, awards related to social engagement and YouTube channels, as well as innovations like next-generation advertising and virtual reality. These are all celebrated alongside some of the good old formats, entertainment shows and dramas that have made waves over the past year.

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

Andy McDonald, contributing editor andrew.mcdonald@knect365.com

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News digest

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21st Century Fox exits Sky by selling 39% stake to Comcast

By Andy McDonald >

21st Century Fox has agreed to sell its 39% stake in Sky to Comcast after the US pay TV giant emerged triumphant from an intense bidding process.

With the move, Rupert Murdoch, who is chairman of 21st Century Fox, cashes out his interest in Sky – a company that he launched in the UK nearly 30 years ago.

Comcast's £17.28 (\in 19.23) per share offer for Sky values Fox's stake in the business at £11.6 billion. In a statement, Fox congratulated Comcast on its pending acquisition.

"When we launched Sky in 1989 it was four channels produced from a prefab structure in an industrial park on the fringes of west London," read the Fox statement.

"We bet – and almost lost – the farm on launching a business that many didn't think was such a good idea. Today, Sky is Europe's leading entertainment company and a world-class example of a customer-driven enterprise."

Disney, which is in the process of acquiring most of 21st Century Fox's TV and film assets in a separate US\$66 billion deal that was agreed in December, consented to Fox's sale of its Sky stake.

The company said that the Sky deal, combined with the divestiture of the Fox Sports Regional Networks, will significantly reduce the amount of debt it will incur in acquiring 21st Century Fox.

Disney CEO Bob Iger said in a statement that the proceeds from both Sky and Fox Sports Regional Networks will "substantially reduce the cost of our overall acquisition and allow us to aggressively invest in building and creating high-quality content for our direct-to-consumer platforms to meet the growing demands of viewers."

Commenting on Fox's decision to sell its Sky stake to Comcast, Sky CEO Jeremy Darroch described the deal as the close of one chapter and the opening of another.

"Nearly 30 years ago Rupert Murdoch took a risk to launch Sky and in the process changed the way we watch television forever," said Darroch.

"His vision and belief has enabled us to grow into Europe's leading direct-to-consumer media business and I would like to personally thank him, James [Murdoch] and 21st Century Fox for their consistent support as shareholders, board members and friends."

Murdoch exits Sky, the company he launched in 1989.

21st Century Fox had previously moved to take full control of Sky but was eventually outbid by Comcast in a sealed bidding process that concluded in September.

Comcast's bid of £17.28 per share represented a premium of 125% on the company's price at the end of 2016, just before 21st Century Fox made its initial approach for Sky. Fox placed a final bid of £15.67 per share for Sky.

Sky said that it was in the best interests of all Sky shareholders to accept the Comcast offer, while Fox's immediate reaction was to say it would consider its options regarding its own 39% stake in the company.

Tech and media analyst Paolo Pescatore said that the Comcast offer was "unsurprising given the value that Sky will bring to the company in the future."

Bulgaria

Vivacom gets Epic Drama

Viasat World has launched its Epic Drama channel on Vivacom TV in Bulgaria, with the channel's SVOD content to be available to Vivacom subscribers by the end of the year. Epic Drama will join Viasat World's other channels - TV1000, Viasat Nature, Viasat History and Viasat Explore - which are already broadcast by the operator, deepening a more than 10-year relationship. Epic Drama launched in key markets in December 2017.

Denmark

EBU against DR cuts

The EBU has spoken out against the Danish Government's new contract with DR that will cut the public TV and radio organisation's scope, remit and range of programming. The EBU, an alliance of public service media organisations, said it is concerned at political attempts to "drastically narrow and alter the accepted broad remit of public service media". DR's TV portfolio of six channels is due to be halved and five of its eight radio stations will be axed after the government cut its budget by 20% following a media bill passed earlier this year.

France

Comedy Central launch

Viacom is launching Comedy Central in France, effective October 4th. The entertainment-themed channel will be distributed on all telecoms affiliate platforms, including Orange, Free, SFR, Numericable, Bouygues and Videofutur, reaching more than 13 million households. The channel

will also be available via a wide range of devices, providing real-time access to Comedy Central TV, Comedy Central Replay and Comedy Central Play, the brand's SVOD offer. Additional OTT distribution will be made available on iTunes and Google Play. The channel will air US programmes like The Daily Show with Trevor Noah and South Park day-anddate with the US channel.

Germany

Vodafone Gigabit plans

Vodafone Deutschland has outlined plans for further network Gigabit network by the middle of next year, rising to 22 million by the end of the year. The company has set out an ambition of delivering Gigabit connectivity to one third of all Germans by 2020.

Ireland

Virgin adds UKTV channels

UKTV's Drama and Really channels are due to launch on Virgin Media Ireland for the first time, with the operator and channel provider expanding their partnership in the country in the wake of their public spat this summer. Drama will be available on channel number 164 of the EPG and will air shows like Pride and Prejudice and Father Brown, while Really will broadcast on channel 165 and will air a range of documentaries and real-life stories, including UKTV Originals like Cops UK: Bodycam Squad. The new agreement follows the three week stand-off between UKTV and Virgin Media in July that resulted in all of UKTV's channels temporarily being taken off the pay TV platform in both the UK and Ireland.

Italy

Huawei launches OTT

Huawei has launched its planned OTT TV service in Italy and Spain, focusing on users of its mobile devices in the two countries. Huawei Video, which has been available in Huawei's home market of China for two years, comes in three variants - a subscription offering for €4.99 a month, a free-to-view

Events

Content Innovation Awards

Date: 14 October Venue: Carlton Hotel Grand Salon, Cannes, France W: contentinnovationawards.com

мірсом

Date: 15 - 18 October Venue: Palais des Festivals, Cannes, France W: mipcom.com

Sportel Monaco

Date: 22 - 24 October Venue: Grimaldi Forum, Monaco W: sportelmonaco.com

Broadband World Forum

Date: 23 - 25 October Venue: Berlin Messe, Berlin W: tmt.knect365.com/bbwf

TV Connect MENA

Date: 29 - 30 October Venue: Dubai Marina, Dubai, UAE W: tmt.knect365.com/tv-connect-mena/

Cable Next Gen Europe

Date: 6 November Venue: Radisson Blu Portman Hotel London

W: tmt.knect365.com/cablenext-gen-europe/

Venue: CTICC, Cape Town,

Africa Video Forum Date: 13 - 15 November

South Africa W:tmt.knect365.com/africacom/ africa-video-forum

Discop Africa

Date: 14-16 November Venue: Sandton Convention Centre, Jo'Burg, South Africa W: www.discop.com/johannesburg

OTTtv World Summit

Date: 28-29 November Venue: Inmarsat, London W:tmt.knect365.com/otttv-world-summit

investments, with the creation of the first 'Gigabit city' in Bavaria pencilled in for later this month. Vodafone said that it would connect 16 million people to its

EU approves 30% European works VOD quota

European Parliament has approved new rules for audiovisual media services, which include a 30% European works quota for video-ondemand platforms.

By Andy McDonald >

The quota is designed to support cultural diversity of the European audiovisual sector and is one part of the revised legislation, which will apply to broadcasters and online services like Netflix, YouTube and Facebook.

The updated rules include enhanced protection of minors from violence, hatred, terrorism and harmful advertising, meaning that video-sharing platforms will now be responsible for "reacting quickly" when content is reported or flagged by users as harmful.

The EU has also redefined

the limits of advertising so that ads can take up a maximum of 20% of the daily broadcasting period between 6.00 and 18.00, giving broadcasters the flexibility to adjust their ad periods. In primetime, between 18.00 and midnight, ads can only take up 20% of time.

The updated audiovisual rules were passed by 452 votes against 132, with 65 abstentions, though a deal still needs to be formally approved by the Council of EU ministers before the revised law can enter

"Video-on-demand platforms are also asked to contribute to EU rules 30% of content in VOD catalogues should be European.

the development of European audiovisual productions, either by investing directly in content or by contributing to national funds," said the European Parliament in a statement.

"The level of contribution in each country should be their onproportional to demand revenues in that country - member states where they are established or member states where they target the audience wholly or mostly."

On the protecting minors front, the legislation does not include any automatic filtering of uploaded content. However, at the request of the European Parliament, platforms need to create "a transparent, easy-touse and effective mechanism to allow users to report or flag content."

Global Wrap

The number of global pay TV and SVOD subscriptions will increase by 37% between 2017 and 2023 to reach 1.877 billion, according to Digital TV Research. The new report estimates that worldwide subscription video-on-demand user numbers will more than double from 366 million in 2017 to 777 million in 2023, while traditional pay TV is tipped to grow from 1.006 billion to 1.100 billion over the same period. Disney's direct-to-consumer US sports service ESPN+ passed the one million paying subscribers mark in late September, five and a half months after its launch on April 12, 2018. South African conglomerate Naspers is to spin off Africa's leading pay TV operator MultiChoice as part of a move designed in part to assuage investor concerns about its own share price. Naspers plans to float MultiChoice on the Johannesburg Stock Exchange and simultaneously unhundle the shares in the business to its shareholders. The new company will be named MultiChoice Group. Portuguese operator NOS is partnering with India's Tata Elxsi to launch a 'digital centre of excellence' that will focus on delivering next generation services. The centre will concentrate on "digital transformation initiatives" to enhance the subscriber experience and improve operational efficiency. Asian operator **Singtel TV** has added Discovery's HGTV, Asian Food Channel (AFC), and Food Network channels to its lineup in Singapore. The networks are available on Singtel TV and the Singtel TV GO app, with the operator now carrying the full suite of Discovery channels.

variant and an offering for a one-time payment for 48 hours' viewing.

Netherlands

VodafoneZiggo opens up network

VodafoneZiggo must open its fixed network to other providers the Dutch regulator ACM has ruled, in new regulations that took effect on October 1. Previously Dutch providers without their own fixed infrastructure only had access to KPN's network, but they will now be able to also offer internet, TV and fixed telephone services via VodafoneZiggo's cable network. The new regulation, which was proposed by ACM in draft form in August, is designed to ensure that there is sufficient

competition on the market and to make sure that VodafoneZiggo and KPN can't ban alternative suppliers and impose excessive retail prices for end-users. However, cable industry body Cable Europe is against the intervention, with chairman Matthias Kurth commenting in August that the move would be "anachronistic and runs contrary to the consumer interest".

Poland

Vectra-Multimedia Polska deal query

Polish competition watchdog UOKiK has reservations about the acquisition of cable operator Multimedia Polska by rival player Vectra on the grounds that the combination of the pair could adversely affect competition in the market. In a note on the merger, UOKiK said that the pair's activities coincided in 39 cities across the country in the pay TV market and in 45 cities in the fixed broadband market. UOKiK said that submissions from companies in Poland had indicated that the deal could lead to restrictions in competition in a number of cities and that it had therefore concluded that a second-phase investigation is necessary, possibly leading to remedies being sought to the combination being prohibited. The plan to merge the two companies was submitted to UOKiK at the end of August.

PŸUR to build network

PŸUR, the German cable operator formerly known as Tele Columbus, is to build a new city network for

Netflix opens Paris office, agrees on tax revenues

By Manori Ravindran >

Netflix has opened a fully staffed Paris office, while agreeing to a 2% tax on annual revenues in France. The French office – which follows bases in Amsterdam and London – will have around 20 staff who will be a mix of new hires and employees relocating from Amsterdam, where the streaming giant opened shop in 2015.

The new office will not be focused on production, unlike Netflix's Madrid hub, which is a production base for Spanishlanguage content. However, production, acquisition and marketing execs will be based out of Paris. Netflix opened its London headquarters this summer, with director of documentary originals Diego Buñuel due to start at the end of August. Former BBC exec Kate

Townsend has also relocated from Los Angeles to London to join Buñuel.

The French office was unveiled by Netflix CEO Reed Hastings, who said the business decided to open a Paris outpost due to a quickly growing subscription base three years after the platform debuted in France.

Hastings also revealed that the business has agreed to pay a 2% tax on its annual revenues in France, after months-long discussions with France's National Film Board, or Centre National du Cinema et de l'Image Animee (CNC). The exec said the business was becoming a "good European citizen" and has just written its first cheque to the CNC, noting that, "It's not as much as what Canal+ pays, but we're not getting the subsidised content."

Hastings also expanded upon a new regulation that could see



global SVODs operating within the European Union required to dedicate at least 30% of their content to local programmes.

The exec said Netflix will have to "work up to" meeting the 30% regulation, but "will comply" over the next two years in France.

Hastings also pulled the curtains on a raft of French originals. Series include: half-hour comedy Family Business; and an adaptation of Thierry Jonquet's book Vampires; and romantic comedy Plan Coeur, which will be launched by the end of the year. Films and docs include Banlieusards and La Grande Classe.



Ivan Verbesselt, Senior Vice President Marketing, NAGRA

Pay-TV was never truly digital – until now

he pay-TV industry has been talking about digital TV for well over two decades now, to the point where "digital TV" and "TV" have essentially become synonymous.

But are they? How "digital" is digital TV really?

That depends on which perspective you take and which aspect of digitisation you want to focus on. If we look back over the history of pay-TV, we can begin to establish a sense of where we are today in terms of digitisation.

In the 90s, pay-TV was born into an analogue world – from production and aggregation to delivery and consumption. Just as crucially, the business model was analogue, too.

But at the turn of the century, the pay-TV industry saw its steepest growth curves while embarking on a massive digitisation wave. However, that wave mainly referred to the technology components along the end-to-end production and delivery chain.

Nonetheless, this digital transmission enabled us to deliver video-overbits and increasing bandwidth on all media. It also improved encoding efficiency and brought us significantly higher picture quality. But on the business model front, the transformation was, in hindsight, not that profound.

Barring a (very) modest start of VOD and semi-interactive services like PPV, the business model hardly evolved from the original incarnation of pay-TV.

But today, that's all set to change. We're now about to enter a new era altogether; one characterised by another profound technological evolution.

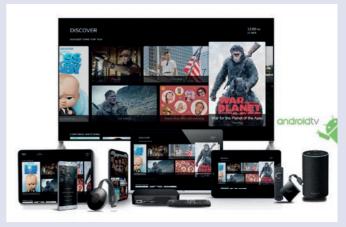
This will largely be defined by the increasing virtualisation of the delivery and service creation environment, alongside the rapidly growing importance of data-driven principles to define and evolve those services, solutions and propositions. But the crucial point to note here is that this time the business model is also transforming.

The reason for this is that two key trends mutually reinforce each other: the fact that OTT has permeated the core of pay-TV (to a point OTT has become a misnomer altogether) and an evolving set of behaviours and expectations on the consumer side; most notably the convenience of service discovery and consumption.

Essentially, this may well be when pay-TV goes truly digital.

So what does this mean for the industry? Well, we may see the pendulum swing away from the increasingly segmented and personalised landscape where empowered consumers create their own bundles. After all, if this continues at the current rate, we'll soon enter a bonanza of OTT add-on services that is just too daunting and confusing for the consumer.

This in turn will almost certainly lead to a new wave of re-aggregation; and smart service providers must position themselves in that role before others do.



OpenTV Signature Edition, NAGRA's pre-integrated and ready-to-launch OTT solution now also features an Android TV Operator Tier

In these pivotal times, it's important to reflect on what really defines the success of an industry.

During the first digitisation wave, the credo was "meaningful aggregation". This is what made consumers buy and keep pay-TV packages. And the truth is, the same credo applies today.

The winners will be those who respond in a way that delivers valuable propositions into the evolving consumer behaviour landscape and matches growing expectations.

It does, however, also require a fundamental rethink of the user experience, allowing for smarter content discovery and smarter catalogue management. This must in turn transform an increasingly fragmented content landscape into a gratifying experience. It must also address all generations and user types, not just millennials.

Just as importantly, the service concept cannot be static. It will have to fully embrace continuous solution renewal that matches the exponential speed of the internet, evolving in a data-driven way and tapping into short feedback loops from evolving consumer behaviour. This, ultimately, will be what grows the consumer base while increasing both consumer satisfaction and content ROI.

It is also what NAGRA has set out to do with our latest set of "smartly digital" solutions that embrace cloudification and leverage data-driven principles, including cloud-based content security, OpenTV Signature Edition and NAGRA Insight analytics to name a few. Service providers can use them to define and evolve their consumer propositions and optimize their next phase of growth in a vastly different competitive landscape.

Pay-TV is on the verge of its most significant digitisation wave yet – operators have to act now if they want to catch it, and not sink beneath it.

Seelow in Märkisch-Oderland in eastern Germany. Tele Columbus subsidiary Die Frankfurter Antennen- und Kommunikationsservice GmbH (FAKS), will build a network to serve around 1,500 households in the town in eastern Brandenburg.

Spain

H&C Spanish expansion

Horse and Country (H&C), the multi-screen TV network for equestrian sports, and Digital Cornucopia, have unveiled a new partnership to produce, launch and distribute H&C across Spain, Portugal and Latin America. Under the terms of the partnership, Digital Cornucopia will seek opportunities for the channel in Spanish and Portuguese on both pay TV networks and OTT plat-

forms, as well as via direct to consumer apps. The news comes after H&C launched its Swedish channel on Nordic Entertainment Group's Viasat platform in September.

Serbia

Viacom streaming app CEE

Viacom International Media Networks has launched its first mobile video streaming app in Central and Eastern Europe in partnership with Telenor. Telenor customers in Serbia will have free access to long-form content through the Nickelodeon Play VOD mobile app. Telenor is also set to debut Nickelodeon Play in Montenegro in October and it is expected that the app will launch with more CEE affiliate partners in the coming months.

Sweden

MTG ups eSports investment

MTG has increased its stake in eSports business Turtle Entertainment, which operates the ESL brand. It paid roughly SEK152 million (€14.3 million) to up the stake from 74% to 82.48%. At the same time MTG said it will write-down the value of digital video business Zoomin.TV by SEK169 million (€16.4 million) in its Q3 results after a thorough review of the business. This came after MTG upping its stake in Zoomin.TV from 51% to 100% in May.

UK

Pluto TV makes European debut on Now TV

US over-the-top television service

Pluto TV has made its first move into Europe by launching on Sky's Now TV platform in the UK. Pluto TV's UK offering includes more than a dozen channels providing a range of entertainment, with further launches planned for the UK and the German-speaking markets "in the near future". Sky has been an investor in Pluto TV since 2014, shortly before the ad-funded service launched in the US. The company's European headquarters are in Berlin.

Ketchup TV joins YouView

Kids video-on-demand channel, Ketchup TV, has debuted on You-View in the UK. The ad-supported Ketchup TV Player went live in early October, offering a range of pre-school programmes, including *Bob the Builder* and *Miffy*.

Sky to bring Netflix on-demand package to Sky Q in November

By Andy McDonald >

Sky is introducing Netflix to its Sky Q platform in the UK in November, launching a new subscription package that it claims will be the country's biggest on-demand TV service.

The 'Ultimate On Demand' subscription pack will bring together some 400 UK and US Sky Box Sets with the full Netflix service – allowing viewers to access Sky Originals like *Tin Star*, HBO content like *Game of Thrones*, and Netflix series like *The Crown* and *Stranger Things*.

"We want Sky Q to be the number one destination for TV fans," said Sky UK and Ireland CEO, Stephen van Rooyen. "Partnering with Netflix means we will have all the best TV in one great value pack, making it even easier for you to watch all of your favourite shows."



With the integration, recommendations for Sky and Netflix shows will be highlighted on Sky Q's homepage and customers will be able to pay for the combined service via their monthly Sky bill rather than paying for Sky and Netflix separately.

Ultimate On Demand will cost £10 a month for new and existing customers on top of the price of their Sky Q subscription, while existing Sky Q customers with Netflix will be able to move their account to the new package or sign in to the Netflix app on Sky Q using their existing

Netflix account details.

"Innovation is at the core of Netflix. We are delighted to partner with Sky to offer fans a new and exciting way to access the best of entertainment from around the world," said Chris Whiteley, Netflix's director business development for the UK and Ireland.

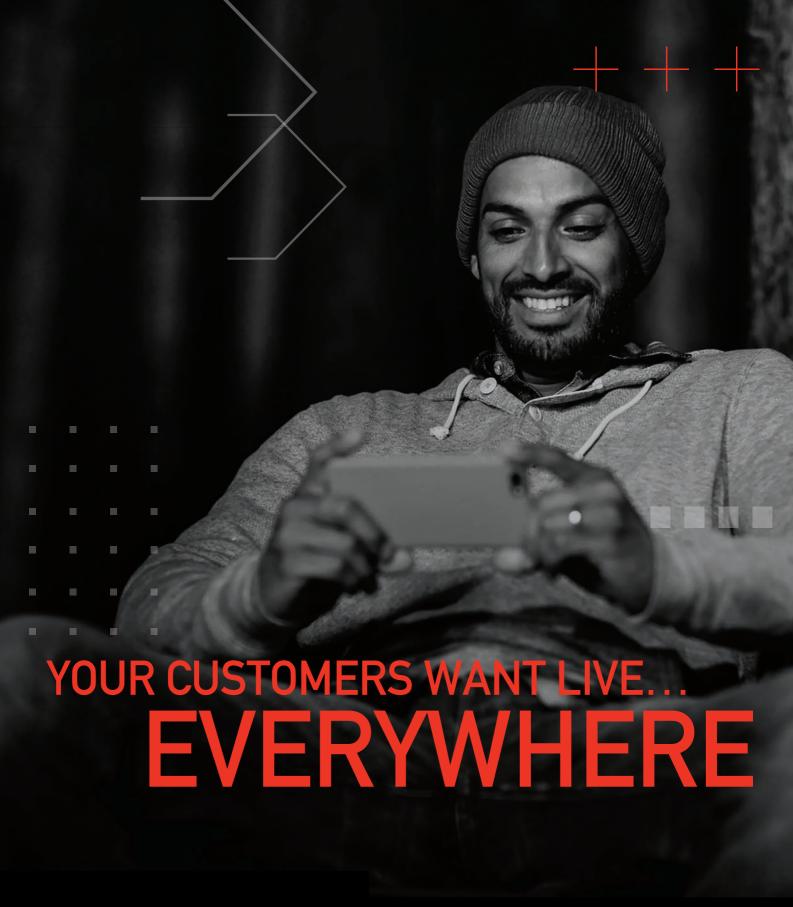
Speaking at IBC in September, Netflix's vicepresident of business development for Europe, the Middle East and Africa, Maria Ferreras, said that its Sky deal would begin at the end of this year in the UK and will also roll out to Ireland, Germany, Austria and Italy.

During her presentation, Ferreras said that Netflix now has more than 50 local partners in 25 countries and is now taking this approach "to the next level" – in terms of the number of deals, geographic reach and the depth of partnerships.

Sky first announced in March that it would bundle Netflix as part of a new Sky subscription package.

At the time it said Netflix will launch along with the new subscription pack in the UK and Ireland in the coming year, with the same deal in Germany, Austria and Italy coming later.

Commenting on the news, technology, media and telco analyst Paolo Pescatore said the Netflix deal "further increases Sky's own value as a one stop shop provider."



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This sporting life

The winner of the first ever Content Innovation Award for Outstanding Digital Achievement, DAZN's chief product officer Ben Lavender discusses disruption in the live sports space. Andy Fry reports.

not the first time Ben Lavender has up-ended the digital apple cart. Earlier in his career he enabled the BBC to transform itself into a multiplatform media company by inventing the iPlayer. From there, he went on to develop LoveFilm's SVOD service, staying on when the company was acquired as part of Amazon's global expansion.

When DAZN owner Perform Group came

calling in May 2015, Lavender says "he bit their hand off" at the prospect of spearheading the launch of the nascent business. Since then, he has built a team of 60 and rolled out the service into the US, Canada, Germany, Switzerland, Austria, Japan and Italy. The plan, he says, is "to be in 20 markets by 2020 and, ultimately, make DAZN a global service".

By the time DAZN opened for business

in Italy this summer, the service had already streamed 200 million hours since launch. The foundation of that rapid growth has been DAZN's ability to acquire live sports rights that fans are willing to pay for – though the exact profile of the service varies market by market: "In Japan, DAZN has everything except Sumo – it's the gold standard," says Lavender.

"We also have a very extensive set of rights in

our most recent launch market Italy, including live Serie A. But right now the model is different in the US, where DAZN is currently focused on fight sports – via partnerships with the likes of Matchroom Boxing and MMA promoter Bellator. "The key point is that the service is designed to be hyper-local. Although we are a global brand, the operation is tailored specifically to local fans."

Owning live rights is not, in itself, enough to succeed in the sports sector, however. There are several other dimensions to DAZN that have enabled it to gain traction in an arena that has traditionally been dominated by telcos, cablers and DTH platforms. One of the most important has been its ability to meet the high expectations of sports fans, says Lavender.

"People often describe us as the 'Netflix of sport'. But that comparison only goes so far because the core of our content is live. If Netflix has an issue with buffering on a drama, viewers may be mildly annoyed but they'll just rewind and watch again. But if our fans miss a key moment of action like a goal, they go berserk."

It's a similar issue with latency, he says, "The last thing you want is for a fan to see a Twitter update before they see the action on TV. We've worked very hard to bring latency down from around 60 seconds to around 20-30 seconds depending on the device involved."

Getting the best possible quality of service is not straightforward in markets like Italy, he adds. "We've enjoyed really rapid growth in Italy," he says, "But one of the challenges there is the variation in the quality of broadband across the country. In Milan, it's comparable to Germany, but it degrades the further south you go through Italy. That means exploring every aspect of encoding and production workflow to ensure we are delivering the best quality service everywhere."

Alongside robust quality of service, Lavender has overseen DAZN's efforts to be distributed as widely as possible. "If content is king, then distribution is queen," he says. "We're available on just about every device you can think of, and are also integrated into several third party offers. So in Germany, for example, you'll find DAZN bundled into Amazon Fire. And in Italy, DAZN is now available alongside Netflix on Sky Q."

At last count, DAZN was available on 22 different devices in Italy, he adds, a key factor in driving what he describes as "phenomenal growth". This kind of wide availability, combined with DAZN's competitive pricing

Career In Brief



Ben Lavender has been at the forefront of technology and innovation for over twenty years. After early stints at Walt Disney, MTV, and Channel 5, he changed the TV game as inventor of the BBC

iPlayer. In 2011, The Observer recognised that achievement when it named Lavender as one of the world's ten leading technology and internet innovators (alongside the likes of Jobs, Zuckerberg, and Musk).

From the BBC, Lavender moved to LoveFilm, where he led the design and development of

its SVOD service from start-up to launch via the web, mobile and TV devices in UK and Germany. This led to LoveFilm being acquired by Amazon Video in 2012. Lavender followed, and stewarded the migration of 2 plus million customers to Amazon Instant Video and the launch of Prime Instant Video on TV platforms in the UK and Germany.

As chief product officer for DAZN, Lavender has led the design and development of DAZN from start-up to launch in Canada, Japan, Germany, Austria, Switzerland, and now Italy and the US this summer. In terms of rights, DAZN's roster currently includes a wide range of elite soccer, fight sports, rugby, darts, NHL, MLB and some motorsports.

strategy, is also key to combatting piracy.

There has also been great emphasis on enriching the overall range of the viewing experience. "We're like a broadcaster, with a schedule," he explains. "So that has meant investment in original production to support the live rights we own. At the same time, we have also invested in the live production itself. So in the case of Japan, we've increased the number of cameras at games from three to 15, which gives it a professionalism the market has never seen before. It's even had a positive impact on the number of people attending live fixtures."

To outsiders, DAZN's sudden arrival on the live sports scene may seem a surprise. But Lavender puts it down to two elements. The first is that DAZN and parent company Perform belong to Access Industries, an investment vehicle created by billionaire Len Blavatnik - "you need deep pockets to be in this business and he is very supportive," says Lavender. The second is the operational expertise Perform built up before launching DAZN: "Perform already had a real heritage in sports production, working with the likes of WTA, ITV and the betting industry. In addition, it owns sports data provider Opta Sports, which has a lot of strong relationships with sports rights holders."

Lavender believes the data expertise is going to be even more significant going forward in terms of informing the DAZN offer. "I don't mean we're going to throw masses of data at viewers, but we have some interesting ideas about the way we can leverage data to tell stories."

In terms of other forward-looking themes, Lavender says DAZN will be adding multiscreen functionality and a new download feature in the near future. Personalisation is another key emerging area: "We already have a favourites feature that reminds a fan's device when their favourite team is playing. We're also looking at additional developments around content discovery and browsing."

Lavender is not able to reveal which markets DAZN will enter next, but he does share some of the key processes and parameters that guide decision-making: "Sport is expensive, highly competitive and hard to get off the ground. But we are very agile and have a large research team that scrutinises local market opportunities. The kind of things we take into account are broadband penetration and coverage, as well as average speed; the available rights; the breakdown of sports fans by sport; and the propensity of people in that market to pay for rights."

As an executive who has had serial success at a range of digital ventures — culminating in his CIA Award — what lessons have served him best in his career to date? "VOD is a tough business, and sport is perhaps the most difficult area of the lot. So doing it right isn't about one person, it's about the team. I've worked with a core group of people down the years who are smart, passionate and easy to work with. This is a demanding business where fans have high expectations, so we have to keep pushing ourselves to go as quickly as possible."



Digital TV Europe and TBI's Content Innovation Awards returns to the Grand Salon of the Carlton Hotel, Cannes, for its fourth edition in October. Ahead of the event, which falls on the eve of MIPCOM, DTVE looks at the shortlist of nominees.

Advanced TV Innovation of the Year

Freesat Watch from Start feature

Freesat became the TV first platform in the UK to integrate the BBC iPlayer's 'Live Restart' functionality into its TV guide with a new feature called 'Watch from Start'. Launched in 2017, Watch from Start adds value to the traditional TV guide, which has remained largely unchanged since the digital switchover and the introduction of 'now and next' guides.

Freesat customers now have greater flexibility when browsing the TV guide as they can choose to start watching live BBC programmes from the beginning with a single click of their remote control. Since the launch of the feature, the free-to-air UK satellite operator has recorded a 23% uplift in BBC iPlayer share of viewing and a 29% uplift in the duration of viewing.

Watch from Start offers a more intuitive relationship between viewers, live TV and catch-up content. It also helps older audience

members to become more familiar with on-demand, encouraging these viewers to connect their set-top box to the internet.



Advanced TV Innovation of the Year

IBM Watson Media IBM Watson Captioning



IBM Watson Captioning provides automated closed captions for live and previously recorded video content. Launched in 2018, the service is designed to lessen the burden of what was once a costly and time-consuming process for broadcasters.

Using IBM Watson's machine learning capabilities, the captioning solution creates accurate captions through continuous learning and training of the artificial intelligence (AI) within the platform. Training the platform can be completed using different methods – including learning from previously captioned assets, teaching the platform specific words or training it on custom texts. It can observe edits that have been manual made to Watson-generated subtitles.



MEO Set-Top Box 4K Wifi Sofia

MEO, the Portuguese mobile and fixed-line telecommunications service and brand from Altice Portugal, has launched a wireless WiFi set-top box. This can be used with any TV inside the home and can be used to access a full 4K experience – including 4K linear channels and ondemand content.

Sky Italia Video quality enhancement

Sky Italia has recently implemented an AI video processing solution that is designed to produce 'better perceived video quality,' without making any changes to the configuration of its encoders. The solution is based on the introduction of a pre-processing video filter, which is composed of two main elements – one working on video brightness, the other on colour.

The overall aim is to improve video quality, with better colour usage

helping dark areas to contain more details and have sharper image edges. By maintaining the same perceived quality level as the unfiltered video, the distribution bitrate is reduced.

Sky kicked off the project in May 2017 and worked with UK-based start-up Spectral Edge and NTT Data Italia on the software-based solution. Today, Sky Italia says the results of the project is to provide 24 live DTH channels with an average saving of 20% bandwidth in standard definition and 25% in high definition.

Telekom Slovenije NEO

Telekom Slovenije's Neo is its next generation of home entertainment, which integrates an open, secure, cloud-connected, smart home solution. Neo uses Slovenian voice controls to operate the platform and a core part of the experience is personalised TV listings and recommendations.

Its cloud system enables it to store and share users' content and gives them access to online video gaming and e-commerce – all in one, unified user experience and in one single central user device.

Neo can also team up with Alexa and other smart home systems and sync with a user's home wherever they are. Neo integrates smart home requirements with a TV or a mobile app, providing a unified user experience and changing the way viewers can use their set-top box and TV in Slovenian homes.

Zappware WIND VISION

Greek telecom operator WIND-Hellas launched WIND VISION in April 2018, an advanced multiscreen solution that was designed, built and operated by Zappware. The new technology combines DVB and OTT in one hybrid Android TV box and also integrates third-party content from the likes of Netflix and YouTube. Zappware says that Wind Vision is not only the first pay TV platform to use Android TV but is also the first to integrate Netflix into a pay TV user interface.

Zappware's Amazon Web Services-based cloud back-office powers the Android TV boxes, as well as mobile devices with WIND's new multiscreen video service. This is a scalable, flexible and future-proof architecture that is served as an end-to-end managed service provider. Voice search has been integrated to ease the content discovery while 4K and HDR are also incorporated to provide both better and more pixels.



Best Use of Social Media

Endemol Shine Group Mr Bean



In addition to nearly 30 years in continual distribution, broadcast in 195 territories, *Mr Bean* attracts significant global audiences online and is now the biggest TV brand on Facebook globally with 80 million fans.

The digital content offering is curated by Endemol Shine Group across multiple platforms, including Facebook, Instagram and YouTube. In addition to clips, and full episodes of the original live action series and subsequent animated comedy, the Group is producing brand new *Mr Bean* themed segments, exclusively for digital audiences.

Across the first half of 2018, the *Mr Bean* Facebook page has generated 1.2 billion video views. The official Instagram page has amassed 1.5 million followers since launch 18 months ago and on YouTube last year *Mr Bean* amassed more than 4.5 billion video views.

Gloob/Globosat

Miraculous campaign and promotion

In order to promote the second season of *Miraculous Ladybug*, Gloob developed some expanded narratives that took social media by storm on a global level. The campaign goal was to engage the audience and create new formats to reach the Miraculers, big fans of the series. The promos were a huge success on TV and other platforms such



as Facebook, Twitter and fandom pages all over the world, including in the US, France, Italy, Germany, Argentina, China, Portugal and Finland.

With 45 promos, the campaign was designed in two phases: the first focused on the offseason promotion - the promotional planning during the hiatus between seasons one and two. In this phase were created new formats with commercial potential, searching audience retention during the breaks and an approach with fans particularly active on social networks.

The campaign was a success on TV and created a great buzz in social networks. The second season of *Miraculous* surpassed by more than 60% the previous season's audience and positioned Gloob in first place among children and adults. During the campaign, Gloob's 10 most shared videos on Facebook were the promos of new episodes, shared by fans from Brazil, France, Italy, Spain, Russia, Germany, Turkey, Argentina, China, Mexico, Portugal, Chile and Finland.

Keshet International Celebrity Showmance

Celebrity Showmance is a high-concept comedy entertainment show where six single celebrities, all active on social media, are paired into three very unlikely "couples" before competing to fool the world that they are in a real romantic relationship.

These three new superstar "couples" are challenged to go to hilarious heights to promote their fake relationship. Who can pull off the most outrageous photo opportunities and shocking stunts to set tongues wagging and convince everyone they're an item?

In this whirlwind of glamorous parties, paparazzi, twitter feeds and column inches, which couple can generate the most buzz and be crowned the ultimate *Celebrity Showmance*.







Q&A: Mikael Dahlgren, Agama Technologies

Mikael Dahlgren, CEO of Agama Technologies, discusses key developments in video distribution and ways to exceed customer expectations

What are the key developments that you see taking place in the video distribution business?

In a market full of choices, it all comes down to exceeding customer expectations and enabling the expansion of the customer-base. This covers everything from geographical coverage, ease of use, content, price and payment methods to service quality. To succeed, video service providers constantly improve their video services to exceed the expectations of the consumer, all while delivering those video services in the most cost-effective way.

Technologies like adaptive bitrate streaming are being used in all forms of video delivery to enable service flexibility and coverage, for example in TV Everywhere extensions and virtual cable rollouts.

When it comes to OTT services, securing premium and exclusive content is becoming more and more important. And, while a lot of OTT content is consumed on various devices, premium OTT content, such as live sports, is increasingly being consumed on the main screen. OTT is also driving the need for flexibility when deploying and running services in a virtualized, cloud or hybrid environment.

There are more changes happening in the market simultaneously than ever before and they all centre around meeting and exceeding customer expectations.

How do these developments impact on the way operators handle quality assurance?

To manage this new and, at times, more complex service delivery environment, rapidly gaining the right insights is key. This is true not only when it comes to managing quality assurance, but also for agile service development and for a deepened customer understanding. To manage service quality and customer expectations, service providers need a complete and instant view of their service's performance for the complete delivery chain and their subscriber usage. These insights are vital when developing new offerings and managing time-critical premium services such as live OTT, where proactivity and automation are key.

What do service providers need to think about when considering new business models such as the virtual cable operator model and the live streaming of premium events?

When it comes to virtualized cable operations and premium OTT live streaming, viewers are starting to perceive these services in the same way that they do traditional premium TV services, and they have similar expectations when it comes to quality and the overall viewing experience. The underlying technology, however, obviously differs from that of traditional TV and it offers its own unique challenges. As live services affect every viewer in real-time, a special focus must be placed on the early stages of the delivery chain and the real-time requirements.

Again, a deep understanding of the service delivery through the entire delivery chain in real-time, from service creation all the way through to the individual customer's app or device, is key to securing a growing customer base. This forms the core part of the Agama 360 concept for analytics and visualization. And, of course, the monitoring, assurance and analytics solution used by the service provider must also be able to function in a virtualized or cloud environment.

What other immediate business and regulatory challenges are operators facing, and what do you think they need to do to address these?

In Europe, this year's big regulatory issue has been GDPR. The leading suppliers in this industry have worked with privacy matters for years and have experience in supporting service providers in implementing the related processes and solutions.

Looking ahead, what do you identify as the main trends in this space?

Looking at the current developments and challenges, there is a need for far more insights that will support service providers in maximizing customer satisfaction and creating great service offerings with must-see content. The winners in the video service market will be the ones who have access to the right type of high-quality data and manage to draw the right conclusions from it - Al and automated analytics will be key to deliver the best customer experience possible as efficiently as possible.

OTT TV Technology of the Year

Conviva Video Al Alerts

Conviva's Video AI Platform measures over 20 billion streaming hours annually from more than 3 billion devices globally, and the company claims it is the largest, multi-publisher, continuous measurement census available for streaming TV.

Powered by the Video AI Platform, Video AI Alerts compares quality of experience and engagement metrics against recent norms, and instantly detects anomalies and streaming degradations. These alerts notify publishers of the issue, root cause, and likely solution in real-time, helping to reduce resolution time.

Du OTT Video Platform

The OTT Video Platform from UAE-based telecoms operator Du integrates the company's broadcast and telecom services to create a media platform that supports linear, non-linear and live viewing. The platform is device and platform agnostic and is offered as a fully managed service. Du's solution helps customers to deliver live events, linear and video on demand channels to multiple smart devices. It integrates Du's broadcast and telecom services to provide an end-to-end solution – from content acquisition to content display that enables our customers to keep up with evolving consumer behaviour.

GeoGuard VPN/DNS Proxy Detection Solution



The widespread use of geolocation spoofing via VPNs and DNS proxies undermines the territorial business model that content owners, rightsholders and premium OTT broadcasters rely on for revenue, according to Geoguard. A recent study by GlobalWebIndex found that 49% of VPN usage is primarily to bypass geo-restrictions to illegally access entertainment content. Geo-piracy is costing the industry billions of dollars each year.

To stop geo-piracy, content owners and rightsholders require their OTT broadcasters to implement technology to block IPs from known VPNs and DNS Proxy providers, which market their products for the express purpose of illegally accessing content. GeoGuard's VPN/DNS Proxy detection solution is an industry-leader and is used by major broadcasters including the BBC.

Limelight Realtime Streaming solution



Consumer expectations for internet-delivered services have evolved significantly over recent years, with almost two-thirds of people saying they would abandon an online video if it rebuffered twice, according to Limelight's State of Online Video research.

With this in mind, Limelight Networks has developed a range of solutions to significantly reduce latency for live streaming, claiming that solutions that deliver latency of thirty seconds to a minute are no longer fit for purpose. These solutions are designed to reduce the strain on OTT services' infrastructure and overheads and Limelight says it has been able to reduce latency for live-streaming to less than a second

Vewd Vewd OS

Vewd OS is designed to elevate the smart TV experience, bringing everyone a better way of watching what they love with simple yet powerful viewing features. Unveiled in January 2018 at the Consumer Electronics Show, Vewd OS is an entertainment operating system designed for smart TVs.

Vewd OS has reimagined the smart TV operating system from the ground up, emphasising video over app icons, with 80% of the opening screen real estate devoted to video. Vewd OS integrates live TV, native internet content and on-demand video allowing users to time-shift and watch previously aired content through a programme guide that spans all available content.



Factual TV Project of the Year

Dragonfly Film & Television Ambulance Season 2



Ambulance is an observational documentary series that brings a unique insight into Britain's largest emergency service, the London Ambulance Service. From the highly-pressurised control room, to the crews on the streets, Ambulance provides an honest 36o-degree snapshot of their daily dilemmas and pressures, going behind the scenes of a world where an ordinary day entails saving lives while losing others, and where every second can make the difference between life and death.

CPL Productions Old People's Home for 4 Year Olds

This ground-breaking social experiment attempts to dramatically improve the health and wellbeing of retirement communities by bringing together ten older residents with a group of ten four-year-old, pre-school children for six weeks. Inspired by an American scheme, the experiment aims to prove scientifically that together these two generations can transform the elder volunteers' wellbeing for better. The results at the end of the experiment are extraordinary, with significant changes in the physical, social and emotional wellbeing of the older volunteers.



AMC Networks International

Taboos Without Taboo

Taboos without Taboo is an original documentary series produced for Central Europe factual channel, Spektrum. Hosted by Szabolcs Thuroczy, one of Hungary's most prominent actors, the series explores subject matter commonly considered taboo in modern society. All told through personal stories, the topics covered include death, mourning, addictions, sexual identity, cravings, atypical families, and hidden family secrets. These are stories of real people, told in their own words, and in their own environment.



Keshet International and Crackit Productions Bad Habits Holy Orders

Five party girls abandon booze, boys and smartphones and move into a Catholic convent for four weeks of life-changing spiritual guidance in this authentic, insightful and warmly humorous reality series.

Can the nuns' vows of poverty, chastity and obedience provide relevant signposts for young people trying to survive in today's social media-obsessed world?



Next Gen Advertising Award

Camelot UK Lotteries

The National Lottery: Race to the Numbers





The National Lottery: Race To The Numbers is a live, interactive entertainment experience for viewers in the ads in ITV primetime Saturday night. The idea was developed and produced by The National Lottery and ITN Productions.

The concept was to put The National Lottery in the heart of Saturday night TV, by taking the Lottery out to the people and to show real people winning live on air. It also highlights the dual purpose of The National Lottery, in providing over \pounds_3 0 million each week for good cause projects across the UK, funded by people playing our games like Lotto.

Hosted by Stephen Mulhern, the ads ran weekly on Saturday nights from 14 April - 26 May 2018 at around 20.15 and 21.15. Across the six weeks, the live ads came from different National Lottery funded locations across the UK. This included The Kelpies in Scotland; Cardiff Castle in Wales; SS Nomadic in the Titanic Quarter in Belfast; Sage, Gateshead; The Royal Naval College in Greenwich; and the Lowry in Manchester.

The aim of the competition for viewers watching at home was to work out the location of the outside broadcast and to get there within 30 minutes to register for a chance to win £10,000.

Mirriad In-Video Ad Unit

Mirriad is a video technology company that helps brands insert their messaging into premium entertainment content in the most natural way possible – through the power of uninterrupted stories. In the age of skipping, this advertising solution provides quality brand exposure in the popular shows people love, and Mirriad's patented machine learning technologies embed a brand's message or product into existing shows as if they had always been there. Mirriad worked with Tangeche, one of the largest automotive leasing companies in China, to help launch a new auto-leasing app for mobile users and engage

young drivers. In doing so they chose Alibaba-owned Youku, the leading entertainment in the country to reach their target audience. Tangeche chose Mirriad to deliver high-quality and engaging in-video campaigns across Youku's premium shows and video content.

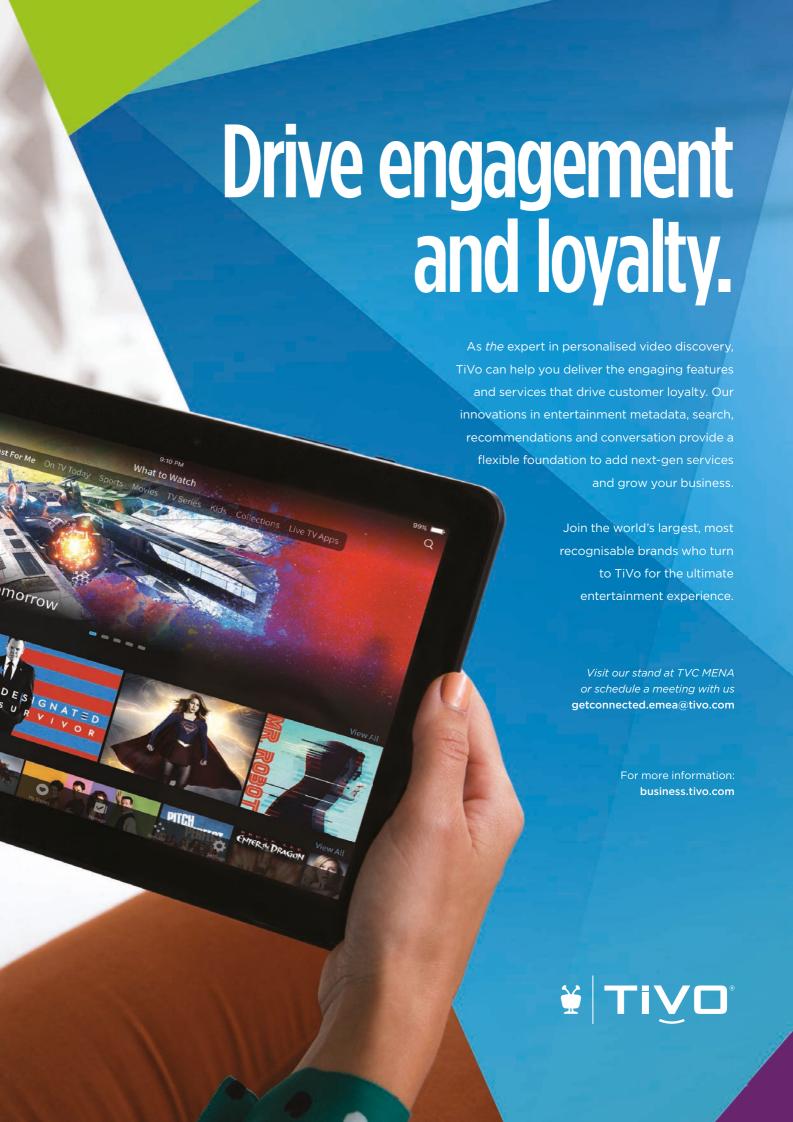
Independent research, commissioned by Tangeche and conducted by advertising measurement company Miaozhen Systems showed that the Mirriad In-Video Ad format got high marks from its younger users. The campaign featured embedded advertising across 20 different shows, all on Youku, delivering nearly 800 million impressions over five months. Overall, Tangeche saw a 17-point brand uplift with 58% of the target viewers favourably recalling the ads.

TiVo TiVo Sponsored Discovery

In April 2018, TiVo launched its Sponsored Discovery solution, a targeted advertising inventory product – exclusively for entertainment advertisers – that delivers actionable placements to help grow and retain loyal audiences.

Powered by TiVo's Personalised Content Discovery (PCD) platform, Sponsored Discovery nestles ads dynamically in targeted recommendations carousels, streamlining choices for viewers and capturing their attention where they consume content. This specialised inventory allows advertisers to integrate relevant ads based on what their audience watches. These recommendations can help recover lapsed viewers and drive new customers to valuable media properties.

Audience segments can be created within the PCD platforms' Insights tool and can be based on things like genre, network, show or movie title, special event, and team or game. The ad placements are shown when relevant and enhance a consumer's experience by suggesting sponsored content drawn from real viewership behaviour.



Entertainment Format of the Year

Boomerang What Would Your Kid Do?

What Would Your Kid Do? challenges parents to guess how children will behave in classroom challenges and real-world activities.

Uniquely merging an entertaining gameshow with specialist factual child development psychology, the series explores everything from empathy to lateral thinking, risk taking to rule breaking. This fresh format is full of laughs and heart-warming moments that entertain and inform. The launch episode attracted 3.9 million viewers and 18% share, with the YouTube channel acquiring over 16 million views. A second series of the show has been commissioned.

Endemol Shine Group Big Bounce Battle

The competition takes place on a gigantic indoor trampoline obstacle course, the biggest ever shown on TV, with a variety of courses that become steeper and more technically challenging as the competition progresses. The courses include parkour style elements, which taps into an ever-growing global trend. Contestants face ups and downs on these fun-packed tracks all the way to the final, where the fastest contestant will ultimately claim victory and take home the huge cash prize.

Endemol Shine Group, Ziji Productions *MasterChef*

MasterChef is family entertainment making the ordinary, extraordinary. Each series sets out to find a nation's best amateur cook, one whose talent, creativity and passion could change their life.

*MasterChe*f is one of the most successful factual entertainment format in the world, and claims to be the world's most travelled food format, watched by over 300 million people globally.

The show has been produced in 62 territories across the globe and



remains the number one cooking format in both the UK and US. The first season of *Masterchef Australia* was the highest rated show ever in the country, tripling TEN's primetime average.

Recently the show has been awarded the distinction of 'Most Successful Cookery Television Format' by the Guinness Book of Records.

On Social Media, *MasterChef* content has generated over 750 million video views across YouTube and Facebook, with its highly adaptable format tapping into a global appetite for watching everyday people fulfil their dreams of achieving something extraordinary:

Keshet International and Tedy Productions *Masters of Dance*



Masters of Dance takes the booming dance show to a brand new level as four masters – established dancers, creators and choreographers whose talent and expertise has earned them international acclaim – take on the challenge of forming a new dance company to compete in a series of head-to-head battles. In the electrifying finale, the two remaining masters lead their dancers in an epic showdown – but when the stakes are this high, who will have what it takes to be crowned best dancer and who will become Master of Dance?

Kinetic Content, Snowman Productions and Red Arrow Studios Buying Blind

Buying Blind is the radical new reality format that sees a family who can't decide what house to buy, put their life-savings in the hands of experts to purchase them a home – without ever having seen it.

Created by Kinetic Content, the first production of *Buying Blind* was produced by Snowman Productions for TV3 Denmark. A new US production for Bravo will be produced by Kinetic Content as Buying it Blind. The *Buying Blind* format is distributed by Red Arrow Studios International worldwide, with local commissions including Nelonen in Finland, Nine Network in Australia, RTL in The Netherlands and M6 in France.

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Best Digital Original

BLUTV 7 Faces

Launched in September 2017, 7 Faces is the first original drama out of Turkish SVOD service BluTV. The seven-part drama is directed by four separate directors, with each episode detailing a separate conflict in which characters are either confronting themselves or their partners and family members.

The series premiere finds central characters embroiled in a prank call gone horribly wrong, leaving audiences to contemplate the repercussions of seemingly innocent actions, while episode four looks at the impact of a couple's past creeping up to them. Each episode has a strong moral foundation that has staying power with audiences, who made *7 Faces* one of the most successful programmes on the platform – securing BluTV as one of the top streaming providers in the Middle East, North Africa and Latin America.

Comedy Central International

Bad Snappers: Middle East



As part of Viacom's local-to-global strategy, Comedy Central International took their hit UK digital original *Bad Snappers* and localized it for a Middle Eastern audience. The aim was to take a high-performing show that has performed well in one territory and infuse it with local flavour to create a series that was more relevant and rewarding for Comedy Central's Middle Eastern viewers.

Featuring fresh new female comedians, Rima Iskandarani and Frial Abdelrazak, the series of 60-second sketches launched on Comedy Central Arabia's Facebook and Instagram channels and focused on female friendship. The show comedically tackles the very millennial issues of social media misuse and the disconnect between how we present ourselves online versus real life – all through a distinctly Arabic lens.

Shaftesbury The Carmilla Movie

This digital-first, fan-driven feature is a strong example of positive representation of the global LGBTQ+ community, following a same-sex vampire couple adjusting to a non-vampire world when their supernatural past catches up with them, threatening to ruin their domestic bliss in downtown Toronto.

The film picks up from Shaftesbury's popular web series, which took the world by storm. The film is intended as a thank-you to fans for their commitment to the series, and to encourage them to continue sharing an empowering message of representation with a growing global audience.

The transition from being a digital series on YouTube channel KindaTV – amassing more than 76 million views since its launch in 2014, and building a community of more than 304,000 fans across social platforms – to feature film allowed the *Carmilla* brand to share its message with an entirely new demographic.



The YouTube Award

Barcroft Media Barcroft TV

Barcroft TV has established itself as the home of 'Amazing True Stories' and the channel isn't afraid to tackle controversial subjects. Barcroft TV aims to educate, inspire and surprise while celebrating diversity and its views, subscriptions and engagements reached record levels. In 2017/18 the channel accumulated more than 1.2 billion views and added 1.8 million subscribers, breaking the 5 million subscribers barrier in July 2018.



Building on the success of shows such as *Born Different* and *Hooked On The Look*, the Barcroft team has produced new series such as *Kick-Ass Kids*, *Chasing Justice*, *Shake My Beauty* and *Homes on the Edge*. Its popular *Dog Dynasty* series returned for a second season, while specials such as 500lbs *Beautician Making Plus-Size Women Feel Beautiful*, *Welcome To My Real Barbie Dream House* and *I Escaped A Sex Cult* notched up 6.4 million, 5 million and 3 million views respectively.

Endemol Shine Group Operacion Triunfo

In October 2017, Spain's RTVE relaunched *Operación Triunfo* (Star Academy) from producers Gestmusic, part of Endemol Shine Group, after several years off air. One of the challenges the team faced was to deliver a show that entertained and appealed to an increasingly hard to reach, fragmented younger demographic.

By developing a multiplatform approach for the new series, *Operacion Triunfo*'s was able to bridge the divide between young audiences and linear viewing. Linear was complemented with YouTube highlights and a 24-hour live stream exclusively within YouTube, which generated 43 million hours of viewing and more than 365 million views on that platform.



The digital performance resulted in a direct increase in TV viewing as the series progressed, with a significant surge in younger viewers on linear. *Operación Triunfo* provided RTVE with its best audience in five years with an average linear audience share of 18.3% and 2.2 million viewers. The finale had a 30% share and 4 million viewers.

Rabbit Films Ultimate Expedition

Rabbit Films' *Ultimate Expedition* took eight celebrities with no previous mountain climbing experience and challenged them tackle a 20,000-feet mountain in the Peruvian Andes, Tocllaraju. The 10-episode series debuted on YouTube Red in the US in 2018 and was billed as "the competition of a lifetime - with major altitude". Ultimate Expedition is a hosted adventure competition where conquering the mountain is only part of the story and featured celebrities like former lackass star Steve-O.

Shaftesbury KindaTV

Shaftesbury's KindaTV is billed as a new channel for a new generation, featuring strong empowered characters, diverse stories and bold LGBTQ+ representation. Aimed at 18-24 millennial females, it is an online entertainment channel focused on the kind of content that you don't see on television, but with TV production values. With an audience of more than 258,000 people, Shaftsbury claims KindaTV is the largest scripted YouTube channel in Canada.



Live-streaming initiative of the Year

BBC Sport BBC Sport Live Streaming



BBC Sport Launched its live streaming service in October 2017 with a public commitment to deliver over 1,000 hours of new live sport content each year available free to air. It reached this target within eight months of the launch.

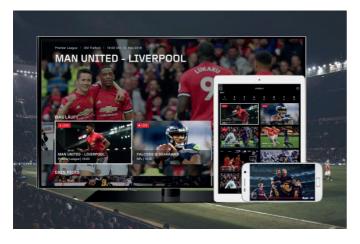
With content available via a single delivery process it is surfaced on BBC Sport online via the mobile app and its bespoke OTT connected TV app with main events promoted in iPlayer.

It is revolutionary in that it provides a platform to sports which otherwise would not reach a mainstream audience as well as supporting the BBC's major events.

DAZN DAZN

The global pure-sport live and on-demand streaming service leads the charge to give fans around the world affordable access to sport anytime, anywhere. Using cutting-edge technology, DAZN guarantees no long-term contract and no bundles, just one affordable price for access on connected devices including smart TVs, smartphones, tablets, computers and games consoles.

Part of Perform Group, DAZN is available in Germany, Austria,



Switzerland, Japan, Canada and launches in the U.S. and Italy this summer with more markets to come.

In the last 12 months, the platform has evolved to become the biggest sports broadcaster in the world by volume, streaming 100m hours to fans every year — a milestone figure which will be surpassed in 2018. Led by a fan-first philosophy, DAZN enables rights holders to do things differently by reaching wider, younger and more digitally-minded audiences.

Harmonic UHD HDR Solution for Live Sports Streaming

Harmonic's new end-to-end UHD HDR service offering for live sports streaming provides service providers with the workflow components they need to deliver live sports content to any screen with superior quality of experience (QoE), low latency and significant cost savings.

A key feature of the UHD HDR streaming solution is Harmonic's EyeQ content-aware encoding (CAE) for HEVC and UHD live content. By deploying Harmonic's EyeQ CAE with VOS, operators and service providers can reduce bandwidth requirements for OTT delivery, decrease CDN costs, and improve QoE.

Harmonic's end-to-end UHD HDR streaming solution also includes real-time packaging capabilities that allow broadcasters to prepare content for distribution to a wide range of devices, meeting the consumer demand for high-quality video anytime, anywhere and on any screen.

Sky News Royal Wedding: Who's Who Live Application

The Sky News Royal Wedding: Who's Who Live Application was built by Sky News to offer audiences around the world an unparalleled, interactive viewing experience for the historic wedding of Prince Harry and Meghan Markle on May 19. Powered by a first-of-its-kind use of machine learning-enhanced video at massive scale, the live-streaming experience gave users an insider's look at guest arrivals to the gala event. Using machine learning infrastructure, the app fed users a steady stream of facts and insights about guests as they arrived, including their connections to the royal couple.

Around 900,000 users from more than 200 countries accessed Sky News Royal Wedding: Who's Who Live via mobile devices and web browsers, with a subsequent video-on-demand asset published soon after.

V LIVE Orgel Live

Orgel Live is a live show where musicians sing the acoustic version of their own songs or songs they would like to sing for their fans.

This program allows real-time interaction with fans, who can send the messages, stickers and hearts to the musicians to show their feelings. Also the artists read out fans' messages and call out fans' names during the show.

Since November 2016, a total of 27 teams have made an appearance on the show, created for singers wishing to connect with their audience.

OTT Service of the Year

BluTV BluTV

BluTV claims to be Turkey's leading subscription video-on-demand service and is becoming a leading platform in the Middle East for Turkish content. In Turkey, BluTV offers its clients BluTV Originals, exclusive Western and Turkish series and Western and Turkish movies. In Arabic speaking countries, BluTV has the largest library of Turkish TV series dubbed and subtitled in Arabic. BluTV started its operations in early 2017 and has created nine BluTV Originals to date to boost its growth.

Mongol TV ORITV

Mongolia's leading free-to-air TV channel, Mongol TV, launched ORI TV earlier this year and claims it is the first and only Mongolian language OTT service delivering on-demand and live TV content to viewers worldwide.

ORI TV offers local TV content including live events, sports, entertainment, festivals and local versions of US franchise shows and is available via subscription, on the web, iOS, Apple TV and Android. It is powered by Brightcove's OTT Flow solution.

NEP Finland World Rally Championship ALL Live



The World Rally Championship had every stage from each round shown live as it happened for the first time in its history in 2018. This meant more than 25 hours of coverage from each rally as a continuous live stream.

WRC Promoter launched the WRC All Live service at the opening round of the 2018 FIA World Rally Championship in Monte-Carlo as the next development of its WRC+ interactive digital platform.

The live coverage rolled out in January 2018, with more than 300 hours of live coverage made available in total across the season. The coverage included expert analysis and breaking news.



Neulion NBA League Pass International

NeuLion and the NBA worked to enhance the OTT experience for NBA League Pass International subscribers. Condensed game replays, daily recap videos with the best action from the previous night, and the NBA Rapid Replay were introduced to encourage fans to connect with all the action. Customisable interfaces recommended videos based on viewers' favourite players, teams and viewing history. To enhance the viewing experience for the mobile viewers, the NBA introduced NBA Mobile View, a zoomed-in video feed adapted for mobile screens. Mobile viewers can also download full games for offline viewing.

Simplestream HistoryHit.TV

HistoryHit chose Simplestream to build its subscription video-ondemand service, HistoryHit.TV, which launched in December 2017 and now has more than 3,000 subscribers. The service provides history buffs with new original programmes and a library of licensed shows and is fronted by British TV personality Dan Snow, who has been making history documentaries for 15 years. The SVOD service is a spin-off of Snow's popular HistoryHit podcast.

Sportradar FIA World Rally Championship data and digital platforms

Ahead of the season-opening Rallye Monte Carlo event in January, Sportradar helped to relaunch the digital platforms of the FIA World Rally Championship, which now offer full live coverage of all WRC events for online subscribers.

As part of the project, Sportradar became the WRC's broadcast and streaming partner, allowing it to offer more live OTT content. Fans can now watch the sport around the clock with up to 25 hours of live action during each of the 13 rally events in the 2018 season.

WRC fans won't miss any of the action with the ability to watch all stages live or on demand, plus an interactive programme guide providing information each day.

Best Musical Format

CBS Television Studios and Fulwell 73 Entertainment. Distributed by CBS Studios International Drop the Mic

Drop the Mic format is a funny, authentic, high-energy series, based on the ongoing popular segment on The Late Late Show with James Corden, which brings together hip-hop, comedy and pop culture. The show pits four stars from the worlds of entertainment, music, sports and pop culture against each other in a rap battle royale, with the studio audience voting to pick the winner.

CJ ENM Love At First Song



Love at First Song is a hybrid music dating show that matches people looking for their soulmates through musical taste. Without seeing one another, the matched pair practice together and on the day of the duet, get to see one another's appearance and decide whether to continue the duet and become a couple. The show is a format original developed by CJ ENM and was first commissioned by VTV of Vietnam in January 2018.

Endemol Shine Group All Together Now

All Together Now is a new large-scale music extravaganza, the uplifting event TV talent show has one simple premise — it's all about joining in. Emotions run high as singing hopefuls step out onto the stage to perform in front of a carefully selected studio 'chorus' — a handpicked cast of 100 great singers, and it is these 100 that decide each contestant's fate. If any of the 100 like what they hear, they can stand up and join in with the contestant and the greater the number that sing along, the higher the contestant's score.

The idea came about as the team at Remarkable, part of Endemol



Shine UK, were developing new entertainment ideas and thinking about how we experience singing in the real world, exploring the simple joy we all have with singing along and joining in. The format has travelled to seven different countries already this year having sold to Brazil, France, Germany, Poland, Denmark and Australia.

Greymatter Entertainment The Remix - India

On this music reality show some of the coolest musicians rejig, reshuffle and remix popular Bollywood songs. A singer and music producer team up to create a fresh take on the songs that we all love. Each of the 10 teams give it all they have to put out riveting performances to impress the celebrity judges Sunidhi Chauhan, Amit Trivedi and Nucleya.

The show explores multiple genres of music with themes like Ambient Sounds, Retro Remixes, Live Instrumentation, Sounds of India, and Global Beats.



Best Debut Drama Series

CBS Television Studios, Secret Hideout, Living Dead Guy Productions and Roddenberry Entertainment. Distributed by CBS Studios International Star Trek: Discovery

The launch of *Star Trek: Discovery* on CBS All Access broke a new record for subscriber sign-ups in a single day, week and month for the service. The series had the most streamed premiere on record, measured against all CBS programming, both in front of and behind the CBS All Access paywall.



Dori Media Group The Road to Calvary

Based on the famous novel Sisters, *The Road to Calvary* is an epic periodic drama that commemorates 100 years since the October Revolution. The 12-episode series is produced by NTV Broadcasting Company and Russian World Studios and has been adapted in Greece.



Keshet International and Spiro Films *When Heroes Fly*

Four old friends who have gone through life changing events together were sure they lost Yaeli (a former lover of one of the friends and sister of another) in a car crash in Colombia years ago. But what really happened to her?

Keshet International's new drama is a fast-paced thriller as the friends discover Yaeli's true whereabouts. The title won the award for Best Series at the inaugural Canneseries festival.

Kew Media Group and Shaftesbury *Frankie Drake Mysteries*

Set in 1920s Toronto, *Frankie Drake Mysteries* follows the city's only female private detectives, living at a time of immense change.

The series is produced by Shaftesbury in association with CBC and UKTV. $\label{eq:cbc} % \begin{center} \beg$

Kudos Film & Television and Thriker Films *Gunpowder*

A fast-paced 17th century thriller of the famous story of the Gunpowder Plot, starring Kit Harrington. The programme was commissioned by Charlotte Moore, director of content, and Piers Wenger, controller of drama commissioning for BBC One.

Gunpowder has sold across 140 countries and made multi-territory deals with HBO and BBC Studios.



Virtual Reality Initiative of the Year

AMC Networks International Odisea/Odisseia



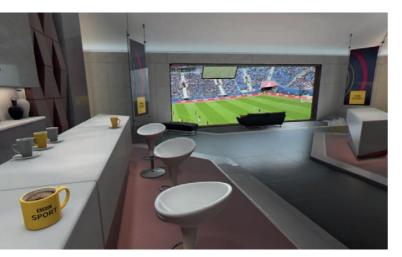
Odisea is a thought-provoking and cutting-edge documentary channel owned and operated by AMC Networks International in Spain, Portugal and Africa that has innovated over the past year in three fundamental areas: technology, image and content.

Odisea was the first factual channel in Spain to completely broadcast in 4K. It has also successfully integrated virtual reality into its transmedia experience. These technological shifts have been perfectly reflected in the transformation of the channel's on-air and online brand identity. Odisea has also successfully innovated on the content front, integrating two iconic brands: Viceland, with its disruptive and exclusive productions; and Muy Interesante, Spain's leading science magazine.

These innovations have led to significant increases in viewership, viewer engagement, brand awareness and social media footprint.

BBC Sport BBC Sport VR - FIFA World Cup Russia 2018

For the first time all games for the 2018 FIFA World Cup broadcast live on the BBC were also available to watch in virtual reality.



BBC Sport VR - FIFA World Cup Russia 2018 has become the BBC's most installed VR experience with more than 370,000 downloads. Seeing thousands of hours of 180° live footage streamed by users throughout tournament. With a peak of 42,920 streams on the 18th June and 14,963 users watching England face Sweden for their ticket to the semi-finals.

This was the perfect opportunity for the BBC to test what audiences expect from a virtual reality sport app, including device preferences, amount of time spent, how popular the platform is and the demographic of a typical VR user.

The BBC partnered with FIFA and its official VR suppliers LiveLike and Sony Interactive Entertainment Europe (SIEE) to create stunning immersive environments for users:

Nova TV FIFA World Cup 2018

For the FIFA World cup 2018, Nova TV used augmented reality, Stype technology and touch screen device to enable unique 3D reconstruction of football games in a real environment where 3D players run, pass the ball or shoot following the commentators'



controls. This top-edge technology, which was never before used in Croatia and the surrounding area, gave Nova TV's viewers a unique insight into the football matches whilst simplifying the explanation of tactics and their results.

The main challenge was to create innovative, dynamic and attractive content without using video material from the World Cup; a content that could provide extra sport minutes for the daily news programme. The starting idea was to create the possibility for the host and their expert commentator to reconstruct games the Croatian team played in order to analyse the tactics and present the possibilities that were or were not used within the real game.

TV Brand of the Year

BT BTTV



BT is the fastest-growing TV provider in the UK, offering on-demand content, entertainment and children's channels, BT Sport, ESPN and access to entertainment channel AMC to 1.8 million customers. With BT's drive towards deep content partnerships, it's setting itself up as the only pay TV super aggregator in the UK market.

Already capitalising on partnerships with public service broadcasters, AMC and Netflix, it has recently launched Amazon too. This shift in focus has helped lead to huge improvements in customer delight and perceptions of the overall BT TV brand.

New Metric Media Letterkenny

Letterkenny is the first original series commissioned by Canadian streaming service CraveTV. It premiered on the platform on February 7, 2016 and later aired on The Comedy Network. Based on the Internet hit, released in 2013, with more than 8 million views, half-hour comedy Letterkenny revolves around the dustups Wayne and his buds get into with their small-town Ontario rivals.





Viasat World Epic Drama

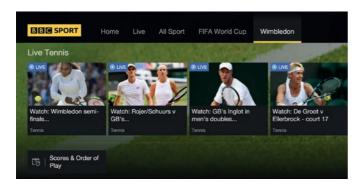
Epic Drama was Viasat World's most successful pay TV channel launch ever. Built on a world-class curation of award-winning, period drama series from all corners of the globe, it boasts a library of over 600 hours of premium HD content, more than 70% of which is exclusive in each market.

Epic Drama rapidly expanded to amass in excess of 10 million subscriptions in 16 markets across CEE in just six months (Dec 2017 – June 2018). More than 60 operators have now taken on the channel – including giants such as UPC, Cyfrowy Polsat, NC+ and M7 Group.

The content and acquisitions team are focussed on securing both linear and SVOD rights for the majority of Epic Drama's impressive programming slate. SVOD rights are in place for most of the content in Epic Drama's already sizeable library, available via on-demand platforms in partnership with local operators.

TV App of the Year

BBC Sport BBC Sport App for connected TV



Revamped in early 2018, the BBC Sport IPTV app made it even easier for fans to enjoy the BBC's coverage of events such as the World Cup, the Winter Olympics, the World Athletics Championships, Wimbledon and more. Available via OTT and the red button, the app has brought an extra 1,000 hours of live sport from more than 30 different sports.

BT BTTV

BT TV App was a two year project based around customers' needs and BT's ambition to increase engagement and reduce churn through the establishment of an eco-system, bringing its proven next-generation TV service to more devices, in and out of the home.

Newstag NewsBreaker app

Built to create a sustainable and relevant news source, the NewsBreaker app allows you to make your own news channel based on tags or interests you find relevant.

The content is constantly updated and comes from all over the world, giving you a hyper-personalised experience, with different news stories providing different angles and takes on the news.

MEO World Cup 2018 Timeline app

The World Cup 2018 Timeline app from MEO, gave customers direct access to the most relevant events such as goals, highlights, and VAR, of all World Cup matches. This was provided in real time through the channel broadcast on TV, smartphones and tablets.



Factual Entertainment Programme of the Year

Endemol Shine Group Family Food Fight

This new culinary competition celebrates family home-style cooking where everyone gets together to prepare their favourite recipes handed down between generations. Contestants range in age, which makes <code>Family Food Fight</code> representative and relatable. Pitted against each other, but united by the universal language of food, the six teams pull together as only families can.



Roya TV Lose & Win

The Jordan-based TV network has come up with an entirely new concept that lets its viewers compete for the same money contestants are playing for via a Roya TV app.

The questions asked by the show's host, Rasheed Malhas, aren't based on facts. Contestants' answers are pure guesses that must match the hypothetical questions answered by the viewers through the Roya TV app. There is no "right or wrong" answer.

WorldExtreme TV Extreme Cuisine

Extreme Cuisine discovers absolutely horrendous culinary recipes. The world isn't only full of those tasty breakfasts. Brave host Mary delves into all the weird foods our species like to chow down. She will get into the history of a dish, divulge the secrets of its cooking and share her unforgettable impressions.



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Best Returning Drama Series

Caryn Mandabach Productions and Tiger Aspect Drama Productions

Peaky Blinders Season 4

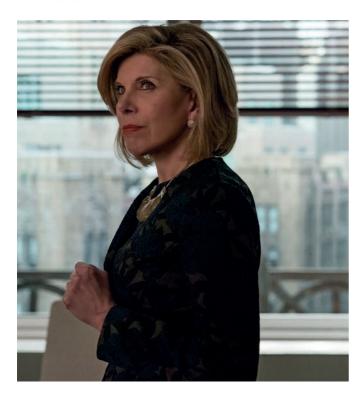
Peaky Blinders is an epic gangster drama set in post-war Birmingham on the cusp of the 1920's. Returning soldiers, newly-minted revolutionaries and criminal gangs all fight for survival in an industrial landscape gripped by economic upheaval.

Thomas Shelby and his family run the most feared and powerful local gang, the *Peaky Blinders*. Named for their practice of sewing razor blades into the peaks of their caps, they make money from illegal betting, protection and the black market.

In season four, Shelby receives a mysterious letter on Christmas Eve and realises that the *Peaky Blinders* are in danger of annihilation. As the enemy closes in, Shelby flees his country house and returns to the streets of Small Heath, Birmingham where a desperate fight for survival begins.

CBS Television Studios, Scott Free Productions and King Size Productions Entertainment. Distributed by CBS Studios International The Good Fight Season 2

With the world going insane and the Chicago murder rate on the rise, Diane, Lucca, Maia and the rest of the law firm find themselves under psychological assault when a client at another firm kills his lawyer for overcharging.



After a copycat murder, the firm begins to look at its own clients suspiciously. Meanwhile, Diane battles with a new partner at the firm, Liz Reddick-Lawrence (Audra McDonald), and Maia becomes harder and tougher after her parents' scandal puts her on trial. Finally, Lucca is brought back into Colin's orbit.

The Good Fight was the first CBS All Access Original Drama Series with a premiere episode that averaged 7.17 million views in the US on CBS.

Tiger Aspect Drama Productions

The Good Karma Hospital Season 2

The Good Karma Hospital tells the story of junior doctor, Ruby Walker (Amrita Acharia, *Game of Thrones*), who arrives in India looking for a job and a distraction from her heartbreak. What she doesn't expect are the realities of work, life and love at an under-resourced and overworked cottage hospital.

Season two returns as Dr Lydia Fonseca and her team face new challenges. Dr Ruby Walker is settled in Kerala and the series sees her deepen her love for India, her adoptive home:

TV Land Younger Season 5

Darren Star, creator of *Sex and the City, Beverly Hills 90210* and *Melrose Place*, brings sex, romance and secrets back with Younger. Starring Sutton Foster (*Bunheads*), Hilary Duff (*Lizzie McGuire*), Debi Mazar (*Entourage*), Miriam Shor (*GCB*) Peter Hermann (*Philomena*) and Nico Tortorella (*The Following*), the series follows Liza, a 40-year old woman who pretends to be 26 in order to get a job in the highly competitive world of publishing – and succeeds.

In Season 5, Liza is back at Empirical Publishing after a whirlwind trip across the globe to witness her ex, Josh, make his green-card marriage official. Determined to move on, Liza draws closer to her boss, Charles (Hermann), but their connection is disastrously thwarted. As Millennial Print flourishes, Liza's personal life threatens to unravel.



Duncan McKean, head of MediaTech at CCgroup PR

The video battleground: How telcos and OTTs are disrupting traditional broadcast

he TV and video market is in a state of flux. Traditional TV providers are fighting to hold on to their subscribers as they cut back on spending; internet TV appears unstoppable thanks to the likes Netflix; Facebook and Apple are investing in content production; and telcos are doing deals with channels and broadcasters.

It is clear that a battle lies ahead as competition intensifies and more companies turn their attention to video. And with more competition comes a need to differentiate—so there's an expectation too that technology vendors will play a vital role in supporting the market as it evolves. In short, there's a lot at stake for the entire industry.

Disrupting the status quo

With margins squeezed as a result of a decline in core offerings it's unsurprising to see telcos make significant bets in this market. According to media consultant Graham Lovelace, "telecoms operators have been regarded as an existential threat to traditional TV providers since the early stirrings of operator-delivered IPTV in the mid-noughties."

Traditional players cannot rest on their laurels—which is why they are fighting back against telcos and the likes of FAANG (Facebook, Amazon, Apple, Netflix and Google): France Télévisions is developing an OTTTV joint venture with TF1 and M6; Spanish broadcaster RTVE has partnered with Mediaset España and Atresmedia; and we've seen the top 5 UK broadcasters collaborate on Freeview Play.

The role of telcos

Now with so many video providers, consumers are spoilt for choice. Strategy must turn to capturing subscriber attention—and David Bouchier, chief digital entertainment officer at Virgin Media believes that, "many new entrants to media have recognised that one of the key assets for a telco is its relationship with the customer." Lee Essner, president and chief operating officer at Jukin Media, believes that telcos and OTTs are at an advantage: "telcos have a remarkable trove of usage data that should, in theory, lead to smarter content creation for various types of viewers, and much more efficient marketing for content. Furthermore, telcos have a direct billing relationship with the consumer, which is something the networks and studios don't currently have."

Industry analyst Paolo Pescatore believes that "...ultimately, telcos can serve as an aggregator for...content. They have the billing relationship and the network to deliver services efficiently, while OTTs trying to go direct to the consumer lack the customer relationship." So where does this leave the traditional players?

The battle for viewers

While sports is becoming amajor battleground, traditional players have a strong footing in local and niche content. "We shouldn't underestimate the value of local content and regional differences," says industry analyst Paolo

Pescatore. "As FAANG spends more on local programming, then there is no reason why they shouldn't partner with free-to-air broadcasters to coproduce newTV shows."

Many advocates also believe there will always be a role for public service broadcasters. Virgin Media's Bouchier believes that, "programming reflects cultural differences, hence why national broadcasters will always be important, especially in the UK, Europe, and other key global markets."

The vendor opportunity

Viewers no longer care about the broadcaster, network, channel or the platform—they simply want to have an enjoyable TV experience.

There will therefore be a number of key technologies that will play a role in shaping the future of the TV and video landscape:

- Metadata and content tagging, which improves the discoverability of content. Tech giants are focusing on this to enhance their search and discovery capabilities across all screens.
- Personalisation, where helping to understand each subscriber, as well as their habits and usage, will be critical for delivering a TV experience that is persona.
- Artificial intelligence and machine learning (ML) will help the industry become more efficient, and unlock commercial opportunities across the entire value chain. MLdrives a deeper insight into consumer behaviour, helping providers to invest in new content by evaluating revenue potential, as well as identifying gaps in portfolios.
- Video codecs, to ensure low latency and to meet the increasing demand for high quality video over IP networks.

The future of video

Telcos have long been regarded as a threat to traditional providers, and naturally, their role in the TV and video market varies. It will be hard for traditional providers to compete head on with the online and tech giants who are hugely disruptive. Fundamentally, broadcasters need to be more creative in the way they generate revenue.

The media industry needs to take a smart approach and embrace partnerships. The move to the cloud and IP-based delivery opens a wealth of opportunities for technology MediaTech vendors, but they also need to understand the important role they play in the industry.

They must showcase why technology such as personalisation and recommendations, metadata tagging, video encoding, and machine learning, are key to success in the new TV and video world.

CCgroup's full report, 'From transmission to attrition: How telcos and OTTs are disrupting the traditional broadcast industry' is available for download from www.ccgrouppr.com/insights/

Advanced TV Service of the Year

AMC Networks International Odisea/Odisseia

Odisea is a thought-provoking documentary channel that is owned and operated by AMC Networks International in Spain, Portugal and Africa, which has innovated over the past year in three key areas: technology, image and content.

Odisea was the first factual channel in Spain to completely broadcast in 4K. It has also successfully integrated virtual reality into its transmedia experience. These technological shifts have been reflected in the transformation of the channel's on-air and online brand identity.

The channel has also innovated on the content front, integrating two brands: Viceland, with its disruptive and exclusive productions; and Muy Interesante, Spain's leading science magazine. These innovations have led to increases in viewership, viewer engagement, brand awareness and social media footprint.

BT BTTV



The last year has seen BT deliver a step-change in product capabilities aimed at simplifying the customer experience and delivering significant commercial benefits. One of the most effective innovations has been the introduction of a push notification and e-commerce platform directly on the box.

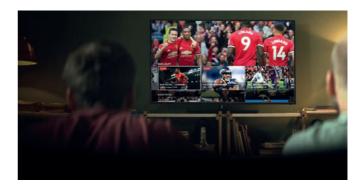
Prior to this, offering customers upgrade deals relied on traditional marketing with users having to call in or visit the BT website to upgrade their package. The new capability allows customers to be individually targeted with a bespoke message, with calls to action which take them into a three-click upgrade journey directly on their box.

BT claims that on box package upgrades now outstrip those on BT.com, resulting in more than a 20% increase in weekly TV upgrades overall.

DAZN DAZN

DAZN is a pure-sport live and on-demand streaming service that aims to give fans around the world affordable access to sport anytime, anywhere. DAZN has no long-term contract and no bundles – just one price for access on connected devices including smart TVs, smartphones, tablets, computers and games consoles.

DAZN was created for today's viewing habits to create a better and fairer way to watch sport. Part of global sports media company Perform



Group, from the creator of BBC iPlayer Ben Lavender, (see page 10) and backed by American-British industrialist Sir Leonard Blavatnik's Access Industries, DAZN is available in Germany, Austria, Switzerland, Japan, Canada, the US and Italy with more markets to come.

DAZN claims to stream 100 million hours of content each year and is led by a fan-first philosophy, enabling rights holders to do things differently by reaching wider, younger and more digitally minded audiences.

RTE Saorview Connect



Irish publish broadcaster RTÉ developed Saorview Connect as an advanced TV service for Saorview, the free-to-air DTT platform it operates in Ireland. Consumers are able to access catch-up and on demand content, navigate and watch content through a backwards guide and use a range of value-add features such as recommendations and programme search. The offering features an advanced user interface, common across all devices, and also comes with a companion mobile app.

TalkTalk TV Select

Last year TalkTalk launched TV Select, its own version of a 'skinny bundle' offering. Unlike traditional pay TV providers' long-term contracts, TV Select is offered on a rolling 30-day contract, which users can cancel on the set-top box.

TV Select is priced at £7 per month and TalkTalk claims it covers more than 95% of the most watched content in the UK. The offer includes flagship channels from FOX, Sky, Viacom, A&E, Vice and UKTV.





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The UX Award

Airbeem The Airbeem Dashboard



Airbeem delivers a white label user experience that enables content owners and broadcasters to deliver a clean, dynamic UI to their customers at a fraction of the price and in far faster time than the large legacy companies in the video experience space.

With templated experiences built to deliver on the specific device needs of web, mobile, tablet, smart TV, set top box and streaming media devices, Airbeem's productised UI delivers an eye pleasing, easy to navigate UI to their customers.

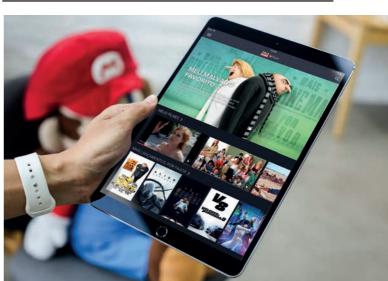
Alticast Apex Cloud UI Solution

Alticast's Cloud UI solution is an efficient client-server system that executes the majority of the user interface in the cloud. It delivers a simpler package for the final UX presentation on the clients including STBs and other multi-screen devices. Not only does this allow legacy devices the ability to have complex user interface choices, but this solution is also extremely cost-effective, using minimal bandwidth for delivering the UI. It ensures rapid software-based updates and online deployments at lower costs by reducing the need for expensive field upgrades and truck-rolls.

Amino Communications AminoTV

AminoTV is a proven end-to-end multiscreen video platform that has enabled some market-leading operators to ensure their customers enjoy the modern, consistent user experience today's consumers demand. The dynamic AminoTV solution enables operators to deliver content to all subscribers, regardless of device, and offers customised on-screen choices while making it easy for viewers to move between different types of content from one screen to another, delivering an unparalleled unified user experience.

Massive Massive AXIS



Telecine Play, the film division of Brazilian pay TV programmer Globosat, partnered with Massive, implementing its AXIS content management system and targeted user experience platform to quickly roll out a connected suite of applications and deliver a much stronger UX proposition to different user groups in real-time.

The results immediately and positively impacted the bottom line. OTT traffic grew 75% and Telecine took the industry lead on what's become known as 'service within a service' segmentation.

Wiztivi Wiztivi Creative Studio

Altice USA picked Wiztivi and its creative Studio for a full user experience design mission for the group to come up with an innovative and trendy multiscreen User Interface: Altice One.

Wiztivi Studio's experienced designers developed design processes (monitoring, usages, prototypes, tests) to deliver a highly optimised and smooth user experience. Every step of the navigation process across both the TV and mobile UIs was thought of to engage and improve the viewer's journey.

Zappware WIND VISION

Greek telecom operator WIND-Hellas launched WIND VISION in April 2018. The advanced multiscreen solution is designed, built and operated by Zappware.

The end-user gets a fully integrated experience: WIND's contracted content, smoothly integrated with 3rd party content - Netflix, YouTube, premium sports channels and seamless access to all Google services including Google Play Movies, popular music apps, Google Play Games and over 3,000 apps on Google Play Store.

The solution includes voice search, a catch up feature and also brings 4K-HDR quality to the TV viewers.

Let's turn your viewers into consumers





Discover how we can turn your viewers into consumers with our video client software and back-office solutions on www.zappware.com

Series Launch of the Year

AMC Networks International The Terror Season 1

Executive produced by Ridley Scott, *The Terror* is the first instalment of AMC's first anthology series, which centres on actual historical events, overlaying them with a fictional horror element. Based on Dan Simmons' bestselling novel, the show tells the story of the British Royal Navy's disastrous voyage to discover the Northwest Passage in the 1840s. Faced with treacherous conditions, limited resources, dwindling hope and fear of the unknown, the crew is pushed to the brink of extinction. The 10-episode series premiered in March 2018 on AMC in the US and AMC Global's international feeds internationally.

Dori Media Group The New Black

'The New Black' live and study in the most prestigious orthodox yeshiva. They lost interest in studies long ago but don't have the courage to leave, so when all those around them think they are studying hard, Meir, Avinoam, Gedaliah and Dov have a new agenda. They live the dream – on the one hand they enjoy the benefits of the prestigious and respected yeshiva student status in the orthodox society. On the other hand they enjoy the pleasures of modern life. Until a new supervisor arrives and decides to end the gang's hedonistic lifestyle.



Endemol Shine Australia

MasterChef Australia Season 10

Returning for its tenth season in 2018, *MasterChef Australia* delivered a season full of surprises. On three occasions the large-scale production was taken on the road: on a week-long tour across South Australia; to the Northern Territory to film with the Prince of Wales; and to Sydney's iconic beaches in Finals Week.

Paired alongside 24 of Australia's best home cooks in the *MasterChef* kitchen, season 10 also featured returning international guests including Nigella Lawson and Heston Blumenthal.



Caryn Mandabach Productions and Tiger Aspect Drama Productions

Peaky Blinders Season 4

Acclaimed drama *Peaky Blinders* returned to BBC Two for its fourth season in November 2017. The season continued the show's successful ratings and was BBC Two's highest rated drama of 2017.

Like the power-hungry gangsters at its heart, *Peaky Blinders* is always reaching for something bigger and better and this past season launched back onto our screens with a ferocity and intensity that was hard to match. Prior to the season four launch, BBC Two also released a two-minute animated recap of the show on its social media channels, titled '*Peaky Blinders: The Story So Far*'.

CJ ENM Prison Playbook

Prison Playbook is a black comedy that follows all-star baseball player Je-hyuk Kim, who is sent down after an incident in which he tries to protect his sister. Living with people in prison, an environment where there are no names, titles, age, and even freedom, the series focuses on the sometimes violent, sometimes touching stories of the inmates and workers. Will Je-hyuk be able to survive this suffocating place?

TV Land Younger Season 5

TV Land's critically-acclaimed series *Younger* returned for season five in June this year. Younger is a romantic comedy that follows Liza, a woman who lies about her age at her job in the highly competitive world of publishing and is torn between her attraction to her boss and the fact that their professional relationship was built on a lie.

The show is from *Sex and the City* creator Darren Star and stars Sutton Foster, Hilary Duff, Debi Mazar, Miriam Shor, Nico Tortorella, Peter Hermann, Molly Bernard and Charles Michael Davis.

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Ahead of receiving the award for Services to Broadcasting at this year's Content Innovation Awards, YouView's outgoing CEO Richard Halton talks to *DTVE* about the evolution of YouView and what the future holds. Andy McDonald reports.

Youview CEO Richard Halton is due to step down at the end of the year, bringing to a close a 10-year period where he worked to turn the company from an idea to a fully realised TV platform that is now found in three million set-top boxes and digital devices across the UK.

Project Canvas was first announced in late 2008, was formalised in 2010 and finally came to market as YouView in 2012. Backed by a powerful consortium of operators (BT, TalkTalk), broadcasters (the BBC, ITV, Channel 4, Channel 5) and the UK's main infrastructure provider (Arqiva), the hybrid IP-broadcast platform was devised as a way to "future-proof television" by harnessing the scale of its partners.

As Halton prepares to pursue new opportunities in the industry, he looks back on his career, the evolution of YouView and discusses what the future might hold for the platform as the industry continues to adapt to the power of the internet.

Canvas comes of age

Halton started his career at the BBC as a new media strategy analyst in 1999, after a short stint at Andersen Consulting, which became Accenture. Starting out in the BBC's core channels business, he rose quickly and was part of the launch team for BBC Four and BBC Three in 2002 and 2003. By his late 20s he was on the board of BBC Television and when

Mark Thompson became director general in 2004 he led the BBC's 'Creative Future' programme – a blueprint for using new and emerging technologies that was unveiled in 2006. After this, he took responsibility for the BBC's commercial strategy.

This all paved the way for Halton's role as programme director for Project Canvas, though as he now admits, "there were so many moments, particularly in the first couple of years, where it just felt like it couldn't, shouldn't, wouldn't happen."

The first challenge was getting Canvas' partners to believe in the idea. As partners came on one by one – the BBC, BT and ITV first – Halton says it took about a year to get the group together and convince everyone it could be a success. A further year was

later spent trying to convince the rest of the industry that the endeavour wasn't anticompetitive.

Canvas overcame four different regulatory processes, succeeding where others failed. In 2009, Project Kangaroo, the working title for a joint video-on-demand platform proposed by BBC, ITV and Channel 4, was blocked by the Competition Commission over the same fears that were raised only a year later about Canvas – that it could be too powerful and hurt competition.

Canvas was broadcasters and operators pooling together to create a TV platform – something Halton says was "almost a bigger challenge" than Kangaroo because it was out of the comfort zone of the shareholder companies to some extent. However, this being the case, it was also less of a threat to the competition authorities.

Canvas' eventual launch came in 2012 after a difficult development process. "There were all sorts of major obstacles in terms of the technology that we had to overcome during that period," says Halton. "We launched with Humax; they weren't the launch partner for the box 18 months before that. We had a whole set of infrastructure built by Accenture; they weren't the company that we'd originally planned to work with to build the service."

However, in YouView, the project's founders achieved what they set out to do. "We thought at the time about a platform that would democratise access to the television screen," says Halton. "That would maintain an open platform for content, protect the future of free-to-air television, innovate in terms of the user experience and come up with this very beautiful, very simple consumer proposition. Those are very big ideas"

YouView and beyond

Fast-forward to today and YouView has evolved and grown both its footprint and its product offering since its debut. The platform has also been modernised, with a major revamp in 2016 moving much of the platform's functionality to the cloud, making it easier to add and update features and introducing a new user interface in the process.

Since the cloud revamp, the company has doubled down on data collection and earlier this year revealed it is collecting 370 million anonymous data points a day, gaining insights into how viewers use the YouView interface and how audiences discover and watch linear TV, recorded and on-demand programming. YouView is also trialling an advertising technology platform with the UK commercial broadcasters, placing IP-delivered ads into the broadcast stream.

On the content front, YouView is home to a growing number of digital services alongside

easier than ever to watch online content on the TV. However, what these devices don't in most cases offer is on-demand services alongside linear TV. For Halton, the sweet spot is the single platform that offers both in one place.

While viewing habits are changing, the majority of British viewing time is still on live linear television and Halton says that the set-top box is a "far more resilient beast

"YouView has evolved and keeps on evolving in a way that's agnostic to the technology. That means deploying on different devices and using new distribution tech."

its line-up of free-to-air linear channels. Now TV and Amazon Prime Video are both being co-opted into the platform, Netflix is already there and YouTube is expected "in the fullness of time". Smaller services are also finding a home on YouView, like the recently launched kids VOD platform Ketchup TV.

Technology-wise YouView did a trial with the BBC this summer to deliver 4K World Cup and Wimbledon coverage using Dynamic Adaptive Streaming over HTTP (DASH). While today's generation of 4K YouView boxes are not high dynamic range (HDR) compliant, Halton says that its 4K DASH trial essentially met similar colour space requirements as HDR. Elsewhere, the company started piloting Amazon's Alexa voice service in June 2017 to bring voice controls to its connected set-top boxes, establishing it as an early-mover in this space.

Allowing users to power their YouView boxes with Amazon Alexa devices is just one sign of how the platform is looking to adapt and change to new and emerging trends in the wider TV industry. "I think if you look at YouView in the future you will see that sense of YouView as an environment extending across multiple devices," says Halton, discussing the future direction of the business. "I think that idea of YouView as an ecosystem, before the word ecosystem was over-used, has always been very powerful. We want to enable people to discover this huge range of content in lots of different ways on lots of different devices."

Since YouView's launch, new streaming devices like Google's Chromecast, Amazon's Fire TV and Roku's players have made it than anyone gave it credit for". However, that's not to say that YouView will be set-top box dependent. "YouView has evolved and keeps on evolving in a way that's agnostic to the technology. That means deploying on different devices; it also means taking advantage of new distribution technology."

The future direction of the TV industry seems clear, and it's internet-connected. The BBC's chief technology and product officer, Matthew Postgate, predicted at this year's DTG Summit that all media will be delivered over the web in the not too distant future and called on the UK industry to come together as we move into this IP era.

Halton says: "I think the YouView proposition of all your great content in one place, all the broadcasters and networks working together to make that happen, to future-proof British television, is a mission that is entirely compatible with where Matthew sees not just the BBC going, but the way the industry is going".

As Halton prepares to step away from YouView, what comes next for the executive? He plans to take a bit of time out at the end of the year, after which he says he is keen to stay within the TV industry, though he is not ready to announce anything yet.

"My background is in business strategy and for eight years I've had a very operational CEO role. But I think what I'm really interested in is the combination of the two," he says. "There's no business in our industry right now that isn't grappling with big strategic challenges, so I think it's impossible to be in a leadership role where you're not thinking hard about how this industry evolves."

Technology in focus

Infrastructure equipment and product news for digital media distribution

In Brief

TiVo launches BOLT OTA

TiVo has launched the BOLT OTA, a set-top box designed to work with an HD antenna targeting US viewers who are considering cutting their cable TV subscription. The device is 4K compatible, has a voice remote, four-tuner DVR that can store up to 150 hours of HD programming. It also offers popular streaming services like Netflix, Amazon Prime Video and Hulu which can be accessed from the user interface and searched along with other content sources via the device's universal search function.

Netflix tests HDR UI

Netflix has started to introduce "experimental HDR images" to the Netflix app on games consoles in a bid to enhance its user interface. The high dynamic range images will be available to Netflix subscribers using the app on an HDR enabled PS4 Pro, Xbox One S or X console, via an HDR-capable TV.

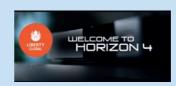
Ericsson-MediaKind delay

Ericsson has pushed back the divestment of its majority stake in MediaKind to the end of the year, having originally planned to close the transaction in the third quarter. Ericsson has partnered with One Equity Partners, which will become the majority owner of MediaKind - formerly Ericsson's Media Solutions business.

Liberty Global launches 'Horizon 4' TV platform

Liberty Global has unveiled Horizon 4, a TV platform and suite of products that includes a 4K set-top box based on the V6 hardware it offers Virgin Media customers in the UK. The set-top box will be accompanied by a new Horizon 4 user interface, a remote control that has voice capabilities built-in and an upgraded version of Liberty's 'GO' mobile app.

Horizon 4 is the latest iteration of Liberty's next-generation
Horizon offering and is part of the company's 'one platform' strategy of developing a common set of products and services across territories. Liberty Global's executive vice-president and chief technology officer, Enrique Rodriguez, said the launch "marks an important step in our journey of bringing great



innovation in connected entertainment"

Horizon 4 is due to be introduced over the coming months to some customers in The Netherlands, Switzerland and Belgium, with a wider rollout in these and other Liberty markets to follow.

The design of the new Horizon 4 set-top box is the same as Virgin Media's V6 device, but the UK version, which is now used by nearly two million customers, runs on TiVo software while the new Liberty deployment was developed using RDK.

RDK is a platform that is managed by Liberty Global, Comcast Cable and Charter Communications. However, Virgin Media's relationship with TiVo pre-dates Liberty's 2013 takeover of the UK operator and remains in place.

The new Horizon 4 UI includes features like: linear TV, replay and video-on-demand; cloud DVR storage; apps including Netflix and YouTube; and Liberty has promised a "wide, constantly-updated selection of web videos and online TV channels" in the future.

The revamped GO app includes: 'download to go' functionality'; the ability to continue watching on a different device without losing your place; and a 'push to TV' function that lets users search on their mobile and watch on their TV.

Synamedia sets out strategic vision

Synamedia set out its vision and investment focus as a newly independent company at the recent IBC show, stressing that innovation will be at the heart of its strategy.

The company, formed from the sale of Cisco's video processing and video solutions business to private equity firm Permira Funds, said it will help customers to develop new offerings and optimise their current infrastructure while adopting IP distribution.

Securing revenues and tackling illegal streaming will be another priority, with Synamedia planning to bring to market products and services that "go beyond watermarking" to help customers with

piracy prevention.

The company will also be investing in research and development around targeted advertising technology – across both live and on-demand services such as cloud DVRs. Synamedia said this will be particularly attractive to free-to-air TV broadcasters and channels aiming to increase their revenue via OTT services including live streaming, catch-up TV and cloud DVR.

"We are looking forward to helping our DTH and cable customers embrace IP distribution to complement and expand consumer choice and convenience, as well as helping telco customers and new entrants to pay TV take advantage of our end-to-end platform offering," said Yves Padrines, the incoming CEO for Synamedia and Cisco's current vice president of global service provider for Europe, Middle East, Africa.

"At this pivotal time in the industry when the market faces a number of challenges, we will work with our customers and partners to reinvent the way people are entertained and informed."

Synamedia set out plans to work with data analytics firms, network equipment providers and application developers. It also plans to expand its professional services offerings.

Satellite giants partner to drive US 5G access

Leading global satellite operators Intelsat, SES, Eutelsat and Telesat have created a consortium called the C-Band Alliance, or CBA, which they believe could open up new spectrum for 5G

Focused on the US, the four partners claim that the formation of the CBA "demonstrates the industry alignment necessary to make mid-band spectrum available quickly, thus supporting the US objective of winning the race to introduce terrestrial 5G services."

The CBA was developed in response to a proceeding initiated by the US Federal Communications Commission in August 2017. It will establish a commercial

and technical framework that enables terrestrial mobile operators to quickly access spectrum in a portion of the 3,700 to 4,200 MHz frequency band in the US, a move that they say will speed up the deployment of next-generation 5G services.

The CBA will be led, effective immediately, by Bill Tolpegin, who is currently CEO of OTA Broadcasting.

One of his key tasks will be to ensure that pre-existing customer services are protected from potential interference as any new wireless services are introduced into the cleared portion of the spectrum.

Separately, Intelsat announced the launch of two satellites from

the Guiana Space Centre in Kourou, French Guiana, in late September.

The first was the Horizons 3e satellite, a joint venture between Intelsat and SKY Perfect JSAT that will bring high throughput satellite solutions in both C-and Ku-bands to Asia and the Pacific Ocean region.

The satellite will provide broadband, mobility and government customers with unmatched performance, resiliency and redundancy, says Intelsat, and will commence service in the first guarter of 2019.

"The demand for broadband connectivity has never been greater," said Stephen Spengler, Intelsat's chief executive officer.

In Brief

Facebook unveils Oculus Quest

Facebook-owned Oculus has unveiled Oculus Quest, a virtual reality headset that it is billing as its first all-in-one VR gaming system. Oculus Quest, which was called Santa Cruz during its development phase, will offer six degrees of freedom and touch controllers - with no PC, wires or external sensors required. The device was unveiled at the Oculus Connect 5 (OC5) conference in San Jose, California, and is due to launch in spring 2019, priced at US\$399, with a slated line-up of 50 launch titles.

Amazon launches Fire TV Recast DVR

Amazon has unveiled its companion DVR device, Fire TV Recast, which will allow viewers in the US to watch, record, and replay free over-the-air TV programming. Users can connect Fire TV Recast to an HDTV antenna to stream free channels like ABC, CBS, FOX, NBC, PBS, and The CW over WiFi to a Fire TV, Echo Show, or compatible mobile device. Amazon claims that the Fire TV Recast delivers "the most reliable video streams over WiFi of any over-the-air DVR".

AT&T unveils Xandr

AT&T has rebranded its ad unit to Xandr, describing it as a "new kind of ad company" that will leverage data, premium content, advanced ad technology and AT&T's distribution across wireless, video and broadband. Xandr will include all aspects of the existing AT&T advertising and analytics businesses and is designed to help advertisers and publishers find and reach specific audiences at scale.

Roku introduces new streaming players

Roku has unveiled two new US streaming devices that are 4K and HDR compatible, and announced updates to the Roku platform that include Google Assistant support.

The new streaming players are the Roku Premiere and the Roku Premiere+, which have the same functionality but the Premiere+ also includes a voice remote with TV power and volume buttons.

Both devices support HD, 4K and HDR content, run on a quadcore processor, and offer Dolby and DTS Digital Surround audio over HDMI. Priced at US\$39.99 and US\$49.99 respectively, the Premiere is available to pre-order now in the US while the Roku Premiere+ will be available exclusively at Walmart stores in early October.

Roku has also updated its Roku Ultra device, which now includes an enhanced voice remote, JBL headphones for private listening, and added tones for the 'remote finder' feature - including the Game of Thrones theme song.

The updated Roku Ultra will be available at major retailers in the US beginning in early October and remains priced at US\$99.99.

On the software front, Roku said it will soon let consumers with Google Assistant hardware use this to control their Roku devices. Roku support for the music services Spotify and Pandora Premium is also on the way.

In addition, Roku announced Roku OS 8.2, a software update for Roku TVs that will make them compatible with upcoming Roku TV Wireless Speakers; and Roku OS 9, a new software release for Roku streaming players, TVs and wireless speakers.

Roku OS 9 offers a number of new features designed to make it easier for Roku customers to search and control their entertainment experience. These include: genre search for content like dramas, and sitcoms; and automatic volume leveling.

Roku OS 8.2 is rolling out to





Roku TVs now and is expected to be completed in November. Roku OS 9 will begin to roll out to Roku streaming players in early November and Roku TVs early next year and is expected to be completed in Q1 2019. Google Assistant support will start rolling out in the coming

"Roku Premiere and Roku Premiere+ are the easiest and most affordable way to stream in outstanding picture quality," said Lloyd Klarke, director of product management at Roku. "At under US\$40, the new Roku Premiere is our lowest-priced 4K streaming player ever, and it's going to give consumers the best picture quality their TV can handle."

In Brief

Now TV's new smart box

Sky's Now TV has revealed its most powerful streaming device – the Now TV Smart Box with 4K & Voice Search. Available in the UK from September 26th, the Roku-powered smart box offers 4K Ultra HD streaming at up to 60fps, with HDR and is priced at £45.99

T-Mobile and Amino 'upcycle' STBs

Amino has secured a new contract to deliver an 'upcycling' programme for T-Mobile Netherlands that will transform the operator's installed base of legacy TV devices to meet the demands of connected consumers. T-Mobile will deploy AminoOS software, which will allow previously deployed devices to deliver an upgraded TV experience – including integration with the latest media players.

KPN-Talpa personalisation

Dutch telco KPN and broadcaster Talpa Network have unveiled ambitions to introduce greater levels of personalisation into content recommendation and advertising. Now in test phase, the partners say users will receive personalised viewing tips and customised ads, which will reach specific groups in a more targeted way.

Caavo launches Control

US-based Caavo has launched Control Center, a new entertainment hub that is designed to unite all devices connected to a users' TV. The set-top device comes with a universal voice remote that can be used to search across live TV, DVR, streaming services and web content.

BBC R&D solves 'World Cup iPlayer lag'

The BBC's research and development arm claims to have solved latency issues when streaming content live over the web, compared to watching it on broadcast TV. After complaints that iPlayer viewers experienced delays of up to 30 seconds while watching World Cup football matches online this summer, the BBC says it has come up with a way to eliminate the lag between web streams and broadcast feeds.

At IBC in Amsterdam in September, BBC R&D showcased low latency techniques that can solve the issue - though the BBC cautions this is just a prototype and is "unlikely to change live streaming delays any time soon".

"Obviously, viewers were frustrated this summer hearing goals go in before they saw them, or finding out about a red card decisions on social media first," said Chris Poole, lead research engineer for BBC R&D.

"That's why we're so excited by the results of our experiments, and we're hoping that the demonstration we'll be showing at IBC will help accelerate the work taking place across the industry to eliminate long delays from internet streams."

Latency issues occur because of the way video is distributed over the internet, explains BBC R&D. Portions of video and audio data are typically delivered in separate files, known as media segments, that must be generated and processed before they can be passed on to the next step in the chain. The techniques BBC R&D has been experimenting with include either reducing the duration of each segment or creating the segments progressively in sections that can be passed



through the chain immediately as they become available.

"What we're showing at IBC is a prototype," said Poole. "To roll it out properly will take time, and it needs coordination with the whole industry, so viewers shouldn't expect the lag to disappear imminently. But perhaps by the time they're watching the next World Cup, viewers will be cheering at the same time, regardless of how they're watching the match."

Earlier this year, BBC CTO Matthew Postgate predicted that all media will eventually be distributed over the internet.

RDK Management unveils new app programme

RDK Management, the outfit that manages the Comcast-driven RDK open source initiative, has unveiled a new app programme that it says will make it easier to develop and launch apps consistently across RDK-based set-top boxes.

The two-pronged programme gives service providers the option to use a versatile new RDK App Framework to build and manage their own solutions, or choose a RDK pre-integrated app store solution such as the Metrological App Store, according to RDK Management.

The new RDK App Framework allows service providers to integrate apps into the TV viewing experience, provides onboarding and life cycle management tools, and enables app portability across various set-top box models.

According to the group, ap-

plication developers and service providers can now create HTML5 and native applications on set-top boxes using the new RDK App Framework and RDK Firebolt App

Driven by the RDK open source community, with key contributions from Metrological, this provides a complete development, build, and test environment for Web and native apps across RDK-based set-top boxes and gives service providers a common technical framework to support native premium video apps, such as Netflix, YouTube, and Amazon Prime Video, along with a variety of niche or third-party HTML5 apps, according to RDK Management.

For service providers seeking a turnkey solution, Metrological's App store has been named as the first RDK pre-integrated app store. This includes access to a library of over 300 apps and can be used to launch premium video apps such as Netflix, YouTube and Amazon Prime Video; local and regionalized apps.

RDK Management has also partnered with Metrological and set-top provider Arris to provide a new support tool and IP set-top reference integration that allows operators to expedite application development, testing, and ultimately service deployment. Application developers and service providers can now utilize an IP set-top box powered by RDK software and pre-loaded with the Metrological App store, according to RDK Management

"Today marks a significant milestone in the history of the RDK," says Steve Heeb, president and general manager of RDK Management.



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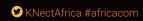
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In Brief

iSpot.tv raises US\$30m

TV ad measurement company iSpot.tv is seeking to bolster the adoption of its TV advertising analytics technology with an additional US\$30 million of investment capital. The new money brings investment in iSpot.tv to US\$57.8 million since the company started to offer real-time TV advertising analytics at scale in 2012.

Firefox VR/AR browser

Mozilla's mixed reality team has launched Firefox Reality, a new web browser designed to work on stand-alone virtual and augmented reality headsets. Firefox Reality was designed to move seamlessly between the 2D and the immersive web and is available in the Viveport, Oculus, and Daydream app stores.

Freesat turns to Arris new set-top

UK free-to-air digital satellite TV provider Freesat has turned to Arris to provide its Generation 3 (G3) set-top box. The new box, to be launched in 2019, will allow Freesat to offer 4K UHD content, and provide users with the latest on-demand services. Using the KreaTV software platform from Arris, Freesat said it would be able to use the OTT framework for services including Netflix, Amazon, YouTube and others.

Orange Spain partners with Optiva and ATEME

Video delivery solutions provider ATEME has joined forces with Optiva Media to provide Orange Spain with a new video platform for its on-demand content.

Orange Spain will use ATEME's Titan solution. It has selected Optiva to transcode its catchup and VOD catalogue.

BARB moves to next stage of Project Dovetail



UK television ratings body BARB has started to report multi-screen programme ratings for the first time as part of its ongoing 'Project Dovetail' initiative.

From this week, BARB claims it is producing daily viewing figures that break down the number of people watching television programmes on four screens: TV sets, tablets, PCs and smartphones. To do this, BARB is now combining census-level data from software that's embedded in broadcaster operated video-on-demand services like the BBC iPlayer and ITV Hub with cross-device panel data from its nationally representative panel

of 5.300 homes.

The census-level data measures viewing data across tablets, PCs and smartphones. However, in addition to BARB's traditional TV meters, the panel data only uses meters that are installed and track viewing on PCs and tablets - not smartphones.

The move marks the second stage of Project Dovetail. Stage one was collecting the census data for online TV viewing on the TV player apps, which BARB has been doing since 2015.

This week's stage two rollout kicks off the combination of this census data with BARB's panel data, which will in effect allow BARB to report the extent to which tablets and PCs increase the number of viewers and average weekly viewing time for BARB-reported channels.

The third and final stage of Project Dovetail aims to analyse multiple-screen advertising campaign performance. This is currently in development, with the delivery timetable yet to be finalised.

"Today we reach another milestone in the delivery of Project Dovetail, which is designed to meet industry expectations for a trusted cross-platform audience currency," said BARB CEO Justin Sampson. "This is an ambitious project, as there are many challenges in delivering multiple-screen audience figures to the rigorous standards expected of a joint industry currency such as BARB."

"We have representative, observational [panel] data that show how people watch on different devices. We also have an independently-collected, census-level count of viewing to BVOD services. And we have smart algorithms that fuel the day-to-day integration of these two data sources."

ProSiebenSat.1 taps MPP Global for Discovery JV

German commercial broadcaster ProSiebenSat.1 has tapped subscription and billing software specialist MPP Global to provide its eSuite technology to support the launch of its OTT TV joint venture with Discovery.

ProSiebenSat.1 Digital, which provides the digital outlets for the ProSiebenSat1 Group on web and mobile, is the technology provider of the joint venture between ProSiebenSat.1 and Discovery. The JV will launch a new, premium entertainment streaming service in Germany that will offer a full package of live streams, a media library with local content, Hollywood productions and sports content. It will also incorporate the Eurosport Player and Maxdome video-on-demand portals.



The service will deliver a digital entertainment experience for consumers and feature a range of free content and subscription tiers, with access to exclusive sports and movies.

"To be successful with the ProSiebenSat.1 Digital Products and new OTT Platform, we wanted to replace our in-house subscription VOD solution with a much more flexible service, to support subscription management and alternative monetisation of our assets. This was when we discovered MPP

Global's eSuite platform," said Dirk Daumann, CTO, ProSiebenSat.1 Digital.

"Right from the get-go, we realised that eSuite presented the most flexible and complete solution for our requirements and MPP Global shared our ambitions for the future. We chose eSuite mainly for its feature-richness and complete APIs, especially when it comes to the flexibility in defining products and subscriptions. The platform also brings unique features which provide us with the ability to upsell our services through metering and paywalls."

Daumann said that ProSieben-Sat.1 envisaged "a model where we let consumers 'try before sign-up'" with the ability to watch the start of a premium show for free.

On the move

RTL Group has appointed **Tobias Schiwek** as CEO of multiplatform network, Divimove,



effective 1 January 2019. Schiwek, who is currently co-managing director of UFA X and chief digital officer of UFA, will succeed the three co-founders and managing directors of Divimove, Brian Ruhe, Philipp Bernecker and Sebastiaan van Dam. The reshuffle is part of RTL Group's ambition to build a strong and profitable digital video group, centred on its existing brands: StyleHaul, Divimove and United Screens. Separately, RTL has appointed former MTV president Sean Atkins as the new CEO of fashion, beauty and lifestyle network Stylehaul. Atkins, who has also previously held senior roles at Discovery and HBO, will work closely with Stylehaul CFO Melanie Kirk. who has been interim CEO since the departure of former chief executive Stephanie Horbaczewski in July. In 2019, Atkins is due to take on an expanded role as CEO of RTL's newly formed group of multiplatform network businesses.

AMC Networks International (AMCNI) president for Central and Northern Europe, Mike Moriarty. is leaving the company. Moriarty, who has been in the business for 30-plus years, took up his current role when AMC Networks acquired Liberty Global's Chellomedia in 2014. While at Chellomedia, Moriarty spearheaded the company's expansion into Central Europe, transforming a small group of minority-owned channel joint ventures into a thriving operating unit, with 13 strong brands available across 30 countries in Europe.

Vodafone Deutschland's chief technology officer (CTO), Eric Kuisch, has announced plans to leave the company. Kuish joined Vodafone from Dutch operator KPN in October 2013 and is due to exit in the first half of 2019. with Vodafone to decide his replacement "in due course". The news came as Vodafone Deutschland announced that chief finance officer Andreas Siemen will leave at the end of October 2018 to take a new role outside the company. Siemen's replacement - as CFO of Vodafone Germany as well as CFO of Vodafone Kabel Deutschland - will be the former strategy manager Anna Dimitrova. She starts on November 1, 2018.



ITV has hired Britbox executive **Reemah Sakaan** to push new SVOD plans

for the company in the UK. ITV CEO **Carolyn McCall** revealed the plans during the company's Capital Markets Day in London in September. Sakaan, who was previously SVP of creative and editorial for Britbox - a joint venture between the BBC, AMC and ITV - in the US and Canada, will now become group launch director for ITV SVOD. Sakaan will still be involved in the Britbox service, but will now oversee its subscription video on demand play in the UK.

Netflix has appointed the CEO and chairman of digital publisher Axel Springer, **Mathias Döpfner**, to its board of directors. Döpfner joined Axel Springer as editor-in-chief of German newspaper Die Welt

in 1998 and has been CEO of the company since 2002, overseeing Axel Springer's overall growth and digital transformation.



Jaunt, the VR and AR company backed by the likes of Sky, Disney and ProSiebenSat.1, has upped its

vice president of global business development and strategy, Mitzi Reaugh, to CEO. Reaugh is due to take up her new role on October 1 and will succeed George Kliavkoff, who is stepping down. Kliavkoff will remain a member of the Jaunt board of directors. Before joining Jaunt in 2016, Reaugh previously worked at The Chernin Group, Miramax films and NBCUniversal, where she was part of the team that formed and launched Hulu.

Former Canal+ chief **Pierre Lescure** has resigned as president of the supervisory board of media conglomerate
Lagardère, which was due to last until May 2019. The company has named **Jamal Benomar**, who was previously special counselor to the UN secretary general and deputy secretary general, as his replacement.

Amazon Prime Video has hired former Eurodata exec **Sahar Baghery** as senior business development executive for EMEA. In the newly created position, Baghery will be in charge of expanding Amazon's business in Europe, the Middle East, Africa and India and will be based in London. Most recently, she worked with the France-based Authors and Composers Society, where she was regularly in

discussions with digital services like Facebook, Apple and YouTube. Baghery was formerly director of global media research and content strategy at Eurodata TV Worldwide/Mediametrie and has also worked in research and strategy roles for Nielsen, CNN International, NBCUniversal, Walt Disney Company France and Canal+ Group.



A+E Networks
has named
Patricio Teubal
as general
manager of
A+E Networks
Italy, starting

in December. In this new role,
Teubal will oversee A+E Networks
Italy and its three channel brands
History, Crime+Investigation,
and Blaze and lead the growth of
the company's partnership with
Sky Italia, while developing new
opportunities in the country. Prior
to joining A+E Networks Italy,
Teubal was managing director
of Blackant, a media and sports
advisory company, and he was
previously the CEO of Sicilian
football team Palermo.

Synamedia, the new business created from Permira's acquisition of Cisco's service provider video software solutions business, has hired former Canal+ Group executive **Jean-Marc Racine**. Racine has been appointed chief product officer and general manager of Europe, Middle East, Africa and Russia (EMEAR) and is due to take up his position once the transaction is completed in the first half of Cisco's 2019 financial year.

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"For the media technology supply business the economics are clear: there are too many subscale companies in the sector. Plus there is new competition from the big tech players like Amazon and Google."

New era for broadcast tech

Wandering through the many exhibition halls in Amsterdam at this year's IBC it was difficult to imagine that this is an industry in the midst of a major transition. The halls seemed full and there were plenty of familiar names, but scratch the surface and there are big changes afoot.

For example, Cisco had a big stand in its usual spot but a new name, Synamedia, was displayed prominently. That's because Cisco has sold a significant part of its service provider video solutions business, including its NDS video security assets. The buyer is a former owner, Permira, a private equity firm where Abe Peled, himself the founding CEO of NDS, is an advisor. Next year, the Cisco brand will very likely become less prominent at IBC as it focuses on its core networking businesses.

Cisco is a seller because the pay TV industry has been changed by the rapid rise of cloud-based video and streaming. The big picture is that the way the media business has traditionally made money is fast being made redundant by the video ambitions, global footprints and deep pockets of the big tech platforms that include Netflix, Facebook, Amazon, Apple and Google. That is having a knock-on effect on the technology providers that supply these big media companies.

Call it the changing of the broadcasting tech guard. Companies like Ericsson, Cisco, Belden, ChyronHego, Imagine Communications, and Snell Advanced Media (SAM), among others, have all made decisions to either go bigger or get out. In the broadcast tech supplier business, scale and focus is key. As clients like Comcast get bigger, they can exert more pricing pressure. AT&T buying Time Warner and Comcast buying Sky are all consolidations that give these companies "buy-side power" that is driving a boom in M&A among tech suppliers.

"The demand pricing power that these big mergers are having on the broadcast technology sector is significant," observes Eric Cooney, former CEO of SAM, which he helped merge with Belden's Grass Valley earlier this year. "If you are a media tech supplier today with less than 20% market share and you are not number one or number two in the market that you serve, then you are subscale, with questionable viability." Cooney believes that we are only at the "very beginning" of consolidation in the media technology sector.

"No one wants to be 'Spotified'," a senior venture capitalist who works in the broadcast tech sector told me, referring to the marginalisation and disintermediation of the traditional music business by companies like Spotify and Apple Music. The challenge is how do you get big or smart enough to make sure this doesn't happen?

For Peled there is a silver lining amid this increased competition. The reason Permira backed his bid to set up Synamedia is that he believes there is a big opportunity to help traditional pay TV customers to embrace IP distribution and cloud-based services. He also thinks there is scope to help them build up new revenue streams in advanced advertising and enhanced security protocols.

"The pay TV world is not going to run off the cliff as soon as people think," says Peled. "People are watching more TV now than ever but they are paying less so it's about how to embrace IP. Don't fight the trend. The consumer shouldn't feel deprived that he has to go somewhere else."

For the media technology supply business the economics are clear: there are too many subscale companies in the sector. Plus there is new competition from the big tech players like Amazon and Google. Amazon Web Service's Elemental business is an obvious example. Encoding used to be the bastion of Cisco, but AWS Elemental, with its software-based cloud encoding platform, is now competing for this business.

There is also a move by some content creation and distribution companies to bring tech services in house. In 2017 Disney bought a controlling stake in BAMTech, which provides streaming video services for premium video including Major League Baseball, HBO Now, and WWE Network. In March another marriage of content and technology happened when talent agency, sports rights holder and media distributor, Endeavor, spent US\$250 million to buy video delivery company NeuLion.

In this environment, even the biggest tech supplier companies are re-thinking what they are doing. Both Ericsson and Cisco have chosen to spin out businesses that they think are no longer core to their strategies or big enough to be competitive enough for them to keep. Ericsson decided to exit the media tech supply business to focus on its core wireless network infrastructure business, spinning out its compression and pay TV product portfolio earlier this year to private equity firm One Equity Partners. Now renamed MediaKind, Ericsson has kept a minority stake, but has parted with a business that it has built through ten years of acquisitions - including Microsoft Mediaroom and Envivio.

With both the supply side and the demand side of the broadcast tech business under competitive threat, is it any wonder why the M&A professionals and the private equity companies are so interested in the broadcast technology space? Watch this space because the deal-making is far from done. •

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