MEDIA TECHNOLOGY & INNOVATION

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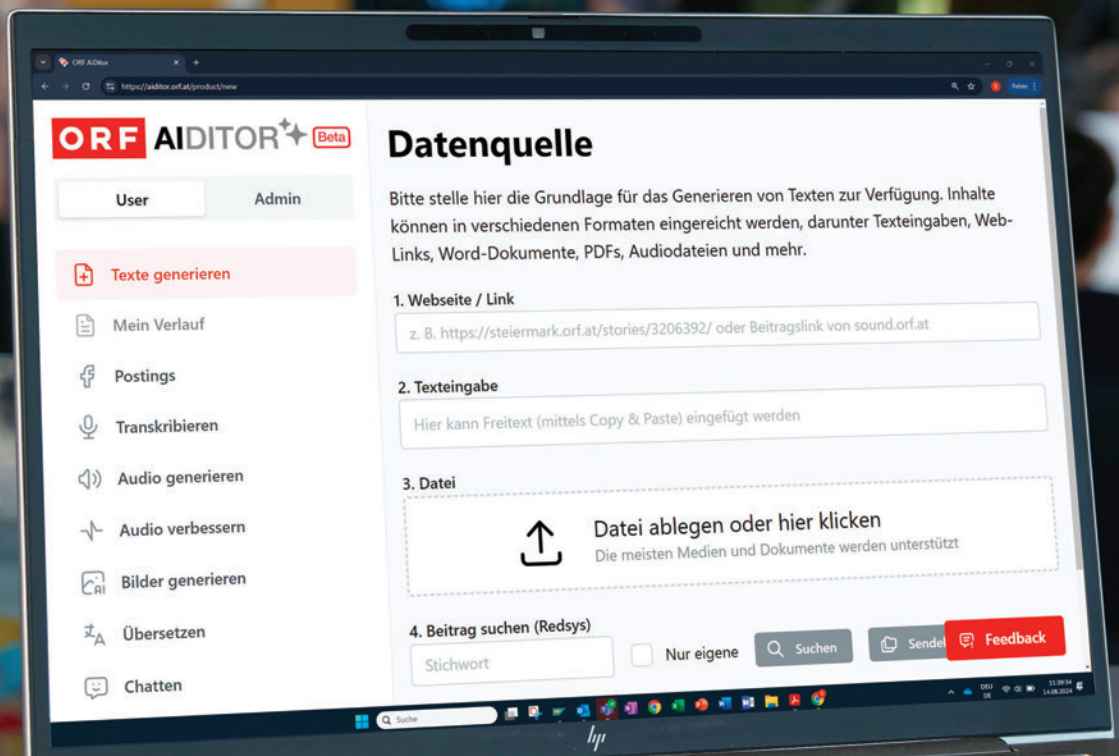
tech-i

T&I Award 2024: ORF's AiDitor powering AI-driven innovation

Plus

- **Michael Eberhard takes up the baton for the EBU Technical Committee**
- **Baltic broadcasters to step up technical cooperation in times of emergency**
- **Testing workflows for multi-camera production using LED walls**

and more...



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Issue 61 • September 2024

Cover story: The EBU Technology & Innovation Award 2024 went to Austria's ORF for the development of AiDitor, an AI-driven platform that empowers journalists and creators across the organization. Stefan Kollinger, ORF's Chief Innovation Officer, tells the story on pages 10–11. (Photo: ORF/Klaus Titzer)

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New faces and new energy for the challenges ahead

Antonio Arcidiacono, Director of Technology & Innovation, EBU

In the second week of June, this year's Technical Assembly took us to my own country of birth, Italy, at the invitation of our Italian Member Rai. The EBU technology community gathered in the port city of Naples to exchange on the latest innovations in media technologies and their associated impacts on society.

This annual event, now renamed as the EBU Technology & Innovation Summit, is both an opportunity to take stock of our progress across a range of topics and a moment for renewal. This being an election year, I am delighted to welcome several new faces to our Technical Committee, which provides the strategic direction for our community and oversees the working groups.

RENEWED TC

From among 17 candidates – a big 'thank you' to all of them for standing – the Assembly elected 13, of whom seven join the TC for the first time. We thus have a good mix of experience and new energy, with Michael Eberhard of ARD/SWR as Chair. He will be ably assisted by Vice-Chairs Brian Wynne (RTÉ) and Annsofi Eriksson (SR), the latter newly elected to the committee. (Find the full list of TC members on page 4 and read Michael Eberhard's thoughts on his new role on page 6.)

The priority for the new TC will be supporting EBU Members in the challenges they face in achieving their broader strategic business goals. To this end, the committee's work will combine a technical and business analysis of emerging technologies and solutions, feeding into concrete outputs that will benefit the entire PSM ecosystem.

Back to Naples: Rai CTO Stefano Ciccotti delivered a

Antonio Arcidiacono

thought-provoking opening keynote for the Summit. He offered an original and wide-ranging analysis that went from the needs of aging populations to the broader benefits of broadcasting. He emphasized broadcasting's advantages in terms of its quality of service, its independence from the size of the audience, its ease of use, and its high availability and reliability in disaster or emergency situations, as well as its resilience to cyberattacks. His talk went in the same direction as the MARS* strategy for distribution that I have written about in these pages previously (see Issue 58 of tech-*i* magazine).

RECOGNIZING EXCELLENCE

The EBU T&I Awards marked another highlight of the Summit, with the shortlist underlining how EBU Members are successfully implementing cutting-edge technologies. Read more about the overall winner, AiDitor, from our Austrian colleagues, on pages 10–11. The previous issue of tech-*i* featured articles on the two runner-up projects, BBC's early adoption of the new C2PA standard for tracing content provenance and France TV's multilayer production of coverage of the Olympic flame relay, combining 5G, satellite and cloud-based IP infrastructures.

Special mention must also go to the two women jointly presented with the Young Technology Talent Award: Valentina Piffaretti from Switzerland's SRG SSR, for her work on business continuity management, and Selin Güngör of Turkey's TRT, for her research on fake news detection. Read more about them on page 12.

The Summit also offered a lively debate, involving top management representatives, on the strategic decisions to be taken in times of cost constraints when looking at the implementation of AI technologies in the media business. It is a debate that will continue.

A special focus was dedicated to taking a broader view, gaining inspiration from Japan to China to Canada and back to Europe, on new formats and related innovative technologies, from production to distribution. We can confidently conclude that we are in good shape to tackle the challenges that lie ahead, with talented young technologists, a renewed and re-energized Technical Committee, and a community that embodies the principal that we are stronger when we work together.

P.S. At IBC2024, we'll announce the creation of a new association, Security4Media. The article on vulnerability management in Issue 60 of tech-i describes the problems it aims to solve. See https://security4media.org

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Is the tech-*i* app on your home screen?

The tech-*i* app provides access to news and views from the EBU, 5G-MAG and the DVB Project, along with the entire EBU T&I video library. All videos are subtitled in ten languages (thanks to EuroVOX). The tech-*i* app works on both iOS and Android devices – search for tech-*i* in the app store, scan the QR code or visit https://tech-i.ch/download.html

New Technical Committee mixes experience with new energy

Pictured in Naples following the election (L to R): Robin Ribback, Víctor Sánchez, Gino Alberico, Harald Kräuter, Brian Wynne, Michael Eberhard, Ivana Prpic, Morten Brandstrup, Deividas Grabauskas and Willem Vermost.

The EBU Technical Assembly has the task every two years of electing the Technical Committee. This year's election, which took place at the Technology & Innovation Summit in Naples in June, resulted in seven new faces among the 13 chosen.

Those newly elected to the committee were Morten Brandstrup (TV 2, Denmark), Deividas Grabauskas (LRT, Lithuania), Annsofi Eriksson (SR, Sweden), Harald Kräuter (ORF, Austria), Monica Palomo (RTP, Portugal), Ivana Prpic (HRT, Croatia) and Willem Vermost (VRT, Belgium).

Along with these new members, continuity is ensured by the six candidates who were re-elected, namely, Michael Eberhard (ARD/SWR, Germany), Robin Ribback (SRG/SWISS TXT, Switzerland), Víctor Sánchez (RTVE, Spain), Simon Tuff (BBC, United Kingdom) and Brian Wynne (RTÉ, Ireland).

The leadership of the Technical Committee also saw changes, with former Chair Mike Nugent (ERT) having stepped down. The new Chair is Michael Eberhard – he shares his thoughts on page 6 – while the Vice-Chairs are Annsofi Eriksson and Brian Wynne.

Congratulations to this year's EBU T&I Awards laureates

The winners of this year's EBU Technology & Innovation Awards were announced at June's Technology & Innovation Summit in Naples

The main prize went to Austria's ORF for its inspirational development of AiDitor, an AI-driven platform that combines core systems, services, APIs, models and workflows. It's designed to serve journalists and creators and has quickly become a key tool across the broadcaster. Chief Innovation Officer Stefan Kollinger provides an overview on pages 10–11.

Also shortlisted for the main award this year were France Télévisions, for its groundbreaking coverage of the Olympic torch relay using a combination of cloud services and private 5G links, and BBC, for its pioneering work on developing and implementing the new C2PA standard to track the provenance of content. There are reports on both projects in Issue 60 of tech-*i* magazine.

YOUNG TECHNOLOGISTS

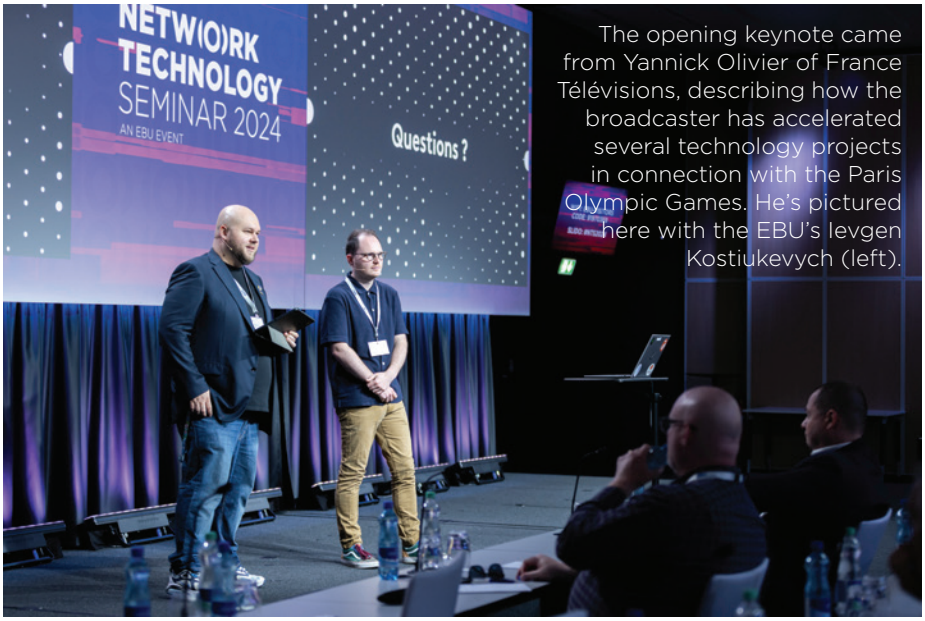
Two young women were jointly awarded the prize that recognizes important work done by media technology professionals at an earlier career stage.

The EBU Young Technology Talent Award went to Selin Güngör, who works with TRT in Turkey, and Valentina Piffaretti, working with SRG SSR in Switzerland. Turn to page 12 to read about the latter's work on business continuity management and the former's research on fake news detection.

Find information on past winners of the EBU T&I Awards at: https://tech.ebu.ch/awards

NTS 2024: still the essential gathering for media and IT

The EBU Network Technology Seminar once again offered candid conversations and valuable insights on media over IP, cloud technologies and software-based production. Here are just a few snapshots of the event. The presentations are available to EBU Members on the tech-i app and at: https://tech.ebu.ch/nts2024



The opening keynote came from Yannick Olivier of France Télévisions, describing how the broadcaster has accelerated several technology projects in connection with the Paris Olympic Games. He's pictured here with the EBU's Ievgen Kostiukevych (left).

One of four in-depth tutorials was presented by Félix Poulin (CBC/Radio-Canada) along with his colleague Sunday Nyamweno, who presented a live demonstration direct from Montreal.

Nikolaus Kerö (Oregano Systems) and Thomas Kernen (NVIDIA) presented a tutorial on timing and synchronization.

BBC's Mark Patrick moderated a panel discussion on the latest network protocols and approaches, featuring Kieran Kunhya (Open Broadcast Systems), Rob Moodey (Matrox), Nicolas Sturmel (Direct Out), Hélène Rauby-Matta (EBU) and Willem Vermost (VRT).

MaryKos Photography

EBU tests show more dynamic monitor market

With the increased roll-out of high dynamic range (HDR) production, the need for professional HDR monitors continues to grow. Earlier this year, the EBU Video Systems group organized monitor tests, hosted by BBC R&D in London. The results are now available as EBU Tech Report 081 (and related supplements for EBU Members only).

Creating a monitor that meets all requirements – relating to peak brightness, black levels, colour gamut coverage, viewing angles, number of artefacts – is far from trivial, but it is encouraging to see that the professional monitor market is getting closer to the targets. While the price tags remain rather high, professional users require measurement devices that offer predictable performance and good intermodel colour reproduction. There is no alternative for a clear reference, especially when the variability of home television displays is large.

The HDR monitor testing took place at BBC R&D's Southlab in London.

A new conductor takes up the baton for the EBU Technical Committee

Michael Eberhard is Director of Technology and Production at SWR, part of the ARD network of public service media organizations in Germany. He is also the new Chair of the EBU Technical Committee.

The conductor stands as a pivotal figure in any orchestral performance, serving as both the guiding force and the unifying presence that brings a musical composition to life. Their role extends far beyond the simple act of waving a baton; it encompasses a profound responsibility for the interpretation, cohesion, and overall execution of the music.

In my spare time, I volunteer as the conductor of an orchestra that performs twice a year. As a conductor, I know what it means to analyse, interpret, coordinate and lead at the same time.

These are also the tasks of a director in public broadcasting, especially in ARD, where nine independent companies must be brought together. For almost two years now, in addition to my work as Technical Director at SWR, I have been Chairman of the ARD Production and Technology Commission. I am constantly reconciling the needs of the individual broadcasters in the areas of technology and production.

In the context of the EBU, many more Members need to be taken into account and be represented. Most of them have different needs with different priorities, but I am sure that in my role as Chair of the EBU Technical Committee, I will also succeed in bringing them together, serving as the guiding force and the unifying presence, much like a conductor.

TODAY'S CHALLENGES

Over the past years, we have witnessed great advancements in technology, from hybrid and cloud-based remote production to the integration of 5G in production and distribution. These rapid developments also bring major challenges and in order to have a clear vision for tomorrow, we need a fundamental understanding of the challenges of today.

Michael Eberhard, Chair of the EBU Technical Committee

One of these challenges is the fragmentation of audiences across various digital platforms and devices. This dispersion requires us to develop effective strategies to engage a diverse audience while upholding our core values and mission. Personalization has become crucial, as audiences now expect tailored content experiences that resonate with their individual preferences. Additionally, balancing the fulfilment of our public service mandate with the need for innovation and relevance in a highly competitive media environment is a delicate task. Ensuring we remain true to our public service ethos while embracing new technologies and trends is essential for maintaining our impact and connection with the public.

Another challenge is ensuring the security of our data. We need to protect our content against cyber threats and piracy, ensuring the integrity and security of broadcast content and infrastructure to maintain our credibility.

The EBU promotes the interests of PSM, campaigns for a sustainable future for them, and provides its Members with world-class content. To fulfil these tasks, it is essential that the EBU's committees collaborate closely and that we are always up to date with the latest technological developments. Because world-class content can only reach the audience via different distribution channels and on different technical platforms. It also must be technically accessible for everyone, this is why we are developing tools for subtitles, audio descriptions, and sign language interpretation.

ROLE OF DATA

Creating world-class content requires a deep understanding of user needs, which is achieved through data collection and analysis. Technology enables broadcasters to gather detailed audience data, helping tailor content to their preferences. Data-driven insights inform programming decisions and marketing strategies, ensuring content resonates with citizens. Additionally, data is crucial for AI services, enhancing their ability to deliver personalized and efficient solutions. In essence, data is the cornerstone of creating content that truly connects with and satisfies the audience.

Collective efforts to develop unified visions and foster stronger collaboration are more important than ever. In a rapidly changing world, teamwork and shared goals are essential for overcoming complex challenges and achieving sustainable progress. By working together and aligning our visions, we can leverage diverse strengths and perspectives, leading to more innovative and effective solutions.

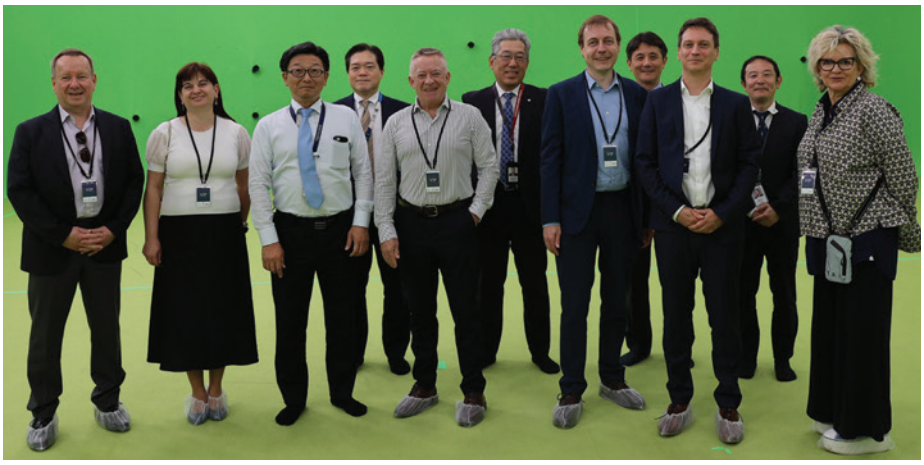
Photo: SWR/Benoit Linder

Discovering what's big in Japan – EBU delegation exchanges on the future of media

Japan continues to be an important global centre for technology innovation, particularly in the media domain. **Carmela Asero** accompanied the EBU delegation that visited to learn about some of the latest developments.

A delegation of EBU Members undertook a study visit to Japan at the end of May within the framework of the Media Technology Futures Group, an alliance of R&D&I (research, development and innovation) labs at Member organizations. The trip was an opportunity to see first-hand the activities of Japanese partners in areas such as generative AI, virtual production, and IP and cloud-based systems. Discussions with R&D&I specialists ensured a fruitful exchange of views on the future of media, sustainability, resilience and other key challenges for public broadcasters and media players.

The delegation, with representatives from Deutsche Welle, VRT and Yle, as well as the EBU Technology & Innovation Department, returned to Europe with a rich list of ideas for potential collaboration.



The EBU delegation at Canon's volumetric video studio in Kawasaki

CANON, SONY, NHK

On the first day, the trip took in visits to the headquarters of Canon in Tokyo, as well as the company's Kawasaki facility, and to the Sony Computer Science Laboratories. The second and third days were focused on the Japanese broadcaster NHK, including both its Science & Technology Research Laboratories (STRL) and its headquarters; the group also visited the office of the EU Delegation.

One of the EBU delegates, Jens Röhr, Innovation Manager for the production department at DW described the trip as "a truly remarkable journey into the future of media."

"The strides made in immersive technology and artificial intelligence have given me a wealth of insights and fresh ideas. This has fuelled my drive to explore new frontiers and emphasized the critical importance of collaboration in achieving our common goals as public service broadcasters."

Highlights of the visit to Canon included AI-driven multi-camera orchestration, where different roles can be assigned to remote PTZ cameras that work based on the movement of the main camera. However, there was general agreement that the use of AI in such production contexts should not seek to increase productivity in a way that replaces creators, but always to support creators and creativity.

Canon's work towards implementing the C2PA standard for content provenance information (see tech-*i* 60) was also presented and discussed in depth with the EBU delegates.

In Kawasaki, the EBU group visited the company's largest volumetric studio, with over 150 cameras. The level of image quality and fluidity was particularly impressive, as well as the live streaming capability from the studio, with only a three-second delay. As one EBU delegate commented, "the future might not only be LED walls."

STRL OPEN HOUSE

The visit coincided with the annual NHK STRL Open House in Setagaya, where the theme was *Expanding and evolving broadcasting media to deliver increased value*. The EBU delegation had an opportunity to learn about NHK's work on areas of common interest, such as automated metadata generation, computer-generated sign language, and content provenance capture.

At the NHK broadcast centre the group was welcomed by some of the company's top leaders and technology experts. Of particular relevance was NHK's new building project and its anticipated IP- (ST 2110) and cloud-based workflows. NHK has recently also created a Media Innovation Center (MIC) with about 80 staff (journalists, engineers, and a strong link to NHK STRL). Finally, the group was warmly welcomed to the EU Delegation office in Tokyo, where there is an interest in fostering further collaboration between EBU Members and Japanese partners in the areas covered be the latest EU-Japan Joint Statement, such as cloud, 5G/6G and AI.

The three-day visit was marked by the exquisite hospitality of our Japanese hosts and underlined the continued importance and value of in-person meetings.

Testing workflows for multi-camera production using LED walls

BBC teamed up with the EBU, Sony and White Light for Virtual Production Exploration Week, producing a television show using an LED wall, writes BBC's **Paul Pledger**, Creative Director.

We were keen to explore multi-camera virtual production, comparing in-camera VFX with the established virtual studio workflow of chroma keying each camera over a graphics engine. This project involved making an episode of a BBC Persian film-review show called Aparat using an LED wall and floor (known as an LED volume) instead of the usual green-screen production method. Thanks to d&b solutions, we ran the pilot in the Immersive Technology Experience Centre at the London Science Museum.

Working with Sony and White Light, the BBC team adapted the existing VizRT scene for Aparat to work in Unreal Engine for use on the LED volume. We were able to pre-visualize our shots in Unreal Engine thanks to a useful Sony plug-in that highlighted the likelihood of experiencing an unwanted moiré effect on camera. This allowed us to finesse our camera and floor plans before the shoot, saving us time on set.

The presenter and guests didn't have to imagine where they were in the virtual set.

NOVEL WORKFLOW

One of the challenges with multi-camera virtual production is ensuring each camera sees its corresponding perspective in the LED volume. We were testing a system that changed the background in the LED volume at exactly the same time as the camera cut. This is an alternative to other systems that interleave the backgrounds for all the cameras in the LED volume simultaneously, with each camera's shutter speed adjusted so it only sees its intended background. Such systems are elegant, but limited to four cameras, and the people on set see all the backgrounds blended together, which can be distracting. Sony's new workflow offers seamless real-time switching between multiple cameras regardless of the number of cameras.

Switching the background on the camera cut worked well for our pilots, but working this way means the camera operators can't see the background for their angle when their camera isn't on air. Sony overcomes this by interleaving a blue or green frame in the LED volume and using an alternate blue/green screen feed from each camera (running at 100 Hz) to chroma key it with its corresponding graphics engine, generating a preview feed for the camera viewfinder. Doing this results in the LED wall appearing slightly blue or green to the naked eye but this didn't seem to bother our presenter or guests.

ENJOYABLE EXPERIENCE

The BBC team really enjoyed working with virtual production and everyone agreed the programme was enhanced by using this workflow. Our presenter and guests looked like they were part of the virtual scene, as opposed to being cut out and inserted into it. Instead of lighting for chroma key, our team could focus on lighting artistically to achieve the desired mood. A few of our studio lights spilled onto the LED wall but this would be minimized if working with a slightly larger LED volume.

The presenter could see the editorial graphics and interact with down-the-line guests without having to imagine where they were in the virtual set. This resulted in a more natural feeling show on camera. Everyone on set found the experience to be much more enjoyable compared to working in a green-screen studio.

After the pilot, we pushed the technology even further by experimenting with XR set extensions to expand our virtual scene beyond the LED volume and we also looked at teleporting guests into the set from other locations. Colour matching and smooth camera tracking were challenging but we achieved some interesting results.

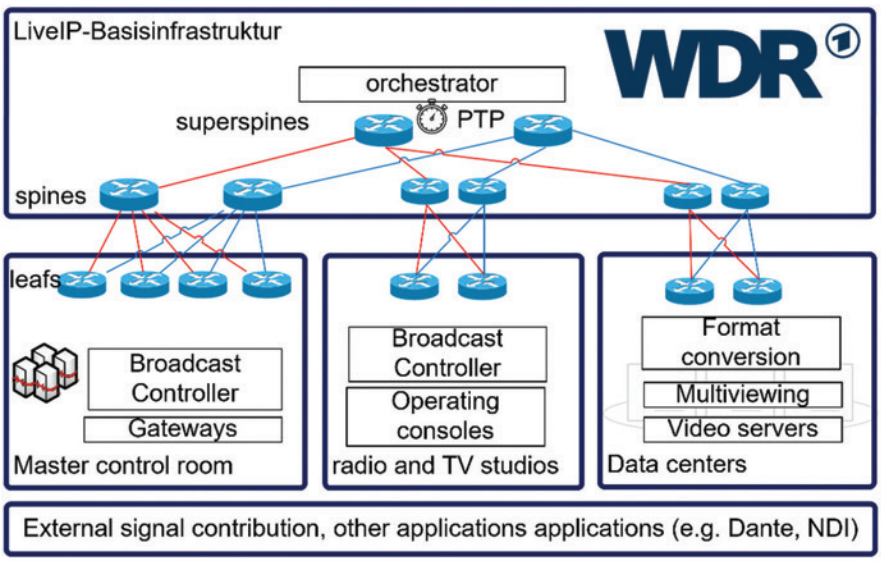
It was great to see all the partners working together and supporting one another to further our collective understanding of virtual production. The Aparat pilot looked fantastic, and the week was a valuable learning experience for everyone involved!

Evolution of broadcast infrastructure at WDR: embracing ST 2110 IP-based solutions

Jan Krusch coordinates media over IP projects at WDR. Here he describes how and why the German broadcaster is building a converged network to handle future production needs.

As the broadcasting industry continues to evolve, the migration to ST 2110 IP-based infrastructures is becoming increasingly prominent. This transformation is just one step on the way to more software-centric infrastructures.

Networks designed for software-based production must become a standard commodity; and configuring and operating such networks is a key skill for modern broadcasters. To manage them cost effectively, it is inevitable that these high-performance networks should not only handle ST 2110 broadcast streams, but also other applications for broadcast production – a converged broadcast network.



LiveIP infrastructure, one network fabric with an orchestrated layer for ST 2110

CONVERGED NETWORK

One of the most significant advantages of migrating to an IP-based infrastructure is the ability to bring multiple applications onto a single network, rather than maintaining separate networks for different functions – such as video production, editing, and distribution. The converged approach not only reduces costs but also simplifies network management and improves overall efficiency.

For example, take a video server – many media streams, high bandwidth file transfer and low-latency control traffic. Using the traditional approach, you need three networks; two will do the job also, if cost constraints come into play. Following the converged network approach, you can meet all those needs in different overlay networks using one underlay fabric. All of this isn't new – every carrier and every data-centre operator proves the concept when keeping all applications and customers strictly separated from each other.

In order to achieve this, you need to have a well-planned approach and to use only automated configuration. The complexity can be handled through the use of Ansible, which is an open-source IT automation engine, and automated deployment chains. Once set up, operation becomes much more resilient than the command-line configuration used in the past.

KNOWLEDGEABLE TEAM

Transitioning to an ST 2110 IP-based infrastructure requires people well versed in both networking and media applications. This dual expertise is critical for ensuring the network operates smoothly and efficiently. The traditional silos of network and broadcast engineering need to be broken up, with teams collaborating closely to manage the converged network.

This also affects the way we are realizing projects. In the past we were accustomed to a facility-based approach; renewing a studio or galley meant everything from cameras and vision mixers down to tables and AC power. In the future, we will see an approach based more on technology layers, requiring continuous integration, testing and deployment. This is key for a culture of collaboration and agility, enabling teams to respond quickly to changes, issues and future needs.

At WDR, we are pursuing a converged network approach. We call it the "LiveIP base infrastructure", with a focus on real-time ST 2110 applications, but with the integration of control and file-transfer traffic right from the beginning. We are using a network configuration based on roles described in Ansible playbooks.

Future projects will be tenants of this infrastructure rather than having to plan new networks with deviating designs. All of this is not solely a result of adopting ST 2110; the objective of fully software-based production facilities, like the concepts pursued in the EBU Dynamic Media Facilities group, demands converged networks. This is an important step to realize broadcast functions in software and to migrate from dedicated hardware to virtualized platforms in your own data centre or the cloud.

AiDitor: pioneering AI-driven innovation at ORF

The 2024 EBU Technology & Innovation Award was won by a pioneering project at Austria's ORF that aimed to harness the power of AI to serve journalists and creators. **Stefan Kollinger**, Chief Innovation Officer, tells the AiDitor story.

In the rapidly evolving landscape of media and technology, innovation is not just a buzzword; it's a necessity. As traditional media organizations grapple with the challenges of the digital age, the need for adaptive, forward-thinking solutions has never been more apparent. Enter AiDitor, the strategic innovation project spearheaded by ORF, Austria's national public service media organization. This groundbreaking initiative aims to harness the power of artificial intelligence (AI) to support and enhance the daily work of ORF's editorial staff while maintaining the "human in the loop" principle.

AiDitor offers a user-friendly web-based interface

EMPOWERING JOURNALISTS

At its core, AiDitor is designed to empower journalists and content creators by providing them with cutting-edge AI tools and services. The platform seamlessly integrates with ORF's existing systems, creating a powerful application that combines core systems, services, APIs, AI models and workflows. This agnostic approach allows for the accommodation of a wide range of use cases, both current and future, ensuring that AiDitor remains a flexible and future-proof solution for the ever-changing needs of the media industry.

What sets AiDitor apart is its user-centric approach. From the very beginning, the development of ideas and use cases has been strongly influenced by ORF's staff. This collaborative spirit has not only fostered a sense of ownership among users but has also ensured that the platform meets the real-world needs of journalists and content creators. By actively involving the end users in the development process, AiDitor has been created as a tool that truly resonates with its target audience, addressing their pain points and enhancing their workflows in meaningful ways.

Moreover, AiDitor serves as ORF's AI hub, enabling colleagues to quickly and easily access and test AI models, functions and tools. This aspect of the platform is particularly noteworthy, as it democratizes access to cutting-edge AI technologies, empowering journalists and content creators to experiment with and leverage these tools in their daily work. By providing a centralized repository of AI resources, AiDitor facilitates the rapid dissemination of knowledge and best practices across the organization, fostering a culture of innovation and experimentation.

FROM PROTOTYPE TO BETA

The journey of AiDitor began with a small start, offering colleagues the opportunity to experiment with GPT models within the organization. This initial phase quickly generated a wealth of ideas and use cases, which were swiftly realized for testing. The first comprehensive prototype was released in June 2023, and by October of the same year, AiDitor had already reached its beta version.

The platform's rapid growth is a testament to its value and potential. Within just a few months, the prototype had attracted 200 users, a remarkable achievement that demonstrated the hunger for AI-driven solutions within the media industry. As of June 2024, AiDitor boasts an impressive 1,700+ user accounts, hundreds of weekly users, 55 workspaces for departments and teams, and a vast prompt store with over 400 prompts.

This exponential growth is a clear indication of the platform's success in meeting the needs of its users. By providing a robust, user-friendly tool that addresses real-world challenges, AiDitor has quickly become an indispensable part of ORF's workflow, streamlining processes, enhancing creativity, and driving innovation across the organization.

Stefan Kollinger speaking at the presentation of the EBU Technology & Innovation Award 2024. Also pictured (left to right) are outgoing Technical Committee Chair Mike Nugent (ERT), Antonio Arcidiacono (EBU), Harald Kräuter (ORF) and Marco Mursteiner (ORF).

TOP USE CASES

AiDitor's top use cases demonstrate its versatility and effectiveness in supporting journalists and content creators. Audio transcription, audio enhancement for improving recording quality, translations, text editing, and the creation of social media posts are among the most popular applications.

These use cases highlight the platform's ability to automate time-consuming tasks, freeing up journalists and content creators to focus on higher-value activities. By leveraging AI to handle routine tasks, such as transcription and translation, AiDitor enables its users to work more efficiently, allowing them to dedicate more time and energy to the creative and analytical aspects of their work.

In the realm of textual use cases, there are strong trends towards the creation of short news items, headlines, translations, suggestions, idea generation and grammatical proofreading. These features not only save time but also enhance the quality and consistency of the content produced. By providing a suite of AI-powered writing tools, AiDitor empowers journalists to create compelling, error-free content more quickly and easily than ever before. Moreover, the platform's ability to generate ideas and suggestions serves as a powerful creative aid, helping journalists to overcome writer's block and explore new angles and perspectives. By providing a starting point for creative exploration, AiDitor unlocks the full potential of its users, enabling them to produce more engaging, impactful content.

POWER OF OPEN INNOVATION

The innovation team behind AiDitor, led by our Innovation Manager and mastermind Marco Mursteiner and myself as Chief Innovation Officer, couldn't be happier with the platform's development. I believe the key to our success has been the open approach and accessibility of the system to all colleagues from the very beginning.

Innovation is not an end in itself; it requires high intrinsic motivation and personal commitment. Through numerous discussions with the industry and an excellent exchange with EBU, the AiDitor concept has been continuously validated and adapted. This perspective has proven invaluable for the development of innovation projects.

Siloed thinking and secrecy do not lead to success in this field. On the contrary, transparency and openness are of the utmost importance in the context of rapidly evolving technology and market vectors. From the start, the AiDitor team has been committed to cooperation and open exchange, setting a clear goal to create value and be a leader in innovation.

This open, collaborative approach has been instrumental in driving the platform's success. By actively seeking input and feedback from colleagues, industry partners, and the broader media community, the AiDitor team has been able to continuously refine and improve the platform, ensuring that it remains at the forefront of AI-driven innovation in the media industry.

RECOGNITION FOR AIDITOR

The efforts of the AiDitor team have been recognized with the EBU Technology & Innovation Award 2024. This serves as an encouragement to colleagues in the industry to break new ground and give innovation the necessary space to flourish.

The award not only validates the hard work and vision of the team but also highlights the importance of AI-driven innovation in the media industry. As traditional media organizations face increasing pressure to adapt and evolve in the digital age, initiatives like AiDitor serve as a beacon of hope, demonstrating the transformative potential of AI to drive efficiency, creativity and growth.

Moreover, the recognition of AiDitor's success sends a powerful message to the broader media community, encouraging organizations to embrace innovation and invest in AI-driven solutions. By showcasing the tangible benefits and impact of AiDitor, the EBU T&I Award serves as a call to action, urging media organizations to prioritize innovation and collaborate openly to drive the industry forward.

As ORF continues to push the boundaries of what is possible with AI, it sets the stage for a new era of media innovation. As the media industry continues to evolve and adapt to the challenges of this new era, initiatives like AiDitor will become increasingly essential. By harnessing the power of AI to drive efficiency, creativity, and innovation, media organizations can not only survive but thrive in the face of change.

The story of AiDitor is one of pioneering spirit, collaborative innovation, and a deep commitment to creating value for journalists, content creators, and the media industry as a whole. As we look to the future, it is clear that AI will play an increasingly central role in shaping the media landscape.

Young technology talent tackles fake news and business continuity management

Now in its third year, the EBU Young Technology Talent Award puts the spotlight on technologists, engineers and others who are still early in their careers at public service media companies. There were two winners of the award this year, Selin Güngör, who works with TRT in Turkey, and Valentina Piffaretti, working with SRG SSR in Switzerland.

Selin Güngör and Valentina Piffaretti, joint winners of the EBU Young Technology Talent Award 2024

FAKE NEWS DETECTION

Selin Güngör was recognized for her research on fake news detection, wherein she combined deep learning models with ant colony optimization (ACO) algorithms. The latter are inspired by the collective behaviour of ants in search of optimal paths, providing a means of optimizing decision-making processes in complex environments.

The idea was to combine these two approaches to develop a novel approach to fake news detection that would improve the accuracy, robustness, and scalability of such systems, enabling them to adjust to ever-changing tactics employed by those seeking to spread misinformation. Selin found that the hybrid approach did indeed outperform existing methods of detection, performing robustly across diverse types of fake news, including textual based content.

A paper on Selin's work was published at the 9th International Sciences and Innovation Congress organized in March 2024 by the ISARC (International Science and Art Research Center). She would like, as her career progresses, to continue this focus on AI technologies for the media industry. "I want to support the ethical advancement of AI by making sure that these technologies are applied sensibly and for the benefit of society," she said.

BUSINESS CONTINUITY

More than ever, media organizations are facing the challenge to be always available and trusted in the production, publication and distribution of content, for example, for emergency warnings. Digitalization adds complexity, and the usage of new platforms, e.g. public cloud, leads to new dependencies and additional vulnerabilities.

At SRG SSR, Valentina Piffaretti guided the introduction of a business continuity management (BCM) plan across the entire organization. The project involved compiling the management's needs, establishing the framework, and undertaking a complete assessment of major risks, as well as developing guidelines for the relevant capabilities, services and systems to significantly improve resilience and ability to continue business in a crisis.

"Depending on the scenario, the effects of a widespread outage at SRG could be felt nationally and accordingly affect a significant proportion of citizens by restricting their access to information. The task of BCM in a group like ours therefore has a social benefit, which is particularly motivating for me," she said.

She stressed the importance of technology, as one of the key dimensions for BCM, along with human resources, real estate and service providers. "Management must be aware that good technology management can make the difference between a company's success and failure. The risks to which IT and OT (operational technology) systems are exposed are manifold, and the consequences can affect a company's reputation, business continuity and finance."

Asked whether she had any advice for the leadership of media companies as to how they can better support young technologists, Selin Güngör emphasized the need to cultivate an innovative and lifelong learning culture. "One way to accomplish this is by making professional development opportunities like conferences and courses accessible. Additionally, one of the key factors supporting development in the professional field is being appreciated and encouraged. Having experienced the pinnacle of this through the award I received from the EBU, I believe it is of great importance."

A new EBU platform to connect AI and media experts

Alexandre Rouxel introduces the EBU AI Hub, a new platform and community of practice to accelerate innovation and ensure that AI tools are developed and deployed responsibly, addressing both technical and ethical challenges.

Among EBU Members, there is a continued and increasing focus on how AI technology can be applied to better serve audiences in line with the public service remit. The EBU has created a new platform, the AI Hub, that facilitates the development and evaluation of customized AI solutions based on open-source models.

The idea is to facilitate a collaborative ecosystem that enables AI and media experts to co-create and refine models tailored specifically for media applications. The AI Hub, developed by the EBU's AIM (Artificial Intelligence and Metadata) group, leverages open-source AI models, an extremely active domain.

Open-source models can play a crucial role in allowing Members to adapt to rapidly evolving technological landscapes. Such models serve as robust starting points that can be fine-tuned for tasks ranging from content analysis to content creation, addressing the diverse needs of media applications.

Importantly, the AI Hub provides private spaces for testing AI models with proprietary content. This guarantees comprehensive evaluations across a wide range of media content.

The AI Hub is hosted in the cloud and incorporates a mechanism for evaluating AI tools based on user-driven feedback. It also provides a discussion forum to facilitate collaboration between AI users and designers.

THREE AI PROJECTS

Initially, the hub is hosting three projects, focused on enriching radio experiences, face recognition for television programmes, and fake news detection.

The **MetaRadio** project enhances radio programmes with rich metadata with a view to transforming the user experience. It uses advanced transcription and 'diarization' technologies to enable multi-dimensional radio experiences with improved navigation and content discoverability.

This project arose from an EBU collaboration with Radio France, who supported the development of an annotated dataset that was used for work on detecting key questions in radio programmes.

MetaRadio uses translations provided by the EBU's EuroVOX in its processing workflow. This component is used for mood detection or as a way to address minority languages that are not well supported by AI tools.

Designed specifically for television content and with archival staff in mind, the **facial recognition system** prioritizes identifying active participants while excluding incidental characters. It implements face-selection algorithms to focus on relevant faces in, say, a political debate while ignoring audience members who might appear in the background.

Respect for privacy regulations is an important consideration for PSM organizations; the system operates in a way that ensures compliance with GDPR.

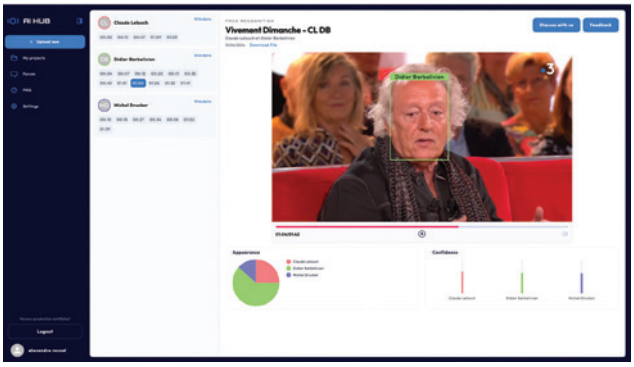
This system is the output of a collaboration between the EBU, Rai (Italy) and RTS (Switzerland). It uses a unique dataset of annotated video developed by the EBU based on content provided by the partners already mentioned, along with BBC and France Télévisions.

The third tool included in the AI Hub at launch is a **fake news analyser**. It uses natural language processing and machine learning to analyse the linguistic properties of news articles and detect potentially misleading information. The tool assigns reliability scores based on lexical, grammatical and semantic features.

These three tools are all good examples of how AI can enhance the richness and accessibility of media content. EBU Members are invited to take advantage of the AI Hub for knowledge sharing and collaboration. With the three tools above, and others that will be added over time, it is hoped that the Hub will facilitate faster adoption of state-of-the-art AI technologies in a responsible way.

As the media industry continues to evolve, embracing open-source AI will be essential for maintaining competitiveness and driving future growth.

EBU Members who want to get involved should join the AIM group: https://tech.ebu.ch/groups/aim



The use of face selection ensures that only active participants are identified, ignoring audience members whose faces would otherwise be captured by the system.

Waves of change: the first 100 years of EBU media technology development

Can it really be 100 years, asks **David Wood**, since we began our media technology journey in the EBU? Collaboration and courage are keywords in this colourful history.

There is a saying that "to build the future, you have to know the past." Our EBU technology horizon today continues to be about the means to provide information, entertainment and education, and we constantly use new and more efficient tools for doing so. One thing to remember is that as new media technology forms have been developed, they have usually added to, rather than replaced entirely, the older forms. Will this also be true in future decades with developments in online delivery, greater senses of reality and AI?

The EBU technology story arguably begins over a hundred years ago, when Marconi demonstrated that radio broadcasting was technically possible. Several countries began broadcasting in the early 1920s. It soon became clear that neighbouring nations could not use the same broadcast frequency at the same time.

The first IBU Technical Committee, in 1925. Raymond Braillard is fourth from the right in the front row.

SHARING FREQUENCIES

This prompted a group of broadcasters to form the International Broadcasting Union (IBU) in 1925, with offices and staff in Geneva and later in Brussels. There were other issues, such as copyright rules, for the IBU to agree but the most pressing need was to develop a plan for sharing the available radio broadcasting frequencies that could potentially interfere with each other.

Enter Raymond Braillard, the Technical Director of the fledgling IBU. He was able to lead the IBU to agreement on the first frequency plan for radio broadcasting – the Geneva Plan.

Cooperation continued in the next decade, to include the birth of television. It was fruitful, but not completely successful, as the French, German, Italians, and British all chose slightly different numbers of lines per picture. *C'est la vie?*

The end of the 1930s saw the start of WWII. When Braillard, based at the IBU Technical Centre in Brussels, realized that there would be an invasion of Belgium, he loaded all the technical equipment into a lorry and began a dash to the EBU's other offices, in Geneva, just ahead of the invaders. He made it.

After the war ended, there were recriminations and differences of view between the nations – and their broadcasters – of western and eastern Europe. The arguments ended in 1950, with a split in the former membership of the IBU. Those in western Europe formed the EBU, and those in eastern Europe took the name OIRT. The two groups worked together to a limited extent. Over time, the political climate changed, and in 1992 they all got together again under the European Broadcasting Union.

POST-WAR DEVELOPMENTS

The development of technology soared after the 1950 agreement. The EBU made major contributions. Examples included the establishment of the Eurovision network, the agreement on a standard for stereo FM radio, and, in the 1970s, the agreement on WARC (World Administrative Radio Conference), which set the stage for satellite services.

The early 1990s brought one of the greatest EBU achievements: bringing about (almost) worldwide agreement on a single common digital television standard. In the subsequent decades, the EBU played a major part in the development of new digital radio and television broadcasting standards. Many new production techniques were also the result of EBU work.

The EBU today is immersed in the development of new production and delivery tools and techniques, as well as managing frequency planning, IP delivery systems, AI, and the use of IT components. We can be sure that the next 100 EBU technology years will be exciting and productive. The biggest lesson of the first 100 years may be that collaboration, lateral thinking, and (taking a leaf from Raymond Braillard) courage, pays off.

The project partners for ECOFLOW, an IBC Accelerator project

Can streaming be more sustainable? It's time to find out!

The EBU is contributing to ECOFLOW, one of this year's IBC Accelerator projects, targeting more sustainable streaming. **Tim Davis** (ITV) and **François Polarczyk** (Accedo) explain the background.

The topic of energy efficiency in streaming is a thorny one, with lots of opinions, weak data, and supplier challenges preventing those involved from really building a clear understanding of the 'as is', let alone being able to predict the impact of changing any of the parameters. The ECOFLOW project, part of this year's IBC Accelerator series, is aiming to dispel common published myths and create a little more certainty around the energy use of key components in the streaming value chain, and to understand how they react given different conditions.

The challenge was pitched at the IBC Kickstart day in March of this year by Accedo, Humans Not Robots, ITV and BBC, with key goals based around what are now the three key project workstreams:

Measure
- Provide guidance on and demonstrate findings relating to real-time energy usage of components including screens, CDNs (content delivery networks) and encoders.
- Measure the carbon footprint of streaming and share and explain the methodologies behind the measurements.

Impact
- Validate the real energy savings of features like dark mode, reduced brightness, lower bitrate, audio only, and peer-to-peer CDNs.
- Provide guidance to design and engineering teams on the best way to build products for energy efficiency.
- Explore ways to interact with viewers on the topic of sustainability – and to entice them to adopt sustainable behaviours.

Educate
- Signpost the work across the industry, and amplify the knowledge and progress made by Greening of Streaming, the EBU, DIMPACT and others.
- Create a map of the media ecosystem, showing the varying levels of knowledge, action and data on sustainability across the different sectors.
- Use the platform of IBC to engage with the media industry, helping to increase awareness and engagement beyond those who have chosen to be involved in the conversation.

The group has grown since the Kickstart day to include Bitmovin, RTL, Quanteec, Cognizant, the IET, Fraunhofer FOKUS, Greening of Streaming, DIMPACT and, of course, the EBU. The first challenge was to clarify, and in reality limit, the scope. The ambitions of the group were at first very broad, looking to solve all the problems but quickly realizing that such an important challenge could not be tackled in four months!

Facing such a daunting task, what could a team composed of some of the most knowledgeable and engaged stakeholders on sustainability in media deliver a short time? The answer was clear: after years of advocating for better data to quantify the energy impact of streaming, it was time to act, and equip media houses, technology vendors and viewers alike with the right tools and information to make a difference. Through debunking, signposting, conducting real-time measurements, and much debate about how best to communicate with the IBC audience, the ECOFLOW crew's findings will be leveraged to educate and explain the current best practice for measuring impact, as well as creating the foundation to help shape optimal strategies for energy-efficient streaming and audience engagement for the future.

Our innovation lies in the willingness to house today's and tomorrow's best initiatives to curve down the energy consumption trend. And while we do not pretend to have all of the answers, there is no shying away from accepting that sustainability advocates won't be out of a job anytime soon – as team members are already planning for IBC 2025.

Preparing to step up technical cooperation in times of emergency

Newly elected to the EBU Technical Committee, **Deividas Grabauskas**, Head of the TV Technical Division at Lithuania's LRT, believes increased cooperation can increase broadcaster resilience in the Baltic region.

Solidarity means addressing problems together, an approach embraced and promoted by small PSMs in the Baltic region amid growing insecurity following the Ukraine war.

Recognizing the importance of maintaining uninterrupted public awareness during emergency situations, the Baltic PSM organizations aimed to develop mutual support mechanisms to ensure business continuity and security during emergencies. This initiative was supported and joined by the Ukrainian PSM company Suspilne.

The formal outcome was a Memorandum of Cooperation (MoC) signed by the heads of the five PSMs – Latvian Television (LTV), Latvian Radio, the Estonian public broadcaster ERR, the Lithuanian national radio and television company (LRT), and Suspilne – on the margins of the EBU General Assembly on 4 July in Cyprus.

EXCHANGE & SUPPORT

The MoC provides for the exchange of information and knowledge. Partners commit to ensuring the continuity of any signatory PSM that is unable to operate effectively in its home country due to an emergency. Such assistance may include exchanging technical resources and logistical support, among other forms of assistance. In emergency situations, partners may give access to their communication channels and platforms necessary for disseminating information to the public.

In fact, even before the formal signing of the MoC, the Baltic PSMs had intensified their cooperation with Suspilne, which generously shared its first-hand experience of operating in wartime conditions with the EBU partners, including those in the Baltics.

(L to R): Deividas Grabauskas, Head of TV Technical Division at LRT, Jaanus Lillenberg, ICT Director at ERR, Gints Mikelsons, Board member at LTV

Based on this experience, the Baltic PSMs have been examining the measures needed to better prepare for a possible contingency, taking into account local particularities, not least the tiny territories of the Baltic states. The potential mechanisms of cooperation and mutual support are based on the assumptions below.

Firstly, the Baltic PSMs have similar content production processes and related technologies, which provide for interoperability or even for integrating some of the television, radio, and web functions. Baltic media platforms and broadcast networks can be connected and made into a "three times reserved media network". Lastly, individual PSMs' business continuity plans would be improved by enabling media operation from remote locations during crisis situations.

PRIORITY MEASURES

As a result, the mutual support cooperation plan has an extensive list of measures to be worked on and implemented including, among other things:

- Addressing connectivity issues such as retransmissions and communications.
- Consider collaborating to utilize the same data centre located overseas.
- Cooperation on staff training, sharing experiences, and conducting joint emergency exercises.
- Training for the Baltic PSMs to involve emergency scenarios.
- Developing solutions for disaster recovery overseas.
- Launching a pilot project with the involvement of the Baltic PSM CTOs to interconnect the playout and MCRs (master control rooms) of LTV, LRT and ERR in the event of an emergency.
- Developing a list of technical needs and potential media services solutions, including virtual MCR/playout, archives, planning systems and communication tools.
- Jointly establishing a common remote news studio for common use outside the territory of the Baltic States.
- Providing SOC (security operation centre) team reinforcements in the case of cyber threat or attack.
- Provide OB vans for production in cases where the PSMs' premises are under threat.
- Cooperation with Baltic television tower companies.

Given that EBU Members tend to operate in a very similar way, often face similar issues, and serve similar public interests, we have also approached other EBU Member organizations for similar cooperation. There are many possible ways in which the other EBU Members could enhance each other's resilience in the event of a crisis.

We hope that this cooperation between the Baltic PSMs will have the potential to expand and embrace more partners and projects and inspire new patterns of regional cooperation.

A global force for diversity and inclusion

Rise Women in Broadcast aims to foster a strong and supportive community, laying the groundwork for a more diverse, inclusive, and successful future of the sector. **Donna Smith**, Managing Director at Rise, introduces the advocacy group making strides in the broadcast and media technology industry.

Founded in 2017, Rise has grown to become a truly global network dedicated to advancing women in the broadcast industry. With a reach now extending across the UK, Europe, North America and Asia-Pacific, we offer access to a vibrant community and programmes designed to address specific challenges faced by women in our sector.

Our work at Rise includes:

- Delivering a robust mentoring programme, currently supporting 137 mentee–mentor pairings across the globe;
- Celebrating the skills and achievements of brilliant women, allies and companies across the industry through our annual Rise Awards;
- Supporting women transitioning into senior leadership positions through the Rise C-Suite Programme;
- Fostering inclusivity and diversity across conference panels within the industry through our Panel Plus initiative;
- Providing membership options with access to regular networking events, seminars, workshops and conferences.

Donna Smith, Managing Director at Rise

POWER OF MENTORING

At the heart of our activity lies the Rise Mentoring Programme. It is a transformative, six-month scheme supporting women who aspire to elevate their careers with tailored guidance, specialized training, and a supportive community focused on personal and professional growth.

The impact of the scheme is monumental, with our alumni regularly sharing success stories and highlighting career advancements. Rise mentors, who are all highly esteemed industry experts, also point to various tangible benefits of participating in the programme. They often mention learning just as much as mentees do, gaining new perspectives and improving their leadership skills.

INCLUSIVE COMMUNITY

At Rise, we also want to go the extra mile to support our community during career-defining experiences, such as attending major trade shows. This September, we are preparing a full calendar of activities for the IBC Show, providing members and new joiners with opportunities to engage, learn, and connect with industry leaders. Our stand, 5.G80 in Hall 5, will once again be the buzzing hub for the Rise community, with numerous enhancements and engaging activities. You can also become a member of Rise, for free, via our website: https://risewib.com/membership

The EBU, as the world's foremost alliance of PSM organizations, provides an ideal platform to support Rise's mission. By collaborating with the PSM community, we can reach more women in the industry, helping them excel in their careers through our impactful programmes. Ultimately, Rise is ready to help EBU Members create environments where female talent can thrive and lead, ultimately strengthening the entire industry.

IN A MENTOR'S WORDS

Stephan Heimbecher, chair of the EBU Strategic Programme on Smart Media Production and a mentor since 2022, shared that his inspiration to be a Rise Mentor is the possibility to give back to the younger generation and especially to female members of our industry.

In Stephan's opinion, mentors can benefit from the Rise Mentoring Programme by being "forced" to take a different perspective, i.e., by looking at things through the eyes of a younger person and – in case of a male mentor – by trying to put themselves in the position of a female member of an industry.

"We have arrived in a world that is spinning faster and faster and the experience from a 30+ year career in our industry no longer has the same value as some decades back – and that is why connecting with the younger generation is so beneficial," he added.

The paradox of choice: more content, more services, more frustration

This year's EBU report on Digital Media Consumption Trends emphasizes the impact on viewing habits and content discovery of smart TVs and video-on-demand (VOD) services. **Léa Besson** shares some insights.

Smart TV adoption has surged, contributing to the decline in traditional TV viewing. Indeed, smart TV users tend to spend more time on VOD than on linear TV and they mainly access subscription video on demand (SVOD) rather than broadcaster video on demand (BVOD)[1]. Furthermore, the competitive landscape in living rooms has expanded beyond expectations, with YouTube emerging as a major competitor to traditional broadcasters.

The plethora of options available has complicated the content discovery process for viewers. A significant 42% of European adults who had searched for or watched something new in the previous three months reported having to search through multiple apps and services to find desired content[2]. This searching can be time-consuming, with 28% of adults spending over 11 minutes looking for something to watch[2].

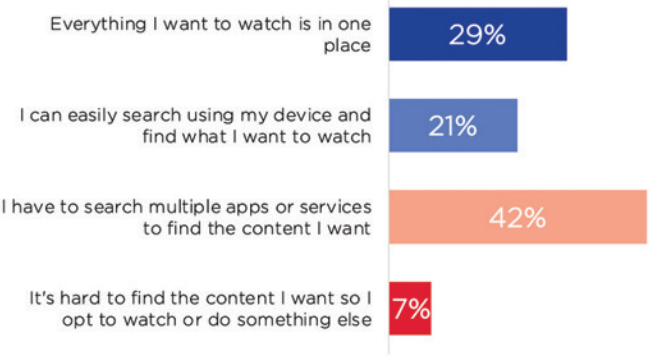
Communication and recommendations have become crucial in guiding viewers to new content. Most viewers who search for (or watch) something new learn about programmes thanks to friends and family and through social media[3].

Those same viewers say that they have found and watched provider-recommended content shown on the home screen of their smart TV first (53%), and right after comes the provider app (50%)[2].

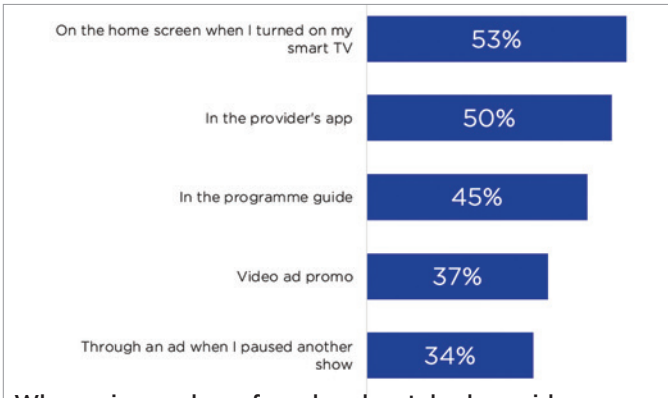
However, the integration of recommendations directly on the smart TV home screen means viewers may not visit individual provider apps, making it challenging for content providers to direct viewers to their specific offerings.

The abundance of VOD choices has led to a phenomenon known as subscription fatigue, particularly in the US. Among US streamers aged 18-24, 82% report experiencing subscription fatigue, with 30% having already cancelled a subscription. In the past three years, subscription fatigue has increased by 35% in the US[3], this phenomenon is progressively reaching Europe too. European viewers are increasingly overwhelmed by the number of online services they have. In the UK, 53% of adults cite an overly large content offering as the main barrier to selecting streaming content, and a third are confused about where to find content[2].

These findings highlight the need for clearer content aggregation and communication regarding content availability. Better recommendations tailored to user preferences are essential to enhance viewer satisfaction and prevent users from feeling overwhelmed. Addressing the paradox of choice through improved content discovery and personalized recommendations will be critical for content providers and PSM to maintain viewer engagement and satisfaction.



User experience when searching for something new to watch; % of adults 18+ who searched for or watched something new in the past 3 months, Europe Big 5, December 2023 (Source: EBU MIS based on Content Discovery in a multiscreen TV World, Comcast Advertising Survey conducted in December 2023, UK, France, Spain, Italy, Germany.)



Where viewers have found and watched provider-recommended content; % of adults 18+ who searched for or watched something new in the past 3 months; Europe Big 5, December 2023 (Source: EBU MIS based on Content Discovery in a multiscreen TV World, Comcast Advertising Survey conducted in December 2023, UK, France, Spain, Italy, Germany.)

The above insights are drawn from the recently published EBU Media Intelligence Service "Digital Media Consumption Trends Report". Visit: ebu.ch/resources and select Research

1 "Anatomy of a Streamer", Samsung Ads - Samsung Consumer Electronics Proprietary Business Intelligence based on H1 2023 data.
2 "Content Discovery in a multiscreen TV World", Comcast Advertising Survey conducted in December 2023, UK, France, Spain, Italy, Germany
3 Civic Science survey: 5,506 responses - Excluding 'Does not apply'- Weighted by U.S. Census 18+
4 LG Ad Solutions – CTV: The Big Shift II, 2023 – Online panel, UK general population – Survey field: August 2023

EBU T&I videos on demand

A selection of recent additions to our rich library of videos from EBU Technology & Innovation events, available from our website and the tech-*i* app (https://tech-i.ch/download.html).

5G NTN, WHAT'S IN IT FOR THE SATELLITE INDUSTRY?
JOSÉ LUIS ALCOLEA (HISPASAT)
One of several presentations available from the EBU satellite workshop on 3 July.

CONSUMER TECH TRENDS: THE AI HORIZON WITH THE BBC'S BLUE ROOM
LAURA ELLIS, COLIN WARHURST, NATASHA WESTLAND (BBC)
How the Blue Room team keeps the organization abreast of the rapid advances in AI.

RETHINKING THE TORONTO BROADCAST CENTER FOR FLEXIBILITY
FRANÇOIS LEGRAND (CBC)
One of the keynote presentations from the EBU Network Technology Seminar 2024 – all presentations are available.

IN THE SPOTLIGHT

Monica Palomo

DIRECTOR OF THE ENGINEERING, SYSTEMS AND TECHNOLOGY DEPARTMENT AT RTP; MEMBER OF THE EBU TECHNICAL COMMITTEE.

WHAT ARE YOUR CURRENT RESPONSIBILITIES?
I lead the technical team, ensuring that everyone is aligned with the organization's objectives and is working efficiently towards common goals. I also manage budgets and oversee broadcast systems, making sure that they are functioning correctly and that any technical issues are resolved promptly to maintain continuous operation. I ensure quality and collaborate with other departments to align technology with the organization's goals and operations, driving innovation in media technology.

WHAT DO YOU CONSIDER AS YOUR FINEST ACHIEVEMENT SO FAR IN YOUR CAREER?
Rather than any individual project or initiative, I think my greatest accomplishment has been the way in which I have combined a comprehensive formal education in engineering, business, and IT with extensive practical experience in spearheading technological projects within engineering companies and TV stations. This distinctive combination has allowed me to sharpen my skills in managing and in pioneering innovation within technology-centric environments, particularly in the realm of reengineering processes, redefining workflows, and enhancing support systems.

WHAT ARE YOUR PREDICTIONS FOR MEDIA TECHNOLOGY IN THE FUTURE?
The most disruptive technology will be AI integrated into the broadcast environment – it will present significant challenges in the near future. The key questions will be how to integrate AI into all of our ecosystems securely, determine where to implement AI, to align it with the company's objectives, define a roadmap for it, ensure compliance with regulatory standards and ethical guidelines, train staff, and constantly monitor and evaluate for necessary adjustments. In addition, remote and cloud production, along with 5G private networks for contribution, will change the way of working as we know it.

WHAT, FOR YOU, ARE THE BIGGEST CHALLENGES FOR EBU MEMBERS TODAY?
The greatest challenge lies in discovering the most effective methods to fulfil public service obligations. To achieve this, we must shift our mindset and define strategies to engage people in these changes through a culture of innovative change management.

TELL US ABOUT SOME OF YOUR INTERESTS AWAY FROM THE WORKPLACE.
I enjoy listening to music, singing, dancing, and sometimes playing the piano, reading books, travelling and discovering new places, simply watching the ocean, having dinner with friends, and spending time with my family. Less frequently than I would like, I engage in sports like skiing and sailing, and go walking in beautiful places.

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