

ANDROID | WEB | IOS | TV



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PRODUCER'S GUIDELINES.

www.imaxxtv.com

OTT & CHANNEL RULES & REGULATIONS BOOKLET FOR PRODUCERS & FILMMAKERS.

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About Company



A entertainment platform for all, having content in regional and international languages..

Imaxx Tv is an Ott platform which would be launched around the globe, here we give platform to filmmakers, creators to upload content, films, shortfilms, webseries, shows etc on AVOD | SVOD | TVOD, is any form of SUBSCRIPTION module, such as videos that has been created as per guideliness given by imaxx tv.

Advertising Video On Demand? The definition or meaning of AVOD is a type of service where users must watch ads in order to view the content they want to watch for free. AVOD vsSVOD - With AVOD users can watch for free, but with SVOD users must pay a recurring fee to watch the content.



CEO Statement



WHY IMAXX TV HAS AN APPROVED CAMERA LIST:

To help creatives to produce their best work and create compelling visual experiences for our audience, Imaxx tv requires 90% of a program's final total runtime to be captured on approved cameras using the following capture requirements. For nonfiction content, this threshold may be more flexible.

We collaborate extensively with the creative community, camera manufacturers, and globally recognized experts to approve cameras that support reliable and flexible production workflows. Approved cameras have been evaluated by Imaxx TV technologists to ensure they meet image capture benchmarks for dynamic range, colour accuracy, detail rendition, signal to noise ratio, resolution, and key workflow requirements. These evaluations help our partners know they're using the best and most appropriate capture technology when telling their stories.

For more on why Imaxx Tv has an approved camera list see "[Approved Cameras - Behind the Scenes.](#)"

This article also provides best practices in an effort to help productions avoid common image capture pitfalls or errors.

We understand that limited use of non-approved cameras may be necessary in certain situations. Imaxx Tv is available to navigate those specific image capture decisions. Please reach out to your Imaxx Tv point of contact with any questions or concerns specific to your production. For information on using Non-Approved Cameras see: [Non-Approved Cameras: Recommended Settings & Best Practices.](#)

A handwritten signature in dark blue ink that reads "Abhishek Sanghani". Below the signature, the words "CEO of Company" are written in a smaller, yellow sans-serif font.

Packaging Details

CAPTURE REQUIREMENTS

In order to meet image capture standards required by Imaxx Tv the following capture attributes must be adhered to.

Resolution

Minimum of 3840 photosite capture width (Spherical)

Codec

*Lightly Compressed or Uncompressed RAW
or Intraframe Based Codec with 4:2:2 Chroma-subsampling or
Greater.*

Bit Depth

10-Bit or Greater

Data Rate

Minimum 250Mbps at 25FPS onwards

Color Space

*Scene-referred Color Space
(S.Gamut3, ALEXA Wide Gamut, REDWideGamut etc.)*

Transfer Function

*Scene-referred Transfer Function
(Slog3, Flog 1, Flog 2, Log C, Log3G10, VLog etc.)*

Timecode

*System is capable of jamming to an external source.
Timecode should be written as metadata.*

Note: Not all cameras that meet these capture requirements are approved. These requirements are the minimum specifications necessary for a camera system to be considered for approval. Other attributes must be taken into account such as dynamic range, form factor, stability, workflow compatibility, and more.





Approved Cameras

Arri

ARRI Alexa LF

4.5K: 4448x3096

- ARRIRAW
- ProRes 4444
- Approved for anamorphic capture

ARRI Alexa Mini LF

4.5K: 4448x3096

- ARRIRAW
- ProRes 4444
- Approved for anamorphic capture

ARRI Alexa 65

6K: 6560x3100

- ARRIRAW
- Approved for anamorphic capture

ARRI Alexa 35

4.6K: 4608x3164

- ARRIRAW
- ProRes 4444 XQ
- ProRes 4444
- Approved for anamorphic capture





Approved Cameras

RED

RED DSMC2 / WEAPON MONSTRO 8K VV

8K: 8192x4320

- REDCODE RAW [up to 8:1]
- Approved for anamorphic capture

RED WEAPON DRAGON 8K VV

8K: 8192x4320

- REDCODE RAW [up to 6:1]
- Approved for anamorphic capture

RED DSMC2 / WEAPON HELIUM 8K S35

8K: 8192x4320

- REDCODE RAW [up to 8:1]
- Approved for anamorphic capture

RED EPIC-W HELIUM 8K S35

8K: 8192x4320

- REDCODE RAW [up to 8:1]
- Approved for anamorphic capture

RED WEAPON DRAGON 6K S35

K: 6144x3160

- REDCODE RAW [up to 6:1]
- Approved for anamorphic capture



RED EPIC DRAGON 6K S35

6K: 6144x3160

- REDCODE RAW [up to 6:1]
- Approved for anamorphic capture

RED DSMC2 / EPIC-W GEMINI 5K S35

5K: 5120x3000

- REDCODE RAW [up to 8:1]
- Approved for anamorphic capture

RED SCARLET-W DRAGON 5K S35

5K: 5120x2700

- REDCODE RAW [up to 6:1]

RED RAVEN 4.5K

4.5K: 4608x2160

- REDCODE RAW [up to 6:1]

RED RANGER MONSTRO 8K VV

8K: 8192x4320

- REDCODE RAW [up to 8:1]
- Approved for anamorphic capture

RED RANGER HELIUM 8K S35

8K: 8192x4320

- REDCODE RAW [up to 8:1]
- Approved for anamorphic capture



Approved Cameras

RED

RED RANGER GEMINI 5K S35

5K: 5120x3000

- REDCODE RAW [up to 8:1]
- Approved for anamorphic capture

RED DSMC2 DRAGON-X 6K S35

6K: 6144x3160

- REDCODE RAW [up to 6:1]
- Approved for anamorphic capture

RED KOMODO 6K

6K: 6144x3240

- RECODE RAW [HQ or MQ]
- Approved for anamorphic capture

RED V-RAPTOR 8K VV

8K: 8192x4320

- RECODE RAW [HQ or MQ]
- Approved for anamorphic capture

RED V-RAPTOR XL 8K VV

8K: 8192x4320

- RECODE RAW [HQ or MQ]
- Approved for anamorphic capture



RED V-RAPTOR 8K S35

8K: 8192x4320

- RECODE RAW [HQ or MQ]
- Approved for anamorphic capture

RED V-RAPTOR XL 8K S35

8K: 8192x4320

- RECODE RAW [HQ or MQ]
- Approved for anamorphic capture



Approved Cameras

FUJIFILM

Fujifilm X H2S ii

DCI6.2K: 6240 x 4160 4:2:2 10bit

- Flog2 RAW [up to 5:1]

FujiFilm xt5

DCI4K HQ 17:9 4:2:2 10bit

4K HQ 16:9 [4096 x 2160] upto 12bit

Flog 1

FujiFilm X H2 II

DCI8K [7680 x 4320] 4:2:2 10bit

F-Log 1, F-log 2, upto12 Bit Raw

FujiFilm X S20

DCI6.2K [6240 x 4160] 4:2:2 10bit

F-log 1, F-log 2 Raw upto 12bit

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Approved Cameras

SONY

Sony Venice

6K: 6048x4032

- RAW [up to 4096x2160]
- X-OCN
- XAVC-I [4K]
- Approved for anamorphic capture

Sony Venice 2 6K

6K: 6048x4032

- X-OCN RAW
- ProRes 422HQ [4K]
- Approved for anamorphic capture

Sony Venice 2 8K

8.6K: 8640x5760

- X-OCN RAW
- ProRes 422HQ [4K]
- Approved for anamorphic capture

Sony FX9

4K: 4096x2160

- XAVC-I [4K]

iMAXX TV



Approved Cameras

SONY

Sony FS7 / FS7 II

4K: 4096x2160 - XAVC-I [4K]

Sony F5

4K: 4096x2160

- XAVC-I [4K]*

*4K upgrade license required

Sony FX6

Camera Guide 4K: 4096x2160

- XAVC-I [4K]

Sony FR7

4K: 4096x2160

- XAVC-I [4K]

Sony PXW-Z450

UHD: 3840x2160

- XAVC-I QFHD 300 mode

Sony PXW-Z750

UHD: 3840x2160

- XAVC-I QFHD 300 mode

Sony FX3

UHD: 3840x2160

- XAVC S-I [4K]





Approved Cameras

SONY

Sony F5500

UHD: 3840x2160

- Baseband Video

Sony F55

4K: 4096x2160

- F55RAW
- X-OCN
- XAVC-I [4K]

Sony F65

4K: 4096x2160

- F65RAW
- F65RAW-LITE
- XAVC-I [4K]

Sony FS7 / FS7 II

[Camera Guide](#)

4K: 4096x2160

- XAVC-I [4K]

Sony FX5

4K: 4096x2160

- XAVC-I [4K]*

*4K upgrade license required

Sony FX6

4K: 4096x2160

- XAVC-I [4K]





Approved Cameras

Panasonic

Panasonic VariCam 35

4K: 4096x2160

- V-Raw
- AVC-Intra4K

Panasonic VariCam LT

4K: 4096x2160

- V-Raw
- AVC-Intra4K

Panasonic VariCam Pure

4K: 4096x2160

- V-Raw

Panasonic AU-EVA1

4K: 4096x2160

- 422 All-I 400Mb/s*

*Firmware 2.02 or higher required

Panasonic S1H

4K: 4096x2160

- 422 All-I 400Mb/s

Panasonic BGH1

4K: 4096x2160

- 422 All-I 400Mb/s





Approved Cameras

Panasonic

Panasonic BS1H

4K: 4096x2160

- 422 All-I 400Mb/s

Panasonic AK-UC4000

UHD: 3840x2160

- Baseband Video



Panavision Camera

Panavision DXL2

8K: 8192x4320

- REDCODE RAW [up to 8:1]

- Approved for anamorphic capture



Approved Cameras

Canon

Canon C300 Mk II

4K: 4096x2160

- Canon RAW
- XF-AVC [4K]

Canon C300 Mk III

4K: 4096x2160

- Cinema RAW Light
- XF-AVC [4K]

Canon C500 Mk II

5.9K: 5952x3140

- Cinema RAW Light
- XF-AVC [4K]
- Approved for anamorphic capture

Canon C500

4K: 4096x2160

- Canon RAW

Canon C700

4K: 4096x2160

4.5K: 4512x2376

- Canon RAW
- XF-AVC [4K]
- ProRes HQ [4K]

Canon C700 FF

RAW FF: 5952 x 3140

RAW 2.35: 5952x2532

4K: 4096 x 2160

UHD: 3840 x 2160

- Canon RAW
- XF-AVC [4K]
- ProRes HQ [4K]
- Approved for anamorphic capture

Canon EOS C70

4K: 4096x2160

- Cinema RAW Light
- XF-AVC [4K]

Canon EOS R5 C

4K: 4096x2160

- XF-AVC [4K]





Approved Cameras

Canon

Canon C700 FF

RAW FF: 5952 x 3140

RAW 2.35: 5952x2532

4K: 4096 x 2160

UHD: 3840 x 2160

- Canon RAW

- XF-AVC [4K]

- ProRes HQ [4K]

- Approved for anamorphic capture

Canon EOS C70

4K: 4096x2160

- Cinema RAW Light

- XF-AVC [4K]

Canon EOS R5 C

4K: 4096x2160

- XF-AVC [4K]





Approved Cameras

BLACKMAGIC

Blackmagic Design URSA Mini 4.6K

4.6K: 4608x2592

- CinemaDNG RAW [up to 4:1]

Blackmagic Design URSA Mini Pro 4.6K

4.6K: 4608x2592

- Blackmagic RAW [up to 5:1]

Blackmagic Design URSA Mini PRO 4.6K G2

4.6K: 4608x2592

- Blackmagic RAW [up to 5:1]

Blackmagic Design URSA Mini PRO 12K

OLPF

12K: 12288x6480

- Blackmagic RAW [up to 8:1]





IMAGE CAPTURE BEST PRACTISE



While not required for Imaxx Tv productions, the following best practices will help productions avoid common pitfalls and workflow errors that can lead to added costs, lost time, or creative compromises.

Black Balancing / Black Shading

Black balancing, sometimes referred to as black shading, of a camera's sensor should be performed regularly in accordance with manufacturer provided guidance. For optimal results, please allow the camera to reach its normal operating temperature prior to performing the sensor calibration. The black balancing/shading procedure defines an imaging system's proper black level given its current operating state and may reduce the visibility of misbehaving pixels while operating under fluctuating temperature ranges. To ensure this process is performed correctly, please refer to the instructions in your camera's operating manual.

Framing Charts

To ensure on-set framing meets the creative and technical needs of your production, a framing chart should be shot before principal photography begins and processed through the dailies, editorial, and VFX pipelines.

For Best Practices involving Framing Charts and Dailies Workflows see:

- [Framing Charts Best Practices](#)
- [Dailies: Best Practices](#)

Choosing an Aspect Ratio

Choosing an aspect ratio for the active image area of your production is a creative decision; however, aspect ratio can affect your workflow. "Aspect Ratio - An Overview" from our foundational video series demonstrates how aspect ratios may be used for story purposes and outlines technical considerations.

We've also designed a Framing & Working Resolution Calculator which can determine if your capture and framing method is Imaxx Tv approved.

Aspect ratio choices should be discussed with Imaxx Tv for approval.



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IMAGE CAPTURE BEST PRACTISE .2



anamorphic Lenses

When using anamorphic lenses, extra resolution may be required for capture. Camera selection should take this additional need into account. Cameras that meet this resolution requirement and are approved for anamorphic capture are designated in [the list above](#). If you are unsure if your desired camera system has the necessary resolution or have questions about anamorphic capture, Netflix is here to help. Please contact your Imaxx Tv project lead to discuss implications or concerns.

Color Management

In order to ensure compatibility with your project's color pipeline, productions should test each camera format's color space transformation into the working color space. ["The Benefits of Color Management"](#) from our foundational video series explains why color management is important to Imaxx Tv and provides an introduction to the Academy Color Encoding System (ACES).

To explore color management further see: ["What is Color Management?"](#)

Spanned Clips

Recording single takes across multiple camera cards, also known as "spanning clips," should be avoided unless absolutely necessary. Spanning clips across camera cards increases the likelihood of downstream workflow issues.

Film Capture

For productions seeking to shoot any photochemical film, please contact your relevant Imaxx Tv project lead.

External Recorders

In some instances, productions may require the use of approved cameras with external recorders. The recording format should be in line with [minimum requirements](#) outlined at the head of this document, and should be discussed with your Imaxx Tv point of contact.

DOLBY VISION

SOUND REQUIREMENTS

Make sure to communicate with the production team to fully understand the scale of the show before planning the sound crew and budget. If there is a script, read it to help determine how to budget the crew, equipment, and tools needed. The on-set sound department should have at least a three person crew for scripted content.

When budgeting, make sure to allocate for backup equipment and reach out to local rental houses during pre-production. Doing so will help sound teams anticipate how to handle a technical emergency such as a broken microphone or recorders.

PREFERRED SOUND PRODUCTION EQUIPMENT

NOTE: The order in which the following equipment is listed does NOT imply priority of preference or any kind of endorsement.

Field Recorders

- Sound Devices
- Zaxcom
- Sonosax
- Aaton Digital

Microphones

- DPA
- Schoeps
- Sanken
- Sennheiser
- Neumann
- Countryman
- Shure

Wireless Transmitters

- Lectrosonics
- Zaxcom
- Sennheiser 6000 Series
- Wisycom
- Audio Limited
- Shure
- Sony

Timecode Sync Generators

- Ambient
- Deneke
- Mozegear
- Betso
- Timecode Systems
- Tentacle Sync



PRODUCTION

BEST PRACTISE

RECORDING MEDIA

Equipment: Best Practices

When recording media, sound teams should:

- Record to SD, SSD, or CF cards.
- Use a dual-media recorder for simultaneous media redundancy.
- Use a backup recorder in case of equipment failure.
- Check the manufacturer's list of compatible SD/CF cards for the recorder.
- Incompatible media cards or old/scratched media cards may result in file corruption.
- Allow at least 8 seconds of pre-roll per take.
- Optionally, this can be done using a "pre-record" cache.

RECORDING WORKFLOW: BEST PRACTICES

- Only record one sound roll [shooting day] per master SD, SSD/CF card.
- Additional cards may be used if multiple recorders are used. In this case, please specify what sound roll/file corresponds to which recorder in the naming scheme.
- Label media and media cases with the show name, date, and sound roll/file number before being sent out.
- Make sure correct metadata is stored in each sound file.
- This metadata should include sound roll/file, scene, shot, take numbers, as well as track names (character names or a description: e.g. Boom mic, Audience mic, Stage L/R, Instrument names etc).

RECORDING FORMAT

- Location dialog files should be recorded as 24 bit Polyphonic Wave (.wav or .bwav) at 48Khz.
- Field recording for ambiance and effects should be recorded as 24 bit Polyphonic Wave (.wav or .bwav) at 48Khz or a higher sample rate.

PRODUCTION

BEST PRACTISE

TIMECODE

- The choice of time of day (TOD) or "Free Run" TC frame rate should be determined in consultation with the camera and editorial departments. Anticipate crossing midnight during the take to avoid problematic sound metadata during post-production.
- The user bits information in the timecode track can be useful to provide additional data to assistant editors when using digital slates. For example: user bits can be used to display sound roll/file number, camera letter or date information.

BACKUPS

The sound team should coordinate with the camera department and/or data manager/DIT to ensure that the corresponding sound and camera takes are handed off to the dailies team at the same time. Picture files should not be delivered to the editorial team without matching sound rolls/files. Sound rolls/files should be backed up in the manner designated by the production's workflow memo. The sound team should keep their own backup apart from the Data Manager or DIT.

For series, use different folders for each episode to organize and **avoid duplicate file names.**

- For more information on asset naming best practices see: [Production Assets: Folder and File Naming](#).

SOUND ROLL/FILE NAMING

The following table provides a recommended sound roll/file naming convention. This information should also be embedded in the sound roll/file metadata along with script character names and microphones for each ISO mic.

It is **NOT RECOMMENDED** to repeat sound roll/file numbers. **NOTE:** All of these naming conventions are subject to recorder capabilities.



MUSICALS

BEST PRACTISE

BEST PRACTICES FOR MUSICALS

Productions should hire a playback operator for musicals or any instances with music/sound playback. The production sound mixer should record playback music into 2-3 assigned channels on the recorder:

- *The music playback track itself (mono or stereo as desired).*
- *SMPTE LTC (at project fps) audio timecode of that playback track.*

When using Avid Media Composer, editorial should import editorial media and the source playback audio file as follows:

- *Use the "Read Audio Timecode" function on the synced editorial media to read / map that LTC channel to an Aux TC column.*

This best practice backfills the playback TC as actual values on the master clip, and then allows clips to be grouped by either:

- *Video/Dialogue TC.*
- *Playback TC (as used in music video workflows).*



Guidelines

■ **Product Trailer - Deliverables**

Deliverable Checklist Overview

1.1 Required Deliverables

- *Video-Texted (includes graphics cards and on-screen graphic text)*
- *Video-Textless (graphic cards and on-screen text removed - just the clean background for cards, or clean picture for on-screen text)*
- *Audio Splits*
- *Need separate files for Dialogue, Music, and Effects tracks*
- *5.1 (6-channel), or, if unavailable, 2.0 (2-channel). Do not submit mono stems.*
- *Dialogue Edit Decision List (EDL)*
- *Should reference the full title/episodes whenever possible, not files created by the agency.*

Audio Printmaster

- *Need a separate delivery of the Printmaster in the same mix of the original film or episodes:*
- *5.1 (6-channel), 2.0 (2-channel), 5.1 + 2.0 (8-channel)*

Recommended Deliverables

- *English Script / Subtitles*
- **note: this deliverable is required for foreign language trailers.*
- *Graphics Package - AfterEffects file (necessary to create localized graphics)*
- *Audio - Undipped Music files*



Guidelines

■ Video Trailers:

- Technical: Trailer video frame rate and codec should match the original film or episodes. For example, if the show is in 4K (e.g. 4096x2160), then the trailer should also be in 4K (4096x2160); if the show is in HD (e.g. 1920x1080), the trailer should be in HD (1920x1080). Please refer to the original film or episode's delivery.
- Acceptable Delivery Formats:
- (Preferred) SMPTE ST 2067-21 (Interoperable Master Format - Application #2E), delivered in accordance with the Post Production Branded Delivery Specifications.
- ProRes 422 HQ as per the Licensed Technical Specification.
- Evergreen Messaging: Trailer cannot have any call-to-action messaging or date mentions, e.g. "This April", "This Summer".
- Music & SFX: All music and sound effects must be cleared for worldwide and in-perpetuity use.
- Watermark: There should not be any watermarks of any kind. Though Netflix Marketing materials have a Imaxx Tv bug, Product trailers should not.
- Language: All language (dialogue, graphic cards) should be in the same language as the original film or episodes unless specifically requested otherwise.
- Branding: There should not be any Imaxx Tv intro and outro stacks animation or Imaxx Tv end card.
- Slate: Remove the slate and/or countdown leader.
- Studio cards: Remove all studio cards or cards with billing credits.



Guidelines

Product Review:

- *Technical: The:30 Product Preview frame rate and codec should match the same tech specs as the main trailer.*
- *Graphics & Branding: Asset should not have any graphics nor Imaxx Tv branding (remove stacks).*
- *Length: Total duration should be between 25 and 35 seconds; do not include a second of black at the head and tail.*
- *Recaps*
- *Branding: For Recaps specifically, do not include a Imaxx Tv end card or the Netflix intro and outro stacks animation. A title card is fine to include.*

2.2 Audio

- *Audio Format: Trailer audio specifications should match the original film or episodes and should be the same channel mix: 5.1 (6-channel), 2.0 (2-channel), or 5.1 + 2.0 (8-channel). Please refer to the original film or episodes delivery. Additionally, the Dialogue, Music, and Effects should, when possible, be mapped onto different channels.*
- *Acceptable Delivery Formats:*
- *As outlined in the [Netflix Originals Delivery Specifications](#)*
- *(At minimum): the audio file(s) can be provided as per the [Licensed Technical Specification](#)*
- *Printmaster: Provide the final audio (per the same specs as referenced in Section 1.1 - "Required Deliverables") separate from the video*
- *Split Audio Files: Provide separate Dialogue, Music, and Sound Effects .wav files (stems) matching the channel layout and audio specs of the Printmaster being delivered: 2 channel .wav files of each stem for Stereo Printmaster; 6 channel .wav files of each stem for 5.1 Printmaster.*
- *If it is not possible to deliver these split audio files, you must reach out to your Netflix contact prior to delivery.*



Guidelines

Graphics Package Specs

- *Full After Effects project*
- *Includes Font, Graphic Cards, and background art files*
- *No missing or "offline" files*
- *Zipped together*

Delivery

- **Creative Agencies:** Deliver files to Dream Big Motion Pictures; reach out to your Marketing Ops AV Producer for the file path.
- **Finishing Vendors:** Deliver files to Imaxx Studios; reach out to your Title Ops Project Manager for the Package ID.
- **Content Partners:** Deliver files to Dream Big Motion Pictures, ContentHub, or Backlot; reach out to your Title Ops Project Manager for the appropriate delivery path.

Resources

- Imaxx Tv [Originals Delivery Specifications](#)
- [Licensed Technical Specification](#)
- [Product AV Finishing Prep Sheet](#)





Regional Entertainment

We Also Acquire Content in Various Languages:



Languages:

- Hindi
- English
- Marathi
- Gujarati
- Bengali
- Bhojpuri
- Punjabi
- Telugu
- Kannada
- Tamil
- Malayalam

Int. Languages:

- French
- Spanish
- Russian
- Greek
- Turkish
- Chinese
- Korean
- Urdu
- Arabic
- Philippines
- Indonesian
- European
- American
- Thai
- Japanese
- Mandarin Chinese
- Dutch
- Vietnamese
- Portuguese

Subtitles Complusary:

We request producer's to provide regional subtitles they desire to shoot in, along with English subtitles complusary.

ALSO NOTE: Opening and ending titles in English language and regional language they shoot in



Revenue Structure

Payment Mode:

Revenue Sharing:

Here the producers & filmmakers can sell their content, films, documentaries, shortfilms, series, shows on Profit Sharing Basis (ex. 60/40) 60% will be shared with producer, and 40% will be with imaxx. payment can be distributed on monthly, quarterly basis. Content can be published on rent mode basis for first 6 months, later on watch with ads for free for viewers.

Rights of distribution and dubbing in multiple languages will be signed on stamp paper and submitted to Imaxx Tv.

Global Outright purchase:

Here producer, filmmaker, can create and sell their project to us after approval by imaxx tv Content head. Selling the project with all rights shall be sold exclusively to Imaxx Tv.

payment will be paid 25% on QC and rest between 120 - 180 days after project submission and Quality Check approved (*rights of payments can change depending on budget or project size).

Imaxx Originals / Exclusive :

Here producer, filmmaker, can pitch their Movies, Series and shows and after getting approval from imaxx creative team, they can go ahead with the making and production of that approved project after doing agreement with channel. producer has to on board a creative director from imaxx tv for that approved project for quality making.

Note - Production house will have to pay the channels creative for his/her work in pre, on shoot & post production work that can be finalised as per the budget and schedule.

Our Core Team

"Meet the skilled individuals who form the backbone of our creative endeavors. With diverse backgrounds in filmmaking, photography, and experience collaborating with industry stalwarts from Bollywood and Hollywood, our core team brings a wealth of talent and expertise to every project we undertake."

ABHISHEK J SANGHAVI

FOUNDER & CEO

"Studied Filmmaking & Photography from London School of Film & Television, also worked under known Filmmaker's of Bollywood & Hollywood."



TAANISHKA BITONI
VICE PRESIDENT OPERATIONS

Driven by a passion for creating compelling cinema, she has contributed as creative director, in feature films and numerous short-format projects. With years of experience, she has recently joined Imaxx TV Digital as the Head of Content Acquisition.

BHEEM TRIPATHI

CREATIVE HEAD



IQRAMUL NIZAM
CREATIVE DIRECTOR

"Having served as a Creative for nearly a decade at media houses, he holds the position of Creative Director at Imaxx TV."



Team Behind The Platfrom

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UMZA SHAIKH

Talent Acquisition & HR Manager

She is responsible for the administrative and strategic aspects of a company's human resources department. Her Skills Confident communication, Strong commercial mindset, Ability to work well with others, and Ability to stay up-to-date with changes in labor laws and regulations.



CREATIVE DIRECTOR

Team Of ACD

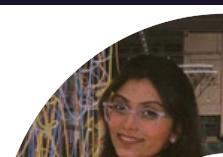
"With a wealth of over a decade of experience, he partnered with leading producers and, including his notable tenure at Production / Events and Studios. His fervent passion for cameras and gadgets inspired him to assume the pivotal role of Business Head at Imaxx TV."



RAMESH VISHWAKARMA

Technical Head

Experienced Technical IT refers to the use of computers, networks, and other technologies to store, manage, and exchange information. It's a broad field that includes many different types of jobs, including IT technicians, analysts, and developers.



JANVI DOSHI

Digital & Social Media Marketing

Digital marketing is the use of the internet and online technologies to promote products and services. It's also known as online marketing.



Thank You!

"Stop Scrolling Start Watching."



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