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The business case for the EBU Dynamic Media Facility



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Cover story: The EBU's Dynamic Media Facility (DMF) represents one of the most ambitious digital transformations in broadcast and media infrastructure in decades. While much of the discussion so far has focused on technical architecture, Willem Vermost sets out the business case for DMF on page 9.

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The renaissance engineer: universal skills for a new era of innovation

Antonio Arcidiacono, Director of Technology & Innovation, EBU

As we stand on the edge of a new industrial revolution, the frontier of new technologies that combine artificial intelligence with advanced automation and data analytics is triggering a profound transformation in the engineering domain. A novel professional figure, whose inspiration predates the Industrial Revolution, is arising: the *renaissance engineer*. Embodying the spirit of the Renaissance, this person blends deep technical expertise with creativity and inventive problem-solving while mastering cutting-edge AI tools.

My education in Italy may have biased me: I studied for 13 years in a Leonardo da Vinci institute – a network of independent schools honouring da Vinci’s interdisciplinary genius – and pursued engineering at the University of Pisa, in Tuscany, with a very broad curriculum spanning electronics, telecoms and computer science to mechanics and structural engineering. This path was not constrained by traditional disciplinary silos but inspired by historical precursors – da Vinci, as mentioned, but also Arcimboldo, Michelangelo, and others who excelled across art, science, and engineering.

REVIVING INNOVATION

The final decades of the 20th century saw a spirit of industrial innovation in Europe and the West. These were the years of the TGV, Ariane, Airbus, Olivetti, Nokia, GSM and DVB. This spirit has since faded, to the advantage of a few global companies that maximize their dominance and financial returns while local industries in many countries have declined, creating areas of economic depression and reducing our ability to be artisans of our own destiny. A new generation of builders, boosted



Antonio Arcidiacono

by the power of AI tools, can revive this spirit.

The emerging renaissance engineers should possess a sophisticated understanding of traditional engineering principles while integrating the tools and workflows of AI: agile innovators at the intersection of disciplines.

They should stand on a solid foundation of mathematics, physics, systems design, and problem-solving, coupled with an appreciation for how technology drives business value. Mastering classical principles, they must also be unafraid to break barriers using advanced technologies.

The additional skillset this new figure brings is the ability to design, deploy, and iterate on AI-driven workflows, leveraging agentic coding tools, prompt engineering to fine-tune large language models, mastering RAGs (Retrieval-Augmented Generation), and autonomous intelligent agents.

The renaissance engineer must translate vague concepts into concrete designs and implementations, using tools like generative AI, low-code/no-code platforms, and collaborative

cloud-based simulations. They should iterate rapidly from abstract ideas to fully functional products, greatly reducing time-to-market.

Their versatility should empower them to navigate across different domains and sectors – designing AI-empowered media workflows, devising mechanical systems, automating medical processes, or developing sustainable data-informed engineering solutions.

HUMAN-CENTRED

Building a new Renaissance, true to the ethos of the original, the renaissance engineer also considers the ethical and societal implications of AI systems, prioritizing responsible design, and ensuring fairness, transparency and alignment with human values.

The renaissance engineer is thus not only a technical innovator but also a catalyser for human progress, championing the democratization of knowledge and lowering barriers to participation in the engineering process. They will be the ones to create solutions for global challenges – from climate change mitigation and renewable energy to healthcare and education.

The emergence of this new universal engineer signals a shift in industry and education. Universities and progressive organizations must embrace this broad, interdisciplinary skills paradigm, blending traditional engineering training with dedicated curricula in AI workflows, ethical reasoning, and rapid prototyping. The renaissance engineer is a professional figure leading humanity into the AI era, preserving the visionary spirit of the past while engineering a smarter, fairer, and more connected future.



(L to R) Félix Poulin (formerly EBU, now Director Innovation Collaborations at CBC/Radio-Canada), Hans Hoffmann (Deputy Director Technology & Innovation, EBU), and Willem Vermost (Senior Media Technology Architect, EBU)

Engineering Emmy® celebrates EBU's leadership in IP-based media production

The EBU has been recognized with one of television's highest technical honours, receiving a 2025 Engineering, Science & Technology Emmy Award for its leadership in developing the SMPTE ST 2110 standards suite. The award celebrates a decade-long, cross-industry effort that has reshaped professional media production.

The accolade was shared with the Society of Motion Picture and Television Engineers (SMPTE) and the Video Services Forum (VSF), the EBU's partners in the pioneering work that helped broadcasters transition from SDI to fully IP-based workflows. ST 2110 has become the backbone of modern live production, enabling the transport of uncompressed video, audio and data over IP networks with flexibility and interoperability unthinkable in the SDI era.

Several of the EBU's key contributors to the ST 2110 initiative were present at the awards ceremony in North Hollywood, California. They included Félix Poulin (formerly

EBU, now Director Innovation Collaborations at CBC/Radio-Canada), Hans Hoffmann (Deputy Director Technology & Innovation, EBU), and Willem Vermost (Senior Media Technology Architect, EBU). Ievgen Kostiukevych (formerly EBU, now Senior Solutions Architect at AWS), and Pavlo Kondratenko (Project Manager Media over IP Networks, EBU) were also named as recipients.

"This Emmy tells a story of unprecedented collaboration," said Hans Hoffmann. "It represents what is possible when organizations like the EBU, with its 118 broadcast members, SMPTE's engineering expertise, and the VSF come together."

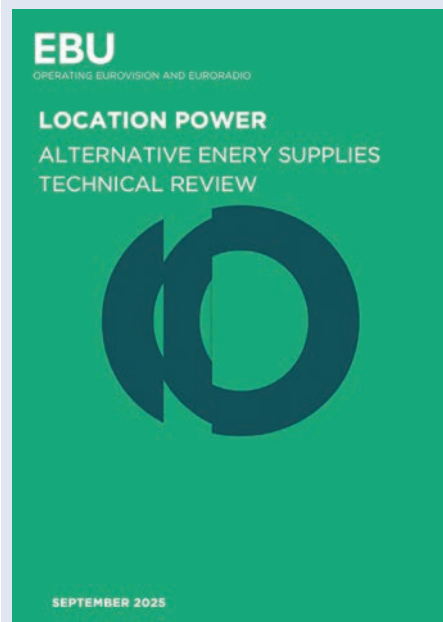
As the industry accelerates towards software-defined and cloud-based production, ST 2110 remains the foundation. The EBU's current work on the Digital Media Facility (DMF) and Media eXchange Layer (MXL) builds directly on that legacy, promising even greater flexibility and interoperability for the next generation of media workflows.

EBU issues guidance on cleaner power for location production

The EBU has published a new Technical Review exploring alternatives to diesel generators for location production. Replacing them has become a key challenge as broadcasters work to cut emissions and improve on-set air quality. The report – *Location power: alternative energy supplies* – outlines practical options already being trialled across the industry, from batteries and hybrid systems to grid power and biofuels, with case studies showing that cleaner approaches can reduce noise and pollution while maintaining reliability.

A major focus of the publication is measurement. It introduces a common data-collection template developed within the EBU's Green Production Group, helping productions understand real power needs, avoid overspecifying generators and make informed decisions on greener solutions.

The EBU invites Members to contribute data and download the full report from <https://tech.ebu.ch/publications>.



Exploring practical AI retrieval tools for public service journalism

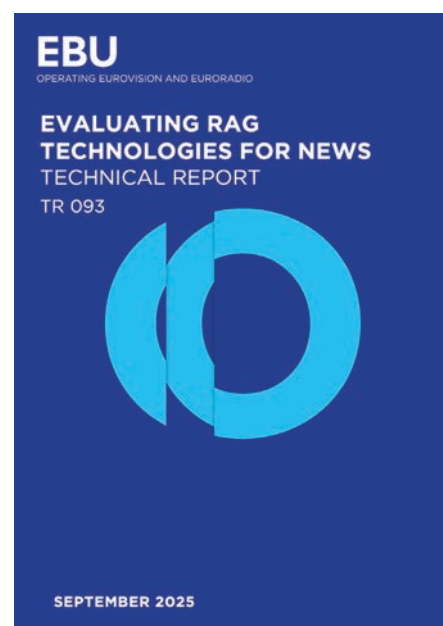
The EBU has released a Technical Report examining how Retrieval-Augmented Generation (RAG) systems can support editorial work in public service newsrooms. With AI tools rapidly evolving, the study – *Evaluating RAG technologies for news* (TR 093) – aims to give broadcasters a clearer view of the opportunities and limitations of RAG in real-world journalism settings.

RAG systems work by pairing a generative AI model with a searchable database of trusted content, so the system retrieves and uses real information rather than relying only on what it “learned” during training. In simple terms, they help AI look things up before answering. For news, this approach promises more accurate, context-aware assistance for tasks such as research, fact-checking, summarization and story

development.

The report outlines newsroom-specific use cases identified by EBU Members, including “talk-to-documents” interfaces, data-to-article tools, timeline generation, and research assistants. It also presents a proof-of-concept Smart Writing Assistant developed by the EBU AI Benchmarking Group, built to explore how AI might complement – not replace – editorial judgement. The report emphasizes human-in-the-loop workflows and control over context as essential principles for public service journalism.

Alongside technical findings, the report addresses regulatory considerations around GDPR, copyright and the EU AI Act, and introduces evaluation methods tailored to RAG pipelines, including measures for both retrieval accuracy and generation quality.



TR 093 provides a benchmark for responsible, transparent adoption of RAG systems and a practical resource for teams developing their own prototypes and policies.

Available online:
<https://tech.ebu.ch/publications>

Pioneering tomorrow's media technology at PTS 2026

The annual EBU Production Technology Seminar returns from 27 to 29 January 2026 in Geneva. Driven by tech users, it's an event designed for those who need to make decisions on future tech needs and strategies. Over 2.5 days, PTS provides insights, ideas and contacts that will help you move forward with confidence through the rest of the year and beyond.

The programme takes in the full range of production technologies, from cloud and AI strategies, future infrastructures and control rooms, to workflow automation, data sovereignty, and immersive media. Tutorials are also on the agenda, covering 5G-based production, ComfyUI graphical interfaces, the Dynamic Media Facility and Media eXchange Layer, and media data spaces.

The opening keynote will come from Bryn Mooser of Moonvalley, a Toronto-based start-up focused on generative AI for filmmakers. He will speak about ethical considerations around the use of gen-AI. That will be followed by a keynote from Diego Agúndez, who heads the multimedia and news media sector at the European Commission and will provide his perspective on the future of the media industry.



(L to R) Bryn Mooser, Dennis Buhr, Diego Agúndez, Robert Sveb and Morwen Williams

As usual, many EBU Members will be represented on the programme. Among them, Robert Sveb, Director General of Croatia's HRT, and Morwen Williams, Director of Media Operations for BBC. In a “fireside chat” format, they will discuss the topic of reimagining newsrooms through transformation. From another EBU Member, Dennis Buhr, Head of Digital Transformation at SVT, will explain how the Swedish broadcaster will rely on fully software-based tools to cover the 2026 Winter Olympic Games.

Find the full programme and register via:
<https://tech.ebu.ch/events/pts2026>

Collaborating on tools to automate video encoder and processor evaluation

Diego Collado, an engineer at BBC R&D's Applied Research Area Media, reports here on collaboration among EBU Members to develop new software to support important codec testing.

As video systems vendors implement codecs differently, targeting different combinations of encoding latency, encoding density and power consumption, the EBU Video Systems & Workflows group and its predecessors have undertaken many encoder tests over the past 30 years. The group has also worked extensively with video processors, such as products that handle scaling, interlacing, and frame-rate conversion. These are key for EBU Members that are planning to cover upcoming major sports events taking place in North America. In this article we investigate the software used and give a brief overview of the results.

TWO NEW TOOLS

For the tests undertaken in summer this year, BBC, Rai and the EBU partnered to develop two tools that could automate image transformation and analysis procedures that had previously been largely manual. The tasks handled included pixel shifts, frame syncing, objective picture quality analysis, and chart generation. The tools developed enabled the testing teams at the EBU and BBC to perform multi-hop compression analysis quickly and accurately.

The first tool is the EBU Codec Testing software. Users can execute a list of tasks in a flexible environment for advanced testing of equipment. After automatically syncing the reference and encoded videos, Peak Signal-to-Noise Ratio and Video Multimethod Assessment Fusion analyses can be run on each hop. Furthermore, the tool generates detailed reports and charts.

The second tool is BBC R&D's DIOGENES, a server that can play and record losslessly in resolutions up to 4K DCI*. It builds



BBC's Janko Calic participating in viewing sessions at the EBU in Geneva, June 2025

on the open-source software FFmpeg and GStreamer to provide such functionality through hardware output cards and exposes a REST API with which the EBU Codec Testing software can communicate.

The features of both tools could be further expanded to provide even more advanced functionality, such as deploying configurations to encoders for fully automated testing, or SMPTE ST 2110-capable payout.

MUTUAL BENEFITS

For the recent round of testing by the EBU Video Evaluation group – chaired by Rai's Roberto Iacoviello – the usability and robustness of both tools allowed teams to test a much larger number of vendors, bitrate combinations, and codecs than ever before, all in record time. This shows the benefits of the continued collaboration between EBU Members, many of which face similar technical challenges and were in this case able to develop a solution together.

After the software development sprint and testing sessions, the group attended viewing sessions in Geneva for the subjective analysis of video codec and processing footage. These were held at the same time as the EBU Network Technology Seminar

2025, in June, allowing vendors to both attend the conference and take part in their own viewing sessions.

The group determined bitrate recommendations for the HEVC and JPEG-XS codecs at different resolutions and frame rates. These can be found in the final report, with vendor-specific recommendations available to EBU Members. The testing of video processing devices confirmed that for frame rate conversion, full motion-compensated algorithms, which include updated versions of the phase correlation algorithm, outperform other methods. These, however, are still computationally expensive, requiring dedicated hardware, multiple GPUs or a large number of CPU cores. In scaling and interlacing, over-sharpening issues were found with some processors, especially in interlacers with HD sources downconverted from UHD.

For more detailed information about the project's findings, please refer to EBU Technical Report TR 092, available via: <https://tech.ebu.ch/publications>

*DCI 4K (Digital Cinema Initiatives) is the cinema-standard 4096×2160 format, slightly wider than consumer 4K UHD

Sentence compression at SWR: one step closer to high-quality automatic subtitling

Anastasiia Sirotina (SWR) explains how the German broadcaster is developing the use of AI to optimize its subtitling processes, as presented during an EBU roundtable in September 2025.

A major goal at SWR is to ensure that content is equally informative and accessible for all users. For video content, this means it must be accompanied by high-quality subtitles that clearly convey the spoken information. Although there are multiple tools that can accurately transcribe video content, the transcripts generated frequently fail to meet one essential requirement: they are not concise enough to ensure an adequate reading speed. Viewers struggle to read long literal transcripts in the short time available and, consequently, miss the rest of the visual content.

To guarantee readability of the subtitles, subtitle editors paraphrase the spoken text by excluding filler phrases (e.g. “As we all know, ...”) and words that add no semantic value (e.g. *well*, *basically*) or by replacing long words by their shorter synonyms and shorter grammatical forms. Along with this, the semantic content must remain unchanged, and the subtitles produced must be coherent and grammatically correct. The Sentence Compression Service we are currently developing at SWR aims to assist the editors in this task.

LLM PROS & CONS

There are several methods to tackle the sentence compression task, with the most promising one being to use Large Language Models (LLMs), such as OpenAI’s GPT or Meta’s LLaMa. The main advantage of LLMs is their ability to accurately grasp semantical content of the provided input. The models can smoothly delete and paraphrase parts of the text, as they take broader context and subtle shades of meaning

1	The police are actively searching for the jewels that were stolen from one of the most famous museums in the world, the Louvre in Paris, France.
2	The theft took place yesterday.
3	The interior minister of France has described the jewels as priceless.
1	The police are searching for jewels stolen from the Louvre in Paris.
2	The theft happened yesterday.
3	France's interior minister called the jewels priceless.

Legends	
Colors	Links
Added	(f) first change
Changed	(n) next change
Deleted	(t) op

The tool’s output file provides a comparison of the uploaded transcript and the compressed sentences

into consideration. The known drawbacks of LLMs are, on the other hand, poor controllability and hallucinations (or factual distortion).

Since the Sentence Compression Service performs paraphrasing on single sentences, the input text remains rather short, which leads to a relatively small chance of the model hallucinating. The poor controllability, however, can result in the model compressing the original sentence either too little or too much. The former means that the required reading speed is still exceeded, the latter may lead to undesired changes in sentence meanings.

COMBINED SOLUTION

A solid alternative to LLMs is a rule-based system. The compression rules are defined in cooperation with professional subtitle editors and are then implemented based on linguistic and grammatical analysis of the text. A rule-based system is very easy to interpret and control by adding or removing certain rules, but it is not flexible and hard to extend. However, combining both LLM- and rule-based systems would compensate for the drawbacks of each approach, resulting in a more controllable, yet at the same time powerful and

flexible system. Combining the two methods remains one of the primary directions of our development work at SWR.

Another significant aspect of our work is the planned research on integrating the Sentence Compression Service into editorial workflows. Not only should the service be smoothly integrated into the subtitling routine, but it should significantly reduce the amount of effort and time an editor needs to subtitle the content, especially as far as less experienced subtitle editors are concerned.

Developed and deployed with care, the Sentence Compression Service is a promising tool that would substantially facilitate and speed up the subtitling process. The integration of this tool into editorial workflows would ensure that more of SWR’s content is provided with high-quality subtitles, making it accessible to a wider range of user groups.

EBU Members can view the presentations from the Accessibility with AI roundtable via <https://tech.ebu.ch/events> (under Past Events). The roundtable was organized by the Media Access Technology group – see: <https://tech.ebu.ch/groups/mat>

Shaping a shared cloud direction for Europe's public service media

The EBU has created a new transversal group to tackle shared challenges in using cloud technologies for media. **David Kohn** (ARD), the group's facilitator, explains its aims and activities.

As public service media (PSM) organizations continue their digital transformation journeys, the cloud has become a cornerstone of modern media operations. Yet, while cloud technologies promise agility, scalability, and innovation, they also raise critical questions about sovereignty, cost, resilience, and interoperability. To address these shared challenges, and seize the opportunities collectively, the EBU Cloud Strategy Group was created in mid 2025.

WHY NOW?

Across Europe, EBU Members are adopting cloud technologies at different speeds and scales. Many face similar strategic dilemmas: how to balance sovereignty with efficiency, how to maintain interoperability across diverse platforms, and how to ensure resilience amid rising dependency on global cloud providers.

The Cloud Strategy Group was established as a collaborative forum to tackle these questions together. It is chaired by the Head of ARD's Cloud Unit, Malte Blumberg (see page 19). The group's purpose is to develop a shared strategic direction for cloud adoption among PSM organizations, ensuring that EBU Members can make informed, future-proof decisions that strengthen their independence and sustainability.

Through several interactive sessions, a common vision for the group's goal and deliverables was created, as follows: "Our goal is to achieve a shared cloud ecosystem for European public service media – one that safeguards freedom of choice while enabling powerful, collaborative services."

The group's ambition is twofold:

- Define a common EBU Cloud Strategy Framework that helps EBU Members navigate the

Kick-off meeting of the EBU Cloud Strategy Group, Geneva, August 2025



cloud ecosystem, from infrastructure to data governance and service delivery.

- Promote collaboration and knowledge exchange – through shared best practices, use cases, and partnerships – to accelerate learning and avoid duplication of effort.

By pooling insights and aligning approaches, the group seeks to reinforce European PSM sovereignty in the digital space, while ensuring operational excellence and innovation remain at the core.

FROM VISION TO ACTION

Since its formation, the Cloud Strategy Group has already reached several milestones. In Q2 2025, the group's Terms of Reference were approved, setting a clear mission and governance model. By Q3, participation had expanded across numerous EBU Members, culminating in a successful kick-off workshop in August in Geneva. The workshop produced a consolidated vision statement, defining what "cloud success" should look like for European PSMs – resilient, collaborative, and values-driven.

Several concrete activities have followed. A roundtable on cloud resilience (November 2025) explored lessons from recent cloud outages and their impact

on broadcasting operations. The group also met at France Télévisions in Paris in November, including a visit to cloud provider Scaleway, to examine European alternatives and cloud sovereignty initiatives. Work also continued on a strategy document summarizing the group's collective insights, as well as a shared repository of best practices and proofs-of-concepts.

The group's roadmap is ambitious. Upcoming topics include a cloud vendor landscape study and a feasibility study for a European Cloud Ecosystem for PSM – exploring how shared infrastructures or standards could reinforce collaboration and sovereignty in the long term.

GET INVOLVED

The Cloud Strategy Group is open to strategists and tech leads at EBU Members interested in cloud strategy, technology, and operations. Participants should have time to participate in group tasks. Whether your organization is just beginning its cloud journey or is already advanced, the group offers a space to learn, contribute to, and influence the collective direction of European PSM in the cloud era.

To join or learn more, visit the Cloud Strategy Group page:
<https://tech.ebu.ch/cloud-strategy>

The business case for the EBU's Dynamic Media Facility

The EBU's Dynamic Media Facility (DMF) represents one of the most ambitious digital transformations in broadcast and media infrastructure in decades, writes the EBU's **Willem Vermost**.

While much of the discussion around DMF so far has focused on the technical architecture, cloud-native microservices, containerized workflows, and the Media eXchange Layer (MXL), the broader significance lies in how these changes affect business models, investment patterns, and long-term sustainability. DMF is much more than a technical upgrade; it is a strategic approach to building more adaptable and cost-aligned media operations.

HARDWARE TO SOFTWARE

For decades, broadcast infrastructure relied on dedicated hardware – reliable but capital-intensive and difficult to scale. DMF moves production functions such as ingest, processing, and delivery into software-defined services that can run on commodity compute. This allows media organizations to shift from large capital purchases to operational expenditure models that align with actual usage.

Instead of dimensioning infrastructure for peak events such as an Olympic Games or national elections, broadcasters can scale capacity up or down as needed, reducing idle investment. Costs can be more closely aligned with programming cycles, and resources can be reallocated to content, innovation, or audience engagement. The financial model becomes more flexible, though it also requires careful oversight of consumption-based cloud costs.

One of DMF's central aims is interoperability, achieved through open interfaces and the MXL SDK (software development kit). The business implications are significant. By reducing technical lock-in, broadcasters gain more flexibility in choosing suppliers and integrating specialized tools. This can broaden the supplier ecosystem and encourage

competition, while allowing smaller innovators to contribute niche capabilities.

The benefits, however, depend on consistent industry adoption and demonstrable interoperability across vendors. Clear governance and shared implementation practices will be essential to ensure that the intended flexibility is realized in practice.

RESILIENCE & EFFICIENCY

DMF enables production to run in different execution environments – on-premises, in cloud infrastructure, or at the edge. This supports more distributed operations, reduces reliance on physical facilities, and can lower travel or on-site staffing requirements. For some broadcasters, this may improve resilience and offer incremental efficiency gains.

The shift also brings organizational challenges. Engineering teams must develop skills in lifecycle management: facility orchestration, control, monitoring, and cloud cost control. DevOps-style workflows require cultural change as much as technical adaptation. These transitions involve investment and time, but they create a foundation for more agile operations.

A software-defined approach creates the option for temporary or event-specific production facilities and may support new forms of resource sharing between broadcasters. The ability to provide or consume production capabilities 'as a service' could introduce additional flexibility in how organizations structure partnerships or meet short-term demand.

The hardware-based approach that has traditionally been used follows multi-year refresh cycles that can create investment spikes

and technical obsolescence risks. DMF's emphasis on modular, updatable software aims to reduce this exposure. Incremental adoption of new formats or tools becomes easier when changes do not require physical replacement cycles.

This does not eliminate risk – cloud pricing, vendor support, and integration complexity all remain factors – but it can smooth long-term investment planning and reduce dependence on single hardware lifecycles.

COLLABORATIVE MODEL

The EBU, working with organizations such as the North American Broadcasters Association and the Linux Foundation, is advancing the open-source MXL SDK. Additionally, a Joint Task Force on DMF, in collaboration with the Advanced Media Workflow Association (AMWA), ensures the involvement of stakeholders from the full value chain (see page 17). This collaborative model helps align industry requirements and offers broadcasters a role in shaping future capabilities. Vendors participating in the ecosystem benefit from clearer standards and a more predictable integration environment.

DMF provides a framework for aligning technology with the operational and economic realities of modern media production. It offers flexibility and potential efficiencies while introducing new considerations around skills, governance, and cost management. As adoption grows, DMF may help broadcasters modernize their infrastructure in a measured, sustainable way – supporting innovation without over-committing to any single technological path.

“More than a TV production, we opened windows and doors”



The entire ESC 2025 production team

Switzerland's public service media organization SRG SSR has received the EBU's *Excellence in Media Award* for producing the Eurovision Song Contest 2025 in Basel. Presented at IBC2025 in Amsterdam, the award recognized a production that combined technological innovation, creative vision and lasting impact. ESC 2025 in Basel was more than a music competition: it became a collective experience that merged efficiency with emotion and passed on valuable know-how to future host broadcasters.

Sarina Künzli, ESC 2025 Spokesperson, spoke to the ESC 2025 Co-Executive Producers **Moritz Stadler** (MS) and **Reto Peritz** (RP) for *tech-i*.

Your approach aimed to combine quality, efficiency and impact – how did you achieve this?

RP: From the very beginning we focused on what really matters. We worked with a zero-based budget, meaning every expense had to justify its purpose. Nothing was simply carried over from previous years, everything was reassessed. The goal was not to be bigger or flashier, but to invest more wisely and purposefully.

MS: Transparency was just as important. We not only put every service out to tender, from stage construction to broadcast technology, but also many key positions. We were looking for the right matches within the team. That openness built trust and attracted people and partners

who truly shared the vision. And because we didn't lock budgets rigidly by department, we could channel funds where ideas were strongest.

RP: Efficiency was a priority, but never at the expense of passion. The team followed clear quality standards but had the freedom to find creative solutions. That balance between responsibility and excitement made all the difference.

The ESC evolves every year. From your perspective, what technological developments have shaped this year's production compared to ten years ago?

MS: Technically, our production in Basel was close to recent editions,

but it benefited from the progress made along the way. Technology has become more precise, faster and more connected. Today, systems such as lighting, video and stage automation interact seamlessly, which allows for smooth transitions and effects that enhance the storytelling.

RP: We were particularly proud of the transparent LED wall, used at this scale for the first time. It created three-dimensional effects without blocking the view of the stage. Combined with motion tracking and the 3D light installation behind the wall, it added depth and new creative options without overwhelming the performance.

MS: Our approach was to put technology at the service of emotion. We opened the stage, bringing the audience into the show itself. St. Jakobshalle became a shared space rather than a barrier between performers and spectators.

RP: For many, that was new, but it perfectly reflected the spirit of the ESC in Basel: bringing people together across borders, right in the heart of a city that lives openly. We wanted to translate that idea into our time, with new tools, but the same heart.

How did you bring that spirit into your collaboration?

RP: The biggest step was rethinking the traditional setup. Show, Contest and Production stayed separate in responsibility, but we connected their workflows and decisions much more closely. That integration was new for many, but it sparked incredible creative energy.

MS: This close cooperation made the entire process faster and more creative. Decisions could be made and implemented without long detours, which made the production more agile and inspiring overall.

RP: The well-being of the team was also a key focus. For

the first time we introduced “Mood Managers” who ensured motivation and balance were maintained despite intense schedules. Short breaks, mental support and open communication made a noticeable difference.

MS: We also involved young talent. Students from the University of Applied Sciences of the Grisons produced the semi-final draw and the opening ceremony, mentored by SRG professionals. It was a true example of public value, bringing fresh perspectives into production.

RP: Switzerland was more than just the host country. The stage design reflected the contours of the Alps, while the frame opened the space and created a visual link symbolizing openness and perspective. Swiss creativity and precision were evident in countless details.

Was there an overarching idea guiding you throughout the project?

MS: Yes, absolutely. Our guiding concept was “Welcome Home.” It symbolized everything we wanted this ESC to express: openness, closeness and togetherness. After many years, the Eurovision Song Contest returned to Switzerland its birthplace, and we wanted everyone to feel welcome – delegations, artists, fans, partners and the people working behind the scenes.

RP: “Welcome Home” was more than a slogan. It became an attitude that shaped every decision. From design to communication, we aimed to create a space where everyone could feel at home, no matter where they came from.

MS: At the same time, we wanted to show that a major event can be human, efficient and forward-looking. It wasn’t about changing everything, but about doing many things more consciously.

RP: Change itself wasn’t the goal, it evolved naturally. We adapted structures where it made sense and kept what worked. Many of these experiences are now being applied in other SRG productions.



Reto Peritz and Moritz Stadler, Co-Executive Producers of the Eurovision Song Contest 2025 with Antonio Arcidiacono, EBU Director of Technology & Innovation at IBC2025

MS: We also documented our insights in a Final Report, handed over to the EBU and next year’s host, ORF. It includes concrete learnings and templates to support future host broadcasters. That transfer of knowledge is perhaps the most meaningful form of sustainability – it keeps “Welcome Home” alive beyond Basel.

ESC 2025 felt, at the time, like a once-in-a-lifetime experience. Now, six months later, how do you look back on it?

RP: It truly was unique. Every ESC has its own character, and that’s what makes it special. Our goal was not to stage the biggest or loudest contest, but one that would be remembered for its atmosphere, its tone and its sense of togetherness.

MS: With some distance, you realize just how extraordinary that time was. After such an intense period, there’s always a moment of reflection. You ask yourself what really lasts. For me, it’s the awareness that trust and team spirit are the strongest drivers of innovation. When people are given responsibility, something emerges that no technology can replace.

RP: That was the essence of our success. The ESC 2025 proved

what’s possible when many people believe in one idea. That shared commitment was the true engine of the project and that’s something that remains.

And what comes after the ESC? How do you move on from such an experience?

MS: After a project of this scale, there’s always a reset. The ESC has a clear rhythm: it begins, it unfolds, and then it ends. Afterwards, it’s about recalibrating as individuals, as a team and professionally. There’s no continuity in the usual sense, just that moment of returning to a larger organization with fresh perspective.

RP: Exactly. We’re going back to SRG, carrying a backpack full of experiences and lessons. It doesn’t always have to be higher, faster or bigger; sometimes it’s about doing things with purpose and clarity. Above all, we have deep respect for everyone who made this journey possible, across all departments, on and off stage.

MS: It’s also a moment of gratitude. To SRG, to the entire team, to Basel, and to all the people who carried this ESC. We had the privilege of shaping something truly unique for a short time. Now it’s about passing that knowledge on.

Bringing flexibility to HTML5 graphics workflows with OGraf

Niels Borg (TV 2 Denmark), **Johan Nyman** (SuperFly.tv) and **Davy Van Deursen** (NetOn.Live) explain why the OGraf specification matters and the key role of its Control API.

The world of broadcast and digital graphics is evolving rapidly, and with that comes the need for more flexible, interoperable solutions. OGraf, developed by the EBU, is a new specification designed to make HTML5-based graphics easier to create, manage, and display across different systems.

At its core, the OGraf specification defines a way for creating and using HTML5 graphics so that they can be rendered in any compatible system. Traditionally, broadcasters and media companies faced challenges when trying to display the same graphic on different platforms or tools. Each vendor often had its unique methods, leading to incompatibility and extra work for designers and engineers.

OGraf aims to solve this by specifying how graphics are represented and how they communicate with the systems that display them. With OGraf, a graphic can be created once and displayed anywhere, whether for live broadcasts or pre-recorded content. Moreover, OGraf allows vendors to extend a graphic with vendor-specific functionality while still being compatible with the specification.

THREE KEY COMPONENTS

An HTML5 graphics workflow using OGraf generally consists of three main components (below):

- **Controller:** the user interface or automation tool that manages how graphics are played out, allowing users to select, trigger,

and update data before the graphics go live.

- **Server:** supplies the necessary APIs for controllers and is responsible for managing the rendering process.
- **Renderer:** takes care of showing the graphics.

In many cases, the server and renderer are bundled together as a single solution from a vendor. While modern systems often use enhanced WebKit-based renderers, OGraf is designed to work with any renderer that follows web technology standards.

The main goal behind OGraf is compatibility. By defining exactly how a graphic should be structured (Manifest) and how a renderer should communicate with that graphic (Web Component Interface), OGraf allows broadcasters to use the same graphics across multiple platforms without rewriting or reformatting them. This approach saves time, reduces errors, and opens creative possibilities.

CONTROL API

The Control API, a critical part of the OGraf ecosystem, defines how messages are exchanged between the controller and the server. It specifies clear methods for both sides, making communication predictable and reliable.

The Control API can be divided into two parts: management and control. Management is about listing the available graphics, retrieving information about a specific graphic, listing the available renderers and render

targets, and executing custom renderer actions.

The control part is where we can control the actual graphics. For example, the controller can ask the server to load or dispose a graphic, or to invoke standard or custom actions on a graphic. There are also specific actions for non-real-time graphics, such as rendering a frame at a specific position.

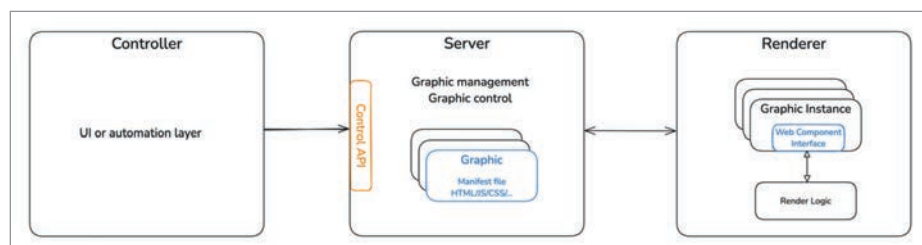
To ensure consistency, the specification outlines standard actions such as play (to start the graphic or move to a next step), stop (to end the graphic), and update (to adjust the information shown). These patterns are designed to prevent vendor-specific differences that could lead to incompatibility.

WHAT'S NEXT?

In September 2025, the EBU released version 1 of the OGraf Graphics specification. It was demonstrated in a full end-to-end workflow on the EBU booth during IBC2025, showing its practical benefits and interoperability. Version 1 of the Control API is scheduled for publication by the first quarter of 2026.

Documentation, an OpenAPI definition of the Control API, and a continuously updated simple rendering system for testing and validation purposes are available via GitHub. Find links at: <https://ograf.ebu.io>.

The OGraf specification is a significant step forward for the broadcast and digital graphics community. By focusing on openness and compatibility, it enables more efficient workflows and greater creative freedom. As the specification and its API continue to mature, it's likely to become a widely adopted foundation for the next generation of HTML5 graphics solutions.



Ada Lovelace Day 2025 at the BBC: technology meets creativity

The achievements of women in STEM were celebrated at BBC sites across the UK, writes **Vanessa Archinard**, Lead Data Manager and co-chair of BBC WiSTEM.

When Ada Lovelace wrote the first computer algorithm, she wasn't just coding – she was imagining. She saw potential in numbers that others couldn't: the idea that a machine could create art, music, and even think. That blend of logic and imagination became the foundation of modern computing, and it's exactly the kind of thinking that drives BBC WiSTEM today.

As the BBC's Women in STEM (science, technology, engineering, and mathematics) network enters a new chapter, I and my co-chair Jessica Dowdall (Head of Operations), are clear on the mission – to create spaces where innovation thrives through diversity, collaboration, and courage.

FOCUS ON CREATIVITY

Opened by WiSTEM's two brilliant sponsors, Natasha Wojciechowski, HR Director, and Sinead Greenaway, Director of Broadcasting and End User Technology, this year's Ada Lovelace Day captured that mission perfectly: a hybrid event that didn't just celebrate women in technology, but asked what creativity really means in a world defined by code, data, and design.

At the heart of the day was a powerful conversation between Suzanne Lord, Head of Media Operations in Salford & Birmingham, and Isabella Pighi, Head of Software Engineering for the BBC Data Platform, on the theme *Technology Meets Creativity*. Their discussion cut through clichés to reveal a universal truth: innovation doesn't exist without creativity.

Innovation is not triggered without being creative with what you have at hand and what you can imagine in the future.



(L to R): Rebecca Taylor hosting a powerful conversation between Isabella Pighi and Suzanne Lord on the theme Technology Meets Creativity

Without creativity, there is no progress in science and it's important to let ourselves dream a little.

That idea – that dreaming is not a luxury but a responsibility – echoed throughout the event. Creativity, they argued, isn't about big gestures or rare genius; it's about curiosity, listening, and making space for every idea to breathe. "Everyone can bring creativity," Suzanne said. "It's about creating the space, being a cheerleader for everybody, and celebrating what makes each of us think differently."

Their conversation also explored the tension between structure and spontaneity. In tech, deadlines, hierarchies, and funding structures can shrink the room for experimentation. This is why having '10% time' projects is so important, so you can create space for testing new

ideas and technologies and experiment a little in that messy in-between: the trial, the error, the persistence.

That persistence – the refusal to give up on a good idea – became a rallying cry. "Be relentless," Isabella urged. "Never take no for an answer. 'No' often just means 'not yet.' If you believe in your intuition, rework it, present it differently – the one 'yes' that matters is the one that counts."

POWERFUL NETWORK

Beyond the conversation, the message of WiSTEM shone through. This isn't a network that exists to separate women from the industry – it exists to connect, empower, and normalize diversity within it. As Suzanne put it, "It's about supporting each other, calling out injustice, and building diverse spaces where creativity is open to all."

And this year's Ada Lovelace Day really brought it home with the launch of a new podcast all about role models and full of inspiring personalities from the tech world, as well as a series of brilliant lightning talks from members and the re-launch of the WiSTEM mentoring programme.

WiSTEM's strength, like Ada's vision, lies in connection. It's a network built on the belief that joining forces is more powerful than raising your voice alone. And as the day proved, when creativity and technology unite, progress doesn't just happen – it accelerates.

EBU Technology & Innovation partners with BBC WiSTEM to empower women and girls in STEM and strengthen inclusive innovation in public service media.

Happy 100th birthday television!

For **David Wood**, 2 October 1925 is arguably when it all started. Since then, thanks to many innovators, we have moved from a recognizable human face on a screen to television as it is today.

The media we have today was built from bricks devised by many individuals in many lands. No single person ‘invented’ television but there were many gifted individuals who supplied the bricks. Was there a point that we could take as the ‘birthday’ of television? I believe so.

The distinction of television compared to the movies and photos of the old days is that the television source image needed to be sliced into lines, each carrying the light and dark of the image, one after another, to the user, and from those lines, the picture was reconstructed on the screen – the process called ‘scanning’. Essentially you build the image by building up the lines. Scanning technology moved from early mechanical methods, using a sweeping light source, to electronic scanning using an electron beam.

THE PIONEERS

There were many who had important ideas about television before 1925. The list is multinational: Charles Siemens, A.A. Campbell-Swinton, Denis Redmond, Archibald Low, Charles Jenkins, and others around the world.

So, what happened in October 1925? This was the point when, arguably, we moved from television being a ‘possibility’ to being a ‘probability’, with further development. This was the first time a recognizable image of a human face was seen on a screen, following a scanning process. The developer was John Logie Baird. On 2 October 1925, Baird and his assistant William Taynton created and saw the image.

After this, Baird moved on to develop his end-to-end mechanical scanning television system. TV sets were made, and the system was trialled in the 1930s, along with an *electronic*



Baird at work in the 1920s (from the author's own collection)

scanning system, developed in the UK by Marconi-EMI, which performed better. This resulted in the world's first electronic scanning television service in 1936, from the BBC.

Although the first permanent on-air service with 405-line electronic scanning was launched in the UK, the BBC service probably used ideas developed elsewhere. In the United States, two great pioneers of electronic scanning television, Philo Farnsworth and Vladimir Zworykin, developed ideas and practice.

There were also trials of electronic scanning in the 1930s in Germany, France, Italy, and other countries. The US claims that it ‘invented’ electronic scanning television, which may be true in terms of ideas, but it was in Europe that the first image of a recognizable human face showed that television was something that could really be achieved – with Baird's mechanical system – and it was the UK that offered the first permanent electronic scanning television service.

FURTHER DEVELOPMENT

We could go forward in history to the many innovators who made television what it is today – adding many more bricks. Examples include the work in Switzerland on the 625-line scanning format (I have to mention this or I lose my Swiss citizenship!), NTSC Color TV in the US, Henri de France's SECAM, Walter Bruch's PAL, and later NHK STL's HDTV and UHDTV systems.

So, taken all in all, do you agree that there's a reasonable case for 2025 as the 100th birthday of television?

What has this history taught us? Important developments are never isolated, but the result of the progressive combination of a number of building blocks. We always need to look at what is being done outside our company and our country, and recognize that a cumulative process is involved.

P.S. I'm grateful for the advice received from Mark Schubin, a media historian in the United States, and Norman Green, a television history buff in the UK.

Modelling energy consumption across the end-to-end live streaming ecosystem

The EBU was one of several champions for an IBC Accelerator project aiming to advance the media industry's efforts towards greener streaming and broadcasting. **Ian Nock** (for IET – another champion) reports.

The ECOFLOW IBC Accelerator project was established to understand and quantify energy consumption across the complete streaming chain for live delivery, with associated on-demand delivery, from content creation to consumption in the home.

In 2024, the project's first phase identified that the core challenge was not the lack of technology to measure power, but the lack of accessible, consistent, and reliable data. Barriers included an absence of standardized measurement frameworks, uncertainty about what elements to measure, and the commercial sensitivity of operational data held by industry participants. Despite these challenges, ECOFLOW I focused on what could be directly measured: energy usage within the consumption environment. A proof of concept enabled validation of techniques to reduce energy consumption and confirmed the measurable benefits achievable through user engagement.

BROADER MODEL

This year, ECOFLOW II has shifted attention back upstream to the broader end-to-end system. Rather than seeking perfectly accurate data, it aimed to collect available energy-related data and qualify the confidence levels associated with its accuracy. The project developed a 'digital twin' model of the entire streaming ecosystem, to allow forecasting of energy usage and enabling iterative analysis and refinement as better data becomes available. Future steps may include open sourcing the model.

The workflow was divided into six high-level segments: content preparation, distribution preparation, distribution, access,



Presenting ECOFLOW II at IBC2025: (L to R) Tim Davis (ITV), Ranjena Gohil (Channel 4), Daniel Négru (Quanteec), Kristan Bullett (HRN), and Keran Boyd (IBC)

LAN, and consumption. These were further deconstructed to enable modelling of energy consumption.

ECOFLOW parameterized the model to examine three core live streaming delivery scenarios – Adaptive Bit Rate (ABR) only, Multicast ABR (MABR), and Peer-to-Peer (P2P) – applied to representative content types: a major live sports event, a live entertainment premiere, and a periodic entertainment programme. Real-world data provided by participating broadcasters informed and validated the model's behaviour, as was presented at IBC2025 in Amsterdam.

The initial findings aligned with recent BBC publications on streaming energy consumption*. Device energy use during content viewing remains the dominant factor, but it is not significantly higher for streaming than for broadcast; in some cases, legacy broadcast equipment such as tuners and PVRs consume more.

PROVISIONING FOR PEAKS

Energy use across CDN, access, and home networks is driven by capacity provisioning rather than by the actual volume of data transferred, particularly when having to provision for peak capacities. Energy-saving opportunities therefore centre on reducing peak provisioned

capacity and ensuring that unused capacity is fully powered down, not merely idle. Achieving this requires coordinated technical and operational development of solutions across distribution and access layers, including the use of MABR and P2P.

Finally, the analysis emphasised that duplication of infrastructure also undermines energy efficiency. Shared, multipurpose delivery mechanisms – such as using the internet for converged video and data traffic – provide greater systemic efficiency than maintaining parallel networks for separate services. Rather than being a challenge to energy usage efficiency, streaming improves efficiency through shared usage.

What next? The project's existing champions and participants are evaluating next steps in evolving the understanding of energy consumption in streaming by further developing the model and gathering better-quality data about energy consumption, in cooperation with the industry at large. This is where broadcasters are keenly placed to be agents of change with respect to the developing understanding of energy consumption.

* <https://tinyurl.com/bbc-streaming-energy>

AI everywhere. Really?

Skander Ben Attia is interim CTO in the Technology and Information Systems Directorate at France Télévisions. He discusses how the broadcaster is approaching AI adoption, governance, and innovation.

Artificial intelligence has clearly reached a stage of maturity. What used to feel like a distant promise is now reality in all aspects of broadcast production and distribution. At France Télévisions, as in many other public service media (PSM) organizations, we see the emergence of several challenges related to, for example, internal appropriation and the evolution of content discovery. We also recognize the value of clear governance and prioritization.

Helping teams get used to the technology and understand its potential and limits is key to successfully deploying it. Our role in the technical department is to make experimentation possible, provide access to generative AI solutions and avoid the rise of 'shadow AI' (unapproved tools that employees start using on their own). In parallel, we implement transversal AI solutions that bring companywide process optimization in areas like indexing, content adaptation and reversioning, etc., and a tangible return on investment.

REMAINING VISIBLE

AI opens powerful ways to enhance user experience, personalization, and accessibility. But a big question looms ahead: how do we, as PSM, remain visible and relevant in a world where people use AI systems and prompts to find information and content?

As AI-powered conversational systems increasingly act as gateways to media, traditional entry points – our websites, apps, even search engines – could see a falloff in usage. Public broadcasters will have to rethink how their content is referenced, surfaced, and trusted



Skander Ben Attia is interim CTO in the Technology and Information Systems Directorate at France Télévisions

within these new ecosystems. The choice many PSM made to implement opt-out options to avoid uncontrolled training of these systems is probably a good approach but also creates a big challenge for discoverability.

GOVERNANCE & ALIGNMENT

As engineers and innovators, we can imagine dozens of exciting use cases for AI but we simply can't do everything. Prioritization is key. At France Télévisions, we try to focus on projects that bring measurable value, and that align with our public service mission. The goal is not to deploy AI for its own sake, but to make it meaningful for our teams and our audiences.

Another important aspect is dialogue with unions. In a public organization, they are powerful partners in any transformation. Engaging them requires clarity and honesty – sharing a coherent AI roadmap, being transparent about what we will and will not do, and taking the time to explain the technology, away from the prevailing hype and exaggerated claims. When people understand what's at stake, trust follows.

At the same time, we have a duty to set ethical and legal boundaries (clear and enforced internal policies and rules, national regulation, and the European AI Act). Innovation can't come at the expense of trust or transparency. While our audiences expect us to adopt cutting-edge technology, they want us to do so responsibly, with human values at the centre.

CREATIVE CAPITAL

A recent MIT study found that continuous use of generative AI could reduce brain activity and memory and even affect creativity and writing skills. For an industry built on creativity (in fiction and entertainment) and veracity (in news), this is a serious warning. AI should assist us, not dull our human edge. We must ensure our teams remain curious, creative, and critical thinkers – because that's our true capital.

I'm convinced the real challenge for public media is not deciding *whether* to use AI but *how* to use it wisely. We must learn to innovate without losing the values that create the trust the public has for us. The next few years will define how we, as PSM, navigate the thin line between opportunity and responsibility in the age of AI.

Collaborating to shape the future of dynamic media production

Brad Gilmer, Executive Director of AMWA, explains how the association is working with the EBU through a new joint task force to shape the next generation of adaptable, software-defined media infrastructures.

As the broadcast industry evolves from traditional hardware-based infrastructures to flexible, software-driven environments, the Advanced Media Workflow Association (AMWA) and the EBU are collaborating to meet the opportunities and challenges of dynamic media workflows.

AMWA's approach to this evolution is built on a pragmatic foundation: adapting existing internet technologies and applying them to the broadcast industry. Our Networked Media Open Specifications (NMOS) take advantage of successful patterns from the IT industry, adapting them to professional video, audio, and pro-AV.

JOINT TASK FORCE

At the heart of the collaboration between the EBU and AMWA is the newly announced Joint Task Force on Dynamic Media Facilities (JT-DMF), a groundbreaking initiative designed to facilitate the industry's transition to the Dynamic Media Facility (DMF). The JT-DMF brings vendors, end users, and systems integrators together to address critical business, technical, and strategic questions and challenges around enabling the creation of facilities that readily adapt to changing user needs.

This is not, of course, the first time AMWA has collaborated with the EBU. In 2016, AMWA became part of the Joint Task Force on Networked Media (JT-NM) to advance the transition to interoperable, IP-based media infrastructures. That partnership produced key industry frameworks that underpin today's open, standards-based media ecosystems. The new task force, JT-DMF, builds on that proven foundation of collaboration and shared innovation.



© Nathalie Mastail-Hirosawa

I see this renewed partnership between AMWA and the EBU as a great opportunity to work together towards truly dynamic media facilities. With a strong mandate from its members, the voice of the user community, the EBU has taken the lead on the Media eXchange Layer (MXL) as a starting point. At AMWA, we're looking forward to bringing together manufacturers and for-profit, and nonprofit broadcasters to collaborate with the EBU on next steps that will lead to building dynamic workflows.

The task force has identified top-line focus areas, including developing timing models to support the open-source MXL software development kit and establishing a business-level advisory council.

Continuing areas of collaboration might include addressing orchestration challenges and creating a unified token and billing scheme, which would enable a dynamic media economy, where businesses can track resource usage and customers can pay only for what they use.

OPEN CONTROL SYSTEM

AMWA and the EBU worked together recently on a

comprehensive survey about the media control plane. Both organizations recognized the importance of capturing perspectives from across the industry by casting a wide net that included input from the North American Broadcasters Association (NABA) and IABM, the international trade association for broadcast and media. The results of the survey were clear: broadcasters want open control systems based on published APIs. NMOS minimum status reporting, defined by AMWA BCP-008, a standardized way for IP media devices to report their health status to operators using a simplified traffic light system, meets this need effectively.

BCP-008 is part of IS-12, the NMOS control protocol. Implementing minimum status reporting allows users to quickly integrate new products into their workflows, while providing a uniform way of reporting critical errors, which simplifies troubleshooting tremendously.

As the industry continues its evolution towards software-defined production, partnerships like this one between AMWA and the EBU will prove essential.

To find out more about AMWA and NMOS, visit amwa.tv.

PSM strengthen online platforms with new content and improved user experience

The EBU Media Intelligence Service has published a report looking at how PSM organizations are developing their online offering in line with changing consumption habits. **Léa Besson** shares some key insights.

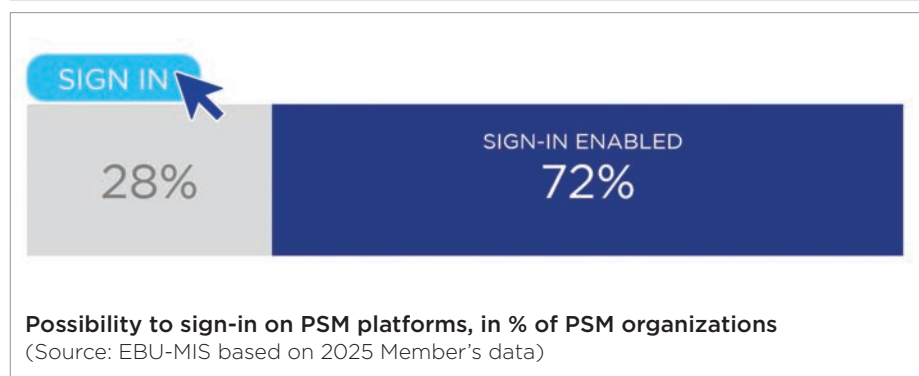
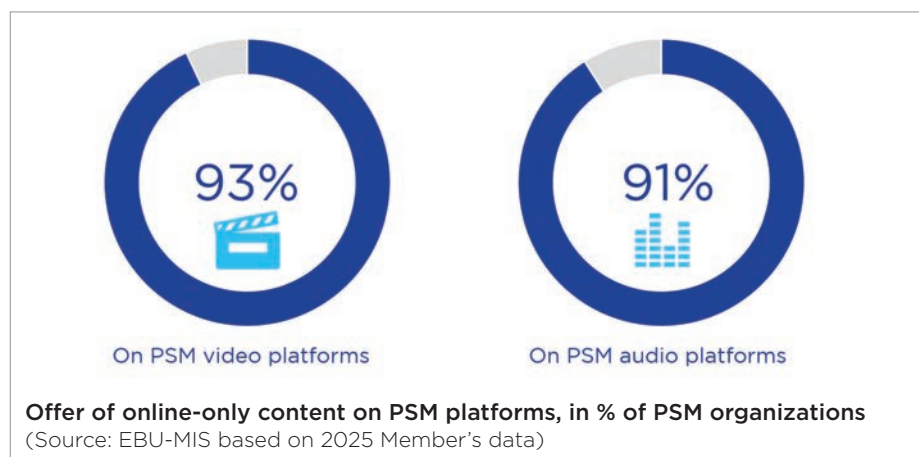
Over the past few years, media consumption habits have undergone a profound transformation. On-demand access to media content has become an integral part of people's daily lives. In this context, public service media (PSM) organizations' platforms are more important than ever, as they must adapt to evolving user behaviours to continue fulfilling their mission of reaching and serving all citizens.

All PSM organizations now operate content platforms accessible via websites, and nearly all have complementary mobile applications. Television applications have also gained significant importance, particularly for video content: 85% of PSM television organizations offer a television app to ensure a seamless viewing experience on connected screens. The next frontier for media distribution is the car. This development is particularly relevant for radio organizations. While many PSM already make their content available through mobile apps used in vehicles, one in four PSM have gone further by developing dedicated apps for in-vehicle infotainment systems.

COMPETE ON CONTENT

Content remains the cornerstone of any media strategy. Although it is challenging for PSM to compete with global entertainment giants, they can capitalize on their distinctive public service video and audio offerings. Initially, PSM platforms served primarily as catch-up services for linear programming, but they are now increasingly focused on original, digital-first content.

Currently, 93% of PSM offer online-only video content, and



91% provide online-only audio content. In addition, content acquisition plays a critical role in platform strategy: 95% of PSM television organizations report prioritizing the acquisition of long-term rights for their platforms. However, attaining this objective remains difficult due to limited budgets and competition from content owners that prioritize their own platforms.

USER ENGAGEMENT

A positive user experience is essential for audience retention. A poorly designed or inconvenient platform risks pushing users towards third-party services. To strengthen engagement, 72% of PSM platforms include a sign-in feature, particularly on video platforms. This enables personalization, allowing users to receive tailored recommendations and benefit from practical

features such as 'pause and resume' or 'save favourites', both available on more than 70% of PSM video platforms.

Maintaining a strong relationship with the audience remains a central value for PSM, even in the digital environment where they increasingly face gatekeepers standing between them and their audiences. To reinforce this connection, some organizations already allow users to engage interactively on their platforms, a trend expected to grow as more PSM consider integrating interactive and participatory features in the near future.

These insights are drawn from the new EBU Media Intelligence Service report "Inside public service media audio and video platforms". See: <https://ebu.ch/publications/research>

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>).



AI-generated audio description

*Sabine Braun
(University of Surrey)*

From the EBU's Accessibility with AI roundtable last September



Hardening the security of ST 2110 networks

*Endrit Vorfaj
(Max Planck Institute)*

Actionable recommendations for building secure, next-gen media facilities



Digital Media Verification and Transparency

Kenneth Warmuth (WDR)

From the MXF Interop Plugfest introducing C2PA use cases and implementation



IN THE SPOTLIGHT

Malte Blumberg

Head of Cloud Unit, ARD, Germany

What are your current responsibilities?

As Head of ARD's Cloud Unit, I guide our transformation into the cloud to ensure we remain future-ready – in our outcomes and products, enabled through technology. This means managing and executing a robust cloud strategy, developing a scalable platform, and driving transformation. It's a challenging and exciting role, made possible by an incredible team I'm proud to be a part of.

What do you consider as your finest achievement so far in your career?

I've always been fortunate to be in the right place at the right time, but I'm most excited about what's ahead. I think my strength lies in creating momentum for change and uniting people around a shared vision. Highlights include building digital content networks for ARD and ZDF, launching streaming platforms, and advancing ARD's cloud strategy. Most recently, I'm proud to contribute to a European Cloud Ecosystem for public service media (see page 8), which strengthens democracy and collaboration across borders.

What are your predictions for media technology in the future?

Ever since the book, technology has always disrupted media – movable type, broadcasting, networks, GPUs, you name it – and this pace will only accelerate. I see three trends:

- I believe portals and platforms will evolve into products you will interact with in natural language – dialogue-based interfaces, personalized feeds, or virtual assistants.
- I believe content will shift toward interactive, personalized formats, with production becoming more agile, cloud-based, and location-independent.
- Being a hopeless idealist who is trapped in reality, I believe the media tech market will become more diverse and collaborative, with a focus on European sovereignty and innovation.

What, for you, are the biggest challenges for EBU Members today?

Oh, I believe we are all in this together, and we do have the same challenges. The core challenge is staying relevant while fulfilling our mission to strengthen democracy. This means balancing speed, stability, and cost-efficiency – all while navigating diverse national contexts. Collaboration is the key. Europe's public service media



must turn our federal structures into an advantage by fostering a shared technological ecosystem.

Tell us about some of your interests away from the workplace.

Despite my passion for tech, I try to unplug in my personal life. I enjoy nature – gardening sustainably, fly fishing, trail running, and biking. Music is another passion: I play the piano in a jazz combo and sing in a traditional German men's choir. Jazz inspires me with its spontaneity, while the choir shows the power of diverse people uniting for a common goal. Most importantly, I cherish time with my wife and two young children. Seeing children grow into independent individuals is my biggest inspiration.

Join us and the industry's leading experts for technology updates, strategic insights and real-world use cases, plus demonstrations and networking.



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