x-dream-media GmbH

Consulting, Development, Deployment, Training and Support for Media-IT

Product:	**x-dream-Fabrik**
Title:	***Solution Description***
Topic:	Solution overview and detailed module description
Audience:	Prospects of x-dream-Fabrik

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Autor:	Stefan Pfuetze
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Index

Versioning

Date	Version	Chapter	Name	Change
27.02.24	1.0	all	SP	Creation Version 1.0
24.07.24	1.1	2.1	SP	Adding Contacts Module
03.08.2025	1.2	all	SA, SP	Adding AI capabilities, updating screenshots
20.12.2025	1.3	All	SP	Detailing AI capabilities, reordering chapters

1 The end-to-end solution for your business!

x-dream-Fabrik implements any end-to-end media business processes within one flexible and scalable solution product. Under the roof of one graphical user interface, it provides modules for managing the complete media life cycle. This includes content creation, asset management, program playout, information research, storytelling, cross media publishing and monetization.

1.1 Typical Use Cases

x-dream-Fabrik's modules can be combined freely to address many use cases. There is no limitation. Common use cases are:

- Content Production and Delivery
- Content Archiving and Publishing
- VOD Aggregation and Delivery
- News Research and Production
- Cross Media Content Publishing
- FAST Channel Playout
- TV Program Playout
- Event Streaming

1.2 Target Customers

x-dream-Fabrik addresses a wide spectrum of customers:

- Broadcasters (Regional, National, News, Special Interests)
- News Content Agencies
- Post-Production facilities
- Content Aggregators
- Content Agencies
- National Archives
- Network Operators
- Corporates
- Organisations
- Event Venues

1.3 Innovative User Interface

x-dream-Fabrik's user interface brings all functionality into one view that adapts to the user's role(s), permissions and current tasks. This said, based on the user's roles, they have access to certain interface panels or not. Depending on their rights, they can or cannot see certain information and they can carry out certain interactions or they are disabled for them. Based on their current tasks to perform, they can limit and reorder the displayed panels via so-called workspaces.

x-dream-Fabrik aims for a reduced, simple-to-understand and pleasant look and feel for focused usage. It provides an easy-to-use interface that offers as often as possible intuitive

Solution Description
The end-to-end solution for your business!

x-dream-media GmbH
Media-IT

drag & drop interaction and tries to avoid action buttons. Thus, provided buttons are most often switching to editing mode, confirming editing or other interaction and driving workflows. As a result, interaction is fast & efficient.
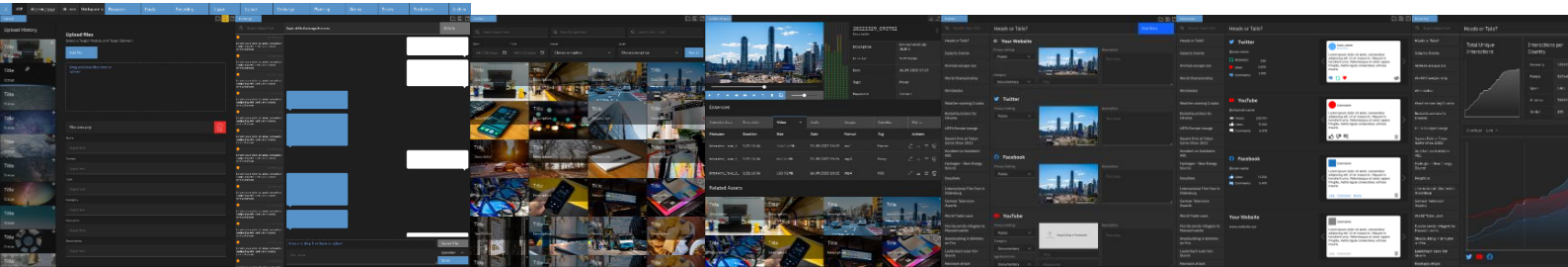
User interface panels are available for the following modules: Research, Feeds, Upload, Ingest, Recording, Exchange, Post-Production, Planning, Editorial Board, Story Telling, Live Shows, Archive, 24/7 Scheduling, Playout, Delivery, Publishing, Interaction, Reporting, Monitoring.

1.4 Innovative Architecture

x-dream-Fabrik is based in its core on an Enterprise Service Bus and a large collection of micro services to create, process, store and deliver media data as well as to interact with surrounding systems. Out of the box, it offers scalability and redundancy simply by running the microservices on two or more machines. This also applies to the database what makes a DB cluster not necessary. Furthermore, distributed or cloud hybrid architectures are easily configurable via a so-called zone trunk module that extends the Enterprise Service Bus to other locations.
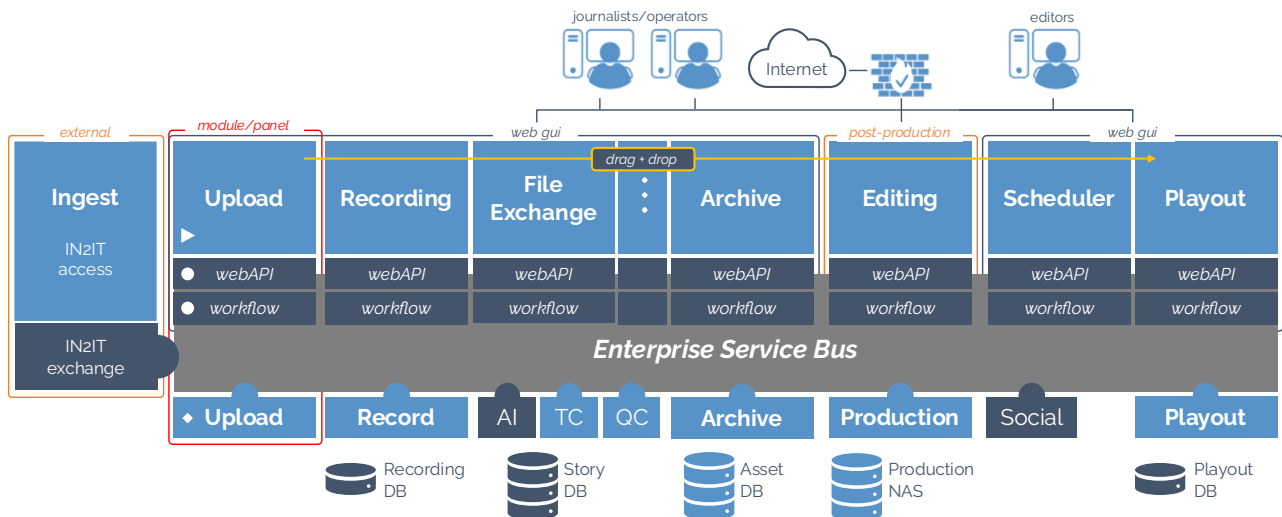

x-dream-Fabrik makes extensive use of the workflow orchestrator and connectors to 3rd party products as required. User interface interactions drive a workflow wherever useful, even for simple processes. This allows extending the business process easily via the graphical workflow editor. For instance, a move of content between modules can be easily extended with processing tasks like transcoding, quality control, AI based metadata creation, etc. without any development required.

Solution Description
The end-to-end solution for your business!

x-dream-media GmbH
Media-IT

However, x-dream-Fabrik is not a monolithic product. Individual solutions are created by freely combining modules. This is achieved by modules that can work autonomously but also have the ability to interact. Thus, every module consists of a user front end, scripts and workflows to execute the user interaction, backend services to store and process data and integrate with 3rd party products. Every module is part of a framework within it interacts with applicable other modules by exchanging user interface interactions, data and commands via pre-defined workflows.

An individual x-dream-Fabrik solution is composed by exposing the frontends of the applicable modules to the users. All inter-module integrations have been designed and developed already in advance. The configurations are limited to tailoring the individual modules and inter-modules workflows to the actual business process.

1.5 Innovative Data Structures

x-dream-Fabrik's asset management service stores the asset structure as rational SQL database – as most MAMs do. BUT, it stores the description, production, technical, licensing, marker, etc. metadata as JSON structures within such SQL datasets. The search for assets happens via Elastic Search within the SQL database. This concept may seem a little strange at first glance, but it offers great advantages for integration and migration projects. Existing MAM data structures can be imported as they are by converting them to JSON segments and assigning them to the respective metadata categories WITHOUT conversion. The metadata configurator can be used to define what the search engine can search for within the dataset and what and where to display on the user interface. Of course, any new data structure can be defined on the basis of many different types of data like text, text field, integer, float, date, time, Boolean, etc.
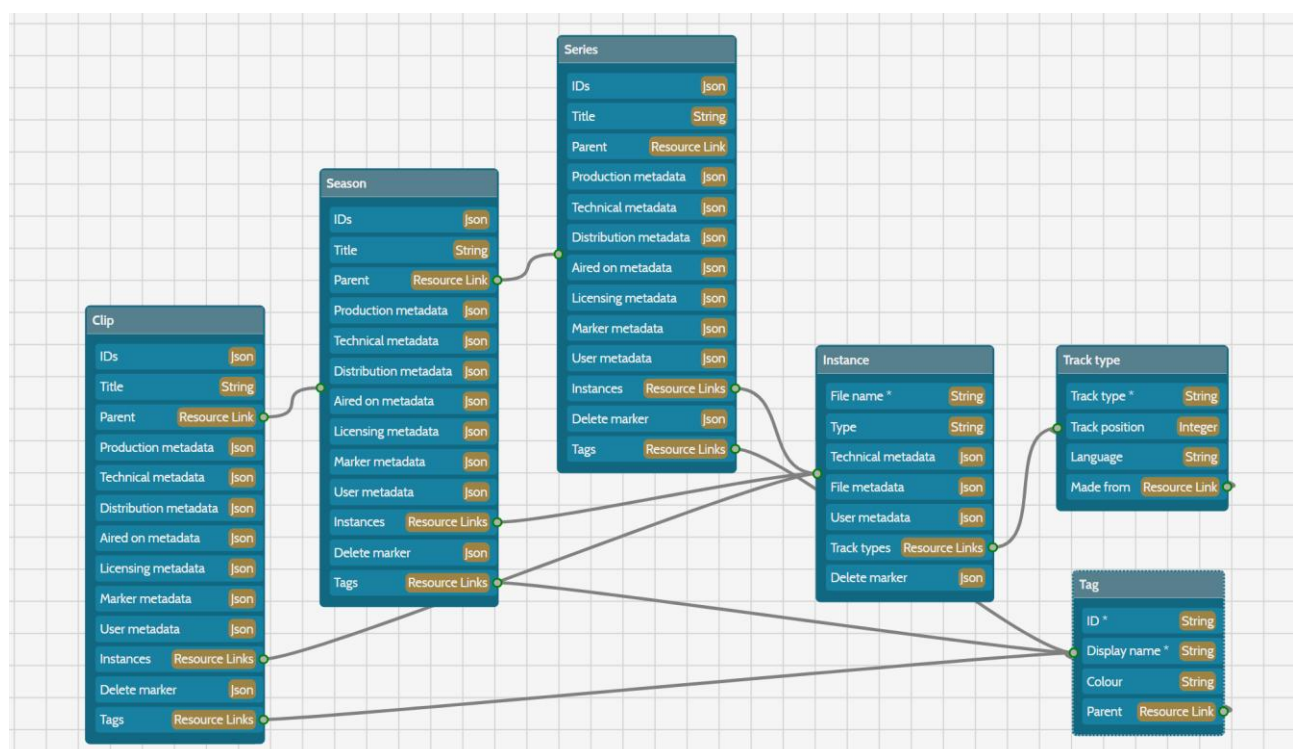
The MAM asset structure allows any number of container layers. On the lowest layer asset (not only essence), versions can be managed. By default, the usual 3 layers for series, seasons and episodes are configured. Additional layers can be added to distinguish content types even further.

The MAM manages asset segment trimming and ad insertion markers. Assets can have multiple master sources (digitized tapes). It tags all video, audio, picture, subtitle essence files according to their purpose, e.g. master, proxy, VOD, archive, etc. Based on such tags, workflows are controlled when performing automatic actions for importing, managing, processing or exporting essence files. This also applies to offloading to offline storage.
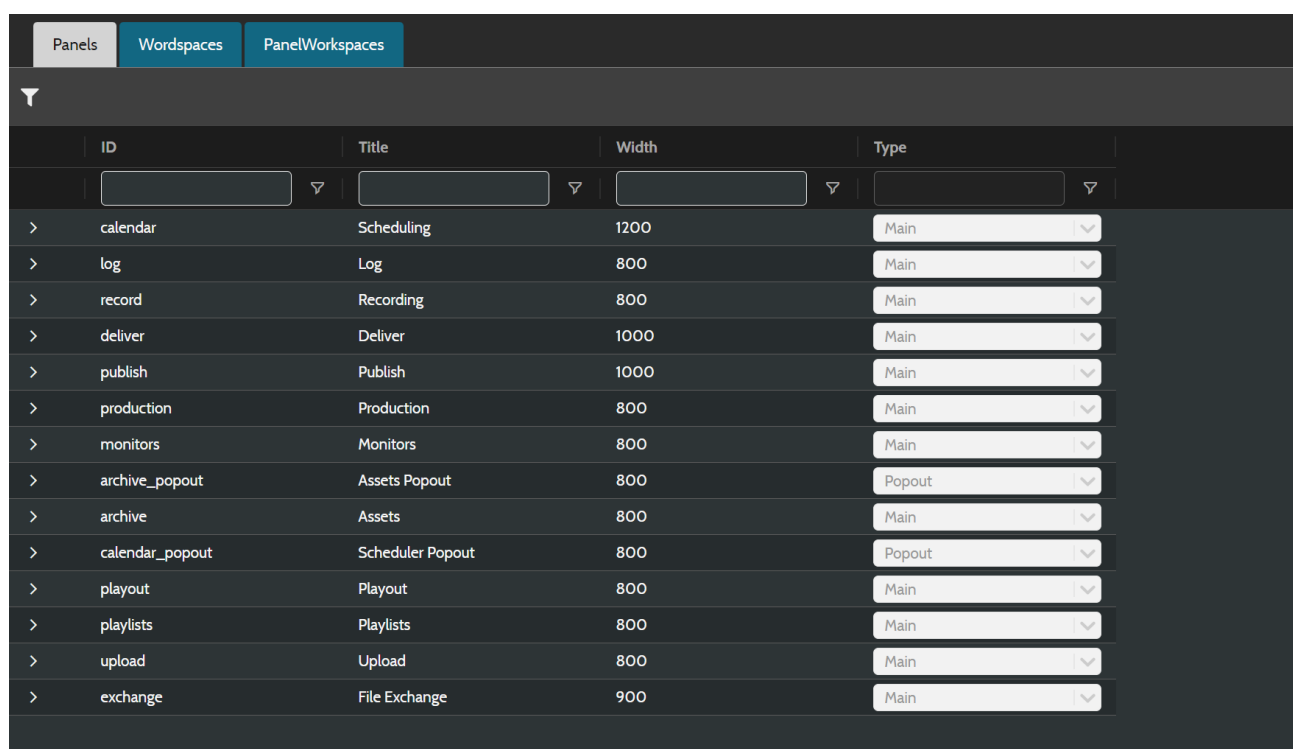
x-dream-Fabrik is fully video, audio, picture and subtitle format agnostic. A mix of formats is no problem and is even normal in today's projects.

x-dream-Fabrik can trigger local or cloud hosted AI for video and audio processing. A typical case is calling a transcription (speech to text) for searchable metadata creation and for subtitle creation – sometimes including automatic translations.

1.6 Flexible Configuration

x-dream-Fabrik is configurable by the customer's technical teams in many different aspects such as:

- The user interface layout, the module labelling, the workspaces and the panel to workspace assignment can be freely modified.

ID	Title	Width	Type
calendar	Scheduling	1200	Main
log	Log	800	Main
record	Recording	800	Main
deliver	Deliver	1000	Main
publish	Publish	1000	Main
production	Production	800	Main
monitors	Monitors	800	Main
archive_popout	Assets Popout	800	Popout
archive	Assets	800	Main
calendar_popout	Scheduler Popout	800	Popout
playout	Playout	800	Main
playlists	Playlists	800	Main
upload	Upload	800	Main
exchange	File Exchange	900	Main

Solution Description
The end-to-end solution for your business!

x-dream-media GmbH
Media-IT

- The labels on the user interface panels can be freely modified what allows tailoring all fields to specific needs. Furthermore, the frontend language can be adopted, fields in multiple languages can be configured or a multi-lingual user interface is possible.
- The metadata fields and their structure can be flexibly defined. The structure is reflected on the user interface automatically. Important fields can be placed next to the player to be more visible. See above.

- The workflows can be flexibly reconfigured or enhanced. For instance, tasks like a transcription can be added to an import workflow. Transcoding and quality control can be added to a delivery workflow. Storage procedures can be modified to match the physical architecture.
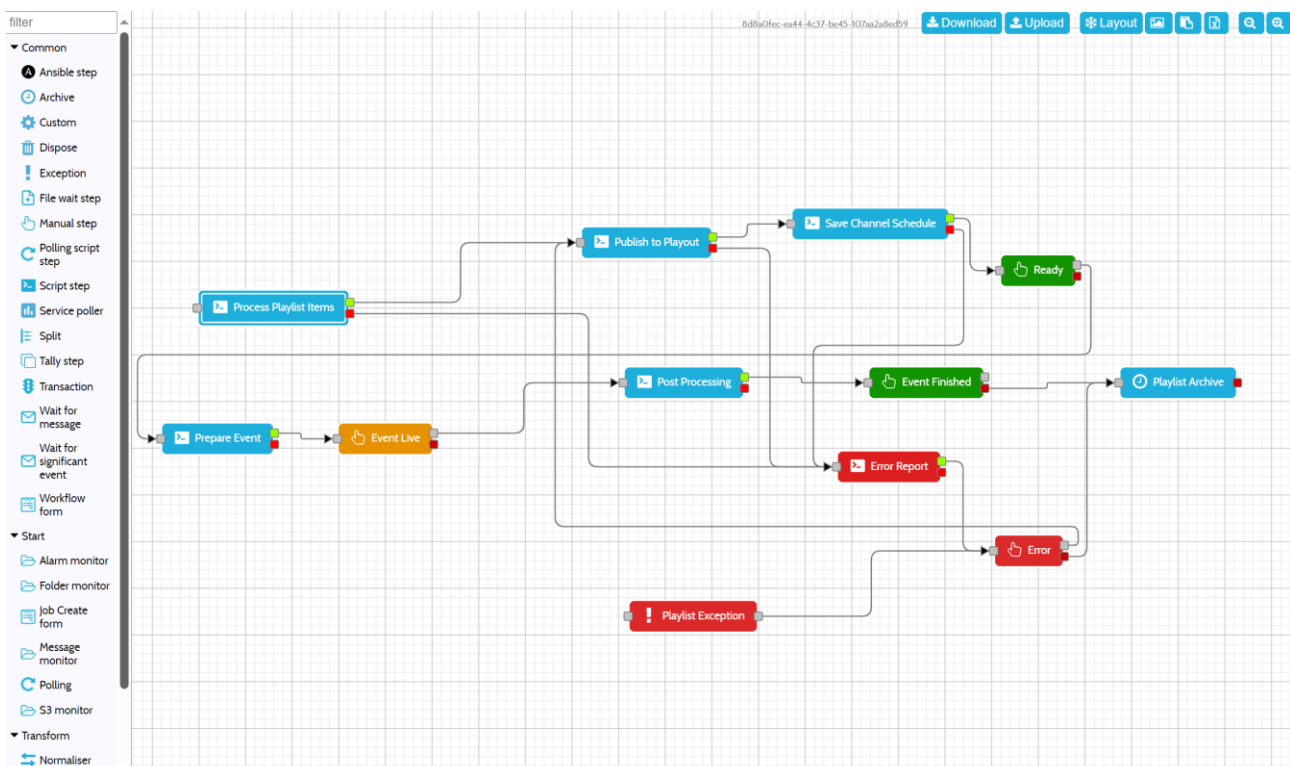
- The workflow job monitoring can be flexibly adopted to reflect the actual team structure and to expose the relevant information per interest group.
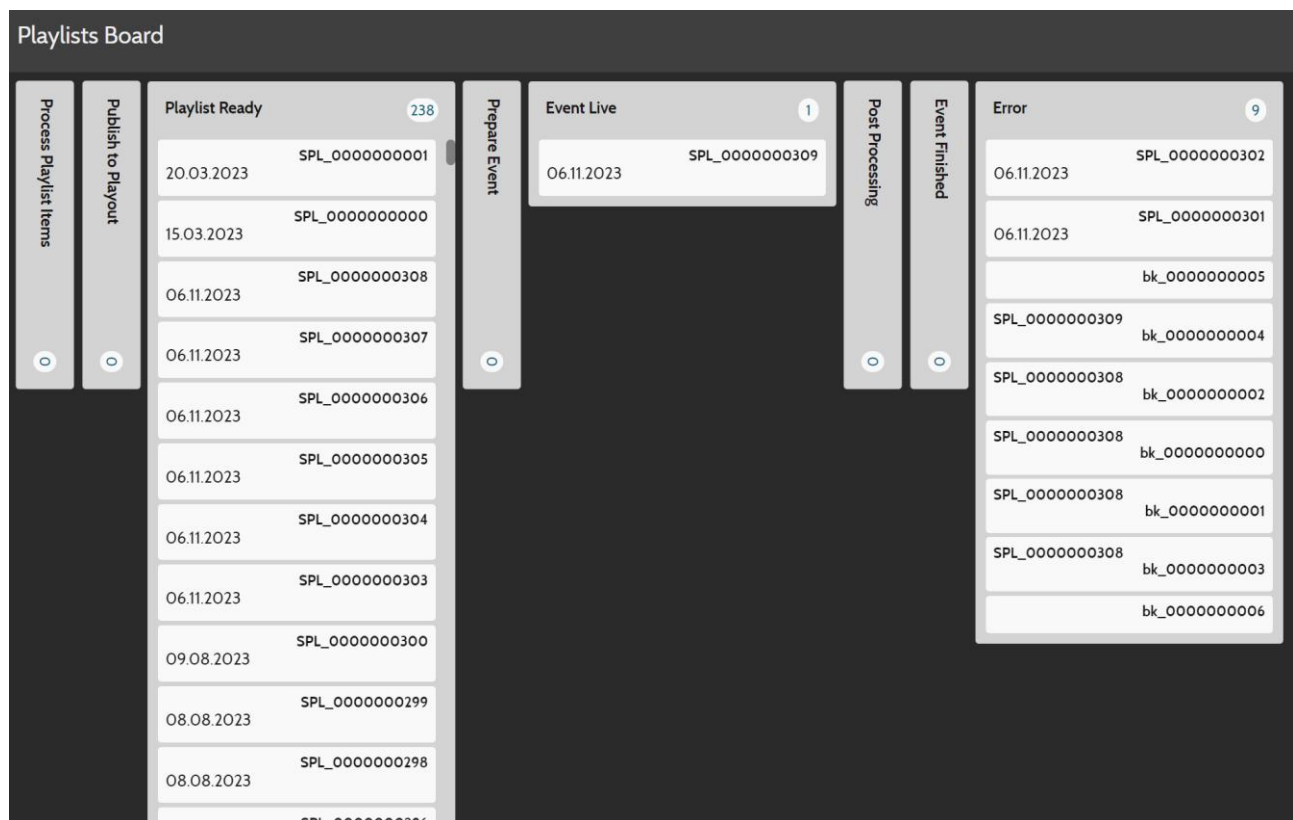
- The access to content and operations is granted via a versatile user, group and role rights model. Various roles are defined for each individual module. This assignment can be modified easily via a configuration user interface. Users inherit rights by assignment of one or multiple roles. This happens via users to be assigned to groups.

- The live program monitoring can be easily configured to display the return channel from own playouts or competitive programs.

1.7 Artificial Intelligence

x-dream-Fabrik makes use of artificial intelligence to support the user in operative and creative tasks. AI is already in use at most of x-dream-Fabrik's modules. More functions are added continuously to make the users work more comfortable and economic. The primary build-in AI allows on-premises or datacentre self-hosting. For cloud deployments public AI services are supported alternatively.

Standard AI services like transcriptions, translations, quality control are available for all the source modules ingest workflows. This way incoming materials are handed to post-production, archiving, playout or publication with enhanced metadata.

More advanced AI services like scene segmentation, face-recognitions, sentiment analysis, scenery detection, object and content recognition are used to prepare automatic story creation and video editing for cross-media news story telling.

Other AI is used for voiceover with voice cloning for instance in storytelling. AI is used in publishing for automatic multilingual metadata creation and subtitling or technical processes like aspect ratio reframing, branding, graphics overlays, ad insertion, etc.

For program playout scheduling AI is used to identify assets of interest and automatically arrange playlists. Ultimately thematic channels are created with minimum human intervention.

But this is just the beginning. We will see lots of additions as the technology evolves. x-dream-media is open to integrate suggested on-premises software or cloud-based services as it is meaningful to our customers business processes.

Solution Description
The end-to-end solution for your business!

x-dream-media GmbH
Media-IT

1.8 Deployment Options

x-dream-Fabrik can be deployed fully on-premises, fully in cloud, hybrid or even distributed across various locations. Important to know is that it always acts as one system where end-to-end workflows can span across all locations without frictions in operations, data handling, monitoring, reporting. This is because all enterprise service busses at the x-dream-Fabrik machines (if possible virtualized and containerized) are interconnected what makes all micro services to interact with each other independently of their deployment location. Consequently, the micro services are executed at a location of choice depending on ecosystem architecture, resource availabilities, user access, etc.

Fully on-premises
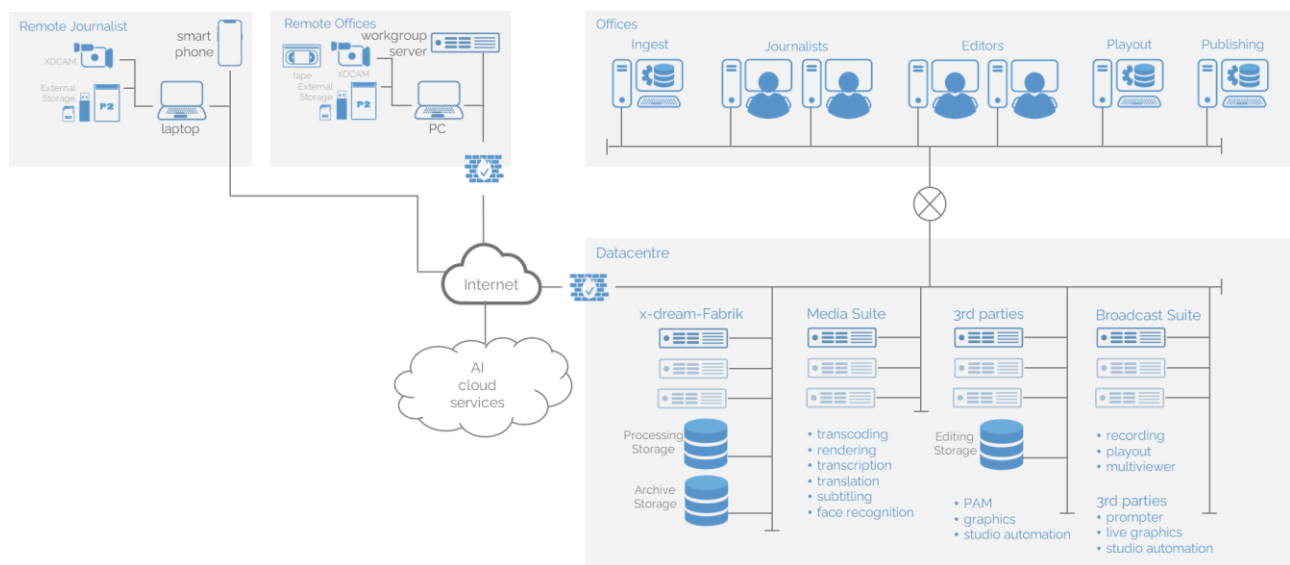
In a fully on-premises scenario, all core services are installed at the customers datacentre – typically but not necessarily at his own facility. Remote users can access x-dream-Fabrik via internet VPN connections for instance from remote offices or remote venue. Cloud AI services and remote publication targets like social media are connected via open internet.

Hybrid
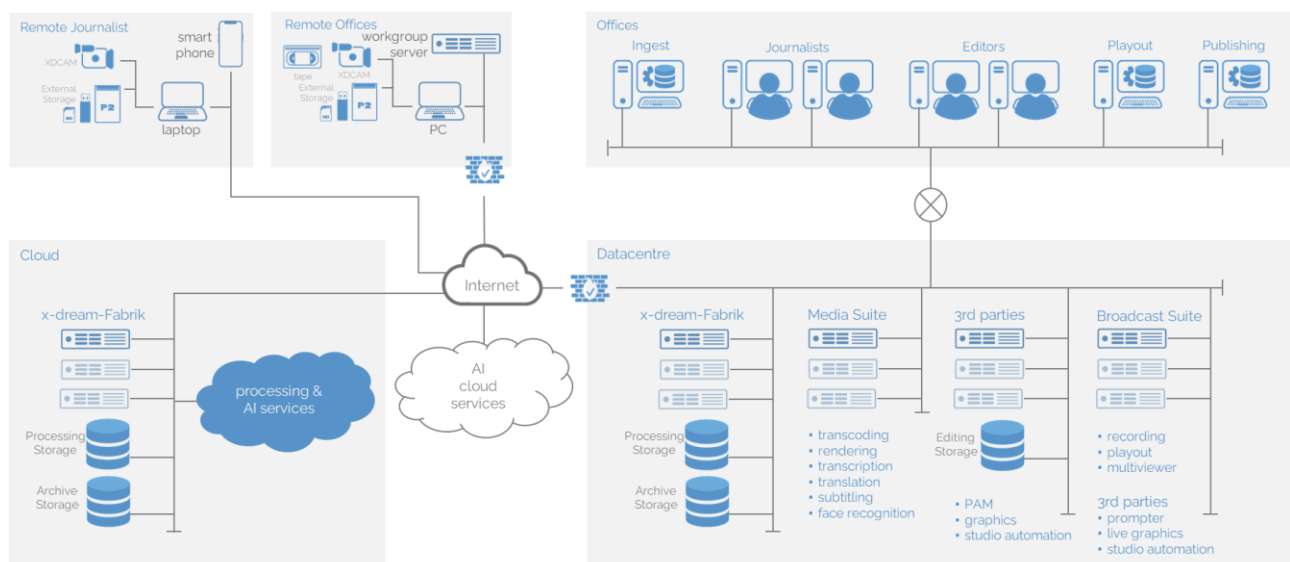
In a hybrid scenario, some services are moved out to an external datacentre, private or public cloud. Most often such architecture is used for receiving assets, publishing to social media or web and playing out remotely. Another use case is running a copy of the archive in the cloud, especially when cloud-based AI is used for metadata creation.

Fully in-cloud
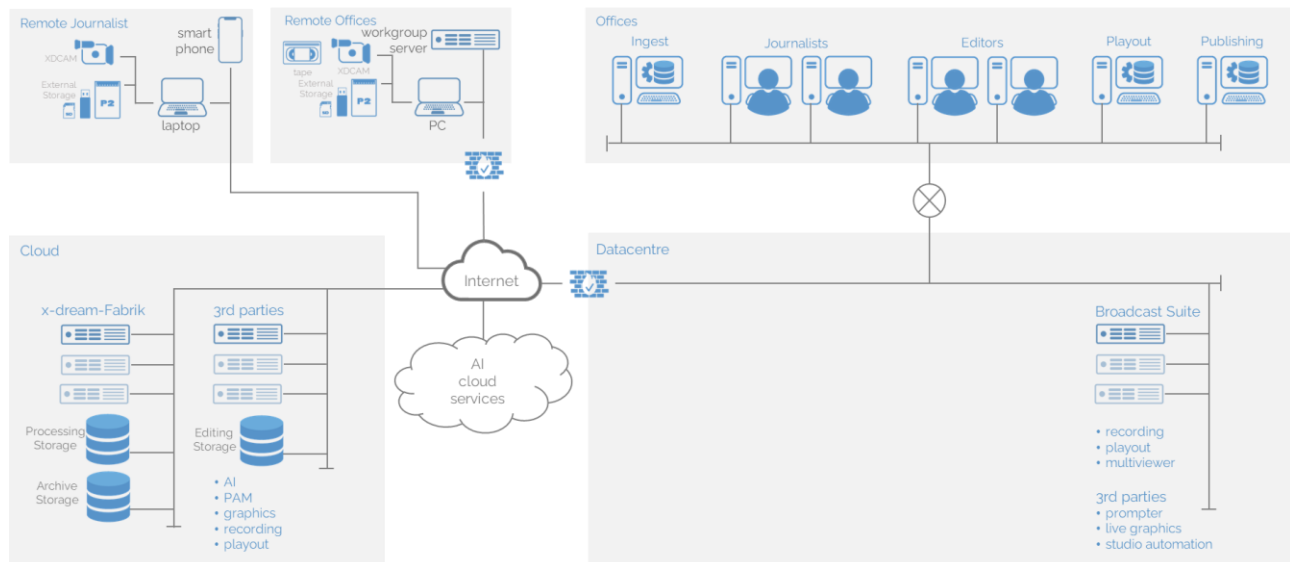
A fully in-cloud deployment means running all core services at virtual cloud machines. Only servers for local outlets for recording and playout, editing workstations and client PC for operations are remaining at the facility. Such architecture is most often chosen for events.

1.9 Licensing Options

x-dream-Fabrik is available as perpetual license with annual software maintenance and support contract, as annual software subscription that includes the software maintenance and support or as managed software Software as a Service. You have the full freedom of choice!
An on-premises deployment can be licensed either method, a cloud deployment is most often licensed as subscription or managed service.

1.10 Successful Projects!

x-dream-Fabrik aims to supply an end-2-end solution for your business from one hand, based on selected modules from one product suite. While any 3rd party of your existing ecosystem is respected and can be integrated, it provides a best practices blueprint that includes all required components.

It is the combination of a well-thought-out user interface experience, the pre-developed automatisms behind the scenes and the well-selected or implemented software services on which the business process runs. Adaptions to custom requirements do not require an implementation from scratch, but rather the combination of existing modules.

This results in a fast and low-risk project delivery, even if customization is required.

2 The modules in detail

An individual x-dream-Fabrik business process solution is composed from modules to receive information and media files, to mange the production, to create assets, to edit news and to playout, publish or deliver audiovisual content.

The user interface of the solution is organized in panels. Every panel interacts with its corresponding module. There are some controls located in the header bar of each panel that are common to most of the panels. For instance: edit, save, delete, etc. Most of the panels organize content related to productions, stories or publications via lists on the left-hand side of the respective panel. This allows following a certain content across the end-to-end business process.

The business processes are driven by the user's cross module interactions, most often via drag & drop user interface actions or sometimes via action buttons. A matrix behind the scenes defines the relation between panels to be a drag from source and a drop to target. Automatic processes are performed by intra or inter module workflows.

2.1 Upload

The Upload module is the default tool to import media essence files (video, audio, pictures, etc.), ancillary data files (subtitles, transcripts, etc.) or any other asset related document files (script, dialogue script, calculations, etc.) into the solution.

Import can happen as upload from the client computer or as download from a remote storage like cloud file shares or even social media. From the Upload panel, files can be forwarded by drag & drop to all the other modules that can consume content.

When a file is received on the platform, it is analysed for its type (video, audio, picture or something else). Depending on the type, further metadata is retrieved from the file and a thumbnail is created. Furthermore, a basic metadata set is requested. This metadata set is common to all other modules and thus it's the minimum search data set across the end-2-end solution.
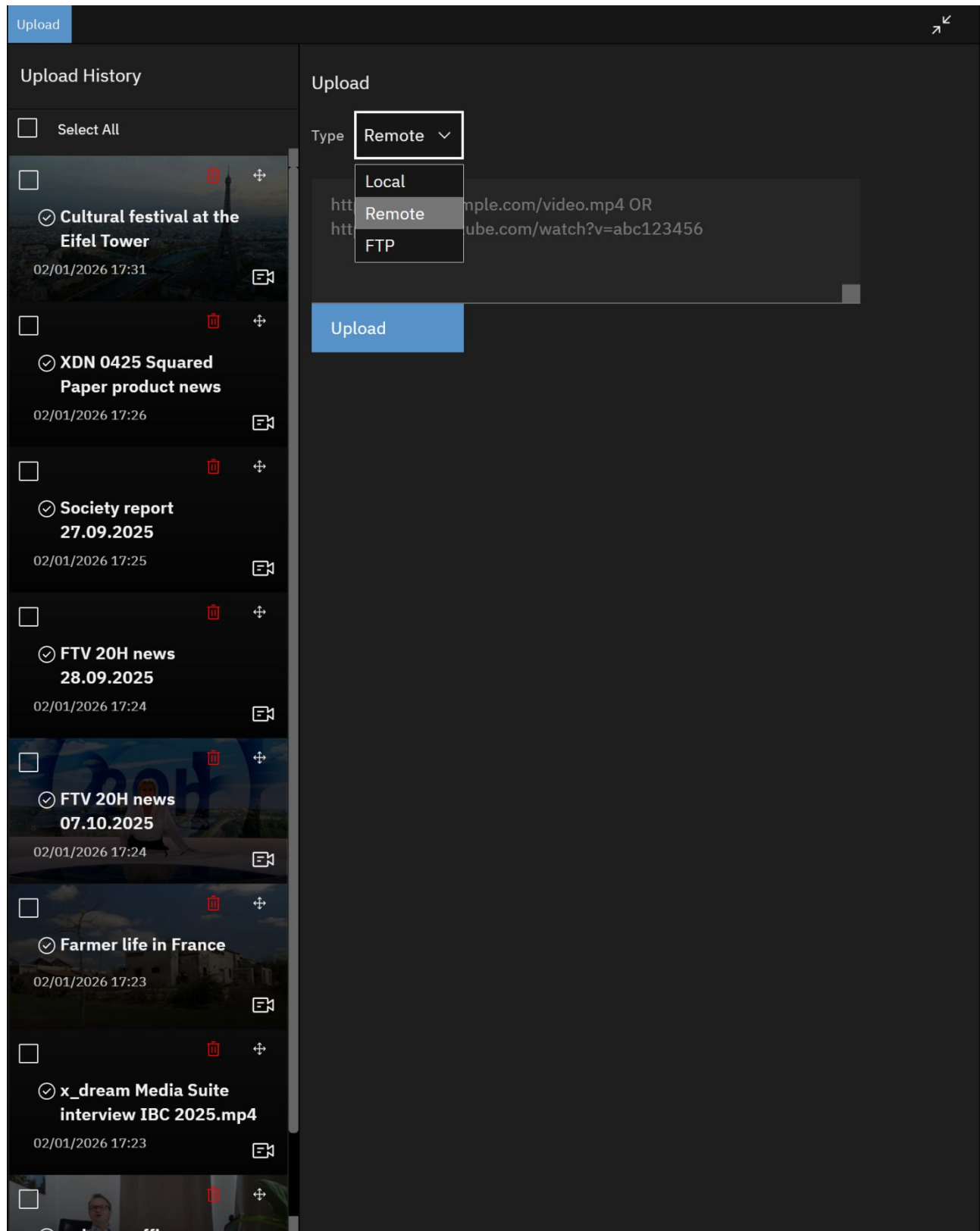
An elastic search powered full text search helps finding uploads by name or any metadata. When AI powered source analysis is enabled, timed metadata from transcription, translation, scene segmentation, face-recognitions, sentiment analysis, scenery detection, object and content recognition can be used to navigate even more precise within the sources.

Received files are stored at a temporary location and metadata is stored in a temporary database. It's made available to the other modules of choice via manual drag & drop action. Alternatively, an automatic forwarding can be configured upon confirmation.

When cleaning the upload history all files and metadata are gone that have not been moved from the temporary location to other modules. Thus, uploaded content is automatically saved in the assets module upon usage.

The panel shows a drop field and browse button for files and metadata boxes. Once a file upload has started, it requests the related metadata below the drop field. Once a thumbnail is created, the drop field is replaced with that thumbnail. A list on the left-hand side shows the upload history. This way many concurrent uploads can be managed easily. Drag & drop forwarding can happen at any later time.

2.2 Ingest

The Ingest module is dedicated to import video, audio and picture essence files as well as related metadata. The main purpose may be content production ingest to post-production. Source files are ingested from camera cards and USB devices.

The sources can be selected, pre-viewed, trimmed, stitched and markers set. Metadata from the sources is displayed and further metadata is requested before the actual ingest can be started.

Additionally sources can be validated against house standards, audiovisuals quality controlled and if required corrected as part of the ingest workflow. So for instance, sources in wrong resolutions, framerates, interlacing, formats or codec settings can be transcoded.

Loaded source files are stored at a temporary location and metadata is stored in a temporary database. It is made available to the other modules of choice via manual drag & drop action. Alternatively, an automatic forwarding can be configured upon confirmation. When cleaning the ingest history all files and metadata are gone that have not been moved from the temporary location to other modules. Thus, ingested content is automatically saved in the assets module upon usage.

The panel shows a proxy browse player and next to it important metadata of the selected source file. Below it shows the source files listed per source location. A checkbox in front of the individual files defines whether it's selected for ingesting. Metadata is requested per list of sources or per individual source file.

2.3 Recording

The Recording module is made for scheduled or crash recordings of incoming video signals or network streams. Basic recording metadata is requested when scheduling a recording or after starting a crash record. It is suitable for feed, studio or program recording.
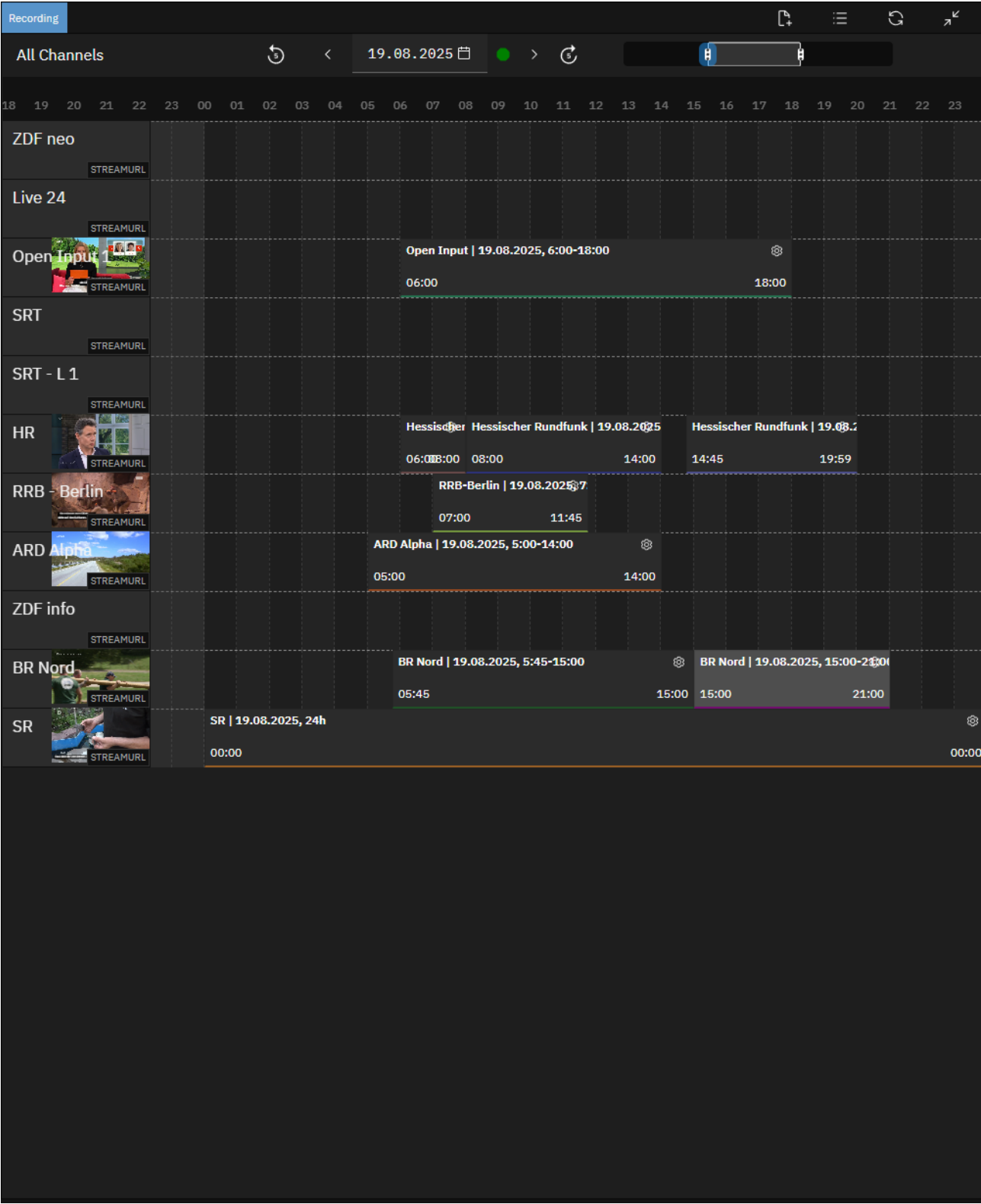
Recording sources are set up per channel by the operator via a configuration dialogue. Once configured, the incoming video signal is shown per channel even when no recording job is running. Alternatively especially IP sources can be configured spontaneously for dynamically changing live feeds.

Recordings are managed as jobs and a history of these jobs is being kept. An elastic search powered full text search helps finding recordings by name and any metadata. When AI powered source analysis is enabled, timed metadata from transcription, translation, scene segmentation, face-recognitions, sentiment analysis, scenery detection, object and content recognition can be used to find the recording of interest.

Recorded files are stored at a temporary location and metadata is stored in a temporary database. It is made available to other modules of choice via manual drag & drop action. Alternatively, an automatic forwarding can be configured upon confirmation. When cleaning the recording history all files and metadata are gone that have not been moved from the temporary location to other modules. Thus, recorded content is automatically saved in the assets module upon usage.

The panel shows the recording history as a strip on the left-hand side. This allows accessing recordings for handing over to other modules via drag & drop at any later time. In the centre of the panel, a strip with sources being played and a separate scheduler next to every player is shown. More source channels can be added easily according to the available capacity. Metadata and other recording job related data is managed via a popout.

2.4 Exchange

The Exchange module is addressing the combined need of communication and file transport between two or multiple production partners.

The main purpose is structuring workorders and securing information and files when exchanged between the partners. Workorders across multiple entities are possible by adding receivers to an exchange job and addressing relevant persons as groups. Access to information and files is possible for registered users only by accessing the platform. Forwarding communication to non-authorized persons is not possible. Interaction of the users and their access to data is automatically logged.

A second same important use case is the story related communication in storytelling. Every story has its own thread that is attached to it in the Editorial Board, Storytelling and Publishing module. The functionality is the same as for usual post-production but communication content is primary about exchanging on editorial processes and decisions.

Files to be exchanged can be uploaded or dragged over from other modules like Archive, Post-Production or Story Telling. Files are sent as workorder projects with a task to perform, question to answer or information as attachment. The communication partner can reply with questions, information, files, etc. Resulting files are received as workorder answer and can be moved forward via drag & drop to all other applicable modules like post-production, archive or publication.

Basic production project metadata is stored with each workorder project. It allows to structure the workorder according to TV channels, categories, genres, etc. This metadata is also used to search for workorders.

The panel shows on the left-hand side a list of communication threads and on the right-hand side the communication for a selected workorder.

2.5 Post-Production

The Post-Production module acts as a bridge between x-dream-Fabrik and a Production Asset Management (PAM) System. It creates an editing project at the PAM, sends video, audio, picture, etc. files to the editing storage and a workorder to the PAM. Then it waits for the post-production work result to come back.

In case no PAM is required or available, it can hand files to an editing seat storage and can collect the work results from there.

For basic editing needs a browser-based editor offers multi-level video, audio, graphics editing incl. transitions and voiceover.

The module follows the process at the PAM and displays states like: file in transfer, project opened for editing, waiting for approval, approved and file in transfer backwards.

In case the PAM does not provide an approval process, the Produce module offers such an approval step on the resulting file. For this purpose a lowres browsing file is dynamically produced.

The Post-Production module does not store any video files but editing project jobs and metadata only. Received files are stored at a temporary location and metadata is stored in a temporary database. It is made available to the other modules of choice via manual drag & drop action. Alternatively, an automatic forwarding can be configured upon confirmation. Manual or automatic cleanup procedures are freeing up storage space at the PAM and the temporary location. Thus, edited content is automatically saved in the assets module upon usage.

The panel shows on the left-hand side a list of post-production jobs and on the right-hand side the workorder text, the status bar and the files to be exchanged for a selected workorder. Jobs can be searched for.

2.6 Archive

The Archive module is the central hub for all content business processes. It is the receiver for all audiovisual content and metadata information that was ingested via one of the source modules. Additionally, it's the source for all content to be played out or published via the target modules. It acts as the central media asset repository.
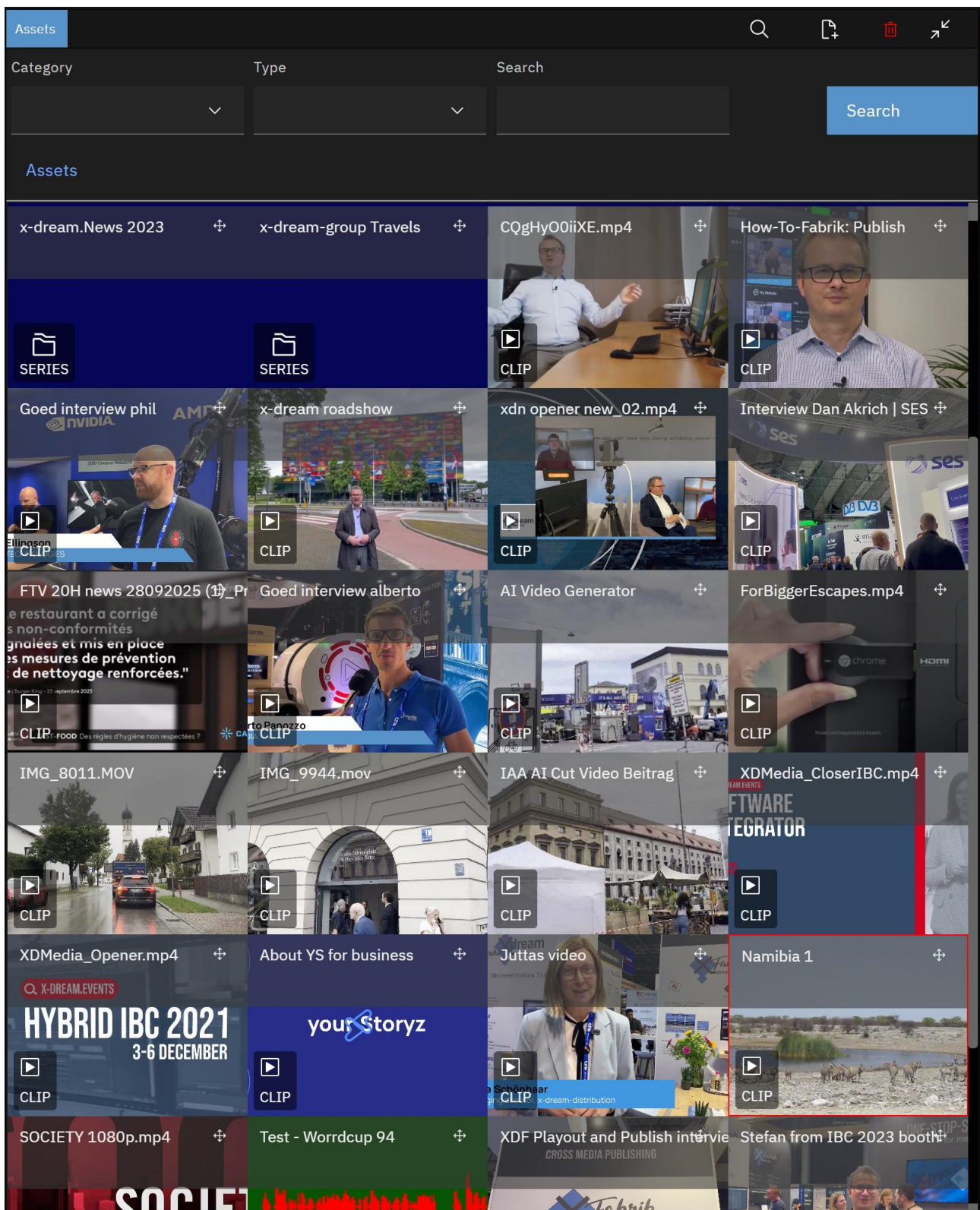
Assets are organized in a hierarchical structure with an adjustable number of layers. By default a series – seasons – episodes scheme is configured for long form content. Every layer has its own metadata and even upper layers can have nested assets like a pilot or trailer video. Assets can also archive editing source footage as sub-assets or ancillary essences of the assets that they have been incorporated into.

Assets Popout

How-To-Fabrik: Publish [Clip]

×

Category	
Type	"clip"
Date	"2025-11-25T21:37:40"
Duration	
Original Title	

0:28

Metadata	Essences	Rights	Markers

Videos	Audios	Images	Subtitles

Filename	Duration	Size	Format	Tag	Actions
__how-to-fabrik-publish__v3	5:28	321.1 MB	mp4		⌄ ✛
__how-to-fabrik-publish_center_9_16_v1.mp4	5:28	23.93 MB	mp4	center_9_16	⌄ ✛
__how-to-fabrik-publish_proxy_v1.mp4	5:28	39.2 MB	mp4	proxy	⌄ ✛

For news arching Assets can be structured by date, hour, type of news to store released versions of the individual stories or complete news shows including the related metadata. Again source footage that was incorporated into news stories can be archived as sub-assets or ancillary essences. When used with a 3rd party news production system rundowns, scripts, graphics data, studio automation data can be archived too. When used with x-dream-Fabrik NEWS stories and shows are archived at the Stories module.

Assets consist of metadata, essence files and usage rights. They manage descriptive, technical and production metadata as well as timed metadata like transcripts, translations, markers and ad insertion points. But also more advance timed metadata like face-recognitions, scene detections, per scene extensive content descriptions that have been generated by AI. They store any digital media essences like video, audio, subtitle, picture files and any other ancillary files like scripts, dialogue scripts, etc. The content usage rights are defined per publication channel and the usage time frame is stored.

All metadata is stored as JSON structures, one JSON per metadata category. Every JSON is stored in a PostgreSQL data field. Metadata display is configured freely via a configuration table by defining the key, label, data type, data structure, input options, default values and user interface position. Consequently, every metadata set can not only be configured but also imported without conversion.

AI is in use for transcriptions, translations, subtitling and creation of timed metadata like scene segmentation, face-recognitions, sentiment analysis, scenery detection, object and content recognition etc. It can be called manually, or assets are processed automatically by the import workflow when the master essence is added.

The standard full text search makes use of elastic search across all asset metadata fields, but also any timed metadata that was resulting from AI analysis during import. An advance search allows intentionally combining search criteria to drill down search results to the point in especially for larger archives.

2.7 Scheduling

The Scheduling module is used to create TV and radio rundowns which are usually played by the Playout panel. Scheduling happens in two steps. The first is to create playlists and the second is to arrange these playlists in the 24/7 scheduling calendar. Playlists are either thematic sequences to be used at different times or program sequences for one day.

2.7.1 Playlists

The Playlist module is used to create sequences of file, live and placeholder sources. File sources can be trimmed, and multiple overlay layers can be set. For live sources, the input and its duration are defined and the overlay layers are set. A special form of live sources are live shows. Placeholders have no settings except their duration and are replaced shortly before playout by commercial blocks. A placeholder for event scheduling is used to create a template an event source sequence.

File assets can be searched for and dragged & dropped from the Archive. By default, the master essence is linked for playout. Shows can also be searched for and dragged & dropped from the Live Shows panel. Other live sources and placeholders are added manually. The sequence of sources can be rearranged freely. For every playlist element source trimming, logo overlays incl. timing, graphic overlays, video effects and other secondary events like ad insertion, etc. are available.

AI can be used to create playlist automatically based on search criteria for assets to be incorporated like category, genre, title, series, season, keywords, etc. and based on technical requirements like duration, etc.

Playlists are stored in this module in an internal format that can be imported from or exported to 3rd party scheduling/traffic systems. Playlists are usually not bound to a playout channel. They can be used across playout channels if appropriate.
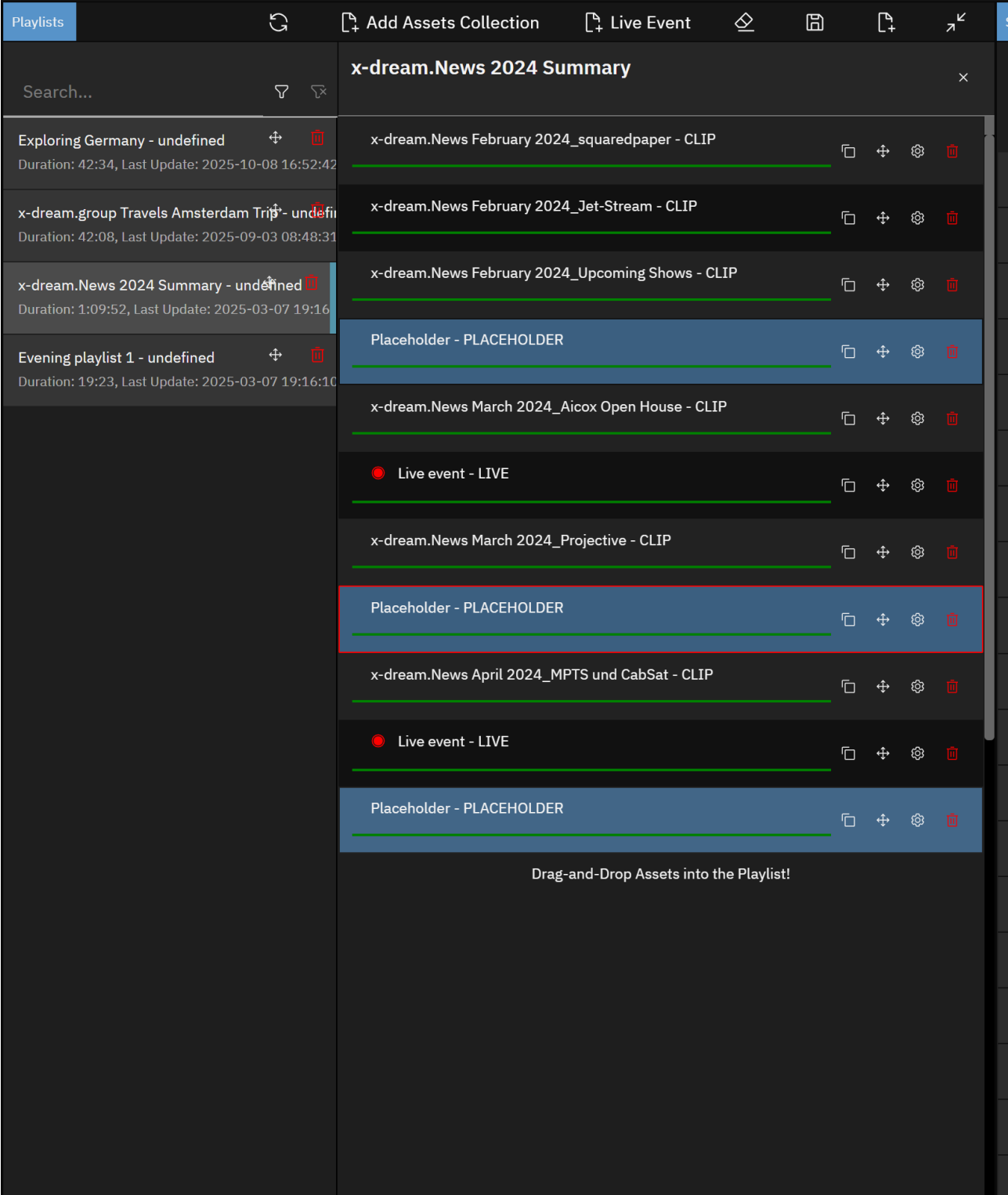
Playlists can be searched for based on their metadata with a full text search that makes use of elastic search.
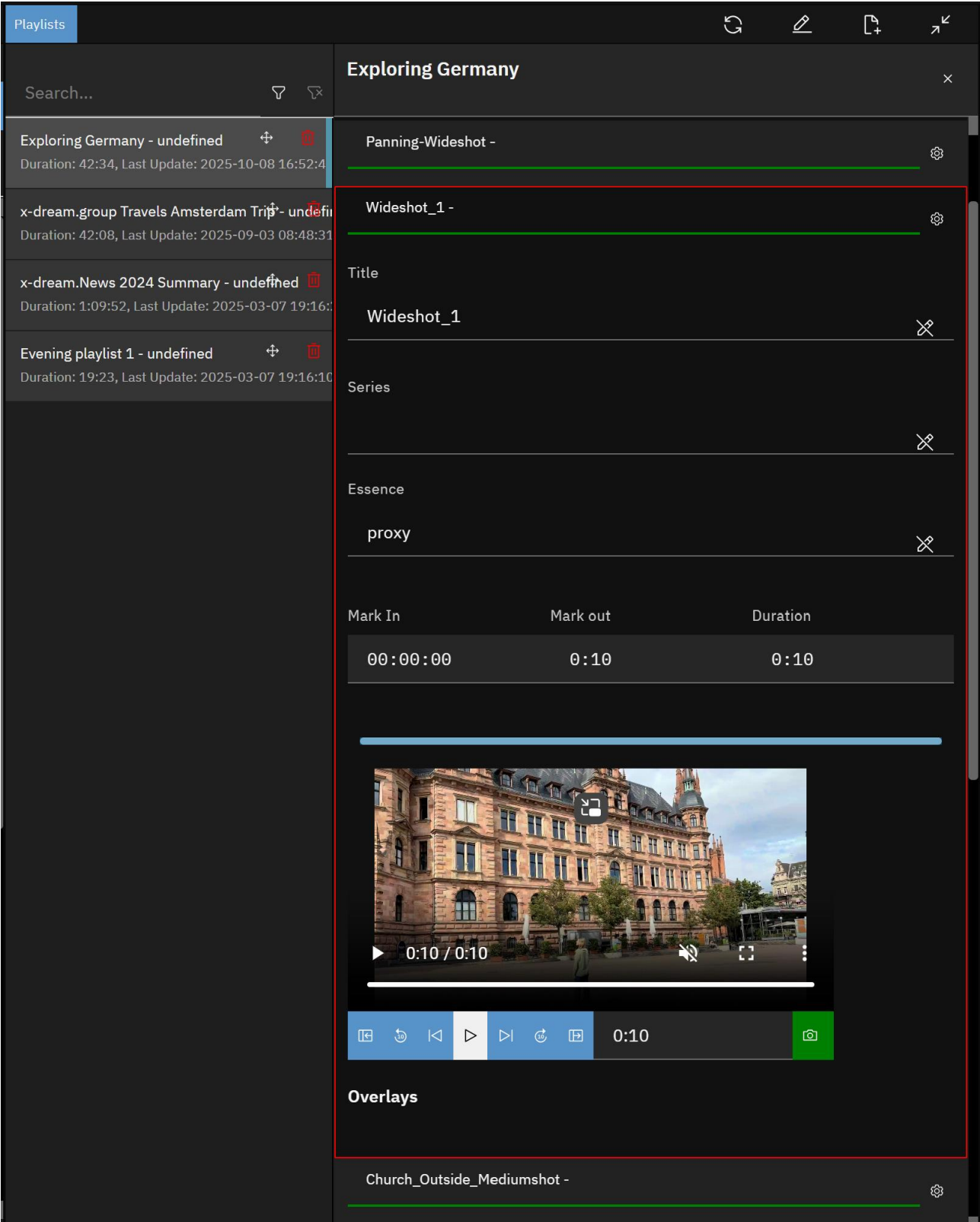
On the left-hand side, the panel shows the list of currently worked on playlists. On the right-hand side it shows the sequence of sources of the selected playlists. A settings icon gives access to the source details. It allows to overwrite a pre-defined trimming and configuring of overlay layers. Furthermore, it gives access to define downstream ad insertion markers.

2.7.2 Schedules

The Scheduling module creates 24/7 rundowns from playlists, individual file sources and individual live sources. If offers two views. Best overview is given by the multi-channel calendar view. It shows all channels stacked on top of each other for a timeframe of 3 days. The single-channel calendar view is made to create a program for several days or even weeks in advance.

Playlists and files can be dragged & dropped from the listing in the Archive module to the scheduler and expanded for looping.
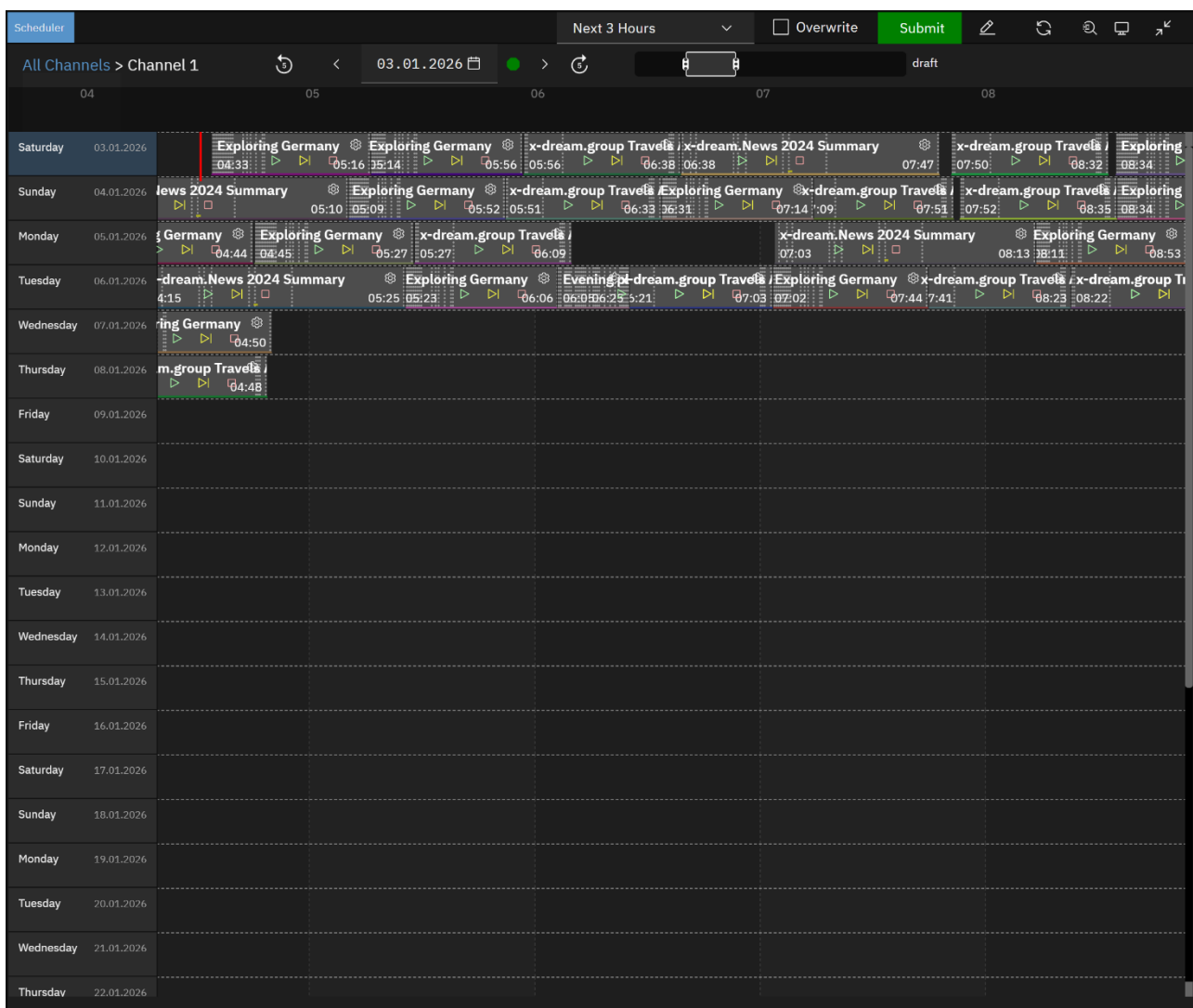
The operator has full control of the playlists on the schedule. They can overwrite any setting that was received from the playlist, e.g. source trimming, logo overlays incl. timing, etc.

Schedules n be searched for based on their metadata with a full text search that makes use of elastic search.

Scheduling data is stored in an internal format. Importers for 3rd party scheduling/traffic software and 3rd party playout are available.

The panel shows the weekdays and on the right-hand side the calendar hours. In the multi-channel view, it shows the channels on the left-hand side. The Submit button calls a workflow that sends the rundown in the appropriate format to the Playout module.

2.7.3 Event Scheduling

Event Scheduling is a special usage form of the Scheduling panel. Instead of filling the schedule back-to-back to create a 24/7 program, events of only a few hours duration are scheduled and controlled based on playlists as templates. Instead of transmitting on a static configured channel, transmission settings and channels change from event to event. Instead of a static set of overlays, every event might require different overlays.

Events are created in the scheduler via a click & pull action that defines the events timeframe. The scheduler popout now requests to define all event streaming, live sources, playlist and graphics settings. In addition, redundancy and monitoring are setup.

2.8 Playout

The Playout module is made to transmit 24/7 TV or radio programs or shorter events. It receives the rundowns from the Scheduling module or an external source. To produce the output signal, it controls either a video server, graphics engine or live encoder type of software. The selection depends on the program requirements. One x-dream-Fabrik can easily drive different engines for different programs.

The operator has the full control on the rundown. They can overwrite any setting that was received from the scheduling, e.g. source trimming, logo overlays incl. timing, graphics, video effects and other secondary events like ad insertion, etc. In case of multiple rundown versions are created and received for a certain timeframe, they can also select which one is put in action.

The actual playout can be controlled by forcing a rundown item to be skipped or a jump to a later or earlier rundown item to happen. In case of event playout, the start and end of the event transmission can be forced.

The "Actual Schedule" continuously shows the actions performed in the playout engine. Thus, it acts as a "as run log" viewer and allows to observe the differences between scheduling and transmission in real time.

The panel shows important timers, the played-out video and the playout controls on the top. Below, the "Planned Schedule" and "Actual Schedule" are shown. Access to all rundown item settings is given via a settings button.

2.9 Monitoring

The Monitoring panel provides access to the return channel of own playouts, competition programs and incoming live feeds. This makes it the starting point for spontaneous recordings. Displayed streams must be available either from the web or as local multicast.
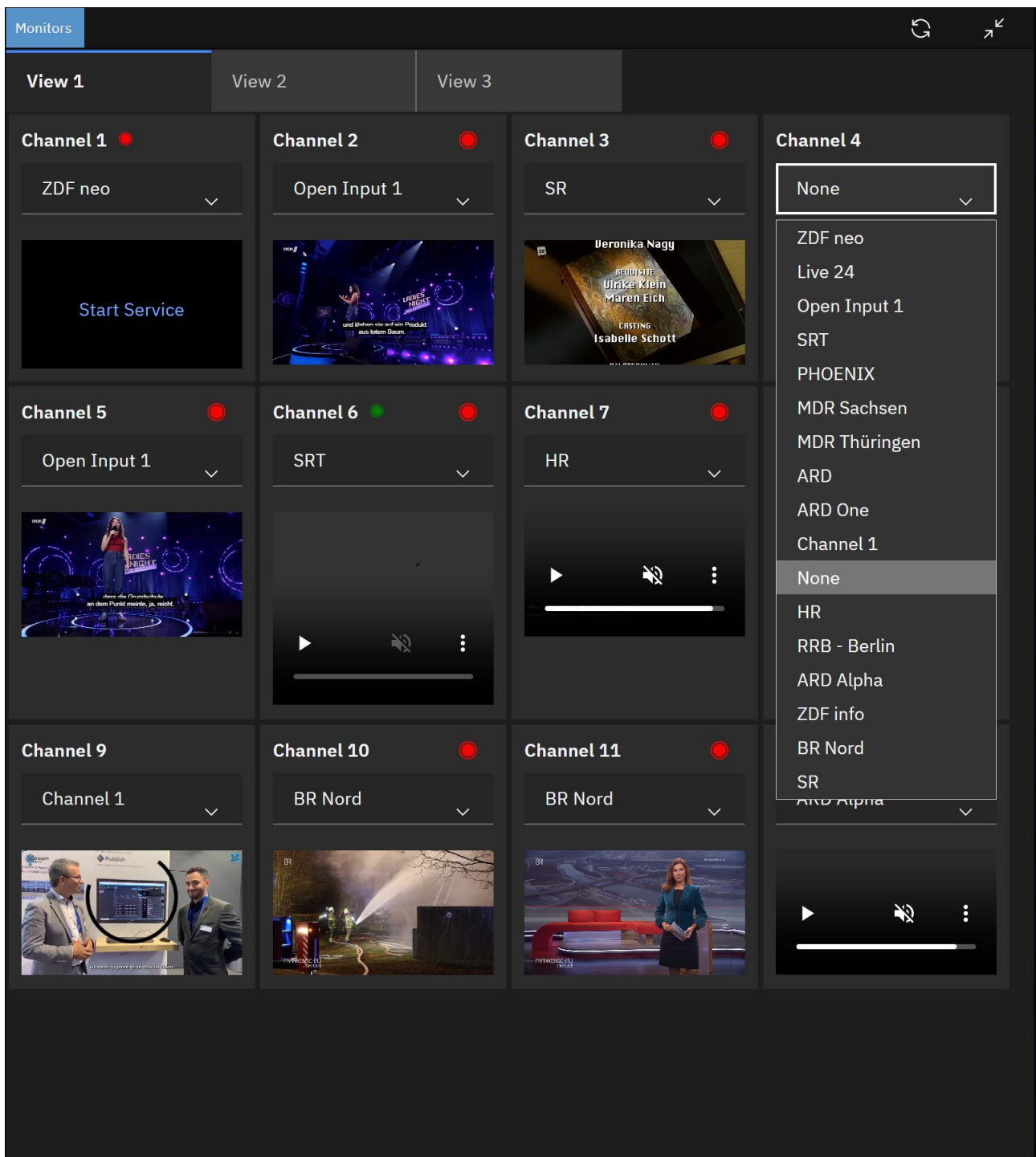
The panel shows multiple video feeds in a grid view. For each player, the sources can be freely selected by the individual user for their own purposes. The source being played is displayed. In case of a larger number of players, they can be grouped and accessed via tabs.

2.10 Delivery

The Delivery module is used to send collections of assets to external receivers or systems. Depending on the use case, all or a subset of essence files and metadata categories are selected, transformed, packaged and transferred. Optionally, the receiving system can be notified via a webservice call.

The assets are added to the collection via drag & drop from the Archive module. If needed, more essence files like audio and subtitles can be added from the source modules like Upload, Ingest, Exchange, etc. For each asset the essences to be included in the delivery package can be selected. The metadata to be delivered can be selected per metadata category.

Before packaging the files for the delivery, transformation tasks can be performed. Video and audio files can be transcoded to other formats or adaptive bitrate streaming renditions. Subtitle files can be incorporated. Adaptive bitrate formats can be packaged and encrypted. Images/artwork can be scaled.

The actual delivery target is selected via a drop-down menu. This selection drives the delivery workflow and allows sending asset collections to different targets. However, this workflow also defines the processing that happens prior to the actual delivery.
Delivery jobs can be searched for based on their metadata with a full text search that makes use of elastic search.

On the left-hand side, the panel shows the list of currently worked on delivery jobs. Next column is to collect the assets per delivery job. On the right-hand side, it shows the asset details. This is the place where essences and metadata are selected.

2.11 Publishing

The Publishing module is the starting point for cross media publication of assets incl. metadata or stories, websites and various social media. It works together with the Interaction and Reporting module – see below.

Once a new publishing job has been created, it is filled with an asset or story using drag & drop from the Archive or Story Telling module. Depending on the publication target, the text information from the asset or story is adjusted and the video or audio essences are selected. For instance, for a publication to a website, the title and long description from an asset and the full video are selected. In the case of a story as a publication source, the complete text information and all videos incl. layout are selected. In contrast, when an asset is published on X (formerly Twitter), only the title and an AI-shortened version of the description are used. The same applies to a story as source of the publication on X. Here too, the textual information and the video(s) are automatically shortened to comply with the rules of X. The rules of other social media are dealt with accordingly.

The user has full control over the publication to happen. Thus, they can overwrite, adjust or change the text and can trim the video or add logos. Furthermore, they can select the target system(s) for which the publication is to be made. Finally, they can specify whether the publication happens immediately or at a predefined time.

Publishing jobs can be searched for based on their metadata with a full text search that makes use of elastic search.

The panel shows the list of currently worked on publishing jobs. On the right-hand side, it shows for every publishing target the publication to happen. A checkbox defines whether this target is included. And an optional date/time filed allows to plan delayed publications.

2.12 Interaction

The Interaction module extends the Publication module. For every published asset or story, it collects the reactions of the audience. Likes/dislikes and comments are retrieved from social media and website CMSs and are displayed. The publication editors and supervisors can answer to comments. This allows interacting with the audience. Offensive language comments can be deactivated.

The panel shows the list of currently worked on publishing jobs. On the right-hand side, it shows reactions for every publishing target and offers text inputs for replies.

Publishing jobs can be searched for by use of a full text search that makes use of elastic search across all asset metadata fields.

2.13 Reporting

The Reporting module also extends the Publication module. For every published asset or story, it collects the usage numbers from social media and website CMSs. If available, TV and radio audience numbers are retrieved and merged per asset or story.

The panel shows on the left-hand side the list of currently worked on publishing jobs. On the right-hand side, it shows statistics for every publishing target, aggregated and in comparison view.

Publishing jobs can be searched for by use of a full text search that makes use of elastic search across all asset metadata fields.
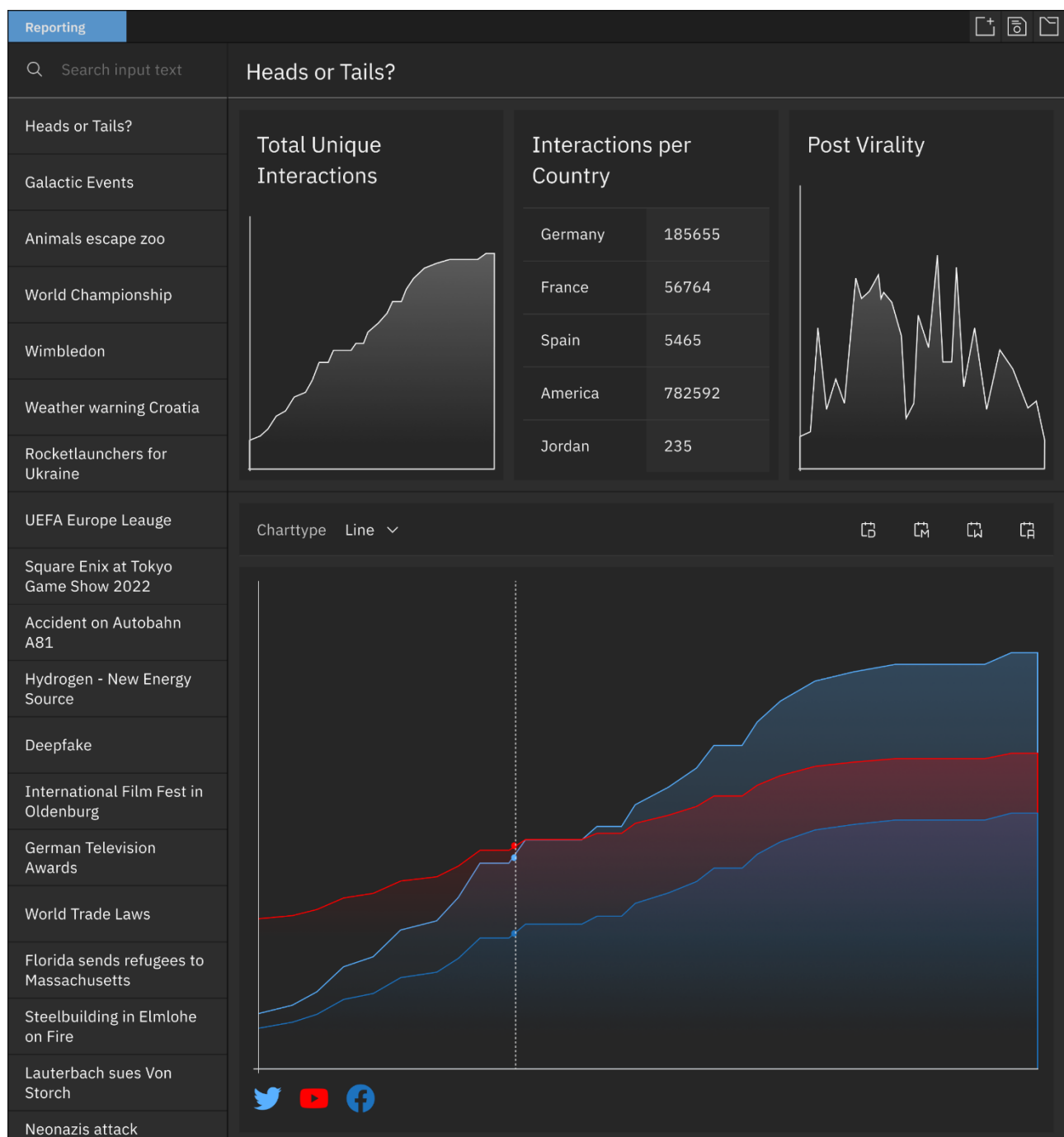
NEWS PRODUCTION AND PUBLISHING

2.14 Contacts

The Contacts module is made for researchers, editors, journalists and producers to store and find contacts that are used for information gathering or content production. The module can be used by production planners and mangers to assign tasks to freelancers or suppliers.

An elastic search powered full text search allows finding contacts easily by any criteria. For instance just typing a company name and department lists all known contacts. Or typing a city name lists all contacts there.

Contact data is securely stored and accessible to entitled users only.

The panel shows on the top the search fields and below the search results in a tile view tile or list view. Once a contact is selected the search results are shown on the left-hand side as a list. On the right-hand side it then shows the details of the selected contact ordered in groups.

2.15 Research

The Research module is made for researchers, editors and journalists to store and find editorial information without necessarily a relation to a story yet. Such information is private and exclusive to its owner. It is their decision to share it with other persons within or outside the organization. This can happen by adding it via drag & drop to a story on the Editorial Board, the Story Telling or Exchange module.

For advance research of information, a communication thread with ChatGPT AI can be opened. Other AI services will be added continuously. Returned text information is available to be appended to the manually edited information or to replace existing information blocks. Uploaded or AI generated graphics or video sequences can be stored as essences.

Collections can be searched for finding nodes by using an elastic search based full text search on collection name, any metadata, stored information and as applicable, digital document content.

Information is securely stored as collections that hold text and related metadata as well as references and related metadata to securely store digital documents like pictures, videos, scripts, calculations, tables, etc. Information is edited and viewed with a rich text editor and stored as a HTML document. Digital documents can be uploaded, viewed and copied to other modules.

Research

Oktober in Munich   ×

Search...

Oktober in Munich
Created by: admin | Last updated: 22/07/2025 14:2

Munich history
Created by: admin | Last updated: 22/07/2025 14:0

Drag and drop files here or click to upload

N24_Trailer-AlphaRom... AdventageR
108.07 MB   22.7.2025, 16:25:06

Thumbnail.jpg
18.58 KB   22.7.2025, 16:25:27

Oktoberfest takes place in Munich
Lots of people in tents drinking beer
- 10 breweries
- carusells
--bHistory of Oktoberfest--

The first Oktoberfest was held in Munich in 1810 to celebrate the marriage of Crown Prince Ludwig and
Princess Therese of Saxe-Hildburghausen.

--bDevelopments today--

Today, Oktoberfest has become the largest Volksfest in the world, attracting millions of people from
around the globe to enjoy the festivities.

--
The festival now extends for over two weeks, from late September to the first weekend in October.
--
In addition to the traditional beer tents, there are various amusement rides, games, and food stands to
cater to all tastes.
--
Oktoberfest has also become a showcase for Bavarian culture, with traditional music, dance, and
clothing on display.
--cblue
The event has evolved to include events such as parades, competitions, and even a race called the
Oktoberfest Run.

Talk to ChatGPT   Show All Messages ≡

admin: Who was Price Ludwig? - 7 days ago

--bCrown Prince Ludwig--   + Append

Crown Prince Ludwig later became King Ludwig I of Bavaria. he was an   ≡ Replace
important figure in the history of Bavaria and played a key role in the
development of Oktoberfest.

admin: Tell me an extensive list of all breweries that are running tents. - 7 days ago

--bBreweries at Oktoberfest--   + Append

- Hofbräu
- Löwenbräu   ≡ Replace
- Hacker-Pschorr

The panel shows on the left-hand side a list of information collections incl. metadata and
on the right-hand side the related documents incl. metadata.

2.16 Feeds

The Feeds module is made for editors and journalists to screen and research information feeds that are received from external sources like news agencies, our video journalism app or user generated uploads.

Feeds can have the character of a ready to go story with script, metadata, video and related pictures. Or they are rather a collection of source footage and insofar known information. Both types are handled by this module.

Received information is made available to all solution users depending on role-based usage rights. It can be added via drag & drop to a story on the Editorial Board, the Story Telling or Exchange module.

An elastic search powered full text search helps finding feeds by name, any metadata, feed content and as applicable digital document content. When AI powered source analysis is enabled, timed metadata from transcription, translation, scene segmentation, face-recognitions, sentiment analysis, scenery detection, object and content recognition can be used to navigate even more precise within the sources.

Information is stored in its native file format as collection of text, email, message, picture, audio or video news feeds in the native file formats. In addition, text is stored in the collection entry. Basic metadata is stored with feed entry and each of its files. A preview format & thumbnail is created for video, audio and other formats as applicable.

To avoid feed content is lost when the provider deletes it from his portal, files and metadata is automatically saved in the assets module upon usage in one of the other modules.

The panel shows multiple lists of incoming feed collections incl. metadata. Each list shows feeds from one or multiple sources (e.g. agency ABC, agency XYZ, email, WhatsApp). A detail view shows the feed content according to its structure.

For viewing a feed collection, a popout opens on the right of the panel upon clicking on the feed. The popout shows text as an HTML document and lists all related documents from the collection incl. metadata. Documents can be opened and viewed.

2.17 Planning

The Planning module is made to support organisational and editorial processes, especially for news TV stations and news agencies. It works best when used to drive story centric news production and publication. Its main purpose is the scheduling of resources by assigning editorial and operational tasks for the story creation and publication. However, it can be also used to manage any other type of content production and monetization.

This module can be seen as a task planner for a team that jointly creates and publishes content. It aims for the management to keep the overview and every team member to know what to contribute for a successful production. Production may take place in phases that extend over several days in total.
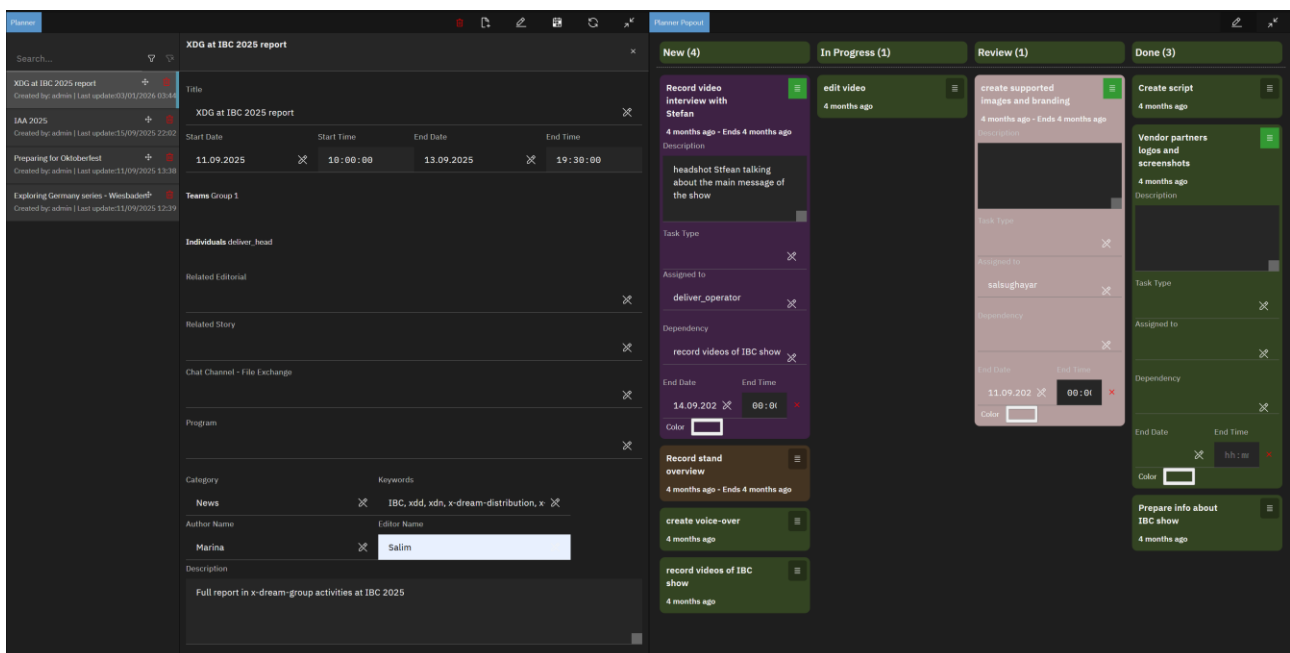
The planning of a new story can either start with the creation of a new plan or with an existing story that is created by dragging the plan from the Story Telling Panel. Tasks for the creation and publication of the story are assigned along a planned timeline via a calendar view. Staff with different roles to gather all information and to produce the publishing information is assigned to these tasks. Tasks are described freely via a rich text editor, e.g. ToDo lists.

For standard operational task automatic actions can be scheduled within the other modules. For instance a recording task remotely instructs the Recording module to perform a scheduled recording. Or a post-production task automatically creates a placeholder at the Produce module. An editorial task can create a placeholder at the Editorial Borad, the Story Telling module and the Publish module. The aim is to gain efficiency, to avoid mistakes and mainly to increase the publication speed and throughput. The planning data is stored in the module's database, but a reference to the story is kept.
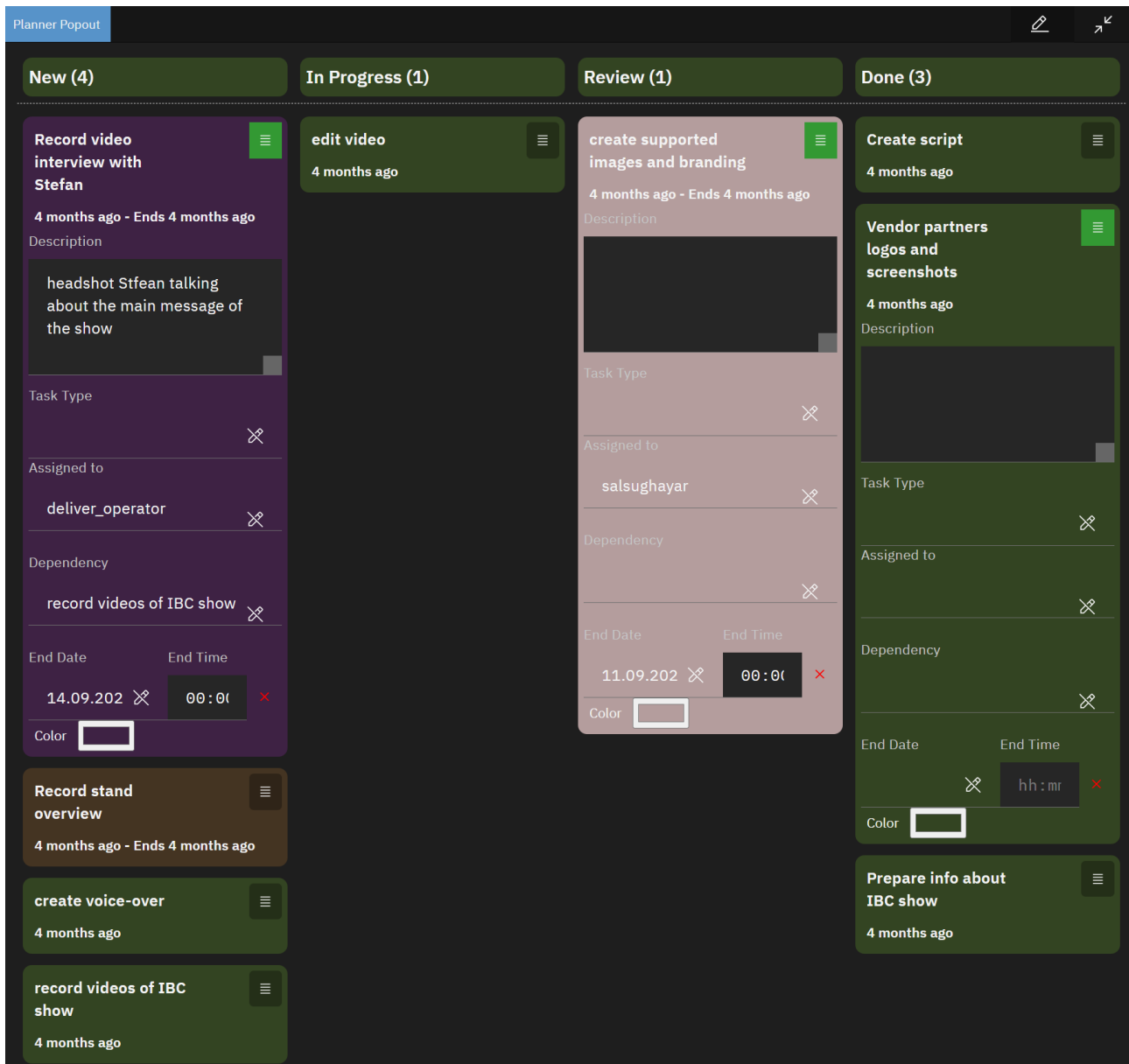
Plans can be searched by an elastic search powered full text search by the production's or story's metadata set.

The panel shows the list of currently worked on stories. In the middle it shows the task lists for a selected story sorted by day and time. On the right-hand side the details of a selected task are displayed and edited.

2.18 Editorial Board

The Editorial Board module is the core of the journalistic process. It's the central hub for information that is received, sorted and used to decide whether a story should be created. It is the bridge between the Research, Feeds, Upload, Ingest, Recording and Exchange module on the one hand and the Story Telling module on the other hand. Information received from various sources is aggregated, sorted, viewed, reviewed and finally evaluated in this module.

The Editorial Board can be used very much differently.

- In a very basic scenario, it visualizes information in a MindMap type of view. This is good for preparing a story when the actual story writing and editing happens manually.
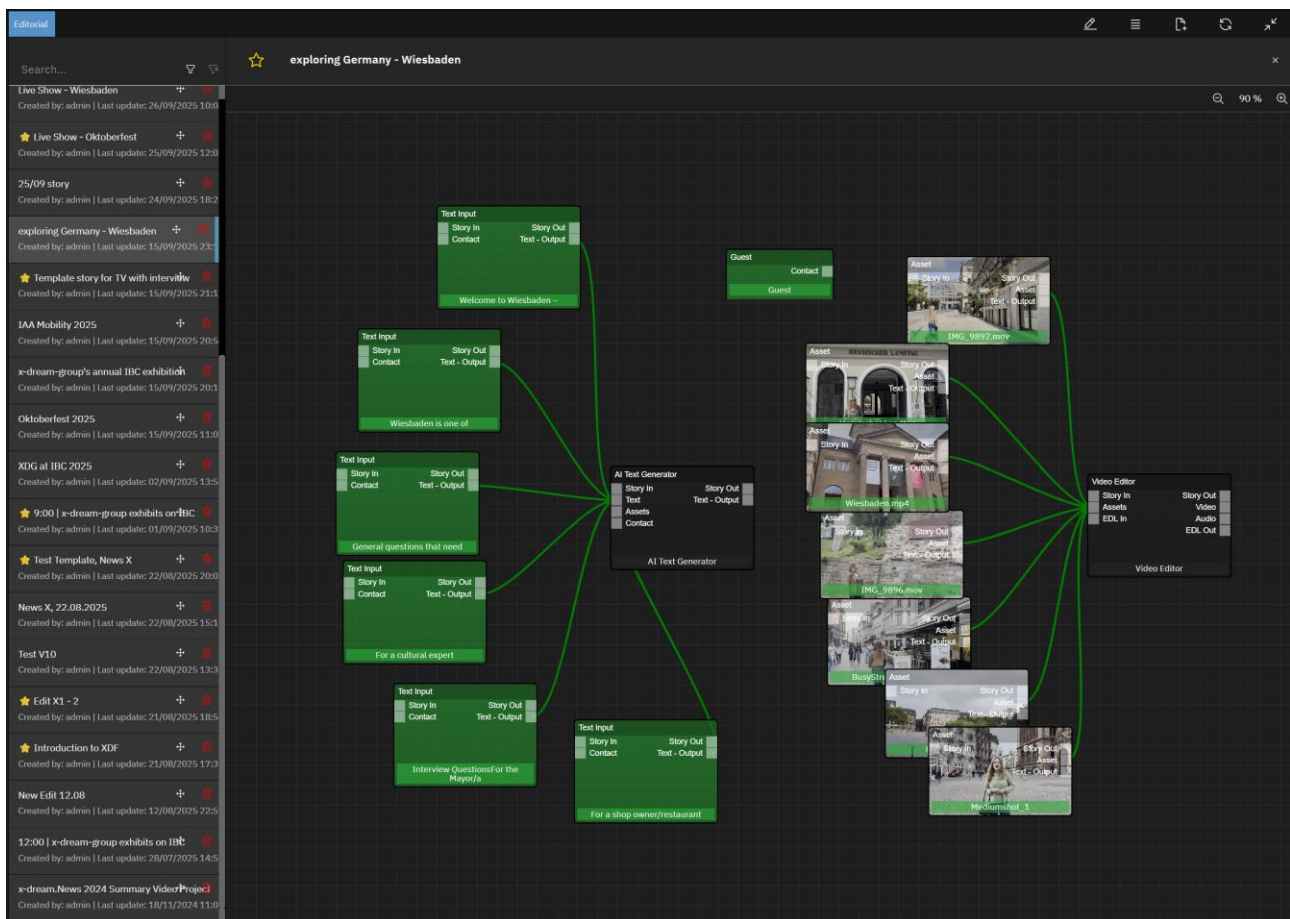
- A little more advanced is arranging information (text blocks, essences) sequentially and defining a start and an end of a potential story path. This is the prerequisite to send the sequence to the Story Telling Module. There, it will be reformed to fit to the publication channels (e.g. social media, Web, TV, Radio).
  For video editing the browser-based editor can be reached directly from here. Or collected source material can be sent to the Produce module for post-production.
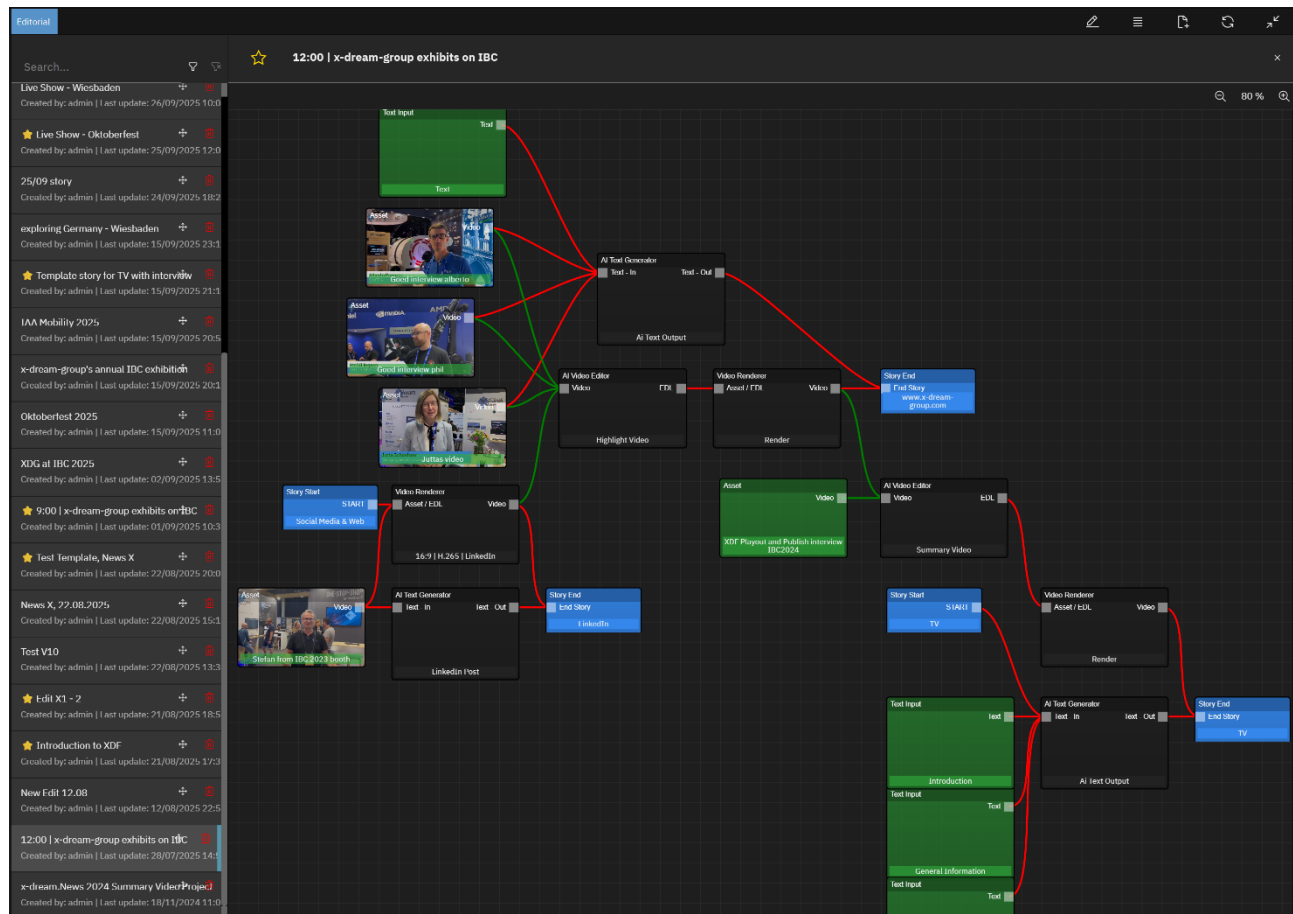
Users are not forced to make use of the Editorial Board and especially of AI for story editing. Per trending topic they can choose whether it makes sense to gather, sort, cluster and process via an Editorial Board or whether to start writing a story directly. When deciding to make use of an Editorial Board they can decide whether to work fully manually, start manually but to add AI support later or to make use of AI for information processing.

- Quite advanced is making use of AI for automatic script writing, automatic video editing, automatic voiceover and rendering. Respective nodes can be added to the sequence from start to end of a story path.
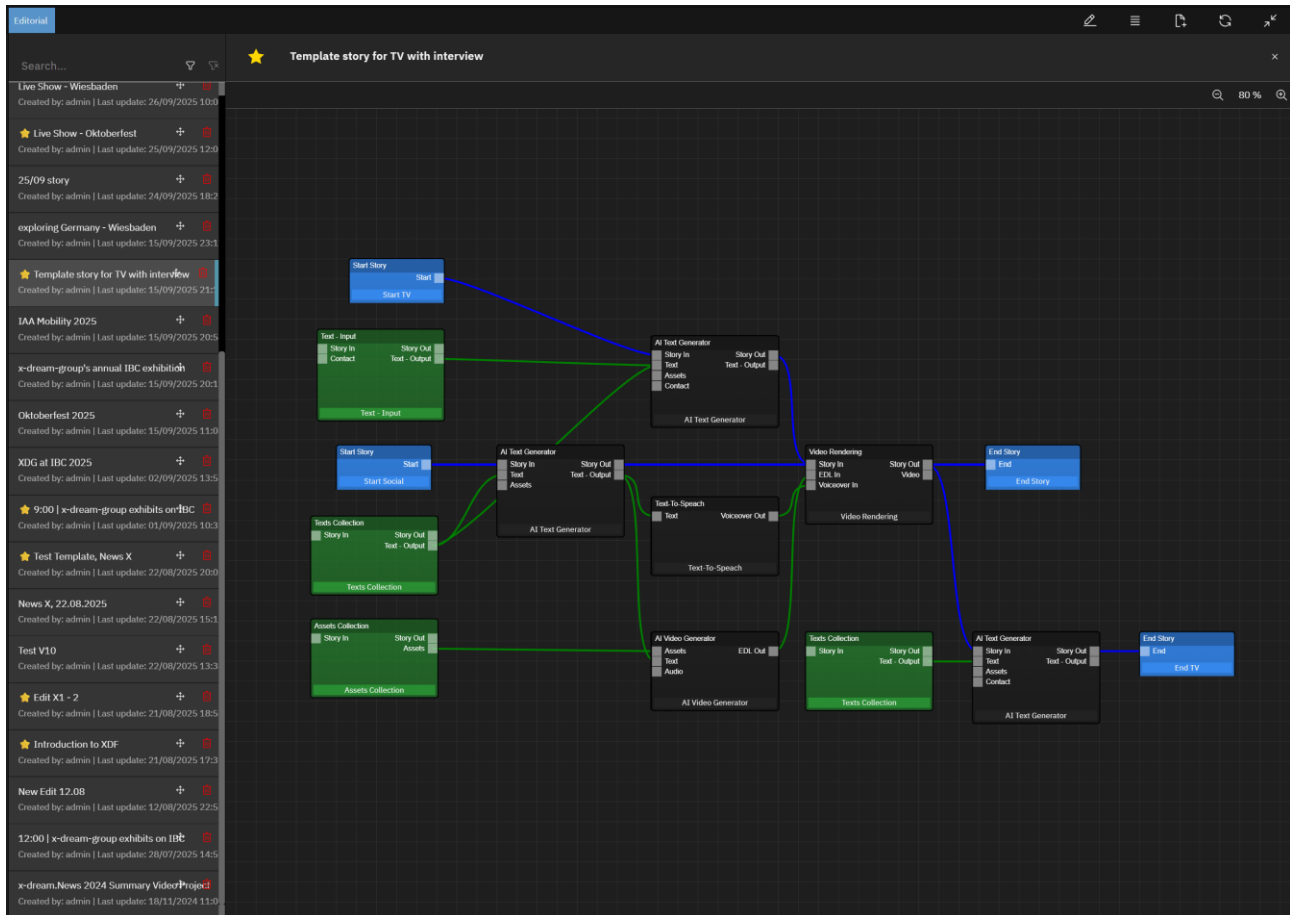
When AI use is selected a new board can be created based on template that helps jump starting with a standard story structure. Such structure can focus on a single media publication like social media only. It can be extended any time. Or it can already include storytelling schemas for various media like TV, radio, web and social media.

Important to know is that AI supports the user but does not replace the journalists, editor and news producer. Any AI output is to be reviewed and approved before it can be moved forward in the story telling process. That way the final decision and responsibility stays with an human. But this module aims for speed and efficiency in telling a trending story at all relevant publication media to maximize its reach and thus its monetization.

The Editorial Board does not store the information and audiovisual essences, but links to them from an information container. The container stores its own metadata that can be used for searches. When information and essence files are used upon a positive decision to create a story, the links are given to the other modules.

Boards can be searched by an elastic search powered full text search by the story's metadata set.
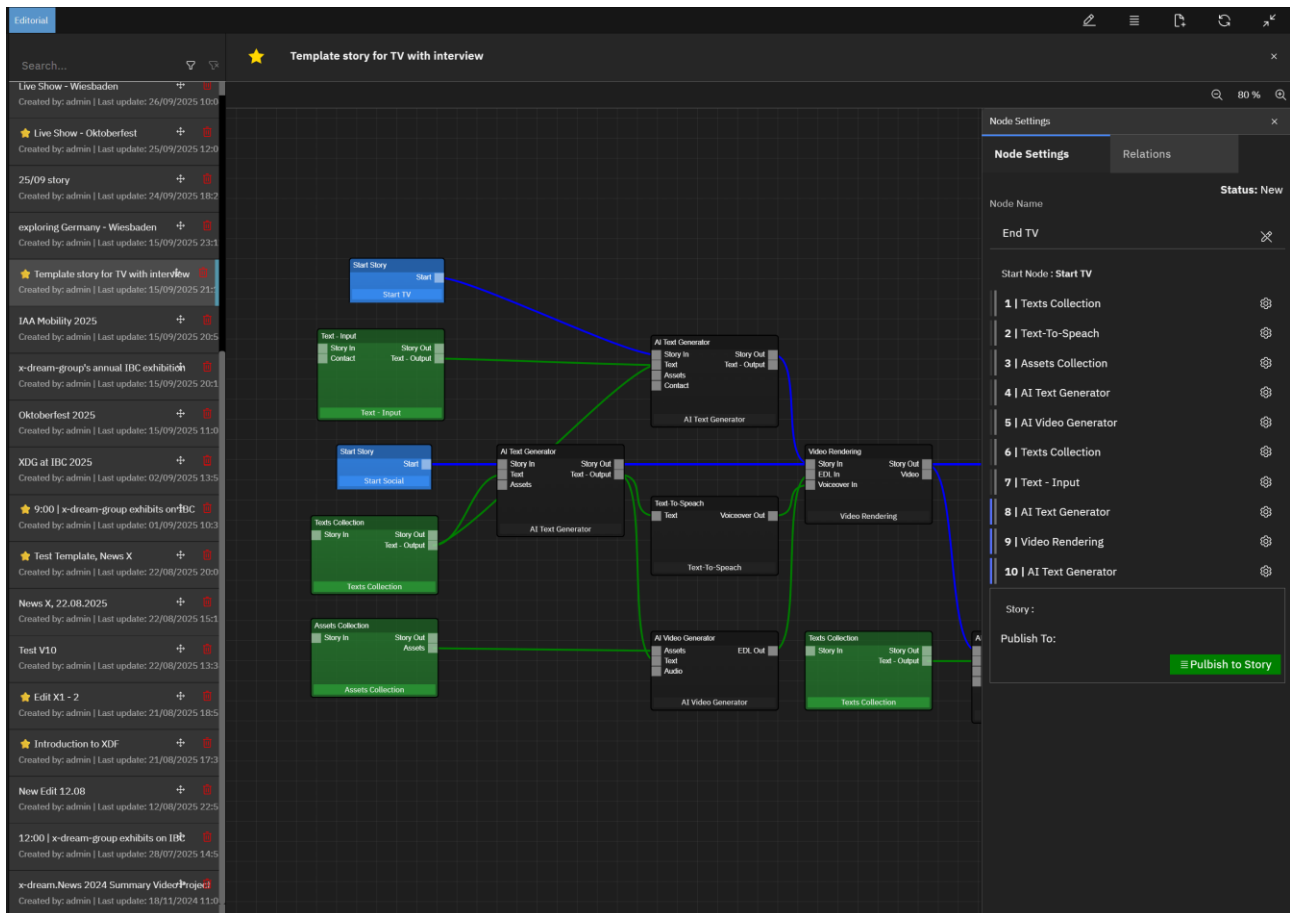
On the left-hand side, the panel shows the list of currently worked on trending information pools. On the right-hand side, it shows the structured information of the selected information pool. This structure consists of note-cards at a pinboard but does vary according to the usage form of choice – see above. When opening such a note-card, a popout panel shows the details in the look according to its type. For instance, video assets and pictures inputs are represented by a thumbnail, a text input is shown by a text editor, a contact is stating the name, etc. Automation nodes for text writing, video editing, voice-over and rendering are requestion to trigger such action and to review the result. End nodes are defining the intended usage and are listing all actions that are required to create such story version. They drive the handover to the actual cross-media story telling – see next module.

2.19 Cross-media Story Telling

The Story Telling module is the area for the editorial work. When a story is created, a concrete idea about what to be told already exists. The aim now is to transform such selected and ordered information into a structured story according to editorial principles for cross-media publishing. Furthermore, the information might update quickly and the overall story might develop over the following days. Thus, a story container is required that supports story editing for linear (radio, TV) and non-linear (web, social) publication. It needs to support versioning as newer information might require corrections to the content. It also must support the preparation of content for sequential publication times or even for following days.

The story is created and filled with information (text, picture, audio, video, voice over) in a structured way per publication channel. When the Editorial Board was used to structure information, the story gets pushed initially and updated later from there to the Story Telling module. Otherwise the story is created manually for all publication channels of choice directly here.

For a linear publication the content is arranged as a rundown that consists of studio announcements with text read from the prompter and graphic overlays as well as video inserts with text read from the Off and again graphic overlays. For non-linear web publications, the content is layed out as a website that consists of headlines, text, graphic or video blocks. For social media posts the content has to follow the platforms capabilities what results in simple structures.

Stories can be searched for based on their metadata and content by making use of built-in elastic search.

The panel shows the list of currently worked on stories on the left-hand side. In the middle, the editor for non-linear publication targets can be seen. On the right-hand side, it shows the editor for the linear rundown creation. Information blocks are tagged to prepare the assignment within publishing chain.

2.20 TV News and Magazine Live Production

In the Live Shows module the structured rundown for a complete show is composed from individual stories and standard elements like openers and closers. The result is a rundown consisting of a flexible sequence of studio moderation, video inserts, live contribution, interviews, etc. Moderation elements, prompter text and graphics are assigned to the live studio. Off-air commentary text and graphics are available for video insert elements.

All interaction happens via drag & drop from the Story Telling and the Archive module. Any text, video or graphic source can be revised last minute.

Rundowns can be searched for based on their metadata and content by an elastic search powered full text search.
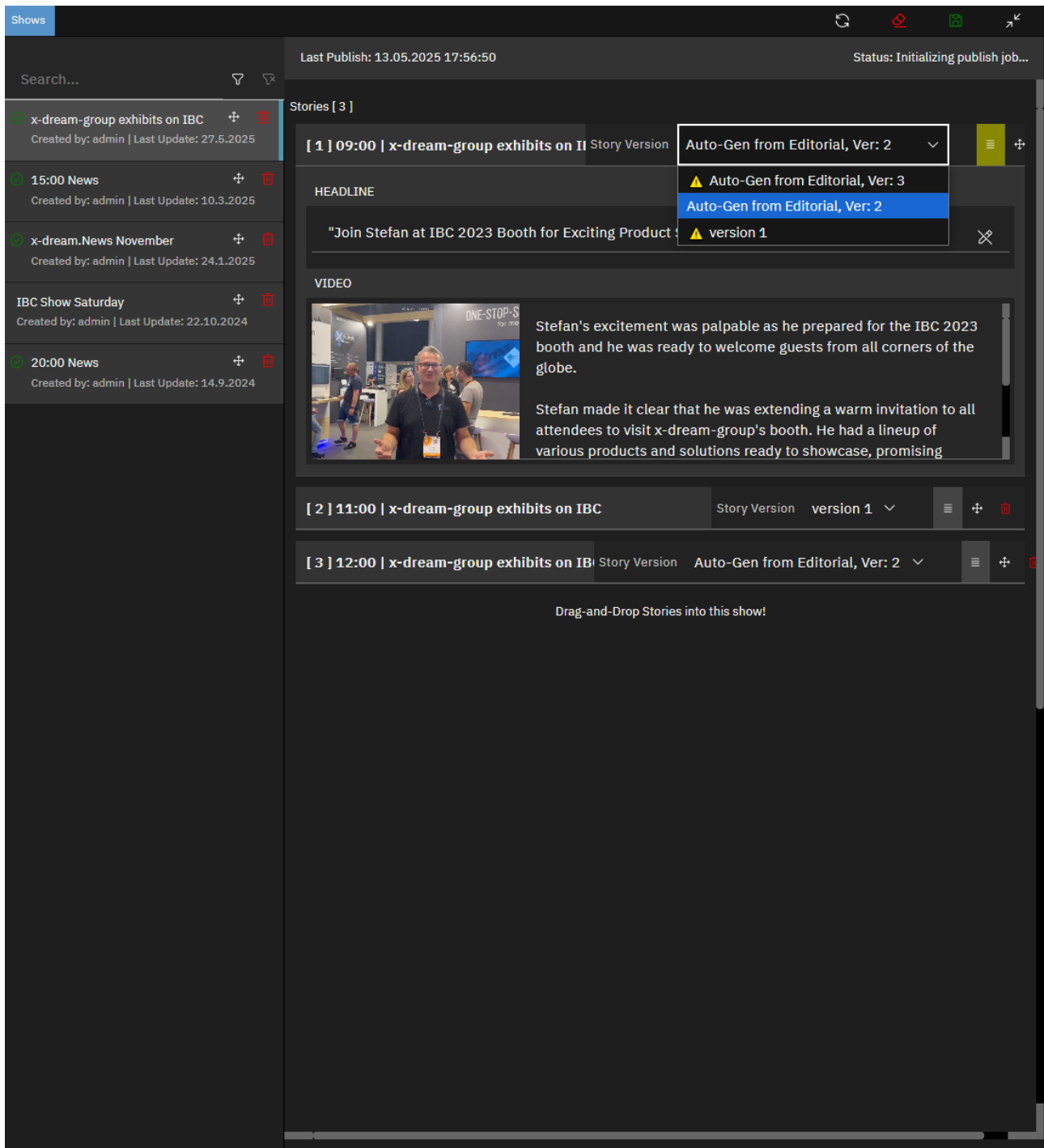
The panel shows on the left-hand side the list of currently worked on rundowns. On the right-hand side, it shows the sequence of assets and stories.

2.21 Editorial Monitoring

The Editorial Monitoring module is made to supervision the editorial production and publishing processes, especially at news TV and radio stations as the live program schedule requires news shows to be prepared in time. But cross-media storytelling requires to publish at the other medias also in time to announce live shows or extend stories with more information. Consequently, the editorial and production management needs a dashboard to keep overview.

This module can be seen as the counterpart to the Planner module. While the planner module is about assigning story related tasks to users, reserving resources and semi-automatically controlling production processes, the Editorial Monitoring module is visualizing the production processes and especially the degree of completion of stories for the various publication channels. Furthermore, this module visualizes the status of all currently worked on stories. That allows interfering in time when an important story is on risk not to be finished in time.

Stories can be filtered based on their metadata by an elastic search powered full text search.

The panel shows on the left-hand side the list of currently worked on stories. In the rows it shows the status of the respective story across all editorial modules. If the Editorial Board is used is shows in the first section whether the information and assets are moved in, whether editorial steps like text writing, video pre-editing, voice over, etc. have happened and finally whether the stary is handed forward. If post-production is needed it shows in the second section whether essences have been sent to editing, editing is in progress, approval has

happened and editing results are ready for incorporation into a story. Most important is visualizing the story telling status in the third section. Shown is the status per publication target and the number of existing versions. The fourth section informs about the usage status in live shows and about the number of usages. The fifth section briefs about the usage status on social media and websites including the number of updates.

Advance Story Filtering

For media organizations with multiple channels, type of shows or assigned editorial teams an advance story filtering is available. It filters the stories displayed down to a list that a particular user is working on or is responsible for that moment. If desired the story lists at all modules are updated synchronously to offer the perfect end-to-end view. It makes use of standard story metadata.
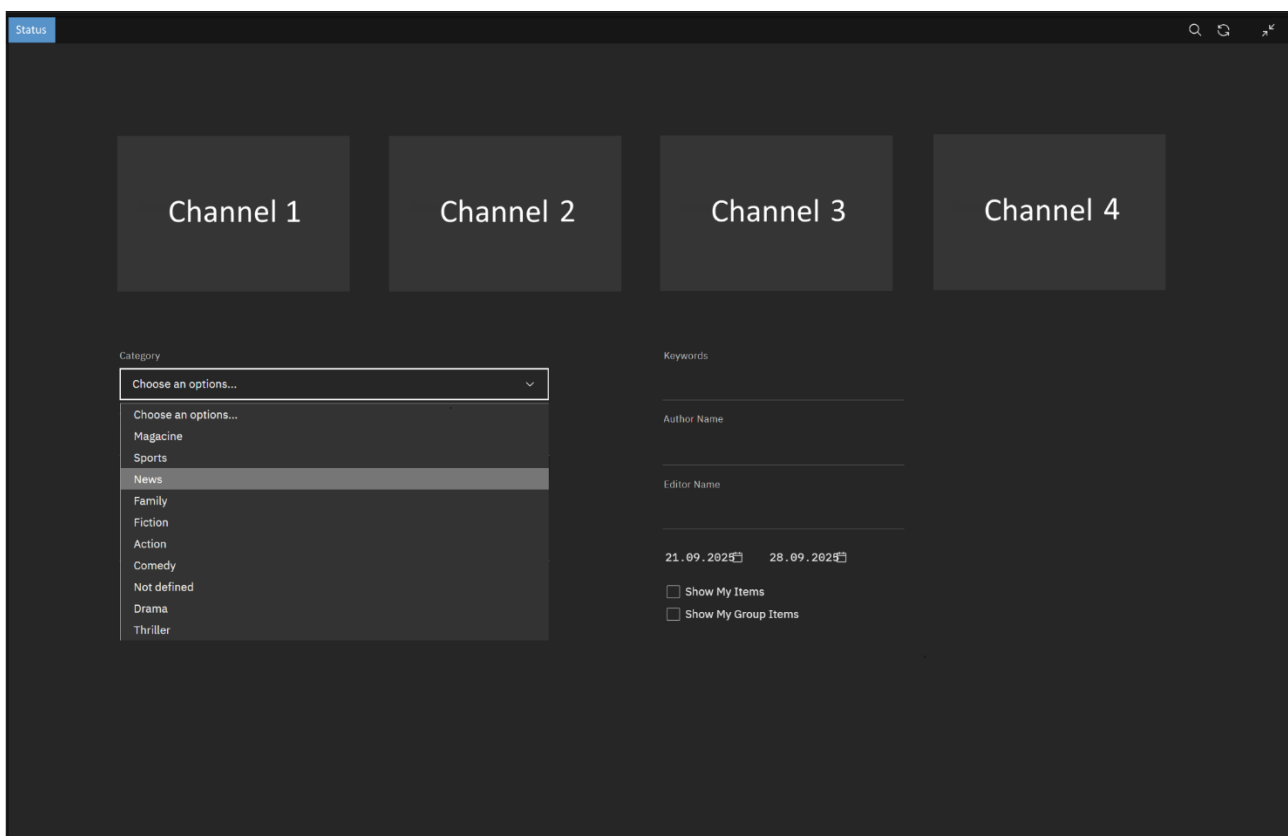
For instance, a user who is responsible for the premiere league soccer show at the sports channel 3 can hide all other news that is worked on by other teams and for other channels. On the other hand, a user who works on breaking news stories that are published on all channels can limit his view to such content.
Again another user for example wants to research in the stories archive by filtering back in time.

3 The Pre-Defined Solution Packages

x-dream-Fabrik allows its modules to be combined with complete flexibility. Some combinations form the basis for a solution for a certain business. They can be extended or merged. This chapter explains some of these packages.

3.1 Exchange

3.1.1 Use case

Workorder Management with secure File Transfer

- ❖ Sending work orders
- ❖ Transferring related files
- ❖ Raising and answering questions
- ❖ Interaction with production customers
- ❖ Collaborative business processing
- ❖ Receiving content
- ❖ Approving results

3.1.2 Workflow

File Exchange Initiation

initiate collaboration → select receiver(s) → provide metadata → browse for files → add workorder → start transfer → notification email sent to receiver → receiver to download files

Responding to work order

re-open collaboration → review metadata → browse for files → report on workorder → start transfer → notification email sent to receiver → sender to download files

■ manual interaction   ■ automatic processing
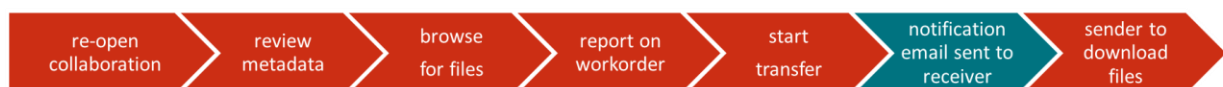
These example workflows are not necessarily what a customer would use in production exactly like this, but they are good example for showing the proposed products in a meaningful way so that it can be easily understood what a solution might look like for your business.

3.1.3 Modules

Included module: Exchange
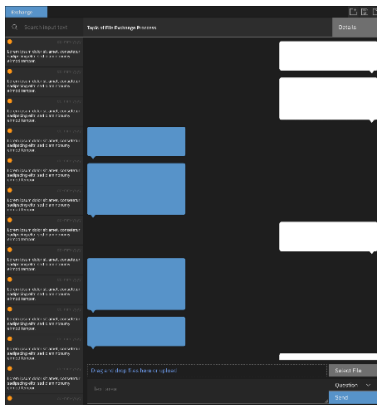
3.1.4 Target Customers

Broadcasters
- ❖ Outsourced Post-Production
- ❖ Outsourced Dubbing
- ❖ Outsourced Subtitling

Post-Production Facilities
- ❖ Distributed Production
- ❖ Interaction with customers

Localisation Agencies
- ❖ Interaction with customers

3.2 Produce

3.2.1 Use case

Online Video Production Asset Management with Customer Interaction

- ❖ Receiving content
- ❖ Collaborative post-production
- ❖ Workorders to production partners
- ❖ Distributed Production Asset Management
- ❖ Interaction with production customers
- ❖ Approval support

3.2.2 Workflow
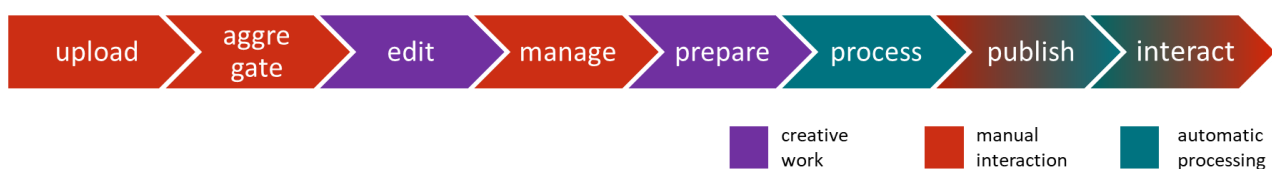
This example workflow is not necessarily what a customer would use in production exactly like this, but it is very good for showing the proposed products in a meaningful way so that you can easily understand what your solution might look like for your business.

3.2.3 Modules

Included modules: Upload, Workorder, Post-Production, Communication, Approval
Engines for: Transcoding

3.2.4 Target Customers

Post-Production Facilities
❖ Distributed Production

Localisation Agencies
❖ Collaborative Content Variation

Broadcasters
❖ Cloud & Remote Editing

3.3 Archive

3.3.1 Use case

Video Asset Management

- ❖ Receiving content
- ❖ Sending out work orders for subtitling, dubbing, post-production, etc.
- ❖ Aggregating video, audio, subtitles, artwork, editorial metadata, technical metadata, control data
- ❖ Managing video assets
- ❖ Delivery of asset packages to customers

3.3.2 Workflow

upload	aggregate	manage	deliver

creative work | manual interaction | automatic processing

This example workflow is not necessarily what a customer would use in production exactly like this, but it is very good for showing the proposed products in a meaningful way so that you can easily understand what your solution might look like for your business.

3.3.3 Modules

Included modules: Upload, Workorder, Archive
Engines for: Transcoding and optional Quality Control

3.3.4 Target Customers

Content Producers
   ❖ Delivery to primary customers

Content Owners
   ❖ Production archive

Broadcaster
   ❖ Production archive

Public sector
   ❖ National archives
   ❖ Parliament archives
   ❖ Government archives
   ❖ University archives

3.4 Playout

3.4.1 Use cases

24/7 Playout

- ❖ Loop channels
- ❖ Full program channels
- ❖ Classic onAir or stream playout

Event Production

- ❖ Event stream playout:
- ❖ Sports, news, music, entertainment, conferences, tradeshows
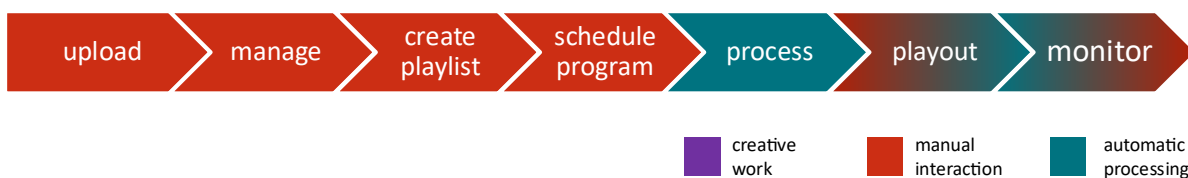
3.4.2 Workflow

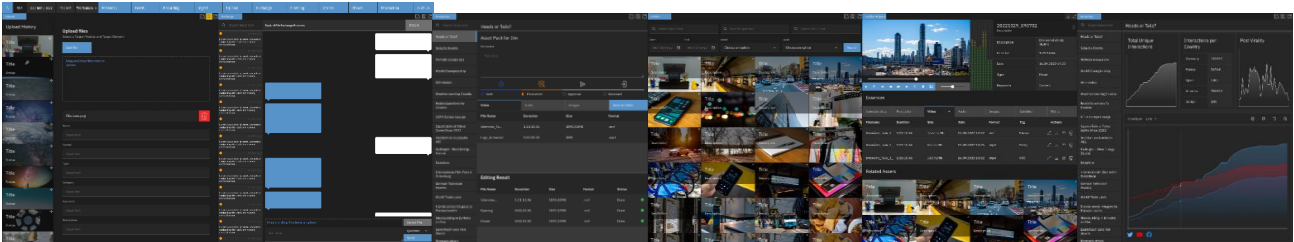This example workflow is not necessarily what a customer would use in production exactly like this, but it is very good for showing the proposed products in a meaningful way so that you can easily understand what your solution might look like for your business.

3.4.3 Modules

Included Modules: Upload, Archive, Playlist, Schedule, Playout, Monitoring
Engines for: Classic playout or up-to-date streamout
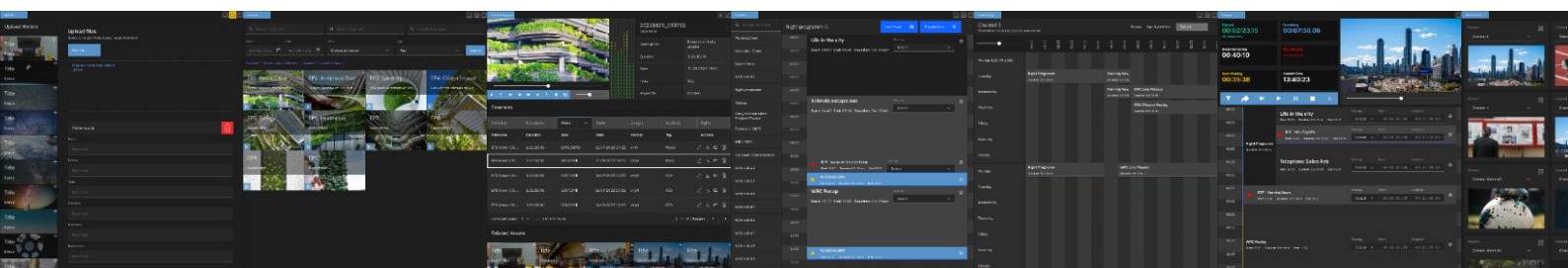
3.4.4 Target Customers

Broadcaster
- ❖ Regional TV
- ❖ Special interest channels
- ❖ Event channels, e.g. sports, news, entertainment

Media Groups
- ❖ Event channels, e.g. sports, music, society

❖ Special interest channels
❖ Business TV

Network Operator
❖ FAST channels
❖ Special interest channels

3.5 Publish

3.5.1 Use case

Preparation & Publication of audiovisual content to OVPs and Social Media

❖ Receiving content
❖ Sending out workorders for localization
❖ Aggregating video, audio, subtitles, artwork, editorial metadata, technical metadata, control data
❖ Managing online video assets
❖ Preparing content per OVP or social media according to specification
❖ Delivering asset packages to platforms
❖ Interacting with platform users
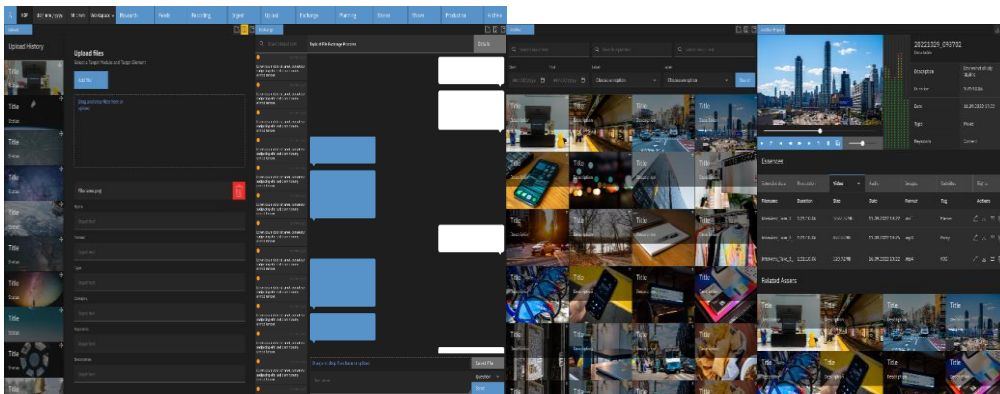❖ Usage Statistics per platform

3.5.2 Workflow

This example workflow is not necessarily what a customer would use in production exactly like this, but it is very good for showing the proposed products in a meaningful way so that you can easily understand what your solution might look like for your business.

3.5.3 Modules

Included Modules: Upload, Workorder, Archive, Publish, Interaction, Statistics
Engines for: Transcoding and optionally Quality Control
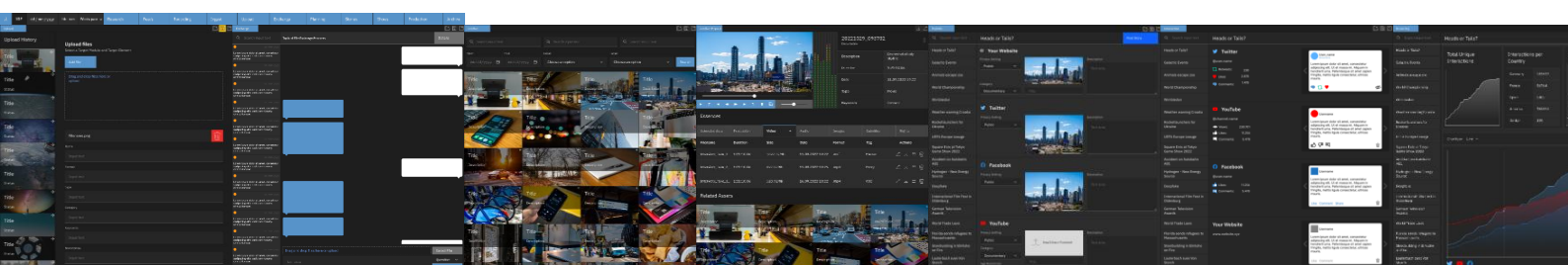
3.5.4 Target Customers

Broadcaster
- ❖ Regional TV
- ❖ News channels
- ❖ Special interest channels

Corporates
- ❖ Marketing, Press relations, Customer relations, Investor relations
- ❖ Event TV, Business TV

Clubs, Sports, Organizations, Governments
- ❖ Online Video Platforms

Network Operator
- ❖ Online Video Platforms

3.6 Deliver

3.6.1 Use case

Preparation & Publication of audiovisual content to OVPs and Social Media

- ❖ Receiving content
- ❖ Sending out workorders for localization
- ❖ Aggregating video, audio, subtitles, artwork, editorial metadata, technical metadata, control data
- ❖ Managing online video assets
- ❖ Preparing content per OVP or social media according to specification
- ❖ Delivering asset packages to platforms
- ❖ Interacting with platform users
- ❖ Usage Statistics per platform

3.6.2 Workflow

upload → aggregate → edit → manage → package → process → deliver
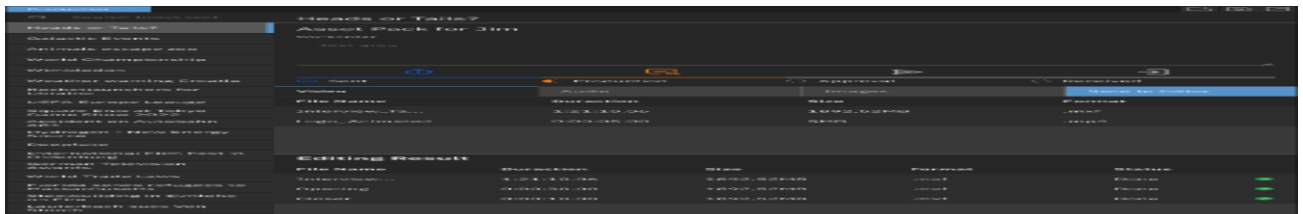
■ creative work ■ manual interaction ■ automatic processing

This example workflow is not necessarily what a customer would use in production exactly like this, but it is very good for showing the proposed products in a meaningful way so that you can easily understand what your solution might look like for your business. like.

3.6.3 Modules

Included Modules: Upload, Workorder, Archive, Delivery
Engines for: Transcoding and optionally Quality Control
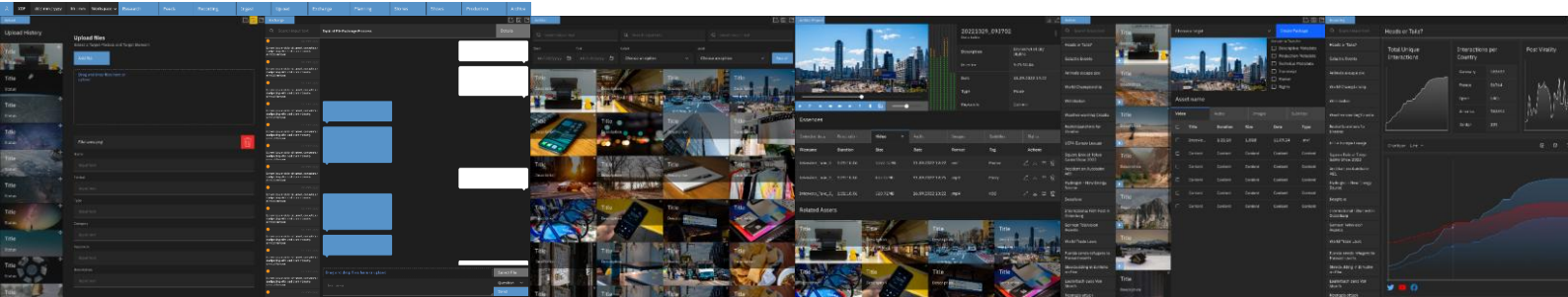
3.6.4 Target Customers

Content Producers
- ❖ Delivery to primary customers

Archive Owners
- ❖ Monetization of stock content

Content Aggregators
- ❖ Online Video asset package preparation

Content Agencies
- ❖ Delivery to Broadcasters
- ❖ Delivery to platform operators

Platform Operators
- ❖ Ingest to OVPs

4 Releases & Roadmap

x-dream-Fabrik is being developed in modules. The first module releases are available. Enhancements and other modules requirements lead to update releases. Due to the unique basis, a new module is released approximately every two months.

4.1 Releases

Release 0.1 (09/22)
- ❖ Available modules: Exchange

Release 0.2 (04/23)
- ❖ Available modules: Upload, Archive

Release 0.3 (06/23)
- ❖ New modules: Schedule & Playout

Release 0.4 (07/23)
- ❖ New modules: Monitoring

Release 0.5 (08/23)
- ❖ New module: Produce

Release 0.6 (09/23)
- ❖ New module: Publish Web incl. basic video portal website

Release 0.7 (02/24)
- ❖ New modules: Deliver

Release 0.8 (03/24)
- ❖ New modules: Recording

Release 0.9 (05/24)
- ❖ Updated modules: Publish, adding Youtube

Release 1.0 (09/24)
- ❖ New modules: Contacts, News Research, Editorial Board, Stories, Live Shows
- ❖ AI support for Archive and Publishing

Release 1.1 (11/24)
- ❖ New modules: Planning

Release 1.2 (02/25)
- ❖ Updated module: Publish, adding X, Facebook, Instagram, LinkedIn, TikTok, Twitch, Pinterest, Wordpress websites
- ❖ Updated module: Produce, adding browser-based editing

Release 1.3 (04/25)
- ❖ Updated modules: all, adding job and story list filtering
- ❖ Updated module: Research, adding ChatGPT information gathering

❖ Updated module: Editorial Board, adding AI-supported automatic script creation
❖ Updated module: Editorial Board, adding AI-based automatic video editing

Release 1.4 (07/25)

❖ Updated module: Produce, adding basic Avid Interplay PAM and Editshare Flow integration
❖ Updating module Publish: adding stories as sources
❖ Updating module Shows: adding Prompter support

Release 1.5 (10/25)

❖ Updated module: Planner, adding automation for story placeholder and task creation at other modules
❖ Updating module Produce: adding PAM-less editing application and result approval feature
❖ Updated module Feeds: adding YourStoryz lite app as footage source
❖ Updated module: Archive: adding frame picker, aspect ratio converter, transcoder
❖ Updating module Stories: adding camera and position management to primary and secondary sources
❖ Updating module Publish: adding automatic essence tag to target matching
❖ Adding further AI engines: automatic highlight editing, trailer editing, etc.

4.2 Roadmap

❖ Updating module Recording: adding Nablet Media Engine
❖ Updating module Playout: adding Skylark playout engine
❖ Updating module Produce: adding PAM-less editing application
❖ Updating module Produce: Grass Valley Chorus Hub integration
❖ Updating module Research: adding generative graphics (DALL-E)
❖ Updating module Shows: Radio automation Integration (Winmedia)

4.3 Backlog

❖ New module for story telling: Editorial Monitoring
❖ New modules for publishing: Interaction, Statistics
❖ Adding further AI engines