

# Disney | ABC

## Case Study

Digital Media Operations

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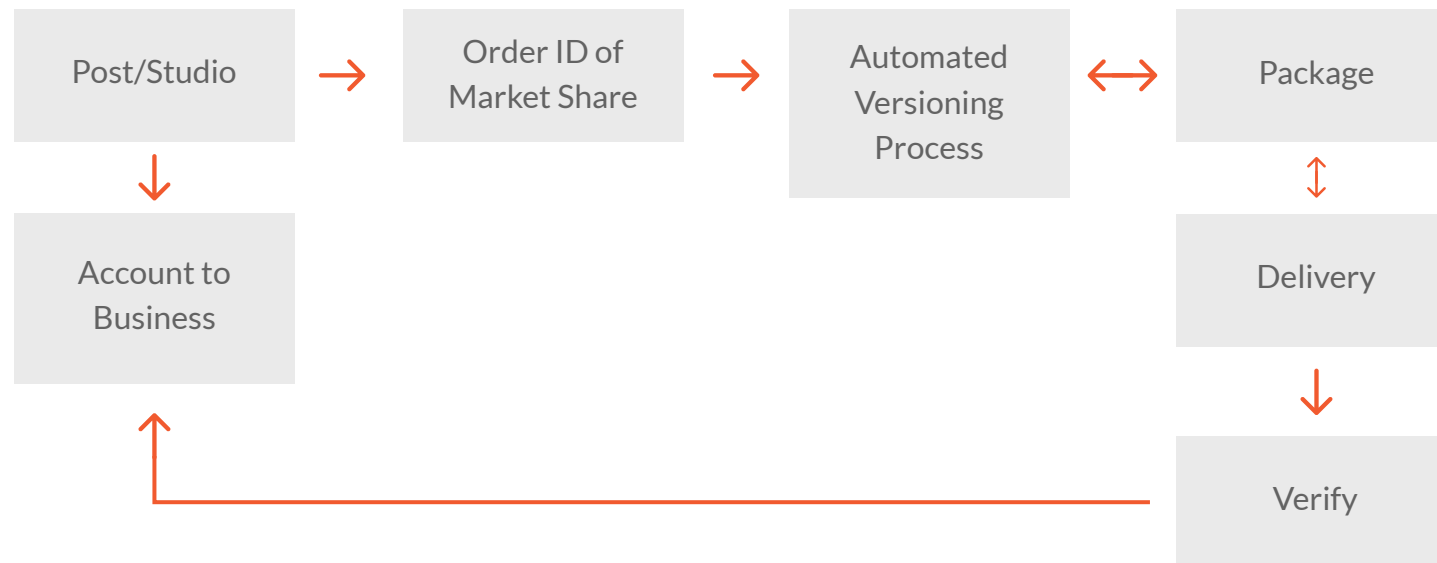


## The Challenge

Disney|ABC is an innovator in the digital space. Soon after the launch of Apple TV, they were the first major network to have programming available on the service. In these past five years they have increased the velocity to go digital, and establish themselves in markets worldwide.

- In the past four years, Disney|ABC had to evolve from a few feeds and languages to the world of digital on over 100 platforms which involved huge expense, loads of vendors and manual flows.
- Versioning per platform for language and editing requirements was enormous.
- Enabling all this content with content packaging and promotion required coordinating teams and groups that previously operated with a lot of autonomy.
- Disney|ABC had to move to a digital inventory for adjunct studio needs that was expected to work with their internal media API – Media Monorail.

Disney|ABC might have the world's largest volume of content, and its challenge was to get that content on everything, everywhere.



## Self-Service is Essential

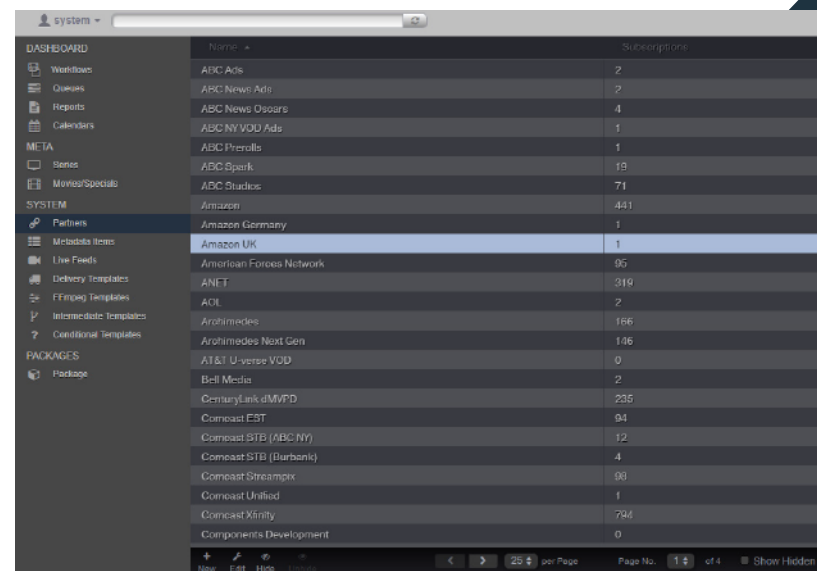
With so many new and rapid changes to platforms, self-service was one of the biggest requirements of Disney|ABC. Having a system that empowered the internal team with an ability to set up a new distribution partner, automate the programming and options for that partner, and standardize on the packaging and delivery was a must. That function within Disney|ABC is 100% internal, and the time it takes for them to set up and manage a new partner is a matter of hours – from configuration, through testing and finally to a signed process with the receiver of the content.

The solution was to move Disney|ABC to a content inventory PaaS that was ubiquitous, available across the complete organization and connected to anything and everything that assisted in the fulfillment of this new business opportunity. The staging of this challenge was very systematic.

- We created the manifest and automation planning for all territories, versions, and deliveries.
- We created the inventory planning that made the process automatic instead of manual wherever possible.
- We created self-managed setup and configuration for all of these options today and into the future.
- We enabled access to the platform for any and every team with either a content need, or content responsibility to the process

With this new baseline, Disney|ABC created the most automated program delivery system in the world. Today they deliver a volume of content that exceeds most vendor volumes in the space. While their competitive vendors manage their process with hundreds of employees, Disney manages the process with a team of roughly six people.

When things are rolling – the status of Disney|ABC worldwide is on one dashboard.



The screenshot shows a dashboard interface with a sidebar menu on the left and a main table on the right. The sidebar menu includes sections like DASHBOARD, META, SYSTEM, PACKAGES, and various sub-items. The main table has columns for Name and Subscriptions. The table content is as follows:

Name	Subscriptions
ABC Ads	2
ABC News Ads	2
ABC News Oscars	4
ABC NY VOD Ads	1
ABC Prerolls	1
ABC Spark	19
ABC Studios	71
Amazon	441
Amazon Germany	1
Amazon UK	1
American Forces Network	95
ANET	319
ACL	2
Arahmedes	166
Arahmedes Next Gen	106
AT&T U-verse VOD	0
Bell Media	2
CenturyLink dMVPD	235
Comcast EST	94
Comcast STB (ABC NY)	12
Comcast STB (Durban)	4
Comcast Streampix	90
Comcast Unified	1
Comcast Xfinity	794
Components Development	0

## Management by Exception

Managing the delivery, process and output of this volume of content means millions of workflow steps and data points to track for success, with a program that is 100% successful and accurate to the partners. Netflix openly talks about the Disney|ABC infrastructure as the only one that has never had a file or asset rejection.

That doesn't mean issues don't occur. The basis of the system, and managing what may be the world's largest volume with a small team, is to identify exceptions and errors at the moment they occur internally. And the system is set up in such a way that these issues can be addressed, fixed and rerun within minutes. Teams have the following Dashboards live all over Disney|ABC and they rely on the system to run on its own unless an alert and/or notification is sent.

## Constant Evolution and Improvement

Disney|ABC has great infrastructure, its own content API with Media Monorail, and world class talent throughout the organization. As the system evolved a lot of new opportunities and processes were also extended around the system.

Once the shows and series within the enterprise were consolidated, the realization that a WIP inventory was created hit home. Marketing departments began to interact and enable content earlier and more visibly in the cycle of original and syndicated show management.

Dynamic / Social and Digital teams extended the system to add a new era of live event and library clipping tools into the services mix. This effort transformed advertising and direct connection to consumer clipping and interaction. Unlike Snappy TV, Disney|ABC wanted:

- Hi-res formats
- The ability to clip off the non-main feed
- A basis to beat the secondary market to market
- Tracking what is clipped
- Analytics on how clipping performs

These were services that didn't exist, certainly not as tools connected to their primary content inventory engine.



# The Solution

Disney|ABC operates on 113 different platforms with over 200 unique profiles and thousands of unique versions distributed.

- Each platform has variations and is an international channel in and of itself. Netflix offers the opportunity for dozens of territories and languages as does Amazon Prime.
- Every platform has an ingest profile and standard of both data and video specifications that has to be met.
- Packages can vary by platform, with promo, images, audio, synopsis and related media being required to create and maintain the marketplace.
- Options and variations can be seen in the following screen of many within the Disney|ABC System.
- Future options are becoming more varied, more targeted and more detailed than they are today.



# The Live Event

The screenshot shows the Oscars website's live event page. At the top, the navigation menu includes HOME, WINNERS, BACKSTAGE, RED CARPET, VIDEO (highlighted), PHOTOS, MUSIC MOMENTS, LIVE, and MORE. The main content area features a large video player showing a scene from the ceremony. Below the video, the text reads "Spotlight Wins 2016 Best Picture" and "The 2016 Oscar winner for Best Picture is Spotlight." A list of winners is displayed below, including Spotlight Wins 2016 Best Picture, Leonardo DiCaprio Wins 2016 Best Actor Oscar, Alejandro G. Iñárritu Wins 2016 Best Directing for The Revenant, Mad Max: Fury Road Wins 2016 Best Film Editing, Spotlight Wins 2016 Best Original Screenplay, and The Hateful Eight Wins 2016 Best Original Score.

# Clips of Live Event

The screenshot shows a video management interface for the Oscars 2016 Broadcast Feed. The interface includes a sidebar with navigation options like META, SYSTEM, and PACKAGES. The main area displays a video player with a "Create Clip" button and a "Zoom" slider. Below the player, there are controls for "Image", "Play Clip", "Mark In", "Mark Out", and "Duration". On the right side, a list of clips is shown, each with a thumbnail and metadata including title, ID, and duration. The clips listed are: Alejandro G. Iñárritu Wins 2016 Best Directing for The Revenant, Brie Larson Wins 2016 Best Actress Oscar, Leonardo DiCaprio Wins 2016 Best Actor Oscar, and Spotlight Wins 2016 Best Picture.


## Conclusion

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Disney|ABC is one of Reach Engine's poster child clients. They started with one attribute of content inventory management and never stopped, strategically moving to and adopting the next essential attribute.


They embody one of our key mantras, that content today must be run in a factory. Disney|ABC is one of the most sophisticated content factories running right now. They are the 'Amazon Fulfillment version' of the media industry, a claim even Amazon cannot make.

Today the Disney|ABC digital team processes close to 200K shows, versioned for over 100 platforms and distributed throughout the world. They do so with a staff of four individuals, and they map to the ever increasing challenge of more territories, more languages and more versions with amazing levels of automation.

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