

**BEBOP TECHNOLOGY****THE NEXT CAB OFF THE RANK**

In what is a fairly crowded space, California-based cloud editing company BeBop Technology differentiates itself by providing a service that moves the editing tools to the content, rather than the other way around.

Co-founder David Benson has worked as a technologist across post-production for more than 20 years.

**THE EUREKA MOMENT**

It came while building a cloud platform for a studio in LA. "We were mapping a workflow out on a board and there was a very clean content line that went across it," recalls Benson. "The line dropped down out of the cloud into their edit bays and then went back up again. Everybody stared and said: 'There's no way to do anything other than that.' That was when I realised there was a big opportunity."

**THE MONEY**

BeBop has been bootstrapping and completed a small friends-and-family round. Series A

venture capital funding, designed to carry it through 2016 and into 2017, is next.

**THE BIG TECHNOLOGY CHANGE**

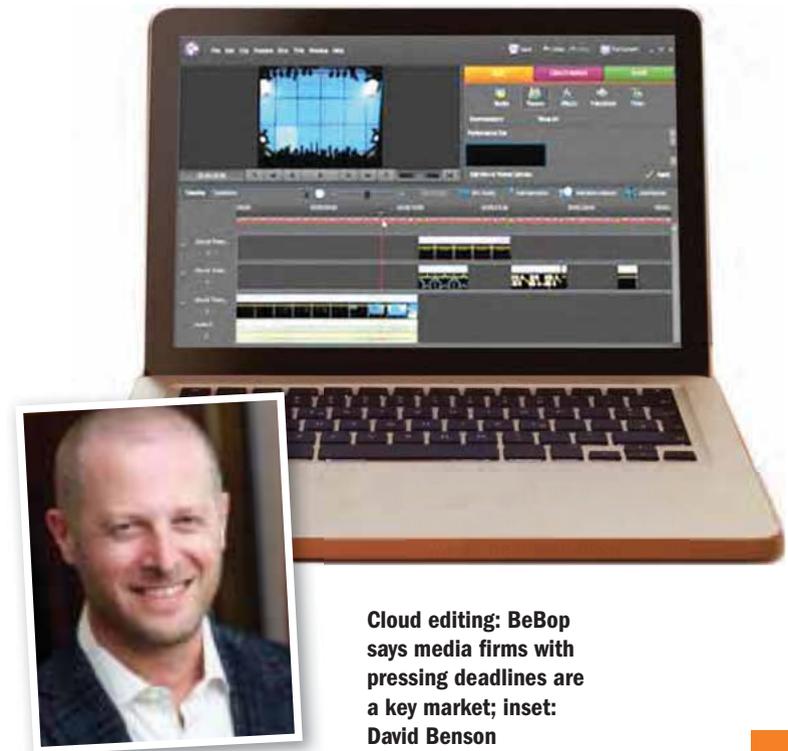
Using Teradici's core desktop-removing protocol, running on IBM Cloud's SoftLayer and dovetailing with Zadar storage, BeBop is working towards having zero file movements in a cloud-based workflow until the content is ready for delivery.

"When content needs to be looked at inside a non-linear editor, currently you have to orchestrate file movement back and forth from the cloud," he says. "As everyone knows from experience, that is where the value proposition and cost efficiencies of the cloud evaporate."

**'Is the industry waking up to the fact that it needs to solve problems creatively? Yes'**

David Benson

Benson believes that the key to market acceptance will be whether or not editors like the user experience. "Can an editor



**Cloud editing: BeBop says media firms with pressing deadlines are a key market; inset: David Benson**

used to Adobe Premiere or Avid sit down in front of our solution and not get right back up and leave? That is the litmus test."

**INTERESTED PARTIES**

The first quarter of 2016 includes a private beta involving at least one large news organisation and a film studio in LA. The key market for BeBop, says Benson, is "the large, middle

part of the market, where you have the most volume and the most pressing deadlines. The workflows where we are seeing the most immediate need are where there is a broadcast, ingesting, channel group workflow, and where there is a compliance and QC editing element."

**BEING ACCEPTED**

"The broadcast industry is typically slower to adopt technology because of the nature of its workflows," argues Benson. "They are time-sensitive and high-pressure. Because of that, it is hard to move the whole thing to the cloud."

"Are they willing and thinking outside the box? Probably not. Is the industry waking up to the fact that it needs to solve problems move creatively? Yes?"

**THE LACK OF ENTREPRENEURS**

"Five different broadcasters will do things five different ways," Benson says. "That makes it difficult for a media technology product to ubiquitously sell itself into all those different places."

**The VC's view**

**James Raby**

Traditional broadcast is not a sector that is likely to excite investors, suggests, venture capitalist James

Raby, from Sainsbury Management Fellows, but the newer definition of broadcast certainly is.

Raby specialises in broadcast, having previously held senior positions at NTL Broadcast and VT Merlin Communications. He was an invest-

ment director at SEB Venture Capital for more than 10 years.

"Pure distribution is the least interesting sector," he says. "There's not much to add to the established platforms. The most fluid and interesting area is at the editorial end, where you can create or modify content rapidly and efficiently and track it. There's also interest in bringing quality to UGC and dealing with rights management."

When considering investment in a start-up, Raby argues that how a new company plans to enter a

market is more important than the VC's proposed exit. "It's about people," he says. "People who have market entry strategies. You need the creative element in your mix too so you can pitch your idea into the creative market. It cannot just be about technology."

Asked why he thinks there are so few technology start-ups within TV, and why many fail, he is clear: "You can only change content creation in small steps. Some people come into the space with ideas that are too big. Slowly is a better approach."