

NEXST

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Box office bandwidth





The movies may well become some of the most vital drivers for fibre. *NE^xST* spoke to *Carlos Barroqueiro*, CEO of leading Portuguese FTTH installation and service company CBE, who has close ties with the film industry

“The motion picture industry needs new ways of delivering content directly to consumers, and also needs to find new revenue streams,” says Barroqueiro. “The independent film industry, which differs from the big studios and majors who have guaranteed distribution, is looking for new ways of distributing films and enabling consumer payments. Furthermore, the rise of HD content, as well as 3D high resolution, will boost the demand for tremendous amounts of bandwidth.

“Today, distributing films is traditionally very expensive for local distributors, as the costs per copy are relatively high. Downloading films directly in a digital format would be easier and less expensive, but this is only possible if the locations have a really fast broadband connection. Can you imagine how many days it would take to download an average of 6 HD or 3D films each week for theatrical release? In addition, special effects and post-

production companies in the film industry need extremely high-speed broadband connections.”

FOREST FIBRE

“As an example of how fibre can play a major role in the development of both the film industry and a national economy, take a look at New Zealand. The country not only provides breathtaking scenery for film makers, many New Zealand-owned companies also take part in the production of movies. Peter Jackson’s world-renowned Weta Workshop, for example, which worked on the *Lord of the Rings* trilogy, *King Kong*, *The Chronicles of Narnia*, *The Adventures of Tintin*, *Avatar* and *The Hobbit*, to name a few.

“The New Zealand government’s Crown Fibre Holdings aims to accelerate the roll-out of ultra-fast broadband services to 75% of the country’s population by the end of 2019. Initial focus is on providing

broadband access to priority users such as businesses, schools and health services by the end of 2015. The plan targets minimum speeds of 100 Mb/s downstream and 50 Mb/s upstream, which can later be upgraded by a factor of 10.

“As a result of such investments, the entertainment and film industries have continued to grow and develop tremendously over the last couple of years. Renowned film director James Cameron, who directed *Avatar* and *Titanic*, moved to New Zealand recently. Not only because of its natural scenery, but more importantly for its digital and fibre infrastructures.”

THE BIG PICTURE

“The fibre industry and its representatives should enter into an open dialogue with film producers, distributors, sales agents, digital platforms and major and independent studios so that both worlds can benefit from each other’s opportunities ☐

and investments. We need to help close the gap between these two worlds and address the end-user market together, making new revenue streams and financial business models possible.

"Although operators are still investing in their legacy networks, these are already

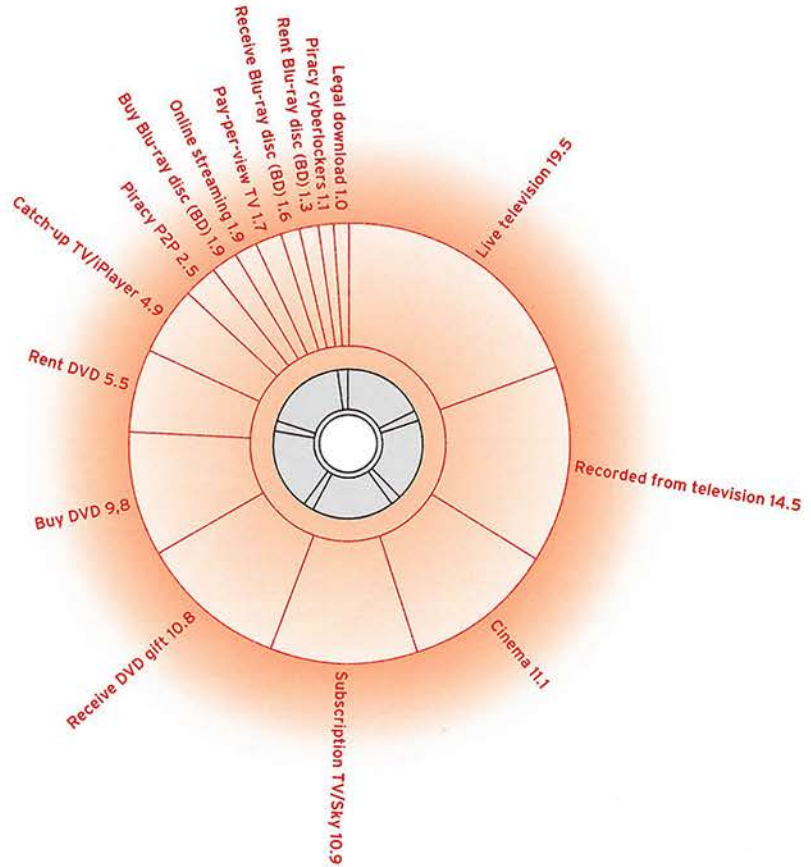
outdated and can hardly meet today's next-generation access specifications. Fibre's long-term gains are significantly greater. Countless people still don't even know of the existence of high-speed FTTH access, or the advantages this could bring them. Therefore, one of our main

priorities should be educating end users on fibre benefits, stimulating active demand. We need to support end-user demand for super-fast broadband internet connections, which are only possible with fibre. All this is important in order to make sure no one misses this next big opportunity!"

BROADBAND ACCESS TO FILM: A LOOK AT THE UK

In 2010, the average UK broadband speed was 6.2 Mb/s, which means that on average it took between 15 minutes and one hour to download a feature film, depending on its length and data-density. The UK market for online video-on-demand films grew to £41 million in 2010, but legal download lagged all other methods of viewing. Improving broadband speeds could make an important contribution to growing the online market for film in the UK, says *A Future for British Film: It Begins with the Audience*, an independent report commissioned by the Department for Culture, Media and Sport.

SHARE OF FILM VIEWING BY PLATFORM



Source: BFI Statistical Yearbook 2011



Carlos Barroqueiro, CEO of CBE

Portuguese company CBE is a leader in integrated solutions and services in fixed (HFC, FTTx and FTTH) and mobile networks (2G, 3G and LTE/4G) for

customers like Vodafone, Portugal Telecom, Optimus, Ericsson, Huawei and many others. Founded in 1998, CBE started by providing planning, training, design and

engineering services for Cabovisão - Cable Television Networks (HFC). The company is now branching out in Latin America. www.cbe.pt