

# **B** BROADCAST & FILM

GLOBAL MEDIA FOR BROADCAST,  
FILM, POST & INFOTAINMENT  
TECHNOLOGY & BUSINESS

NOVEMBER - DECEMBER 2020

NÜRNBERG MESSE

# VIRTUAL IMPACT

**B.I.S.**  
ASIA'S BROADCASTING  
& INFOTAINMENT SHOW

2020  
'We Go  
Digital'  
Edition

**BI2020**  
BROADCAST INDIA SHOW

Broadcast India 2020 - We Go Digital Edition  
Heralds A New Dimension

**CONTX2020**  
CONTENT INDIA SHOW

Content India 2020 - We Go Digital Edition  
Has A Successful Launch



Virtual Reality Close-Up:  
Clyde DeSouza



yFX Delivers Cutting Edge VFX



Toonz Media Group:  
Scaling New Heights



Interview :  
Peter White, CEO, IABM



Interview: C. Sukumaran, Director,  
Consumer System Products &  
Imaging Communication Products,  
CANON INDIA

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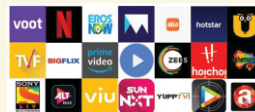
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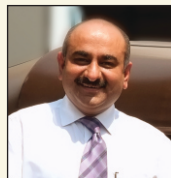


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**MANOJ MADHAVAN**  
*Editor*

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***India is the sixth biggest market for OTT in the world as per a market report. All the OTT players are strategizing their plans on how to grow further in the Indian market.***

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## From the Editor's Desk

*A.B.I.S 2020 – We Go Digital Edition was a remarkable event and signified a new dimension to stay connected with the market in the pandemic. We are thankful to the stakeholders who supported us in this endeavour and we hope we were successful in our prime objective and goal of being able to provide a platform to the industry to engage during the pandemic. And this platform will remain active for the next 365 days, till the next physical edition of the A.B.I.S show in October 2021. The show dates for next year are from 21 -23 October, 2021. We are looking forward to continue to remain engaged with the market in the coming months with various forms of engagement. Stay tuned for further details.*

*The Conference Sessions were exciting and featured high profile international speakers and top personalities from India. The sessions highlighted various trending technology topics and market dynamics.*

*India is the sixth biggest market for OTT in the world as per a market report. All the OTT players are strategizing their plans on how to grow further in the Indian market. Disney + Hotstar has planned a strategy for growing in the South Tamil film markets. Disney has also restructured its entire media and entertainment business.*

*This issue features some exciting articles and we look forward to keeping the industry updated with the latest technology trends, news and action in this domain.*

**Manoj Madhavan - Editor**



## ZEE5 Monetizes Live and VOD Content at Scale with AWS Elemental MediaTailor



OTT service delivers more than 100M programmatic ads across 18 live channels

India's Entertainment Super-app,

ZEE5 streams content around the world to more than 76M users in 12 languages per month. Launched in 2018 by Zee Entertainment Enterprises Limited, one of India's leading media and entertainment companies, the ad-supported platform has become one of the biggest OTT platforms in India, connecting viewers with Zee Entertainment's extensive content library, which is 260K hours and growing. To help efficiently monetize and scale live and video on demand (VOD) content, ZEE5 leverages solutions from Amazon Web Services (AWS) Media Services, including AWS Elemental MediaTailor, which is used for Server-Side Ad Insertion (SSAI) and has already delivered more than 100M programmatic ads across more than 18 live channels.

ZEE5 relies on AWS Elemental MediaTailor to bring viewers personalized ads across live and on-demand video streams while maintaining broadcast-level quality, with more than 3000 transactions per second (TPS) supported at traffic peaks to date. The service also uses AWS Elemental MediaLive to process video for more than 80 live channels, AWS Elemental MediaConvert to transcode hundreds of hours of video, and AWS Elemental MediaPackage to perform just-in-time packaging for more than 20 of its channels, ensuring the content stream format aligns with the end-viewing device.

AWS Elemental MediaTailor has proven especially useful for monetizing unexpected high-demand viewing events. Using the solution, ZEE5 is able to easily scale SSAI, and with no upfront costs, and since AWS MediaTailor delivers automated reporting based on client and server-side ad delivery metrics, ZEE5 can accurately measure ad impressions and viewer behaviors with ease. It also gives ZEE5 the flexibility to integrate with Amazon CloudFront, Akamai, and the DFP ad server, as well as with client devices such as JioPhones, which run on KaiOS and third-party analysis platforms like Moat Analytics.

## Canon India demonstrates its prowess in the Cinema segment at Broadcast India Show 2020



Canon India, one of the leading innovators in the imaging and printing space, showcased the new Cinema EOS C70 at the renowned Broadcast India Show 2020. Organised virtually for the first time, BI Show 2020 is one of the leading industry platforms to

showcase next-gen broadcast technologies. With the theme 'In focus, In Demand', the event will feature a good mix of technical sessions, technology showcase & networking from 29th to 31st October 2020.

Sharing a keynote message on the opening day, Mr. Kazutada Kobayashi, President & CEO, Canon India Pvt. Ltd. reiterated the brand's increasing focus on the cinematography and videography segments for an ingenious filming experience. The recently launched Cinema EOS C70 is a step towards addressing the evolving needs of the cinema & broadcasting professionals in the country. The EOS C70 comes equipped with powerful imaging features, advanced connectivity and flexibility in a very compact form factor that is sure to appeal to a wide audience base.

## Aximmetry, a first-time exhibitor at Broadcast India Show, has arrived to democratise the broadcast market



Our virtual studio software enables you to create high-end, real 3D virtual studio environments on a budget. Now, even more affordable with our special 10% discount plus free virtual sets promotion

exclusively for Broadcast India Show 2020. Details to be found here.

Our node-based editor can be moulded to your specific project to give great flexibility in bringing it to life; be it broadcast production, pre-visualisation, or any other 3D graphics task you can imagine.

Aximmetry offers the choice of two real-time rendering engines: our own engine and Unreal Engine integration, giving users the flexibility to choose. Aximmetry also has its own advanced chroma keying technology which is included in all our software licenses.

Our software empowers you to create stunning graphic content plus it has all the virtual studio functionalities you need for the construction of interactive scenes and effects with virtual lights, virtual camera movements, and Augmented Reality.

Aximmetry is an all-in-one solution including its own advanced Chroma Keyer. No need to buy separate modules and extensions for 2D graphics, 3D virtual studio, video wall display, projection – the software includes all of them. Content created in Aximmetry can be live-streamed directly to YouTube, Facebook, Twitch, and providers supporting RTMP streaming. ■

# BROADCAST INDIA 2020 - WE GO DIGITAL EDITION HERALDS A NEW DIMENSION



**BI2020**  
BROADCAST INDIA SHOW  
29 - 31 October 2020

*The COVID-19 pandemic and the subsequent restrictions that had been imposed on travel and business operations, forced Broadcast India Show 2020 to make a transition to a digital model for the year 2020. The digital model called Broadcast India 2020 – We go Digital' Edition had a good number of exhibitors and attendees who participated and networked with the key stakeholders over three days from October 29-31, 2020. The Broadcast India Show has primarily been known as the region's leading event for television, film, radio, audio: from its content creation to its management and delivery, the event has witnessed considerable support from the Industry, while enjoying steady year on year growth. The event this year was into its 30th edition and gave the opportunity to get a sneak peek into the paradigm shifts in the trending technology across the globe.*

## PARTNERS IN EXCELLENCE

The leading Partners in Excellence included leading brands like:

### CADYCE



CADYCE is a leading networking and lifestyle brand having a global presence. CADYCE seeks to be the most preferred brand in the computing and digital lifestyle marketplace. CADYCE offers a complete line of reliable end-to-end networking solutions for the most demanding business and mobile environments. Our diverse product line includes Cables & Adapters, Hubs & Docks, Presentation Devices, Security & Surveillance, Networking Products & Accessories. CADYCE lets you connect and communicate by the development and delivery of high value, innovative products for industries and companies of all sizes. To know more please visit [www.cadyce.com](http://www.cadyce.com)

### CANONINDIA PVT. LTD.

Canon India Pvt. Ltd., a 100% subsidiary of Canon Singapore Pte. Ltd., is a world leader in imaging technologies. Set up in 1997, Canon provides a comprehensive array of over 200 sophisticated contemporary digital imaging products and solutions in India. Driven by innovation and in sync with its Corporate tagline - 'Delighting You Always', Canon is reinforced by world-class technology



and is committed to delivering customer delight by offering an extensive product portfolio which include Copier MFDs, Managed Document Services, Fax-Machines, Printers, Document and Cheque Scanners, All-in-ones, Digital Cameras, DSLRs, Mirrorless cameras, Cinematic Imaging Products, Camcorders, Cable ID Printers, Card printers, Surveillance cameras and Medical Imaging products. These products are currently catering to multiple stakeholders in the market such as Governments & PSUs, Corporates, Enterprises, SMEs, Commercial & B2B and consumers at large.



#### CDM TECHNOLOGIES & SOLUTIONS PVT. LTD.

We are a company with visionary leadership ready to invest in new ideas. We have created innovative management systems that track impacts and focus on performance. And we have a culture of learning that enables us to be flexible and adjust to new challenges. We are also a company with strong corporate values, which are key to our corporate growth and success.

CDM Technologies and Solutions helps broadcasters and television service providers solve their most vexing problems. We are leading distributors of Broadcast Products/solutions, Digital Signage, IT Products & Post Production.



#### DISK ARCHIVE CORPORATION LTD

Disk Archive Corporation provides easy, secure and affordable Archive solutions for Broadcast Television and Film companies.

ALTO - the "Alternative to LTO" is an enterprise-class, offline archive as a cost-effective alternative to cumbersome robotic tape libraries or spinning-disk NAS storage, which can leave your content vulnerable to loss for long periods of time in the event of a disk failure. Based on a scalable array of independently managed, fully spun-down disks, ALTO offers ultra-low power and AC consumption, double-digit disk life, and zero egress costs, guaranteeing the lowest lifetime cost of ownership and the highest security for your Television & Digital Film assets, from SD through to 2k and 4k resolutions for your digital future.

Stop burning time and money on Data Tape Migrations and begin the transition to a futureproof Archive with ALTO's unique ability to mix any size disk from any vendor in any slot at any time, to achieve the highest density, lowest lifetime cost and outstanding non-linear performance, preserved in a dust and pollution-free helium micro climate.

ALTO integrates with Media Asset Management applications from over 40 industry-leading Technology Partners, to fit your workflow requirements perfectly. To find out more about ALTO, visit us at [www.diskarchive.com](http://www.diskarchive.com)



#### GENELEC

For over 40 years, Genelec studio monitors have delivered truthful, neutral sound reproduction – enabling audio professionals to make fast, accurate and reliable mix decisions, even in challenging rooms.

At Broadcast India, Genelec personnel will be providing expert advice on how our monitoring solutions can help you produce audio content that translates consistently to other playback systems – no matter how the content is being distributed and consumed.

Covering stereo, surround and complex immersive formats, we'll be hosting webinars and live sessions where we'll discuss how to optimise your room, choose the correct monitors and tailor their response to your acoustic environment.

We'll also be showcasing our flagship 'The Ones' series of coaxial monitors

– along with the complementary W371A Adaptive Woofer System – and explaining how our GLM loudspeaker manager software works closely with all Genelec Smart Active Monitors to minimise the room’s influence on the sound, and deliver a true sonic reference.



#### KARTHAVYA

Karthavya started in 2006 as a software services company and has transformed into a leading broadcast products company over the last decade.

Karthavya is a pioneer in bringing IT infrastructure stack to the Media and broadcast industry. Thereby simplifying the architecture, eliminating vendor lock, and reducing the TCO for broadcast and media houses. Led by a core technical team, Karthavya automation and asset management solutions power close to 100 customers, including some of the biggest TV channels in the region.



#### NEWTEK

NewTek is the leader in IP video technology that gives every storyteller a voice through video. Working exclusively with selected Channel Partners around the world to bring its innovative solutions to market, NewTek empowers customers to grow their audiences, brands and businesses faster than ever before. NewTek products are natively IP-centric via NDI®.

Key target markets include: Pro A/V, Corporate, Education, House of Worship, Event Production

Clients include: The Supreme Court of the United Kingdom, New York Giants, NBA Development League, NHL, Nickelodeon, CBS Radio, ESPN Radio, Fox Sports, MTV, the National Aeronautics and Space Administration (NASA), Pinsent Masons LLP, and more than 80% of the U.S. Fortune 100.

NewTek is part of the Vizrt Group alongside its sister brands, Vizrt and NDI. NewTek follows the single purpose of this Group; more stories, better told.



#### REDDIGITALCINEMA

RED Digital Cinema is a leading manufacturer of professional digital cameras and accessories.

RED’s DSMC2 camera offers four incredible sensor options — DRAGON-X 6K S35, GEMINI 5K S35, HELIUM 8K S35, MONSTRO 8K VV — combined with a modular, compact, and lightweight design, superior image quality and cutting-edge performance.

RED’s RANGER camera system provides an integrated, all-in-one configuration with MONSTRO, HELIUM, and GEMINI sensor options.

In its own RED portfolio category, the KOMODO 6K global shutter sensor brings innovative engineering to filmmakers at all levels of content creation with a wide range of shooting needs.

Reach out:

- ◆ Meet the team at RED and request personalised demos of our cameras
- ◆ Watch our incredible Behind the Look video with Anay Goswami
- ◆ Learn about the new KOMODO 6k with a Solitary Series Technical Session
- ◆ And don’t forget to click our social links to follow us and stay informed on creators, short films, tutorials all on RED Digital Cinema camera systems
- ◆ PLAYLIST: RED TECH is a series of videos to learn about our RED products
- ◆ PLAYLIST: 8K Shooting Gallery showcases videos shot on RED

Find additional information at [www.RED.com](http://www.RED.com)



## PARTNERS

The leading Partners included leading brands like:



### AAAMEDIA TECHNOLOGIES

AAA Media Technologies is the organization which signifies 5 Pillars for Business: Trust Reliability, Affordability, Delivery on time & No Question Asked Support. Their aim is to fulfill Broadcasting in reach, distributing & providing broadcasting equipment's to all over India with our experienced & trust channel.

Launching new products and upgrading existing products like

- ◆ Fortinge Crane Teleprompter
- ◆ Fortinge SDI Teleprompter
- ◆ Fortinge Mobile / Tablet Teleprompter
- ◆ Acebil Light Weight Professional Tripod
- ◆ Acebil Studio Teleprompter Combo with Dolly
- ◆ DV-Lab Professional Switcher

We at Broadcast India Show value the partnership with AAA Media Technologies & their support for being an active participant at our show.



### ATEMPO ARCHIVAL SOLUTIONS

Highly Scalable & Reliable Archival, Backup & Migration Solutions for M&E. Atempo Registered in GeM for Government sales as OEM.

ATEMPO PRESERVES DATA ECOSYSTEMS FOR MID-SIZED AND CORPORATE ORGANIZATIONS

European leader for conventional data protection, Atempo preserves data ecosystems for mid-sized and corporate organizations globally.

100s of Customers in India with extensive support for 10+ years.

We have a reputation for high-level technical expertise in protecting and migrating very large data volumes. What do we do for our clients?

- ❖ Move data affordably between storage locations for short or long-term storage in complete security
- ❖ Back up mission-critical data
- ❖ Restore data as and when needed
- ❖ Maintain data integrity



### AXIMMETRY TECHNOLOGIES

Aximmetry provides end-to-end, real-time 3D graphics and virtual studio solutions for the broadcast and entertainment industries. Its ambition is to make high-end virtual studio software technology accessible to all, small TV stations, Youtubers and Vloggers included.

Aximmetry offers the choice of two real-time rendering engines: Aximmetry's own engine and since the launch of the Aximmetry DE software products: Unreal Engine integration, giving users the flexibility to choose. Aximmetry also has its own advanced chroma keying technology which is included in all licenses.

The company's solutions cover all aspects of advanced broadcast presentation: tracked virtual sets, Augmented Reality (AR), interactive touch screen displays, data-driven graphics, virtual product placement, and audience interaction via second-screen devices.

Content created in Aximmetry can be live-streamed directly to YouTube, Facebook, Twitch, and providers supporting RTMP streaming.

All of our editions can be tried out before purchase; please register at [my.aximmetry.com/register](http://my.aximmetry.com/register) to receive your free Community edition, or get in touch with us at [sales@aximmetry.com](mailto:sales@aximmetry.com) to request trials for our higher editions.



### AXLEAI - complete MAM systems from 2 Lakh

We make remote video search and sharing radically simple. Even non-technical users can use their browsers to easily find, view, and annotate media. Our panels for Adobe Creative Cloud applications let you remotely access and search your media catalog and import files to Adobe projects. We also interface with FCPX and Avid Media Composer.

#### Enabling Remote Teams

Whether you've just started to work remotely, or you've always been a distributed team, axle ai lets you access centrally stored media from anywhere, securely. Take advantage of all the capabilities of axle ai, including ai-powered auto tagging and downloading your original high-res media, from any web browser when you're on the road, on location, or in the home office.

#### Easy fit

Our software installs quickly and connects with the storage you already own, using your existing folder setup. It doesn't force you to check in files to special locations or to upload them to the cloud. And you can access all of your media from any web browser, smartphone, or tablet. Hundreds of creative teams worldwide are already using axle.

#### AI Powered

Now your media can be automatically tagged based on scenes, locations, and events. Provide searchable transcripts of audio; recognize faces, logos and more.



### BROADCAST INDIA SHOW 2021

Asia's Broadcasting and Infotainment Show (A.B.I.S), launched by NürnbergMesse India is an umbrella brand showcasing the entire global media & entertainment ecosystem.

A.B.I.S includes, Broadcast India Show in its 31st year, SCAT India TradeShow (Satellite & Cable TV) in its 30th year and the brand new content marketplace, Content India Show. With the three shows, A.B.I.S will be an all-encompassing destination for this fast evolving industry, and will take place from 21 -23 October 2021.

Meet influencers, create customer connections and experience the latest trends in production, post production, management, delivery, distribution and the content industry.



### cmotion

cmotion is a well established and continually growing company based in Vienna, Austria. Since 2002, cmotion have designed, developed and sold quality lens and camera control solutions to both the film and broadcast markets. cmotion products range from the popular compact ONE (the standard wireless lens control system in India) to the most advanced and multifunctional systems available in the market today. cmotion embrace the latest technology to enhance existing product lines as well as introduce groundbreaking innovations based on feedback and inspiration from our customers and strategic partners. cmotion reacts quickly to changes in the market and are proud to be one of the world's most respected lens and camera control manufacturers, synonymous with functionality, reliability and ergonomic build quality.

### GRASS VALLEY

Headquartered in Montreal, Grass Valley has been in the media business for more than 60 years and is now part of Black Dragon Capital.



Grass Valley's end-to-end ecosystem of reliable, open standards-based solutions helps content creators, broadcasters and media organizations to produce brilliant content and build successful media businesses. Our award-winning technology and trusted industry expertise empower our customers to create captivating experiences that connect people anywhere, on any device, through the magic of media.

As the industry's R&D powerhouse, with the most comprehensive suite of solutions for compelling live content, we are the trusted partner to many of the biggest and most creative names in the media and entertainment business. We help our customers transition to IP and cloud-based infrastructures to enable flexible, scalable and smart workflows. Our advanced solutions enable the production of rich, high quality content that brings the viewer closer to the action; engages them with the story and connects them with each other.



#### **IHSE USA, LLC**

IHSE USA manufactures secure KVM (Keyboard, Video, Mouse) extender and switch products supporting long distance separation between computers and the operator's workspace. IHSE KVM systems provide out-of-the box connectivity to dispersant operating systems at a single user's desktop without adding, moving or changing hardware. Systems deploy in hours (not days) and connect any standard open interface such as HDMI, DVI, DisplayPort, VGA or SDI without distortion or loss of signal quality. KVM System connectivity is completely non-intrusive to networks and works without software installations and without regard to PC operating systems. KVM adds an additional layer of computer protection against unauthorized physical access across the network and reduces the organizations vulnerabilities to malware, stolen data or cyber-attacks. Find out more: [www.ihseusa.com](http://www.ihseusa.com)



#### **PANASONIC**

Realizing "A Better Life, A Better World" through Housing, Automotive, and B2B Solutions, with Consumer Electronics at the Core.



#### **PRIMESTREAM**

Primestream is a leading provider of asset management, automation software, and workflow orchestration solutions for media and production operations that are scalable and highly configurable across markets, platforms, and infrastructures to ensure long-term flexibility and value. With a long history in media creation workflows, Primestream combines best-in-class technology with proven reliability to help optimize media creativity for enterprise, digital media, sports, and broadcast operations worldwide. Primestream products leverage deep expertise and insight into market trends and customer requirements to connect content creation, collaboration, asset management, production, and delivery together in an optimal workflow.

The Primestream software suite has been field-proven in a wide range of production facilities for many of the world's leading broadcasters and corporations, such as Vice Media Group, Microsoft Production Studios, Cisco TV, NFL Networks, NFL Films, StreamTeam, AT&T Sports, SunTV, Disney, New World Symphony, Verizon Media Group, Fortune Magazine, Time USA, Business Insider, USC Annenberg School for Communication and Journalism, MTG Sweden, Newsy, Goldman Sachs, and many more.



### RSG SOLUTIONS PVT LTD - EIZO

Eizo ColorEdge- Color Management Monitors. Eizo has sought to create world's highest quality visual technology for video editing, color correction, VFX, animation, broadcasting, 4K & HDR Monitors for media & entertainment market with EIZO's CG & CSseries. Eizo CG3146 HDR reference monitor is the first to overcome severe drawbacks of other HDR technologies that are available in market today so it can be used reliably for professional post production workflow. Eizo offer an incomparable feature set, superior picture quality & extraordinary value, the company works with its customer to transform the experience of digital entertainment. EIZO's outstanding performance and reliability make them ideal for a wide range of professional environments where colour reproduction is critical, including textile design, digital printing, DI, broadcasting, animation, CGI, VFX & Post Production. ColorEdge Monitors provide both precision and consistency, so graphics professional can be sure that final product will look exactly the way they want it.



SETRON INDIA PRIVATE LIMITED

### SETRON INDIA PVT. LTD.

We, over the years, have carved a niche for ourselves in the Broadcast, Pro-Audio and Video market to provide complete end to end solutions.

We represent several leading international manufacturers in India such as ADC-COMMSCOPE, BW BROADCAST, CAD, DAD, IKAN, JK-AUDIO, LYNX TECHNIK-AG, LYNX STUDIO, NTP TECHNOLOGY, PORTAPROMPT, ROLLS, CINEGY, CUBE-TEC, PEBBLE BEACH, and ZENON-MEDIA.

We have entered the field of Software Defined Television with software from Cinegy GmbH, (Germany). Cinegy software offers solutions on AWS-in the cloud, along with Comprehensive Media Asset Management with futuristic playout and IP multiviewers options. Cinegy has introduced SRT- Secure Reliable Transport system providing video & audio signal on the mobile phones with excellent quality of reception.

Our solutions from Cube-Tec International (Germany) provide integrated archive solutions to large Radio & TV stations as well as forensic applications..

We offer optical fiber Solutions & Digital Peripherals from our portfolio. These are manufactured by LYNX Technik-AG, (Germany) under the brand name of Yellobrik, catering to quality conscious clients who demand reliability at a competitive price. Their range of equipment includes HDMI-SDI Converters, Audio Embedders / De-Embedders, Video Distribution Amplifiers, Sync Pulse Generators, along with SDI, Analog Sync / Video, HDMI, Audio, Ethernet, Control Data converters using fiber Optics & optical Multiplexers / De-Multiplexers.

We continue to provide Telephone Hybrids /Interfaces equipment from JK Audio and ADC Patch Panels from CommScope. We also provide solutions to Commercial FM Radio Stations and deliver Community Radio Stations on a turn-key basis.

The equipment from BW Broadcast, (UK), for FM Radio Stations, includes RDS encoders and Audio Processors suitable for HD/AM/FM broadcasting. They also manufacture a wide range of FM Transmitter up to 3000 Watts Their current range of Transmitters allows easy servicing such as replacing of MOSFET without soldering and hot-swappable power supplies.

Our own brand SENON has a range of peripherals equipment such as Headphone Amplifier, Audio Distribution Amplifier, XLR patch panels, On-Air Lights, etc.

We have rich experience in delivering audio recording studios and pro audio



solutions on turnkey basis. The coming decade, inspite of Covid-19 challenge is promising for the broadcast market & we are fully geared to meet new challenges



#### SHURE

Founded in 1925, Shure Incorporated is widely acknowledged as the world's leading manufacturer of microphones and audio electronics. Over the years, the company has designed and produced many high-quality professional and consumer audio products that have become legendary for performance, reliability, and value. Shure's diverse product line includes world-class wired microphones, wireless microphone systems, in-ear personal monitoring systems, conferencing and discussion systems, networked audio systems, and award-winning earphones and headphones. Today, Shure products are the first choice whenever audio performance is a top priority. Shure Incorporated is headquartered in Niles, Illinois, in the United States. The company also has regional sales and marketing headquarters in Eppingen, Germany, and Hong Kong, China, with more than 30 additional manufacturing facilities and regional sales offices throughout the Americas, EMEA, and Asia.

Sun Infonet is the Pan India Distributor of Shure range of products. For any product/service related query, anyone can contact Sun Infonet Team at [info@sungroup.net](mailto:info@sungroup.net) or through telephone 011-49808905 / 35 / 37 / 38.



#### SPECTRALOGIC

Spectra Logic helps organizations in media and entertainment modernize their storage infrastructures to improve the creation, management, distribution and monetization of their digital assets. With its innovative storage and data management suite of products, Spectra provides efficient, agile and modern solutions that are extensible to the current and future business needs of the media and entertainment industry.



#### STUDIO NETWORK SOLUTIONS (SNS)

Studio Network Solutions (SNS) is a leading media technology company committed to helping video production teams around the world transform the way they store, share, and organize media. By combining scalable, high-performance shared media storage hardware with powerful software and workflow tools for teams working on-premise or remotely with Adobe® Premiere® Pro, Final Cut Pro X®, DaVinci Resolve®, Avid® Media Composer®, and other creative applications, SNS solutions empower post-production, broadcast, and VFX teams in over 70 countries to create amazing content, faster. For more information, visit [studionetworksolutions.com](http://studionetworksolutions.com).



#### TVUNETWORKS

TVU Networks is a global technology and market leader in IP-based live video solutions. TVU's solutions help transform broadcasters' SDI-based operations to an IP-based infrastructure.

TVU serves more than 3,000 customers in over 85 countries that include news broadcast, web streaming, law enforcement, houses of worship, sports and government. In several major broadcast markets around the world, TVU is the dominant market leader with a large majority of all news stations using its solutions, including the award-winning TVU One mobile live cellular transmitter.

Using its proprietary IS+ technology, TVU's uplink solutions use any combination of cellular, satellite, microwave, WiFi and Ethernet connections to deliver live HD video from practically any location.

## SUPPORTING ASSOCIATIONS



### ALL INDIA BROADCAST MANUFACTURERS AND DISTRIBUTORS ASSOCIATION - AIBMDA

The All India Broadcast Manufacturers and Distributors Association, AIBMDA, is the voice of the broadcast equipment manufacturers, distributors, broadcast software suppliers in India. The Association was established in February 2008 under Section 25 of the Companies Act 1956. The associations

1. Take up issues affecting the growth of the broadcast equipment and broadcast software industry with Government and other regulatory authorities;
2. Find ways of resolving problems faced by the industry from time to time through a continuous process of discussion with its members;
3. Monitor developments in the broadcast sector and share it with its members on a continuous basis;
4. Encourage and promote technological innovation among engineers and scientists working in the broadcast sector through financial and other help
5. Apprise engineers and other broadcast professionals of the latest developments in the broadcasting sector through a concerted program of conferences, seminars, exhibitions and road shows.



### IABM

IABM ([www.theiabm.org](http://www.theiabm.org)) is the international trade association for suppliers of broadcast and media technology. IABM facilitates the important networking and interaction between suppliers that shape and define the unique ecosystem of the broadcast and media technology industry.

IABM supports member companies with a comprehensive range of services across market intelligence, training, technology, exhibitions and best practices – all designed to help them do better business. We hold the interests of member companies as paramount, and strive to provide strong guidance and support at every level in all geographies.

We understand that in today's rapidly changing media landscape, our members have never had a greater need for timely, relevant and effective advice and support. IABM's mission is to be an ever more powerful beacon that is highly responsive to all our members' needs in a timely fashion, helping them to prosper and navigate change successfully.



### SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS - SMPTE

Technical brilliance. Creative passion. A shared dedication to the collaborative process. From the early days of entertainment technology to the latest digital media breakthroughs, the brightest minds in the industry have found their community in SMPTE, the home of creative technology.

SMPTE people form a global professional society of individuals and corporations collaborating for the advancement of all things technical in the motion picture, television and digital media industries. The Society fosters a diverse and engaged membership from both the technology and creative communities, delivering vast educational offerings, technical conferences and exhibitions, informational blog posts, and the renowned SMPTE Motion Imaging Journal. We champion local and global forums, section meetings and other events that offer invaluable access to a network of mentors and colleagues. And we encourage and reward volunteer participation in leadership roles. Board of Governors page within the Society.

Just as importantly, SMPTE is an internationally recognized Standards organization, bringing order to the chaos of constantly evolving technologies with a high level of unbiased technical excellence. SMPTE's more than 800 engineering standards and guidelines are developed in a collaborative process with individuals and corporations to advance global interoperability of hardware and software. As a result, the industry worldwide can enjoy both improved workflow and uncompromising quality for seamless creation, management and delivery of media.



#### THE ASIA VIDEO INDUSTRY ASSOCIATION - AVIA

The Asia Video Industry Association (AVIA) is the trade association for the video industry and ecosystem in Asia Pacific. It serves to make the video industry stronger and healthier through promoting the common interests of its members. Understanding global trends in media, AVIA is focused specifically on addressing issues in the video markets of Asia.

AVIA is the interlocutor for the video industry with governments across the region; dedicated to reducing video piracy and creating a more sustainable business environment for established as well as new video companies to innovate and grow, and a leading resource for information and intelligence on trends and developments in the video industry in Asia, through publications, newsletters, conferences and seminars.

## OFFICIAL PUBLICATIONS



#### BROADCAST & FILM

Broadcast & Film – [www.broadcastandfilm.com](http://www.broadcastandfilm.com) – is a leading online publication serving the broadcast, film and entertainment technology market globally. From being published since 1991, to its shift to the online platform in 2013, the magazine has established itself as a credible source for industry news, analysis and technology trends in the broadcast and entertainment technology industry. We cover the emerging new technologies and trends, including the transition to the digital phase of the ever-evolving media and entertainment sector.

Contact – Manoj Madhavan – Editor

Email – [manoj.madhavan@nm-india.com](mailto:manoj.madhavan@nm-india.com)

Cell - +91-9167331339



#### SATELLITE & CABLE TV MAGAZINE

Now in its 28th year of publication, SATELLITE & CABLE TV is the Indian CATV & Broadband industry's oldest and widest read trade magazine. Published monthly, each edition carries content in English & Hindi, reaching out to over 40,000 readers, including CTOs, CEOs, MSO heads, ISPs, satellite channels as well as several thousands of LCOs. The magazines readership & circulation extends beyond India & includes Pakistan, Bangladesh, Nepal, Sri Lanka, Bhutan and parts of Africa & the Middle East, all of which are big buyers of hardware from India. With content for both Cable TV & Broadband - the trade magazine provides advertisers excellent value in terms of a focused target market penetration, with attractive advertising packages and annual discounts.

For subscription please contact: Nishant Masurkar

Tel.: +91 22 65165320

Email: [subscribe@scatmag.com](mailto:subscribe@scatmag.com)

## ABIS 2020 WE GO DIGITAL EDITION – CONFERENCE SESSIONS

One of the major highlights was the Conference Sessions, Masterclass and Workshops which featured international speakers from across the globe and India and debated on the trending topics and technologies.

The conference program had a good mix of live as well as pre-recorded sessions, interactive panel discussions via Q & A chat conversations, masterclass sessions, workshops while exhibitors showcased their products, build conversations and had one-to-one meetings with registered attendees.



29 - 31 October 2020

### A.B.I.S 2020 VIRTUAL CONFERENCE SCHEDULE

INCORPORATING : BROADCAST INDIA, SCAT INDIA & CONTENT INDIA 2020

**THEME : REBOOTING & BUILDING THE MEDIA & ENTERTAINMENT ECOSYSTEM IN THE COVID ERA**

#### DAY ONE – 29 October, 2020

10:10 To 10:15 AM -

##### WELCOME ADDRESS



By SONIA PRASHAR,  
CHAIRPERSON OF THE BOARD & MD,  
NürnbergMesse India Pvt Ltd.

Link – <https://youtu.be/IMgUwWbHYik>

10:15 To 10:30 AM

##### KEYNOTE MESSAGE



BY PETER WHITE,  
CEO, IABM

Link – <https://youtu.be/IMgUwWbHYik>

10:30 TO 10:35 AM

##### KEYNOTE MESSAGE



BY KAZUTADA KOBAYASHI,  
PRESIDENT & CEO,  
CANON INDIA PVT. LTD.

Link - <https://youtu.be/dluArOo6qYo>



## SHOW REVIEW

**TIME – 11 AM TO 12 PM**  
– POWERED BY AVIA

### **PRESENTATION - VOD INDUSTRY DEVELOPMENT AND PROSPECTS IN THE COVIDERA**



**JOHN MEDEIROS,**  
CHIEF POLICY OFFICER,  
ASIA VIDEO INDUSTRY ASSOCIATION (AVIA)  
Link - <https://youtu.be/89eRv6JNeFQ>

**12:30 TO 1: 30 PM**  
POWERED BY IABM

### **CONFERENCE – CHARTING THE UNCHARTED – EXPLORING NEW TECHNOLOGIES & BUSINESS MODELS IN THE BROADCAST & MEDIA INDUSTRY**

| Moderator   | Panelists   |   |   |  |   |
|---|---|---|---|--|---|
|  |  |  |  |  |  |
| <b>Lisa Collins</b><br>Head of Membership Engagement, IABM                        | <b>Darren Lepke</b><br>Head of Video Product Management, Verizon Media            | <b>Andrew Heimbold</b><br>CEO, Singular.live                                      | <b>Jacques-Edouard Guillemot</b><br>SVP, NAGRA                                    | <b>Johan Vanmarcke</b><br>MD, APAC, Mediagenix                                     | <b>Lorenzo Zanni</b><br>Head of Insight & Analysis, IABM                            |

Link – <https://youtu.be/D8eVpYJWMUU>

**2:00 TO 2: 40 PM**  
POWERED BY CANON

### **MASTERCLASS – IS HDR THE FUTURE?**







**ALPHONSE ROY,**  
CINEMA EOS PLATINUM ASSOCIATE & RENOWNED DOP

Link – [https://youtu.be/\\_eimDHtyo-w](https://youtu.be/_eimDHtyo-w)

**3:00 TO 4 : 00 PM**

### **CONFERENCE - VIEWER ENGAGEMENT & RETENTION: CRACKING THE CODE**

| Moderator   | Panelists   |   |  |   |
|---|---|---|--|---|
|  |  |  |  |          |
| <b>Radhika Bajaj</b><br>Anchor & Journalist   | <b>Aparna Acharekar</b><br>Programming Head, ZEE5                                   | <b>Deepak Segal</b><br>Head of Content, Applause Entertainment                      | <b>Arun Thapar</b><br>President- Content & Communication A+E   TV18                  | <b>Saugata Mukherjee</b><br>Head Of Original Content, SonyLIV at Sony Pictures Networks India |

Link – <https://youtu.be/jIFgxyfTA>

**5:00 TO 5: 40 PM**

### **MASTERCLASS – DECIPHERING THE NARRATIVE CONSTRUCTS OF VFX**



**BIJU.D,**  
VFX Director  
Link - <https://youtu.be/mzTAOWkYJgI>

## DAY TWO – 30 October, 2020

11:00 TO 12 00 PM

CONFERENCE – REDEFINING EDUCATION FOR MEDIA &amp; ENTERTAINMENT

|   |   |   |   |   |
|---|---|---|---|---|
| <b>Moderator</b>  | <b>Panelists</b>  |   |   |   |
|        |  |  |       |  |
| <b>Chaitanya Chinchlikar</b><br>VP & Business Head,<br>Whistling Woods<br>International | <b>Meghna Ghai Puri</b><br>President,<br>Whistling Woods<br>International         | <b>Phani Tetali</b><br>Professor & Head,<br>IDC School of Design,<br>IIT Bombay   | <b>Sekhar Mukherjee</b><br>Director,<br>National Institute of Design,<br>Andhra Pradesh | <b>Rahul Karthikeyan</b><br>Head, Marketing,<br>upGrad                              |

Link – <https://youtu.be/FcPCs0PQE44>

12:30 TO 1: 10 PM

MASTERCLASS – ENHANCE YOUR IMAGE WITH THE PERFECT SHOT &amp; COLOUR GRADING



**RAHUL PURAV,**  
DIGITAL IMAGING HEAD & COLOURIST

Link – <https://youtu.be/3JNcXQ5w7u8>

2:00 TO 3: 00 PM

POWERED BY IABM

CONFERENCE - ACCELERATING &amp; REDEFINING REMOTE WORKFLOW TECHNOLOGIES

|  |  |  |   |  |
|--|--|--|---|--|
| <b>Moderator</b>   | <b>Panelists</b>   |  |   |  |
|  |  |      |  |  |
| <b>Ben Dales</b><br>Head of Digital,<br>IABM                                       | <b>Jade Kurian</b><br>President,<br>Latakoo  | <b>Sushant Rai</b><br>VP, Sales - South Asia,<br>Africa & Middle East,<br>TVU Networks | <b>Raoul Cospen</b><br>Director of Strategy,<br>News & Sports,<br>Dalet             | <b>Olga Nevinchana</b><br>Senior Analyst,<br>IABM                                    |

Link – <https://youtu.be/lvfZO9acUEA>

3: 30 TO 4:00 PM

SECURING DIGITAL CONTENT IN THE ENTERTAINMENT &amp; MEDIA SECTOR








**VISHAL JAIN,**  
PARTNER, DELOITTE INDIA

Link – <https://youtu.be/eWUdS5Ge0fg>

4.30 PM TO 5: 15 PM

CONFERENCE – FUTURE OF SPORTS PRODUCTION &amp; THE NEW NORM AFTER COVID-19

|   |   |   |  |   |
|---|---|---|--|---|
| <b>Moderator</b>  | <b>Panelists</b>  |   |  |   |
|  |  |    |  |  |
| <b>Peter Bruce</b><br>Media Consultant,<br>Pbruce Consultants                       | <b>Dennis Breckenridge</b><br>CEO,<br>Elevate Broadcast                             | <b>Zainal Husni Sarbini</b><br>General Manager,<br>Edge Mediatech Group<br>(EMG Asia) | <b>Unmish Parthasarathi</b><br>Founder,<br>Picture Board                             | <b>Steve Norris</b><br>Director of Production<br>and Content,<br>Gravity Media        |

Link – <https://youtu.be/qQvYUwd2ZY0>

## DAY THREE – 31 October, 2020

3:00 TO 4:00 PM

## CONFERENCE – TRANSFORMATION &amp; INNOVATION IN THE VISUAL &amp; IMMERSIVE TECHNOLOGIES

| Moderator   | Panelists   |   |  |   |
|---|---|---|--|---|
|  |                  |            |  |  |
| <b>Peter Bruce</b><br>Media Consultant,<br>PBruce Consultants                     | <b>Rajesh Bhat</b><br>Director, Operator &<br>OEM Sales, India,<br>Dolby Technology India Pvt Ltd | <b>Amy DeLouise</b><br>Digital Storyteller &<br>Content Strategist,<br>DeLouise Enterprises | <b>David Castle</b><br>Business Development<br>Director,<br>Azilpix                | <b>Phil Ventre</b><br>Vice President,<br>Sports And Broadcast,<br>NCAM Technologies |

Link – <https://youtu.be/OvuH1smmdhI>

## SPEAKER FEEDBACK



“Hopefully the crux of what is needed and what good institutions do came through in the discussion.”

– **CHAITANYA CHINCHLIKAR**,  
VP & Business Head, Whistling Woods International

“Thanks for inviting me to the panel discussion. I enjoyed the discussion very much.”

– **PHANIT TETALI**,  
Professor & Head,  
IDC School of Design, IIT Bombay

“Thanks for organising such a lovely session”

– **SEKHARMUKHERJEE**,  
Director,  
National Institute of Design

“Being on a “webinar” at “Broadcast” India 2020 seemed like an oxymoron but technology came to the rescue as it does! I enjoyed contributing to the discussion, it was as wide ranging as the eight-hour time difference that spanned the panelists. Peter Bruce the moderator did a great job using sporting metaphors to “pass the ball” around. Look forward to 2021 - perhaps we can add an Augmented Reality layer in future!”

– **UNMISH PARTHASARATHI**, Founder, Picture Board

“ I hosted two conference sessions. One on "Visual &amp; Immersive Technologies" and the other on "The future of sports production &amp; the new norm after Covid". Both sessions were insightful and inspiring. I watched many others sessions during the 3 days of conference. All were to a great standard. Additionally, the platform allowed me to network during the show. Of which I have made some great introductions. A fantastic virtual event and I look forwards to Broadcast India being real and virtual in future”

– **PETER BRUCE**, Consultant, PBruce Consultants

The BROADCAST INDIA 2020- WE GO DIGITAL EDITION - will be providing an innovative all year-round opportunity for exhibitors to remain connected with key decision-makers, thus enabling business continuity. ■

# CONTENT INDIA SHOW 2020 - WE GO DIGITAL EDITION HAS A SUCCESSFUL LAUNCH



**CONTX2020**  
CONTENT INDIA SHOW  
29 - 31 October 2020

*Content India Show 2020 - We Go Digital Edition launched by NürnbergMesse India had a successful launch and created a platform for connecting content creators with the leading broadcasters and digital platforms enabling them to promote and distribute their catalogue and ideas.*

*The event was held under the brand A.B.I.S.- Asia's Broadcasting Show with two other co-located events - Broadcast India Show and Scat India Trade Show.*

*Content India Show featured conference session, networking and the platform offered numerous features including meeting scheduler, product spotlight, attendee profiling and others, thus enabling seamless connectivity over three days.*

## PARTNERS IN EXCELLENCE

The leading Partners in Excellence included leading brands like:

### APPLAUSE ENTERTAINMENT



Applause Entertainment Pvt Ltd is a Content & IP Creation Studio with a focus on films, digital series, animation and short-form content. Applause's unmatched understanding of the audience, craft of storytelling and philosophy, gives brand Applause the unbeaten edge to create premium content. Over the last 3 years, Applause has created a mark for itself in the digital content ecosystem through the release of 18 premium dramas across languages which are a combination of international format adaptations, book adaptations and originals.

Applause has collaborated with the best of talent from the industry - actors, directors, writers, producers and partnered with international powerhouses like BBC Studios, Yes Studios, Armoza Formats to bring to the Indian audiences the official adaptations of popular international shows like 'Criminal Justice', 'Hostages', 'The Office' and 'Your Honor', and is presently developing Indian versions of hit shows like 'Fauda' and 'Luther'. Applause Entertainment has also created rich original content with shows like 'Rasbhari', 'City of Dreams', 'Bhaukaal', 'Hasmukh' and 'Scam 1992'. All these drama series have found homes on leading global video streaming services like Disney+Hotstar, Amazon Prime Video, MX Player, Netflix and SonyLiv.



Applause Entertainment is led by media and entertainment industry veteran Sameer Nair who aims to build a new ecosystem for content creation & monetization bringing together talent, producers and platforms. Having an illustrious career spanning across three decades with him holding key positions at leading media houses, Sameer joined Applause as its CEO in 2017.

Applause Entertainment, is a venture of the Aditya Birla Group - the US \$48.3 billion Indian multinational conglomerate, with an extraordinary workforce of over 120,000 employees and operations spanned over 36 countries



#### **CALINOS ENTERTAINMENT**

Calinos is the first Turkish company to export Turkish series, movies and television programs within the international platform. With its modern vision, Calinos Entertainment aspires to pioneer in the improvement and innovation of the media sector, by bringing the advancements of the future to our present day.



#### **PROGRAMBUYER**

ProgramBuyer is a non-transactional screening portal that gives television content buyers and commissioning editors the convenience of searching and screening completed programming as well as co-production projects from multiple distributors and producers, on a single site. ProgramBuyer offers very detailed search classifications, by which buyers can find content across all genres, from global content sellers. ProgramBuyer is free for buyers and an essential tool for finding content in the marketplace. Additional exclusive features such as PB Alerts and the aggregated media page make PB the must-go-to resource for the whole industry.



#### **ULTRA MEDIA & ENTERTAINMENT PVT. LTD.**

Ultra Media & Entertainment Private Ltd (Est. 1982) is a professionally managed Indian Entertainment Conglomerate providing end to end solutions for the Film & Television Industry Globally.

The Company is engaged in multiple aspects of entertainment, including full-scale film and television production, distribution and post-production services.

With a history of successfully selling our content to various domestic and international OTT platforms, TV Broadcasters, Theatrical Distributors and other key players from the entertainment industry, Ultra seeks to widen its family using its exhaustive library consisting of more than 2000 titles comprising of blockbuster Indian & International Films, Television Serials and other short-form contents!

We also take keen interest in acquiring content from the International market and like to focus on High-Octane Action, Creature and Horror Films along with Animation Films and Series.

Ultra Media and Entertainment is the parent company to Ultra Digital Studio which has garnered global app reaction for its post-production services and especially for its film preservation services (Scanning, Upscaling, Restoration and Colorisation)..

You can reach us at [prakash.nathan@ultraindia.com](mailto:prakash.nathan@ultraindia.com)

#### **YOU NEED CHARACTER CO., LTD.**

YOU NEED CHARACTER Co., Ltd. is a character and animation production company.

'CricketPang' is an animation targetted for preschool-age children.

## YOU NEED CHARACTER

Comical episodes that contain creative problem solving, reconciliation, and values of friendship will help children creatively.

Cute animal characters who love cricket are the main characters of the story.

The story unfolds in a village where the characters go through everyday problems that are relatable to the audience.

The contents of the episode will trigger curiosity in the eyes of children and foster healthy social development through the stories of friendship.

The stories are educational and informative.

The animation is in full HD 2D Digital format.

Season 1 is 26 episodes\*11 minutes long and will complete production in February 2021.

Broadcasting will be available by January 2021.

The format is suitable for broadcasting on various channels such as TV and OTT.

## PARTNERS IN EXCELLENCE

The leading Partners included leading brands like:

### ARAIT MULTIMEDIA, SA



Arait Multimedia is a pioneer company in the international television distribution market with more than 30 years of experience in this sector. Its strong international presence takes up EMEA, Russia, CIS, Asia and Latin America. Specialist to Japanese kid's animated series. Its current catalogue contains more than 4000 half-hours of animation and 2500 half-hours of documentaries, apart from films and TV series. Over the years, the company has continued to develop and expand its activities within the communication sector in order to offer all its clients a complete service. It also has its own Licensing & Merchandising Division, which develops and market licenses.

Nowadays, our company is specialized in integrated management of multimedia brands and content, targeting children, youth and family audiences worldwide.

Arait Multimedia, S.A. headquartered in Madrid (Spain), with offices in Paris, Milan, Lisboa, Shanghai and Almaty.

### ARTE DISTRIBUTION



ARTE Distribution is the international program sales unit of the European public channel ARTE.

With a catalogue of over 4,000 hours of documentaries entrusted by more than 150 prestigious French and foreign production companies, ARTE Distribution has made its mark on the 5 continents as the ultimate reference in documentary distribution.

The programs on offer reflect ARTE's ambitious editorial policy, covering all domains: History, Society, Current Affairs, Discovery, Science, Lifestyle, and Arts & Culture, Drama and Short Contents. Our programs' remit is simple: to inform and entertain in order to make better sense of the world in which we live.

### GOLDBEE

GoldBee provides broadcasters and digital platforms with award winning



kids and family content and brands with an international track record. The company distributes outstanding programs commissioned and produced by premiere content providers in the industry, such as ZDF / ZDF Enterprises, the BBC, Corus Entertainment, France Televisions, Radio Canada, WDR, and airing worldwide on renowned broadcast and digital platforms globally.



#### J2911 MEDIA

We are a company in the media industry with worldwide outreach, involved in the acquisition & distribution of finished content, and the engagement of new production projects. We have movies, docu-series, animation, factual and more, for a wide variety of audiences.

Our mission is to present positive content to enrich and to lift up the audience!



#### JETPACK DISTRIBUTION

The company prides itself on working in partnership with kids' content producers. As well as finding the best homes for their shows, it consults on a range of areas from financing to marketing, helping producers build the profile of their work. Jetpack offers a bespoke and flexible service tailored for the individual needs of each producer.



#### NATIVE PUPPETS ANIMATION

We are an Animation IP Content Creation Studio based in Bangalore.

Factual Docu-Series on India's First Family to Drive Solo from Bangalore to Paris By-Road in a Sedan.

We are also into the EdTech Space providing mentorship programs in the Media & Entertainment Sector for the Age 7-77.



#### SHORELINE ENTERTAINMENT

Established in 1992, Shoreline Entertainment is one of the longest running and most prolific film sales companies in the industry.

Shoreline is an eminent participant at more than 15 major media markets and film festivals each year. Our international presence cultivates strong relationships with over a thousand content distributors, broadcasters, and film festival programmers worldwide. With over 300 films in the catalogue, our lineup includes every genre and a diverse collection of languages and cultures. Shoreline has represented a significant number of award-winning titles including films that have premiered at Berlinale, Rotterdam, Sundance, SXSW, TIFF, Tribeca, and many more, as well as films that have been nominated for Independent Spirit Awards and Golden Globes.

Shoreline Entertainment is also home to a production and literary management company. Our CEO and founder, Morris Ruskin, has produced more than 50 films. This filmography includes the modern classic Glengarry Glen Ross, The Man From Elysian Fields, Marilyn Hotchkiss' Ballroom Dancing & Charm School, as well as films that have premiered at Berlinale, Sundance, and TIFF. On the literary management side, Shoreline is home to writers and directors from all over the globe and features a specialized Latin American literary management division which represents writers, directors, and more from the Spanish-speaking world.

See our full company filmography at [IMDb](#) ■

## MEDIA PARTNERS



### ANIMATIONXPRESS.COM

AnimationXpress.com has served as the nucleus of the Indian animation, VFX, gaming and comics industry online, since its inception. Having organised many industry conferences and have media partnered almost everyone in the animation, VFX, gaming and comic events all over the world for the past several years, AnimationXpress.com is in the midst of a transformation that will add immensely useful engines and features and revolutionise the way B2B happens online in the space globally.



### INDIANTELEVISION.COM

Started in 2000 by Media and Television analyst Anil Wanvari, Indiantelevision.com is the first online information and interactive service focusing on the Indian Television and Media business. Its user base has grown over the past fourteen years; making it India's most widely read online Media, Advertising, Marketing & Satellite Television resource.... <https://www.indiantelevision.com/about-us>



### MEDIA4NEWS.COM



### MEDIABRIEF.COM

**Content India Show 2020 featured conference session on:**

**- VIEWER ENGAGEMENT & RETENTION: CRACKING THE CODE**

#### Moderator



**Radhika Bajaj**  
Anchor & Journalist

#### Panelists



**Aparna Acharekar**  
Programming Head,  
ZEE5



**Deepak Segal**  
Head of Content,  
Applause Entertainment



**Arun Thapar**  
President- Content  
& Communication  
A+E | TV18



**Saugata Mukherjee**  
Head Of Original Content,  
SonyLIV at Sony Pictures  
Networks India





# IABM – Fostering Global Collaboration in the Broadcast & Media Technology Domain

- PETER WHITE *CEO, IABM*

*Peter White, CEO of IABM has taken IABM, the international trade association for the broadcast and media technology suppliers to new heights globally. IABM membership has increased phenomenally under Peter and he has made IABM a dynamic trade association body that champions the interests of the broadcast and media technology industry worldwide.*

*Peter White has enjoyed a long career as CFO & CEO of many organisations in various sectors. In an exclusive interview with Broadcast & Film, Peter shares an insight on the role of IABM and its future goals.*

**Q:** *Tell our readers more about IABM. The vision, role and core philosophy driving IABM.*

**PW:** IABM is the international trade association for Broadcast and Media technology suppliers. We have an international membership of 550+ companies, representing the majority of revenues in the sector. Our mission is to provide knowledge, support and leadership for our members. To deliver this, we offer a comprehensive range of services and support, including an array of business intelligence reports, Knowledge Hub, Shop Window, IABM TV, Technology and Trends Roadmap®, technology Services, training and educational services, member lounges at major shows, Future Trends Theatres and Regional

Members' Councils. During the COVID-19 pandemic, IABM took a leadership position in supporting all its members with a wide range of virtual events and webinars, as well as producing special reports and guidance on sustaining business now and into the 'new normal' future.

Another key objective of IABM is to foster collaboration between all sides of the industry – we are better together, especially in challenging, transformational time like these. To this end, we actively engage with all broadcast and media company staff, and also have a special category of Global Engaged Partners drawn from senior executives in these organisations. This is proving to be a very successful initiative for both

technology vendors and buyers, providing a non-commercial forum for the exchange of ideas to power the future of our industry.

**Q:** *What has been the impact of Covid 19 pandemic on the broadcast industry i.e. Pay TV, OTT, Linear TV? How soon will the markets be able to recover from this situation?*

**PW:** IABM has just released a Special Report Charting the Uncharted - which analyses the effects of the Covid-19 pandemic on the industry. I would highly recommend readers to have a careful look at it. In outline, its findings and conclusions are:

The coronavirus pandemic has compressed fundamental changes that were already slowly

underway in the industry into just months or even weeks. Charting the Uncharted identifies this multi-dimensional change that is impacting Broadcast and Media fueled by the move to direct-to-consumer (DTC) business models across the industry. The propellants include the changing role of technology, the move to as-a-service, insourcing and a new generation of IT and environment-aware talent.

The coronavirus pandemic and ensuing lockdowns have driven digital subscriptions massively upwards, while traditional Pay-TV and advertising-based business models have been hit hard – especially so in relation to cancelled live sports programming. Stay-at-home mandates have also caused a fundamental shift in working patterns – and massively accelerated the industry’s previously pedestrian progress towards dematerialized operations in the cloud, underpinned by as-a-service technologies and business models.

To survive the storm, traditional broadcasters have moved rapidly to supplement their output with DTC offerings, and to search for the necessary scale to compete with the digital giants through acquisition or consolidation as well as increased investment in content. The move to DTC with its thinner margins also requires increased efficiency and agility, producing a greater focus on business models. Technology has become merely an enabler for those business models, and broadcasters are increasingly turning to insourcing for better control and responsiveness. The new skills required are often being recruited from outside the industry, with traditional broadcast engineering skills becoming less and less in demand.

**Q:** *What is your assessment of the growth of the OTT & Pay TV markets in India?*

**PW:** IABM produces annual reports on the state of the industry in all major markets. In our June 2020 APAC region report, we reported that the Pay-TV market in India remains vibrant, with India and China together accounting for nearly half of the world’s Pay-TV subscribers by 2024, with sports being a key driver. Regulatory changes in India – capping Pay-TV channel prices, may have an effect too. Internet players such as Hotstar in India are dominating investments in premium sports content monetized through AVOD and SVOD models. The growth of mobile internet users in India is also driving the rush to customized, mobile-only subscription streaming services. Netflix now invests more in local productions in India than any other market outside the US, and Amazon is also ramping up its investment – both with cost-effective pricing plans. This is just a snapshot – the full report (available to IABM members) has much more detailed information.

**Q:** *There are various market-wide issues impacting the markets and those include Privacy, regulatory challenges and the impact of 5G on the digital divide. How does IABM as a global association address the challenges and opportunities in different countries as each country poses a different set of problems with its unique culture and market situation?*

**PW:** Due to its international mandate, IABM itself doesn’t get directly involved in individual countries’ regulatory concerns, though we do report on these to IABM members via our technology, standards

and environmental representation and reporting by our own experts. However, our Regional Members’ Councils are ideally placed to monitor and comment upon local and regional issues.

**Q:** *What are the new set of initiatives that IABM is planning in the Covid times?*

**PW:** IABM recognized early in the pandemic that radical action was needed to support members through challenging times, and we moved quickly to create a Virtual Platform, which has been hugely successful in helping our members communicate as well as putting them in front of technology buyers. With no physical shows likely to happen any time soon, we also moved to create a virtual substitute in the form of the BaM Slider™, an intuitive Virtual Technology Tour that enables buyers and users of broadcast and media technology to quickly scan all IABM member companies’ latest innovations and simply ‘slide right’ to save the ones they want to follow up on. IABM has curated the highly successful Future Trends Theatre at IBC for the last few years, and we have taken this online in the form of the Future Trends Channel, which is currently running a packed program of live and recorded content online, so that everyone in the industry has the opportunity to explore up-and-coming technology and business trends and how they will segue from today’s environment.

IABM will continue to innovate to support its members and the wider industry as the pandemic and its effects change the way our industry works. Things will never be the same again; IABM has transformed itself and we’re looking forward to, and ready for, a bright future for our industry. ■



# Canon's New Array of Products Provide Innovative Solutions To The Customers

**C. SUKUMARAN**

*Director, Consumer System Products & Imaging Communication Products, CANON INDIA*

*Canon new range of products has enabled them to provide filmmakers and cinematographers with innovative solutions to further push the boundaries of creative expression. It has also helped them to be prepared to the evolving needs of the customers in the pandemic era. C. Sukumaran, Director, Consumer System Products & Imaging Communication Products, Canon India shares more in an exclusive interview with Broadcast & Film*

**Q:** *How was the experience this time at the Broadcast India Show, considering it was their first ever digital edition?*

**CS:** With the pandemic coming into the picture, all industries are evolving rapidly, and it was a great learning experience participating in the first ever digital edition of the Broadcast India Show. This year, the show served as an opportunity to create digital experiences that will redefine the way information is shared, while allowing the community to engage in new and unique ways. The highlight for us at this year's BIS Show was the showcase of our brand-new Cinema EOS C70, which is the very first Cinema EOS to

feature an RF mount. Furthermore, we also showcased our entire portfolio of cinema products including the Canon Cinema EOS C300 Mark III, the EOS C500 Mark II and facilitated live technical sessions by experts.

Having witnessed a great response for our masterclass webinars in the past few months, we also organised a digital masterclass during the show with Canon's Cinema EOS Ambassador and renowned cinematographer, Alphonse Roy. The masterclass helped shed light on the future of the imaging industry. The show helped us gain audience perspective and also enabled us to

provide the filmmakers and cinematographers of today with innovative solutions to further push the boundaries of creative expression.

**Q:** *Which are some of the prestigious projects undertaken by Canon in the cinematography and broadcast segment in India recently?*

**CS:** At Canon, we have been focusing on interesting ways to interact with our consumers and in May, during the lockdown, we kick-started a series of Free Online Webinars called "Master Classes" focused on the art of cinematography. For the same we got on board some of the leading

cinematographers in India - Santosh Sivan, Kiran Deohans and Alphonse Roy with an intent to promote the cinematography culture and build on the legacy of filmmaking in India.

The lockdown led to a significant rise in the consumption of OTT and digital content. We wanted to make use of the same and feed the curiosity around the use of cinema cameras. With our professional cinematography webinar series, we aimed to enrich the minds of young adults who are looking to pursue a career in this field of motion pictures and also senior cinematographers with the changing dynamics of content making and consumption.

**Q:** *How has the growth been for Canon in India during the pandemic?*

**CS:** We began the year with the launch of our flagship Canon EOS-1D X Mark III, which was received well by consumers across genres. While the pandemic did impact the market and consumer sentiments, however we have been able to strategize and fulfill the evolving demands of our consumers. With the launch of EOS 850D, we provided the ideal product for photographers looking to acquire new skills and upgrade from an entry-level beginner model to mid-segment with high end functions and operability. Further the launch of Canon EOS R5 & EOS R6 has been critical for our 2020 growth story in the mirrorless segment. With game-changing revolutionary features, EOS R5 and R6 are the finest full-frame mirrorless cameras for both still and video shooting. Alongside the

cameras, we also launched a series of lens including the RF85mm F2 Macro IS STM, RF 600mm F11 IS STM, RF 800mm F11 IS STM, RF 100-500mm F4.5-7.1L IS USM, Extender RF1.4X & RF2X along with other accessories to provide users with a complete ecosystem. Further, we have also launched two new lenses Canon RF70-200mm f/4L IS USM and RF50mm f/1.8 STM to help users unleash their full artistic potential.



Additionally, we have also introduced other state of the art innovative products lines EOS M50 Mark II, EOS C300 Mark III & EOS C70 cinema cameras and new lenses – CN10 X 25 IAS S/E1 (EF and PL mount), into the market to cater to our consumers. It our constant endeavour to strengthen our product line-up and provide users with an imaging system that delivers higher image quality and greater ease-of-use.

**Q:** *Could you shed some light on Canon's product innovations in the recent times focused to the cinema industry?*

**CS:** The Cinema industry in itself has been witnessing an evolution over the years and in the current times, consumption patterns have also rapidly changed. Keeping in mind such a dynamic industry, it is essential to bring to our audience constant product innovations.

Catering to the same needs, we have a range of cinema-focused cameras this year, including the new Cinema EOS C300 Mark III and EOS C500 Mark II and most recently, we announced the EOS C70, a cinema focused camera which is the first ever Cinema EOS camera to be equipped with an RF mount & Mount Adapter EF-EOS R 0.71x. The EOS C70 comes equipped with 4K Super 35mm CMOS DGO (Dual Gain Output) sensor and it can capture 4K @ 120p. This camera is all set to become the star for documentary filmmakers who require powerful imaging in a relatively compact form factor and an overall affordable package.

Alongside the camera, we also launched mount adapter for EOS C70 which is the perfect companion to the EOS C70 as it allows the same focal length with all EF lenses on this (Super 35mm) sensor, as a user would get using an EF lenses on a full frame sensor. The Mount Adapter EF-EOS R 0.71x (sold separately) will enable the camera to support an extensive line-up of EF lens series, opening a myriad of possibilities for creative cinematography.

**Q:** *Are there any upcoming product launches that broadcasters/cinematographers should keep a watch out for?*

**CS:** We have already launched 2 new cinema cameras this year – the EOS C300 Mark III and the EOS C70 – both of which are based on Super 35mm format sensors. The EOS C70 began selling from November onwards and is definitely something to watch out for. We will continue to innovate in this space in the future.



**Q.:** *Ever since the onset of the pandemic, all industries have been witnessing major changes. What have been some of the changing consumption patterns being witnessed by you?*

**CS:** With the COVID-19 pandemic coming into picture and changing our lives completely, much like other industries, the photography industry has also been impacted significantly. However, it has also adapted aptly and swiftly to the new normal in its own unique ways. Multiple factors have come into play in this dynamic ecosystem and with digital technology being a major game changer, we have been witnessing quite a few interesting consumption patterns that have the potential to drive an evolution.

With most people staying indoors, OTT content consumption has seen a drastic increase and with the presence of new media avenues, user generated content has also rapidly risen. Vlogs have gained popularity as they are more authentic and photography brands have started introducing products best suited for such needs.

Additionally, webinars are now the new normal for information consumption. And, where brands once held mega on-ground events, they have now modified these into virtual events, increasing their reach and impact across geographies. Hence, although the pandemic has brought along with it immense challenges, it has also opened windows to envision new possibilities for the photography and videography segment.

**Q.:** *Can you tell us about the newly launched Cinema EOS camera by Canon and expand on its game changing features for the industry?*

**CS:** The recently announced EOS C70 camera is a revolutionary cinema

camera that offers a 4K Super 35mm CMOS DGO (Dual Gain Output) sensor and allows to capture 4K 120p video even with a very high dynamic range. Coupled with the Mount Adapter EF-EOS R 0.71x (sold separately), it offers new possibilities for cinematographer and movie makers.

Moreover, the camera is equipped with the DIGIC DV7 image-processing platform capable of high-speed processing. Its advanced features enable users to record high-frame rate 4K/120P video to UHS-II standard SD cards. Employing a miniaturized optical system, the Mount Adapter EF-EOS R 0.71x allows for video recording with an angle of view close to that of the mounted full-frame lens. Hence, it allows users to take full advantage of the wide selection of EF series lenses as well as expands the possibilities and flexibility of video production.

The EOS C70 is also equipped with two SD card slots, (which is a commonly available and affordable standard) and supports an array of recording modes such as Simultaneous recording and Relay recording. Furthermore, the camera inherits many professional features found in the existing Cinema EOS lines, including two mini XLR ports, audio control dials, Timecode IN/OUT, full HDMI terminal and the newly designed “Direct Touch Control” function that allows users to change recording settings swiftly and directly from the camera’s touchscreen panel.

**Q.:** *The Covid 19 lockdown has impacted the business worldwide. How do you see the impact of this on the business and how soon will the companies be able to get over this and bounce back?*

**CS:** The camera business is a

significant contributor to the overall growth of Canon India. Our interchangeable-lens digital cameras (digital SLR and compact system cameras) have maintained the No. 1 share of the global market for 17 consecutive years from 2003 to 2019. In terms of market share, we enjoy a 50% market share in the overall DILC category.

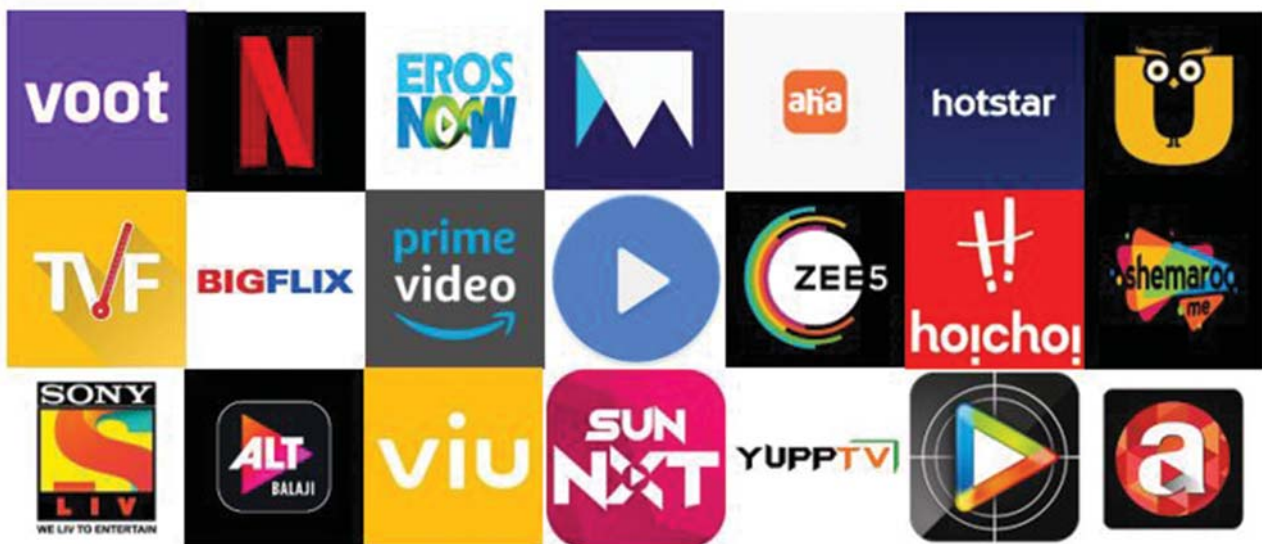
While 2019 was a year of strategic transformations for Canon India, 2020 has been the year of showcasing our agility and adapting to the new normal of businesses. There have been immense opportunities present for us in the B2C segment, as users look forward to technology that will enable them to adapt to the new normal. We have also seen opportunities for camera in B2B and Govt. sectors and have been quick to formulate strategies to capitalise on them. This year, we have strengthened our Govt. business, despite the COVID19 situation. We have also begun reaching out to potential B2B clientele such as OTT production houses, rental houses, YouTube Creators as well as a few completely new business domains.

At Canon, we believe that every crisis also presents an opportunity for businesses to think differently and adapt to the changing landscape. From devising new business plans to gradually rethinking strategies, we have contemplated a whole new dimension. The one constant that has stayed and will stay is capturing moments and creating memories. The means and mode may change however photography is always here to stay and hence, keeping the same in mind we have introduced an array of products this year catering to evolved needs. ■

# INDIAN MARKETS TO STREAMROLL THE OTT BANDWAGON

*The Indian market is emerging as the leading market for the OTT players. Traditional broadcasting is losing ground with the onslaught of OTT. Viewers have the option to choose and access content as per their choice. How does the future unfold for OTT?*

*This report gives a perspective on the growth of OTT market in India.*



India's total M&E revenue will grow at a robust rate of 10.1% to reach \$55 billion by 2024. OTT video in India is expected to see the largest gain and reach 5.2% by 2024 while cinema revenue in India will contract at a -2.6% CAGR to total \$1.5bn over the next five years, the latest PWC report said.

It said the subscription video-on-demand service will drive revenue, increasing at a 30.7% CAGR from \$708mn in 2019 to \$2.7bn in 2024. India's OTT market is set to be the sixth-largest market, to overtake South Korea, Germany and Australia by 2024.

The report forecasts a K-shaped

recovery where OTT video, video games, esports, music, radio, and podcasts will be with the highest CAGR. Meanwhile, the segments linked to advertising and where consumption happens in physical spaces may be negatively impacted.

Internet advertising will continue to grow as mobile remains the primary growth driver due to increased data affordability, new mobile-first formats, ability to measure, and strategic targeting.

Internet advertising in India is expected to grow at a CAGR of 21.7% and reach the \$3.8-billion mark by 2024, the report suggests.

Besides, OTT and gaming, the podcast industry is growing in the country. With 57.6mn monthly listeners, India is the third-largest podcast listening market in the world after China and the US. This growth is coming as we see partnerships with esports and social media platforms. The overall space is expected to grow to total revenue of nearly \$1.7bn in 2024, at a 13.5% CAGR.

India's total M&E revenue will grow at a robust rate of 10.1% to reach \$55 billion by 2024 even though global M&E revenues will contract by 5.6% in 2020 over 2019. ■

# WALT DISNEY REVAMPS MEDIA & ENTERTAINMENT BUSINESS

*Walt Disney is all set to revamp its media and entertainment business globally. Uday Shankar, President of & Chairman of Star & Disney India also announced his exit. It will be interesting to see how Disney rolls out its strategy for growth.*

In a new development which is set to change the future of Walt Disney business globally, the company announced restructuring of its media and entertainment businesses. The new strategy will be to focus on developing and producing original content and distribution and commercialisation activities will be centralised into a single, global Media and Entertainment Distribution organisation

The new Media and Entertainment Distribution group will be responsible monetisation of content—both distribution and ad sales—and will oversee operations of the Company's streaming services.

In another development Uday Shankar resigned as President, The Walt Disney Company APAC and Chairman Star & Disney India. He will remain with the company through end of 2020

Shankar will work with Campbell to identify his successor to ensure a smooth transition. Since February 2019, Shankar led Star's aggressive foray into regional and local language programming, transforming Star into a content powerhouse which now broadcasts more than 30,000 hours of content every year. He also consolidated Star's sports broadcasting operations through 21st Century Fox's acquisition of its joint venture with ESPN. Star has also made strides in disrupting the country's



digital landscape with the launch of Hotstar, which is now India's largest over-the-top (OTT) platform for professionally produced content and has gone global in its footprint with offerings in the US, Canada and the UK.

The creation of content will be managed in three distinct groups—Studios, General Entertainment, and Sports—headed by current leaders Alan F. Horn and Alan Bergman, Peter Rice, and James Pitaro. The Media and Entertainment Distribution group will be headed by Kareem Daniel, formerly President, Consumer Products, Games and Publishing. All five leaders will report directly to Bob Chapek, Chief Executive Officer, The Walt Disney Company. Disney Parks, Experiences and Products will continue to operate under its existing structure, led by Josh D'Amaro, Chairman, Disney Parks, Experiences and Products, who continues to report to Chapek.

Rebecca Campbell will serve as Chairman, International Operations

and Direct-to-Consumer. Bob Iger, in his role as Executive Chairman, will continue to direct the Company's creative endeavours.

"Given the incredible success of Disney+ and our plans to accelerate our direct-to-consumer business, we are strategically positioning our Company to more effectively support our growth strategy and increase shareholder value," Chapek said. "Managing content creation distinct from distribution will allow us to be more effective and nimbler in making the content consumers want most, delivered in the way they prefer to consume it. Our creative teams will concentrate on what they do best—making world-class, franchise-based content—while our newly centralised global distribution team will focus on delivering and monetising that content in the most optimal way across all platforms, including Disney+, Hulu, ESPN+ and the coming Star international streaming service."

Under the new structure, the Company's three content groups will be responsible and accountable for producing and delivering content for theatrical, linear and streaming, with the primary focus being the Company's streaming services. The new structure is effective immediately, and the Company said it expects to transition to financial reporting under this structure in the first quarter of fiscal 2021. ■

# SAVING THE CORD:

## How TV Service Providers Can Remain Relevant To Young India



By **SUNDER AARON**,  
Co-Founder and General Manager, **Q India**

**One of the most talked about phenomena in recent years is the trend of cord-cutting, and it strikes fear deep in the hearts of Pay-TV executives the world over. Except perhaps in India. Bucking the trend, India's Pay-TV market is thriving, with revenues set to hit \$16bn by 2023 according to a report by Media Partners Asia. But just because India's Pay-TV market is flourishing, it doesn't mean that broadcasters and operators should be complacent when it comes to attracting and retaining subscribers, particularly the high-value and tech-savvy 'Young India' demographic.**

Between 20 and 30-year-olds, Young India is a generation born and raised in the digital era with programming preferences and consumption habits reflecting an always-on and always-connected outlook. And it's not just TV that they watch; every day they immerse themselves in the world of online video, watching bite-sized shows across a range of genres – from comedy skits to make-up tutorials – created by local content creators and influencers. The Q India is among the fastest growing youth focused networks in Asia and produces content that remains relevant for this particular audience by sourcing top influencers in the region to help create short entertaining videos.

Some of the biggest influencers in India include Kanan Gill, who has quickly grown his following on YouTube with his intelligent humour, Tanmay Bhat known for entertaining Snapchat videos and for producing the comical success show All India Backchod, and Shirley Setia, said to be the next Bollywood sensation with her well-loved musical covers. Young Indians love this type of online content as it's short, funny and allows them to independently watch content that they find entertaining, instead of having to sit through another one of their parent's favourite TV programmes.

Online video has a huge audience. YouTube alone has 225 million monthly users in India, with the

country now acting as YouTube's fastest-growing market globally. The sheer scale and pull of this medium is a signal to traditional TV providers that they need to add more of this exciting short-form video content to their programming line-ups. Innovative broadcasters such as Airtel and JioTV are currently doing exactly that, adopting this approach and including viral videos and previously undiscovered gems to their service mix. Putting themselves ahead of their rivals, the JioTV app has over 100 million downloads and the highest number of channels streamed by any mobile app or telecom service provider. Meanwhile Airtel TV has partnered with forward thinking content providers such as SonyLIV and AltBalaji to stream



content across a multitude of different categories including entertainment and lifestyle.

In the OTT space, Watcho and SonyLIV are also competing for the eyes of consumers by jumping on this opportunity to provide content for younger audiences in the region. Watcho was launched by Dish TV in order to target this high-value age bracket, and recently added The Q India's 24/7 linear stream of digital-first content to its line-up to provide a wide array of premium curated content. India's leading OTT platform SonyLIV has also followed suit by partnering with The Q India to help bring disruptive online video offerings to its programming line-up in response to and respond to the rapid growth of the digital video market in India. SonyLIV's 'State of Digital Entertainment 2018' research (via Social Samosa) states that the market is expected to exceed 500 million users by the year 2020.

These forward-thinking

operators have stolen a march on appealing to Young India, but the good news is that it's not too late for other broadcasters in the region to follow suit. A focus on integrating dynamic digital-first content amongst traditional long-form television formats is, in our view, a kind of insurance against Young India cutting the cord in the future.

Another way broadcasters can remain attractive to youthful audiences is by enhancing their mobile offerings. India is the world's second largest smartphone market, and Young India spends over 1 hour a day on their smartphones watching short-form video content. With online streaming platforms tapping into this to try and target a young digital audience, it makes sense then for TV service providers to equip their mobile services with the same compelling programming. This is something Tata Sky is already doing by offering programming that includes an expertly

curated mix of short-form video content via their mobile app.

We also expect that more TV service providers will start offering premium-mobile programming, which is short-form video content with the budget of a high-end TV show. This idea is being pioneered by Hollywood mogul, Jeffrey Katzenberg, for his recently founded company Quibi, but it's also very much within reach of India's world-famous movie and entertainment businesses.

India's Pay-TV market is continuing to grow at an impressive rate. But in order to maintain this trajectory, broadcasters need to keep adding content that is fresh, on-trend, snackable and appealing to Young India. Many forward-thinking broadcasters are already investing in short-form video content and bringing it to their services, and we believe this is what will help underpin the continued growth of India's Pay-TV market. ■




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# Simple is a great way to work : Cinematographer, Mitesh Mirchandani



*Mitesh Mirchandani is a young and leading cinematographer and an alumnus of New York Film Academy. He has to his credit memorable films like Luv Shuv Tey Chicken Khurana, Neerja, Uri : The Surgical Strike. He won the Filmfare Award for Best Cinematography for Neerja. He has worked on several ad films for top brands.*

*‘Keeping it minimalistic and simple is a great way to work’ is the mantra adopted by Mitesh, who reveals much more in a Q&A with Broadcast & Film.*

**Q:** Tell us about your journey as a cinematographer. What attracted you to this field?

**MM:** I started by shooting a Marathi film that I was offered because of my short film work as a film school student. I was all of 20 years when I was offered this film. I was really overwhelmed when the director offered it to me and didn't believe it until we actually started prepping. I then got Luv Shuv, as the director saw my work and got me on board. I worked on a lot of television commercials post that and got a chance to work with Ram Madhvani on a few of them. That really gave me some sort of clarity on how I like to shoot and

keeping things minimalistic and simple is a great way to work. I waited for 3 years post Luv Shuv and then Ram offered Neerja to me to which I instantly responded by saying- Yes. Three years later again when I was in search of what to do next, Sonia, the Producer of Uri stumbled upon an Indian Air Force commercial that I had shot. The ad was sent to the director who then offered me the film – Uri : The Surgical Strike.

**Q:** What are your most memorable films which you shot as a cinematographer? What were the unique challenges that you encountered during the shoot?

**MM:** Honestly for me each and every film I choose, I choose because of the very challenges it has to offer. For my first film I was trying to figure out my language and what kind of things I liked and how I could keep my sets minimal and organised. Luv Shuv was shot a lot during the day. EXT planning, those according to the moving sun is not at all easy to do. I learned a lot about planning the day and scheduling everything according to the Sun. Neerja was more about shooting long takes and capturing the moment without any film lights. I was really worried as to how I was going to make this work for the big screen. But it

worked out really well. I didn't end up using any film lights in that movie. No flags/ thermacols etc... Kept it extremely natural and planned my practicals in specific places. Then came Uri which was a massive scale film for which the budget didn't really match up to the things we needed to make it look how it looked. I had to think and figure out ways of how I didn't compromise the film and still make

*shooting on digital cameras now. Your comments on the advantages of shooting on digital cameras.*

**MM:** Unfortunately, I didn't get the pleasure to shoot much on film. I did a lot in film school and shot a lot of commercials on film. I'm hoping in the future to still shoot it for the nostalgic side of things and of course if my script demands it. I honestly, I'm growing to like it and sometimes dislike it as digital

you get to see too much and sometimes, I like to leave things to ambiguity. I feel like too much details and giving away too many things doesn't serve the story I usually like to tell. It's great for the director as I can always explain exactly what I'm going for and how I am planning things to look

there. I love the work of Roger Deakins and Anthony Dod Mantle. And honestly there are so many movies that are just phenomenal and you get to learn so much from, its very difficult to square it down to just a few. But some of the work that absolutely stood out for me was Kaminey, Oye Lucky Lucky Oye, Bluffmaster etc.. We have some really amazing talented people who are doing some amazing work.

*Q.: Which has been the most satisfying moment in your career?*

**MM:** I truly love my job and what I do. For me the most satisfying moments are with my crew. I've been working with a lot of them for 5-6 years plus and some are very recent. I love that they always make sure that their available for me. I truly love working with them and they are my anchors and support through every process.

It was great when Neerja got appreciated at Filmfare. That way my entire crew get appreciated for all the hard work that they had put in.

And honestly every day when I wake up and go to work, I'm satisfied with all the films I've worked on knowing that that's the best I could have done at that time with the constraints and the problems we had.

*Q.: Do you have any specific genres of films you like? And I understand that you are also in ad films. Which do you enjoy the most – shooting movies or ad films?*

**MM:** I love shooting something that challenges me and that I haven't shot before. I'm really looking forward to shooting a Sci-Fi at the moment. I would love to explore the work of fantasy and really anything that can challenge me and push the limits I've set for myself. I think both have their own charm. But I'm more inclined towards shooting narrative and commercials are usually really quick. Films allow me to explore a different side sometimes. ■



everything look the way I had envisioned. I kept my team and crew very minimalistic. And every lighting setup was planned before as not to cause any confusion with diagrams. And we actually ended up shooting all of the action in 40 days which is actually unheard of in a film of this scale. So, everything has been an incredible learning experience that I have applied to my next.

*Q.: How do you look at the transition from the analogue days to the digital era of films. Specially shooting in the Kodak days to the*

so everyone including the edit has the same LUTS. So that also no one is shocked post the DI as to how much things have changed.

*Q.: Which are the cinematographers you admire and were you influenced by anyone? Which films in Bollywood and Hollywood stand out for their cinematography?*

**MM:** Actually, for me I grew up watching a lot of Western cinema and since I studied cinematography in the US and realised my love for the craft. A lot of my inspiration comes from





## Virtual Reality Close-Up : Clyde DeSouza

*Clyde DeSouza has an amazing track record as a VR filmmaker and an Immersive Media Consultant. His non-fiction book, 'Think in 3D', is well known with 3D filmmakers in Hollywood. Think in 3D is also used as part of syllabus at the University of Southern California's Immersive Media Course.*

*Some notable Incubators setup by Clyde DeSouza include: A 3D Lab for Govt. of Abu Dhabi's Two Four 54, an Immersive Journalism incubator at Times Television, India and a Media Lab at Nanyang Polytechnic, Singapore. He's currently setting up an Immersive Media incubator for Eros International, in Mumbai. He is also working on his his next Cinematic VR project, following his debut VR graphic novel film; Dirrogate. The film is licensed to Samsung VR and in 2017, to a China based Cinema Chain at the Asia TV forum, Singapore.*

*In a freewheeling chat with Broadcast & Film, Clyde recounts his journey into the world of VR and explains why India is lagging behind the West in the world of VR and how we can overcome this hurdle.*

**Q1.:** *Tell us about your journey into the world of VR, 3D, AR and what attracted you to this segment?*

**CD:** As far back as I can remember circa 1990, it was when I got my first true home computer – the Amiga 500, that I got interested in the potential of using computers in the arts and later what would lead me to using CG (computer generated) visuals for film. That machine was way ahead of its time. I owned peripherals for it that ranged from 3D shutter glasses to sound sampling and video digitization.

It was a good introduction to producing anaglyph 3D (the red-cyan glasses kind of 3D images) animation and real-time visuals at large events.

Getting to VR, it's nothing more (but that's simplifying) than 3D in a 360 look around environment. My exposure to 3D in other related fields during a job stint I'd done, had me pitch 3D to Oil&Gas and Town planning officials.

This gave me invaluable insights into what it takes to tell a story visually – with the intent and impact

of total immersion for the audiences. Even in the Oil and Gas industry, it's not just seismic data sets being visualized in 3D. Stake holders putting in money to fund the next exploration project, want to be told a story. What better way, than to immerse them in the proposed site than in Virtual reality.

**Q2.:** *Tell us about the major turning points in your career and highlight some of your major works.*

**CD:** I'd started out early in Kuwait as a demonstrator and in sales, for



Commodore, the makers of the Amiga computer. A turning point occurred with the Iraq invasion of Kuwait which brought me to India, and I got integrated into the nightclub scene with a difference – back in 1991, no one had mixed and piped, live stereo audio song samples though a nightclub's sound system while projecting visuals at the same time.

audience via web-streaming. Again, this was around 1997 where both Microsoft and RealNetworks were the only streaming solutions existing and web video was the size of a large postage stamp.

Further down the line my interest in the medium led me to Dubai where I was then invited to Philips' hi-tech campus in Eindhoven,

site I'd set up. Articles and topics culled from the website went into a book "Think in 3D" which I self-published on Amazon.

One day I got an Email from the Director of 3D for Martin Scorsese's Hugo appreciating the book and then a few more prominent directors in Hollywood left reviews on the book. Think in 3D is now recommended reading as part of syllabus at the USC's (University of Southern California) Immersive media course.

VR came next – after Facebook bought out Oculus and the Oculus rift headset was exactly the platform and medium I needed to showcase some of the hard sci-fi stories I had swirling in my head.

Turns out, VR filmmaking at that time (as recent as 2015) had no hardware or software support for creating and editing properly. People were creating flat 360 videos and calling it VR. I wanted it in stereoscopic 3D 360. The film, Dirrogate thus morphed into a VR graphic novel that's a mix of stereoscopic 360 stop motion live action and well as live action "panels". It was critically acclaimed for presenting ideas on VR filmmaking styles – motivated cuts, camera and scene staging for VR and more. Samsung licenced it for the GearVR platform and in 2017 it became the first VR film deal to be signed at Singapore's Asia TV forum (ATF) market.

I've since conducted extensive masterclasses at Google (Dubai) for their agency partners on using VR and AR on the YouTube platform and Google's AR offering, respectively.

Times Television India, had the foresight to investigate Immersive Journalism, which led to my devising a pilot project for them in 2017. Reporters, Exec producers and camera crew were trained to keep up with immersive journalism trends permeating the studios of big players like CNN, NY Times, and the BBC.



This led to my being contracted for live performances before "VJing" was even a term in the industry. Contracts to install hardware for visual entertainment resulted. It caught the eye of one of the bigger entertainment industry organizations – Wizcraft International who were, and I think still are, very forward thinking.

I'd proposed to them the idea of taking their events to a worldwide

Netherlands to interact with and offer expertise on auto-stereoscopic (3D without the need for glasses) content and visualization.

I was in parallel writing a lot of articles on stereoscopy, 3D filmmaking and the art of visual immersion using these mediums. James Cameron's Avatar fuelled the renaissance of 3D movies and I found a lot of AAA studios visiting the Real Vision knowledgebase

Currently I'm on contract with two OTT TV platforms based in India, to upgrade their in-house talent and infrastructure, readying them for Immersive Media production and to create a VR film with a feasibility study to take it episodic.

**Q3.: *How do you look at the world of VR, Immersive, AR, 3D Stereoscopy and how has it panned out in India when you compare it with the West? Where do you think the Indian industry is lagging behind in all the above?***

**CD:** To me 3D, VR and AR are intertwined. For example, I see Augmented Reality as Virtual Reality where a scene has its CG "walls and ceiling" removed and the remaining digital content of the scene is grounded to a real world backdrop via computer vision assistance. The real-world backdrop is seen through either AR glasses (optical see-thru AR) or brought in via a camera (video see-thru) such as on mobile phones.

More to the point of the question, sadly India is always lagging in pioneering new tech – it's the trader mentality and no appetite for risk that puts it behind the West, and for that matter, China; at least in this field. Today, all the VR cameras are designed and come from China. Where is India's math prowess, BTech graduates etc. More importantly, why aren't there concrete initiatives with an advanced game-plan in place to make sure patents and inventions in the Broadcast and Film industry coming out of India?

There is money here, but poorly implemented road-maps. I'm known for being blunt at talks on-stage, but I do so with motivation and a passion to see talent in India creating tangible output. One of the pioneers, Reliance,

who India owes a big thank you for democratizing data access – took the initiative of creating a VR Lab that's been operational I believe, for over a year. I want to see tangible, patent worthy processes, methodology or gear coming from there. That won't happen unless a proper road-map with right mentors – who are capable of delivery - is in place.

**Q4. *Tell us about your current role/projects and what are your future goals?***

**CD:** My current role is as an on-contract Immersive Media advisor and I take up contracts in Singapore, The UAE, and India. I'm comfortable in these regions and would love to see them grow in spearheading new initiatives. It's not just VR and AR,

there's so much more. TV platforms going digital need to know that "Immersive" is about building a platform that brings people together. They need to build a digital community – this is the way to guarantee survival in the over cluttered Digital TV space.

This is one of the initiatives I'm advising on along with the methodology of how to go about implementing it. One other goal is to reshape the education system in India to allow for creative-tech thinking.

I was fortunate to be invited last month to the IIIT Allahabad as part of a panel to recommend and offer advice on curriculum for an upcoming B.Tech course with a focus on Media Informatics. Such initiatives, when implemented with real road-maps are one of my goals. ■





# yFX delivers cutting edge VFX and transforms Salman Khan's Bharat

yFx, a part of YRF Studios has a strong pool of talented VFX artists and has been churning out some amazing quality VFX for some of the big movies. Salman Khan's Bharat is a recent example.

Salman Khan starring & Ali Zafar directed Bharat has been creating waves at the box office. The movie traces India's post-independence history from the perspective of a common man, and follows his life from the age of 18 to 70. The movie featured around 2500 VFX shots and the VFX has been a major highlight of the movie. The artists at yFX, a division of YRF Studios has created and executed the VFX for the movie.

yFX, visual effects facility at YRF Studios was started in 2016 by a core group of experienced, skilled and award-winning VFX supervisors,

technical directors, and artists. The studio offers 3D asset build, animation, matte painting, compositing, and visual effects. The technology equipped at the studio include Maya, Houdini, Nuke, and Flame pipelines, with high-speed servers, and a large render farm.

yFX's first major project was visual effects for the Salman Khan starrer Sultan - CGI virtual sets, crowd multiplication, both 3D and live, and digital prosthetics, formed a large portion of the over 2000 vfx shots delivered for Sultan.

Apart from delivering 3D animation and visual effects for the feature film, television and advertising industries, yFX has strong capabilities in the newly developing augmented (AR) and virtual reality (VR) areas as well.

## Striking VFX sequences of Bharat

The circus scene with the Maut ka Kua (Wheel of Death) was a major VFX sequence of the film. There was a set put up for the circus interior with minimum dressing and a few people in the front stands. yFX team extended the set to give it scale and populated it with digital crowds. The circus exterior was digitally recreated. In the Wheel of Death sequence, a lot of the action was shot on a green screen. yFX recreated the Wheel of Death shot digitally; the speed of the wheel was correctly matched including the slight wobble that comes with an organic handmade mechanical setup. In fact, to recreate the movement with the slight imperfections of the orbit were the most difficult. All the cars were



added in CG and Salman Khan was digitally inserted in post. yFX then used face replacement with 2-layer comps and a digital double where necessary.

The young Salman sequence was digitally reprofiled to de-age him. The team carefully chose videos and stills from his younger days that best portrayed the look they were trying to achieve. This was indeed a process in itself because in the span of the last 20 years, Salman has changed much back and forth. So the team did artist sketches and then built a 3D model of the young Salman. They then used this model as a template to modify his jawline, neck, cheeks, forehead, eyebrows, lips, nose, in fact everything on the face. For the skin texture the team removed superficial wrinkles, but there is a very distinct change in reflectivity on the skin when it loses the elasticity of youth. The team did some research and development on this as well; the subtle light shifts in fact on loose skin were removed and replaced with smooth

diffused lighting to show youthful skin texture.

For the body there was just some chiselling work necessary around the midriff to be done. yFX did not do anything on the older looking Salman Khan as that was all done using prosthetics.

### Complex CG Work

Another major sequence of the movie was the 'storm at sea' scene and that was done using CG. The ship scene was shot in Malta - on a cargo liner. yFX team re-created the ships in CG and did the water simulations for the storm. Additionally, the Wagah border scene was extended and built up in CG and people done digitally to populate it.

The VFX project of the movie was challenging and the team had to do 3 months of research and development on the 3D model to get it right. Another 2-3 months went into the preparation for the young look. After that the pipeline was pretty much set and then it was purely the execution.

The director Ali Zafar has been true collaborator on the VFX process. The director understood the process and was clear on what he required from the VFX. This made the development process smooth and efficient for the yFX team and gave them the latitude to experiment and try stuff.

### yFX delivering quality VFX

yFX Studios has been synonymous with delivering quality VFX and the recent work done by them include Uri : The Surgical Strike and now Bharat. They have 3 major films lined up for the next 18 months and all of them are completely different. The challenge for the team is in usually adapting a pipeline to work this out - given the number of shots in a movie today. With the increasing complexity, it becomes imperative that the pipeline is robust to adapt itself to new technology. yFX is striving to be a studio that's pretty much software agnostic, given the sheer diversity of what's called for in each show. ■



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## Toonz Media Group: Scaling New Heights

**P. JAYAKUMAR**  
CEO, Toonz Media Group

*Toonz Media Group is celebrating its 20th anniversary this year. In the last two decades Toonz has been rated as one of top ten animation studios globally, which is a remarkable achievement for an Indian studio. Toonz Academy which is the education service segment of Toonz is offering quality training in animation, visual effects and gaming. Toonz Academy is slowly extending its reach in India and establishing its credentials.*

*The onus of the remarkable success of Toonz as a global animation company can be attributed to P. Jayakumar, CEO of Toonz Media Group and his team. In an exclusive interview to Broadcast & Film, Jayakumar reveals the future plans of Toonz Media Group and the strategy ahead.*

**Q 1.:** *How do you look at the growth of the animation industry globally and in India?*

**PJ:** The past two decades have seen an enormous growth in the animation industry, both globally and in India. The rise and consolidation of internet enabling new accesses to entertainment, huge advances in digital

technology, CGI production and related softwares enhancing quality and the viewer experience, and the global convergence of audiences, has spurred both the animation industry growth beyond imagination.

Entertainment Industry is in a very healthy and expansive situation, with more people consuming

entertainment across the planet than ever before, and on & across more personal devices and mediums, and across all target age groups, with young kids now controlling technologies as well as deciding what they want to want... and they share and live brands, IPs and their hero characters more than ever before. The advances and spread



of technology have resulted in a much higher demand for content and this has a direct knock-on effect to studios such as Toonz.

Indian studios, who one or two decades ago mainly positioned themselves as servicing studios, and gained respect and recognition from US studios and producers across the globe as quality, talented and competitive alternatives to producing at home; begun to develop into original IP production outfits, and this has led to a surge in new studios emerging across the Asia Pacific rim in markets such as Korea, China, Malaysia, Singapore, and of course India. This growth within the whole region means more collaboration and co-production possibilities between studios, resulting in more win-win opportunities all round.

**Q2.: Toonz has pioneered and set new standards in animation. What do you think has been the key contributions made by Toonz to advance the animation revolution?**

**PJ:** This year is Toonz's 20th Anniversary, and we have come a long way over these past decades. It's been a fascinating journey of trials and triumphs, and like every success story it has not been easy.

Toonz began working on some high-end animated series such as Marvel's X-Men, Speed Racer, Dragonlance and lots more. Today, Toonz has come a long way and is proud of its extended team strength of around 5000 artists within its ecosystem of 85 Indian and 20 international partner studios. Today, Toonz can cater to an ever-growing panorama of productions, co-productions and numerous service projects worldwide – a feat which has been possible only because its crew believed strongly and whole-heartedly in its vision to ENTERTAIN THE WORLD.

Toonz's commitment, contribution and success has a lot to do with its vision, purpose and its core

values that has been, through the years developed and breathed by the leadership of the company. The 7 core values of creativity, passion, collaboration, innovation, humility, integrity and being people centric helped Toonz to create strong relationships with the customers and partners across the globe. Toonz has both helped put India on the global animation map and been very proactive in nurturing talent and building the industry at home, in India, through its regional and national partnerships, networks and desire to put India at the forefront of animation excellence and recognition.

Toonz's pioneering growth has been a good blend of multiple strategic routes and decisions - from producing and co-producing numerous animation series with the world's largest partners such as Sony, Marvel, Paramount, Google, BBC, Kika, Rai Tv, Amazon, 20th Century Fox, Lionsgate, Turner, HBO, Universal, Cartoon Network, Discovery, Disney, Nick, Sony etc, to commencing studio operations in New Zealand and Turkey and also acquiring a leading distribution firm in Europe (Imira Entertainment).

**Q3.: Toonz Academy – the education arm of Toonz Media Group has been making significant strides in the education segment. Please tell us on how you see the animation education sector in India. How do you see Toonz Academy making a critical difference in this segment?**

**PJ:** Toonz Academy was begun with intention of giving back to the creative community. It is an educational venture that produces the country's best talents who eventually become the strong creative workforce that Toonz studios as well as other studios need and appreciate. For the past 16 years, Toonz has acted as a bridge between education & the entertainment industry, creating an industry-worthy workforce.

Toonz Media Group was

conceived at a time when animation as an industry was unheard of in India. Finding trained talent was a cumbersome task. With the big idea of training and moulding a young batch of artists, we brought in experts from all corners of the world who provided top quality training to the brightest young talent we could discover; and this mind set, and culture stands strong today. Many of the talent that has passed through the academy have worked and continue to do so at Toonz or have gone on to work at other prestigious animation studios across India and abroad.

At Toonz, we don't just provide creative education; we give them a holistic realization of their creative potential and a thorough awareness about the industry they are going to function in. Through this holistic empowerment, they will be equipped to explore their fullest potential with the perfect balance of the creative passion and the industry acumen.

**Q4.: What are the key initiatives of Toonz Media Group and Toonz Academy which will set a new strategic growth for Toonz?**

**PJ:** Toonz provides, through its Academy career and sponsorship-led initiatives, young talent to take their creations to the market and fulfil their dreams in the animation and special effects industry and is whole-heartedly committed and focused on supporting and empowering future generations of artists and creative talent.

An important initiative Toonz has to share knowledge and empower the talent in its studio is its Annual Animation Masters Summit, which brings together industry professionals from across the animation and SFX industry to share their knowledge, learnings and visions on the present and future of the industry with those working in the industry who attend the event. This year over 500 talent were present to form part of this inspiring interactive initiative.

For many years Toonz held its annual Flying Elephant Competition which was a huge success getting entries from across India and the Asia Pacific region in particular, and this has evolved into the Cocoon Concept Lab which enables storytellers to present their original projects and see them developed at Toonz and taken out to the international marketplace. Its first winner & runners-up were announced at Toonz's Animation Masters Summit this past May in Trivandrum.

Toonz Academy believes that there is a direct relationship between our academy infrastructure and student performance, we have the production-oriented infrastructure approach within the academy. We also have the ATC status of the leading software's like Nuke, Unity, Toon Boom. This tie-ups with leading production-oriented software's enables us to deliver the best over 5,000 sq.ft of creative learning space, contributing to the creative student engagement and all this blends towards a real productive transformation to our students making them "production ready creative professionals"

**Q5.: How has the business been for Toonz in the last financial year. And where do you see Toonz if you have to chart out a five year plan?**

**PJ:** These past 5 years have seen Toonz scale up its footprint across the

globe, opening offices and production, financing and distribution hubs in strategic cities and territories to develop our international partnerships and seek out new opportunities within this expanding industry.

We are experiencing 30-40% Year-on-year growth for the past 3 years; and this has enabled us to strengthen and grow all the business divisions in the group.

Recent years have seen a huge rise in our digital broadcast activities and we are now a Toonz digital now is a world leader in Slapstick/ chase comedy YouTube channels with Chotoonz TV, which has over 5 million subscribers with a swiftly expanding viewer base for their other channels like Chotoonz Turkey, Carica Toonz, Baby Toonz, Baam Superheroes, and more.

We are growing our gaming development and consumer products divisions, precisely to capitalise on the trends in the global marketplace and to extend our IPs across all kids and family entertainment mediums and channels.

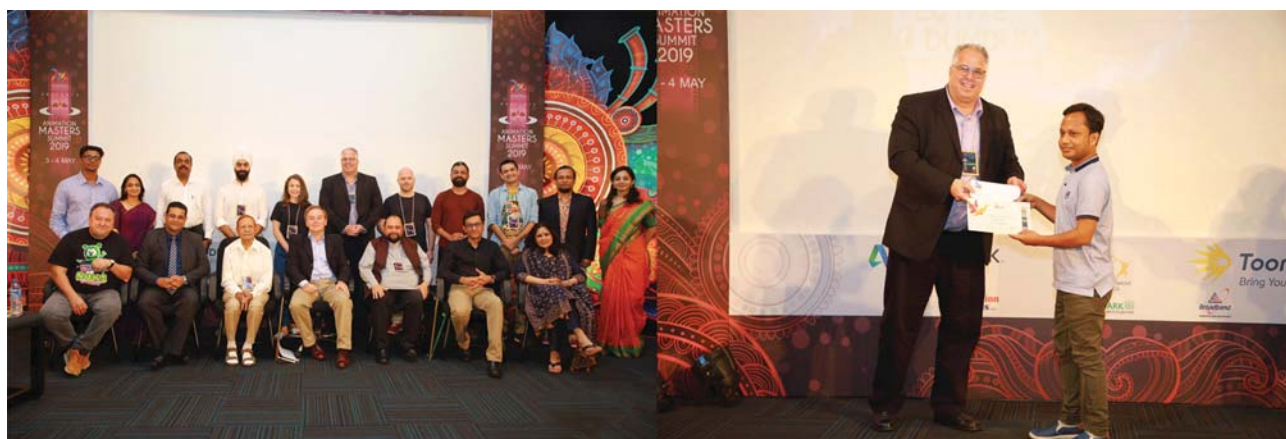
**Q6.: Does Toonz have any plans to enter into animation feature film production like Green Gold did recently? What are the IPs that Toonz is planning in the near future?**

**PJ:** Toonz has co-produced 20 feature films over the past two decades. Animation films such as international CGI titles "Bunyan and Bade", "The

Hero of Color City" or Gaturro, or the iconic classic, "Speed Generation"; as well as live action in the form of "Magic Beyond Words", the real-life story of J.K. Rowling. Toonz's recent acquisition of the prestigious Emmy-winning production house Telegael, which has large live action facilities will surely see exciting new titles come out of Toonz in the feature film as well as series space.

Toonz has many new and exciting IPs coming out of our Trivandrum studio, and in conjunction with other leading producers across the globe, as well as adding more seasons to its current IPs that are broadcasting across India and the internationally.

As well as the dozen or so titles currently in development and financing stages, Toonz currently has in in production we have a comedy adventure CGI series called Mondo Yan, a 52x12' Toonz co-production partnering with Telegael, Spanish broadcaster TV3 from Catalunya and Imira Entertainment; the delightful preschool magical adventure series "Dee Dee the Little Sorceress" (52x11') co-produced with Neon Creation; and kids' storybook series "The Story of Bookworm Gogo" (104x4') co-produced with Xrisp; and this year we will be announcing the production of many other new titles, with universal appeal and created for the international marketplace. ■





## Video Streaming Revolution with LiveU

**RANJIT BHATTI**

*Director (South Asia), LiveU*

*LiveU is driving the live video revolution, providing live video streaming for TV, mobile, online and social media. They are expanding their presence in India at a rapid pace. Ranjit Bhatti, Director (South Asia) for LiveU reveals the gameplan for LiveU in an exclusive interview*

**Q1.:** *LiveU is driving the live video revolution, providing live video streaming for TV, mobile, online and social media. Tell us briefly about these new products and their USP and how do you think it will have an impact on the market?*

**RB:** LiveU's hardware-based HEVC encoding solutions enable broadcasters and sports organizations to provide high-quality, reliable and creative live coverage at a fraction of the cost of satellite and fibre transmission. HEVC encoding combines flawless HD video with extreme bandwidth efficiency and low power consumption. Built on LiveU's patented cellular bonding technology,

LiveU solutions offer greater flexibility and ease-of-use than traditional methods.

For sports customers specifically, portable HEVC units enable sports producers and broadcasters to capture all the angles of dynamic events (e.g. motor racing, marathons) over long distances, even in locations with limited connectivity. Multi-camera live events can be produced remotely from a centralized studio or OB van instead of via dedicated on-site production and satellite trucks, with additional cost savings.

LiveU's Matrix next-generation IP content management

and distribution solution is also playing a key role in the industry, replacing traditional fibre and satellite services. Matrix provides a highly efficient content curation service, empowering newsroom managers to quickly and easily give hundreds of affiliates unparalleled access to live feeds from LiveU units in the field and other sources without any interruption, additional resources, or expensive fees. Matrix also allows sports producers to live stream events easily and cost-effectively to multiple destinations and TV stations.

With 3,000+ customers in 130+ countries, LiveU is used by the world's



top broadcasters, news agencies, sports organizations and online media including AP, Fox, CBS, NBC, Sky News, CNN, and Sinclair Broadcast Group. From backpacks to smartphones, and satellite/cellular hybrid to external antenna solutions, LiveU offers a complete range of devices for live video coverage anytime, anywhere.

**Q2.: *How has the growth been for LiveU in emerging markets like India? How do you compare the growth with markets in other parts of Asia?***

**RB:** LiveU enjoys a dominant presence in the Indian broadcast market and continues to grow in the broadcast space with its longstanding partner, Lamhas Satellite Services Ltd.

For example:

Asia's premier news agency Asian News International (ANI) upgraded its entire fleet with LiveU's flagship LU600 HEVC units for global newsgathering and live sports coverage. ANI's newsgathering fleet which is spread all over India relies heavily on LiveU technology. ANI first started using LiveU in 2011 and was a pioneer in moving its newsgathering to cellular bonding technology.

TV18 Broadcast Ltd., one of India's most popular television broadcasting networks, has a multi-year lease agreement for more than a hundred units of LiveU's flagship LU600 HEVC solution. The units are already stationed in various locations in over 20 Indian states to support TV18's entire network of channels.

NewsJ, a news channel of MANTARO NETWORK PVT LTD catering to the Tamil speaking population in India, adopted LiveU's LU600 HEVC solutions for daily newsgathering, replacing its OB vans.

The Indian subcontinent is one of the fastest growing regions in Asia. At the end of last year, Derana TV, Sri Lanka's premium entertainment channel, deployed LiveU technology throughout its news operations – Ada Derana – for ongoing newsgathering, in Sri Lanka and abroad.

For the online market, LiveU offers its Solo range of products, working alongside its local partner, ARK Infosolutions Pvt. Ltd. For example, Solo is being used by Isha Foundation – a non-profit, public service organization founded by Sadhguru – to connect with millions of well-wishers and volunteers in India and around the world

**Q3.: *LiveU's annual 'State of Live' reflects the substantial growth in IP news and sports broadcasting with a 50% increase in the number of LiveU units used to stream live events and 250% increase to around 20 million in live sessions overall. How do you look at the Sports broadcast market in India?***

**RB:** Advances in IP technology are playing an important role in meeting the growing demand for live content in the sports industry, including India, and we're seeing increasing use of LiveU technology.

At the 2018 FIFA World Cup™ in Russia, for example, ESPN India, one of the biggest regional sports broadcasters, was there in Moscow, to catch all the live action with the LU600 HEVC. "We used LiveU units throughout the tournament to capture live feeds that were sent back to India to be broadcast live on Sony Pictures Networks India. Our experience was really good – even at crowded locations where there were issues of network congestion. Sending live feeds back to India was seamless with no

technological glitches," said Suketu Mehta, a Multimedia Producer with ESPN, India

We also covered an interesting sports event live called 'One Run' which was a two-day marathon from Pune to Mumbai, Maharashtra. Their production team was thrilled because covering an event like this at such a cost wouldn't have been possible if not for the portability factor.

We're also seeing the deployment of remote at-home production – used by sports organisations, production companies, colleges, and brands – to save costs and simplify logistics. LiveU's high-quality, reliable wireless solutions remove the need to deploy costly field production trucks and satellite uplinks and use expensive bandwidth at the venues themselves. Customers can simply produce live shows from their centralised studio control room using existing equipment.

**Q4.: *Major broadcast brands have seen a big inorganic growth with its acquisition of leading broadcast brands in the past few years? What's going to be the business strategy for LiveU? Is there any major acquisitions plan on the anvil to acquire competing brands?***

**RB:** We continue to focus on our core business, leading the global newsgathering and live sports and events industry with our hardware-based HEVC encoding solutions.

**Q5.: *Is there any focussed business strategy to grow the markets in India? Which sector are you looking at to grow the business in India?***

**RB:** Our business strategy in India is in line with our global strategy, growing our business in the news, sports and live events sector. ■



# VTV LAUNCHES DEDICATED 4K STUDIO

When 4K TV first arrived in Vietnam in 2012, it was reserved for the ultra-rich. Fast forward to 2020, and 4K TV is now within reach of the masses. The growth of 4K TV sales has in turn helped spur the demand for more local 4K content.



As a national broadcaster, Vietnam Television (VTV) enjoys a lion's share of viewers with its seven national channels and two regional channels. VTV is readily available via digital terrestrial satellite and cable TV.

"VTV may have a government mandate to inform and educate but we are also here to provide our viewers with a wide range of programmes to cover our wide viewership base," Mr. Nguyen Van Chung, Director of VTV-Technical and Production Centre explained.

With a population of over 96 million people, Vietnam has a TV penetration rate of over 85%.

Demonstrating its commitment to 4K, VTV built a dedicated studio exclusively for 4K productions at its HQ in the 2nd quarter of 2020. Called Studio 7, it is the first 4K TV studio for VTV and features an impressive array of Sony 4K solutions covering everything from 4K/HD/HDR camera

systems to multi-format switchers to servers.

"Studio 7 marks an important milestone for VTV. It's our first 4K

studio and we had to make sure it was equipped with 4K solutions that will serve us well, now and in the future,"

Mr. Chung added.

Taking centerstage at Studio 7 is the Sony HDC-3500 system camera.

"The HDC-3500 impressed us with its picture

quality and ease of use. It also features the world's first 2/3-inch 4K CMOS sensor with global shutter technology that eliminates the 'jello effect' and banding noise. The result is superb images with 4K high resolution, exceptionally low noise, impressive sensitivity and high dynamic range," said Mr. Chung.

Complementing the HDC-3500 is the XVS-6000 multi-format server. This highly versatile switcher gives VTV the added benefit of SDI and IP Live production support.

"Studio 7 comes at an

Besides ramping up its 4K production capabilities VTV also used the opportunity to upgrade its HD equipment.

"While 4K is important to VTV we also do want to compromise on our



HD productions. The new Sony equipment we've invested in will be used for our HD studios as well as our OB vans," Mr. Chung highlighted.

The latest HD acquisitions include the HDC-3100 system camera, the "Point-of-View" HDC-P1 camera as well as the MVS-6530 production switcher.

VTV is a long-time user of Sony equipment and the new purchases reaffirm VTV's trust in Sony's performance and quality.

"Sony has been our strong partner from day one and has seen

VTV grow. We are confident our Sony-equipped Studio 7 will help VTV achieve new milestones," Mr. Chung concluded. ■



opportune time. VTV is gearing up to produce more local 4K content especially dramas and entertainment shows," said Mr. Chung.

# Sun Infonet - Enhancing The Audio Experience



*Sun Infonet was founded in 1999 and is one of India's leading distributors of audio brands for the broadcast, installation, rental and retail industries. Neeraj Chandra, Director, Operations of Sun Infonet talks about the impact of Covid pandemic on the audio business and the game plan for the future in an exclusive interview with Broadcast & Film.*

**NEERAJ CHANDRA,**

*Director, Operations of* **SUN INFONET**

**Q.:** *What is the impact of Covid-19 and the lockdown on the business on the broadcast and pro-audio markets in India?*

**NC:** The Covid-19 has greatly impacted the Pro audio business as all shows/ events have been cancelled and the purchase of major equipment on account of corporate / festival shows etc. were stopped. Major theatre shows were cancelled where we were planning to showcase important microphones and high end wireless systems. The total business has dropped down to 40-50% due to Covid-19

**Q.:** *When do you see likelihood of investments in the broadcast, pro-audio and the other sectors?*

**NC:** We feel that things should revive only around Oct-Nov'20 during festival time. However the overall business for FY2020-21 would be down by 30-40% as compared to any other year.

**Q.:** *What has been the impact of the pandemic on the business and how is Sun Infonet planning its business strategy for the future?*

**NC:** As stated, our business is also down by over 50%, however, we are planning to focus more on systems and online business. It is important that we keep our team motivated with fresh ideas which can be shared with customers for new avenue in business. Teams are focussing more on online trainings with support from OEMs and ensure that our partners are well versed with our range of products.

**Q.:** *Has Sun Infonet started preparing for a post COVID-19 situation?*

**NC:** Yes we are ensuring that stocks are maintained and cash flow is channelized. The focus would be on applications and pre sales to support customers online and would have

service centre and warehouse only operational for next few months. Major team would continue to operate on WFH.

**Q.:** *What is the initiatives taken by Sun Infonet and your principals during this lockdown to engage with your customers?*

**NC:** As stated, we have been sharing inputs on online courses offered by OEM's , imparting more inputs on our range of products , doing specialized trainings for topics that are helpful for giving reliable solutions.

**Q.:** *Tell us some of your key projects done by Sun Infonet in 2019*

**NC:** Most of the projects are done with SIs as we do not do direct business with end user but IIM Kochi was one major project done by us for Voice lift application. ■



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If your company wants MAXIMUM visibility in the broadcast, post-production market, then Broadcast & Film is your #1 Resource. Broadcast & Film will provide your company with an effective package of advertising via our industry leading online digital media, E-newsletter, broadcast e-mail service, mailing lists, and website to

reach the broadcast markets.

Broadcast & Film features the most widely circulated digital online media and E-newsletter and provides the best-quality editorial coverage of the trends, events, and happenings in the market. Suppliers of broadcast products and services who want to stimulate sales growth in an increasingly competitive environment advertise in Broadcast & Film to help their business thrive!







The Largest circulation of any online media in the industry, reaching dealers and industry professionals across India, Broadcast & Film expands your visibility to worldwide markets as your ad is seen online with direct links to your website. Thousands of professionals and key decision makers will see your message. Broadcast E-mail Your Message to broadcast professionals, industry dealers and suppliers with Broadcast & Film's exclusive broadcast e-mail service. This essential service allows you to target your message to the decision makers who prefer to receive their information via e-mail.

Broadcast & Film's E-Newsletter offers a powerful e-marketing opportunity to help drive traffic to your website. Readers find Broadcast & Film's E-newsletter an essential tool for finding the latest industry news, trends, exclusive editorial content, surveys, and much more!



Your banner ad is certain to generate leads and exposure for your company.



[www.broadcastandfilm.com](http://www.broadcastandfilm.com) is one of the most viewed website for the broadcast technology, post and film technology segment. This site features breaking news stories, case studies, interviews and extensive coverage of the market.

## Digital Advertising Rates

### Website Banners

- ❖ Home Page
- ❖ News & Feature Page

### Emailers

- ❖ Dedicated broadcast e-mail
- ❖ Broadcast & Film e-newsletter banner



### Web Requirements

- ◆ Home Page - width 300 pixels x depth 250 pixels
  - ◆ News Page - width 160 pixels x depth 600 pixels
- Resolution: 72dpi

**For advertising, please contact Manoj Madhavan:**  
**Mob.: 91-9167331339 | Email: [manoj.madhavan@nm-india.com](mailto:manoj.madhavan@nm-india.com)**



# Thank You!

*For Making A.B.I.S 2020 'We Go Digital' Edition A Success*

## See You In 2021



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## 21 - 23 October 2021

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