

# *How Enterprises Can Become More Efficient & Increase Revenue with Streaming Proxy Video Editing*



# *Your Complete Guide to Remote/Hybrid Proxy Video Editing in 2021 and Beyond*

## **A COVID Catastrophe for Video Production Teams**

The COVID-19 pandemic of 2020-2021 caused a huge shift in how video teams work. Forced to edit remotely and disconnected from high-res storage and editing colleagues, the “old ways” of doing things just aren’t cutting it.

Video production and editing teams became fragmented, production speed dropped off a cliff, a lack of over-the-shoulder collaboration has put production quality at risk, access to content became very difficult overnight, and content-related revenues began rapidly falling.

Editors were forced to rely on shaky VPNs, clunky remote desktop solutions, downloading huge file sets over home broadband, or even waiting for Production Managers to deliver hard drives to their door every day just to get their hands on their content.

Each week, Editors waste a minimum 10% of their time simply searching through folders within folders for the assets they need. Let’s say you’re working on a commercial for a new campaign; you don’t need us to tell you how painful it is knowing that perfect B-roll clip of a dog skateboarding from a previous shoot exists in archive and would elevate your edit to the next level, but you can’t find it. Is it in the “Dogs” folder? No. The “Skateboarding” folder? No. Damn – if only there was a way to search for “skateboarding dog” to find it...



But the pain doesn’t stop there. Once you’ve found what you need, then you’ve got to wait for it, whether that’s waiting for it to download or waiting for a Production Manager to deliver the hard drive(s) to you.

With 4K footage eating up to 400 MB of storage per minute of video, you’re looking at a TON of storage with a long download time for not very much video. Steve, a Production Manager at a major US Creative Agency, summed it up for us:

*“ We calculated that our Editors were losing an average of 6 hours of productivity every week thanks to a poor search experience and having to download entire shoots of 4k raw footage just to use short clips from it. We were looking at an average of 30 GBs of raw footage downloaded, for each Editor involved in each edit. That’s six hours being unproductive; six hours less for our Editors to edit before the client deadline; six hours less to perfect the edit, which was impacting production quality; that’s nearly a working days’ worth a time, completely unproductive. Something HAD to change, or we would start drowning and barely be able to keep our head above water. ”*

It's one thing for a single Editor to waste that kind of time searching for and waiting for content to download before they can begin editing but multiply that across a team of 25 Editors suddenly you have a tangible wasted expense to face. Even at a modest \$30 per hour average wage for an Editor in the US, that's nearly \$250,000 in wasted wages each year.

If each Editor is wasting 6 hours a week from a 40-hour work week, you're only running at 85% efficiency per Editor. How many more projects could you turnover if you could increase that figure closer to 100%?



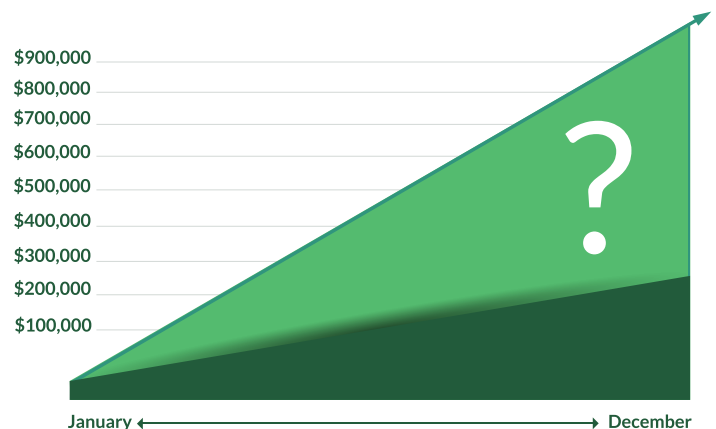
$$\left( \frac{\text{Standard Labor Hours}}{\text{Amount of Time Worked}} \right) \times 100 = \text{Efficiency}$$

A company's standard labor hours for a certain project is 34 and the actual amount of time worked is 40.

$$\left( \frac{34}{40} \right) \times 100 = 85\% \text{ Efficiency}$$

Now factor in the reduced revenues from longer production times, slower project turnaround, potentially high cloud egress costs, increased project revisions due to a lack of collaboration, and unhappy customers and the brand damage that comes with it, and negative business impact becomes painfully obvious. Not only are you losing money in wages, but your restrictive technology is preventing you from turning over more jobs per year; calculating that missed opportunity takes the "wasted" figure from \$250,000 to potentially millions in missed revenue.

### The Cost of Not Being Efficient...



■ Wasted Wages  
■ Missed Revenue



# The Risks of “Merely Managing” to Edit Remotely

Picture the scene: you're a Head of Technology at a large brand and the world has just been thrown into the worst pandemic in living history. Staff are no longer allowed or willing to come to the office, you're not set up for remote editing and yet your deadlines and expectations haven't shifted. So, you invest in an expensive but quickly deployed PCoIP remote desktop solution, and proudly roll it out to your Editors, only to discover that the audio sync issues you'd heard about but didn't quite appreciate the severity of is making editing a nightmare, rendering the “solution” not a solution at all.

Oops...

This scenario wasn't uncommon at the start of the pandemic. Some companies excelled with the right technology, some failed, and many struggled on through with some form of remote editing band-aid solution, but are now suffering from the pitfalls of making a knee-jerk technology purchase. Whether that's painful audio sync issues with remote desktop solutions, slow VPNs, having to learn a completely new browser-based NLE, having decent access to remote files but no way of properly collaborating on projects, or using a MAM system that makes asset discovery easy enough but still requires Editors to download masses of files before they can even begin their project, it's time to get rid of the band-aid solution and find a MAM system that empowers collaborators through an accessible, easy-to-use single pane of glass solution.

With a hybrid mix of home and office work looking like the future “new normal,” merely managing to work outside of the office is nowhere near good enough.



And if you're hoping to struggle on through until things go back to the “old normal” of full-time office work, we've got some bad news for you: more than half of employees globally would quit their jobs if they aren't provided with long term post-pandemic work flexibility, according to this report from [Ernst & Young](#). The risks of not properly setting your business up for productive remote working go well beyond dealing with the obvious challenges of a remote workforce and is reflective of the very real “new normal” working expectations of your staff.



In short, prepare for remote working or risk losing your top talent to companies that offer this flexibility.

If you're currently "getting by" with a band-aid fix for remote editing, you don't need us to tell you that it isn't a productive long-term solution. With most businesses looking to make the forever move to hybrid working, choosing the right technology that sits at the heart of this move is vital to your brand's success.

In a post-pandemic world, the right technology solution not only brings you the hybrid editing and collaboration your staff are crying out for, but also brings you the business continuity and disaster recovery plan you need to ride out future threats.

Even in a pandemic, your expectations are, understandably, just as high as before.

Facing technology challenges on top of a reduced workforce post-COVID means production has slowed down for many, but the expectation to churn out quality content in a timely manner hasn't changed. Without the right technology in place, your teams are risking reputation and revenue. Editors are feeling the pressure, work-life balance suffers, production quality suffers, and it takes much longer for campaigns to go live.

But an off-the-shelf solution won't set you up for long term success. Your ability to produce video at scale will be limited and your revenues will take the brunt of it. So, with that in mind, what must you consider when selecting your permanent hybrid editing technology solution?

## What Do You Need to Consider When Investigating Hybrid Editing Options?

### *Speed of access*

How quickly you and your colleagues can access your assets – the ones on "hot" storage and those buried in archive – is vitally important to productive hybrid editing. What use is being able to browse the files remotely if you waste hours downloading them to preview and edit on them?

### *Ease of finding content*

All edits begin with searching for and finding the content Editors need to begin their edit; if that process is slow and painful and requires Editors to dive into folders within folders, then you're only delaying the production process and making it harder for Editors to find the best content for their edit, whether it's recently shot footage or re-using old, archived content. All this time wasted searching is time that could be better



spent creating awesome content, exceeding deadline expectations, and ultimately getting your video to market.

### *Asset security*

How secure are your assets? Are you happy with your priceless raw footage being shipped around the country in hard drives, or being copied repeatedly onto Editor's laptops? Could lax security be an issue, or could it be limiting your ability to get your video campaign live? Picture the scene: you have to go back to

your CMO and explain that their priceless raw footage has been lost in transit or explain that you don't know how many copies have been made because all the staff and freelancers working on the project have been forced to make copies to work with.

### *Integration with your existing NLE*

How well your remote editing solution integrates with your NLE, if it does at all, is vital to deciding whether it's right for your remote editing workflows. If the integration doesn't enable your Editors to find what they need and begin editing on it in seconds, directly from within Premiere Pro, then what use is it to you as a remote editing solution?

### *Video quality*

Many hybrid editing solutions are powered by proxy video workflows; much smaller copies of your original high-res files. "Proxies are awful!" we hear you shout, and in some cases, you're right, but not all proxies are created equal. When done right, proxies provide frame-accurate, high-quality videos to edit from that are a fraction of their original size for easy remote editing on low-spec laptops. Proxy frame accuracy is vital to ensuring the proxies are usable in place of high-res assets.

But let's face it, your Editors are unlikely to trust proxies for the final color grading and finishing workflows, so having the ability to easily swap out proxies for high-res is essential to ensuring great production output, whether working from home or the office.



### *Remote collaboration capability*

Editing is rarely done in siloes. You need to collaborate with colleagues on edits, take over edit projects for absent Editors, pass edits over to grading Editors, get review and approval, etc., so selecting a hybrid editing solution that will enable seamless remote collaboration is key to ensuring your workflows are as efficient as possible and that projects are completed to your exacting standards.



High-res original



High-quality, frame-accurate proxy

*Can you spot any difference?*



# So, What Remote Editing Options Are Available to You?

There are remote editing solutions out there, but most are band-aid fixes that don't truly solve the problems you're facing in light of the new normal of hybrid working.

Remote editing solution	Positives	Challenges
Browser-based editors (e.g. Blackbird)	Provides instant proxy video editing in your browser	<ul style="list-style-type: none"><li>• Requires editors to waste time learning a new NLE – not ideal when you're trying to get your team productively editing remotely as quickly as possible</li><li>• Reduces use of freelance talent abilities as all editors need to be trained on the browser-based NLE</li><li>• Editorial staff might be unhappy letting their Premiere Pro skills go unused (and the career implications associated with this)</li><li>• Offers limited media asset management capabilities unless combined with 3rd party MAM-specific hardware (i.e. EditShare) which drives up the costs and deployment complexity</li></ul>
Remote desktop solutions (e.g. Teradici)	Enables you to work exactly as before – but remotely!	<ul style="list-style-type: none"><li>• Well known audio sync issues make video editing very difficult</li><li>• Provides no additional production capabilities, such as remote collaboration tools, project Check-In/Out, versioning, search and discovery</li><li>• Requires VERY FAST internet speeds (&gt;80 Mbps per screen) and more for 4k workflows – anything less than this will result in clunky, painfully slow editing</li></ul>
Remote file access solutions (e.g. LucidLink)	Enables rapid access to cloud-hosted high-res files from a virtual mounted file drive, so Editors can see and access remote files as if they're stored on their network	<ul style="list-style-type: none"><li>• While LucidLink is great at providing high-res file access remotely, on its own it provides no additional production capabilities, such as remote collaboration tools, project Check-In/Out, versioning, search and asset discovery – but it can be combined with a Media Asset Management system for a joined-up proxy and high-res editing solution</li><li>• Potentially high egress costs from your cloud provider</li></ul>



Remote editing solution	Positives	Challenges
Traditional DAM/MAM solutions	Provides centralized search, discovery, and access to all your media assets	<ul style="list-style-type: none"> <li>• Performance depends significantly on internet speeds; those with fast connections will enjoy a decent experience, but those with standard speeds could become frustrated with the process</li> <li>• Wastes Editor time in downloading proxy and high-res files</li> <li>• Proxy creation is sometimes a manual task and often requires 3rd party integrations for proxy creation from camera cards</li> <li>• All collaborators must download all the files, too, before they can edit, making collaboration a slow and painful experience</li> <li>• Often suffer from poor user interfaces and experiences, slowing down user adoption and the content production process</li> <li>• Often requires expensive proprietary on-premise hardware to work properly</li> </ul>

So, what are you to do if you want to enable productive remote editing and avoid the pitfalls of the remote editing options mentioned above?

## Meet the Hybrid Editing Solution of Your Dreams, IPV Curator

With Curator, you can search for, discover, preview, and edit on the exact content you need in your edit in seconds, directly in Premiere Pro, through simple text search and/or contextual search filters, with no need to download any files before you begin editing! Curator is your Media Asset Management system on steroids, enabling Editors to be far more productive than even pre-pandemic, whether working in the office, remotely, or a hybrid mix.



# How does Curator make this possible?

Integrating directly into Premiere Pro, Curator provides Editors with a centralized hub for all your available assets so you can find and edit on high-quality, frame-accurate proxies that are streamed directly to your Premiere Pro timeline, as if you were editing on a YouTube video! No downloads, no waiting – just an intuitive and instant search and editing experience, directly in the world’s favorite NLE to help you stay in creative flow and create great content, faster than ever before.

With Curator, proxies are streamed to your Premiere Pro (or After Effects) timeline, as if you were editing with a YouTube video. Conversely, all other MAM solutions require you to download the proxy files before you can begin editing. Individually, this may not sound like a big deal if you need to wait a few hours to download footage before you can begin but multiply that across all your editing colleagues for each project you work on and the problem becomes much more tangible. Curator enables your Editors to produce their best work in the shortest possible time is key to maintaining and developing profitable business relationships and turning over more jobs in less time.



## It's 2021 – do we really need to work on proxies?!

Proxy workflows can help you get editing more quickly than before, even on lower-spec laptops – perfect for remote and hybrid editing – but one issue with proxies is perception, and we can hear the grumbles already: “Proxies are poor quality.” “Proxies aren’t frame-accurate.” “Why would I want to edit on lower resolution files?.” “Are we risking production quality if we edit on proxies?.”

The stark reality is, Editors are no longer directly connected to their high-resolution files and working on high-spec editing computers, at least not every day as they were before; now they’re working on laptops from their home office and connected to the office over home Wi-Fi, so as much as you may wish to edit purely on high-res files, odds are this isn’t possible or practical due to bandwidth or computing resource limitations. Add on the fact that most employees are now looking for a more flexible approach to their working life and not offering this risks losing your top talent to





your competitors, and the need for a truly hybrid editing solution is clear.

Curator's proxy files are designed for editing: fluid, frame-accurate, scrubbable, detailed with good color, and, importantly, enable seamless, instant, and productive remote editing in an era of working from home.

With Curator, you can remotely edit on 720p streaming proxies with as little as 2 Mbit/s bandwidth. But if Curator's standard 720p proxies just won't cut it for your discerning tastes – or if your Editors have decent broadband connections – you can automate the creation of higher resolution and higher bitrate proxies. Another thing to note is that the proxies can be configured to your requirements; high or low quality and bit rate, and they can be watermarked for additional security.

Not quite convinced? Curator is at the heart of remote editing processes for [WarnerMedia](#), [The Academy of Motion Picture Arts and Sciences \(AMPAS\)](#), [Trailer Park](#), and [Home Depot](#), all of whom are using Curator's media asset management and remote editing capability to securely manage and edit their massive amounts of content.

So, despite what some may think, proxy video editing, when done right, is THE answer to remote editing woes.





# Why Curator's Streaming Proxy Editing is Right for Remote & Hybrid Video Teams

Proxy editing workflows aren't new. You could probably use some form of downloadable proxy editing workflow with your current setup directly in Premiere Pro and just about get by with managing to edit remotely. But merely managing isn't enough.

You need proxy editing workflows that enable faster, better, more efficient editing than you were ever capable of even in the office. You need high-grade proxies that are securely streamed directly into Premiere Pro without downloading them first. You need Curator.

Streaming proxy editing rewrites the old rules stating where and when editing can be done by enabling fast and inexpensive editing in the field, studio, or more recently, the home, streamlining the entire editing process along the way.



Think about how we all work today. We're working from home more – of course, now more than ever. When we can, we're out in the field on remote productions, working on location or traveling to and from all of the above, doing work along the way. Imagine doing this while working with high-resolution files.

The experience would be on a spectrum from frustratingly slow and awkward to impossible. For Editors, this means sleepless nights and missing deadlines. For the business, it means failing to meet your high expectations, suffering reputation damage, and seeing reduced revenues.

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## Not All Proxy Workflows Were Created Equal: Streaming vs. Downloadable Proxies

There are two ways of editing with proxies – streaming proxies and downloadable proxies.

As the only Media Asset Management and remote editing solution capable of offering native proxy streaming workflows as standard, we're biased towards streaming proxies (and you'll learn why below), but downloadable proxies have their place. The infographic below breaks down the benefits of streaming and downloadable proxies:



## Benefits of streaming proxies

### Easier and faster remote editing

Streaming proxies give you instant video preview and editing. There's no need to download entire video clips just to use small sections of them or to preview them and discover they aren't useful - you just import the proxy stream and start your edit instantly without waiting around. Faster edits make you more efficient, makes the customer happier, and enables the business to turn over more projects for increased revenues.

### Improved content security

By using streaming proxies, you avoid the need to download copies of your video assets, greatly reducing the chances of them falling into the wrong hands, keeping your content safe. This makes it easier and more secure to utilize freelance talent.

### Saves on hard drive space

Even at their smaller file sizes, downloadable proxies can quickly swallow up your hard drive, especially when you have a large project bin. Streaming proxies avoid this issue.

### Minimizes egress costs (for cloud-hosted files)

If your MAM system is deployed in the cloud or if that's where your high-res and proxies are stored, egress costs (the cost of data transmission levied by cloud providers) can be significant if you must download them all. With streaming proxies, only the parts of each video asset that are edited with are transmitted through the cloud, massively reducing the possibility of high egress costs. When you're working with hours of footage from multiple editors, cloud storage is ideal for content security and access, but runs the risk of excessive egress costs - Curator helps you avoid them.

## Benefits of downloadable proxies

### Offline editing

If you're in a situation where you expect to be disconnected from the Internet but want to continue editing, clearly streaming proxies aren't going to work for you. In this case, the ability to download the proxy copies directly to your laptop/editing station before you lose access is essential.

In this scenario, you'll edit offline after downloading the proxy copies and then conform the edit job once you're re-connected to the MAM system.

### Better for unreliable/slow connections

If your internet connection is very, very slow (<2 Mbps\*) or unreliable, then streaming proxies could prove troublesome. In this scenario it might make more sense to download the proxy copies so you can effectively work offline.

*\*It's worth pointing out that streaming proxies with Curator don't require a fast Internet connection - anything over 2 Mbps will do, and latency under 150ms will provide a super-smooth experience. Our industry-leading proxy transcoder creates proxy copies at just 2% of their original file size, so they stream easily. If you're able to watch YouTube videos, you're able to edit with streaming proxies.*

The decision depends on your business and the way you want your editors to work. Most brands choose Curator because they understand the value of the time and efficiency savings and improved Editor experience that streaming proxies offer, in addition to the greatly enhanced content security, but there are cases where downloadable proxies are a better fit – or at least a useful fallback.

Curator's streaming proxy editing is perfect for most use cases and is responsible for getting



## A Day in the Life of Vanessa, Lead Editor at a California-based Creative Agency

**Meet Vanessa, a Lead Editor at a world-renowned Creative Agency in California where the weather is great but her post- pandemic video workflows aren't.**

The agency wants to continue with a remote/ hybrid working mix moving forward from the COVID-19 pandemic; not commuting is awesome, but being disconnected from her video assets and colleagues isn't, and it's reducing her ability to create great content, quickly.

Working on a 15-minute video for an enterprise brand client, Vanessa wastes 2 hours rooting through folder trees over a slow VPN just to find the clips she needs before wasting another 3 hours downloading all the proxy videos she might need for her edit over her frustratingly slow Internet connection before she can begin editing. And don't even get her started on re-using old content from archive as that requires waiting for the IT Team to retrieve what she needs first.

But the problem isn't just finding and downloading proxies. When she's finished editing, Vanessa then spends another 5 hours being unproductive while the high-res files download and she performs her proxy to high-res conform and export on her underpowered laptop.

video production and editing teams through the pandemic. the pandemic. But we understand that in some scenarios, downloadable proxies are useful – so we've developed downloadable proxy capability, too!

In 2021, your business shouldn't have to choose between downloadable proxies or streaming ones – choose Curator to have access to both!

As a result, Vanessa gets frustrated with the time she's wasting – time that could be better spent editing – and it doesn't just affect Vanessa. All her 24 editing colleagues are in the same boat, each one of them wasting hours every week searching for and downloading proxies and high-res originals.

This wastes hours on each project, for each editor, lowering production output and production-related revenues and wasting money for the business.

Vanessa's dream is to fire up Premiere Pro and have instant access to all of her files from anywhere within Premiere Pro – whether they're in current or archive storage, she needs to be able to access her files without needing to download anything.

However, Vanessa's CFO isn't a fan of spending money on technology unless the ROI is clear and rapid. She knows that if she's going to propose a remote/hybrid editing solution, she needs to be confident that it will save time and money while improving content production output and quality.

So, Vanessa starts researching solutions and stumbles across IPV Curator, where she has her "ah-ha!" moment - she realizes that she can remotely edit and collaborate from anywhere, instantly, on frame-accurate proxy streams, directly inside Premiere Pro.

Vanessa can save masses of time and effort and produce better content, even quicker than when she worked in the office!



# Great Remote Editing Goes Beyond Streaming Proxies

While Curator's streaming proxies are the key thing that make Editors' jaws drop and Production Managers get excited at the increased speed of content production, there's so much more to Curator and great hybrid editing than editing on streaming proxies.

## *Easy content discovery and re-use through metadata tagging*

Higher efficiency equals faster project turnaround, helping you get to market quicker while making your workflows more profitable to boot.

With Curator, comprehensive manually entered and AI-generated metadata tags help Editors jump to the exact clips or sub-clips they need for their edit. Need to find that perfect 10-second shot from hours of footage for a new edit? With Curator, simply search for what you're looking for and the metadata tagging means you'll find it instantly – no more scrubbing through hours of footage over various files just to find it.

Each Editor saves multiple hours per project searching for footage, and you don't need to foot the cost of re-shooting lots of B-roll footage for every project.

## *Seamless remote collaboration*

Having a great editing experience is only part of the story; having the ability to easily collaborate

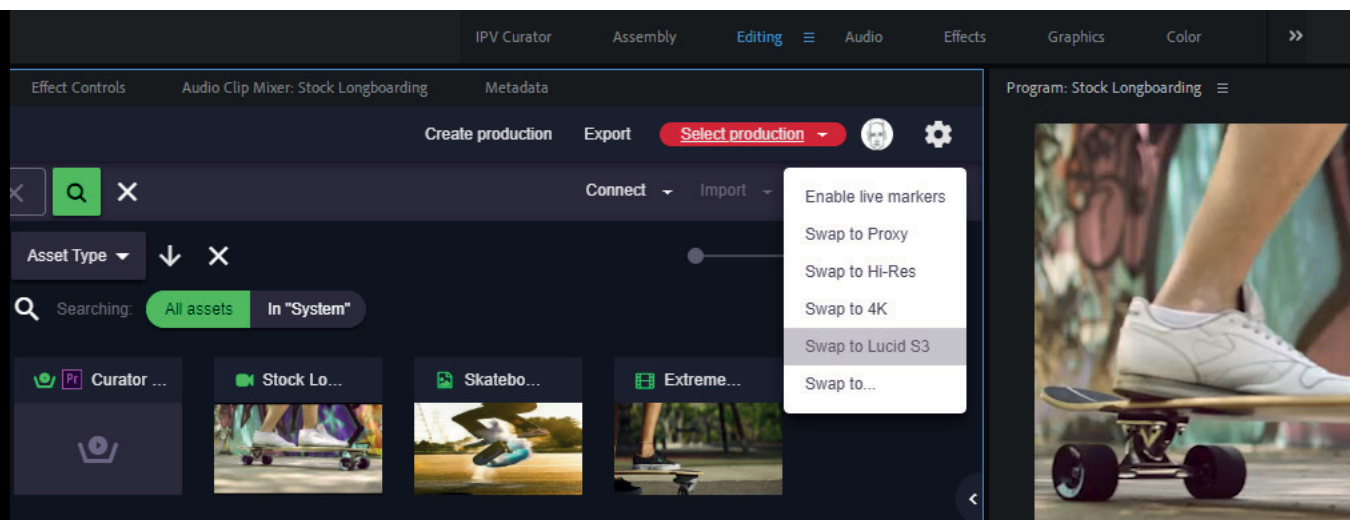


on edit projects when working remotely is an essential part of the creative process, necessary to ensuring work is as high quality as possible and that deadlines are met. Many remote editing solutions only help you edit remotely and ignore the collaboration element – Curator does both.

Providing centralized access to all edit projects directly inside Premiere Pro, Curator lets you search for, explore, use, and re-use your teams' edit projects, including version control and easy review and approval workflows for a joined up, end-to-end editing workflow.

## *High-res finishing workflows and conforming from proxy to high-res*

Despite the high-quality nature of Curator proxies, we know that odds are you won't want to rely solely on proxies for the entire edit. At some point, you, or a color grading Editor will want to perform a final edit using the high-res originals before signing the job off as complete.



### Swap to high-res (when remote)

If you're remote, it becomes more difficult to edit on the high-res assets due to the sheer size of them – but it is possible thanks to Curator's integration with LucidLink.

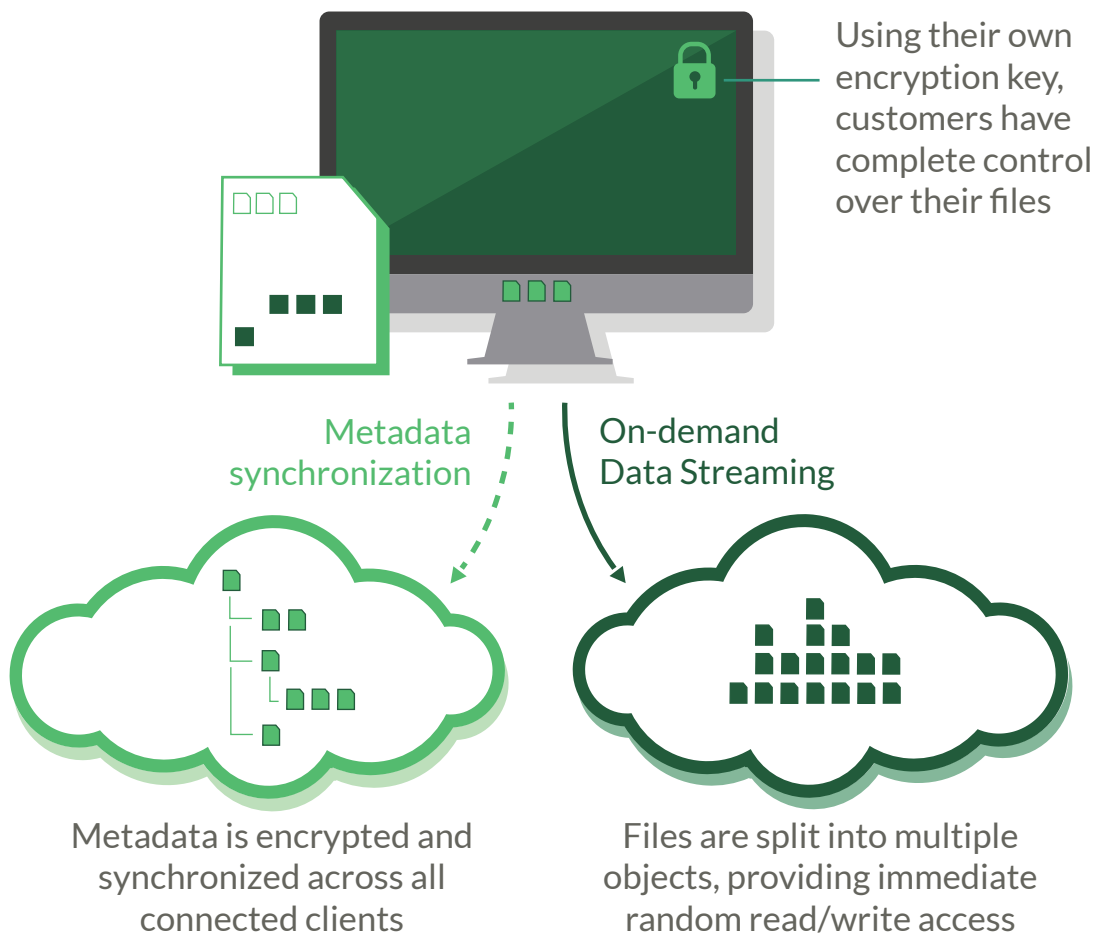
LucidLink enables you to mount cloud storage locations as drives on your computer, effectively tricking your computer into thinking the cloud hosted files are local to you. Other users and the Curator services also access the files using the



same file paths. This means you can Swap To high-res assets stored in a LucidLink Filespace (e.g. AWS S3 storage, Azure, Wasabi) and LucidLink intelligently streams just the chunks of the files you need as you're editing with it. The effect is similar to Curator's proxy streams – but for your high-res assets\*!



LucidLink client is embedded into the OS and resides on workstations, laptops, virtual machines, servers and containers



Why wouldn't you just work with high-res assets all the time through LucidLink, you may ask? Ultimately, you're still transferring large amounts of data over the Internet, so it'll be a slower experience than working with streaming proxies and potentially could result in high egress costs – but still much quicker than the alternative solutions that require you to download all the proxies AND high-res assets for editing – so using the two together provides the perfect balance of speed and access to high-res content.



### Conforming/exporting your finished edit to high-res

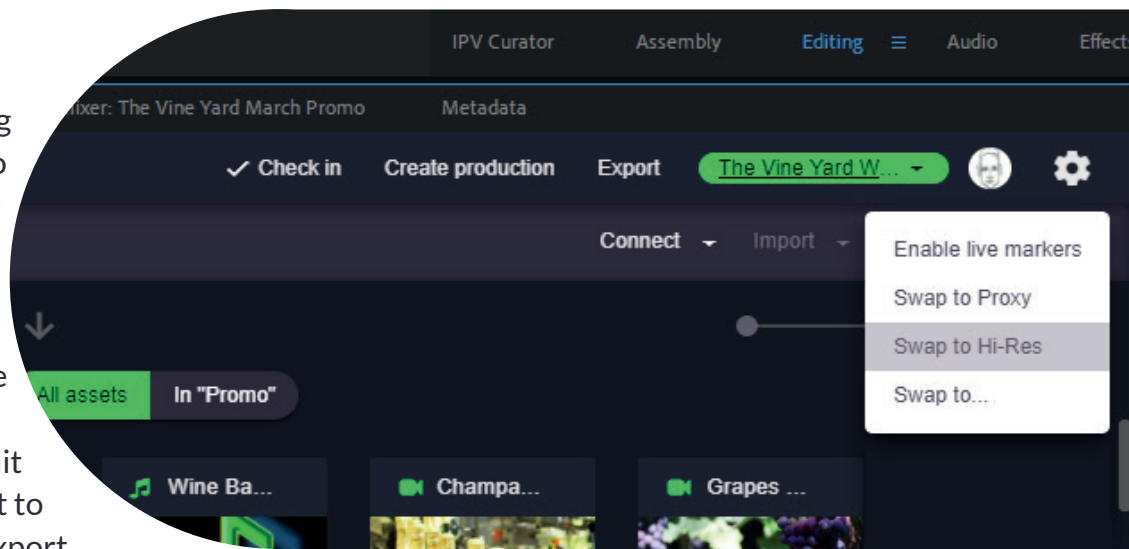
Once you've finished editing with proxy files, you need to conform the edit (switching out the proxies for originals) before exporting. With most MAM systems, this means downloading the original (huge) high-resolution assets to your edit station/laptop and forcing it to perform the conform and export process. During this time, you're unproductive because you're unable to continue editing. Once it's finished conforming, you need to upload the newly exported high-resolution file back to the MAM system before your colleagues can see it. Not great if you don't have superfast internet connectivity and a powerful laptop/edit station!

With Curator, you can perform a remote conform – essentially packaging up the conform job and sending it back to a remote Adobe Media Encoder instance wherever your original high-resolution assets are stored. This avoids the need to download and upload high-resolution assets and takes the strain off your edit station – so you can get back on with editing and being more productive.

### Hybrid editing is the future you need to prepare for

Proxy editing courtesy of Curator is a massive leap forward in remote editing, but the ability to seamlessly switch between proxy and high-res files for at-home and in-office workflows for you and your colleagues makes it the technology you need for the truly hybrid working environment of the now and the future. It's full productivity without high bandwidth overheads and disadvantages. It's flexible working that's robust and proven. It's the future of editing, and it's available right now.

Achieving your hybrid video editing dream doesn't have to be difficult. Curator brings demonstrable



ROI through time saving from easy search and instant editing and improved content quality and production speeds through easy remote collaboration tools, enabling your Editors to be more productive and enabling the business to turnover more projects.

Don't just take our word for it though; see what Rick Eiserman, CEO at Trailer Park Group, had to say:

“Video editing brings a unique set of challenges to working from home so finding a robust, cloud editing solution was absolutely critical for Trailer Park Group. With over 300 creatives working on projects for the world's top media and entertainment clients, we required a state-of-the-art product that both we and our clients can trust. IPV's Curator provides us with

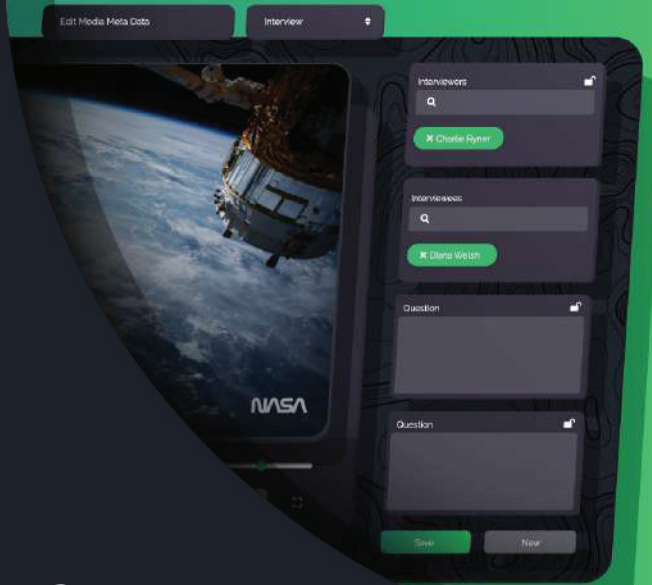


a level of security that is unmatched by our competitors, allowing our producers and editors to work seamlessly offsite while keeping all of our assets in our on-premise secure media storage”

## TRAILER PARK GROUP

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# *Book a Curator Demo: World-leading Video Asset Management Platform*



Leading organizations across enterprise, broadcast, sports, government and the education sector are already using Curator to deliver innovative, organized, and streamlined video asset management.

**Start to create, collaborate and automate more, smarter and faster with Curator.**

[Book Your Demo Now](#)

## *About IPV & Curator*

At IPV, we are committed to creating simple, secure and analytics-enhanced video production workflows. Curator is our flagship video asset management solution, bringing dynamic archive control, cloud-enabled collaboration and partnerships with leading-edge detection technology.

Curator delivers asset visibility, centralized security and automated ingest. End-to-end integrations mean that Curator works with your editing software and can upload straight to OTT. With secure collaboration built-in, Curator can transform your video production and archive management. We are serious about video — Curator is the content platform trusted by the best in the world ... and beyond!