

BROADCAST - FILM - POST - INFOTAINMENT TECHNOLOGY

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

SEPTEMBER - OCTOBER 2023



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BROADCAST INDIA SHOW ■ MUMBAI

8 - 10 October, 2023

Jio World Convention Centre, Mumbai

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STREAMING TECHNOLOGY

ATSC 3.0

Virtual Production

ARTIFICIAL INTELLIGENCE

32nd Edition

BI2023

BROADCAST INDIA SHOW ■ MUMBAI

8 - 10 October, 2023

Jio World Convention Centre, Mumbai

www.broadcastindia-show.com



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OFFICIAL PUBLICATIONS:

**BROADCAST
& FILM**
THE SECOND COMMERCIAL
TRADING EXPO TO THE
CONVERGENCE INDUSTRY

**SATELLITE
& Cable TV**

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*Published by MANOJ KUMAR MADHAVAN on behalf of
NUERNBERGMESSE INDIA PVT. LTD. and Published from
312/313, A Wing, 3rd Floor, Dynasty Business Park, Andheri
Kurla Road, Andheri (E), Mumbai – 400059.*

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bi-monthly. It is available only through subscription.



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MANOJ MADHAVAN

Editor

The Broadcast India Show has been playing the role of a catalyst over the past three decades, has catapulted the transition to digital and driving tech innovation in the Indian market. This year we will witness the next gen technologies by major displaying the latest technologies. The Show opens from 8 -10 October at the Jio World Convention Centre. Come and witness the new technology changes driving the M&E sector.

Another highlight will be the Content India 2023 Conference – a 2-day conference focusing on the intricacies of buying, selling, distributing and syndicating of content.

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From the Editor's Desk

The changes and transformation that we are witnessing in the broadcast and entertainment media industry is astounding. AI started making inroads into the media and entertainment industry a few years ago. The M&E industry will witness a massive AI churn in the next few years. Generative AI will definitely maximise the efficiency of media production.

The broadcast, film and AV technologies are increasingly converging and complimenting each other as witnessed in remote production, virtual production and to some extent in immersive audio. Immersive audio is seeing a lot of innovation in the broadcast sector. 4K, HDR, IP and the cloud are the other areas which is seeing dramatic changes and as we move to 8K, ML/AI.

The advances in virtual production have resulted in economically achievable content along with storage, visualisation and networking aiding this transformation.

The Broadcast India Show has been playing the role of a catalyst over the past three decades, has catapulted the transition to digital and driving tech innovation in the Indian market. This year we will witness the next gen technologies by major brands displaying the latest technologies. The Show opens from 8 - 10 October at the Jio World Convention Centre. Come and witness the new technology changes driving the M&E sector.

Broadcast India Conference 2023 also features exciting panel discussions, workshop and technical seminars.

Another highlight will be the Content India 2023 Conference – a 2-day conference focusing on the intricacies of buying, selling, distributing and syndicating of content. This Conference aims to create an interactive platform where industry professionals, enthusiasts, and aspiring filmmakers can gather to explore the multifaceted aspects of film production, acquisition and distribution.

The conference will provide an opportunity to network with fellow industry professionals, expand connections, and forge potential partnerships. So please attend the 2 day Content India Conference from October 9 - 10 at the Jio World Convention Centre.

Manoj Madhavan - Editor

Introducing the Octopus 12 Web Client



Octopus Newsroom will be showcasing the Octopus 12 - the most flexible news production system that seamlessly adapts to any workflow. With features like enhanced rundown management, improved story planning capabilities, a redesigned user interface, built-in AI Assistant, and the on-the-go Journalist App, Octopus 12 unifies news production in one powerful platform. Also, don't miss the new Octopus Web Client, offering real-time multi-user script editing and streamlined accessibility through your browser. Come witness the future of news production and meet them at the Broadcast India Show at booth F1 from 8 to 10 October 2023 (Sunday – Tuesday) at the Jio World Convention Centre, Mumbai.

QYOU Media India's Q TV Launches New Original Series 'Viral Hua Re', Deploys an AI Anchor

Makes Q TV the First Hindi General Entertainment Channel to Introduce Artificial Intelligence-Driven Content to its Viewers



Recognizing the burgeoning need for innovative and compelling content, QYOU Media India's leading Hindi General Entertainment Channel, Q TV, continues to successfully strike a chord with its audiences. Further bolstering its 'Zara Hatke' proposition, Q TV's original series 'Viral Hua Re', in a first-of-its-kind initiative was driven by artificial intelligence (AI).

In a pioneering move that unleashes a completely new approach to content creation, 'Viral Hua Re' aims to transport the ubiquitous mobile phone experience of scrolling through multiple short format videos, onto the living room television set, through an engaging and hilarious lineup of short videos. Led by a sassy animated AI anchor, 'Viral Bhabhi' with her witty one-liners and anecdotes, the show features viral videos sourced from social platforms spanning various sub-genres including comedy, pranks, gags, falls and fails. Combining creativity with cutting-edge technology, the channel aims to revolutionize the way audiences engage with content with the introduction of an AI anchor.

Speaking on the launch, Simran Hoon, CEO, QYOU Media India, said, "At QYOU Media India, we have always been at the forefront of delivering exceptional and wholesome entertainment to our viewers. We believe in the power of innovation and thus the introduction of the new AI-driven show adds a revolutionary dimension to our programming. 'Viral Hua Re' exemplifies our commitment to curating content that resonates with our cherished viewers. With the launch of the new AI-driven show, we remain steadfast towards harnessing the power of technology to redefine entertainment experiences. We look forward to embracing the future of television, where creativity meets technology and storytelling transcends conventional narratives."

Ashutosh Barve, Senior Vice President - Programming and Strategy, QYOU Media India, further added, "At Q TV, we believe in pushing the boundaries of entertainment, and our new show reflects that commitment. The unconventional 'Viral Hua Re' truly embodies the spirit of being 'Zara Hatke.' In a first-of-its-kind initiative, with the AI anchor-driven show, we aim to take our viewers on an exciting journey of entertainment that challenges conventions and sparks

GOVT MONITORING OTT CONTENT



I&B Minister Anurag Thakur met representatives of OTT platforms and addressed them on the aspects of content regulation, user experience, enhancing accessibility for the specially-abled, overall growth and innovation of the sector.

Thakur said OTT platforms have revolutionised the way we consume content, spurred new talent and showcased regional content on a global scale.

However, regarding regulation he said, “OTT players have a responsibility of ensuring that their platform does not propagate vulgarity and abuse camouflaged as ‘creative expression’.”

Thakur also said that India was a diverse country and the platforms must reflect the collective conscience of the country and provide a healthy viewing experience for people of all age groups.

“Platforms must also be sensitive to our cultural diversity as we unleash India’s creative economy.”

The representatives were from leading OTT platforms like Amazon Prime Video, Netflix, Viacom18 and Times Internet.

creativity. The show is unique and operates at the cusp of user-generated content, and will surely capture the hearts of our viewers. We look forward to innovating and creating more such content that connects and resonates with our loyal viewer base while attracting new viewers to the channel.”

Q TV’s latest content line-up underscores its commitment to embracing user-generated content and harnessing the power of AI to deliver fresh and captivating entertainment to viewers across India.

Prime Video Bags Top Honors at the Indian Film Festival of Melbourne 2023 Awards

The epic period drama Jubilee wins Best Series while Vijay Varma wins the Best Actor trophy for Dhaad. Blockbuster film Sita Ramam that is streaming on Prime Video in Telugu, Tamil, Kannada and Malayalam, wins in the Best Film category



Prime Video, India’s most loved entertainment destination, has won the top honors at the prestigious Indian Film Festival of Melbourne (IFFM) 2023 Awards. Prime Video’s original series, Jubilee, won the coveted Best Series Award, while Vijay Varma bagged the award for Best Actor for his hard-hitting performance in the original

series, Dhaad. In addition to this, blockbuster film Sita Ramam, that premiered globally on Prime Video in Telugu, Tamil, Kannada and Malayalam, post its theatrical release, won the award for Best Film.

Created by Vikramaditya Motwane and Soumik Sen, and directed by Vikramaditya Motwane, Jubilee took viewers on a poignant journey through the golden age of the Hindi film industry, and was loved by viewers in India and around the world. The show features a pan-India cast including Prosenjit Chatterjee, Aparshakti Khurana, Aditi Rao Hydari, Sidhant Gupta, Wamiqa Gabbi, Ram Kapoor, Nandish Sandhu, among others.

Produced by Excel Media & Entertainment and Tiger Baby Films, the series is created by Reema Kagti and Zoya Akhtar. Dhaad stars Sonakshi Sinha, alongside Vijay Varma, Gulshan Devaiah, and Sohum Shah and is directed by Reema Kagti and Ruchika Oberoi with Ritesh Sidhwani, Zoya Akhtar, Farhan Akhtar, and Reema Kagti serving as executive producers on the series.

Premiering on Prime Video in 4 languages (Telugu, Tamil, Kannada and Malayalam) after its theatrical release, Sita Ramam, a period romantic drama, has reached audiences worldwide, and been loved by one and all! The film stars Dulquer Salmaan, Mrunal Thakur, Rashmika Mandanna, among others, has been directed by Hanu Raghavapudi, and produced by Vyjayanthi Movies and Swapna Cinema.

The Indian Film Festival of Melbourne is the largest annual celebration of Indian cinema outside of India. The festival showcases some of the most diverse, inclusive, ground-breaking films and filmmakers, all whilst encapsulating the best of Indian cinema from the Indian subcontinent.

DISH NETWORKS – ECHOSTAR COLLABORATION



Dish network is exploring the possibility of a combination with EchoStar, as the company looks to move away from satellite broadcasting.

The move seems to put pay to suggestions that Dish might instead seek a merger with DTH rival DirecTV.

Dish is currently developing a mobile network across the US while trying to maintain its direct-to-home satellite business in a market still in the grip of cord cutting.

The company is now using spectrum acquired by Ergen to compete against mobile operators AT&T, Verizon, and T-Mobile. Dish says it's investing \$10 billion in the business, but is said to need another \$3 billion to meet a 2025 deadline from the Federal Communications Commission to offer service to 75% of the United States.

everviz debut appearance at IBC2023

Leading provider of cloud-based visualizations set to introduce several new tools



Leading provider of a cloud-based solution for creating data visualizations, everviz made its debut at IBC2023.

everviz introduced several new features to its platform as it demonstrated how its cloud-based data visualization packages can be tailored for multiplatform publishing and have a significant impact for users in newsroom, media production or publishing operations.

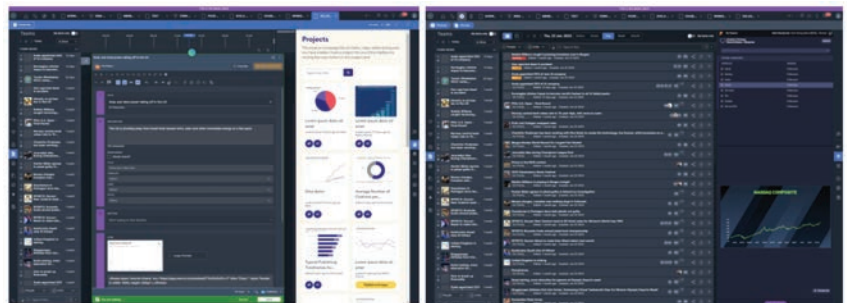
Having emerged as a leader in data visualization, everviz offers digital publishers a transformative platform to convert intricate datasets into clear, insightful visuals. This is key in a global media-driven landscape that increasingly relies on data that's easy to understand and comprehend.

everviz also introduced a significant new feature at the show - Data Visualization Packages. These are ready-to-publish charts loaded with pre-defined data sources related to 'hot' topics such as elections, sports or financial markets. With this feature, clients can simply copy the provided publish code and the system uses their preset branding to create charts, ready to relay key data insights to audiences. Seamlessly adaptable across all platforms, these beautiful visualization packages allow publishers to effortlessly engage with their audiences through insightful data stories, in the fastest possible way.

Another significant highlight of the everviz demonstrations at IBC was its integrations with Vizrt's Viz Flowics and the Dina newsroom system. Both integrations enable quick and easy embedding of visuals into news reports so they can be shared with both online and TV audiences.

Complementing these integrations, everviz also introduced enhanced multiplatform publishing capabilities, which give users the ability to efficiently publish their data visualizations across a multitude of platforms, including online, mobile, video and social media. This feature extends the reach of insights, something which is key to aligning with everviz's vision of enhanced data and information dissemination.

"The significance of using effective data visualizations in today's landscape cannot be overstated, and everviz was excited to have brought to IBC2023 our mission of helping journalists to create easily-shared interactive and accessible visualizations," comments everviz CEO Håvard Tveit. "The introduction of our latest advancements and our integration with leading media companies like Vizrt and Dina provide key benefits to any newsroom and publishing operations working across any number of channels."



DISNEY LOOKS TO SELL INDIA BIZ



Walt Disney is planning to find buyers for its India business either in a JV or outright sale. Disney's linear TV business has suffered major losses and Disney is facing a strong competition from Reliance-owned JioCinema since it won the digital media rights of the recently held IPL. Also, Reliance's broadcast venture Viacom18, which runs JioCinema has signed a multi-year agreement with Warner Bros. Discovery to bring HBO, Max Original and Warner Bros programming to its streaming service JioCinema.

Walt Disney Co. was planning to cut thousands of jobs. In February, the company had said 7,000 positions would be vacated as part of the annual cost-cutting move. Subsequently, in April this year, Disney Star gave out pink slips to its employees in India as part of the first round of layoffs.

FOR-A Announces First Alfalite Sale to Live Event Production Company in the U.S.

White Tie Productions Selects 120 Alfalite LED Panels; Video Walls Based in Phoenix and Orlando Locations Will be Shipped Nationwide



Premier live event production company, White Tie Productions, purchased 120 Alfalite Litepix Series panels, making them the first live event company in the U.S. with Alfalite LED panels. It marks

the second sale in the U.S. for the new FOR-A/Alfalite alliance. Headquartered in Phoenix with a second office in Orlando, White Tie will have 60 panels based in each location. The screens will be shipped to customers throughout the U.S. The walls will be showcased in White Tie's Phoenix studios when they are not out on live productions.

White Tie specializes in creating large-scale events for non-profit and corporate associations. Company President Ross Snyder wanted his customers to have the best available video wall technology. In the past five years, Snyder believes they've rented almost every major LED display on the market. After he saw the Alfalite video wall at the NAB show in April, he knew he'd purchase the screens for White Tie. "When you see an Alfalite wall in person, it's unique," explained Snyder. "You can talk about LED all day long but until you see a camera pointed at it, you can't fully understand how well constructed it is. These panels have an almost 180-degree, crystal-clear viewing angle, which is unlike any other LED."

When not being used for customer events across the country, White Tie will house 60 1.9mm pixel pitch Litepix ORIM® screens at its Phoenix location, and 60 2.6mm pixel pitch screens Litepix ORIM screens at its Orlando office. The Phoenix office has a 2,500 square foot streaming studio, where the White Tie team will utilize the 1.9mm video wall on set for virtual programming as well as live event rentals.

"It used to be that you didn't go below 2mm on a portable wall for fear



SPI ACQUISITION BY CANAL +



Canal+ has completed the acquisition of the remaining 30% of Digital SPI International it did not already own.

The management of Kino Polska TV said that it received a notification on August 17 from Canal+ Luxembourg that Canal+ has acquired 30% of shares in Lisbon-based Digital SPI International from Hilda Uziyel.

Digital SPI International indirectly, through SPI International B.V, holds 13,082,126 shares of the issuer, constituting 66.00% of the issuer's share capital and entitling to 66.00% of the total number of votes in the issuer.

As a result, Canal+ is now the sole shareholder in Digital SPI International.

Canal+ and its subsidiary M7 Group decided to exercise their call option on the 30% remaining shares of SPI International and therefore to acquire full ownership of the company.

Canal+'s acquisition of a majority (70%) stake in SPI International was first announced in September 2021.



of damage,” said Snyder. “But with the ORIM on the 1.9’s, you get a really sharp on-camera image in a very well protected panel. Having fine pixel pitch displays on a live event is a game changer for the high-end shows we do. What we can do now in a live, studio setting is light years ahead of what was possible before.”

Snyder attributes Alfalite’s patented ORIM (Optical Resin Injection Module) technology with changing the way he’ll be able to produce A/V for live events. ORIM offers viewers a 175-degree viewing angle with perfect precision and no color degradation. ORIM technology also contributes to the durability of the panels. They can withstand water and physical constraints that would scratch (or worse) inferior screens.

“The diodes in panels are notorious for getting beaten up, particularly around the corners,” said Snyder. “ORIM is the most unique protection method I’ve seen. The FOR-A and Alfalite team at NAB were hitting the panels, running a ring across them, and nothing happened. Any other LED would have broken pixels immediately.”

With its Stack System (no tools required) design and front or rear panel access, the screens are a snap to install and maintain. They can be built into any size of LED wall or volume, creating virtual production and augmented reality spaces ideal for broadcast, corporate and educational applications.

“They’ve thought of everything,” said Snyder. “From the overall structure of the panel to the stacking and rigging hardware, the quality of the power supply, down to the data cable being permanently attached, it’s designed for use in live events. They looked at everything we need for live shows and integrated it into their walls.”

“As a company, White Tie pushes the boundaries, always searching for the best systems for their clients,” said Satoshi Kanemura, President, FOR-A Americas. “Ross and his team have been incredibly busy this past year and were looking for something that would make their live event stand out. That’s exactly what the quality and durability of Alfalite panels provide.” ■

BROADCAST INDIA SHOW 2023 TO UNVEIL INNOVATIVE RANGE OF PRODUCTS

30+ Years
BI2023
BROADCAST INDIA SHOW ■ MUMBAI
8 - 10 October, 2023
Jio World Convention Centre, Mumbai

The Broadcast India Show in its 32nd edition in 2023 is all set to open on October 8 -10, at the Jio World Convention Centre. The Show promises a plethora of a range of new and innovative and smarter products on display this year. The Broadcast India Show has acted as catalyst in the last three decades and catapulted the broadcast and film production industry to adopt new technologies.

The show promises to treat its visitors with technological innovations from the world of broadcast, post, film and infotainment sectors. This sector is witnessing a surge of new age tech sweeping across the cross-sections of the industry.

The domain of streaming technology is set to undergo remarkable advancements with great improvements in streaming quality, smoother playback with better compression algorithms, reduced buffering times, and low latency. Besides new AI solutions in the video industry, there have been enormous improvements in data



storage, content delivery, and other aspects of video infrastructure. The new and evolving tools for all sorts of cloud-based remote workflows is another trending feature in this industry

The next generation rollout of digital television, known as ATSC 3.0, which is based on internet protocol and may include new capabilities such as free, live broadcasting to mobile devices will usher

new changes in the industry.

From broadcasting, streaming to artificial intelligence and virtual reality, the Broadcast India Show 2023 will cover diverse topics driving media innovation and transformation

Industry Speak



4 SQUARES CORPORATION

With a heavy and relevant footfall at the show, we had new customers with new sales enquiries. The new set of prospective customers now know about our company and the products we offer.



AAA MEDIA TECHNOLOGIES

We launched CRONUS in the previous edition BROADCAST INDIA SHOW 2022 at Mumbai. Our brand was recognised since then and CRONUS is considered as one of the OEM from Indian Origin. Customers and visitors at BROADCAST INDIA SHOW now recognise us with our flagship brands deltaPROMPT, Punta15, Punta17, KRATOS.



ADVANCED TELEMEDIA PVT LTD (SENNHEISER)

BROADCAST INDIA SHOW is very good platform to showcase products and engage with customers.



ARIHANT INFO SOLUTIONS

For the last decade, we've been actively participating in the BROADCAST INDIA SHOW. This event has played a pivotal role in our growth by connecting us with prominent media and entertainment clients interested in our premium enterprise servers and storage solutions. This strategic involvement has significantly bolstered our standing within the market.



ARK INFOSOLUTIONS

Participating in the BROADCAST INDIA SHOW has profoundly impacted ARK Infosolutions Pvt Ltd's brand positioning. The platform's targeted audience exposure, innovation showcasing, and thought leadership opportunities have expanded our reach and reputation. Networking at the event has led to strategic partnerships and insights into industry trends.

ARK INFOSOLUTIONS

BROADCAST INDIA SHOW stands as a pivotal exhibition, drawing in a diverse array of customers from the realms of broadcast, sports, and media. This event presents a remarkable opportunity to unveil our latest and most innovative products to both valued customers and esteemed partners. It serves as a platform to engage with a dynamic audience and to showcase the forefront of technological advancements.



BRAINSTORM 3D

BROADCAST INDIA SHOW has been instrumental in introducing Brainstorm and our Virtual Production purpose-designed real-time graphics software solutions to the Indian subcontinent. We already have a solid user-base in the country and are confident in that our participation in yet one more edition of this renowned show will help us raise the Brainstorm brand awareness even more and achieve further business with both new and existing clients.



CANARA LIGHTING

BROADCAST INDIA SHOW is the biggest & leading broadcasting show in India, which provides a platform to interact with both domestic and international customers. The show has helped us to reach New Customer, New Consultants, SI's and many new Broadcasting Studio Channels.



DISK ARCHIVE

BROADCAST INDIA SHOW has helped us interact with the Indian Broadcasters as well as System integration partners and over the years build mutual trusts amongst all.



GRIP FACTORY MUNICH

BROADCAST INDIA SHOW is substantial for marketing our products in the Indian market. BROADCAST INDIA SHOW gives an opportunity to get in touch with industry professionals annually.



HK ENTERPRISES

BROADCAST INDIA SHOW is a good platform to showcase our new product.



IHSE

In recent years, the broadcast industry in India has seen a major shift to file-based video strategies for content storage, post production and playout. This has resulted in an inevitable need to serve, manage and distribute files at all stages of the broadcast workflow. At the same time, server storage capability and the power of video processing equipment have grown radically. In any broadcast environment, whether playout or production, the emphasis has always been on centralized content management and security - which is counter to the computer industry norm of localized processing and storage. With this in mind, we see BROADCAST INDIA SHOW as the perfect venue to bring our solutions to those decision makers in India.



LAMHAS

BROADCAST INDIA SHOW is a good platform to showcase our product & solutions to wide range of customers across India. It helps us connect with our target customers.




MEDIA TEAM SOLUTIONS

Through BROADCAST INDIA SHOW, we have been able to showcase our innovative solutions and new technologies to wide audience and potential customers. Our partnership at BROADCAST INDIA SHOW has increased our brand visibility and network with other companies to build valuable partnerships and collaborations to strengthen our market position. BROADCAST INDIA SHOW has helped us gather valuable market insights and customer feedback.

NIKITA DISTRIBUTORS

Overall, participating at BROADCAST INDIA SHOW has significantly influenced the position of our company in the market. It has allowed us to increase brand awareness, establish industry connections, enhance our credibility and gather valuable customer insights. We sincerely appreciate the opportunity to be a part of your show and look forward to continued success in the market.

OCTOPUS

 **OCTOPUS** It's great to see two successful companies mutually benefiting each other; this is the case with BI and Octopus. We position BROADCAST INDIA SHOW on the centre stage of the Indian Market, where we annually shake hands with our friends, customers, and partners.



PANTHER

BROADCAST INDIA SHOW helps us reach out to the country wide customer base



PHOTOQUIP

BROADCAST INDIA SHOW helped us connecting us to our target audience in India.



PROMISE TECHNOLOGY

The proliferation of rich media products and services fuelled by the massive migration of digital services online over the past two years has increased demands on faster, more efficient and higher production values from creatives, broadcasters, marketers and the content community as a whole. PROMISE will bring our latest data storage solutions customized for rich media to BROADCAST INDIA SHOW to support the creative professionals in APAC and other regions to tackle the digital media revolution.



QUANTUM

Quantum has been delivering solutions and technology to the media, entertainment and broadcast industry for several decades. Quantum is perpetually innovating, as technology providers we need to keep pace if not stay one step ahead to offer solutions that helps broadcasters deliver current and relevant content.



RGB BROADCASTING

RGB has benefited from the exposure and networking opportunities provided by BROADCAST INDIA SHOW. By showcasing our broadcast systems integration services & solutions and interacting with industry professionals and potential clients, RGB has strengthened its brand recognition and reputation within the market. This increased visibility and networking potentially helped RGB, lead to new business opportunities and collaborations, which further enhanced our position in the market.



RED DIGITAL CINEMA

BROADCAST INDIA SHOW gives us an opportunity to showcase our latest technology to the very users of the products. RED is delighted to be able to exhibit at the show with visitors from all over the country, and all aspects of professional media production.



SHENOY LIGHTING

We firmly believe that our collaboration with BROADCAST INDIA SHOW has played a significant role in driving our brand reputation. We are excited about the future and the continued positive impact we can achieve together. We look forward to many more successful collaborations in the future.



SHETALA AGENCIES

This show helped us to connect with the right audience and given us the better positioning for SIGMA Cine Lens Lineup



TATHASTU TECHNO SOLUTION

BROADCAST INDIA SHOW has played a pivotal role in helping Tathastu gain exposure and facilitate growth. The exhibition has helped connect with other industry players, potential clients, partners, suppliers, and even investors. These connections can lead to collaborations, partnerships, and business opportunities that contribute to growth.



TELERAD

BROADCAST INDIA SHOW shares latest technology in Industry & market trend for future business. It helps our company create awareness about our product across India and update technology with time to time.



TINNU INTERNATIONAL

We have been participating at the BROADCAST INDIA SHOW for many years now. We have seen the show grow to one of the world's largest shows now and so has our company grown with it. In our sense if you are a major player in the market, you ought to be at the BIS. This is the level of importance BROADCAST INDIA SHOW hold in the Indian broadcasting market.



TVU NETWORKS

BROADCAST INDIA SHOW provides a platform for TVU to connect with industry professionals, potential customers and partners. Engaging in meaningful conversations and establishing relationships can help TVU expand its network and enhance its industry presence. Participating in BROADCAST INDIA SHOW can provide TVU with valuable market insights. By observing trends, analysing competitor offerings, and engaging in industry discussions, TVU can gain a better understanding of the market landscape. This knowledge assists in refining our product roadmap, identifying new opportunities, and staying competitive.

WESTERN DIGITAL

The show has helped in generating significant awareness for SanDisk Professional's range of products, which caters to the media and entertainment fraternity.

Industry Speak

4 SQUARES CORPORATION

- ◆ BELDEN 4K CABLE
- ◆ 4731R LAUNCHING

AAA MEDIA TECHNOLOGIES

- ◆ ERA-LIGHT Teleprompter series
- ◆ T-Hyb Telephone Hybrid

APICAL

We shall be launching Liquid cool workstation at the show. This will be used for high end graphics / video work / animation

ARIHANT INFO SOLUTIONS

Introducing a new line of servers equipped with the capability to accommodate up to 8 double-width GPUs, specifically designed to enhance artificial intelligence applications. Additionally, we are introducing 60-bay storage solutions that have the capacity to support up to 5 JBODs, offering extensive storage capabilities for high-capacity data requirements. Highlighted Feature: Introducing the star attraction - the world's first rugged 8 TB portable SSD with an IP67 rating.

ARK INFOSOLUTIONS

ARK Infosolutions is thrilled to introduce an array of exciting new products from industry leaders. AJA debuts the DANTE AV 4K-T and 4K-R converters, bringing cutting-edge capabilities to the forefront. LiveU unveils their latest field units, now equipped with 5G compatibility and cloud production features. Alongside this, the LiveU Studio, LiveU Ingest, and Solo stream offer enhanced versatility. ATOMOS takes the spotlight with the launch of their innovative product, the Ninja Ultra. This addition promises to redefine industry standards. Additionally, there are new advancements in KVM technology extenders, as well as a state-of-the-art storage solution from SYMPLY.

BLACKMAGIC DESIGN

We are displaying our latest product - ATEM Television Studio HD8 ISO. ATEM Television Studio HD8 ISO includes all the features of ATEM Television Studio HD8 plus adds ISO recording of all 8 inputs to separate video files. Also supports up to 8 remote cameras via local Ethernet or globally via the internet. Remote cameras even support tally and camera control.

CANARA LIGHTING

- ◆ Specially designed products for present day Studios: Low Ceiling Height Studio Lighting Fixtures.(Catalogues attached)
- ◆ 80W Chroma Wash Light: CCT 3200K or 5600K
- ◆ 160W Chroma Wash Light: CCT 3200K or 5600K



- ◆ 60W ENG Light: CCT 2700K-5700K
- ◆ 60W Fresnel Light: CCT 3200K or 5600K
- ◆ 80W & 160W CANAFLO LED Soft Light : CCT 3200K to 5600K



DISK ARCHIVE

We are launching the ALTO SX, a 24 Slots Archival Platform with the same integration possibilities, stability and feature set as our enterprise offering the ALTO III F60. The ALTO SX is a Future Proof, Scalable (Expansions may be added) and Flexible (High Availability & Disaster Recovery compatible) Archival Solution with a RAW Capacity of up to 480 TB, 24 slots with up to 20 TB HDD in each slot.

GRIP FACTORY MUNICH

This year GFM will show the brand new GF-Primo Ultra Dolly with a perfect steering geometry and crab steering. It will be the first time this product will be presented to the Indian market.

HK ENTERPRISES

Launching first Made in India V-Mount Battery, Certified by BIS Model: HK-300, HK260, HK190 and for small medium camera range battery NP-F990, NP-F970



MAXLIGHT EQUIPMENT



LED MAXIBRUTE - Max 12 RGB / Max 9 RGB / Max 6 RGB / Max 4 RGB
Zenith 1500C / Zenith 1000C / Zenith 700C



MEDIA TEAM SOLUTIONS

Reality Engine 5- the ultimate real-time broadcast compositing system enabling real-time visual effects pipelines featuring video I/O, keying, compositing and rendering in one single machine.

OCTOPUS

We're thrilled to unveil Octopus 12 - the most flexible news production system that seamlessly adapts to any workflow. With features like enhanced rundown management, improved story planning capabilities, a redesigned user interface, built-in AI Assistant, and the on-the-go

Journalist App, Octopus 12 unifies news production in one powerful platform. Also, don't miss the new Octopus Web Client, offering real-time multi-user script editing and streamlined accessibility through your browser.

PANTHER

S-TYPE DOLLY,

Series- 3 a unique electro-mechanical scissor Dolly

- ◆ Durable Drive unit
- ◆ 4 Steering modes
- ◆ Combined Studio and Track Wheels
- ◆ Detachable Arm



X-Type Dolly

The dolly has three steering modes in the basic version: CRAB, FRONT, REAR. Various wheel arm positions are adjustable. For the use of the X-Type Dolly as a Mini Base Dolly without column, a base plate with turnstile mount is available.



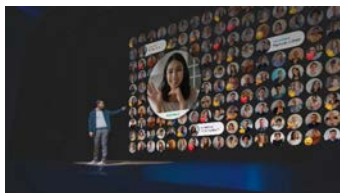
X-Type Column

The Dolly column has a 360o rotatable High-Low-Turnstile for multiple use and can be detached from the base Dolly for easy transport. The batteries are mounted at the bottom of the column. This provides more legroom for the DOP. Furthermore a lower center of gravity of the Dolly is achieved and minimizes the risk of tipping over - thus increasing safety.



SPARKUP

Sparkup will introduce a new version of the platform designed to create massive interactive live events. More customization features, integration capabilities and more scalability to engage bigger audiences whether hybrid or virtual.



STUDIO NETWORK SOLUTIONS

EVO Cloud is the award-winning, comprehensive workflow solution for media production in the cloud. Built to revolutionize the way



media production teams work in the cloud, EVO Cloud provides a central, secure, and collaborative cloud workflow without egress fees or per-user license fees.

MOD powered by EVO is a compact server perfect for content creation on the go. It includes the entire EVO Suite of software tools in a powerful and packable server that fits in the palm of your hand.

TINNU INTERNATIONAL



We will be showcasing a variety of new launches from all of our OEMs. The focus will be on Laowa Pro2be lenses along with RED's new DSMC3 series.

We will also be launching Cognisys Camera Trapping Systems - an essential tool for wildlife film makers. This will be the first time Cognisys will be displayed in any exhibition in Asia.

TVU NETWORKS

We will announce and showcase the TVU RPS One for the first time in India at BIS 2023.

TVU RPS One is an all-in-one hybrid cloud and studio remote production solution. The new offering combines RPS's award-winning, field-tested synchronized multi-camera encoding and transmission functionality in an ultra-compact and rugged form factor with six integrated 5G modems for wireless transmission.

And TVU Search, it can help you

Search, find and clip live and recorded video content faster by TVU's AI powered technology through hours of footage to locate exactly the seconds of content needed.

TVU Mediamind, it can improve real-time production, intelligently collect and reuse media assets, and empower the media supply chain by AI powered technology.



Product Launch

4 SQUARES CORPORATION

- ◆ BELDEN
- ◆ NEUTRIK
- ◆ HARMAN
- ◆ JBL
- ◆ BSS
- ◆ PARTEX
- ◆ PROEL

AAA MEDIA TECHNOLOGIES

- ◆ Teleprompters
- ◆ Tripods
- ◆ Dolly
- ◆ VMount Batteries
- ◆ Professional Bags
- ◆ Telephone Hybrid etc

ADVANCED TELEMEDIA PVT LTD (SENNHEISER)

- ◆ RTS Intercom system
- ◆ AVT Telephone hybrid
- ◆ Sound Devices Portable Mixer-Recorder

APICAL

- ◆ Workstation
- ◆ Server
- ◆ Data Storage

ARIHANT INFO SOLUTIONS

- ◆ DELL- EMC Gold Partner for Servers / Storages
- ◆ Exascend - Enterprise and Industrial Grade SSDs / Memory Cards (Distributors)
- ◆ QNAP - NAS (Distributors)
- ◆ QSAN - NAS / SAN (Distributors)
- ◆ Stardom - DAS (Distributors)
- ◆ Intel - Xeon CPU / SSDs / Network Cards (1G - 40G)
- ◆ Seagate / WD - Hard Disks / SSDs (Partners)
- ◆ Qlogic - FC Cards
- ◆ Samsung / Micron / Hynix - Server Memory
- ◆ Spares / Options for Branded / Non-Branded Servers

ARK INFOSOLUTIONS

Pixotope & Virtual Production solutions:

- ◆ XR with set extension and AR
- ◆ Body pose estimation (BPE)
- ◆ Zeiss cinema scenario camera tracking

The Pixotope solution for XR is a proprietary off-axis rendering and mapping solution for rendering outputs to LED screens and volumes, part of the standard Pixotope workflows, including our WYSIWYG (What You See Is What You Get) Editor, which requires no baking or compilation when making changes to the content. ts that real talent or objects can interact with.

To utilize the Pixotope XR solution, users simply drag in an "XR Wall" actor within their virtual environment, which is used as the

representation of the physical display screens within the virtual environment.

ARK Infosolutions is set to showcase a lineup of industry-leading brands, including renowned names like AJA, LiveU, Seagate, IHSE, ATOMOS, and SYMPLY.

Our booth will encompass a comprehensive range of sectors such as Broadcast, Sports Production, Storage, Films, and Rental.

Within these domains, we will present a curated collection of cutting-edge products from these top-tier manufacturers.

BLACKMAGIC DESIGN

- ◆ HyperDeck Extreme
- ◆ HyperDeck Studio
- ◆ ATEM Television Studio HD8 ISO
- ◆ ATEM Mini Pro
- ◆ ATEM Mini Extreme
- ◆ DaVinci Resolve - Color and Editing
- ◆ URSA Broadcast G2
- ◆ Pocket Cinema Camera 6K Pro



BRAINSTORM 3D



- ◆ InfinitySet - The most advanced virtual production, XR and AR solution
- ◆ Aston - Designers choice for real-time 2D/3D motion graphics
- ◆ Edison - Immersive virtual & AR live events with ease

CANARA LIGHTING

- ◆ Specialized lighting products & solutions for Broadcasting Studios and Auditorium Stage Lighting
- ◆ Upgraded Fresnel Lights: LED Fresnel Warm Light & Daylight, CCT tunable, LED Fresnel RGBW
- ◆ Wattage Available: 100W, 200W & 400W,
- ◆ Upgraded Panel Lights: LED Soft Panel CCT Tunable
- ◆ Wattage Available : 90W & 180W
- ◆ Other Lights: 150W LED Moving Head, 400W Jagle Panel, 300W Jeet Light, CANAFLO, LED PAR Lights, LED Panel Lights.

COOKE OPTICS

Alongside their celebrated assortment of cine-lenses, Cooke will be showing the new SP3 mirrorless primes - a versatile addition to



the world of cinematography, designed to cater to the needs of modern filmmakers. These lenses are inspired by the legendary Speed Panchro™ and have been reimagined and optimised for full-frame mirrorless cameras, offering a practical solution for enhancing visual storytelling.

DIGITAL NAVIGATION

- ◆ Complete Channel Automation
- ◆ E-Asset 365 - Media Asset Management Software
- ◆ Newsglobe - News Room Computer System
- ◆ Fluijo - Playout (Channel in a Box)
- ◆ Rapid - MCR Playout Solution
- ◆ Capio - Multiport Ingest Solution
- ◆ Transit - Compliance Logger Solution
- ◆ MediaPump - Multi Format Enterprise

DISK ARCHIVE

- ◆ ALTO III F60
- ◆ ALTO - SX - New
- ◆ ALTO III Expansion



GRIP FACTORY MUNICH

- ◆ GF-Primo Dolly Ultra
- ◆ GF-Primo Jib
- ◆ GF-Mod Jib
- ◆ GF-Turtle Base
- ◆ range of grip accessories

HK ENTERPRISES

- ◆ HK 300 V-Mount Lithium-ion Battery
- ◆ HK- 260 V-Mount Lithium-ion Battery
- ◆ HK-190 V-Mount Lithium-ion Battery
- ◆ Chargers & Cables
- ◆ Box Battery & Chargers
- ◆ Used Equipment Camera and Lenses list

IHSE



IHSE USA will be showcasing its latest KVM solutions for the Broadcasting and Pro AV industries at Stand C-1, September 8-9 at the Jio World Convention Center, Mumbai, India. Designed to offer unmatched KVM The company will highlight the Draco Flex KVM Matrix Series, the Draco MultiView 4K60, and KVM-over-IP solutions from kvm-tec that support full-4K resolutions. All are designed to offer unmatched

KVM performance for demanding, high-resolution video in areas such as broadcast, post production, studio editing rooms, esports, and commercial deployments.

Thanks to the optimized compression technology and unique conversion processing, kvm-tec's media4Kconnect series delivers full-4K resolutions in perfect 4:4:4 color space and is compatible with 10G network switches. The media4Kconnect models are available in different versions to support stand-alone extension, redundancy, or — in a fully uncompressed version — up to 4K. These extenders can be used as high-performance, low-latency KVM point-to-point connections or as part of a larger KVM switching system. Switching can be done through either the on-screen display menu or directly through the provided kvm-tec switching manager software. The media4Kconnect provides a full array of user features to allow customized setups to eliminate the need for external signal and conversion adapters.

INFOSEARCH

- ◆ capEZ 2.0
 - ❖ Localization
 - ❖ Closed Captioning
 - ❖ Transcription
 - ❖ Dubbing
 - ❖ Voice-Over
 - ❖ Broadcast Compliance
- ◆ mShield 5.1
 - ❖ Fraud Detection & Prevention
 - ❖ Digital CX
 - ❖ Community Moderation
 - ❖ Profile/Tag Verification
 - ❖ Risk Assessment
 - ❖ Compliance Monitoring
- ◆ MTracker 2.0
 - ❖ Daily News Briefs
 - ❖ Summary Services
 - ❖ PR Measurement
 - ❖ Brand Reputation Management
 - ❖ Competitive Intelligence
 - ❖ Qualitative & Quantitative
- ◆ AI Dubbing

JAY NOVELTY

- ◆ PRO GAFF TAPES by PRO TAPES LLP
- ◆ Rosco Filter Gels & Chris James Filter Gels by ROSCOLAB Limited
- ◆ K-Line Dulling Spray
- ◆ Falcon Dust Off Spray
- ◆ Acrylic Clapper Boards by Jay Novelty

LAMHAS

- ◆ LiveU
- ◆ Celerway
- ◆ BLOX Digital
- ◆ Zixi



- ◆ Novelsat
- ◆ Matrox
- ◆ Wise.dv Playout
- ◆ Pixellot

Revolutionizing sports production, Pixellot's AI-driven solutions democratize coverage, making every game accessible to fans worldwide.

Pixellot's automated production concept offers cost-effective, high-quality video broadcasting. By harnessing AI, machine learning, and cutting-edge technology, Pixellot captures the heart of the game, delivering dynamic content that resonates. Whether it's for corporate branding, engagement, or outreach, Pixellot's innovative approach amplifies your message through the thrill of sports.



MAXLIGHT EQUIPMENT

- ◆ Daylight Power Beam
- ◆ Tungsten Power Beam
- ◆ DAYLIGHT PAR FACETED
- ◆ Zenith 1500C
- ◆ Zenith 1000C
- ◆ Zenith 700C
- ◆ LED MAXIBRUTE - Max 12 RGB / Max 9 RGB / Max 6 RGB / Max 4 RGB
- ◆ LED HIGH POWER PANEL - Aurora 400C / Aurora 200C

MEDIA TEAM SOLUTIONS

- ◆ Real-time Virtual Studio with Zero Density based on Unreal engine 5.
- ◆ Reality Engine
- ◆ Reality Keyer
- ◆ Traxis TalentS
- ◆ ChromaLight

NIKITA DISTRIBUTORS

- ◆ Godox - MG1200Bi, P600Bi, F200Bi, F400Bi, F600Bi, M600R, P600R, LDX panels, LD panels
- ◆ Lilliput Q-series monitors, HT7S
- ◆ NiSi Athena series of lenses

We will display our new Knowled LED lights at the show including MG1200Bi, P600Bi, F600Bi, Virso S.

OCTOPUS

- ◆ Octopus News Production System: Our powerful news production system will be taking center stage, promising a blend of innovation and surprises.
- ◆ iReporter - User-Generated Content Platform: Redefining news reporting, iReporter empowers broadcasters to nurture a dynamic digital community, turning audiences into active contributors who shape news stories right from the field.
- ◆ KO:R Multiplatform Collaboration Tool: Designed for seamless

remote collaboration, KOR offers cloud-based planning and dynamic teamwork capabilities. From sharing files and tasks to managing incoming information, KOR empowers content creation teams across various platforms.

PANTHER

- ◆ CLASSIC PLUS DOLLY, a legendary Dolly from a legendary maker. Light and robust at the same time. It will fit every set.
- ◆ S-TYPE DOLLY, a unique electro-mechanical scissor Dolly
- ◆ EASY RIDER, state of the art electro driven rickshaw Dolly

PHOTOQUIP

- ◆ Nanlux range - Evoke 900c and Evoke 2400B

PROMISE TECHNOLOGY

- ◆ PegasusPro series with FileBoost
 - ◆ VTrak N1616 with TierBoost/HybridBoost and 25G interface
 - ◆ SANLINK 25G, thunderbolt 3 to 25G interface used to connect VTrak N1616 25G
 - ◆ Pegasus M4 with Thunderbolt 3 high Performance
 - ◆ Vess R3600 with Fibre channel connection option and performance
- VTrakN1616/Low latency shared storage with NVMe SSD and TierBoost/HybridBoost feature and 25G Ethernet option
- SANLINK25G/Massively improve your post production workflow with project asset files accessible to the entire team located on NAS via 25G Ethernet.



QUANTUM

- Quantum delivers end-to-end software solutions to store, manage, enrich, and archive unstructured data across the entire life-cycle.
- ◆ StorNext file system: A software defined storage platform for HD/4K & beyond workflow.
 - ◆ CATDV: Leading content management, curation, & orchestration software platform: helping organization index, manage, monetize & get insight from their content.
 - ◆ Quantum Myriad™ file and object storage software was created to solve these challenges with a modern cloud-native and scale-out architecture designed for the latest NVMe flash and RDMA networking technologies. Myriad is ideal for high-performance use cases, such as building modern data lakes for analytics and business intelligence, rendering demanding VFX and animation workloads, and rapid recovery of your valuable data. Quantum Myriad™ file and object storage software was created to solve these challenges with a modern cloud-native and scale-out

architecture designed for the latest NVMe flash and RDMA networking technologies. It brings new levels of simplicity and adaptability to your unstructured data workloads without the constraints of specialized hardware. Automated storage and networking management allows you to easily adapt to your future needs while freeing up your IT resources. Myriad is ideal for high-performance use cases, such as building modern data lakes for analytics and business intelligence, rendering demanding VFX and animation workloads, and rapid recovery of your valuable data.

RAHUL COMMERCE

- ◆ DekTec - Empowering Digital TV Professionals - <https://www.dektec.com/>
- ◆ Osprey Video - AV Capture / Streaming
- ◆ INTINOR - High Quality Video over Internet
- ◆ Wowza Media Systems LLC. - The Video Platform To Build Fast and Scale
- ◆ BBright Visionary Technologies - Solutions for LIVE content SKAARHOJ - Control - Any Panel, Any Device, Any Vendor
- ◆ VICON Motion Systems Ltd UK - Motion Capture
- ◆ Xdream Distribution - Woody, Capella and Flowworks - Ingest, Playout, Transcoding, MAM, OTT Solutions.

RED DIGITAL CINEMA



RED Digital Cinema is a leading manufacturer of professional digital cameras and accessories. RED's latest technology includes the highly advanced V-RAPTOR 8K VV, and studio-configuration V-RAPTOR XL, as well as the KOMODO-X 6K global shutter sensor which brings innovative engineering to filmmakers at all levels of content creation. The latest addition to RED's camera line up is the KOMODO-X - the next evolution of the KOMODO line with all-new 6K global shutter and enhanced features.

RGB BROADCASTING

- ◆ OTT Solutions
- ◆ Live Streaming Products & Solutions
- ◆ XR Solutions and Technologies
- ◆ Cloud Storage Solutions and Products
- ◆ Collaborative Cloud-Based Workflows and Solutions
- ◆ Audio and Video Solutions
- ◆ Innovative Broadcast Integration Solutions



VTOTT - the all-encompassing OTT CMS platform. VTOTT is a comprehensive OTT CMS platform that enables seamless video content management and delivery across web, mobile apps, and smart TV apps. With support for major digital platforms and customizable themes, users can upload, manage, and publish content effortlessly. VTOTT offers live streaming and Video-on-Demand capabilities, while ensuring content protection through Digital Rights Management. Its efficient content delivery networks guarantee a global audience reach. Monetization options through subscriptions and ads make VTOTT an exceptional choice for profitable content management.



ROYAL BROADCASTING

Royal Broadcasting is a leading company in India, engaged in Marketing and Distribution of Professional Photo and Video Broadcast Equipment all over the Country.

We are Distributors of Teris, Miliboo and Pro-X for Pan India. We offer products and services to various TV and News Channels, Electronic Media, Institute and Various Production House.

SHENOY LIGHTING

Model no	Name
Benz - LED LENS Panel Lights	
Benz PL125D	Benz PL125D Led Soft Panel Light - Day - 5600K.
Benz PL250D	Benz PL250D Led Soft Panel Light - Day - 5600K.
Benz PL500D	Benz PL500D Led Soft Panel Light - Day - 5600K.
Benz - LED SOFT Panel Lights	
Benz P250D	Benz P150D Led Soft Panel Light - Day - 5600K.
Benz P250X	Benz P250X Led Soft Panel Light - Color Tuneable from 3200K - 5600K.
Benz P500X	Benz P500X Led Soft Panel Light - Color Tuneable from 3200K - 5600K.
Benz P1000X	Benz P1000X Led Soft Panel Light - Color Tuneable from 3200K - 5600K.
Benz - LED Spot Lights	
Benz S30D	Benz PL30D Led Spot Light - Day - 5600K.
Benz S250D	Benz S250D Led Fresnel Spot Light - Day - 5600K.
Benz S250T	Benz S250T Led Fresnel Spot Light - Warm - 3200K.
Benz S250X	Benz S250X Led Fresnel Spot Light - Color Tunable from 3200K - 5600K.
Benz S500D	Benz S500D Led Fresnel Spot Light - Day - 5600K.
Benz S500T	Benz S500T Led Fresnel Spot Light - Warm - 3200K.

SHETALA AGENCIES

- ◆ SIGMA CINE LENS LINEUP
- ◆ RED DIGITAL CAMERAS
- ◆ SMALLRIG - manufactures affordable, compact and flexible rigs for filmmakers and photographers

SPARKUP

Sparkup is a unique interactive virtual audience solution for all TV and event producers who want to create new interactive formats and maximize fan engagement. Performers, speakers, artists can see their audience and interact in real-time.

The platform includes:

- ◆ A unique virtual audience wall solution: bring viewers into the on-stage action with no attendance limitation
- ◆ Real-time interactivity: turn passive viewers into active participants with powerful gamification and audience interaction features.

STUDIO NETWORK SOLUTIONS

- ◆ EVO shared storage: high-performance shared storage server for media production teams.
- ◆ EVO Cloud: complete and comprehensive cloud workflow for creative teams.
- ◆ The EVO Suite: award-winning collection of MAM, transcoding, automations, and remote workflow tools included with every EVO on-premise and in the cloud.
- ◆ MOD powered by EVO: personal-sized shared storage server optimized as a travel-friendly solution and edge device for cloud production workflows.

TATHASTU TECHNO SOLUTION

ARCHITECTURE, 3D & VFX | SOFTWARE & HARDWARE

in partnership with



- ◆ Tathastu techno solutions offerings
- ◆ Maxon softwares - Cinema4D, ZBrush, Red Shift, Red Giant
- ◆ Adobe, Video Copilot, BorisFX
- ◆ HP computers and Hardwares Adobe softwares

TELERAD

- ◆ Roland Streaming Video Switcher
- ◆ Direct Streaming A/V Mixer
- ◆ Softron Record Stream & Play
- ◆ Haivision Encoder/Decoder
- ◆ Clear Com intercom system.

TINNU INTERNATIONAL

- ◆ RED Digital Cinema
- ◆ Easyrig Camera Support System
- ◆ Laowa Cine Lenses

- ◆ DZOFILM Cine Lenses
- ◆ Atlas Anamorphic Lenses
- ◆ Tilta Camera Support
- ◆ cmotion Lens Control Systems
- ◆ Kondor Blue Camera Accessories

TVU NETWORKS

- ◆ TVU RPS One;
- ◆ TVU RPS;
- ◆ TVU One;
- ◆ TVU Search;
- ◆ TVU Producer;
- ◆ TVU Partyline;
- ◆ TVU Router;
- ◆ TVU Anywhere APP;
- ◆ TVU Channel;
- ◆ TVU Remote Commentator ;
- ◆ TVU Mediamind;
- ◆ TVU Replay;
- ◆ TVU Grid;
- ◆ TVU G-link 4K HDR;
- ◆ TVU Mlink

WESTERN DIGITAL

- ◆ Rugged and Portable HDD & NVMe SSD
- ◆ Enterprise-Class desktop HDD
- ◆ Transportable hardware RAID powerhouse
- ◆ Reader Docking Station
- ◆ Multi-card Reader

SanDisk Professional provides professionals with trustworthy equipment that can effortlessly handle the requirements of transferring, editing, and saving mission-critical content. This ensures that professionals can rely on our products for their livelihood without any worries.



30+ Years

BI2023

BROADCAST INDIA SHOW - MUMBAI

8 - 10 October, 2023

(Sunday - Tuesday)

Venue: 3rd Floor, Jio World Convention Centre, Mumbai

www.broadcastindia-show.com

Conference Programme

THEME

WHAT'S NEXT IN M&E?: POISED FOR THE NEXT EVOLUTION

Day 1: 8 October, 2023

TIME

SESSION DETAILS

FIRESIDE CHAT

11:00 to 11:30 Hrs

CELEBRATING JUBILEE WEBSERIES SHOWBIZ

Vikramaditya Motwane & Atul Sabarwal, Filmmakers in conversation with Akshaye Rathi

PANEL DISCUSSION

11:45 to 12:30 Hrs

THE EVOLUTION OF RISE

Moderator: Sonia Prashar, Chairperson of the Board and Managing Director, NuernbergMesse India

Panellists: Gayathiri Guliani, Vice President- Licensing & Content Partnerships, Lionsgate India

Shivani Kochhar, Senior Manager Sales System Apac | Technology and Operations at Warner Bros. Discovery

Rupali Sarkar, Senior Manager - Business Development, Yotta Data Services Private Limited

Sreelakshmi Menon, General Manager, Larsen & Toubro Constructions

KEYNOTE

12:30 to 12:50 Hrs

REIMAGINING CONTENT DELIVERY WITH DIGITAL TRANSFORMATION

Presenter: Sunil Gupta, Co-Founder, MD & CEO - Yotta Data Services

PANEL DISCUSSION

14:00 to 14:45 Hrs

GENERATIVE AI & THE MEDIA INDUSTRY

Moderator: Prasanna K., Business Head, Media Solutions, Qube Cinema Technologies Pvt Ltd

Panellists: Guru Vaidya, Solution Consulting Manager, Adobe

Shailendra Mathur, Vice President Of Architecture And Technology, Avid Technology

Vijay Venkataramanan, Co-founder @ Spotter & Creator Engine

Muralidhar Sridhar, Senior Vice President - AI & ML, Prime Focus Technologies

Anant Roongta, Managing Director, Famous Studios

Continued...

Co-located events

SCAT2023
SCAT INDIA TRADESHOW - MUMBAI

CONTX2023
CONTENT INDIA SHOW - MUMBAI

Platinum Partner



OTT Solution Partner



Technology Partner



30+ Years

BI2023

BROADCAST INDIA SHOW - MUMBAI

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Conference Programme

THEME

WHAT'S NEXT IN M&E?: POISED FOR THE NEXT EVOLUTION

Day 1: 8 October, 2023 (Continued...)

TIME	SESSION DETAILS
TECHNICAL SEMINAR	
14:45 to 15:05 Hrs	WORRIED ABOUT STORAGE COST OF YOUR CONTENT ? THINK CORVAULT, INTELLIGENT RAID SOLUTION FOR M&E INDUSTRY Presenter: Kamran Akhtar, Presales Lead - SAARC, Seagate Technology
PANEL DISCUSSION	
15:05 to 15:50 Hrs	EMERGING TECHNOLOGIES IN BROADCAST Moderator: Ganesh Kaushic, Transformation Advisor Panellists: Chaitanya Chinchlikar, Vice President, Business Head, CTO & Emerging Media Head, Whistling Woods International Raj Kapoor, Founder, India Blockchain Alliance Anuradha Chowdhary, Founder, Zeroto3 Collective Angad Sodhi, Founder, Colors of India
TECHNICAL SEMINAR	
15:50 to 16:10 Hrs	DISK ARCHIVE
TECHNICAL SEMINAR	
16:10 to 16:30 Hrs	CREATE AMAZING CONTENT, FASTER, FROM ANYWHERE Presenter: James NG, Head of Sales and Technical Services, Apac, Studio Network Solutions (SNS)
TECHNICAL SEMINAR	
16:30 to 16:50 Hrs	WTVISION
TECHNICAL SEMINAR	
16:50 to 17:10 Hrs	INTRO INTO A/V OVER FIBER TRANSPORT Presenter: Radhamohan Rajani, Technical Sales Support Specialist, Broaman and Optocore

*Conference Sessions, Speakers and Program are subject to change.

Co-located events

SCAT2023
SCAT INDIA TRADESHOW - MUMBAI

CONTX2023
CONTENT INDIA SHOW - MUMBAI

Platinum Partner



OTT Solution Partner



Technology Partner



30+ Years

BI2023

BROADCAST INDIA SHOW - MUMBAI

8 - 10 October, 2023

(Sunday - Tuesday)

Venue: 3rd Floor, Jio World Convention Centre, Mumbai

www.broadcastindia-show.com

Conference Programme

THEME

WHAT'S NEXT IN M&E?: POISED FOR THE NEXT EVOLUTION

Day 2: 9 October, 2023

TIME	SESSION DETAILS
FIRESIDE CHAT	
11:00 to 11:45 Hrs	FUTURE PROOFING THE OTT EXPERIENCE Sashishekhar Panda, Head - Content, Continuity, and IT Management, Yotta Data Services Marc Mulgrum, Senior Vice President of Global Sales, Setplex
TECHNICAL SEMINAR	
11:45 to 12:05 Hrs	HYPERCONVERGED - EFFICIENCIES WITH CHOICES Presenter: Aaron Char, Business Development Manager, Ross Vide - Production Switchers & Servers
TECHNICAL SEMINAR	
12:05 to 12:25 Hrs	ARK INFOTECH
TECHNICAL SEMINAR	
12:25 to 12:55 Hrs	TRANSFORMING ASSET MANAGEMENT TO KNOWLEDGE MANAGEMENT Presenter: Shailendra Mathur, Vice President and Chief Architect, AVID
WORKSHOP	
14:00 to 16:00 Hrs	CAMERA TO CLOUD WORKSHOP BY ADOBE Presenter: Chetan Shah, Strategic Developments & Relations at Adobe
PRESENTATION	
16:05 to 16:45 Hrs	TECHNOLOGY & CREATIVE NUANCES OF THE IMMERSIVE INDUSTRY Presenter: CHAITANYA CHINCHLIKAR, Vice President, Business Head, CTO & Emerging Media Head, Whistling Woods International

Continued...

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Conference Programme

THEME

WHAT'S NEXT IN M&E?: POISED FOR THE NEXT EVOLUTION

Day 2: 9 October, 2023 (Continued...)

TIME

SESSION DETAILS

TECHNICAL SEMINAR

17:10 to 17:30 Hrs

SIGNIFICANTLY MONETISE YOUR CONTENT, & SAVE MONEY, ALONG WITH INDEX, SEARCH, PRIVACY, & CRICKETING ANALOGY

Presenter: Kamal Gulati, CEO, ITS Technology Solution Private Limited

BOOK LAUNCH

17:30 to 17:45 Hrs

BOOK LAUNCH ON MEDIA & ENTERTAINMENT

Kamal Gulati, CEO, ITS Technology Solution Private Limited

*Conference Sessions, Speakers and Program are subject to change.

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THEME

WHAT'S NEXT IN M&E?: POISED FOR THE NEXT EVOLUTION

Day 3: 10 October, 2023

TIME	SESSION DETAILS
EXCLUSIVE SHOWCASE	
11:00 to 15:00 Hrs (Executive Board Room #301)	EXPERIENCE THE FUTURE OF BROADCAST ON CLOUD, POWERED BY AWS WITNESS THE FUTURE OF CINEMA PRODUCTION ON AWS
PANEL DISCUSSION	
11:30 to 12:15 Hrs	DRIVING INNOVATION & TRANSFORMATION IN BROADCAST & ENTERTAINMENT WITH CLOUD COMPUTING Moderator: Manoj Madhavan, Editor, Broadcast & Film Media Panellists: Manoj Padmanabhan, Head - Business Development, Media & Entertainment, India , AWS Rajat Nigam, Group Chief Technology Officer, Network18 Media & Investments Ltd. Kingshuk Bhattacharya, Head of Broadcast Operations & Network, Sony Pictures Networks India Harish Prabhu, Founder, POSTUDIO Anupam Sharma, Senior Vice President - Sales & BD, Prime Focus Technologies
TECHNICAL SEMINAR	
12:20 to 12:50 Hrs	CINEMATICS REDEFINED WITH CANON Presenter: Gaurav Markan, Head of Ambassadors, Strategic Alliances & B2B Marketing, CANON INDIA
TECHNICAL SEMINAR	
12:50 to 13:15 Hrs	OPTIMIZING PROFITABILITY: THE DATA-DRIVEN MEDIA SUPPLY CHAIN Presenter: Paul Shen, CEO, TVU Networks
TECHNICAL SEMINAR	
14:00 to 14:20 Hrs	PHOTOQUIP

Continued...

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Conference Programme

THEME

WHAT'S NEXT IN M&E?: POISED FOR THE NEXT EVOLUTION

Day 3: 10 October, 2023

TIME

SESSION DETAILS

PANEL DISCUSSION

14:20 to 15:10 Hrs

ISC OPEN HOUSE

Moderator: Sudeep Chatterjee, Cinematographer

Panellists: Anay Goswami, Cinematographer
Neha Parti Matiyani, Cinematographer
Pratik Shah, Cinematographer
Manu Anand, Cinematographer
Archana Borhade, Cinematographer

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CONTENT INDIA SHOW ■ MUMBAI

9 - 10 October, 2023

Venue: 104A - Meeting Suite, 1st Floor, Jio World Convention Centre, Mumbai

Conference Programme

Day 1: October 9, 2023

TIME	SESSION DETAILS
10:30 to 11:00	Registration
	PANEL DISCUSSION
11:00 to 11:45 Hrs	INDIAN ANIMATION CONTENT : THE NEXT FRONTIER Moderator: Kireet Khurana, Storyteller & Director, Climb Media Films Panellists: Preeti Vyas, President & CEO, Amar Chitra Katha Pvt. Ltd. Arjun Madhavan, CEO, Assemblage Entertainment Michel Lacono, CPA, Film Finance
	PANEL DISCUSSION
11:45 to 12:30 Hrs	NEXT-GENERATION STORYTELLING Moderator: Angad B Sodhi, Artist, Curator, Co-Founder, Colours of India & Director NFTs, Digital Art & Culture Panellists: Raj Kapoor, Founder, India Blockchain Alliance Ganesh Kaushic, Content Strategist & Transformation Advisor Aditya Mani, Founder, YOLOgram Dhrupad Das, Advisor, Web3Assam
	INDUSTRY PITCH
12:30 to 13:00 Hrs	CASE STUDY - SYNCMAMA: SYNC AT THE SPEED OF AI Presenter: Achille Forler, Founder and Executive Director, SyncMama
	PANEL DISCUSSION
14:00 to 14:45 Hrs	FILM AND TV REBOOTS - THE FASCINATION AROUND REMAKES, SEQUELS ETC- ARE WE RUNNING OUT OF IDEAS? Moderator: Chhitra Subramaniam, Senior Vice President Creative & Production, Reliance Entertainment Panellists: Shibashish Sarkar, Chairman, IMAC & President, Producers Guild of India Sunir Kheterpal, Producer, ATHENA Murli Chhatwani, Managing Partner Movie Distribution, Panorama Studios Pvt. Ltd.

Continued...

Co-located events

CONTX2023

CONTENT INDIA SHOW ■ MUMBAI

9 - 10 October, 2023

Venue: 104A - Meeting Suite, 1st Floor, Jio World Convention Centre, Mumbai

Conference Programme

Day 1: October 9, 2023 (Continued)

TIME	SESSION DETAILS
PANEL DISCUSSION	
14:45 to 15:30 Hrs	KICK-STARTING INDIAN DOCUMENTARY Moderator: Manoj Madhavan, Editor, Broadcast & Film Magazine Panellists: Brahmanand Singh, Founder Chairman & CEO, Mobius Films & Mobius Biopics Pvt Ltd Kireet Khurana, Storyteller & Director, Climb Media Films
PANEL DISCUSSION	
15:30 to 16:10 Hrs	BOX-OFFICE DOMESTIC AND INTERNATIONAL Moderator: Ganesh Kaushic, Content Strategist & Transformation Advisor Panellists: Loris Curci, Film Producer, Blue Film (Italy) Shyam Kurup, Director, Aries Group Srishti Behl, CEO, Phantom Films Sharad Patel, Founder, SP CINECORP CINEMATIC VENTURE LTD. Ankur Garg, Producer/Partner, Luv Films LLP
PANEL DISCUSSION	
16:10 to 17:00 Hrs	CONTENT DISTRIBUTION : OTT & THEATRICAL CO-EXISTENCE Moderator: Akshaye Rathi, Director, Ashirvad Theatres Panellists: Devendra Deshpande, CEO, Friday Filmworks Rajesh Mishra, Executive Director & Group CEO, UFO Moviez
MASTERCLASS	
17:00 to 18:00 Hrs	IN SEARCH OF A PERFECT SCRIPT Presenter: Pankaj Saxena, Filmmaker, Cinema Academic & Writer
End of Day 1	

*Conference Sessions, Speakers and Program are subject to change.

Co-located events

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CONTENT INDIA SHOW ■ MUMBAI

9 - 10 October, 2023

Venue: 104A - Meeting Suite, 1st Floor, Jio World Convention Centre, Mumbai

Conference Programme

Day 2: October 10, 2023

TIME	SESSION DETAILS
FIRESIDE CHAT	
10:30 to 11:00 Hrs	<p>CONTENT TIDE - RIDING THE WAVES OF WEB3 CONTENT</p> <p>Moderator: Ganesh Kaushic, Content Strategist & Transformation Advisor</p> <p>Panelists: Raj Kapoor, Founder, India Blockchain Alliance</p>
PANEL DISCUSSION	
11:00 to 11:45 Hrs	<p>CROSS-BORDER CO-PRODUCTIONS</p> <p>Moderator: Ganesh Kaushic, Content Strategist & Transformation Advisor</p> <p>Panelists: Raj Kapoor, Founder, India Blockchain Alliance Loris Curci, Film Producer, Blue Film (Italy) Aashish Singh, Content Producer Nitin Ahuja, CEO, Producers Guild of India</p>
FIRESIDE CHAT	
11:45 to 12:30 Hrs	<p>IPRS - DRIVING COPYRIGHT IN THE MUSIC INDUSTRY & ITS ROLE IN THE M&E INDUSTRY</p> <p>Rumpa Banerjee, Head, Marketing/Communication & Member Relations at, The Indian Performing Right Society Limited, IPRS.</p> <p><i>in Conversation with</i> Parag Kamani, Leading Music Consultant</p>
MASTERCLASS	
14:00 to 14:45 Hrs	<p>FUTURE OF TV CONTENT SUBTITLING</p> <p>Prof. Brij Kothari, Founder, PlanetRead and Co-Lead, Billion Readers (BIRD) Initiative</p> <p>Nirav Kumar Shah, COO, PlanetRead and Billion Readers (BIRD) Initiative</p>
PANEL DISCUSSION	
14:45 to 15:30 Hrs	<p>TOKENIZATION OF DIGITAL ASSETS & THE FUTURE OF DIGITAL CONTENT OWNERSHIP</p> <p>Moderator: Angad B Sodhi, Artist, Curator, Co-Founder, Colours of India NFT & Director NFTs, Digital Art & Culture</p> <p>Panelists: Anuradha Chowdhary, Founder & CEO- ZeroTo3 Collective Raj Kapoor, Founder, India Blockchain Alliance Ganesh Kaushic, Content Strategist & Transformation Advisor Cyber Shakti, Founder, LensPost</p>

Co-located events

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CONTENT INDIA SHOW ■ MUMBAI

9 - 10 October, 2023

Venue: 104A - Meeting Suite, 1st Floor, Jio World Convention Centre, Mumbai

Conference Programme

Day 2: October 10, 2023 (Continued)

TIME	SESSION DETAILS
INDUSTRY PITCH	
15:30 to 16:00 Hrs	<p>WILL INDIA EMERGE AS THE CONTENT CREATION HUB OF THE WORLD WITH THE HELP OF VIRTUAL PRODUCTION STUDIOS?</p> <p>Presenter: Tejash Shah, Accord Equips</p>
PANEL DISCUSSION	
16:00 to 17:00 Hrs	<p>THE DIRECTORS' CONCLAVE</p> <p>Moderator: Pankaj Saxena, Filmmaker, Cinema Academic & Writer</p> <p>Panelists: Rahul Rawail, Film Director Amole Gupte, Film Director Dinesh Yadav, Film Director</p>

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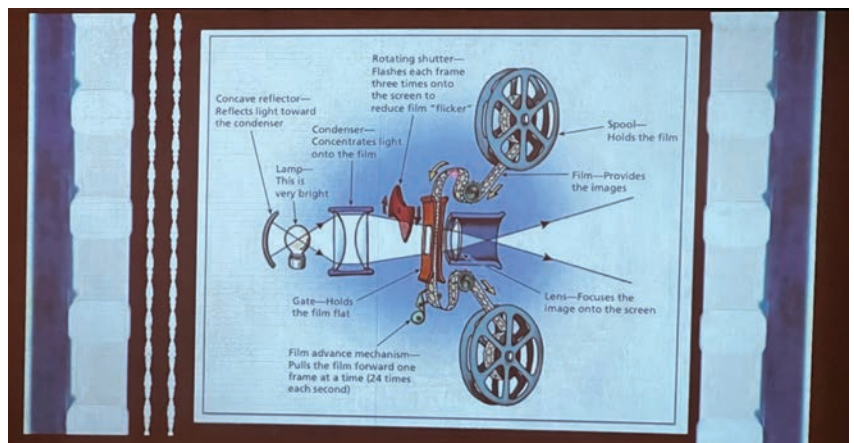
BROADCAST & CABLESAT





FILM PROJECTION WORKSHOP - FHF MUMBAI

Photo Report by Hiroo Keswani



Film Heritage Foundation

Film Heritage Foundation (FHF) is an organization based in India dedicated to the preservation, restoration, and promotion of India's rich film heritage. They have been actively involved in various initiatives to safeguard classic films and make them accessible to future generations.

The organization often conducts workshops and training programs related to film preservation and projection techniques. These workshops are designed for film enthusiasts, technicians, archivists, and anyone interested in learning about the art and science of handling and projecting film prints.

A 3 day Film Projection in practice workshop was conducted by FHF, along with Goeth Institut from 24th to 26th of July 2023, culminating in the lifetime presentation awards to the projectionists shortlisted and selected by an eminent jury.



The workshop:

Learning the art of projecting Celluloid and Digital Film was helmed by Florian Höhensteiger, a film Archivist and Projectionist from Germany. Shivendra Dungarpur, founder of FHF and initiator of this workshop along with Amruta Nemivant Senior Programme Manager Goethe Institute, opened the day with introducing Florian to the class.

Shivendra Dungarpur shared his thoughts behind this initiative of a Film Projection workshop : The basic idea is to make people aware and train them to screen the films with the sanctity of its aspect ratio, good screen brightness and proper decibel for the sound. His one on one audio interview is attached too.

Amruta from Goethe Institut Max Mueller Bhavan, added that they are the official cultural institute of the Federal Republic of Germany and that this institution focuses on language and cultural exchange work in the field of visual arts, film and theater.

So the partnership with the Film Heritage Foundation came in that context where they've been working so much with conservation and preserving film heritage,

And they (Goethe Institut) do have partnerships and of course institutions in Germany which could sort of help with this process in India as well.

So that's how this workshop series was started.

Florian who conducted the workshop works with the Bundes archive in Germany as the projectionist and the film screenings have been supported by the German Consulate and Goeth Institut put together the entire package of the workshop and since its a projection workshop, what better than seeing the films on a big screen. Florian's audio interview too is attached to this photo essay.

The workshop was well attended by selected 20 participants from a large number of applicants. These participants were a mixed lot comprising of young filmmakers, few officials from Films Division, FTII alumnis and Film enthusiasts.

Anand Vyas, retired from Lowe Lintas and having Advertising Film background told us his reason to join the workshop. His desire was to keep learning about the film



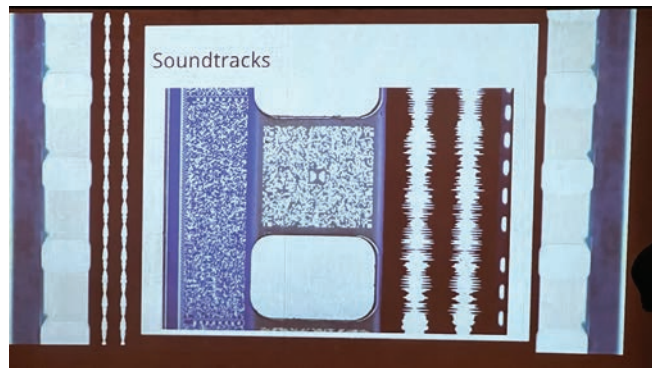
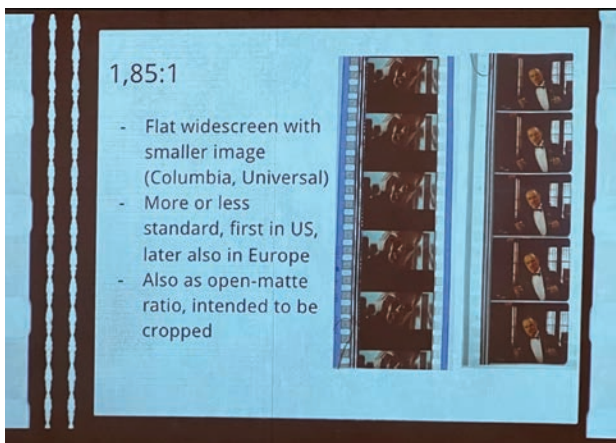
medium and when this workshop was announced he was looking forward to learning from professionals the art of Projection and be with celluloid for 3 days in a film theatre environment.

DAY 1: LECTURES ON ANALOG AND DIGITAL PRINTS



Day 1 proceedings were conducted at the majestic Preview Theatre, Liberty Cinema which covered the basics of projection of Celluloid and Digital content. It was mainly a brief History about Film and Film Projection and the process involved in setting up, preparing and running a film show in a theatre. A brief history of Film History was given to the participants telling about how the cinema print evolved from B/W to hand coloring, tinting & toning, Stencil colour, Additive colour, Subtractive colour and Chromogenic

Participants who had never handled celluloid ever were shown sample frames of 16mm and 35mm print explaining

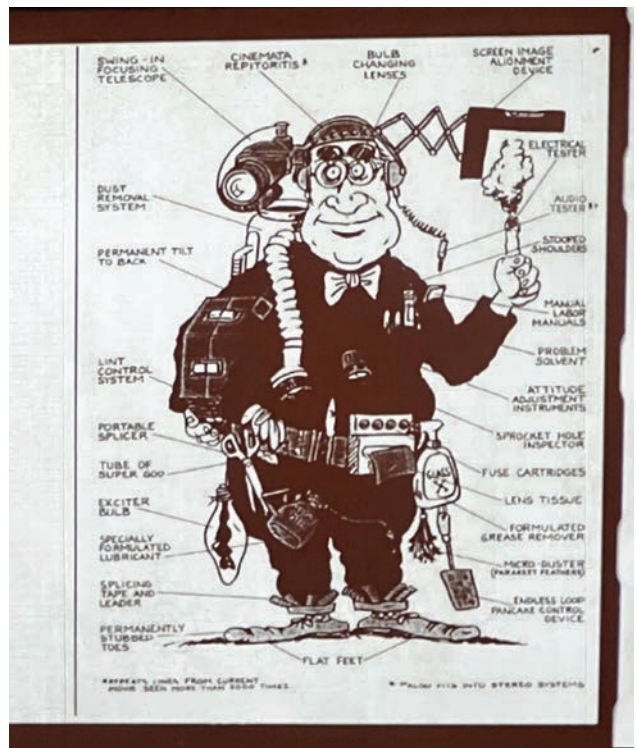


also about the various aspect ratios used for different viewing experiences.

Also of utmost importance along with the visual history was identification of soundtracks. Which were an integral and important aspect of a Married Print (Picture and sound together) also called the release print.

Identification of film and the corresponding absence or presence of the different soundtracks was a significant process in understanding the time and era of the film and accordingly handling and projecting it with utmost responsibility and care, doing justice to the film gauge, aspect ratio and the reading of the soundtrack off the print.

On a lighter note, Florian showed a slide depicting the responsibilities of a film Projectionist who has been taken





for granted throughout the film screening history. The way the film cans are labelled and how the number of reels are displayed for the entire print length of a film were also mentioned. The reason for all such film inspection was to prepare the print for projection, understanding which side of the projected beam, the emulsion side was and which was the base side. This is to safe guard the print from burning it during projection.

A important mention was made about the different kind of perforations used on film prints, different from the negative films on which the image is recorded. The two different kind of perforations are the Kodak standard and the Bell & Howell kind respectively (for 35mm film

gauge). The 16mm perforations are same for the negative as well as the print film

For the purpose of screening a print, A projectionist has to keep in mind the start and the end of a reel which are marked by Tail and Head leader and a countdown strip which helps in threading the film onto the projector and also worth mentioning was the changeover mark which prompted the projectionist to start the second projector in sync with 1st reel ending and the subsequent reel starting to give a smooth switchover to the audience who are completely immersed in the storytelling and shouldn't feel the jerk of changing reels as each reel has a limited length of 2000ft running for around 12 min of projection time.

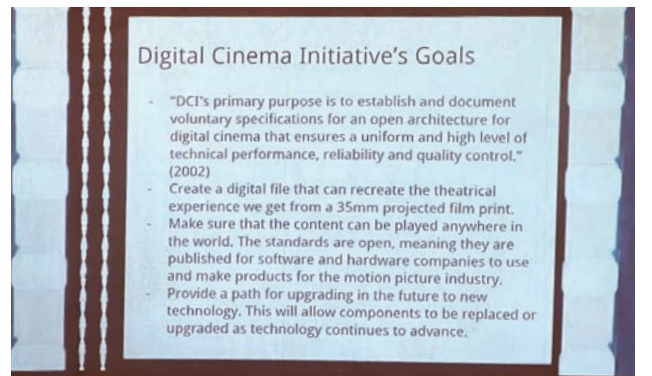
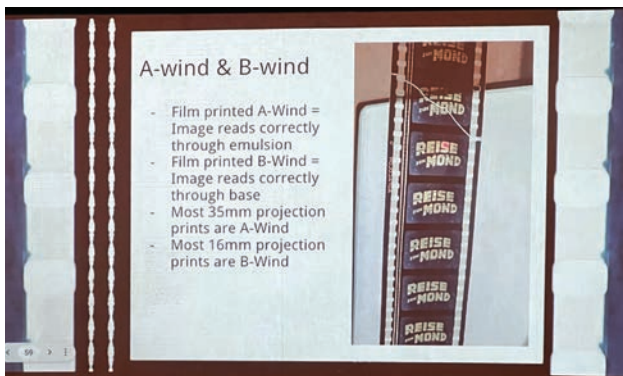
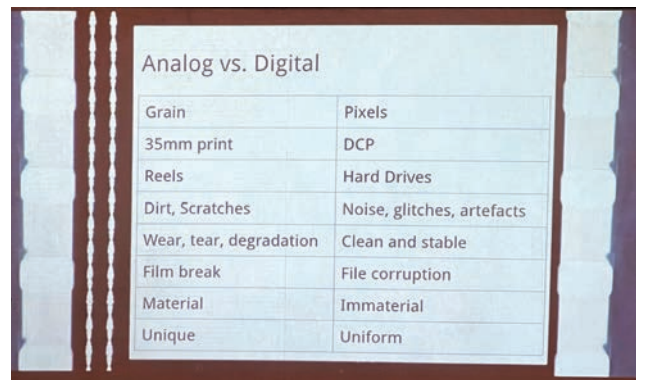
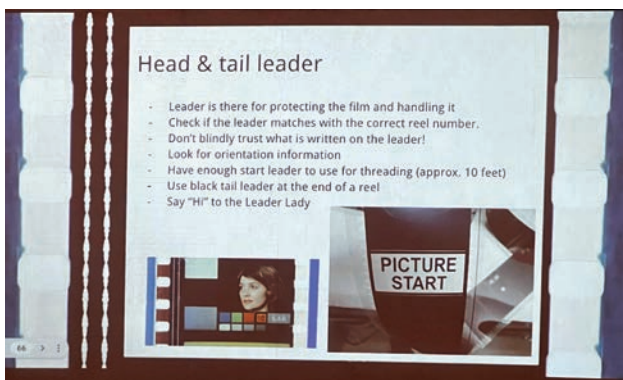
That ended the theory session for the celluloid film screening protocols and process

Lunch was announced soon after and we all had it on the terrace of the Liberty building overlooking the Mumbai skyline.

The second half of first day covered the Digital Projection part which gave knowledge about Digital Cinema initiative

Standards (DCI), pixels, Digital Cinema Package (DCP) and how to ingest content and project through the digital Projector

The terminology of terms associated with digital aspect





of screening the films was shared. Terms like pixel, bit depth, resolution, 2K,4K, Digital formats and sources like DSM and DCDM were explained. To exhibit a digital print a DCP is made of the final edited color corrected timeline of the film along with its 5.1 Dolby Digital soundtrack. How the files are collated and compiled as package for final exhibition was explained in the making of a DCP consisting of picture sound and subtitle files.

The kind of digital projectors, its evolvement from early days to the current times was also touched along, telling us about DLP, LCD and SXRD display systems and the kind of illumination system used with Xenon lamps or the RGB Laserkind.

The DCP (Digital Cinema Package) is usually send with encryption and KDM, a timed window during which a content is playing ensuring no unauthorised viewing, negating the piracy of the content.

The day concluded well in time for all to head towards Regal Cinema where a DCP of a restored film was to be screened.

At Regal Cinema, the DCP was of Tiger of Eschnapur(B/W 1938)

Director: Richard Eichberg Duration: 97 mins
Screening format: DCP

The film has been restored by DFF – Deutsches Filminstitut & Filmmuseum e.V.Filmarchiv with additional source material from the 35 mm copy of the Maharana of Mewar Charitable Foundation, The City Palace, Udaipur, India preserved at the Film Heritage Foundation archive.

Day 2: PRACTICAL DEMONSTRATION OF ANALOG PROJECTION

The second day of the workshop was at the Projection Room at Regal Cinema Colaba. Another real reason for a day trip to Colaba is always connected with Cinema and Food.

So.. I had a sumptuous breakfast at Mondegar and after a walk at the Gateway Of India promenade overlooking the Taj hotel, the day started at Regal Cinema projection room with practical on hands training of handling asset the celluloid print. Florian our workshop coordinator explained the way to wind/rewind the film print and make it ready for the projection.

The projectionist Mr. Aslam and his team were introduced to all the participants.

There was a winding table on hand and the base and the emulsion side were identified of the print and the layout





and equipment panels and sections explained about the projection room.

All the participants had an opportunity to try their hand in winding/rewinding the celluloid print, identify the base and emulsion side and do some minor repair and splicing of frames as part of the workshop. How to place your hand, elbow and fingers on the winding plates to increase or reduce the speed so as not to accidentally damage the print was explained.

Various equipment connected with projection, i.e., the main power supply room, sound equipment and the array of analog projectors was shown and explained.

Till lunch the students off the workshop, each took turn handling the print and getting accustomed to the projection room.

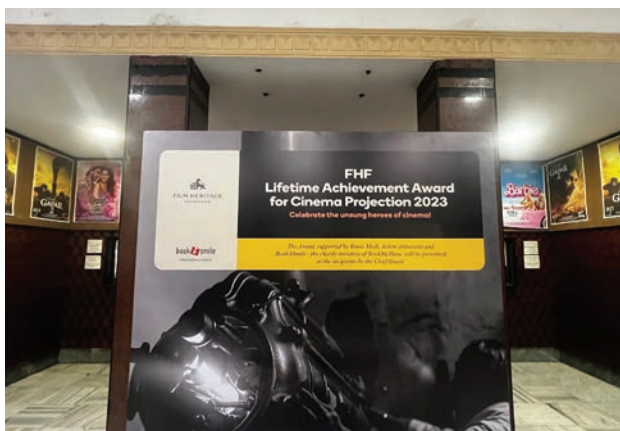
Mr. Aslam the projectionist at Regal Cinema, having given 50 years of his service to this profession was also one of the shortlisted projectionists

from nine selected from all over India, to be given the Outstanding projectionist award.

He candidly reminisced that as a student and an avid cinemagoer himself, in his student days he too used to stand in line to buy tickets for a movie show at Regal and at that time he didn't know that his future would be to be a projectionist at Regal Cinema.

After Lunch the attention shifted to understand the digital projector and the process of creating the showiest for screening, ingesting it through the software and making sure they had the key to the digital lock to unlock the content for the time specific show. The contrast from the current digital avatar of the earlier Analog print screening was a experience for the participants of the workshop.

It was very well understood that after the digital ingestion of the film, the projectionist had time to themselves to unwind, go for a





cup of tea and monitor the screening, unlike the earlier days of analog screening, where a constant vigil was necessary to safe guard the print from any damage and make sure the lights in the theatre were dimmed and projection started without any delay or anxiety to the film patrons.

The day ended a bit early so that the projectionists and organisers of this workshop could test screen the print of the Hindi film Mahal as it was going to be screened the next day after the award ceremony. Few of the students were lucky enough to witness how the print was run and sound level in the theatre adjusted to a particular volume. Since it was an old B/W print, the sound head of the projector was

in use and the digital sound head was switched of so as not to interfere with the setting.

For the second evening of the workshop, the audience was presented with a restored film of bygone silent era called NOSFERATU, introduced by the German Counsel and Shivendra Singh Dungarpur.

After the screening, before heading back to suburbs, the dinner was done at Leopold Colaba. Perfect rewarding end to a day at the movies.

DAY 3:

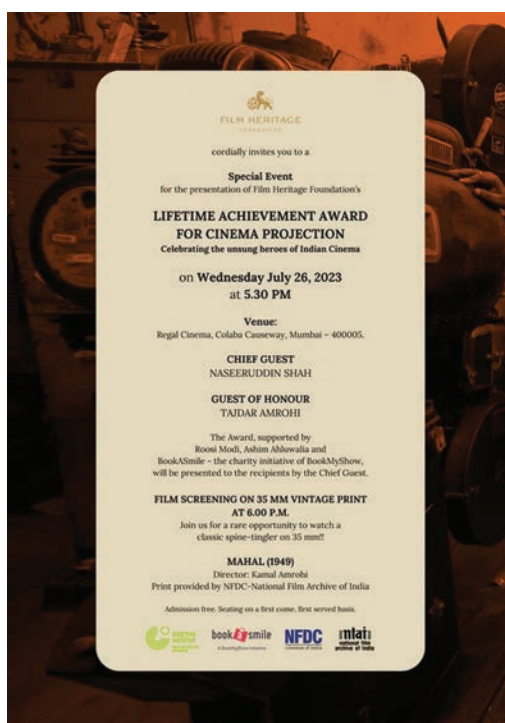
The day was dedicated to Analog projection and the





film element which was wound, rewound, analysed, identified and prepared for screening was to be threaded and screened, and the students of the workshop were to individually thread the reel, start the projector, adjust the tramline if the frame slipped and also adjust the focus of the image on screen.

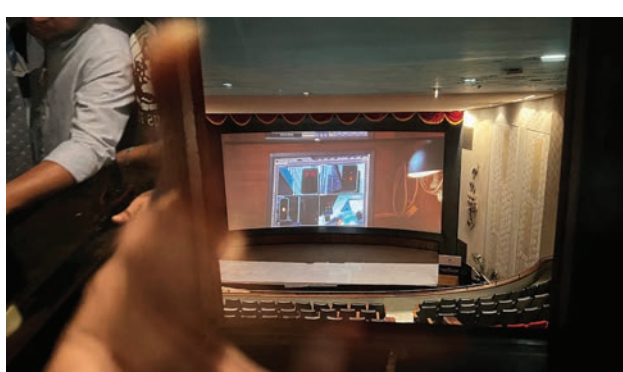
This experience was so unique to all that Florian non stop kept delighting the participants by explaining the intricacies of projecting a film and guiding them to thread, run and project the celluloid print, giving all a ringside view and a direct experience of the pressure a projectionist had to go through screening a film in a theatre. 4 shows a day everyday of the month till the next print of a new Film found its way. Small details like putting the mask

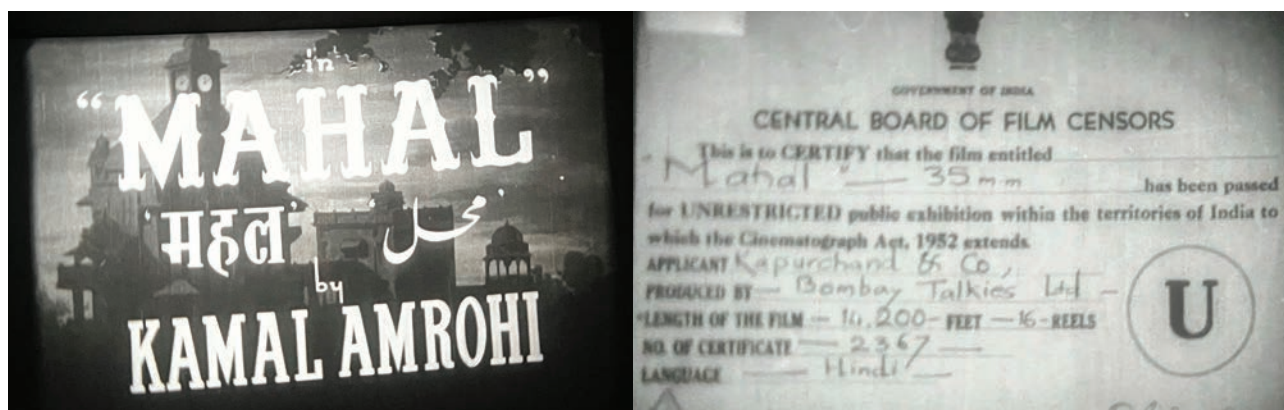


slide appropriate to the gauge and format of the film being screened, changing the lens to accommodate the cinemascope feel of the film, were explained by practically demonstrating it all to the enthusiastic students.

The third day workshop session concluded early so that the projectionists at Regal theatre had time to prepare the print of the Hindi Film Mahal for the evening screening. Group photographs were taken inside the Regal Cinema and in the Foyer of all the participants of the workshop along with Florian.

The workshop was big knowledge revelation to the digital cinema students who had never experienced handling the celluloid analog format. The patience and demeanour shown





by Florian Höhensteiger was exemplary. He painstakingly demonstrated the process of digital and Analog projection for 3 days to the enthusiastic crowd.

The evening was set for the first time lifetime achievement award for projectionists, to be presented by Naseeruddin Shah, Introduction of the film Mahal by Tazdar Amrohi, son of the legendary Director Kamal Amrohi and the screening of the film Mahal, the premiere of which was held way back on 4th April 1949.

Film Heritage Foundation held a special event to confer the Lifetime Achievement Award for Cinema Projection on Wednesday, July 26, 2023 at 5.30 p.m. at Regal Cinema, Colaba Causeway, Mumbai

The purpose of the award was to celebrate these unsung heroes of Indian cinema for their outstanding service as projectionists over decades and in recognition of their immense contribution to the history of Indian cinema.

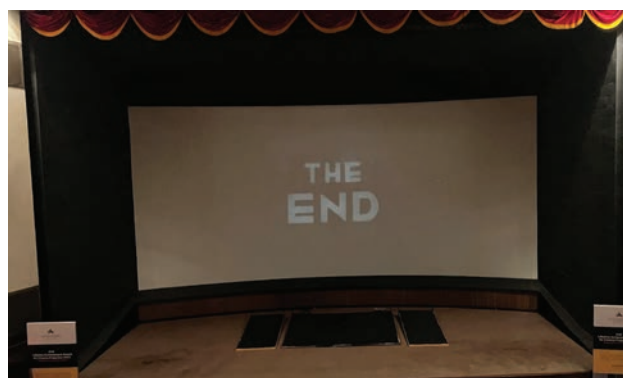
Nine Projectionists amongst many have been selected and out of these, 3 would be conferred with the Lifetime

award, the jury consisting of Hemant Chaturvedi, Roosi Modi & Aushim Ahluwalia

The three projectionists who got selected and presented with the Lifetime achievement awards were Lakhan Pal Yadav from Chattisgarh, Aslam Fakhri Mumbai and P A Salaam from NFAI Pune. They got a standing ovation from the full auditorium of Regal Cinema, patrons sitting in the Dress Circle and the Balcony of the theatre.

After the award ceremony, the stage was set to introduce the Film Mahal by Tajdar Amrohi, son of Legendary filmmaker and director Kamal Amrohi. Regal theatre was almost full with patrons sitting in the Dress Circle and the Balcony. Courtesy FHF the entry for the film was free of cost, for the sole purpose of bringing back the love for celluloid projection

The evening concluded with the screening and a promise by Film Heritage Foundation, to be back again next year for another workshop on Film Projection and honouring more of the unsung heroes of Filmviwing.. the projectionists.



WILL DISNEY EXIT INDIA?

A column on significant developments in the media world

By **ASHOK MANSUKHANI**

Advocate Bombay High Court.

Specialist in Multi Media Law and Regulation/Corporate Law and Regulation and Taxation.



The challenges of streaming in India are beginning to affect broadcast TV

A. IS DISNEY STAR EXITING INDIA?

UNCERTAIN FUTURE FOR DISNEY INDIA

◆ Disney Inc is among the largest media companies globally, operating in various countries, including India. For fiscal year 2022, it had global bumper profits with Revenues of \$82.722 billion and Net income of \$19.241 billion. Mr Bob Iger's return in November 2022 as CEO sparked many changes in Disney operations. These include a renewed focus on streaming.

channels in eight languages, reaching 9 out of 10 cable and satellite TV homes in India. The network reaches approximately 790 million viewers annually across India and over 100 countries. According to BARC India, Star Plus ranks second among the top 10 channels in

tournament to Viacom18 Media Pvt Ltd, a joint venture between Paramount Global and Reliance Industries Ltd. Disney+ Hotstar lost 4.6 million (46 lakh) paid subscribers in the April 1, 2023 quarter.

◆ Intense competition from Reliance company Viacom and Paramount and the partnership with Uday Shankar and James Murdoch of Bodhi Tree have upset Disney's plans for dominance and high profits. Bodhi Tree has invested \$528 million in Viacom18.

◆ The impending merger of Zee and Sony, the challenge of regional giants like Sun TV and regulatory difficulties in Tariff pricing of TV channels have caused a rethink in the Disney Global leadership of the future viability of Indian operations.



INDIAN OPERATIONS

◆ In 2019, Disney acquired 21st Century Fox for \$ 71 Billion for Asian assets, which included Star India. Disney India became and still is India's most prominent television broadcaster.

◆ It also launched Disney+ Hotstar, a streaming service which offers content from Disney, Pixar, Marvel, Star Wars, National Geographic, and Star.

◆ Disney Star runs over 70 TV

India in July 2023.

◆ The Company's revenues for the Financial Year stood at Rs. 17,480.62 crores, a 38% jump over Rs. 12,664.36 crores in the year-ago period.

◆ Disney+Hotstar income nearly doubled to Rs. 3,259 crore from Rs. 1,794 crore in FY20-21 and reduced losses to Rs. 343.16 crore.

◆ In 2022, Disney lost the streaming rights from 2023 to 2027 to Indian Premier League (IPL) cricket

DISNEY'S EXIT PLANS FOR INDIA?

◆ Mr Bob Iger, CEO, in an interview with The Economic Times in 2022, said that Disney had not been as



BOB IGER

successful in India as it had hoped. The Company needed to make more of an effort to create content tailored to Indian audiences.

- ◆ According to Moffett Nathanson analysts, Disney would be better off selling its Indian business and focusing on its streaming business elsewhere.
- ◆ So, it was unsurprising that a

recent report in The Wall Street Journal stated that Disney is weighing options for its TV business in India, including an outright sale or setting up a joint venture with partners.

◆ In an interview on July 13, 2023, Mr Bob Iger said efforts are underway to explore several strategic options As linear TV was no longer core to Disney and the distribution model was broken. The disruption of Linear TV has been caused by

- ◆ Rise of streaming services: As people desire personalised content at the time of their choice, Disney

has been a significant player in the streaming market, with its Disney+ service reaching over 130 million subscribers worldwide.

- ◆ The decline of traditional cable: Viewers have switched to streaming services. This has led to declining advertising revenue for Linear TV networks, a significant income source for Disney Entertainment.

IF DISNEY EXITS, WHO CAN BUY THE INDIAN BUSINESS?

- ◆ Potential buyers could include Reliance Jio Cinema, Viacom 18/ Bodhi Tree/Sony Entertainment/ Tatas.
- ◆ There could be other large companies like Amazon and Netflix. Still, their buyout of Disney India is highly unlikely, considering the current regulatory and tax environment.

COMMENT

- ◆ *It is doubtful that Disney would abandon a thriving Indian media environment only because competition factors and shifting public choices have not helped it earn bumper profits in India.*
- ◆ *By now, Disney realises that India is a value-for-money market and content must be indigenised and regionalised to grow more audiences. A reset with a greater focus on regional TV content is also expected.*

B. ZEE PROMOTERS TRYING TO RECOVER STAKE IN DISH TV

- ◆ Essel Zee launched Dish TV in India on October 2 2003, India's first DTH service. Dish TV offers over 600 channels, offering many regional channels. It also provides many popular OTT Platforms.
- ◆ Dish TV's subscriber base has remained relatively stable recently, with around 30 million subscribers as of March 2023.
- ◆ Dish TV's revenue in 2022 was INR 5,788.70 crore. Despite declining revenue, Dish TV's operating profit in 2022 went up to INR 1,239.10 crore (USD

160 million) due to controlling costs and improving operational efficiency.



CORPORATE GOVERNANCE CONCERNS

Lack of Investor confidence:

- ◆ Investors have lost faith in the

Company's Promoters. This was due to the Essel Group's financial difficulties and several corporate governance concerns. Dish TV's stock price declined from a high of INR 150 per share in 2018 to around INR 18 per share as of July 2023.

◆ The Company has been accused of a lack of transparency in its financial dealings. There have been allegations of conflict of interest involving the Company's Promoters.

- ◆ The Company's Board of Directors has been accused of

poor oversight of the Company's management.

- ◆ In 2020, SEBI issued a show-cause notice to Dish TV's Promoters, asking them to explain the allegations against them. The Promoters responded, but SEBI is still investigating the matter.

LITIGATION WITH LENDERS OF ESSEL GROUP

- ◆ In 2020, Yes Bank seized shares of Dish TV pledged by the Promoters because it was worried about the Company's high debt levels. The lenders were concerned that if the Promoters remained in control of Dish TV, they would use the Company's resources to prop up the Essel Group's other businesses.
- ◆ The dispute between Essel Group and Yes Bank is pending in the Bombay High Court before the Division Bench. The single bench decided against Essel's



group on its disagreement with Yes Bank.

PROMOTERS TRYING TO REGAIN CONTROL OF DISH TV

- ◆ As of June 30, 2023, the shareholding pattern of Dish TV shows that Promoters hold only 4.04%; Public Shareholders: 65.00% and the rest is with financial institutions/foreign funds.
- ◆ As of June 30, 2023, the Promoters' pledged shares account for 11.68% of Dish TV's total issued and paid-up capital.

PROMOTERS TRYING TO BUY BACK PLEDGED SHARES

- ◆ In March 2022, JC Flowers ARC acquired the Essel debt of Rs. 112 Billion at a highly discounted price from Yes Bank. Recently, Mr Subash Chandra has been trying to buy back the pledged shares from JC Flowers ARC, which holds a 24.19 per cent stake in Dish TV, estimated at Rs. 860 crores. The total buyout cost, including Dish TV's majority control, could be Rs. 1500 crores.
- ◆ The Zee Promoters believe there are synergies between Dish TV and Zee Entertainment. For example, they could cross-sell each other's products and services. Dish TV has several valuable assets, including its subscriber base and spectrum licenses. By increasing their stake, the Zee Promoters could gain access to these assets and use them to grow their businesses.

COMMENT

- ◆ *For a long-term admirer of the dynamism of the Essel Group and its co-founders, Mr Subhash Chandra, and Mr Jawahar Goel, the current state of affairs is painful to write about.*
- ◆ *The Essel family is fighting so many battles, be it the delayed Sony Zee merger, the dispute with Yes Bank on Dish TV or the liquidation proceedings against the pioneer MSO Siticable that one wonders at the dogged resilience of the family to fight all these battles and yet run diverse and challenging businesses.*
- ◆ *Unfolding events will show whether the Goenka family comes out triumphant.*

C. ONLINE GAMING BEING TAXED OUT OF EXISTENCE?

FUTURE PROSPECTS ARE MIXED

- ◆ The PwC Media Report on Online Gaming India 2023-2027 predicts that the Indian online gaming market will grow at a CAGR of 19.4% to reach USD 4.2 billion by 2027. The report says:
 - ❖ Online gamers in India are expected to reach 657 million by 2025.
 - ❖ The increasing popularity

of mobile gaming: Mobile gaming is the most popular form of online gaming in India, accounting for 90% of the market in 2022.

- ❖ The growing popularity of esports: The number of esports fans in India is expected to reach 65 million by 2027, and revenues to grow at a CAGR of 30%, reaching \$1 billion by 2027.

MANY STATES ARE OPPOSED TO ONLINE GAMING

- ◆ States in South India, namely Kerala, Tamil Nadu, and Karnataka, all have attempted to ban online gambling but lost in the High Court.
- ◆ The Karnataka High Court, in the case of All India Gaming Federation vs State of Karnataka, in Writ Petition No 18703/2021, decided on 14.02.2022, held that

games of skill do not metamorphose into games of chance merely because they are played online. Games of skill fall within the protective contours of Article 19 (1) (a) and 21 of the Constitution.

- ◆ It held that the Karnataka Police Amendment Act violated Article 14 of the Constitution as it does not recognise the difference between a game of skill and chance.

AMENDMENT TO IT RULES ON ONLINE GAMING

- ◆ The Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021, were amended in April 2023 to regulate online gaming. Key provisions:
 - ❖ Registration of online gaming intermediaries. Online gaming intermediaries must now register with the Ministry of Electronics and Information Technology (MeitY).
 - ❖ Online real money games will be subject to additional due diligence requirements, including ensuring that the games are fair and transparent and that players are protected from addiction and fraud.
- ◆ The Industry has generally welcomed the amendments. However, they have raised concerns on:
 - ❖ The restrictions on certain types of games will limit the variety available to players.
 - ❖ The amendments do not provide clear guidance on the distinction between games of skill and games of chance.

KARNATAKA HC ON ONLINE GAMING

- ◆ In May 2023, the Karnataka HC passed a landmark order striking down a demand notice of Rs. 21000 crores levied by the Directorate General of Goods and Services Tax Intelligence (DGGSTI) on Gameskraft Technologies Limited.



- ◆ This Company provides online platforms facilitating players to play games of skill like 'Rummy' online. GTPL charges a 'platform fee' for providing a platform for players to play games,

- ◆ The High Court held in favour of Petitioner, stating that the game of rummy played with stakes is played between players based on the assessment of their skill.

- ◆ The Court held that online games of skill, such as rummy, poker, and fantasy sports, are not taxable under the GST Act.

- ◆ The GST rate on online gaming is 18%, not 28%.

- ◆ The Government has announced it is filing a Special Leave Petition to the Supreme Court.

GST COUNCIL DECISION ON ONLINE GAMING AT 28%

- ◆ In its 50th meeting on July 11, 2022, the GST Council decided to levy a uniform 28% tax on online gaming, casinos, and horse racing.
- ◆ The tax will be levied on the total face value of the bets placed, not just the platform fee.
- ◆ The Government has said that the decision was made to "bring parity" between online gaming and other forms of gambling, which are already taxed at 28%.

CONTROVERSY ON UNIFORM LEVY

- ◆ The uniform levy of 28 per cent tax will apply to the total value of the bets placed in online gaming. The decision does not differentiate between games of skill and games of chance.
- ◆ In the latest development on July 26 2023, the Government announced that the modalities of taxation were to be worked out further and brought before the next GST Council through its fitment committee on August 2, 2023.
- ◆ The Union Revenue Secretary, Mr Sanjay Malhotra, said that the GST Council would take a "final call" on whether it should be levied on the entry-level or each bet.

COMMENT

- ◆ Foreign investors say the new tax will increase the tax burden by 1,100%, make the online gaming business model unviable, and erode investor confidence in this sunrise sector.
- ◆ The tax is considered unfair, as it does not distinguish between games of skill and chance.
- ◆ The Revenue Secretary said that the 28% GST on online gaming has moral implications because it is a form of gambling. The Government may also be concerned about the potential for online gaming to lead to addiction and financial problems.
- ◆ The estimated annual revenue from the new GST tax on online gambling is Rs. 20,000 crores.
- ◆ Hopefully, the GST Council will approach a "net" approach instead of the current "total" approach. ■

ANTHILL FILMS' EDITING AND GRADING WORKFLOW NOW TWICE AS FAST WITH DAVINCI RESOLVE STUDIO



Blackmagic Design announced that Canadian production house Anthill Films was able to cut its post production time in half when editing and grading the documentary “The Engine Inside” by using DaVinci Resolve Studio.



Anthill Films is a full service British Columbia based production house that specializes in creating film, TV, web and commercial productions for active and outdoor lifestyles, working with clients such as Lululemon, Clif Bar, and PeopleForBikes. Its newest film “The Engine Inside” follows six people across the world in Ghana, Canada, and Cairo, and explores how the simple act of riding a bicycle can create a better world for everyone. Covering topics across climate change, social justice, mental and physical health, and women’s equality, the film focuses on the overlooked potential and power of the bicycle.

Anthill Films initially made the transition to editing and color grading fully in DaVinci Resolve Studio after the team found the software to be an asset in shortening the editing timeline when preconforming and reconnecting footage.

Anthill Films Copartner and Head of Post Darren McCullough explained, “We immediately saw the cost savings from switching to DaVinci Resolve Studio, as our editing process went from days of work down to hours.



Then, as we continued diving into the software, new benefits came up that solidified our love for the platform. For example, the layout of the edit and color pages, and the ability to switch seamlessly between them, sped up our process as we no longer had to go in and out of different programs.”

Sound Supervisor Jo Osborne highlighted the



software's Fairlight tools as playing a crucial role in syncing recordings and footage, especially since he was able to easily open McCullough's editing sessions and prepare the post production audio within the edit.

"This is huge from a sound perspective. All the audio can be linked flawlessly back to the picture, allowing the sounds from talent, atmospheres and real sound effects to be resynced to the picture," said Osborne. "All of this audio can quickly overcomplicate the edit timeline. Resolve allows us to hide multiple audio sources inside a single audio region on one track. The audio is also linked to the picture clip. This means as a picture clip is moved in the edit, these multiple audio clips that appear to the editor as one mono track can be easily and automatically moved with it."

DaVinci Resolve Studio also provided Anthill Films an easy way to organize the clips before diving into the editing process, which was crucial when working with the extensive amount of footage needed for the full length documentary. Ingesting all of the footage into the media page, McCullough and his team were able to prepare footage, sync clips, organize media into bins and add metadata before the editing process began.

"Since we had such a massive library of footage, having the ability to tag and sort our clips by keywords was incredibly useful," McCullough explained. "So many times, we were able to search in DaVinci Resolve Studio and find clips that we maybe hadn't utilized before. This ability made sure that we were always using the best footage possible."

McCullough concluded, "With DaVinci Resolve Studio, the whole process was much smoother and cleaner,



resulting in a workflow that was efficient and less time consuming. DaVinci Resolve's color management sped up the grading process by at least double and gave us such a great base to work with. It's going to continue to be the backbone of post for our future projects."

"The Engine Inside" kicked off its world premiere tour in July 2023. For more information, please visit: www.engineinsidefilm.com

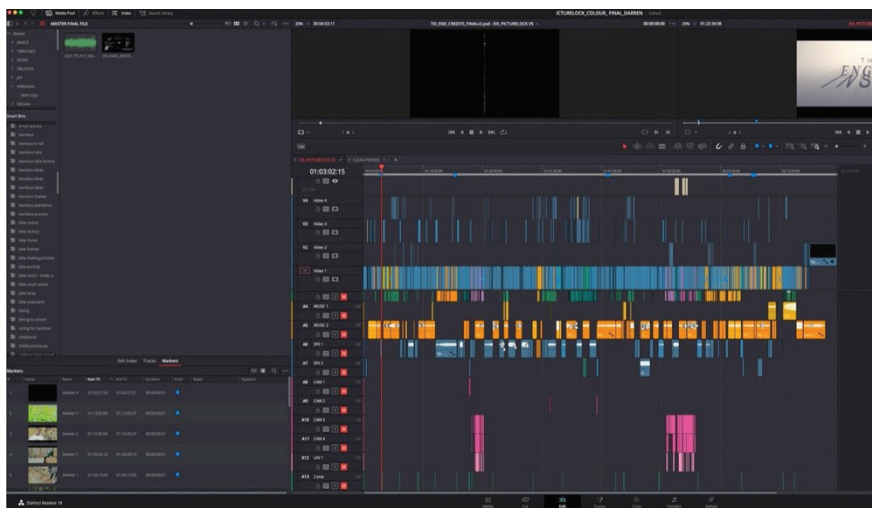
Product photos of DaVinci Resolve Studio and all other Blackmagic Design products are available at www.blackmagicdesign.com/media/images

About Blackmagic Design

Blackmagic Design creates the world's highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and real time film scanners for the feature film, post production and television broadcast industries. Blackmagic Design's DeckLink capture cards launched a revolution in quality and affordability in post production, while the company's

Emmy™ award winning DaVinci color correction products have dominated the television and film industry since 1984. Blackmagic Design continues ground breaking innovations including 6G-SDI and 12G-SDI products and stereoscopic 3D and Ultra HD workflows. Founded by world leading post production editors and engineers, Blackmagic Design has offices in the USA, UK, Japan, Singapore and Australia.

For more information, please go to www.blackmagicdesign.com ■



JIOCINEMA BREAKS DIGITAL VIEWERSHIP RECORDS WITH 10 CRORE VIEWERS ON BIGG BOSS OTT



JioCinema

Highest viewership for a Live streamed event in India. Finale clocks record over 2 crore viewers with concurrent viewership peaking at 72 Lakh. Season garners 3000 crore minutes of Watch Time & 245 crore views

Breaking records at every step of the way, JioCinema's Bigg Boss OTT has emerged as India's biggest digital entertainment property. The high-octane season hosted by Salman Khan was viewed by over 10 crore Unique Viewers and clocked close to 3000 crore minutes of Watch Time, making it the most streamed entertainment property, next only to the IPL. The season finale on August 14, set new records for the most streamed Live entertainment event in India and in the Top 5 globally with 2.3 crore viewers, and 72 lakh peak concurrency.

A season of many 'firsts' including a wild card entry emerging as the winner, Bigg Boss OTT concluded its season by setting unprecedented records in terms of viewership, engagement and popularity.

540 crore votes and 245 crore video views across the 8 week season are also a testament to Bigg Boss OTT's phenomenal success on JioCinema, reaffirming the season's commitment of placing power in the hands of viewers or Janta, the 'Asli Boss'. Redefining digital engagement in the OTT ecosystem with 24-hour Live streaming, over 5.5 crore users engaged with breakthrough interactive features such as Multi camera feeds, audience takeovers in Hype mode, Meme The Moment, Live Chats and more.



Bigg Boss OTT concluded its season with an array of sponsors across categories including Vimal Elaichi,

Too Yumm, Vicco, Chings, Paytm, Silver Coin and Lenskart. Advertisers spanning categories including FMCG, technology, lifestyle among others also leveraged JioCinema's ad-tech suite to propel reach and engage the massive viewer base.

Shedding light on the association with Bigg Boss OTT, the spokesperson for Vimal Elaichi said, "Vimal Elaichi as a brand stands for the emotion of apnapan and Bigg Boss OTT is one show that brings the entire nation together. Bigg Boss has evolved into a ubiquitous phenomenon in Indian households, and our partnership with Bigg Boss OTT stands as a testament to the remarkable achievements we have accomplished. The collaboration has helped us to create a powerful and impact-driven narrative across various touch points, thus building a lasting connection with the audience."

Commenting on the association Mr. Yogesh Tewari, Vice President of Marketing at Guiltfree Industries, RP-Sanjiv Goenka Group said, "Too Yumm! as a brand is known for its Masaledaar offerings across various snacking formats. As a brand strategy, we are always scoping for associations with big, entertaining, and new-age properties to showcase the versatility of our product portfolio. And thus, partnering with Bigg Boss OTT proved to be an ideal choice for us as it is one of the most enthralling entertainment shows. The partnership has proven instrumental in broadening our horizons beyond advertising, enabling us to delve into purposeful partnerships that effectively convey our brand narrative and connect with a more extensive and diverse set of audience."

Reaffirming the show's universal appeal, Bigg

Boss OTT's popularity extends across India with Maharashtra, UP/Uttarakhand, Bihar, Gujarat, West Bengal, and Madhya Pradesh, contributing significantly to the viewership.

Propelling the platform to set benchmarks in India's entertainment ecosystem, JioCinema's 'Dekhta Ja India' ushers a new era of streaming.

About JioCinema:

Viacom18's JioCinema, India's premium digital streaming platform is now emerging as the undisputed leader in the realm of sports and premium entertainment. On sports JioCinema is home to the India's biggest live sporting event 'The Indian Premiere League' and global sporting IPs like FIFA, IPL, LaLiga, amongst others. On entertainment, JioCinema, a powerhouse of stories boasts of a robust and diverse repository of riveting originals, digital film premieres, reality series, regional content, network content and curated entertainment and sporting content, all available for free. This along with the recently introduced subscription segment that will present real-time uninterrupted streaming of premium global titles from across leading studios like Warner Bros. Discovery, NBCUniversal is set to establish JioCinema as the ultimate entertainment destination. With 'new movies every week', 'new episodes everyday', and '24x7 non-stop non-fiction reality and live sports in ultra-HD across languages and genres, Jio Cinema is a game changer in the Indian Entertainment Ecosystem. JioCinema is available for Android, iOS, and for web users on <https://www.jiocinema.com>. ■



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HOW HAS VIDEO BECOME A CRUCIAL ASSET IN UKRAINE?

Technological innovations have widely been credited for helping Ukraine even the odds against Russia's military might. Internet protocol-based video solutions are increasingly important in getting the best insights to the right people at the right time, especially in the context of C4ISR.

C4ISR stands for Command, Control, Communications, Computers (C4) Intelligence, Surveillance and Reconnaissance (ISR). Advanced C4ISR capabilities offer players in active theatres of operation an opportunity to secure and maintain strategic and tactical advantage through enhanced situational awareness and knowledge of the adversary and environment by shortening the time between sensing and response.

Here, Mark Rushton, Global Defence and Security Lead at VITEC, shares more about the evolving role of IP video capture and distribution across intelligence surveillance and reconnaissance platforms in Ukraine.

The war in Ukraine has changed the role of video

As tragic as it is, we are in a space where video has become a crucial asset in wartime. Accessing video-based intelligence at the right time and place is a very effective method for gaining information about the constantly changing military landscape. As we have seen since the early days of the Ukrainian invasion, video plays a crucial role in showing hostile troop movements and the general disposition of the arena. Beyond simply capturing video, strategic and tactical decision-makers also benefit from the ability to quickly and appropriately share video-based intelligence. It has been critical in optimizing the efficacy of a smaller Ukrainian force by



MARK RUSHTON,
Global Defence and Security Lead at VITEC

coordinating with coalition partners worldwide.

Video is proving effective for quickly disseminating information

In the past, video applications have been governed by military specifications that were often unique to individual countries or coalitions, which made sharing sensitive intelligence difficult. However, during the war in Ukraine, NATO has set a standard and has been able to communicate essential video intelligence with the Ukrainian military and first responders. It has enhanced the ability to attack a target while protecting — and recovering — from hostile actions.

As important as the video content itself is, there is an even more critical element: metadata. Metadata is the information embedded within video files that allow users to identify the file's characteristics, making it easier to search, use and manage the video while confirming the accuracy, credibility and utility of the intelligence captured.

Video metadata includes the date the video was created, the creator's name, location, date of upload, and even the camera ID. Based on these, and other critical data points, staff and leaders can validate data and ensure proper handling and dissemination of information based on policies designed to protect assets, sources and methods.

For this reason, it is important to ensure interoperability at this metadata level.

Enhanced commercial standards are boosting the effectiveness of Ukraine's defence

Streaming companies in the commercial space, such as Netflix and Amazon Prime, utilize video standards

to compress data into formats that are streamed live or packaged up for efficient data downloads. Minimizing bandwidth while maintaining the best clarity and picture quality is a crucial business and economic factor.

It is also a critical issue in military theatres of operation. It is important for ISR video intelligence to be shared across a range of devices. Compression standards allow ISR infrastructures to be agnostic to the networking and endpoint environment.

As a result, while a wide variety of equipment is deployed in the field, the coalition partners supporting Ukraine can share data in a format that anybody can use. Utilizing the standardized codecs used for streaming video makes this manageable.

What role do metadata and standards play in sharing and controlling data?

In wartime situations, like the war in Ukraine, it is vital to implement the most stringent security measures to protect video intelligence by securing lines of communication through encryption and other strict security practices, including proper authentication and authorization.

IP video encryption is an essential layer of security that ensures data is safe — even if it is intercepted. There are many sources of video intelligence, including data that civilians provide. Citizens who are unable — or unwilling — to flee are making considerable contributions to

intelligence efforts simply by utilizing their cell phones to post videos.

To ensure their safety and ongoing participation in the intelligence-gathering process, measures must be put in place to protect citizens — as well as intelligence operatives, drone operators and military positions —. It is especially important now as Ukraine's counter insurgency and offensive gathers steam.

About the Author:

Mark Rushton is the Global Defence and Security Lead at VITEC, a global technology leader in the IP video space.

VITEC technologies take raw video and convert and compress feeds into data formats that can be encrypted and streamed across the data networks that support military defence efforts.

Their technologies are agnostic and highly efficient in terms of bandwidth utilization. This means video intelligence can easily be uncompressed, replayed, or recorded on any endpoint used by coalition partners across the different wireless networks in the field that support different data rates.

In addition, VITEC software can share high-definition video in real time; regardless of the networks involved. Compared to existing offerings in the market, VITEC's technologies enable twice as much video transmission in the same bandwidth. ■



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DRM FOR IPTV REDEFINED

New norms for Digital Rights Management

DRM is a widely used tool for copyright protection for digital media, helps prevent unauthorized redistribution of digital media, and curbs the way consumers can copy content. DRM is implemented by embedding code that prevents copying, specifies a time in which the content can be accessed or limits the number of devices the media can be installed on.

TRAI new directive for the implementation of DRM with the consultation undertaken to prepare the Telecommunication (Broadcasting and Cable) Services Digital Addressable Systems Audit Manual . The Draft Telecommunication (Broadcasting and Cable) Services Interconnection (Addressable Systems) (Amendment) Regulations, 2019 was issued on 27.08.2019 which included issues related to Digital Rights Management Systems.

The IPTV-based DPOs are switching to DRM technology and the Audit regime covers the DRM based networks and provides for enabling provisions for such operators. The Authority received numerous comments and suggestions from various stakeholders on this issue. Numerous modification/additions were proposed by several stakeholders.

TRAI constituted a committee comprising industry stakeholders to prepare and submit draft 'System



Requirement for Digital Right Management (DRM)' to the Authority.

After extensive deliberations, the committee submitted a report on "System requirement for Digital Right Management (DRM)" to be included in Schedule III of the Interconnection Regulation to the Authority.

Accordingly, TRAI had issued Consultation Paper on 'System Requirement for Digital Right Management (DRM)' in the form of draft amendment in the Interconnection Regulation 2017 on September 9, 2022. The comments of the stakeholders were invited by October 7, 2022 and counter comments, by October 21, 2022.

The main features of the amendments are as follows:

- ❖ DRM requirements in so far as they relate to subscriber management systems (SMS) for IPTV services.
- ❖ DRM requirements for conditional access by subscribers and encryption for IPTV services.
- ❖ DRM requirements in so far as they relate to fingerprinting for IPTV services.
- ❖ DRM requirements in so far as they relate to STBs/unique consumer subscription
- ❖ An enabling, technology-neutral, light-touch regulatory regime, which facilitates growth and technological developments while protecting the consumer's interest is promoted to foster overall growth. ■

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