IABM Executive Summary on SMPTE Media Technology Summit 13-16 October 2025

This year's summit saw a move from Hollywood, out to the Pasadena Convention Center

This report is a confidential IABM member resource.

The SMPTE Media Technology Summit is an annual event that brings the latest media technology developments to the forefront. This year's event was organized into themed sessions and on two days, concurrent sessions were run in parallel.

The IABM's Paul Treleaven attended the conference and made these notes.

Organization of the sessions / threads See this year's new SMPTE Fellows here

Day 1	Live Events Broadcast Symposium; 8 sessions through the day	
Day 2	Advancing Color Science (5 papers) AI at the Edge of Live (4 papers) Next-Gen Media Transport (2 papers)	Building Resilient ST 2110 Workflows (3 papers) Future-Proofing Production (2 papers) Image Fidelity and Display-ready Workflows (3 papers) New Frontiers in Visual Fidelity (2 papers)
Day 3	Building the Software-Defined Future of Live Media (4 papers) From Metadata to Meaning (2 papers) AI in Production (3 papers) Greener Pipelines and Smarter Conversations (2 papers)	Resilient and Adaptive Media Delivery (2 papers) Building the Modern Media Backbone (2 papers) Securing Trust in Media (3 papers) Timing, Trust, and Transformation in Live Media Workflows (2 papers)
Day 4	Global AI Standards Forum; 9 sessions through the day	

For days 2 and 3, there were also sessions in the "**Solutions Hub**", a presentation stage within the Exhibit hall. These presentations covered a wide range of media topics and therefore didn't fit into set threads like the papers sessions. The set of 20 sessions are described here.

Also in the exhibit hall was a SMPTE MTS "**Showcase**", comprising three interactive zones:

- Acquisition and Live Capture
- Processing and Post
- Over-the-Air Delivery and Display

General Notes

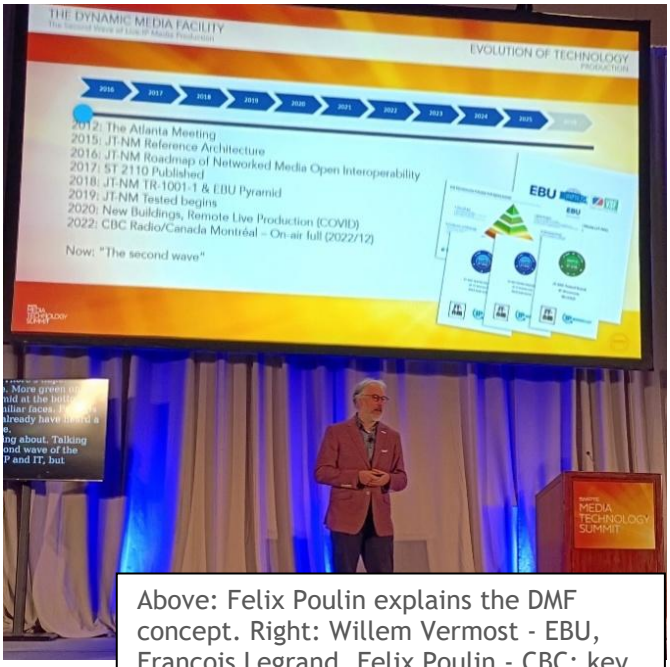
It has been 20 years since the MTS (then called the SMPTE Annual Technical Conference and Exhibition) was held in Pasadena. The town has some attractive historical areas to stroll around and does not have the noise and hassles of busy Hollywood Boulevard.
All the usual features of the MTS (concurrent tracks, exhibit hall, solutions hub, Fellow induction luncheon…) worked fine in their new home. There was a surprise rainstorm on the second day that soaked a few of us – but, if anything, it hit Hollywood harder and the old Hollywood venue relied on outdoor space a lot more.

Overall thoughts on the SMPTE MTS
Everyone I spoke to felt that the move to Pasadena was a good thing.
Days 2 and 3 had 2 concurrent tracks, plus in-depth presentations on the Solutions Hub stage. Several colleagues commented to me that choosing between the three was difficult, and they would prefer fewer competing events.
I also heard the opinion that the day 1 symposium was rather weak and a schedule of conventional papers would be preferable; especially as day 4 was also a dedicated topic.
Attendance seemed a bit light, possibly influenced by the clashing Canadian Thanksgiving and other nearby September / October events. Maybe this influenced the decision to have MTS 2026 later – **16-19 November**.
Copies of the papers are usually made available to attendees (no details yet), so if you have any enquiries, I may be able to help with details – email paul.treleaven@theiabm.org

Key Take-aways

As usual, there was a very wide range of topics presented in the papers. Deployment of ATSC 3.0 in the USA and some other countries was covered, and as a contrast, there were papers describing plans for terrestrial turn-off in Europe and new streaming technologies that would better support an all-streaming world.

MXL and DMF initiatives – important steps for future media workflows



Above: Felix Poulin explains the DMF concept. Right: Willem Vermost - EBU, François Legrand, Felix Poulin - CBC; key proponents of MXL and DMF

This was a recurring theme in several papers and sessions. MXL is the "Media eXchange Layer", a proposal for an interoperable way for media applications to directly access shared memory and thus make the hand-off of content between applications much faster than repackaging it and passing it as streams or files.

Catena – SMPTE's Open-Source Media Control System

Chris Lennon gave a paper on the progress that this SMPTE group has made on completing a suite of documents on the Catena control system. The core document, describing the Catena Model, is posted for Public Committee Draft and another four documents in the suite will be ready for posting as Public Committee Drafts very soon.
Note: The IABM formed a "Control Plane Group" at IBC 2024 that contributed requirements for the Catena suite and reviewed the draft documents before they were submitted to SMPTE for standardization. The Control Plane Group webpage is here.

Timing is Everything!

The timing topic came up in several sessions. Reduced latency is one key benefit of the MXL approach. Reducing latency by using adaptive streaming was the subject of another paper.
Andy Rayner's paper "Hybrid Live Production Workflows – The Missing End-to-End System Thinking" covered automating the process of timing ST 2110 sources and the promise of TAM – the Time-addressable media store.
An API for the Time-addressable media store was the subject of a paper by Thomas Edwards.

Content Authenticity and Provenance

This was another topic area that surfaced during multiple papers and sessions:

- Ensuring Video Authenticity with C2PA on AWS
- Privacy Vulnerabilities in C2PA Systems: Privacy Analysis and Recommendations for News Media Workflows
- Equipping M&E Businesses to Identify, Mitigate, and Build Resilience from Exploitation against Synthetic AI Influence in order to Safeguard its Creative Outputs
- Trust in Media: Evolving SMPTE Standards for Content Provenance & Authenticity

AI In Media

Despite AI featuring in a lot of papers, it is now well-established and well-known in media applications.
The whole of day 4 was devoted to the subject "Global AI Standards Forum". However, the other 3 days were peppered with AI topics:

- "Applied AI and Automation in Live Production" (day 1)
- "Deluxe: AI and the Art of Post-Production" (day 2)
- "Leveraging Multi-Agent AI Systems for SMPTE ST 2110 Broadcast Automation" (day 2)
- "Scalable AI-Powered Content-Adaptive Encoding for Next -Gen Video Delivery" (day 2)
- "From Captions to Translations: Evaluating Readiness for AI-Powered Live Language Solutions (day 2)
- "Voice-Activated Live Production: Real-Time AI Control via On-Air Talent Speech Cues" (day 2)
- "AI-Assisted Post-Production: Enhancing Workflows with AI Image Interpolation and Object Detection" (day 3)
- "Implementing an AI Teaching Assistant for a Class in Motion Picture Engineering" (day 3)

And many other sessions without "AI" in their title, touched upon its use in their work.
Returning to the full-day AI sessions on day 4. There was a session introducing some ISO/IEC AI Standards:

- ISO/IEC 42001 AI Management Systems
- ISO/IEC 42005 AI System Impact Assessment
- ISO/IEC 42006 AI — Requirements for bodies providing audit and certification of artificial intelligence management systems

This was followed by discussions on how SMPTE should fit in with these standards (a liaison has already been set up). The remainder of the day was devoted to describing SMPTE's existing AI projects and a brainstorming session on what else SMPTE should do in the AI field.

Exhibitors at MTS

ADDER	AI MEDIA	ALPHACORD MEDIAGROUP / WP TEK	ASTRO	boland
COBALT	EIZO	evertz	FSI Flanders Scientific Inc.	HPA HOLLYWOOD PROFESSIONAL ASSOCIATION
interdigital	LAWO	LEMO	:mediaproxy The Global Standard for Compliance	MEINBERG
MEXT	NEMAL innovating wavelength connectivity	NHK Foundation	FOSTERING WIRELESS INNOVATION	RIEDEL
SID SOCIETY FOR INFORMATION DISPLAY	swXtch.io	Utah Scientific	Video Clarity Tools for Video Analysis	V-NOVA