



FooEngine powers success and cuts costs using Dolby Hybrik

Can you please tell us a bit about yourself and what you and your company do?

I'm Arran Corbett, Chief Technology Officer at FooEngine. We're a UK-based video media logistics company focused on providing media processing to the entertainment industry.

We receive thousands of hours of multi-language mezzanine masters in SD and HD, for shows such as Top Gear and Doctor Who and the many variants of NCIS. We work with over 180 Licensors to get their titles to FAST platforms across 30+ territories.

The FooEngine logo, written in a red, cursive script font, enclosed within a red rectangular border.

FooEngine

- Dashboard
- Storage
- Media Analyzer
- Quality Control
- Tasks
- Jobs
- Watch Folders
- Presets
- Workflows
- Machines
- Account
- Documentation
- Support
- System

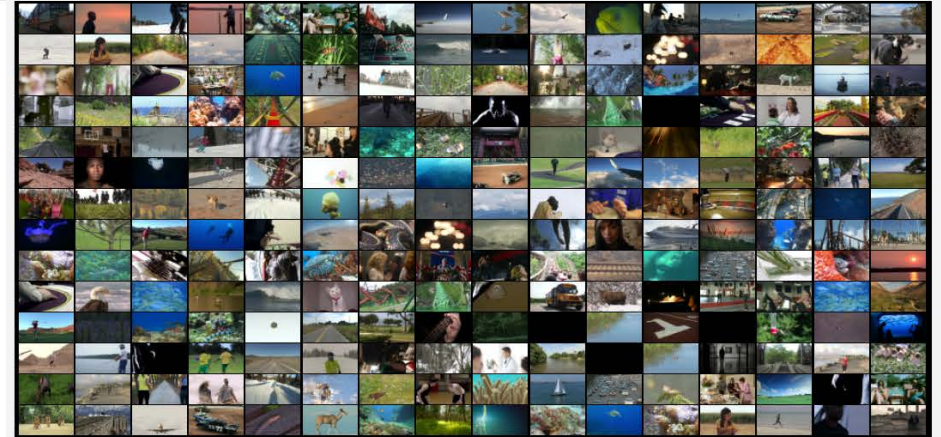
Dashboard

+ Add Widget Show (2x2)

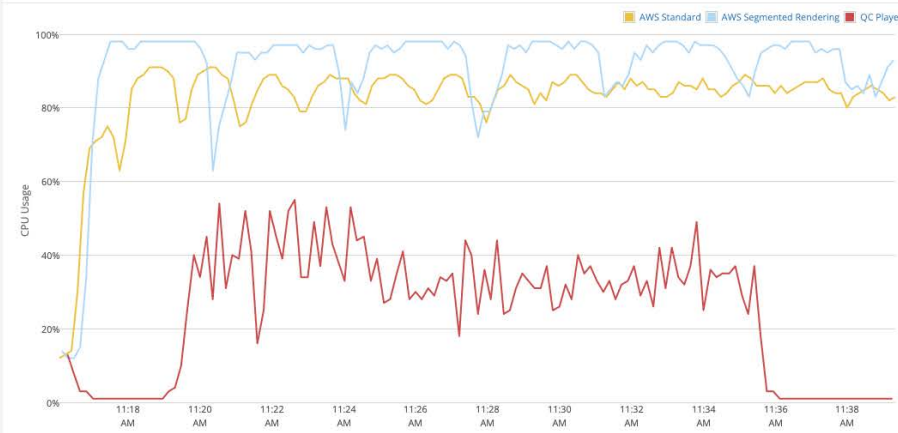
System Summary

Completed Jobs	Failed Jobs
1194	0
Queued Jobs	Running Jobs
1385	228
Starting Machines	Running Machines
0	155

Job Previews



Machines Stats (Computing group wise)



Job Logs

Level: Trace No Of records: 100

View 100 log(s) found Keyword

Action	Date	Level	Message	Job ID
task created	May/24/2022 11:36:21 AM	trace	API Job Trigger	994075
job created	May/24/2022 11:36:21 AM	trace	API Job Trigger	994075
task queued	May/24/2022 11:36:21 AM	trace		994075
task created	May/24/2022 11:36:21 AM	trace	Script	994075
fetch_task	May/24/2022 11:36:21 AM	info	success	994074
fetch_task	May/24/2022 11:36:21 AM	info	success	992319
fetch_task	May/24/2022 11:36:21 AM	info	success	992322
task created	May/24/2022 11:36:21 AM	trace	API Job Trigger	994074
job created	May/24/2022 11:36:21 AM	trace	API Job Trigger	994074
fetch_task	May/24/2022 11:36:21 AM	info	success	992316
fetch_task	May/24/2022 11:36:21 AM	info	success	992283
fetch_task	May/24/2022 11:36:21 AM	info	success	992482
fetch_task	May/24/2022 11:36:21 AM	info	success	992302
fetch_task	May/24/2022 11:36:21 AM	info	success	992393
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fetch_task	May/24/2022 11:36:21 AM	info	success	992292



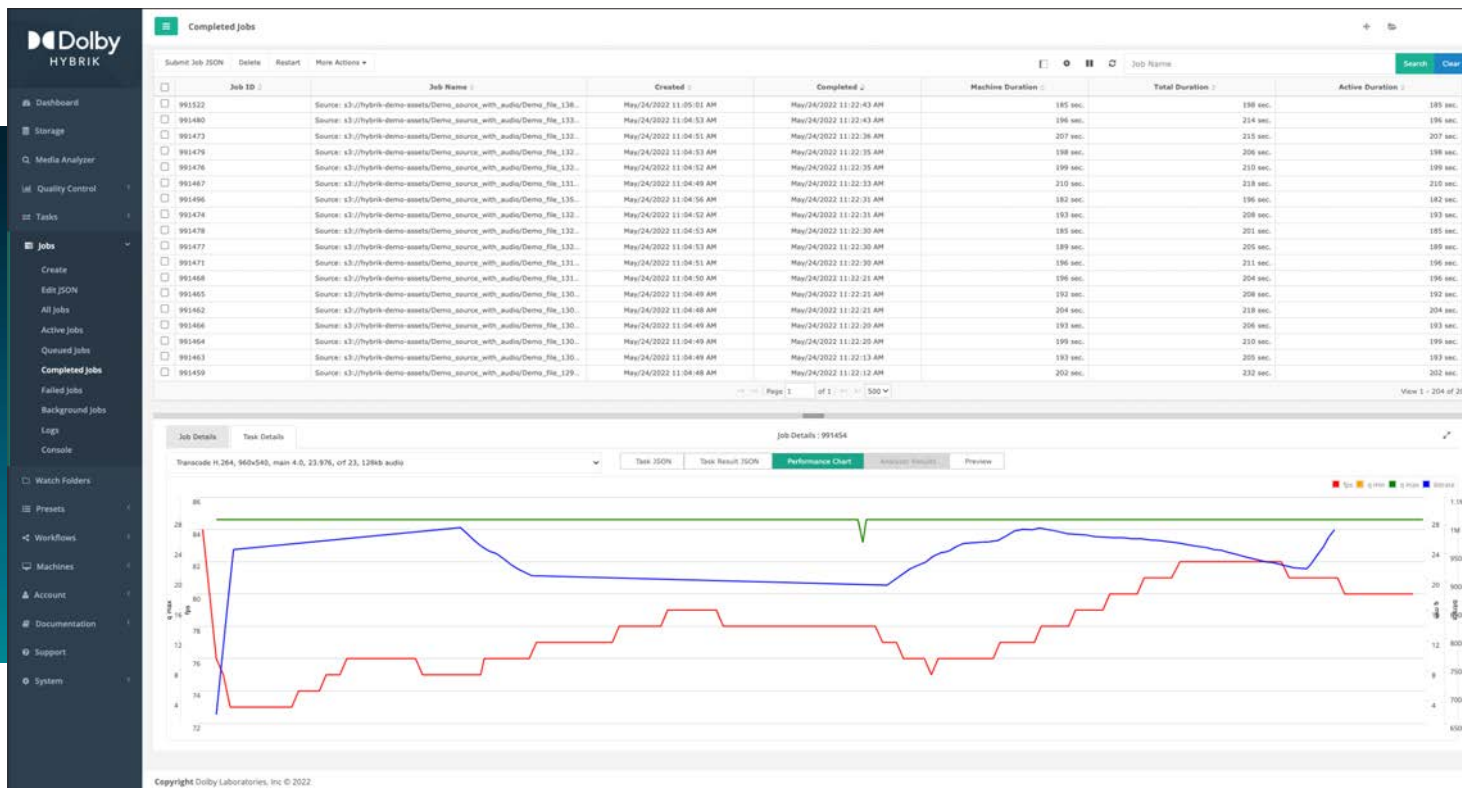
**How did you first hear of Dolby Hybrik?
Did you start using it right away?**

We - my cofounders and I - first became aware of Hybrik about 5 years ago, when we were working at another company. We were really impressed with it, but unfortunately, we didn't have the decision-making powers to implement it. So, no, we couldn't use it when we first heard of it. But things have changed. Now we are the decision makers, and the rest is history!

Why did your team choose Dolby Hybrik for cloud media processing over other platforms?

We have a multi-cloud environment, and Hybrik allows us to easily process our content in different places in a consistent way. The content doesn't have to leave our own infrastructure, so we don't have to worry about what region a third-party service may be sitting in, risking high egress costs.

Quality control (QC) and encoding happens at the same time, making video transcoding and QC faster and



easier. Job inputs are very flexible, from simple single-file inputs, to very complex multi-input conforms.

Hybrik also has the ability to send notifications to SNS topics, which fits in well with our event-driven architecture.

Along with our Hybrik licence, we get access to the demo environment, which allows us to run jobs in our non-production environments without our production capacity being affected.

Can you explain a little bit about how Hybrik's pricing model benefits FooEngine? What makes it the better choice?

Hybrik has a very fair pricing model that serves us well. It has no per-GB, no per-file, and no per-hour pricing - all features are available to all users for a fixed-price monthly subscription, to use in whichever mix and at whatever throughput we need.

Being able to utilise the spot market enables us to keep our encoding infrastructure costs down, even

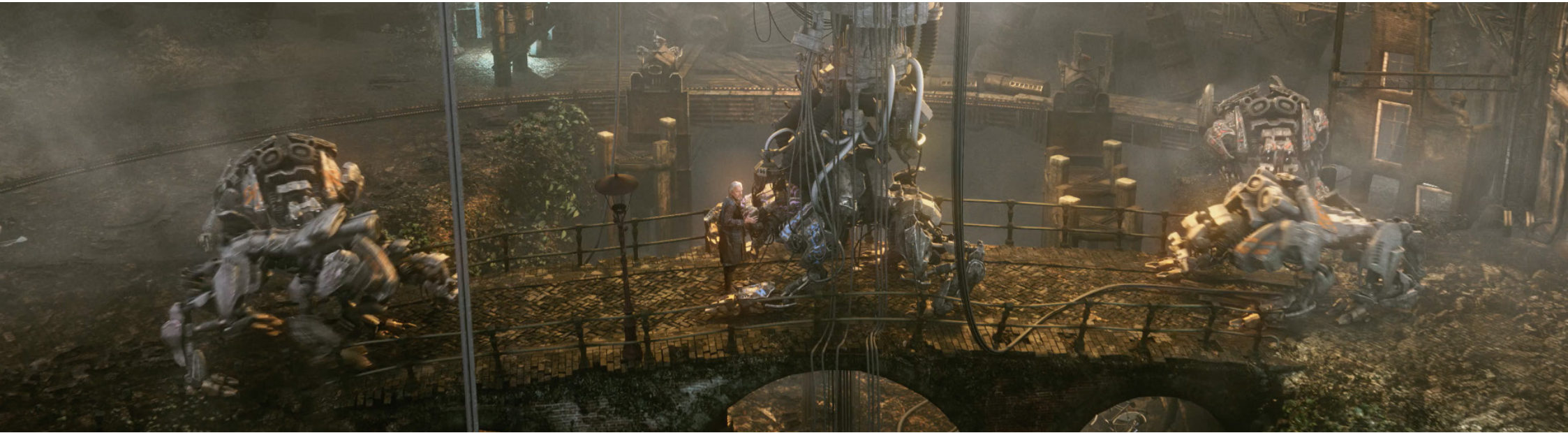


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when selecting large instance types. With the volume of transcoding that we do, a by-the-minute pricing structure would soon eat into our profit margin. Hybrik is much better for our bottom line.

To be useful, a tool has to fit with the way a company works. Tell us about FooEngine’s cloud media processing workflow and how Hybrik supports it.

Our ingest process uses Hybrik as part of our auto QC pipeline, the results of which are then parsed and presented to operators to reference when carrying out manual QC checks. But the bulk of Hybrik’s workloads are from transcoding. Our profiles range from proxies to mezzanines and various OTT formats. We can use it at every step.



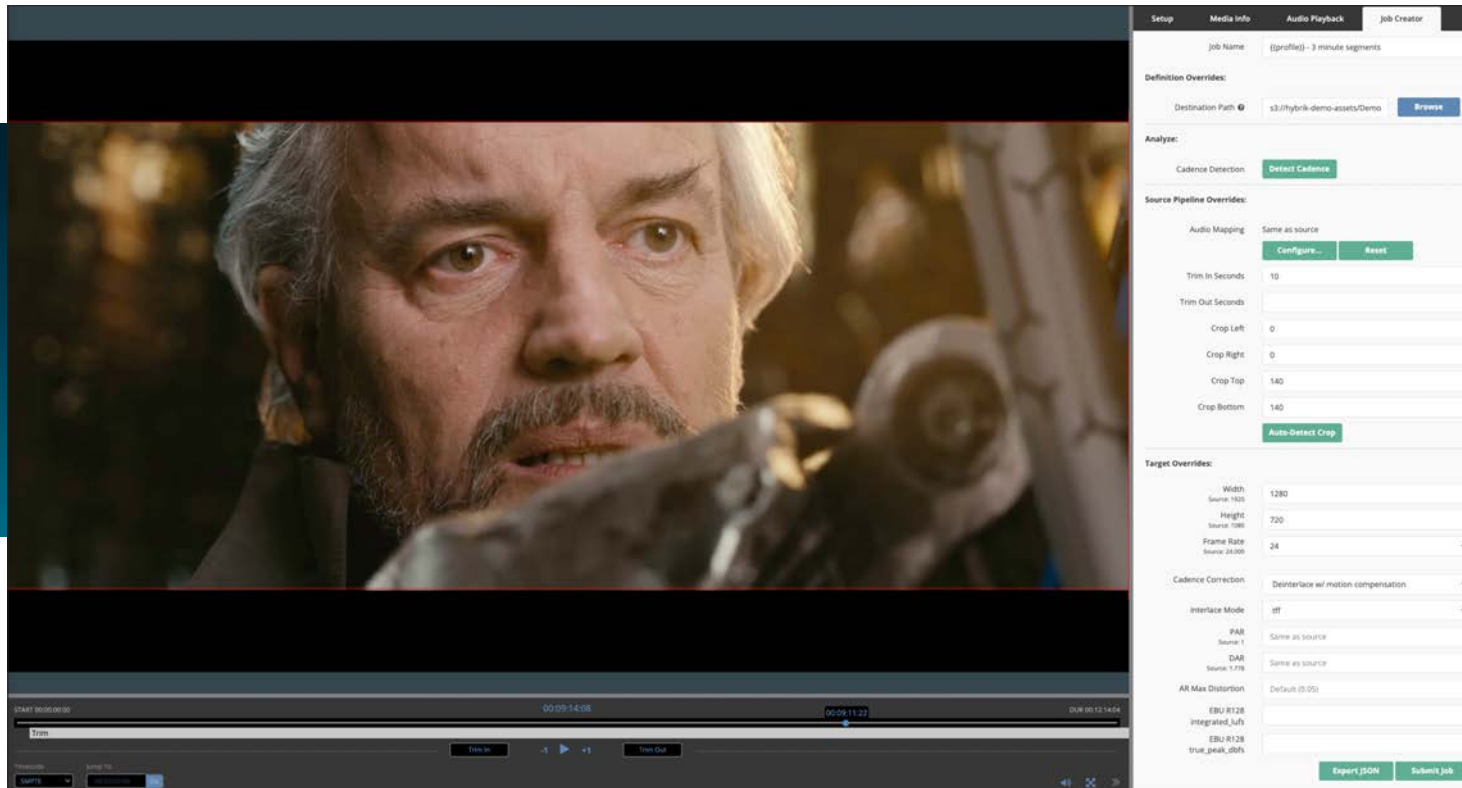
Has using Hybrik changed your media processing workflow? How? Did you discover new advantages as you started working with it that didn't exist with another provider?

Prior to using Dolby Hybrik, we were using another cloud-based encoding platform that did not support the richness of complex asset input, which meant that in some cases we would need to pre-process assets to conform them to a more structured mezzanine before we were able to submit for transcoding. For example, being able to apply different trimming in and out points to separate video & audio inputs, which is super useful.

What was the process of integrating Hybrik into your workflow like? What was the learning curve like? Was Dolby supportive during this learning time?

We took a staged approach to integrating Hybrik, first taking the approach of storing job templates, and then updating the variable for each job via definitions. But this soon hit its limit, as 100 per cent of jobs are never going to be one file in, one file out.

So it wasn't long before we needed to submit jobs with audio track and channel mapping, multiple trimming points, sidecar audio, and subtitles to burn in.



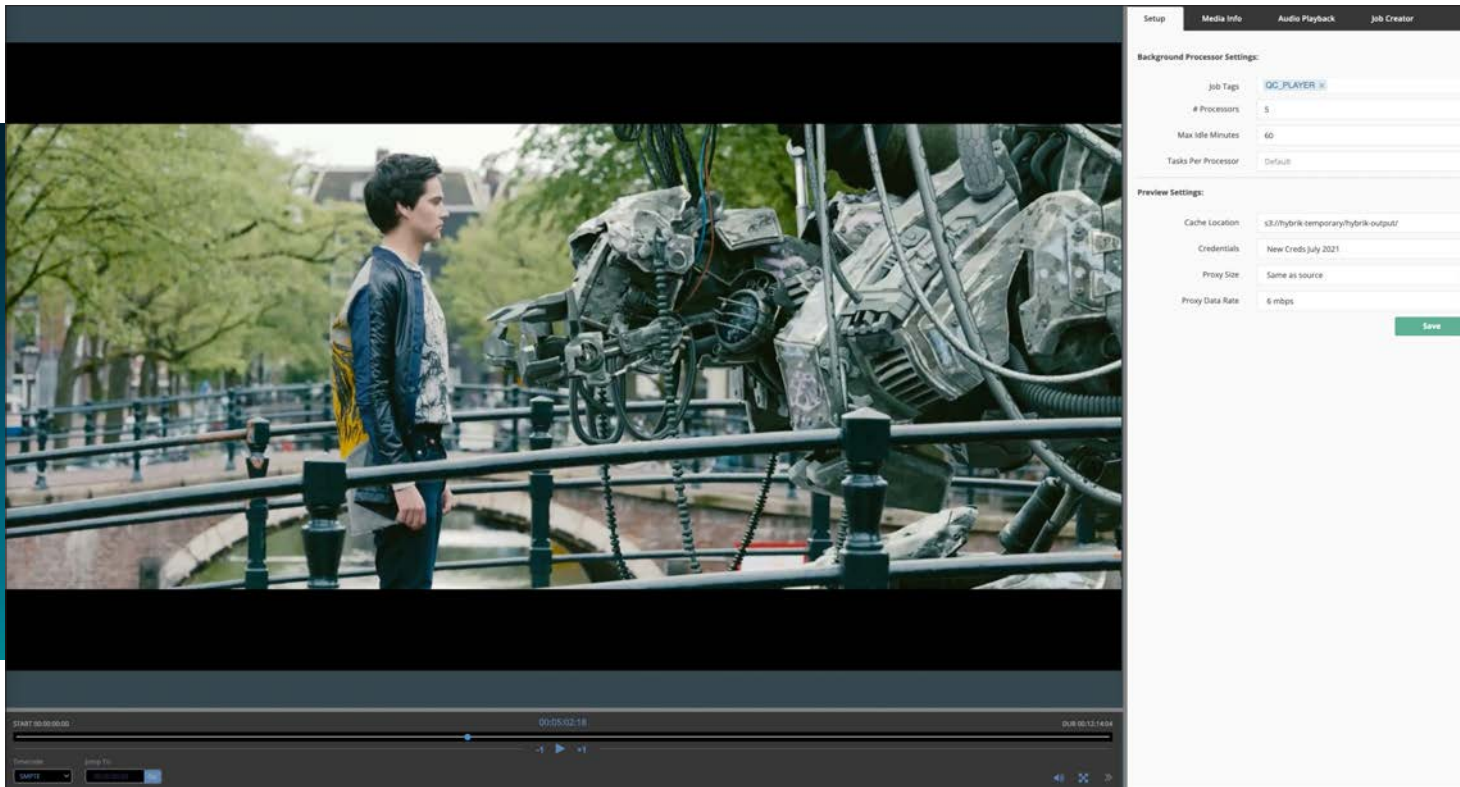
The learning curve is steep when you first set out on these complex jobs, but the API documentation and GitHub repositories of job examples offered more than enough assistance to achieve things. But where we found stumbling blocks or issues, the support team was very knowledgeable and helpful.

As we became more comfortable with constructing complex jobs, we wrote our own client library to simplify implementing such submissions across different

application deployments. So it was easy to use from the start, support was there when we needed it, and, as we grew more sophisticated, we were able to customise it.

Has Dolby Hybrik lived up to your expectations?

Absolutely. Yes, I would say that it has lived up to our expectations. We've yet to find a format or workflow that we haven't been able to accommodate with Hybrik.



You alluded to a financial benefit to using Hybrik. How much have you saved?

Due to the volume of transcoding and auto QC that we do, using Hybrik works out more cost effective for us than using other third-party tools. In terms of QC - compared to another third party - we save approximately 50 per cent in costs, and for transcoding, we save approximately 25 per cent by running in Hybrik on spot instances, which is very efficient for us. In terms of integration, we gain in efficiency. We only have to

maintain one integration to cover off both our encoding and QC workflows.

Because we are in control of the instance types that we run certain workflows on, it allows us to control and scale our capacity and throughput compared to having fixed per-minute fees on other platforms. So it's not just cost savings, but better control over and more predictability in those costs.

