How Riedel drives comms at the Formula 1 races

THE BUSINESS OF FILMMAKING
INFINITE PERSPECTIVES FROM DIFF

FORMULA FOR SUCCESS

How Riedel drives comms at the Formula 1 races
It is never easy to say goodbye to a friend and colleague. When that person is the owner of the company and the driving force behind its growth and success, then the task is almost impossible.

CPI Media Group’s founder and publisher, 56-year-old Dominic De Sousa, died doing what he loved best – singing and entertaining people, at the BBC Good Food Middle East Awards on December 16 – which has been postponed until further notice.

His publishing empire with more than 25 magazines, web portals and vertical industry awards, was founded two decades ago.

Born in 1959 in Kenya to Goan parents, he lived what he later recalled as an idyllic childhood, full of sunlight, happy people and nature. A passionate lover of wild animals, it was here that the rebellious and independent streak that made him so successful in business was born.

When he was 11, the family moved to Wimbledon in South London and he encountered two things which he spent the rest of his life fighting: cold, wet weather and racism. The experience of the latter, he later admitted, made him unusually sympathetic as an employer to the problems of his staff, a large number of who have been with CPI for years.

After studying biochemistry at the University of London, De Sousa joined Reed Business Publishing in London as an advertising salesman on Middle East Computing, thus laying the foundations for his future career. He was a sales natural, combining an empathy with his clients with a killer instinct for closing a deal. Soon poached by London-based Alain Charles Publishing, he launched Computer News Middle East, which would form the basis of the CPI empire when he later bought the title and started his own company.

Success followed from a start-up in a small back office. Today, the company ranks as one of the leading B2B players in the region, thanks to his drive, his entrepreneurial spirit and his belief in people.

In sharp contrast to other publishers, De Sousa wanted his staff to succeed, encouraging them to become his business partners rather than employees and the simple CPI start-up is now a web of intertwined companies and relationships that he forged and held together. Never content with the status quo, he would constantly challenge what his staff were doing, encouraging them to seek new opportunities while opening new doors for others.

Although a private man, he seemed happiest when he was on stage performing with a group of musically inclined CPI employees. Early on in his career, he had sung with a semi-professional group and he later reignited that passion by singing at CPI events.

For those of us who remain at CPI, he is – quite simply – irreplaceable. The number of lives he touched across multiple industries in the Middle East and Europe is humbling and we, his colleagues, have been overwhelmed by the messages and memories of those who knew, respected and loved him.

One of a kind to us, he was always, just Dom. He will be missed more than we can express but his legacy lives on in the magazines he helped create and nurture.
Every year, I recall with gratitude how we have been blessed with another year of success at BroadcastPro Middle East. 2015 has been no different. It has been a year of blessings and more success than we have witnessed in previous years, although December 2015 will forever be etched in our hearts as one that also took away from us the founder and owner of CPI Media Group, Dominic De Sousa, popularly known as Dom amongst us.

It was always difficult to describe Dom. He didn’t tick any of the boxes you would normally check for someone of his stature. He was a businessman, part-time musician, counsellor to everyone who came to him and the angel that stopped by your door if you were ever in trouble. He lived life to the full and encouraged all of us to dream big and be happy. He died doing what he loved best – singing on stage for the BBC Good Food Awards. Although he is gone today, he would have liked us to move forward and think bigger and better. Speaking of bigger and better, BroadcastPro ME broke all of its previous records in 2015. We had the largest number of attendees at the ASBU BroadcastPro Selevision Summit and Awards 2015, hosted more roundtables than in previous years and undertook projects overseas. I can proudly say that it has been our best year.

We believe 2016 has more beautiful surprises in store for us. I wish all of you a Happy New Year. See you in 2016.
No more limits
Complete creative control

A handheld camera should be able to get you into tight places. To work in your lap. To move with the talent. To shoot high and low angles with equal agility. Sony’s extraordinary PXW-FS5 does all of this and more.

• 4K Super 35mm large format sensor for stunning picture quality.
• High frame rate shooting up to 240fps; the smooth detail of 10x Full HD slo-mo.
• Compact, lightweight 0.8kg body.
• Built-in variable ND filter and a mount interchangeable lens system for total expressive freedom.
• Unrivalled flexibility and creative possibilities from the industry standard XAVC codec.

Inside this issue

07 NEWS
Turner channels exclusively on beIN for MENA. Advanced Media launches RED Weapon Dragon in Dubai and more news from the region

16 FORMULA FOR SUCCESS
Riedel powers communications at Abu Dhabi Grand Prix

24 ALL EYES ON MENA
Ted Sarandos speaks about Netflix’s plans for the MENA

26 THE BUSINESS OF FILMS
Highlights of the discussions from DIFF 2015

32 TECH UPDATE
Tapeless workflows become the norm in broadcast

34 QUEST ARABIYA LAUNCH
Discovery and Image Nation collaborate to launch new Arabic-language TV channel

37 SOFTWARE-DEFINED ARCHITECTURES
Paving the way for future technology

40 CASE STUDY
American University of Sharjah unveils new HD studio for film students

44 PRODUCTS
What’s hot!

48 GUEST COLUMN
Managing media in an evolving broadcast landscape
Next generation mini converters with advanced 12G-SDI and support for all SD, HD and Ultra HD formats up to 2160p60!

Teranex Mini converters feature a revolutionary design which for the first time allows you to use the same converter rack mounted, on a desktop or hidden in cable ducts! With 12G-SDI and award winning Teranex quality you get the world’s best converters that work in all SD, HD and Ultra HD formats up to 2160p60! Now you can do production in high frame rate Ultra HD but still use the same converter in SD and HD!

Advanced 12G-SDI
Teranex Mini converters feature advanced 12G-SDI technology that’s 10 times faster than regular HD-SDI. The 12G-SDI connections are multi-rate, automatically detecting and changing between all SD, HD and Ultra HD video formats up to 2160p60 instantly, making them compatible with all of your existing SD and HD equipment.

True Broadcast Connections
Teranex Mini features extremely high speed BNC connectors for fast 12G-SDI rates plus professional XLR connectors for balanced analog or AES/EBU audio via rear. The built-in power supply uses a standard IEC AC power connection. Teranex Mini also supports power over ethernet (PoE+) so you can switch the converters remotely via the built in ethernet connection on Mac OS X and Windows computers!

Teranex Mini Smart Panel
The easy to install optional front panel adds push button controls and bright color display so you can quickly change settings and see the video and audio levels. You also get on screen menus for all settings. Plus you can administer the converters remotely via the built in ethernet connection on Mac OS X and Windows computers!

Teranex Mini SDI Models
- Teranex Mini - SDI to HDMI 12G
- Teranex Mini - HDMI to SDI 12G
- Teranex Mini - SDI to Analog 3G
- Teranex Mini - Analog to SDI 12G
- Teranex Mini - Audio to SDI 12G
- Teranex Mini - Quad SDI to 12G-SDI
- Teranex Mini - SDI Distribution 12G

Teranex Mini Accessories
- Teranex Mini - Smart Panel
- Teranex Mini - Rack Shelf

Teranex Mini SDI Models
- Teranex Mini - SDI to HDMI 12G
- Teranex Mini - HDMI to SDI 12G
- Teranex Mini - SDI to Analog 3G
- Teranex Mini - Analog to SDI 12G
- Teranex Mini - Audio to SDI 12G
- Teranex Mini - Quad SDI to 12G-SDI
- Teranex Mini - SDI Distribution 12G

Teranex Mini Accessories
- Teranex Mini - Smart Panel
- Teranex Mini - Rack Shelf

www.blackmagicdesign.com/ae

*PoE+ excludes duties, shipping and sales tax

BeIN Media Group and Turner Broadcasting in exclusive deal

BeIN Media Group has announced an exclusive deal with Turner Broadcasting. According to the deal, Turner’s channels including Cartoon Network, Boomerang, TCM (Turner Classic Movies), HLN (Headline News) and CNN HD, will be available exclusively on the beIN platform across the MENA region from January 1, 2016. Speaking about the agreement, Rani R. Road, Managing Director, MENA and Turkey at Turner, said: “We are pleased to announce our exclusive partnership with beIN Media Group in the MENA region. Together with beIN Media Group, we’re expanding our reach to cater to the needs of audiences across the region. Subscribers to the network can enjoy unlimited access to news, movies and entertainment via our world-class broadcast channels and entertainment offering.”

Yousef Al-Obaidly, Deputy CEO of beIN Media Group, commented: “In November, as we launched beIN’s entertainment portfolio, we had committed to our subscribers that we will partner with leading global brands to bring them the best of global entertainment. Our partnership with Turner is a solid step in that direction. Turner channels are gold-standard in kids’ entertainment and news, and beIN is really excited to bring those channels exclusively to its subscribers.”

TECOM announces new innovation centre for startups
TECOM Group has announced a new platform called in5 for media startups and entrepreneurs as part of its USD 1.23bn innovation strategy to develop new business platforms and drive entrepreneurship and SME growth.

Set to launch in Q2 2016 with an investment of $16.33m, in5, located in International Media Production Zone (IMPZ), will provide a home to up to 200 start-ups across the media value chain. The development will encompass state-of-the-art facilities, including creative space, studios, fabrication labs, mini studios, writing and training rooms, recording studios, screening and printing rooms, co-working lounges and more, to encourage the creation of innovative content and products.

BeIN Media Group ties with Italia Film International
Italia Film International and beIN Media Group have signed a five-year multi-motion dollar content output deal, which will enable beIN to acquire more than 400 movie titles. Italia Film International is an established film distribution company operating in the Middle East. The company has been an exclusive theatrical sub-distributor for Disney Pictures, Pixar, Marvel and Lucas Films for the last 22 years. The company also has distribution agreements with major Hollywood studios such as Dreamworks, Film Nation, The Weinstein, Airtight and Lotus Entertainment. It is involved in financing, development and production of films in partnership with talents, producers, directors and leading film companies in Hollywood.

Bel Sports, in the meantime, has also signed a new deal with La Liga to offer exclusive access to eight matches, one of which will either be Real Madrid or FC Barcelona, as well as one ‘Clasico’ from the upcoming season. La Liga awarded Bel Sports the rights to batch 6 of La Liga rights, in addition to the corresponding pay-per-view rights to the Copa del Rey.

IN FIGURES

Overall year-on-year growth of TV everywhere user adoption. Authenticated video viewing was up 120% on an annual basis.

Adobe Q3 Digital Video Benchmark Report

January 2016 | www.broadcastprome.com | 7
Advanced Media builds armour with RED Weapon

Dubai-based distributor Advanced Media hosted an event to launch the latest 8K release from the cameras of RED, the Weapon Dragon. Around 100 attendees got an opportunity to try the camera under the supervision of RED camera experts. The event was organised on the sidelines of the Dubai International Film Festival (DIFF) last month.

Commenting on the camera launch, Kaveh Farnam, CEO of Advanced Media, said: “Our main target audience includes rental houses, RED users, high-end production houses, filmmakers, aspiring filmmakers and, of course, anybody attending DIFF. It provides us with a great platform to reach out to the right audience of cinematographers and future filmmakers, and that helps to build an interest in the product.”

The Weapon Dragon is a 6K camera, which can be upgraded to 8K using an 8K sensor. The distributor has already confirmed five orders for the camera.

Peter Doria, Sales and Technical Support Manager at Advanced Media, said: “The expected release of the 8K sensor is Q1 of 2016. I must also add that the Weapon is a great camera with its existing 6K sensor. Its frame workflow is perhaps the biggest advantage that it offers. It gives the user more freedom in the workflow as it is suitable for working in ProRes as well as RAW formats.”

Jordanian film Theeb shortlisted for Oscars

Naj Abu Nowar’s Jordanian film Theeb has made it into the Oscars race after being shortlisted among the nine films to be considered for the Best Foreign-Language Film Award at the 88th Academy Awards.

The list has been narrowed down from the 80 submissions originally considered for the category. The shortlisted films will advance to the next phase and be whittled down to the five official nominees, which will be revealed on January 14. Last month, the award-winning film had a commercial release in the US and made more than $136,000 in ticket sales within five weeks.

Theeb was also released in 12 countries in the Arab world and Europe and is set to have a limited re-release in several Arab countries, details of which will be revealed soon.

OSN to air Turkish series Kösem Sultan

OSN has secured the lifetime, exclusive broadcast and distribution rights of Turkish series, Kösem Sultan, which marks its exclusive premiere on OSN’s Halâ HD in January 2016. The long-term agreement is part of OSN’s commitment to ensuring that its subscribers have first and exclusive access to the biggest shows.

Kösem Sultan is a spin-off of the popular series Al Sultan, which recorded the highest viewership among all Arabic and Turkish series since its premiere on OSN.

My-HD launches South Asian package

My-HD has launched a dedicated South Asian package, My-Asia, to cater to the South Asian population in the GCC.

Commenting on the launch, Samir Safer, CEO of My-HD, said: “The Asian communities in the GCC have spared no effort for many years in order to find a dedicated satellite TV network that can bring them their favourite native language movies, general entertainment, news of their homeland and music under one roof. My-Asia offers more than 36 ethnic channels in eight different languages, and also covers key Western channels such as Discovery Science, Animal Planet and Travel among others, a multitude of genres that are set to appeal to every member of the community.”

He added that My-HD has partnered with top content providers such as Zee TV, Star TV, IndiaCast, Raj TV and TV9 in order to offer the best content in one affordable package.

The package includes popular movie and general entertainment channels for different age-groups.
Bosnia’s Al Jazeera Balkans has installed a Calrec router core, two Artemis audio consoles and a Summa console. The router core provides the hub for a centralised audio network that allows resources to be shared among all of its studios. The broadcaster has installed identical Artemis Light consoles in its TV studios and a Summa console – the first Summa in Al Jazeera – in the new radio studio.

The consoles, along with eight I/O boxes placed throughout the facility, connect to the router core via Calrec’s Hydra2 networking protocol. By using the Hydra2 network, the consoles can share signals and resources as needed.

The Artemis consoles also integrate with the broadcaster’s Mosart automation system. Operators can control functions such as patching, routing, equalisation and faders if needed, while Mosart controls only the faders. This ability to automate fader control speeds up operations and makes workflows more efficient.

Nickelodeon and OSN have jointly released the Nickelodeon Play app for the MENA region. Although the app is free to download throughout MENA, only OSN subscribers will have access to full episodes of Nickelodeon shows. The app will include both English and Arabic content, and OSN subscribers will receive exclusive access to full episodes via their OSN credentials. Nickelodeon HD is available exclusively on OSN in the MENA region.

In response to the evolving needs of Qatar’s audio-visual community, Sony Professional Solutions MEA, Fifty One East and Darwish Technology, its local partner, hosted the first ever Sony Technology Event for Professionals (STEP) conference in Doha. The two-day STEP event brought together a broad range of stakeholders including key system integrators, consultants, broadcast professionals, faculty and students of applied media and mass communication to experience the future of AV.

Sony STEPs up in Qatar’s technology landscape

Global leaders in Archive & Storage Solutions

T: +44 (0)1489 889930
E: sales@sglbroadcast.com
W: sglbroadcast.com
War Machine wraps up filming in UAE

Brad Pitt’s latest production, War Machine, which is also Netflix’s largest feature to date, has wrapped up in the UAE after 32 days of filming facilitated by twofoot54.

The team arrived in Abu Dhabi in August to set up the production office in advance of the UAE filming, which began in Abu Dhabi in October. Streets around the Abu Dhabi Media compound were transformed in order to create a fictional American embassy in Kabul.

Noura Al Kaabi, twofoot54’s CEO, said: “We were delighted to host Plan B Entertainment’s War Machine in the UAE, facilitating the filming across 20 different locations. Twofoot54 worked incredibly hard behind the scenes to make sure that everything went to plan for the production team during this leg of filming. Hosting War Machine would not have been possible without the collaboration of the UAE’s government entities, especially the military, which helped in securing shooting locations and providing support.”

In partnership with twofoot54, the production gave seven young Emirati interns the opportunity to work on the set of the film. The film also benefited from the Abu Dhabi Film Commission’s 40% cashback production rebate.

PopArabia secures deal with Warner/Chappell

PopArabia, a music publisher and rights consultancy serving the Middle East, now represents four major music publishers, having recently secured a deal with Warner/Chappell Music Publishing. Universal Music Publishing Group, EMI Music Publishing and Sony/ATV Music Publishing had already signed deals with PopArabia to promote and enable legitimate and legal use of their music in the region.

PopArabia represents contemporary chart hits of all genres, styles, languages and eras. It connects the dots between those in the MENA region seeking access to the world’s finest music and international music stakeholders seeking opportunities in the Arab world.

Acquisitions

Gravity Media acquires Hyperactive

Headquartered in Broadcast’s owner, Gravity Media Group, has acquired Hyperactive. Broadcast Limited, a UK-based provider of products and services for the outside broadcast, long-term television and feature film markets. The company intends to retain the Hyperactive brand and open up in new locations.

IBM acquires Clearleap

IBM has acquired cloud video services provider Clearleap in a bid to boost its cloud services to handle growing video data. Clearleap will be integrated into the IBM Cloud platform to provide enterprises with a way to manage, monetise and grow user video experiences and deliver them securely over the web and mobile devices.
Dubai-based distributor MediaCast hosted an event jointly with Avid to launch the new VENUE | S6L in Dubai, last month. Avid Germany’s Ansgar Lien was at hand to demonstrate the live mixing system to sound engineers and audio experts present at the full-day event, which was held at The Westin Dubai Mina Seyahi.

Attendees were given a first-hand feel of the product as Lien took them over the features and highlights of the system. “VENUE | S6L is a modular system designed to take on the world’s most demanding tours and events with ease. Offering unprecedented processing capabilities, the system offers more than 300 processing channels. The system has a very advanced engine design for reliable performance and it’s very easy to configure.”

The S6L boasts a touchscreen and OLED display for easy operation. Like all VENUE systems, S6L provides onboard industry-standard plug-ins and Pro Tools integration, but with more processing power and track counts, explained Lien.

Grass Valley introduced the latest developments in IP-based solutions to its key customers at an event held early last month. The company presented its glass-to-glass IP strategy and the challenges and opportunities of transitioning to IP for broadcast.

Grass Valley hosts customer event

Grass Valley, Strategic Accounts Director at Grass Valley, opened the presentation and introduced the attendees. The attendees included CTOs and broadcast engineers from DMI, OSN, Du, Al Arab and Abu Dhabi Media.

Grass Valley’s CTO Chuck Meyer spoke about the importance of industry standards and interoperability of IP-centric solutions. He also gave an overview of Grass Valley’s IP-based solutions and how they are already being used by customers around the world.
Formula 1 is not just about fast cars; crystal-clear communication between the driver and the team is vital too. **Vijaya Cherian** went on site for an exclusive look at how Riedel enabled communications at the Formula 1 Abu Dhabi Grand Prix.
I always thought Formula One was a simple racing game, where little men sat in posh cars and raced each other on a dangerous course. Turns out it isn’t that simple anymore and it’s not just about racing but about data and communications. Today, on average, each team works with up to 450 people, of which 60 are permitted on-site while the rest sit in various locations across the globe, disseminating advice to the driver, making recommendations and communicating with each other across continents.

One key element that determines the success of a driver, alongside his racing skills, is his ability to communicate his challenges as he is driving, listen to recommendations from the strategists and follow them precisely. Communication binds the driver together with the men in the garage, the strategists and the rest of the team. For the last 20 years, communications at all F1 events has been handled by Riedel Communications.

Last month, I had the pleasure of witnessing some of the final preparations for the Abu Dhabi Grand Prix at Yas Marina Circuit. Apart from the excitement of being one of the finest in the world and therefore one of the most exciting, explains Dario Rossi, who heads the Motorsport Division at Riedel, and is an ex-racing driver and a communications specialist. As one of the newest race courses, Abu Dhabi boasts the latest infrastructure and fibre to support an efficient communications system and, more importantly, ensure a fabulous F1 experience for everyone involved.

“Abu Dhabi has one of the best race tracks at the moment in the world, because it is one of the newest,” Rossi explains. “Some places like Monaco are also very beautiful, but they are extremely challenging because they take place on the road itself with people surrounding temporary structures, and that makes it more complicated. With Abu Dhabi, the track is spot-on.”

How Riedel came to be supplying comms systems to the Olympics and the F1 is the stuff that dreams are made of. The Olympics came first through an acquaintance of Thomas Riedel’s many years ago, when he was running a tiny outfit with two other people in Germany. He used the opportunity to build a prototype that the Olympics team immediately approved. Then, an interview on a radio station that an F1 person happened to hear on a drive brought F1 knocking. He grabbed the opportunity with both hands, and today the company has more than 400 people at its German headquarters and 13 locations in Europe, Australia, Asia and the Americas and develops products designed specifically for F1.

“We develop bespoke products for the F1, or when we work on new products, we always keep the F1 in mind because we have been working with them for the last two decades,” explains Rossi. He adds that F1 races usually occur from early March to late November and take place on five continents, so the varied climatic conditions in each location, transport conditions and harsh RF environments call for “a robust communications system that is capable of working at its optimum level in any weather condition, whether rain, extreme heat, extreme cold or high humidity”.

FIA team rules permit only 60 crew on-site per track, but up to 450 might be at the factory at home or even split over three continents at certain races.

“One of the strategists and the people who study the aerodynamics of the car don’t come here. They stay home and send the strategy here during the race. There are many different elements they can check, for example, how much it costs to purchase a radio frequency from governments and therefore one less, that within the space of just three hours over a weekend, 60 terabytes of data are exchanged at any F1 race. The Abu Dhabi race track, where the Grand Prix was held last month, is one of the finest in the world and therefore one of the most exciting, explains Dario Rossi, who heads the Motorsport Division at Riedel, and is an ex-racing driver and a communications specialist. As one of the newest race courses, Abu Dhabi boasts the latest infrastructure and fibre to support an efficient communications system and, more importantly, ensure a fabulous F1 experience for everyone involved.

“Abu Dhabi has one of the best race tracks at the moment in the world, because it is one of the newest,” Rossi explains. “Some places like Monaco are also very beautiful, but they are extremely challenging because they take place on the road itself with people surrounding temporary structures, and that makes it more complicated. With Abu Dhabi, the track is spot-on.”

How Riedel came to be supplying comms systems to the Olympics and the F1 is the stuff that dreams are made of. The Olympics came first through an acquaintance of Thomas Riedel’s many years ago, when he was running a tiny outfit with two other people in Germany. He used the opportunity to build a prototype that the Olympics team immediately approved. Then, an interview on a radio station that an F1 person happened to hear on a drive brought F1 knocking. He grabbed the opportunity with both hands, and today the company has more than 400 people at its German headquarters and 13 locations in

“I made several other discoveries. Apart from the excitement of racing, some other events they have to wait as long as a week to review the footage and issue a penalty. For the F1, we are able to provide the ability to instantly review everything.”

The time for communication between team members is equally significant. Typically, a communication from, say, Australia, which is the farthest from Italy, takes around 200 milliseconds round trip, the head of Motorsport Division explains.

“For instance, there might be a discrepancy in the consumption of fuel and therefore a need to change the setup, or a sensor in the car can check if the simulation they run before the race is close to the actual race. Whatever the change, the readings are based on the data that is gathered from the site and the consequent analytics that are performed. Everyone is connected, so when the driver is in the car, all of the team members listen in. We send the telemetry, their martial improvisations and all the video from the cameras on the circuit. Each team can only follow their respective car and we have developed software to enable this,” explains Rossi.

“We also do supply quite a lot of cameras for the races. These cameras help directors to review footage if there is any conflict. For the F1, we are able to provide the ability to instantly review everything.”

The camera crew at the Grand Prix track.

The Riedel team at Yas Marina Circuit in Abu Dhabi.
“Most of the important people from the team are connected via fibre infrastructure all the way to the race control and all the teams. That’s the way we have it linked with the garage.”

Marcin Jakowczyk, Motorsport Solutions Specialist, Riedel

“The comms can make all the difference between winning and losing for a team,” says Rossi. On-site, Riedel Motorsport Solutions Specialist Jörg Schäfer takes care of the TETRA base station and the radio range of the FIA, as well as the safety car and the medical car. He’s also responsible for the radio communication of German broadcast network RTL and the mobile radios of Formula One Management (FOM), which produces the world’s broadcast feed. Schäfer also takes care of frequency management on-site.

Riedel provides the same digital radio system to over 1,800 Motorola TETRA radios for safety and medical feeds. Schäfer also takes care of frequency management on-site. Riedel’s TETRA base station for Formula One is connected to a radio base station with three antennas, each containing two receivers and a transmitter. The signals are then routed over Riedel’s RiLink global fibre service to its own data centre in Frankfurt, which serves as the hub for its worldwide operations, supported by a NOC, also in Frankfurt and maintained 24/7 year-round, and then on to teams and broadcast stations.

“We use approximately 18.4km of our own fibre at each race. We install and uninstall for each Grand Prix because we have three fibre sets travelling around the world during the racing seasons. From this season, however, we have been using Neutrik’s opticalCON MTP cable connector. That fibre is then split into specific channels for each of the race teams. We also have permanent installations at race tracks such as in Sochi (Russia) and Mexico City and are collaborating closely with Formula Medicine to supply them radios. Under the direction of Dr Ricardo Ceccarelli, the team manages health as well as the mental and physical care of a member of F1 teams,” explains Rossi.

For video, Riedel’s MediorNet system leverages permanent and temporary fibre paths to provide feeds for the FOM and FIA while also providing and routing HD CCTV feeds for multiple uses around the tracks and in viewing areas. Riedel has 32 CCTV cameras in use.

Riedel’s RiLink Global Fibre Service provides bidirectional links between the race circuit and the broadcast station, allowing not only the transport of 3G/HD/SD-SDI broadcast signals, but also return video feeds, full-duplex communications, VoIP telephony and IP data. Furthermore, RiLink provides higher bandwidth connections than regular satellite signals, but also return video feeds, full-duplex communications, VoIP telephony and IP data. Furthermore, RiLink provides higher bandwidth connections than regular satellite signals.

“The major purpose of our job is to provide all means of communications between the engineers and the mechanics, and also with the car. Most of the important people from the team are connected via fibre infrastructure all the way to the race control and all the teams. That’s the way we have it linked with the garage,” he says, demonstrating the headsets, how the different teams communicate, telemetry rights and so on.

Jakowczyk shows us a driver’s helmet fitted with mics and sensors, which in turn are connected to looms attached to a wire in the car and the intercom audio is absolutely essential on and around the race course, where peak noise levels can exceed 130dB. Artist is deployed to connect FIA stewards, pit crews and drivers. Signals are routed to a radio base station with three antennas, including two receivers and a transmitter. The signals are then routed over Riedel’s RiLink global fibre service to its own data centre in Frankfurt, which serves as the hub for its worldwide operations, supported by a NOC, also in Frankfurt and maintained 24/7 year-round, and then on to teams and broadcasters.

“We use approximately 18.4km of our own fibre at each race. We install and uninstall for each Grand Prix because we have three fibre sets travelling around the world during the racing seasons. From this season, however, we have been using Neutrik’s opticalCON MTP cable connector. That fibre is then split into specific channels for each of the race teams. We also have permanent installations at race tracks such as in Sochi (Russia) and Mexico City and are collaborating closely with Formula Medicine to supply them radios. Under the direction of Dr Ricardo Ceccarelli, the team manages health as well as the mental and physical care of a member of F1 teams,” explains Rossi.

For video, Riedel’s MediorNet system leverages permanent and temporary fibre paths to provide feeds for the FOM and FIA while also providing and routing HD CCTV feeds for multiple uses around the tracks and in viewing areas. Riedel has 32 CCTV cameras in use.

Riedel’s RiLink Global Fibre Service provides bidirectional links between the race circuit and the broadcast station, allowing not only the transport of 3G/HD/SD-SDI broadcast signals, but also return video feeds, full-duplex communications, VoIP telephony and IP data. Furthermore, RiLink provides higher bandwidth connections than regular satellite signals, but also return video feeds, full-duplex communications, VoIP telephony and IP data. Furthermore, RiLink provides higher bandwidth connections than regular satellite signals.

“The major purpose of our job is to provide all means of communications between the engineers and the mechanics, and also with the car. Most of the important people from the team are connected via fibre infrastructure all the way to the race control and all the teams. That’s the way we have it linked with the garage,” he says, demonstrating the headsets, how the different teams communicate, telemetry rights and so on.

Jakowczyk shows us a driver’s helmet fitted with mics and sensors, which in turn are connected to looms attached to a wire in the car and the intercom audio is absolutely essential on and around the race course, where peak noise levels can exceed 130dB. Artist is deployed to connect FIA stewards, pit crews and drivers. Signals are routed to a radio base station with three antennas, including two receivers and a transmitter. The signals are then routed over Riedel’s RiLink global fibre service to its own data centre in Frankfurt, which serves as the hub for its worldwide operations, supported by a NOC, also in Frankfurt and maintained 24/7 year-round, and then on to teams and broadcasters.

“We use approximately 18.4km of our own fibre at each race. We install and uninstall for each Grand Prix because we have three fibre sets travelling around the world during the racing seasons. From this season, however, we have been using Neutrik’s opticalCON MTP cable connector. That fibre is then split into specific channels for each of the race teams. We also have permanent installations at race tracks such as in Sochi (Russia) and Mexico City and are collaborating closely with Formula Medicine to supply them radios. Under the direction of Dr Ricardo Ceccarelli, the team manages health as well as the mental and physical care of a member of F1 teams,” explains Rossi.

For video, Riedel’s MediorNet system leverages permanent and temporary fibre paths to provide feeds for the FOM and FIA while also providing and routing HD CCTV feeds for multiple uses around the tracks and in viewing areas. Riedel has 32 CCTV cameras in use.

Riedel’s RiLink Global Fibre Service provides bidirectional links between the race circuit and the broadcast station, allowing not only the transport of 3G/HD/SD-SDI broadcast signals, but also return video feeds, full-duplex communications, VoIP telephony and IP data. Furthermore, RiLink provides higher bandwidth connections than regular satellite signals, but also return video feeds, full-duplex communications, VoIP telephony and IP data. Furthermore, RiLink provides higher bandwidth connections than regular satellite signals.
All-Round Innovation.

SAM’s unique mix of experience and energy is complemented by a true belief in innovation. It is fundamental to everything we do, and helps us deliver solutions that really make a difference to our customers.

Cost Innovation

We understand the constant pressure media organizations face to reduce cost from their operations. That understanding is reflected in the development of solutions that maximize efficiency and productivity across the media production chain, including collaborative editing, color and finishing, extensive MAM, workflow automation and resource planning, uniquely intelligent Media Biometrics’ monitoring and control and comprehensive automated playout solutions.

IP Innovation

SAM is at the forefront of developments in IP, we offer products that work today in the SDI domain and allow expansion into the IP world without excessive risk or substantial upgrades. Our switchers, routers, infrastructure and playout systems are all available with IP interfaces supporting both uncompressed (SMPTE 2022-6 and VSF TR-03) and a range of compression formats, including VC-2. Familiar control interfaces provide hybrid SDI/IP operation.

Image Processing Innovation

Our image processing technology is renowned the world over. Offering a complete range of high quality format and framerate conversion that covers every need, from high-end drama to fast-action sports and corporate events. Developed and refined over many years, our patented conversion algorithms produce stunning results, even from the most challenging material.

4K/8K Innovation

For us, UHDTV is all about enabling you to create more compelling content and deliver more immersive viewing experiences for your audiences. So whether you are producing a live sporting event, posting a TV drama, or finishing a feature film for theatrical release, SAM can help you take advantage of all that UHDTV has to offer – without blowing your budget.

The SAM Difference.

Our innovation can help you make a difference. Visit: www.s-a-m.com

If you want to go IP immediately, next year or 5 years from now, we have products and systems you can invest in with confidence.

“UHDTV is about enabling you to create more compelling content and deliver more immersive viewing experiences.”
Speculation around Netflix's entry into the Middle East VOD market was put to rest when Chief Content Officer Ted Sarandos announced plans to launch the service in the Middle East this year. Although he did not give an exact date for when the streaming service will be available, he did say that as "the real situation unravels when we start operating in a region," he said. With regard to using the service via VPN, Sarandos mentioned that it’s a violation of the terms of use of Netflix. “I don’t know how VPN is not detected, and I can’t speak about that.”

About censorship and offering content that adheres to local sensitivities in the region, Sarandos said: “Our intent is to be good global citizens, and we recognize local laws, which vary from region to region. I am not sure what path we will take but we will be mindful of local sensitivities. While broadcast is heavily regulated, online content is relatively free of restrictions in the region.”

Sarandos was not very clear on whether regulations will impact their line-up of programmes for the region. He said that Netflix has no intentions of becoming a “second-tier service” but didn’t yet have a “hard-baked” plan for the region. Irrespective of regional differences, viewers look for high-quality programming with great storytelling and good production value. Original, good quality local productions resonate with viewers across the world. He also noted that viewing habits in different regions have a common core. “Instead of obeying on how different we are, we should celebrate how similar we are,” he said.

“Our international experience has been really fascinating, because of the potential reach of our global series, such as House of Cards and Orange is the New Black, which have positioned Netflix as a well-known global brand and have enormous audiences both in the US and around the world,” he added.

On the international distribution of regional productions, he said: “The real benefit of having a big global base is that you can bring licensing and production dollars to almost every corner of the world, to produce and distribute a really good product.”

He gave examples of how Spanish-language original series produced and filmed in Mexico are watched in big numbers outside Mexico too, especially in Spanish-speaking homes in North America. “That’s the path Netflix intends to take for the MENA region, by way of exporting high-quality Arabic content to Arabic-speaking audiences outside the region,” he added.

“Binge-viewing works for us. People are moving away from the one-episode-per-week model with my wife, but we rarely watch TV shows together.”

“I like to watch movies with my kids and we never watch TV shows together.”

“This is the trend seen in most territories. People are moving away from the one-episode-per-week model with my wife, but we rarely watch TV shows together.”

He also commented on the increasingly blurred lines between film and TV shows. “I like to watch movies with my kids and we never watch TV shows together.”

“Our international experience has been really fascinating, because of the potential reach of our global series, such as House of Cards and Orange is the New Black, which have positioned Netflix as a well-known global brand and have enormous audiences both in the US and around the world,” he added.

“Trends and what’s missing on the global stage is a really great scripted series about contemporary life in the Middle East. I am very enthusiastic to find great storytellers, filmmakers and actors from the region, to tell long-form scripted stories about contemporary life in the Middle East.”

Ted Sarandos, Chief Content Officer, Netflix.

“My international experience has been really fascinating, because of the potential reach of our global series, such as House of Cards and Orange is the New Black, which have positioned Netflix as a well-known global brand and have enormous audiences both in the US and around the world,” he added.

“The real benefit of having a big global base is that you can bring licensing and production dollars to almost every corner of the world, to produce and distribute a really good product.”

He gave examples of how Spanish-language original series produced and filmed in Mexico are watched in big numbers outside Mexico too, especially in Spanish-speaking homes in North America. “That’s the path Netflix intends to take for the MENA region, by way of exporting high-quality Arabic content to Arabic-speaking audiences outside the region,” he added.

“Binge-viewing works for us. People are moving away from the one-episode-per-week model with my wife, but we rarely watch TV shows together.”

“I like to watch movies with my kids and we never watch TV shows together.”

“This is the trend seen in most territories. People are moving away from the one-episode-per-week model with my wife, but we rarely watch TV shows together.”

He also commented on the increasingly blurred lines between film and TV shows. “I like to watch movies with my kids and we never watch TV shows together.”

“Our international experience has been really fascinating, because of the potential reach of our global series, such as House of Cards and Orange is the New Black, which have positioned Netflix as a well-known global brand and have enormous audiences both in the US and around the world,” he added.

“The real benefit of having a big global base is that you can bring licensing and production dollars to almost every corner of the world, to produce and distribute a really good product.”

He gave examples of how Spanish-language original series produced and filmed in Mexico are watched in big numbers outside Mexico too, especially in Spanish-speaking homes in North America. “That’s the path Netflix intends to take for the MENA region, by way of exporting high-quality Arabic content to Arabic-speaking audiences outside the region,” he added.

“Binge-viewing works for us. People are moving away from the one-episode-per-week model with my wife, but we rarely watch TV shows together.”

“I like to watch movies with my kids and we never watch TV shows together.”

“This is the trend seen in most territories. People are moving away from the one-episode-per-week model with my wife, but we rarely watch TV shows together.”

He also commented on the increasingly blurred lines between film and TV shows. “I like to watch movies with my kids and we never watch TV shows together.”
Dubai Film Market hosted forums and panel discussions on the sidelines of the 12th Dubai International Film Festival to discuss opportunities and challenges for Arab filmmakers. Final-year journalism students from the School of Media & Communication, Manipal University Dubai summarised some of the sessions for us.

Dubai International Film Festival’s panel discussions highlighted the latest developments in finance, production, distribution and the future of the film industry at a regional and international level. The sessions brought together filmmakers, trendsetters and professionals from the industry to share their insights and experiences in order to educate the local market.

Beyond Digital

The first forum on finance, titled ‘Beyond Digital: Global Entertainment Market’ was presented by multinational professional services network PricewaterhouseCoopers (PwC). Philip Shepherd, partner and Entertainment and Media Middle East Leader at PwC, spoke about media growth in the UAE and how internet advertising is at the top of the spectrum, with newspaper publishing at the bottom. He said that internet advertising is expected to gain share from all other segments, especially print media.

On the challenges producers face, he said: “Consumers are ambivalent, they don’t think of it as digital or not digital. They think of it as what is best for them and what patterns are best for them. That’s a challenge for producers of content, because they are going to have to put this out in an efficient way, across many different platforms, so the consumer’s user experience is seamless.”

Consumers also want flexibility. With physical media, mobile internet is predicted to be greater than fixed internet by 2016. The mobile medium has seen increased interest. Organisations are constantly trying to innovate and reach international standards. Yet, box-office sales are still growing, even with increasing film ticket prices. In addition, consumers prefer watching movies at home. The UAE is also developing opportunities to monetise television and film intellectual property with a growing leisure landscape that includes Hollywood theme parks.

Jayant Bhargava, partner and head of Digital Media and Entertainment Middle East at global strategy consulting firm Strategos, spoke of UAE’s culture of media snacking, where consumers prefer more content but of shorter length. A topic of rising interest and scope in the region is Over The Top (OTT) video.

“Whether it is streaming, in terms of access revenues of streaming or subscription revenues, or online video advertising, both are demonstrating very strong growth across the globe,” Bhargava added.

New content creation adds to OTT growth, as can be seen in the popularity of home-based YouTube channels. The forum ended with a panel discussion that looked at the Middle East’s growth prospects and media outlook with specialists Medea Nocentini, Vice President of Corporate Development at OSN; Mohammad Widaa, Director of TV Projects at Majid Entertainment; and Dimitri Metaxas, Managing Director, MENA at Resolution Media.

Joanna Justin

Fast Forward: VOD & the Future of Arab Content

There is no doubt that with constant technological advancements, the presentation of cinematic content has also evolved. Much of the content has now been transformed into Video on Demand (VOD), and the scope of this industry only seems to be widening as a main distribution channel for independent films. A forum titled ‘VOD & the Future of Arab Content’ at the Dubai Film Market discussed the prospects of Arab content converging as part of video-on-demand, along with the pros and cons of undertaking this venture.

The fact that access to content is as important as the content itself, in terms of Arab cinema, was emphasised throughout the discussion.

“The advantage for Arab cinema would be launching the same film internationally so you have access to the world,” said Gian Luca Chakra, Managing Partner at Front Row Filmed Entertainment. “Even though attempts to make content easily accessible are being made, piracy still takes centre stage. “When it comes to VOD, the window is getting shorter and shorter. From theatrical to transaction VOD, with Etisalat, we create at least locally, a premium VOD member which was meant to beat piracy,” added Chakra.

Piracy occurs when movies in theatres are made available online within a short period of time. People shift to video streaming websites such as YouTube to view content, or download content from torrent websites. Location is also important when it comes to premium VOD services. According to Ben Ross, founder & CEO of MoviePigs, the VOD scene in the United States is different from the Middle East.

“In the US, people are shifting more towards paying for premium services, so SVOD (Subscription Video on Demand) makes more sense. However, low credit card penetration and bad infrastructure may be what’s stopping the growth of VOD in the Middle East.”

Knowing the number of viewers interested in Arab content is essential when distributing content, and Abou-Zeid said that the best way to do this is by attending film festivals...
We look forward to an amazing 2016 and our goal remains the same - to help realize your creative potential and provide you with all the tools you may need.

Wishing all our customers a happy new year.

We truly appreciate your business and we’re grateful for the trust you’ve placed in us.

www.mediasysdubai.com

Breaking into Broadcast: What do regional networks want?
The Dubai Film Market saw specific forums catering to the regional industry’s production processes. The ‘Breaking into Broadcast’ forum served as a how-to guide for individuals with a passion for broadcast media. Panelist Khalid Abu Homos, Executive Vice-President, Programming and Creative Services at OSN, said that the bar has been raised for producers in terms of content that attracts a large audience, as well as to get a fair insight into the kind of content people are looking for.

The topic of making content available through VOD was debated throughout the discussion. It was said that people are not going for content alone but are also looking for accessibility, and if premium services are offered, people will subscribe to such services.

Abe Naga, Head of Digital at MBC Group, however, argued that people will still continue to indulge in piracy since several copies of the same content would be available online.

The future of Arab content in the form of VOD seems promising, but the way the audience perceives these services will be integral to its success.

- Kanika Mathur

“My number one goal is to work on Arabic films. To me, what’s important is changing what we have here”
Majid Al Ansari, filmmaker

advertisers, due to the increased number of competitive production companies in the region.

Speaking of the documentary market, Bilaal Hoosein, Head of Film Acquisitions at AJ English Channel, said the challenge was in working with diverse languages.

The difficulty arises when consumption trends go down due to the free availability of news and documentaries. The economic slump that took place has resulted in European broadcasters pulling back their funding, which according to Hoosein has been positive for Al Jazeera, in terms of more funding for independent documentary makers, especially for 2016.

However, Lina Matta, Senior Channel Manager of MBC Group, said that 2015 seemed bleaker due to budget constraints as most of the channels are advertising based.

She added that the market slump has not affected their acceptance of ideas for innovative projects, but they have become more careful about what they are buying.

Abu Homos of OSN seconded that: “There is a basic concept, whether you buy or present to sell, the first basic principle that you are selling is the USP. As broadcasters, we think how is this unique, and what are the USPs that will increase my value in the eyes of the consumer.”

Often content producers themselves are unaware of the market and its needs, which is why many projects get rejected.

“We are more and more data and research-driven in our decision-making. I think that’s what is lacking in many of the content producers. Because when they come and present their content to broadcasters, they are lacking that research and they lack knowledge of what broadcasters are actually looking for,” she said.

“Not only are people coming to us without the data or knowledge base, they are not watching the medium that they are trying to pitch to,” interpreted Matta.

When asked about content from different nationalities residing in the UAE, Matta said that down the line, all channels have an online portal in the form of websites,

“Not only are people coming to us without the data or knowledge base, they are not watching the medium that they are trying to pitch to,” interpreted Matta.

When asked about content from different nationalities residing in the UAE, Matta said that down the line, all channels have an online portal in the form of websites,
The Game Changers: Reshaping the Arab Film Industry

The Dubai Film Market proved to be a rich platform for various free thinkers in the Arab film world who aim to transform the growing industry. ‘The Game Changers’ session featured filmmakers Majid Al Ansari (Zinzana), Danielle Arbid (Parisienna), Alaeddin Abou Taleb (Diaspora), Assad Fouladkar (Halal Love) and Noura Kevorkian (23 Kilometres), who spoke about the importance of liberty and freedom of expression in films that are driven by social circumstances.

The censorship rules in Lebanon have not stopped Lebanese director Assad Fouladkar from bringing forward his movie Halal Love, which explores relationships and issues that are considered taboo in the Arab film industry. ‘My film is about the relationship between married couples and how they can manage their problems without breaking any religious rules,’ he said.

Even with difficulties caused by the strict censorship laws, there is an urge in these filmmakers to express themselves freely. Paris-based Lebanese director Danielle Arbid is known for portraying strong female characters and for making provocative movies. Her latest, Parisienne, featured at the festival, focuses on a young Lebanese woman who has to fend for herself in Paris. ‘My movies are about characters that are free, but people find them provocative,’ Arbid said. ‘It’s not about the love scenes in my film, but the characters and the choices they make. I like my characters to be real and that’s why I like to show their sensuality. It is not provocative but graceful.’

The Arab film industry, which has been under continuous criticism for trying to be too Westernised, on the one hand, and having limited freedom of expression, on the other hand, has given way to a new wave of Arab cinema, which acts as a platform to not only promote Arab culture, but also to defy the religious and political norms of censorship. The goal of new filmmakers is not primarily to enter Hollywood but to inspire a younger generation of Arab filmmakers. ‘The reason we made Zinzana was to inspire the next generation,’ said Al Ansari. ‘My number one goal is to work on Arabic films. To me, what’s important is changing what we have here.’
Consumer electronics manufacturers are already actively promoting 4K television sets in the MENA region. Previously, Frost & Sullivan predicted the coming of 4K channels in the MENA region—perhaps online rather than broadcast—and as many as 50% of households being 4K ready by 2020. Plans are in place to broadcast the 2022 World Cup from Qatar in some form of Ultra HD.

Abandoning tape has another implication: the delivery and acceptance of content. Major production companies are reluctant to deliver programmes on tape anymore because it is cumbersome, time-consuming, at risk of error and expensive. Sending a file is much more convenient and, given a good delivery platform, such as Signiant or Aspera, very secure. File delivery has a role to play in the fight against piracy.

Another advantage of the tapeless workflow is that it involves a new skill-set, based around IT interconnectivity rather than traditional broadcast engineering. Architectures are going to be built around computer-to-computer links and video servers rather than SDI routing. The advantages more than outweigh the need to recruit or retain the right technical mix. They cover productivity, creativity and even piracy.

The essence of a tapeless workflow is that the content is stored not just digitally, but as a computer file, in a format that can be interpreted by all the different pieces of equipment from camera to delivery. Once the content is a file, then the concept of realtime transfers goes away: media can be moved from place to place as fast as the computer network can deliver it. So an hour’s content could be transferred in a matter of minutes, even seconds.

More important, the same file can be accessed by multiple users simultaneously. In post-production, that means more time can be given to each task because no-one is waiting for the next person up the line to finish. Major facilities like TwoFour54 in Abu Dhabi have implemented concurrent post-production, whereby editors, sound mixers and colourists work at the same time. It means that a routine television production can have a full colour grade, because using tools from vendors like FilmLight, as the colourist works, so the graded pictures pop up in the editor, thanks to plug-in software. Another advantage of the tapeless environment is that it is inherently format agnostic. The infrastructure does not care if a file is standard definition, HD, 4K or something else. High dynamic range, high frame rate video and 3D can be added, too.
## Quest for Knowledge

**Quest Arabiya** is the latest addition to the MENA’s already crowded free-to-air market. *BroadcastPro ME* spoke to the team behind the channel to find out how they plan to differentiate the channel’s content.

### Speaking at the launch event

Mohamed Al-Muhairi, Chairman of Image Nation Abu Dhabi, said: “The launch of the channel is a very much in line with Image Nation’s commitment to supporting the regional media industry, providing opportunities for regional production companies to generate content and showcase regional talent.”

In an interview with BroadcastPro ME, Carl von Doussa, General Manager of Quest Arabiya, said that Quest Arabiya has been launched as a joint-Arab channel and will not be limited to one particular country. “At the heart of our offering, we are showcasing untold stories from the region. With our partnership with Discovery, we also have the opportunity to take this content to international audiences. Audiences from the region shape our programming and our channel,” he explained, adding that the channel has a robust digital service with interactive social media platform for audience feedback.

“How do we get into people’s preferred repertoire of channels when there are 800 other free-to-air channels competing in the same space? Building a strong online platform is one way of doing that,” he pointed out.

While programmes dubbed into Arabic from Discovery’s content library make up the core of the channel, there will be equal focus on original programming. The idea is to create content that’s relevant and relatable to a local audience and can also be exported outside the region. In future, shows will be commissioned based on feedback through Quest Arabiya’s social media channels – meaning communities get to shape what they ultimately see on the screen.

“We have a team of 26, but our model is based on outsourcing,” von Doussa said, adding that Choueri Group will handle the media representation for the channel whileコンテンツ的 technology partner will take care of the channel’s rollout from the twofour54 campus in Abu Dhabi.

Dubbing houses in Lebanon, Egypt and the UAE have been working to create more than a thousand hours of dubbed content to be aired on the 24/7 channel. The team has already adapted some of Quest’s most popular shows for the local audience.

“We will be doing a lot of commissioning using independent production companies, which is our key focus. However, the fact remains that we are a commercial channel, looking at developing local talent in an entertaining way across the region,” said von Doussa.

Michael Garin, CEO of Image Nation, said the channel is the company’s first attempt at broadcasting. “We never saw ourselves as a broadcaster but were selected by the leadership for our core competence in developing world-class content. We have been developing content in the form of feature films within Abu Dhabi and the UAE and are known for taking local talent and helping to build their international reputation.”

“This partnership with Discovery will reach 22 countries and create opportunities for talents within the region to create content and share within the Arab region and internationally,” added Garin.

Quest Arabiya is commissioning new shows which will be developed, shot and produced in the MENA and fronted by regional presenters. Commenting on the partnership with Image Nation, James Gibbons, SVP & Country Manager – Emerging Business at Discovery Europe, said that Quest Arabiya is Discovery’s free-to-air offering in the region. The brand also exists in the UK. “Our offerings are mainly paid, but we also have free-to-air models in our network. The Quest brand already exists in the UK as a free-to-air channel, but our partnership in every region is unique.”

Amanda Turnbull, Vice President, Country Manager at Discovery Communications, added that the channel complements the existing Fatafeat channel in the region. “Through this partnership we intend to use the vast library of Discovery. Our content will always premiere on pay channels first and then go to the free-to-air channels. Image Nation lends us the production capacity to create original programming that will run here and on Discovery’s platforms around the world.”

“There is enormous scope for original programming in the region. In addition to the education angle, our programmes also provide a human interest angle. We see this channel as an interesting starting point to fill the gap in the market for great stories coming from this region and travelling to the world outside,” she said.

### The Quest Arabiya Team

Clockwise from top: Khaldul Kheuri and Shareen El Meligi introduce Quest Arabiya; Carl von Doussa, GM of Quest Arabiya speaks at the launch.

Michael Garin, CEO of Image Nation.
The move to file-based architectures allows broadcasters to completely change both the way they build and the way they use technical facilities for content creation and delivery, says James Gilbert.

**File-based workflows**

Computers deal in files, and if you tell them what to do, they will be as happy rendering 3D graphics as calculating Excel spreadsheets. So the first part of the revolution is that we now have to handle our content as files, not as the real-time video and audio streams that we have used up until now.

There are some challenges here: we need to learn some new networking skills, and we are a bit uncomfortable with the way we build technical facilities for content creation and delivery and the way we use those architectures.

The underlying enabler for this opportunity is the continuing growth in processing power. Writing in an anniversary edition of *Electronics* magazine in 1965, Gordon Moore (then R&D director at Fairchild Semiconductors, later one of the founders of Intel) suggested that processor complexity was doubling each year, and that this rate could be expected to continue.

Moore’s Law means that today we have standard, off-the-shelf and affordable computers capable of processing broadcast-quality video in real time and performing extremely sophisticated transformations.

As the IT industry is a couple of orders of magnitude larger than the broadcast industry, we are now in the comfortable position of being able to take advantage of someone else’s investment in hardware development, reducing that part of the cost of the products we need to make television.
short of standards for exchanging files at the moment. But these are solvable problems. The advantages far outweigh the short-term challenges, not least that we can move content through inexpensive Ethernet cabling and switches, and look to a future without cumbersome co-axial cables and expensive specialist routers.

So the next generation of broadcast products could be clever software – for editing, encoding, graphics and so on – running on standard computers, and linked over Ethernet. But that risks simply replacing like for like, the 2016 equivalent of moving from Betacam to DigiBeta. We still have a set of discrete boxes performing individual tasks. I argue that we should be thinking bigger than that. We should be seizing the file-based revolution as the chance to do something really disruptive.

Virtualisation

If broadcast products are to be software applications which run on standard computers, why does it have to be one process = one piece of software = one piece of hardware? In the wider IT industry, this would be seen as hopelessly inefficient and inflexible. Unless that process needs to run 24 hours a day, you are not making the best use of the hardware – it is standing idle for significant lengths of time.

Best practice has the software applications capable of being virtualised. That means they can run on virtual machines in a data centre – when they need hardware resources they take them to create a virtual computer, complete the task, then release the resources again for other tasks.

That data centre can also be host to other processes, from other vendors. There might be a transcoder operation, for instance, to take broadcast content and prepare it for online and mobile delivery. In a virtualised world, those two very different tasks co-exist, sharing resources and getting the job done without any manual intervention. But there will be times when one or other task needs more resources than usual. By mutual agreement, the process under pressure takes more hardware resources, with the other slowing or even stopping until the busy period passes.

This saves capital cost, energy and cooling because there are no processors sitting idle on standby. More importantly, though, it creates huge flexibility to meet peak demands.

Software-defined architecture

This is the essence of the software-defined architecture. Processes run concurrently, taking the resources they need at the time. When the data centre runs close to capacity, you simply buy more standardised components, which can take on any task at any time.

Workflows are no longer defined by physical architectures. You do not move projects from device to device, getting delayed whenever a particular black box is busy. The content and its metadata sits in one place – the data centre – and the processes in the workflow morph around them. There is a logical architecture, but it is defined by the business rules and technical requirements you dictate. Those rules and requirements will grow over time. Broadcasters today may be looking at Ultra HD, for example, but be unclear about whether that means 4K or higher resolutions, extended colour gamut and high dynamic range, higher frame rates or some combination of them all. In a software-defined architecture, you can add new functionality by changing the business rules and updating some parameter tables.

This idealised view of software-defined architecture depends on each individual software product having flexibility built in. Each package needs to be scalable, extensible and sustainable.

Given all that, our technical capabilities will not be baked in, and the way we work will not be dictated by the necessity to pass content from one device to another. Instead, we can define the architecture we need, and if demands change we can redefine it. In turn, that means that the current round of technology development and deployment could be the last we will ever need to undertake. Processors will get more powerful, but we can simply pull one set of cards out of the data centre and put new ones in to gain the benefit. The demands on processing, and possibly the leading broadcast vendors, will inevitably change, but all we need do is load new software into our standardised environment to maintain best-of-breed performance.

James Gilbert, CTO, Pixel Power

resources and getting the job done without any manual intervention. But there will be times when one or other task needs more resources than usual. By mutual agreement, the process under pressure takes more hardware resources, with the other slowing or even stopping until the busy period passes. This saves capital cost, energy and cooling because there are no processors sitting idle on standby. More importantly, though, it creates huge flexibility to meet peak demands.

Software-defined architecture

This is the essence of the software-defined architecture. Processes run concurrently, taking the resources they need at the time. When the data centre runs close to capacity, you simply buy more standardised components, which can take on any task at any time.

Workflows are no longer defined by physical architectures. You do not move projects from device to device, getting delayed whenever a particular black box is busy. The content and its metadata sits in one place – the data centre – and the processes in the workflow morph around them. There is a logical architecture, but it is defined by the business rules and technical requirements you dictate. Those rules and requirements will grow over time. Broadcasters today may be looking at Ultra HD, for example, but be unclear about whether that means 4K or higher resolutions, extended colour gamut and high dynamic range, higher frame rates or some combination of them all. In a software-defined architecture, you can add new functionality by changing the business rules and updating some parameter tables.

This idealised view of software-defined architecture depends on each individual software product having flexibility built in. Each package needs to be scalable, extensible and sustainable.

Given all that, our technical capabilities will not be baked in, and the way we work will not be dictated by the necessity to pass content from one device to another. Instead, we can define the architecture we need, and if demands change we can redefine it. In turn, that means that the current round of technology development and deployment could be the last we will ever need to undertake. Processors will get more powerful, but we can simply pull one set of cards out of the data centre and put new ones in to gain the benefit. The demands on processing, and possibly the leading broadcast vendors, will inevitably change, but all we need do is load new software into our standardised environment to maintain best-of-breed performance.
Al Futtaim Technologies has built a state-of-the-art HD studio for the American University of Sharjah. BroadcastPro ME has the details.

Last month, the American University of Sharjah unveiled a new studio at its campus. The 14x10m studio comprises an editing room, an audio room and a control room. The studio was made with a budget of nearly USD 500,000 to provide an education and training platform for Mass Communication students at the university.

The facility will be used by all students taking video-based courses in their degree programme, explains Dr Mohammad I. Ayish, Head of Department of Mass Communication, College of Arts and Sciences.

“This studio was the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah stipulated was the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technologies, the main reason the American University of Sharjah decided to award the project to Al Futtaim Technolog...
He also explains the specific challenges of educational projects. In most cases, the studio has to be built in an existing building. This may involve demolishing the structure and rebuilding it. There is a considerable amount of civil works involved in such projects.

Hassan Ali, Technical Sales Manager at Al Futtaim Technologies, says that the company’s experience in educational projects was useful in handling the challenges of such a project.

“Unlike most other end users, academic institutions often work with limited budgets and limited space. In most projects, we have to build a studio in existing premises, and this immediately poses several restrictions. The project was awarded to us in May 2014, but only the first phase. The second phase followed, which involved starting from scratch, and we had to go through the rigmarole of approving the budgets and buying equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again. This is the main reason this studio’s design and equipment again.

As for post-production, he explains that the students have full access to Adobe Creative Cloud. They use the full range of Adobe applications including Premier Pro and After Effects in addition to Photoshop and Illustrator. Avid Media Composer is also available. The university has four dedicated Macs for video editing. “This studio will enable students to acquire the necessary video skills on campus in order to be able to effectively deal with market challenges in visual communications,” adds Dr Ayish.
Tokina goes super wide
Tokina Cinema 16-28mm T3.0 has been re-engineered to meet the growing needs of professional cinematographers.

Using the optical formula of the still lens, Tokina engineers have created a lens that is parfocal, has reduced breathing and image shift, and a de-clicked, nine-bladed, curved iris for precise exposure control. With its 28mm close-focus capability, the lens allows the freedom to capture a super wide angle of view while still maintaining a tight perspective on the subject. This lens is 4K image ready and features all-metal cine-style housing with grooved manual focus and aperture rings for use in follow-focus systems. Zoom, focus and iris marking are on both sides of the lens for easy viewing and more mounting/hollow-focus options.

The new Tokina also offers LDS (Lens Data System) support and is available in Sony E (new), Canon EF and PL mounts.

www.amt.tv

PROPRODUCTS

Artelevision Systems demonstrates switching and management capabilities in which advanced switching and management are a requirement and space is a concern.
The DL410 combines modular transport functionalities with 20x20 3G routing and Ethernet switching in a space-efficient 1RU design. Additionally, the chassis includes on-board chassis management and dual integrated AC power supplies.

The DL4120 features the same advanced design as the DL430x. The DL430x addresses the complexity and latency issues that broadcasters, video service providers, and others in our industry traditionally face when routing video and Ethernet traffic. A four-slot, 1RU and modular design, the DL4120 provides customers with a fully integrated solution that saves rack space and simplifies the transport and routing of media over IP and fibre.

www.artel.com

ClearView with Video Clarity
Video Clarity has released its ClearView Extreme 8K video quality analyser and ClearView Player 8K uncompressed 8K(4K/HD) SD recorder and player.

ClearView Extreme 8K is claimed to be the industry’s first fully capable video quality analysis system for 8K resolution that enables users to measure and analyse the quality of 8K uncompressed video using perceptual metrics and side-by-side visual comparison on a single monitor. Designed for use in labs at television broadcast networks, cable, satellite and IPTV service providers; and television signal-processing product manufacturers, ClearView Extreme 8K allows broadcast engineers and researchers to understand the generational and picture-quality potential of new 8K formats. The analyser’s GUI makes it possible to compare 8K source video against its processed counterparts side by side on a single screen.

www.videoclarity.com

Panasonic camcorder zooms in
Panasonic Marketing Middle East & Africa (PMMNAF) has launched its latest AG-DVX200 camcorder.

Claimed to be the world’s first 4/3-type large format camcorder with integrated zoom lens, the new camcorder is suitable for independent film and documentary production, as well as event videography. Its features include 4K/60p recording, a 13x optical zoom and a V-Log L gamma curve.

Delivering a shallow depth of field and a wide field of view, the DVX200 makes a good companion to the VariCam 35 4K camera/recorder. The DVX200 shares VariCam family characteristics of f/1.4 optics and colourimetry, with natural, subtle rendering of skin flash tones, and a V-Log L curve emulating the natural grey-scale rendition of the VariCam 35. It also incorporates a newly-developed 4/3” large-format MOS sensor and offers variable frame rate recording.

The new Panasonic AG-DVX200 camcorder is the sourcing platform for trade professionals in the region. Hear from experts and learn about the latest technologies / products from industry leaders on Cloud / IP Broadcasting, Digital Media Asset Management, TV Everywhere, Wireless Live Production and more!

www.panasonic.com

Well established and recognised as Asia’s must-attend international event for the pro-audio, film and broadcasting industries, BroadcastAsia2016 is the sourcing platform for trade professionals in the region. Hear from experts and learn about the latest technologies / products from industry leaders on Cloud / IP Broadcasting, Digital Media Asset Management, TV Everywhere, Wireless Live Production and more!

These out... These out...
To Check To Check
BE SURE TO CHECK THESE OUT...
RED launches SCARLET-W

RED Digital Cinema has unveiled the latest addition to its line of professional cameras, the SCARLET-W. Joining the RED RAVEN and WEAPON in the latest generation of RED cameras, the SCARLET-W offers a RED DRAGON sensor, interchangeable lens mounts, simultaneous recording in REDCODE RAW and Apple ProRes formats, an intelligent OLPF system and in-camera 3D-LUT outputs.

SCARLET-W captures 5K at 60 frames per second (fps), 4K at 150fps and 2K at 300fps with REDCODE RAW, and its wide dynamic range produces cinema-quality images rich with natural colour. SCARLET-W also offers an upgrade path to WEAPON and uses the DSMC2TM line of accessories compatible with both RED RAVEN and WEAPON cameras — giving shooters the option to move between camera systems without having to purchase new gear.

Xcellis improves storage

Powered by StorNext 5, next-generation Xcellis Workflow Storage optimises demanding workflows to improve productivity. Xcellis’ converged architecture combines file management and client connectivity in a smaller footprint that can continuously scale along with your business, plus unified SAN and LAN access to keep your whole team connected.

It combines the power of SAN and the low-cost connectivity of NAS in a fully scalable hardware solution that simplifies the storage architecture and streamlines operations.

In addition, Xcellis includes StorNext Connect built-in, simplifying and saving your staff time on deployment, management and monitoring with single pane of glass view of your entire Xcellis workflow.

www.xcellis.com

Ikegami drives 8K with new OB van

Ikegami has announced the completion of the world’s first 8K OB production vehicle. The new vehicle is designed to operate as a complete mobile 8K broadcast production facility capable of producing television of unsurpassed picture quality, complete with 22.2 channel surround sound. Ikegami’s efforts to develop 8K broadcast production equipment have focused on achieving extremely high resolution combined with Ikegami’s proven ability to deliver very wide dynamic image processing. Ikegami also has long experience in producing mobile television production trucks, having produced more than 800 OB vehicles.

In Japan, the roadmap for 8K broadcasting announced by the Ministry of Internal Affairs.

www.ikegami.com

Sennheiser presents the new Orpheus

With the successor to the Orpheus, Sennheiser is presenting a new electrostatic headphone system that combines technology with luxury and craftsmanship.

The high-end headphones, which will be hand-crafted in Germany from next year onwards, will cost around $30,115.

The Orpheus uses amplifier concept that comes with the advantages of a tube amplifier and a transistor amplifier.

www.sennheiser.com
On-demand content, time-shifted viewing, mobile viewing and the proliferation of the PVR are now very much in the mainstream. Consumers are increasingly unwilling to be constrained by viewing schedules and broadcasters have had to respond to this new content consumption landscape. As a result, the process of delivering that content has become hugely complex. Providing access via new platforms and devices is now necessary, simply to retain existing audiences. At the same time, OTT is a tremendous opportunity for broadcasters and TV bouquet providers to retain those audiences, test new markets and generate new revenues.

In today’s fiercely competitive marketplace, the primary concern facing every broadcaster is how to generate new revenue opportunities from their existing content or channels. As consumer demand increasingly shapes the media landscape, there’s also a need to drive new channel launches in order to give viewers what they want. Broadcasters increasingly need to reach as wide an audience as possible, launching channels and delivering content anywhere in the world. While it’s possible to handle this in-house, this is far from the most cost-efficient option. This is where a partnership with a global media solutions provider, with the reach, knowledge and expertise to help broadcasters expand to new territories and target audience segments, is invaluable. Likewise, media management workflows need to make it easy and cost-effective to localise content for different audiences, ensuring content is relevant to viewers and can also be better monetised.

With the growing demands and requirements placed on any media management workflow, efficiency, flexibility and scalability must be built-in from the start. The days when multiple siloed operations could be bolted on as needed are gone. Media solutions providers need to offer an efficient process that handles everything from VOD preparation and content formatting through to creative services, quality control and compliance. As the broadcast business becomes more fragmented, it’s critical to have the most efficient content preparation and publishing processes in place, not just to save cost, but also to maximise time to market. The most effective approach is to combine tried and tested approaches from the industry and apply them to media management. However, any solution must retain a level of flexibility, enabling broadcasters to benefit from a specialist, premium service tailored to their requirements, but still deliver the benefits of an industrially efficient process.

For instance, a combination of cloud and specialised managed services can help create an effective playout proposition, in particular for smaller broadcasters entering the market. While cloud helps broadcasters avoid investing in capital equipment, a managed service also provides this, but in addition, the broadcaster doesn’t need to invest in their own 24/7 operation either. This significantly reduces startup costs, allowing the broadcaster to focus on content and audience.

Cost-effective, pure cloud has limitations when it comes to channel presentation and quality of service. The greatest value comes from the right balance of cloud and traditional infrastructure, using the best tools for the job to deliver great-looking channels that meet customers’ business objectives as efficiently as possible.

In order to help broadcasters keep pace with consumer demand, media solutions providers must be able to deliver an end-to-end TV everywhere offering to broadcasters, encompassing content management, content delivery, monetisation, live and on-demand access, and multiscreen delivery.

Pater Elvidge is Head of Media Management at Globecast.
Find the best
Video • Photo • Broadcast • Cinema

Greatness
MIXED TOGETHER THROUGH THE YEARS

www.amt.tv
AMTDubai advanced_media_uae amt_dubai AMT_DUBAI AdvancedMediaDubai ADVANCED MEDIA Video • Photo • Broadcast • Cinema