



## *FilmoTV cuts costs and improves workflow using Dolby Hybrik*

FilmoTV, a French VOD (video-on-demand) service, wanted to keep up with demand, improve its workflow, and keep costs manageable. FilmoTV CTO Frédéric Le Diberder looked at the options available to improve the service with cloud media processing and decided Dolby Hybrik was the right choice. We chatted with him to learn about the challenges Dolby Hybrik addressed and the payoff for FilmoTV.





- ACTION-AVENTURE
- COMÉDIE
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- DRAME
- HORREUR
- SF/FANTASTIQUE
- POLITIQUE/HISTOIRE
- GUERRE-WESTERN
- DOCUMENTAIRE

Les nouveautés en VOD

+ de nouveautés



Les plus vus







**Can you tell us a bit about FilmoTV and what it provides to distributors and viewers?**

FilmoTV is a VOD and SVOD (subscription-video-on-demand) service launched in 2008. We're distributed in France via all the French ISPs (internet service providers), including Orange, Bouygues Telecom, Free, and SFR. FilmoTV content is available for viewing on PCs, mobile phones, and tablets, and through OTT platforms such as Molotov and Amazon Prime Video. Our focus is movies and our strength has always been content curation. We also produce supplementary content, including interviews with filmmakers, actors, and behind-the-camera contributors.

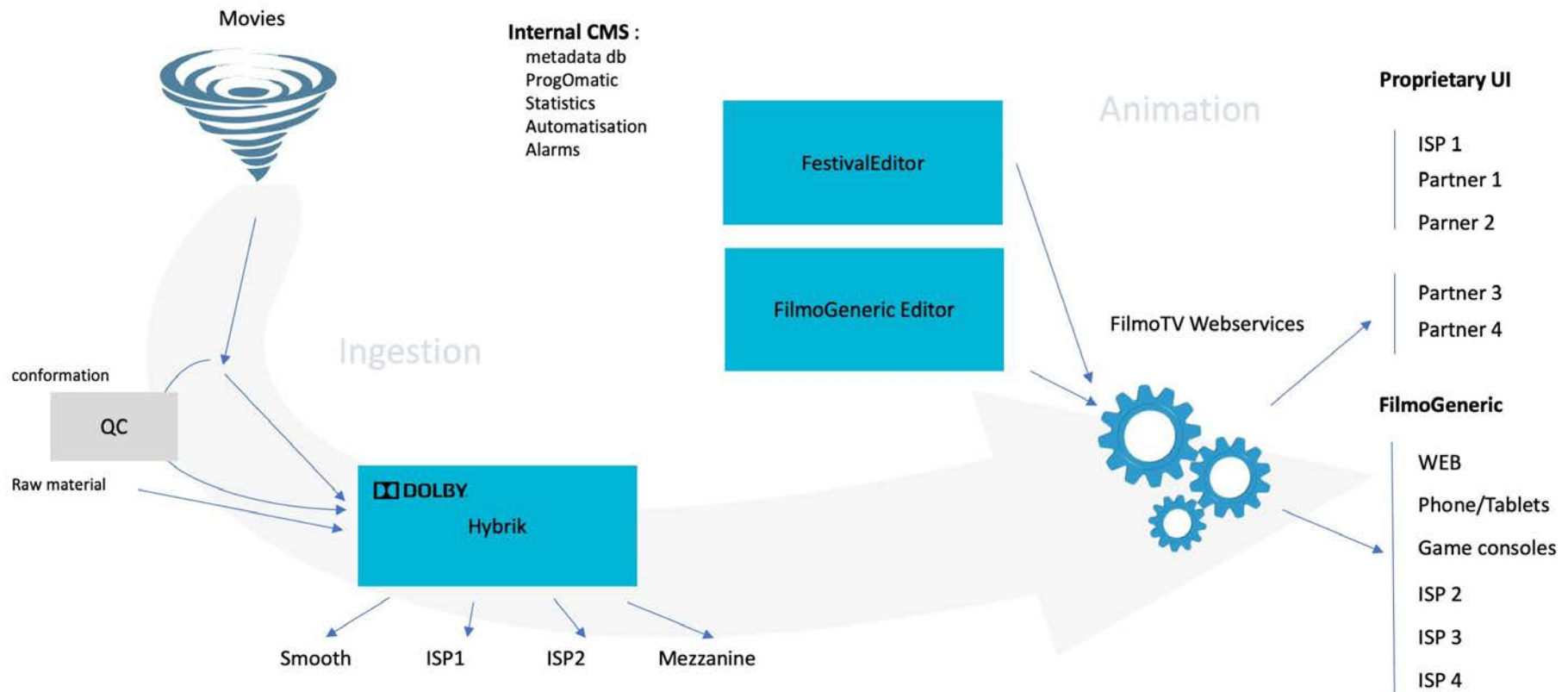
Our TVOD (transactional-video-on-demand, a pay-per-view option) catalogue has around 5,000 titles, while the SVOD offering comprises 800 titles, with new films added monthly as older ones are removed. The films come from major distributors such as Warner, Universal, 20th Century Fox, Pathé, Gaumont, and StudioCanal, as well as smaller distributors.

**FilmoTV sounds like a movie lover's dream. What challenges were you looking to address with Dolby Hybrik cloud media processing?**

We first made use of the cloud in 2014, when we needed an encoding solution that would fit with our technical architecture. Making this change while keeping the costs under control was, of course, of great importance for us. But we're a small organisation - just 15 of us - and the technical team is just three people. So a solution that offered good support was very important to us.

Initially, we outsourced encoding. But it really slowed our workflow, both with communication back and forth, and simply the need to exchange large files. Costs were high and we had some bad experiences with cheaper solutions that produced low-quality video files. Dolby Hybrik really turned all that around for us. It's been a great experience since Day One.

*“Costs were high and we had some bad experiences with cheaper solutions that produced low-quality video files. Dolby Hybrik really turned all that around for us.”*





The screenshot shows a video player interface. The main video area displays a scene with two people standing on a bridge over a canal. The video player controls at the bottom show a progress bar at 00:00:26:15, with a total duration of 00:12:14:04. The right-hand panel contains technical metadata for the video file.

**Summary**

**Overview**

**Name:** tears\_of\_steel\_prores\_422hq\_apch\_1080p24\_2ch.mov  
**Modified:** Jun 09, 2020 02:55:36 PM  
**Format:** mp4  
**Format Profile:** QuickTime  
**Format Commercial:**  
**Size:** 14.58 GB  
**Duration:** 00h 12m 14s  
**Bandwidth:** 171 Mbps

**Tracks**

Video	Codec	Bitrate	Framerate	WxH	Interlacing	DAR
Track 1	prores	169.02 Mbps	24.000000	1920x1080	Progressive	1.778

Audio	Codec	Bitrate	Sample Rate (Hz)	Channels	Order	Language
Track 1	pcm_s16le	1536000	48000	2	L.R.	English

**Detailed**

**Asset**

Format: mp4  
Format Profile: QuickTime  
Format Compatibility: qt  
Stream Size (byte): 15652142683  
Duration (sec): 734,167  
Last Modified: 2020-06-09T13:55:36.000Z  
Encoded Date: 2019-09-03T17:42:36.000Z  
Tagged Date: 2019-09-03T17:42:36.000Z  
Content Type: application/x-www-form-urlencoded  
Hash/ETag: 52be13fb785602bedb5179e6354d29b6-30  
Faststart: false  
Bandwidth: 171 Mbps  
Bits per Second: 170556755  
First PTS (sec): 0  
First DTS (sec): 0  
Creating Library: Hybrik 1.203.39-702

**It's a big step to entrust such an important part of your business to another company. How did you learn about Dolby Hybrik, and why did you choose it?**

I was contacted by Dolby France - by Anaïs Libolt and Benoit Leteneur - who gave me demo access to the platform. So I was able to see how it would perform for us, before I made a commitment. I was impressed that the Dolby Hybrik team took the time to learn what FilmoTV needed and discussed the best way to implement the platform-as-a-service [PaaS] model into our workflow.

Dolby Hybrik proved easy to use, and we were able to start integrating it into our workflow in a matter of days. The pricing model is also a big plus. The basic cost is quite reasonable - a predictable flat fee - and the dynamic pricing for processing is

great. We can spin up huge production capacity at a moment's notice and the cost per minute of video processed is so low that even very large jobs are economically priced. For a company like FilmoTV - a company that wants to minimise costs without compromising on quality - it's the perfect solution.

**Getting used to a new system can be difficult. Did FilmoTV have to make a lot of changes or adjustments when you started working with Dolby Hybrik?**

We get movies from the different studios chosen by the distributor. Once we have the content, the first step is producing a mezzanine file. The specifications of the mezzanine file correspond to the specs of the highest-quality format we have to produce, and often exceeds it by some margin.



*"We can spin up huge production capacity at a moment's notice and the cost per minute of video processed is so low that even very large jobs are economically priced."*

The screenshot displays the Dolby Hybrid dashboard interface. On the left is a navigation sidebar with the following items: Dashboard, Storage, Media Analyzer, Quality Control, Tasks, Jobs, Watch Folders, Presets, Workflows, Machines, Account, Documentation, Support, and System. The main content area is divided into several sections:

- System Summary:** A grid of four statistics:
  - Completed Jobs: 1789
  - Failed Jobs: 0
  - Queued Jobs: 1470
  - Running Jobs: 225
  - Starting Machines: 0
  - Running Machines: 105
- Job Previews:** A grid of 24 small video thumbnails showing various scenes.
- Machines Stats:** A line graph showing CPU Usage (0% to 100%) over time. The graph features two data series: 'AWS Standard' (yellow line) and 'QC Player' (blue line). The AWS Standard usage fluctuates between approximately 20% and 90%, while the QC Player usage is mostly below 60%.
- Job Logs:** A table displaying log entries with search and filter options.
 

Action	Date	Level	Message	Job ID
fetch_task	Nov/26/2021 03:45:16 PM	info	success	891968
fetch_task	Nov/26/2021 03:45:15 PM	info	success	891967
fetch_task	Nov/26/2021 03:45:15 PM	info	success	891767
fetch_task	Nov/26/2021 03:45:15 PM	info	success	891781
fetch_task	Nov/26/2021 03:45:15 PM	info	success	891749
fetch_task	Nov/26/2021 03:45:15 PM	info	success	891864
fetch_task	Nov/26/2021 03:45:15 PM	info	success	891872
task queued	Nov/26/2021 03:45:15 PM	trace		891872
task created	Nov/26/2021 03:45:15 PM	trace	Analyze	891872



Machine ID	Name	Status	Zone	Type	Created	Price/hr(\$)	CPU Load	Unique ID	Computing Group	Mandato	Provic	Total Hours	Total Cost	Service
550794	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	94%	i-0d70f127698494c70	AWS Standard	GENE...		00:12	0.2250	1.220...
550798	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	72%	i-0c2d8769f1317751	AWS Standard	GENE...		00:11	0.2250	1.220...
550802	node-demo02_hyb...	running	us-east-1e	c4.2xlarge	Nov/26/2021 0...	0.225	93%	i-0af2cb3398d9847	AWS Standard	GENE...		00:11	0.2250	1.220...
550806	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	92%	i-0343ee9860d762f2	AWS Standard	GENE...		00:11	0.2250	1.220...
550807	node-demo02_hyb...	running	us-east-1e	c4.2xlarge	Nov/26/2021 0...	0.1851	91%	i-03ec3241eef06dbf	AWS Standard	GENE...		00:11	0.1851	1.220...
550808	node-demo02_hyb...	running	us-east-1e	c4.2xlarge	Nov/26/2021 0...	0.1851	91%	i-068369bc978da959	AWS Standard	GENE...		00:11	0.1851	1.220...
550809	node-demo02_hyb...	running	us-east-1e	c4.2xlarge	Nov/26/2021 0...	0.1851	89%	i-08afb5c3793bef5ef	AWS Standard	GENE...		00:11	0.1851	1.220...
550810	node-demo02_hyb...	running	us-east-1e	c4.2xlarge	Nov/26/2021 0...	0.1851	88%	i-08bd01985ba96eca	AWS Standard	GENE...		00:11	0.1851	1.220...
550814	node-demo02_hyb...	running	us-east-1a	c4.2xlarge	Nov/26/2021 0...	0.2267	97%	i-0ac9b19f3b403ba8f	AWS Standard	GENE...		00:11	0.2267	1.220...
550815	node-demo02_hyb...	running	us-east-1a	c4.2xlarge	Nov/26/2021 0...	0.2267	95%	i-04fb27ccb90132aa0	AWS Standard	GENE...		00:11	0.2267	1.220...
550874	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	94%	i-0c125c7087a59adac	AWS Standard	GENE...		00:04	0.2250	1.220...
550878	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	95%	i-0ae0495596eae7cb	AWS Standard	GENE...		00:04	0.2250	1.220...
550882	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	93%	i-01980fde3b824a6fc	AWS Standard	GENE...		00:04	0.2250	1.220...
550884	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	94%	i-0f219c0eb114727cd	AWS Standard	GENE...		00:04	0.2250	1.220...
550890	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	90%	i-083e528b0e412fba3	AWS Standard	GENE...		00:04	0.2250	1.220...
550894	node-demo02_hyb...	running	us-east-1d	c4.2xlarge	Nov/26/2021 0...	0.225	92%	i-0d72ea91491a6423e	AWS Standard	GENE...		00:04	0.2250	1.220...

Task ID	Task Name	Started	Status	Progress	Preview	Tags	Computing Group
5176348	Transcode H.264, 960x540, m...	Nov/26 03:15:34 PM	assigned	<div style="width: 100%;"></div>		GENERAL_PURPOSE	
5297894	Analyze Check output file for ...	Nov/26 03:15:45 PM	assigned	<div style="width: 100%;"></div>		GENERAL_PURPOSE	

From that mezzanine file, we re-encode the file to match the needs of the platform it will appear on. We have to make sure it will play with no problems. For example, for ISPs, we face some tricky requirements due to some constraints they have relating to their managed networks. Thanks to Hybrik's flexible approach, and the support we got from the technical team at Dolby, we could set up workflows that correspond to these requirements.

### You didn't have to make any changes to your workflow to use it?

No. If anything, it allowed us to do what we were previously doing, but better.

### So you didn't have to completely change how you work?

No, we didn't have to change our approach. And now we're also looking at using Hybrik to drive further improvements. Not because we have to, but because we

see how adopting these new capabilities could help us. We're currently extending the use of Hybrik to the mezzanine production, and we'll be transcoding files on demand rather than storing transcoded files once they're produced. It's actually more cost-effective, in the long run, to do that. That's a savings benefit we couldn't achieve without Dolby.

### What was the process of integrating Dolby Hybrik into your workflow like? What was the learning curve?

The learning curve was very smooth. We did some test cases and validated them with the ISPs. The support from Dolby was great. We implemented our workflow step by step, preparing the encoding profiles for one ISP, then validating it with the ISP expert, then putting the workflow into production. We didn't find anything Hybrik couldn't do - it's like a Swiss Army knife for video production. Each time we face a technical challenge, Hybrik has the solution.

*“Dolby Hybrik team took the time to learn what Filmo TV needed and discussed the best way to implement the platform-as-a-service [PaaS] model into our workflow.”*

### **How much of your content is produced with Hybrik?**

We process all our movie catalogue via Hybrik. And all our in-house productions.

### **Has FilmoTV seen real business benefits from making the change to Dolby Hybrik?**

Hybrik exceeded our expectations in term of costs and efficiency. We’ve already run thousands of encoding jobs with no problem. Once, we even had to re-encode a large amount of files requested by a customer, and we did it in just a few days, with no negative impact on the regular work we were doing.

Our overall cost for processing has been halved - reduced by 50 per cent. Amazing. And our marginal cost - the cost of processing additional hours of material - has gone down 90 per cent. We previously had to worry if the cost and the time

involved in processing extra hours would be a problem. By using Dolby Hybrik in our workflow, we get both faster processing and reduced costs with no capacity bottlenecks. It’s a success any way you look at it.

### **What does the future hold for FilmoTV and Dolby Hybrik? Are there other capabilities you want to try?**

Well, we’re not using 100 per cent of Hybrik’s features yet, so we’re going to keep incrementally implementing them to see how they work for us. First up will be some of the automation features, like QC and watch folders. I guess this next round is a sequel of sorts - one that we at FilmoTV are really looking forward to. We see many benefits to come.