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TITLE

What's New with Cable, TV, Film and Broadband? Examining Platforms, Streams and Storage Needs

ABSTRACT

After this presentation, attendees will leave with a better understanding of the media and entertainment industry's storage needs and solutions. The presentation will also include customer use cases of innovative storage solutions within the media and entertainment industry to help demonstrate how organizations are using storage to meet the growing need for programming and content.

While many have argued that TV is a dying industry, there's no question that consumers still have a healthy appetite for programming – the concept of “binge watching” a TV show, for example, was non-existent only a few years ago. What has changed is the major shift in media consumption towards digital and online viewership on myriad devices such as smartphones, tablets and PC's. Subscription on-demand services are quickly becoming the consumption method of choice. Media organizations will need flexible and agile storage solutions for not only for expanding their content libraries but also to meet the dynamic growth in the number of subscribers and how they consume and experience media and entertainment. This change in media consumption requires media organizations to evaluate a more efficient storage infrastructure.

Today, major streaming and subscription-based players like Netflix are building out their global footprint, with Amazon Prime and AT&T/DirecTV following closely behind. iTunes is also moving in to get a piece of the action. Content delivery is experiencing an explosion in storage opportunities as delivery methods now allow for media anywhere, anytime, on any device.

To be both more responsive and cost-effective in a world where there is no shortage of creative design firms, effects studios are standardizing workstations, servers and storage at their global office locations. Standardizing allows VFX companies to save money on everything from hardware to the energy consumed as the company no longer stores multiple iterations of effects. The trend of global collaboration for the studio industry is an opportunity for us to service both the creative and the archive markets.

BIOGRAPHY

Tom Burns currently serves as CTO, Media & Entertainment for EMC/Isilon. He has previously re-engineered film- and tape-based workflows at Technicolor, built a boutique post-production facility in Shanghai, deployed the 77th fastest supercomputer worldwide for an animated feature, and was the architect of the converged IP and SDI infrastructure for Oprah Winfrey's first network, Oxygen (now NBC/Universal). He is a founding member of the StudioSysAdmins social networking site, and has previously spoken on the topic of technology and cultural change at conferences including the HPA (Hollywood Post Alliance) and SIGGRAPH.