NAB SHOW 2016

“Where content comes to life”

LAS VEGAS
LAS VEGAS CONVENTION CENTER
April 16th-21st

Wallonia.be

OnlineTV
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The NAB Show® is the world’s largest event covering filmed entertainment and the development, management and delivery of content across all mediums. From creation to consumption, across multiple platforms and countless nationalities, the NAB Show is the home to the solutions that transcend traditional broadcasting and embrace content delivery to new screens in new ways.

The media and entertainment industry has become unleashed. Dynamic innovation and cutting-edge technologies are shattering the boundaries of content and opening up limitless opportunities. NAB Show® is the only place to break free from conventional thinking and open your mind.

Attendees representing every sector of the industry including Broadcast, Digital Media, Film, Entertainment, Telecom, Post-Production, Academia, Houses of Worship, Advertising, Military, Government, Retail, Security, Sports, Live Events, Online Video, IT, Virtual and Augmented Reality and more converge in Las Vegas for six days to embrace the immersive experiences reshaping the new reality of media.

Inspiring and innovative attractions served up in 2016 include the new Virtual and Augmented Reality Pavilion, showcasing this new medium and how it impacts all aspects of the industry, Connected Media|IP, focusing on the consumer experience; the Aerial Robotics and Drone Pavilion, featuring a fully enclosed “flying cage” for demonstrations; SPROCKIT, where market-ready startups present their new ideas; StudioXperience, a live studio using all the latest tools; and so much more. Experience that pivotal moment when a new technology, business model or partnership sparks awareness and you realize...

103 119 attendees
+ 160 countries represented
19,8 Billion in purchasing power represented in site
1635 members of the press
1 total net square kilometer
1789 total number of exhibitors
State of the Broadcast Industry 2016

Key Trends:

1. Consumers
2. Location
3. Mobile Majority
4. New Viewers
5. OTT
6. Bundling get creative
7. VR
8. Sport rules and genre rises
9. Advertising

2015 was a landmark year in the broadcast business, with a flurry of deals among the old and new guards. OTT (Over The Top Content) arrived as the superstar it has always promised to be. Controversial guidelines emerged on how ISPs (Internet Service Provider) can play fairly with content providers in the Internet sandbox. And the industry continued to explore how content will be packaged and consumed going forward to best serve global audiences and deliver higher profits.

2015 was the year that premium OTT video content moved decisively to center stage. The shift from traditional TV continues and shift-deniers have been pushed to the curb. Broadcasters and operators have accepted OTT as a “fait accompli”, and the repercussions are affecting all areas of the business.

Meanwhile, consumers continue to demand change across the whole of their viewing experience — from the content they watch, to the devices they use to watch it and the methods they choose to pay for it.

1. CONSUMER

Consumer viewing habits that have been changing since the start of the decade were cemented in place in 2015. Consumers are watching in the home or out of it and technology is delivering content everywhere. They’re watching live and on-demand and programmers are serving it up their way. Viewers are voting to pay for it with money or with time spent viewing ads and providers are responding with more choices. Most notably, whether viewers are cutting the cord or doubling down on screens, the industry is becoming closer to consumers than ever.

“The disruption that we’ve all been talking about is happening right now. We’re seeing the breakdown of the traditional media landscape. The control and power is shifting into the hands of the consumer.”

– Bob Bejan, global executive creative dir., AOL, as quoted in Adweek
Content viewing has become a whatever, wherever, whenever experience. Traditional scheduled TV watching is no longer the norm (at just over 45% of adult viewers). Instead, over-the-top (OTT) video accessible anytime and anywhere is now the mainstream. Ironically, TV Everywhere (TVE) is often now just TV Next To The TV—watched on mobile and connected TV (CTV) devices within the home. Viewers are diverging while platforms are converging. That poses daunting challenges for the industry as it looks for new ways to meet consumer desires.

Where viewers live is also having a major impact on how they choose to watch. SVOD (subscription video on demand) growth in both emerging and established regions is influenced by a multitude of market-specific factors: they include maturity of the broadband infrastructure, pay TV and smartphone penetration, regulatory environments, free and low-cost TV options, piracy issues, shared credentials and greater access to payment methods. Juniper Research has some new findings which support the ever-growing popularity of video streaming services. The UK-based mobile and online research firm believes that by 2019, the number of global streaming video subscriptions will triple to reach 332.2 million accounts. The total revenue generated from these subscriptions accounts will hit almost $32 billion by 2019, up from 2014’s nearly $8 billion. The research firm also predicts ad dollars spent on these subscription services will almost quadruple by 2019. Expansion in major global markets like Japan, Brazil and Mexico is not going unnoticed. Companies like Liberty Global are seeking to find new customers and grow their footprint beyond areas with saturated screens.

“Researcher GfK pegged Latin America as the fastest-growing smartphone market in the world, adding users even faster than China or North America.”

– Ooyala Q2 2015 Video Index
3. MOBILE MAJORITY

Not surprisingly, consumers around the globe are watching more on mobile screens than ever. The shift is partly because viewers prefer individually tailored content experiences, but also due to the increase in quality content available and created just for those screens. The end of TV as the first screen is nigh. **30% of North American** smartphone owners now watch full-length TV shows on their smartphones, and **20% watch full-length movies.**

“In 2015, U.S. consumers spent 198 minutes in mobile apps per day compared to 168 minutes watching TV and Us connected TV viewers will top 200 million by 2019, up from around 140 million this year”

– Flurry Report, as reported in Mashable
In 2015, Millennials became the largest segment of the U.S. population; with over 75 million members, they’ve surpassed the Baby Boomers. 18-24 year-olds in this group are fleeing traditional TV in record numbers; during the early weeks of the fall 2015 season, for instance, Millennials showed a 16% decrease in traditional TV viewing. Studies have shown that Millennials increasingly prefer time-shifted TV on online platforms. Meanwhile, the influence of digitally-dominant multicultural audiences continues to rise. Studies have shown that multicultural TV users favor OTT viewing and are high users of subscription video (whether it's cable, pay, OTT or SVOD). Even older audiences—TV's core traditional viewers—are adopting online video more and more these days. Look for more providers to offer flexible content options for these forward-thinking consumers. Age is just a state of mind—and that mind is increasingly thinking about OTT video.
OTT is undoubtedly part of the mainstream content experience now, whether it’s broadly or narrowly focused. The industry is experiencing “déjà vu”: harkening back to a time when broadcasters first faced the rise of cable. Look for re-aggregation of content and services by multiple players as competitors, partnerships and opportunities in the space expand.

Everybody who’s anybody in the broadcast business has OTT at the top of their to-do lists these days… if they haven’t already checked it off. It’s not only top companies like Dish with Sling TV, Sony with PlayStation Vue, Alibaba with TBO and Youku, Showtime with Hulu, and YouTube with its Red subscription-only service who are executing new deployments, partnerships and monetization models. Smaller networks, which may ultimately need OTT to survive, are joining in. Recent research indicates that 15-20 prominent niche services will rise by 2018 to eat into share now held by Netflix, and the premium OTT market as a whole will total $8-10 billion by that time. Netflix is itself the 3rd largest broadcaster now, capturing nearly 30% of total viewing in the U.S.

In the past 12 months, 4% of U.S. broadband households have cancelled their Netflix service, representing nearly 9% of Netflix’s current subscriber base. By comparison, 7% have cancelled their Hulu Plus subscription within the past 12 months, a figure that represents approximately one-half of Hulu Plus’s current subscriber base. The high churn rate for many of these services suggests that consumers are holding onto their Netflix account while experimenting with the wide variety of other video subscription options.

“In Q4 2014 research, The Diffusion Group (TDG) estimated that the average weekly time US Internet users spent watching OTT TV would rise 425% between 2014 and 2020, from 3.6 hours to 18.9 hours. In 2015 alone, time spent with OTT programming was expected to nearly double to almost 7 hours per week.”

– eMarketer
6. BUNDLING GETS CREATIVE

Networks, pay TV providers, and mobile carriers are all looking at strategic ways they can make the most of their content and infrastructure to create compelling consumer service offerings—particularly for Millennials. AT&T partnered with Hulu for mobile and Internet customers, and Time Warner has a new Internet TV service. The slimmed-down Verizon Fios Custom TV bundle starts to give a glimpse at what a pay TV à la carte world might look like, and networks like ESPN

7. VIRTUAL REALITY

Providers are going big on technology but also getting back to basics. They've realized that infrastructure, wired or wireless, is their competitive advantage and profit-driver in this new order. As screens get both smaller and larger, the consumer experience is key to survival. As virtual reality (VR) technology moves further into the consumer arena, the industry is keenly interested in its potential impact on storytelling, audiences and revenue. In the broadcast sector, live events (think sports and music) and games will help pave the way for VR adoption. “Immersive journalism” could connect audiences with major news stories in dynamic new ways. That means that mobile and gaming devices will be important entry points. Both old- and new-guard companies like Turner, Hulu, Google and Facebook are investing in VR technology, apps, content and ads. Time will tell if VR will become another 3D TV (with a similar obstacle of clunky viewing gear) or a true game-changer that moves us into a future where we won’t even need screens; we’ll all just live happily among the content. Oculus, Sony, HTC, and
MergeVR are all shipping VR headsets to consumers within the next year. Analysts forecast **12.2 million** VR headset sales in 2016.

### 8. Sport Rules and Genre Rise

Sports (particularly live sports) continue to be the most expensive and most sought-after TV content around the globe. (Just ask **Discovery Eurosports** and **NBC**). That’s a key reason consumers stick with and come back to pay TV, and also why ESPN has resisted launching its own OTT service. Sport is a driver for TVE, and 4K and mobile continue to be drivers for sports. In the U.K. and Ireland for example, Ooyala has found that more than **45%** of sports viewing occurs on smartphones and tablets. Everyone is trying to get in on the game. Operators have emphasized sports in new offerings—Verizon Go90 for example, has NBA content. **Yahoo** streamed the first regular-season NFL game to over **15 million viewers**. **CBS All Access** could eventually carry the **NFL**; it has already streamed some live NFL games to mobile devices. But **Netflix** is interested in live sports only if they can own and build the event themselves.

### 9. Advertising

The ad industry continues to be dynamic. Cross-platform measurement is driving more platform convergence, consolidation and data-driven automation. As companies grapple with shifting audiences who are tiring of the ad experience in general, the focus is turning to better ways to reach viewers in the ways they want to be reached.
Ad dollars will continue to follow audiences; in fact, U.S. digital ad spend will surpass TV spend in 2016. Audiences have historically been hard to measure away from TV, but the arrival of cross-platform ratings like Comscore’s Xmedia and Nielsen’s Total Audience Measurement has answered the industry’s cries for help. A report from FTI Consulting claims digital ad spending will surpass TV spots this year. The report predicts digital ad spend will jump 11% to hit $41.8 billion in 2015, whereas broadcast ad revenue will increase to $38.9 billion.

Ad avoidance is a key challenge for content providers today. More audiences (especially Millennials) are blocking ads, skipping them or simply opting for ad-free OTT environments. Consumers often pay little attention to the implicit value exchange that requires them to pay for content with their time or their money to keep the entire ecosystem in balance.

Online broadcasters aren’t having an easy time of it either. Consumers used to skipping ads on their DVRs are now using ad blockers to do the same online.

Ad blocking is still highest in Europe, according to eMarketer, and has grown into a huge global problem driven by Millennials -- and in some ways, by the industry itself. A recent study noted that over 60% of online viewers would be more agreeable to advertising if they could have control over the ads they see, and over 40% responded favorably to personalized ads. The same study showed that nearly 50% of mobile users dislike ads in video content.

### WALLOON COMPANIES PARTICIPATING TO NAB

#### ALPHA NETWORK

We are a private held company offering product-based licence for OTT, IPTV, DVBC network. ALPHA NETWORKS is recognized for its innovative Tucano software. This has been recognized by our customers who love our Tucano product because is reliable, ease to navigate and high performant.

In January 2016, ALPHA NETWORKS launched its product called Tucano - providing a comprehensive CMS/CRM backend, allowing an out-of-the-box integration with video infrastructure and metadata providers.

Tucano is an end-to-end Television content and customer management system (CMS/CRM), comprised of TV software solution and a Business Support System that are natively integrated with access portals for system administrator, operators and resellers. It also enables end-user access to a self-care and self-subscription portal. It provides a native billing & payment gateway integration.
BARCO SILEX

Barco Silex is a micro-electronic design house established in 1991, that belongs to the Barco group and has both offices and design teams in Belgium and France. With many years of experience of highly integrated digital electronic systems developments, Barco Silex is providing design services for complex ASIC, SoC, FPGA and electronic boards, for various markets and application areas:

- Image and video processing
- Communications
- Industrial electronics
- Defense and aerospace

Thanks to a team of qualified engineers, and a proven design methodology, Barco Silex is providing you with the flexibility needed in complex product development projects, together with a strong and reliable commitment on budget and schedule.

IMAGE MATTERS

Image Matters develops innovative high-performance hardware and software tools for extreme imaging applications. Leveraging the advantages of JPEG2000 for preserving image quality during production, post-production, distribution and archiving, Image Matters video boards provide accelerated encoding and decoding of multiple broadcast HD channels and cinema images at 2K, 4K and 8K resolution. Advanced software tools are available to manipulate IMF, DCP, AXF, and ASO2 and to protect contents with encryption, decryption, and key management. Supporting Stereoscopic 3D (S3D) and High Frame Rate (HFR), Image Matters products offer OEMs, integrators, and video professionals a powerful, cost-effective new route to superior quality in high-end image processing.

IMOVIX

I-MOVIX is the worldwide leader in extreme slow-motion for sports broadcast (from 75 to over 5,000 fps). The company’s products are the first true ultra-slow motion systems, fully integrated for broadcast use, offering the unprecedented combination of very high frame rates and instant replay, or continuous streaming. The I-MOVIX technology has applications in live sports and other live TV productions, as well as in commercials, documentaries, feature films, industry and scientific R&D. The company is headquartered in Europe, with a growing global network of distributor partnerships.

INTOPIX

IntoPIX offers the most compact, flexible and advanced image and video compression solutions dedicated to Cinema, Broadcast, Production and Post, Pro-AV, Video Transmission and Storage applications ... intoPIX wide-range of silicon-proven compression IP-cores (JPEG2000, TICO,...) , crypto (AES...
encryption, RSA, SHA1), A/V transport (Ethernet AVB, MPEG-2 TS,...) and other multimedia IP-cores for FPGA or ASIC are the ideal key to accelerate your time to market.

**MT CONSULTING**

MT-C has the specific knowledge and experience in the development of applications on multiple systems (AS/400, Mainframe, Linux, Windows).

MT-C can provide the staff support to let you achieve your business objectives. We can provide different type of skillsets: design, implementation, support areas. Your business can rely on our large and experienced network of IT experts that can be integrated in your ICT projects. Our experts will bring their knowledge and their experience as added values in your projects. As well as being trained in the latest technologies and business areas, they also have on-the-job experience. Our consultants form the bridge between your business, processes and the technologies and methods used. They can also convert your needs into technical solutions.

**WNM**

WNM offers you 20 years of experience in audiovisual services. Our well-trained, highly flexible and efficient team can support you with a wide range of services in the audiovisual field. WNM is the answer to all your technical questions:

- audio recording & multi-camera productions of sports events, TV shows, concerts,…
- electronic news gathering (ENG)
- intercommunication systems (analog, numerical, wireless)
- Long distance wireless connections/HF transmissions

**LEXICAL**

**DVR**

A digital video recorder (DVR), sometimes referred to by the merchandising term personal video recorder (PVR), is a consumer electronics device or application software that records video in a digital format to a disk drive, USB flash drive, SD memory card, SSD or other local or networked mass storage device.
ESPN

ESPN (originally an initialism for Entertainment and Sports Programming Network) is a U.S.-based global cable and satellite television channel owned by ESPN Inc., a joint venture between The Walt Disney Company (which operates the network) and the Hearst Corporation (which owns a 20% minority share).

ISPS

An Internet service provider (ISP) is an organization that provides services for accessing, using, the Internet. Internet service providers may be organized in various forms, such as commercial, community-owned, non-profit, or otherwise privately owned.

Internet services typically provided by ISPs include Internet access, Internet transit, domain name registration, web hosting, Usenet service, and colocation.

OTT

In broadcasting, over-the-top content (OTT) refers to delivery of audio, video, and other media over the Internet without the involvement of a multiple-system operator in the control or distribution of the content. The Internet provider may be aware of the contents of the Internet Protocol packets but is not responsible for, nor able to control, the viewing abilities, copyrights, and/or other redistribution of the content. This model contrasts with the purchasing or rental of video or audio content from an Internet service provider (ISP), such as pay television video on demand or an IPTV video service, like AT&T U-verse. OTT in particular refers to content that arrives from a third party – such as Hulu, Netflix, Sling TV, WhereverTV or Xumo, and is delivered to an end-user device, leaving the ISP only the role of transporting IP packets.

PROGRAMMATIC ADVERTISING

Programmatic advertising is a system of trading ad inventory, but instead of manual work to determine where to buy your advertisement space from, who to sell your advertisement space to, or calling publishers and haggling prices with their advertising employees. Those times are behind us, because in today's world publishers can sell their virtual real estate in real-time auctions or directly to publishers via easy to use advertising networks.

Basically, just tell the computer what you want i.e. define your audience demographics and other details. Male, aged between 18-25, living in California, interested in bikes and bid below $3 CPC.
Subscription VOD (SVOD) services use a subscription business model, where subscribers are charged a monthly fee to access unlimited programs. These services include Netflix, Hulu Plus, Amazon Video and HBO Go.