Inside: Meet New 2021-22 Board Directors P. 6

DEG’s First EnTech Fest Set for February
B2B trade and networking event invites companies to present content distribution and display innovations. P. 14

A Very Full Year
How could we see each other so much all year, and yet not at all? Video calls and meetings, of course! See DEG’s full breadth of Expos and other virtual meetings in our Year in Photos. P. 40

Lifetime Achievement in Entertainment Tech
Pixelogic’s Craig Seidel was recognized for Lifetime Achievement at DEG’s inaugural TechOps Awards. P. 74

During year two of the pandemic, DEG created the Advanced Content Delivery Alliance, a working community charged with addressing the advancements in technology to enable improved content delivery and a better consumer experience. Both ACDA and DEG’s Direct-to-Consumer Alliance (D2CA) have proven beneficial in attracting new members. P. 27
UNLEASHING THE POWER OF CONTENT FROM THE GREATEST BRANDS IN ENTERTAINMENT
DEG advocates and promotes entertainment platforms, products and distribution channels that support the movie, television, music, consumer electronics and IT industries.

DEG can be reached via email at getinfo@degonline.org or through its website at www.degonline.org.

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AMC Networks’ Josh Reader (l.) was one of the high-level executives who drew crowds to the DEG Expos in 2021. Reader chatted with Lucas Bertrand of Looper Insights about the dynamics of targeted streaming services.

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DEG’s ACDA Advances Content Delivery and Community Development

DEG’s Advanced Content Delivery and Direct-to-Consumer Alliances have been beneficial in attracting new members to DEG in 2021. A factor in the formation of ACDA was an internal analysis that showed the largest percentage of DEG members were not content owners or platforms, DEG’s traditional base, but technology enablers, making up 38 percent of member companies at the time.

CoverStory:

DEG’s ACDA Advances Content Delivery and Community Development

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ViacomCBS’ Phil Wiser (right) tackles the ACDA topic of what comes after cloud  Page 32
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Events Update

DEG in February will host its inaugural EnTech Fest, a business-to-business trade and networking event inviting companies to present innovative products to DEG studio and platform members. EnTech Fest was modeled loosely on broad “tech on the lot” events previously produced by several studios exclusively for their employees. Plus, EnTech will open with DEG’s Annual Reception – this year in LA!  Page 14
I am so pleased with the way DEG is evolving not just to meet the needs of members during challenging times but to build our communities stronger in the process.

DEG Is Valuable Partner to Members Amid Dynamic Change

When my predecessor as Chair of DEG and our current Chair Emeritus, NBCUniversal’s Matt Strauss, last addressed the Membership in this forum he predicted — with no inkling of the global pandemic that was about to take the world by storm — that the 2020s were bound to be landscape changing. Two years in, well ... WOW. What a change there has been!

Direct-to-consumer (DTC) streaming at the beginning of 2020 was in the works at most major studios but had been launched in market only by Disney. In 2021, SmithGeiger research commissioned by the Targeted Services Committee of DEG’s D2C Alliance shows that among streaming video consumers, more than half use SVOD at least once a day and 89 percent use it at least once a week, driven at least in part by the launch of compelling new services from WarnerMedia (HBO Max), NBCUniversal (Peacock), ViacomCBS (Paramount+) and others. Three studio DTC services have joined Netflix, Amazon Prime and Hulu as what SmithGeiger considers “major” SVOD services.*

There are dozens more targeted subscription streamers that enjoy broad consumer awareness, according to the SmithGeiger Targeted Services research, which used a representative national sample of more than 1,500 consumers ages 18-65 who subscribe to at least one streaming service and watch weekly, and a subset of targeted service subscribers. Meanwhile, 57 percent of streaming viewers also use fast-growing AVOD or FAST services at least once a week and, amid this massive shift to digital, viewer engagement with transactional VOD and EST remains strong, according to SmithGeiger. During the time when theatrical new releases were few and far between, digital rentals and purchases of catalog titles picked up the slack, showing the depth of consumers’ engagement with content, as shown in DEG’s quarterly Home Entertainment reports.

This seismic shift has not only remade and improved the entertainment landscape for consumers by providing more options to connect with the content they love; it has also changed business dynamics and reordered operations priorities for many of us charged with delivering the content. Fortunately, DEG remains a valuable partner to its membership in helping us to meet these new demands.

With the 2021 creation of the Advanced Content Delivery Alliance – a group inclusive of studios, platforms and DEG’s many technology and service provider members – DEG is fostering industry collaboration on issues including speed to market, security and localization.

I am so pleased with the way DEG is evolving not just to meet the needs of members during challenging times but to build our communities stronger in the process. Next up: EnTech Fest, where DEG will gather the industry in February for an exhibit of what’s new and what’s next in content distribution and display technology. Everyone’s participation is invited, and if you have a game changing technology, you really do need to be there.

The 27 new members that have joined our organization this year are evidence that others are noticing the momentum in the DEG community. I warmly welcome you all and I’m thrilled that so many companies see the value in DEG as it works across industry segments to advance industry positions and meet common goals.

Jim Wuthrich
President, Content Distribution, WarnerMedia and Chair, DEG: The Digital Entertainment Group

*Services considered major varies among sources.
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Cinesite brings creepy & kooky storytelling to life using Advanced Intel® Denoiser

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10% to up to 25% gained in rendering efficiency
saving THOUSANDS of hours in production—allowing more time for creative artistry

Produced by Metro-Goldwyn-Mayer (MGM)
Andres Alvarez
SVP Digital Distribution - Partner Engagement & Strategy, MGM
2021-22 DEG Board Director

Alvarez joined MGM in January 2020 after managing domestic licensing and accounts at 20th Century Fox Home Entertainment. Prior to Fox, he worked across content licensing and distribution and business development at Google, Dolby, Best Buy and Napster.

DEG: In your opinion, what’s the most exciting thing happening in digital entertainment creation and delivery right now?

AA: I’m fascinated by the opportunities for storytelling within virtual and augmented reality environments.

DEG: How does this impact your company?

AA: I think all content publishers will want to figure out how to leverage the unique attributes of these environments to deliver innovative entertainment experiences to the growing number of users who are looking to consume content on these platforms.

DEG: What do you hope to achieve in your tenure on the DEG board?

AA: To help the DEG tackle some of the strategic challenges facing the organization and the industry at the moment, while collaborating with and learning from this amazing group of fellow board members.

DEG: Winter is coming. What are you looking forward to bingeing during the cooler weather?

AA: I’m contemplating a rewatch of either The Wire or The Sopranos.

Hanno Basse
CTO Media & Entertainment, Microsoft Azure
2021-22 DEG Board Director

As CTO for Azure Media and Entertainment
Basse works with customers, partners, industry groups and vendors to help move entertainment production and distribution into the cloud.

Prior to joining Microsoft, Basse was the CTO of 20th Century Fox Film Corp. for seven years. At Fox, Basse created industry-leading partnerships that led to the creation of the Fox Innovation Lab. He and his team at the studio worked on next generation entertainment technologies, including establishing High Dynamic Range (HDR) as a consumer product and helped launch the 4K-UHD Blu-ray Disc format.

He earlier spent more than 14 years at DIRECTV, ultimately as SVP of broadcast systems engineering, with accomplishments including the successful launch of the largest HD channel rollout at that time and the implementation of DIRECTV’s video-on-demand infrastructure.

Basse also served as the first president and chairman of the board of the UHD Alliance and is former chairman of the board of directors of the Entertainment Technology Center at the University of Southern California.

He has been awarded 28 patents and was named a Fellow of the Society of Motion Picture and Television Engineers in 2014. Basse is a member of the Academy of Motion Pictures Arts and Sciences.

“At a time when our industry is developing and adopting new technologies at an astonishingly rapid pace, DEG’s mission has never been more critical. So, I look forward to doing all I can to amplify the great work the team is doing.”

— Steve Walter, Verizon Business Group
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Steve Walter
Global Practice Lead – Technology, Sports, Media & Entertainment, Verizon Business Group
2021-22 DEG Board Director

Walter has spent his entire 28-year career in media and entertainment, including more than two years with Verizon. He is experienced in marketing, sales leadership and business development roles helping companies source, develop, distribute, protect, promote and monetize IP.

DEG: In your opinion, what’s the most exciting thing happening in digital entertainment creation and delivery right now?
SW: I think what’s most exciting is how our industry continues to exhibit such a willingness to embrace technology and try new things. Today, untethering people from physical infrastructure, moving critical workloads to the cloud, and even managing entire productions remotely is becoming commonplace. Of course, COVID-19 accelerated this trend, but I think the ever-increasing global demand for content will ensure continued innovation and rapid evolution of workflow models—touching all aspects from pre-production to post, from distribution to archive.

DEG: How does this impact your company?
SW: In short, I believe 5G will fundamentally change the way content is created, distributed and consumed.

DEG: What do you hope to achieve in your tenure on the DEG board?
SW: The organization does such a great job of providing trusted knowledge, support and resources to companies across the entire content contribution-distribution ecosystem. And at a time when our industry is developing and adopting new technologies at an astonishingly rapid pace, DEG’s mission has never been more critical. So, I look forward to doing all I can to amplify the great work Amy, Marcy, Andi, Jean and the rest of the team is doing.

DEG: Winter is coming. What are you looking forward to bingeing during the cooler weather?
SW: I’ll try to narrow it down to include my top selections from DEG member companies:

PBS – The three-part Hemingway doc by Ken Burns has been sitting on my DVR for months now, patiently waiting for my attention.

Warner Bros/HBO – Like many, I’m ready for more scheming and intrigue on Succession.

Peacock/Comcast – Montana is one of my favorite places on earth, yet somehow, I never got around to watching Yellowstone. Now I can catch the first three seasons on Peacock and when I’m done, thumb over to Paramount Network for season four.

ViacomCBS/Paramount+ – As far as I’m concerned, both my mother and Dave Grohl can do no wrong, so I’ll be checking out more episodes of From Cradle to Stage.

Universal – Speaking of musicians, Universal is distributing a doc I really want to see called Under the Volcano about George Martin’s fabled recording studio in Montserrat.
Dolby Atmos is for Every Language

Dolby Atmos-enabled 4K TVs are plug-and-play

TV sets enabled with Dolby Atmos and Dolby Vision are available from $429

Dolby Atmos and Dolby Vision are available across all Apple devices from 2018 models onwards

Dubbing in Dolby Atmos makes good business sense

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Do Dubbing Right with Dolby Atmos

In Europe, total Dolby Atmos-enabled devices have increased by more than 500% since 2016, while sales of 5.1/7.1 playback devices have remained flat*

↑ 500% +
in Europe

1,200+
Dolby Atmos-enabled models worldwide

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*All figures are derived from internal data as of December 31, 2020 and are approximate. Dolby Vision, Dolby Atmos, Dolby, and the double-D symbol are registered trademarks of Dolby Laboratories Licensing Corporation. © 2021 Dolby
Even in Uncertain Times, in-Person Meetings Have Unique Value

Please join DEG for EnTech Fest to experience the newest in content distribution technology

Forget five days ’til Santa comes — we are laser-focused on 58 more days until EnTech Fest, our inaugural business-to-business trade and networking event inviting companies to present what’s new and what’s next in content distribution and display technology to DEG studio and platform members. Only 57 days until EnTech eve, when we’ll kick the event off with our DEG Annual Reception – this year in LA, as many of you have requested over the years.

As we look forward to a positive holiday season and minimal spread of COVID-19 in all its variants, I want to acknowledge what a complex decision it is to produce, and to attend, in-person events at this still uncertain time.

At this time, our EnTech venue, Skirball Cultural Center, in compliance with the Safepass L.A. vaccination guidelines for L.A. City businesses, requires proof of vaccination for all adult attendees. In compliance with current local guidelines and recognized best practices, all visitors to Skirball must complete a safety screening at check-in, are required to wear a mask indoors and outdoors, regardless of vaccination status, and are asked to maintain six feet of social distance. Hand sanitizer is amply available. We will take the additional step, for comfort and safety, of issuing timed entry invitations to the EnTech exhibits. We are planning for the reception to be an indoor/outdoor event, weather permitting.

Uncertainty is something we have all learned to live with, if not exactly gotten comfortable with, over the past two years. There are business news headlines every week about major entertainment and technology companies’ delayed return-to-office plans: Apple as I’m writing this pushed back its return date for in-person work from February 1, 2022, to “a date yet to be determined.” We hear similar stories from members weekly and extra scrutiny of every decision about where to go, when, and with whom has become, for lack of a better term, the new normal.

Please rest assured that our production team will closely monitor local guidelines and safety recommendations as February 15 approaches, and will make the most responsible decisions with the information available. The industry has a strong desire to return to in-person events, and we are committed to making that a reality at EnTech Fest in Los Angeles in February in a safe and productive manner.

EnTech Fest will be a valuable event for the digital entertainment industry as it will provide a unique opportunity for the discovery of innovative products relevant to content distribution, display and experience, and networking. We are incredibly grateful for support of our DEG community, particularly our leading edge sponsors and exhibitors at EnTech Fest: Blu Digital, Dolby, DTS/Xperi, Google TV, Intel, Looper Insights, The NPD Group, Paramount Home Entertainment, Synamedia, Universal Pictures Home Entertainment and WarnerMedia.

I hope to see you there. With products on display in categories including in-car entertainment and “Metaverse meets Hollywood” (immersive storytelling), it may just be like industry Christmas has come in February. DEG’s elves are working hard to deliver.

Wishing you all a healthy holiday season and a happy, abundant New Year.

Amy Jo Smith
President & CEO
DEG: The Digital Entertainment Group
"A SWEEPING PORTRAIT."

The New York Times

MUHAMMAD ALI

A FILM BY KEN BURNS, SARAH BURNS & DAVID MCMAHON

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<tr>
<th>Event Description</th>
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<tr>
<td>DEG Research Findings: The Evolution of DTC Viewer Behavior</td>
<td>January 11</td>
<td>Online</td>
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<td>DEG ENTECH FEST</td>
<td>February 15-16</td>
<td>Los Angeles</td>
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<td>DEG Expo</td>
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<td>DEG Lunch Hour Research Salon</td>
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<td>Canon Club Spring Salon &amp; Networking Reception</td>
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<td>Canon Club Summer Salon &amp; Networking Reception</td>
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<td>Tech Ops recognizing technology accomplishments in the digital supply chain</td>
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<td>DEG Expo</td>
<td>December</td>
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DEG in 2022 will hold a combination of in-person and virtual events. Events are virtual, except where a location is listed. All times are Pacific.

For an updated listing of DEG and industry events, please see degonline.org/events. To register or for more information, please email Natalie@degonline.org. For DEG event sponsorship opportunities, please email Andi@degonline.org.
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DEG in February will host its inaugural EnTech Fest, a business-to-business trade and networking event inviting companies to present innovative products to DEG studio and platform members. EnTech Fest was modeled loosely on broad “tech on the lot” events previously produced by several studios exclusively for their employees, but programming and exhibits will be more narrowly focused on showcasing what’s new and what’s next in content distribution and display technology. Attendance will be open to all DEG member companies.

**FOCUS PRODUCT CATEGORIES INCLUDE:**
- Consumer Experience - Display & Audio Innovation, Search
- In-Car Entertainment
- Metaverse Meets Hollywood - Immersive Storytelling
- Artificial Intelligence
- Video Gaming and Entertainment - Content Partnerships with Community Engagement
- Advanced Content Delivery - 5G, Cloud/Edge Computing, Localization, Security

**SPONSORS SUPPORT START-UPS**
Both established and start-up companies are invited to participate. DEG is defining start-ups as companies with less than $10 million in funding and fewer than 30 employees with a technology product or solution that has a clearly communicated value proposition for the digital entertainment industry. Startups will be identified with special “Start-Up Alley” branding on the show floor and are eligible for subsidized exhibitor fees thanks to the support of platinum sponsors Blu Digital Group, DTS, Google TV, Paramount Pictures, Universal Pictures Home Entertainment and WarnerMedia.

“Start-Up Alley will allow embryonic companies the chance to get in front of leading entertainment and technology companies. We’re excited that some of our leading member companies are supporting this effort by sponsoring this area,” said Amy Jo Smith, DEG President & CEO.

Start-ups interested in participating in EnTech should contact DEG’s Natalie Hyman (Natalie@degonline.org).

**EVENT WILL INCLUDE RECEPTION, AUTO GALLERY**
EnTech Fest will span almost 20,000 square feet at Los Angeles’s Skirball Cultural Center, primarily in Guerin Pavilion and its Ruby Foyer. Exhibits will run for a full day.
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WRITTEN BY ALEX MCAULAY DIRECTED BY ALEX MCAULAY

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on February 16. The Fest will begin the evening prior with the DEG Annual Reception on February 15 take place indoors and outdoors at Skirball.

“Members have been asking us for years for a reception in Los Angeles,” Smith said. “We’ve missed gathering in-person with the membership over the past two years and so are really looking forward to this reception as a chance to celebrate being together again.”

Exhibits will include an in-car entertainment gallery on the main level of the Skirball parking garage showcasing vehicles with integrated advanced entertainment technology.

While the event is intended mainly as an expo, with little programming, brief presentations by DEG member research companies will be made throughout the day.

With EnTech, DEG is hoping to attract executives and staff from a wide range of member companies including studios, platforms, consumer electronics manufacturers and technology and service providers, as well as press and analysts who follow digital entertainment:

- Leadership/C-suite executives
- Business development executives
- Supply chain & security stewards
- Digital content managers, strategists
- Retail partner management
- Content marketers
- Localization and globalization teams
- Consumer electronics & connected device marketers
- Researchers & analysts

Local COVID-19 protocols in place in February and best practices will be closely followed, including reduced capacity, masking and social distancing as necessary and appropriate, and ample availability of hand sanitizer. Skirball requires all visitors to provide proof of vaccination.

Companies interested in exhibiting or sponsoring should contact DEG’s Andi Elliott (Andi@degonline.org).

Leading edge supporters of EnTech Fest include the following:
The latest movies & TV shows anytime, anywhere - no subscriptions.
Hedy Lamarr Awards Recognize Dolby and Trimble’s Poppy Crum

Fifth annual honoree focuses on the impact of immersive environments on neuroplasticity and learning

Consumer Technology Association President & CEO Gary Shapiro presented the 2021 Hedy Lamarr Award to Crum in a virtual event in December.

DEG: The Digital Entertainment Group honored Poppy Crum, CTO at Trimble, a technology company delivering products and services that connect the physical and digital worlds, and former Chief Scientist at Dolby Laboratories, with the 2021 Hedy Lamarr Award for Innovation in Entertainment Technology.

In its fifth year, the Hedy Lamarr Award recognizes female executives in the fields of entertainment and technology who have made a significant contribution to the industry. A distinguished female leader in neuroscience and technology, Crum is also an Adjunct Professor at Stanford focusing on the impact of modern technologies and immersive environments such as augmented and virtual reality on neuroplasticity and learning. She was recognized for her creativity, future vision and excellence to develop and champion technologies that promote increased immersion and success in the translation of the creative and technological intent of an experience.

Crum is a U.S. vice chair to the International Telecommunication Union (ITU), a member of the Consumer Technology Association’s Board of Industry Leaders and Board of Trustees, and a former member of the Defense Science Research Council (DSRC) of DARPA. She is also a fellow of the Audio Engineering Society, a 2018 recipient of the Advanced Imaging Society’s Distinguished Leadership Award, and a 2017 recipient of the Consumer Technology Association’s Technology and Standards Achievement Award for work towards the introduction of over-the-counter hearing-aid devices. She was named to Billboard’s 100 most influential female executives in the music industry, as well as TV Technology’s “The Watch List” 2020. Crum is an author connected to more than 37 patents. She is a frequent speaker at events including TED, SXSW, HPA, IEEE, TNW and WIRED, on topics related to the intersection of human experience, AI, sensory data-science and immersive technologies.

DEG caught up with Crum to get her insight on the changing nature of entertainment experience enabled by immersive technologies.

DEG: How has the way we experience entertainment changed?
PC: Higher quality streaming codecs and cloud processing have changed the ubiquity and continuity of how we consume our entertainment experiences. This has had a fundamental impact on how our brain develops connections to digital entertainment in our lives – the presence in our personal relationships and the quality of content that we expect.

We are no longer tethered by time or physical space in how we interact and consume high-quality experiences. The perceptual impact of HDR is not lost when we leave our living rooms. We carry our social networks and competitive game play with us as we move between devices – always connected and interacting with the people that motivate us and with a different regard to the competitive excellence enabled or compromised by the content quality realized.
across a given device environment.

The continuous presence of entertainment in our lives changes who we are and the impact the stories that creators develop can have on who we become. The opportunity, and responsibility for the creators and stewards of human experience is greater than ever. This shift in presence means we think differently at the lowest neural levels about the stories and relationship we have with the experiences we consume. We don’t move to them or between them with concerted effort, but instead carry them with us always – ever present extensions of our personal image.

**DEG:** How will immersive technologies continue to shape us – our experiences, interactions with each other, and interactions in the world?

**PC:** Personalization is more critical than ever. Increasingly, immersive technologies like augmented reality are going to be more present and constant in our lives, and by their nature are only successful if they intersect our individual perceptual experiences seamlessly. This means mapping the true translation of the technological intent to the user’s perception (rather than model averages or exemplars with OK fits for some and poor fits for others) is fundamental to creating successful and predictable experiences.

Historically, we’ve defaulted to building one-size-fits all solutions for how our technology represents information to our senses. But our underlying biology is unique – our sensory cells for how we see, hear, and feel all behave and interpret information slightly differently as well as the bespoke nature of our physical bodies and how they each interact with the content and information from our environments. This impacts how our brain interprets our experience of space, location, color, quality, loudness and other attributes. The question isn’t whether people will have what they may believe to be an acceptable experience, but, rather, that the experience they are having is different from someone else in what it enables, the success of the information it conveys, and the cognitive effort needed to process. Without personalization, immersive technology can end up arbiter of the success of one individual over another in high-impact environments solely by how effectively it translates to them. This is where machine learning and artificial intelligence are part of developing personalized solutions that remove existing bias in the success, consistency, and impact of a technology across all its users.

**DEG:** What is some of the important trends in the rapidly changing digital world?

**PC:** It’s all about data. The data evolution has transformed how we do everything from optimizing and gamifying our fitness training to how we sow and harvest our food. Four areas where data is changing how we think about digital content are:

- **Empathetic technology** How we generate better experiences with new ways of capturing and analyzing data. The fusion of data from consumer sensors in our environments and on our devices paired with ML/AI opens up opportunities for closed-loop technology. Here, biometrics and behavioral data from a user paired with ML/AI act as input to device parameters to determine interactively how a technology responds.

- **Data privacy** How we use and protect our personal data is critical. How technology systems are enabled to effectively support the users will need to have transparency and control over the use of their personal data in different environments. The infrastructure to give users control over how their data is used is critical to the success of immersive technology.

- **Content authenticity and provenance** How we introduce data to track authenticity and establish trust in our content. Significant efforts to introduce metadata and immutable ways of establishing authenticity are gaining strength. In a time where deepfakes are more convincing, it is important to build in ways to know the provenance history of our content and when and what we can trust.

- **Edge/cloud computing** How we track and integrate data across our systems to support dynamic and optimized delivery of contextually responsive, personalized experiences.

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**About Hedy Lamarr**

Often called “the most beautiful woman in film,” legendary actress Hedy Lamarr (Ziegfeld Girl, Tortilla Flat, Samson and Delilah) was also a lifelong inventor whose work included pioneering “frequency hopping,” which became the foundation for spread spectrum technology. Conceived by Lamarr and composer George Antheil for radio guidance systems and patented in 1942, this highly secure technology is utilized today for a variety of cellular, Wi-Fi and Bluetooth applications. Inspired by her work, DEG recognizes pioneering work by the multi-faceted female leaders in our industry today.
INTRIGUE, ACTION, ANIME & MORE

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Students from Carnegie Mellon, USC Honored as Emerging Leaders

Shambhavi Mishra aims to produce stories featuring ‘unheard voices’ for a global audience

The 2021 Hedy Lamarr Achievement Award for Emerging Leaders in Entertainment Technology, honoring a female college student whose studies in the fields of entertainment and technology have shown exceptional promise, was presented to Shambhavi Mishra, an undergraduate student at Carnegie-Mellon University who is double majoring in Humanities Analytics and Music Composition.

Brianna Seaberg, a Communications major at the Annenberg School for Communication and Journalism at the University of Southern California (USC), was named this year’s runner up.

To encourage and enable these highly motivated students to pursue opportunities in entertainment technology, both receive a financial award to continue their educations.

DEG asked them about their plans for careers in entertainment technology.

DEG: What are your near-term career goals?

SM: I am currently pursuing an accelerated master’s program in entertainment industry management at Carnegie Mellon University’s Heinz College. I want to further my involvement at the crossroads of screen-based media, data analytics, technology and management, specifically in live TV and movie production. As an emerging leader in entertainment technology, I aim to launch an entertainment production company that will highlight the intersectionality of creative and analytical thinking and produce the stories of unheard voices in the global entertainment marketplace. By continuing my love for the arts and sciences, I want to produce entertainment that will spark conversations for international audiences. Whether it is the next superhero, the next underdog, or the next empowering character that makes a change by connecting communities regardless of culture or language, I believe that my company will provide unforgettable stories and leave audiences wanting more.

BS: My near-term career goal is to work for an entertainment company, preferably a streaming company, in a creative production department. In addition, I would like to continue to expand my personal brand on social media and found my own content creation company where I work with brands to create social and video content.

DEG: What do you enjoy in digital entertainment and how do you like to experience it?

SM: My interactions with digital entertainment have always intertwined with family. Our weekends are full of projector movie nights.

2019 Hedy Lamarr Innovation Award honorhee Dean Willow Bay of the USC Annenberg School for Communication and Journalism moderated a discussion with current and past student award recipients during the virtual awards presentation December 6.
A Discovery of Witches
Killing Eve
Gangs of London
Better Call Saul

ONLY THE GOOD STUFF

Riviera
The Walking Dead
61st Street
Mad Men
nights, binge-watching TV shows and lots of home-popped popcorn. Especially during the pandemic, streaming Disney, Marvel, Star Wars, and numerous other films became our retreat from reality, a time for relaxation and a family-bonding activity.

BS: I enjoy watching shows and movies on streaming services because I enjoy the experience of being able to watch something in the comfort of my home, with family members or friends, at any time. There is something really special and unique about the experience of being able to watch a successful blockbuster movie that was originally meant for the big screen in my own living room.

DEG: How did the opportunities that are currently available in the industry impact your career choice? Are there ways opportunities can be improved?

SM: I had the opportunity to present at the 2019 CES International Trade Show in Las Vegas. Interacting with companies innovating the latest technologies in various industries exposed me to the importance of global collaboration and influenced my perspective towards the intersectionality of entertainment and technology. I translated this experience within the academic sphere by integrating disciplines in the arts and sciences and executing modern, experimental techniques in research and creative practices. My career choice in pursuing the MEIM program at Carnegie Mellon University was motivated by working with individuals that recognize how technology and art can influence each other. I aspire to work in a world where the arts and sciences are inseparable and where individuals with an integrated perspective can undertake the entertainment-technology industry’s problems.

BS: Streaming is the future of entertainment. I have shifted my vision and goals to more align with what is popular and growing at an exponential rate in entertainment: streaming services. I know a lot of these companies are growing quickly and I hope they will support their growth by allocating appropriate and necessary resources to job growth in creative areas.

Canon Club Advisory Board

DEG’s Canon Club Advisory Board in 2022 plans to refocus the group on in-person networking with a core schedule of seasonal salons with topics including personal brand building and style for new hybrid work environments.

Robin Tarufelli  
(Chair)  
Managing Director  
Media and Entertainment  
Deloitte

Meri Hassouni  
(Vice Chair)  
VP Business Development  
Giant Interactive

Darcy Antonellis  
Executive Advisor  
Amdocs Inc.  
Board Director  
Cinemark Hoidings, Inc. and Xperi Holding Corp.

Terri Davies  
SVP Content & Media  
Anuvu

Paulette Pantoja  
Founder & CEO  
Blu Digital Group

Yolanda Macias  
Chief Content Officer  
Cinedigm

Rebecca Heap  
SVP Video & Entertainment  
Xfinity Consumer Services  
Comcast

Karen Chupka  
EVP CES  
Consumer Technology Association

Allison Gordon  
West Regional Sales Director  
Intel

Dametra Johnson-Marletti  
Corporate VP  
Microsoft Stores Category  
Management  
Microsoft

Karin Gilford  
SVP General Manager  
Movies Anywhere

Nadia Haney  
VP Global Marketing,  
Emerging Technology  
NBCUniversal

Andrea Downing  
President  
PBS Distribution

Michele Edelman  
Head of Growth  
Premiere Digital Services

Rose Hulse  
Founder & CEO  
ScreenHits TV

Teresa Phillips  
Co-founder & CEO  
Spherex

Janice Pearson  
Director Business Development  
Synamedia

Jessica Schell  
EVP General Manager  
Warner Bros. Home Entertainment

Carol Hanley  
President  
Whip Media

Loren Nielsen  
VP Content Relations and Strategy  
Xperi
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Courting the consumer in a world of choice

Thanks to streaming video and subscription services, consumers live in a world of endless, customizable choice that allows them to create the perfect match of value and enjoyment. How can media and entertainment companies continue to flatter customers to win their affection? It's a mad dash to elevate interactions and build deeper, trusted relationships as media suitors vie for consumer devotion.

As of this writing, DEG just signed its 27th new member in 2021 to end the year with about 50 percent more member companies than it had at the start. It’s a story, not as unlikely as it might seem, about growth during the worldwide COVID-19 pandemic and the growing value of high-functioning communities to their members during a pandemic.

“DEG has always been a high-touch organization providing customized member care to meet varying needs,” says President & CEO Amy Jo Smith. “We brought this to the forefront of what we do during the pandemic. Members have told us how much this meant to them to be able to count on us to bring pressing issues into committee, surging trends to Expos, and to make introductions to enable networking in a work from home environment.”

During year two of the pandemic, DEG created the Advanced Content Delivery Alliance, a working community charged with addressing the advancements in technology to enable improved content delivery and a better consumer experience. It follows DEG’s Direct-to-Consumer Alliance.
(D2CA), which was established in 2019 to put a focus on companies with a direct-to-consumer offering. Both alliances have been beneficial in attracting new members to DEG. Seventeen of the companies that joined in 2021 are involved in ACDA committees; almost every new member is working within the longer established D2CA.

DEG was inspired to start D2CA as a way to shift conversation away from the idea of “streaming wars” and emphasize the burgeoning business opportunities available amid a proliferation of ways for consumers to get their TV, filmed, news, sports and specialty content. ACDA seeks to create opportunities for the industry to collaboratively explore ways to improve its content delivery infrastructure, in service of workflow efficiencies, cost savings and ultimately, better quality content and consumer experience, at a time when the global volume of content created is growing rapidly.

ORGANIZING AROUND NEW TECHNOLOGY
A factor in the formation of ACDA was an internal analysis that showed the largest percentage of DEG members were not content owners or platforms, DEG’s traditional base, but technology enablers, making up 38 percent of member companies at the time. The organization saw an opening to provide its brand of customized member care to these companies who were gravitating to DEG to make connections in the larger community at a time of industry growth and transition.

“Originally a content owner-based organization, we had a surge of member companies with products and services that bring the content to market,” says Smith. “We brought their voices to the forefront with the creation of the Advanced Content Delivery Alliance.”

Timing is also key. ACDA fills a need for cross-industry collaboration as the volume of content created globally has exploded in the past couple of years.

“DEG has been bringing together entertainment and technology for 25 years. And with the recent explosion of VOD consumption and adoption of work remote practices, now is the right time to explore how evolving and upcoming technologies can enable significant improvements across localization, culturalization, supply chain, security and operations,” says Jeremy Settle, AVP of Service and Content Partnerships for AT&T and Chair of the ACDA Steering Committee, which sets the agenda for the alliance with topics including localization and culturalization, supply chain efficiency, security, and tech/ops. “ACDA is a platform where DEG members can come together with a common focus and explore how transformative these technologies can be for their respective areas of expertise,” Settle says.

ACDA has two working committees: Localization, which is developing a common language for defining and describing “quality” across creative, cultural and technical aspects of localization, and Supply Chain Efficiency & Security, focused on how to increase content speed to market without impacting quality, experience or security. (See pages 36 and 38 for more details of the committees’ work).

The potential to collaborate with other companies within DEG and ACDA is what drew new member Synamedia. “Becoming members of the DEG was particularly attractive for us because the community is known for bringing like-minded executives together who embrace innovation and who want to solve business challenges in an open and collaborative forum,” says Janice Pearson, Director, Business Development, who now serves as chair of the Supply Chain Efficiency & Security committee. “Through our involvement in the ACDA, I’ve been impressed with the level of commitment and energy that members bring to the table. It’s been a great experience, and I look forward to all that we’ll accomplish together.”

Pending agenda items of the ACDA Steering Com-
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As technologies advance, it is imperative that companies understand how these technologies will intersect their areas of expertise. Whether its 5G, cloud, or any number of modern-day technologies, the ACDA committee members are looking for ways to evolve and improve the content delivery ecosystem.

—Jeremy Settle, AT&T, and ACDA Steering Committee Chair

ACDA has a close link with DEG’s Expo series of virtual events, also launched since the start of remote work and a primary component in the maintenance of DEG’s high-touch membership culture during the time when people have not been meeting regularly in person. ACDA’s Localization committee grew out of June’s DEG Expo on the topic, and the Alliance inspired one of the most high-profile Expos of the year, on supply chain innovation. Titled “Cloud is Now. What’s Next?”, it drew speakers including Arjun Ramamurthy of Atelire Creative Technologies, Amazon Web Services’ Eric Iverson, and Viacom CBS’s Phil Wiser. (See an excerpt from Wiser’s Expo conversation with Deloitte’s John Footen, page 32.)

“With members unable to travel and commute to business meetings, we’ve been able to assemble executives more quickly. This has allowed us to move projects and activities faster,” says Smith, keeping the group on a roll in terms of community building. The Expos were attended by nearly 200 executives representing 50 companies on average, encouraging staff to produce the events about every six weeks throughout 2020 and 2021, a much faster pace than DEG used for in-person events prior to 2020.

Settle sees ACDA’s mission as simple: Connect companies to drive innovation through technology adoption. “Sounds cliché but that’s exactly what is needed,” he says. “I believe the ACDA can play an increasingly important role in the entertainment industries adoption of and evolution of new technologies. My goal is to see the ACDA drive real conversations and innovative solutions on topics impacting the content delivery ecosystem.”

COMMUNITY INCLUDES COMMITTEES, EVENTS

ACDA Steering Committee

CHAIR
Jeremy Settle
AVP of Service & Content Partnerships
AT&T

MEMBERS
Representative TBD
AMC Networks

Ron Geller
VP WW Content Relations
Dolby Laboratories

Mark Sgriccia
SVP WW Content Operations & Strategy
Lionsgate

Gregg Carder
SVP Media Engineering
NBCUniversal Media

Megan Mauck
VP Global Media Operations
NBCUniversal Media

Tony Guarino
EVP WW Tech Ops
Paramount

Janice Pearson
Director Business Development
Synamedia

Heather Wells
Senior Director Operations Development
Walt Disney Company

Kejo Swingler
Senior Director Global Content Servicing & Solutions
WarnerMedia

Bill Neighbors
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DISTRIBUTION | CO-PRODUCTIONS | ORIGINALS
Phil Wiser of ViacomCBS on What Comes After Cloud and the Importance of Financial Engineering

For supply chain transformation, ‘get the buy-in’ of your CFO, Wiser tells Deloitte’s John Footen

JF: Before we talk about what’s next, which is really the topic of our session, let’s back up and talk about cloud for a second. Can you tell us about the projects you have on the way or have completed recently, and what you see as some of the most important things to get right about cloud as we migrate our technology and operations there?

PW: There are a couple of things that we’re using as guiding principles and I’ve learned over the years, in terms of these cloud migrations. One now is to be truly cloud-native wherever you can. We all know about the “lift and shift” problem – to really go in and make sure that you’re cloud-fluent in the sense that you’re really up to speed on what’s available today and that you’re applying the best techniques to move you forward. The balance to that is not letting that be an excuse to slow you down.

The other thing that I’ve learned going through this a few times now, is not to obsess over multi-cloud. It seems to be less and less of an issue, but you can get hung up thinking that you should not take advantage of capabilities that a single provider brings to the table. The friction to migrate is lower than it’s ever been, and our ability to move has been faster than ever.

Another element of it is financial engineering. We’re relentless around optimization, and we make sure that we’ve got a global view of cloud spend. And not just the spend, but the types of cloud that are being utilized so we can go in and optimize our footprints. We’ve taken millions of dollars of cost out of the business, just going in and optimizing the way we’re using the cloud.

JF: The assumption is that everyone is headed in some way to a cloud journey and that we’re all going to get there. But there is also the question of what we are going to focus on next. What do you see as the next things that should be a focus for those who are leading technology organizations in the media space and operations organizations with regards to the future?

PW: Well, I would argue that a lot of the things we talk about that are benefits of the cloud actually aren’t yet being realized. Even just to pick on AI and machine learning, and all the great things that should be possible in terms of leveraging that to organize our content and generate the metadata that we need to drive different types of solutions that are more converged, it’s a great talking point, but it’s still phase two in really doing that. The good news is that as we’re getting all the content in unified locations and more accessible, associated data is getting more aggregated. So, the
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We’re not creating a streaming division; we’re transforming our company into a hybrid streaming company overall. To really look into the core of the company and make sure that those investments, like in the core media supply chain, are supporting that outcome on streaming is really paramount.

—Phil Wiser, EVP & CTO, ViacomCBS

possibility is there, but I think having teams committed and focused on those outcomes related to AI and machine learning, and measuring it, is something that I think is really critical. And the foundation of that is going to be the data.

JF: What do you think are some of the important things to get right for our future business models, in regard to data?

PW: I think a key element as it relates to media supply chain is having a team that is dedicated to supply chain analytics. Really 24/7 thinking about how we’re going to instrument that supply chain, and then how we’re going to integrate the outputs of that to something the business can really use to optimize. And one of the things that we are really looking at quite a bit is unit cost. What’s the unit cost of processing an asset? The various types of assets. What’s the latency from a deal to the completion or fulfillment of that deal? All of those measures really drive a lot of the right type of thinking. You know, absent that type of clear-eyed link to the business, you can over-design and get into theoretical discussions about the ideal utopia of how things should be organized that don’t really matter.

The other element around this is getting the data structured in a perfect way – I’m less focused on that. I think that some of the emerging and current technologies that we have to organize messy data or make use of messy data is a better use of time than trying to over-structure or over-engineer things up front.

JF: Let me switch a little bit to Paramount+ for a second. What are some of the biggest surprise learnings for you from the preparation to launch that service as well as the first few months of the operation of the service?

PW: I guess the thing that was the most fascinating as we went through the buildup and then the actual launch was just the complexity of the number of endpoints that we had to deliver to — endpoints obviously being different categories of devices and operating systems. But this was also a partially global launch on day one, so we had to also deal with regional differences. And then there was a hybrid direct-to-consumer and distribution through partners or MVPDs or other distributors in different regions. So just that complexity of just how to roll this out in waves over a 24-hour period, it did feel like a moon-shot in terms of the way we had people working around the globe, around the clock, flipping over on the different platforms and seeing it come to life. So that complexity to me was certainly the biggest one in terms of number of touches that we had to do, in terms of flipping the service over.

JF: Any closing thoughts on the future of the industry?

PW: I would say the key thing here is to be very clear and ambitious in your goals that you’re setting for the company and get the buy-in of your CFO. That’s really the key thing. This is financial engineering as much as it’s a technological exercise to transform the company. And then the final bit is, and this is true at ViacomCBS and I think at many of the other large media companies: We’re not creating a streaming division, we’re transforming our company into a hybrid streaming company overall. To really look into the core of the company and make sure that those investments, like in the core media supply chain, are supporting that outcome on streaming is really paramount.
Engagement Trends in Entertainment

U.S. consumers dedicate an average of 73 hours a week to entertainment activities, with experiences ranking as the top activity for time and spend compared to 2020. How can you leverage these trends and growth areas to engage consumers in and out of the home?

$858 average spend, 20% increase vs. 2020

#1 entertainment activity: experiences
Average spend: $248, 36% increase vs. 2020

Books: increases in time and spend
71% of people engaged with books in the last 6 months
12% growth in time, 33% in dollars

Toys: new participants
35 – 44 age segment grew 65%, or 15 points, vs. 2019
Adults, parents, and collectors fueled growth

Media: streaming and switching
1/4 of average entertainment spend is on TV and movies

Games: growth drivers
Aged 45 – 64
75% play video games
Average 15.6 hours per week, 27% increase vs. 2020

Explore changing trends in time and dollars spent across entertainment channels with the Evolution of Entertainment Survey. Understand the competitive landscape, know consumers’ behavior, and identify growth opportunities. Our entertainment expertise — built on unparalleled data, thought leadership, and analytics — advances your business to the next level.

Source: The NPD Group/Evolution of Entertainment Survey, 2021

Get more insights like this. Contact your NPD account representative, call 866-444-1411, or email contactnpd@npd.com.
As Netflix and other streamers have expanded their presence around the world, they have won subscribers rapidly with growth in regional and local-language content. They have also enjoyed some huge hits with non-English-language content that has broken out and captured audiences around the world.

As digital content moves more fluidly across borders, the ACDA Localization Committee was formed in recognition of the fact that as the entertainment world advances both digitally and globally, it is increasingly important to provide consumers with high-quality entertainment in their native language and cultural context. It sprung from June’s DEG Expo on the topic, during which speakers expressed a desire to continue collaborating on the challenges and opportunities identified at that time. Chief among them was the need for a standard definition of quality across the localization industry.

As a result, the first initiative being tackled by the committee is to develop a common language for defining and describing “quality” across cultural, technical, and creative aspects of localization. The goal of working groups in each area is to create reference guides representing good quality localization in these areas. The cultural, diversity and inclusion effort is led by Teresa Phillips, CEO of Spherex; with the technical effort spearheaded by Tom McAndrew of Dolby.

Future topics for the committee include commercial benefits of proper localization and impact of innovative technologies, including AI and others, on the current localization process.

“The DEG Localization Committee provides an excellent opportunity to support the DEG members, and the industry at large with a forum to discuss, educate and share better understanding of the state of the art of localization, and the strategic role it plays in global content distribution strategies,” said committee chair Chris Carey of Iyuno-SDI Media Group. “My motives to accept the chair of this committee come from a genuine passion to help the DEG members, and the industry gain strategic insights into this long overlooked or misunderstood business segment. My hope is that in time the DEG Localization Committee will be effective in demystifying the localization process for a larger group of the entertainment industry, and in doing so we contribute to raising the state of the art, and ultimately connecting content, connecting people to the stories they love.”

**ACDA Localization Committee**

**CHAIR**
Chris Carey  
EVP Marketing & Corporate Development  
Iyuno-SDI Group

**MEMBERS**

**Melissa Cao**  
VP & GM Content Operations  
Anuvu

**James Hurell**  
Head of Content Operations & Localization  
BBC Studios

**Tony Rizkallah**  
CEO & CTO  
Bitmax

**Paulette Pantoja**  
CEO  
Blu Digital Group

**Tony Huidor**  
Chief Technology & Product Officer  
Cinedigm

**Jack Hurley**  
Director Content & Technical Operations  
Cinedigm

**Carl Grana**  
Senior Director Dubbing Operations  
Deluxe

**Tom McAndrew**  
Senior Technical Manager Content Relations  
Dolby

**Brianna Appel**  
Marketing & Communications  
Iyuno-SDI Group

**Gregg Carder**  
SVP Media Engineering  
NBCUniversal Media

**Megan Mauck**  
VP Global Media Operations  
NBCUniversal Media

**Liza Pano**  
SVP WW Distribution Services  
Paramount

**Craig Seidel**  
CTO  
Pixelogic

**Alex Serdiuk**  
CEO  
Respeecher

**Teresa Phillips**  
Co-founder & CEO  
Spherex

**Andrea Sconza**  
Director Localization Services  
Vubiquity

**Ian McKee**  
CEO  
Vuulr

**John Sheehe**  
Director Localization  
WarnerMedia

**Amy White**  
Executive Director Content Localization  
WarnerMedia

**Duncan Wain**  
Chief Operating Officer  
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Supply Chain Initiative Seeks to Speed Releases While Maintaining Optimum Quality

Remote work is an extra challenge that flows throughout the supply chain

A CDA’s Supply Chain Efficiency & Security Committee, formed just this fall, seeks to address obstructions within workflows due to the narrowing of windows, additional post work required for the home entertainment window, security challenges, and the threat landscape brought on by pirates. Layered across all of these issues is the additional challenge of the move to remote work that began during the pandemic.

After considering multiple topics for its first initiative, including security standards, watermarking and blockchain implementations, the committee landed on speed-to-market, which has become more challenging due to shorter windows. With day-and-date release of major films on OTT platforms simultaneous with theatrical, for instance, there may be a very short amount of time to process a finished film – particularly around localization, quality control and final edits – and deliver it to platforms around the world.

The committee is specifically studying how to get content out in 24 hours or less without sacrificing the quality of assets, while meeting consumer expectations for immediate availability globally in more than 30 languages and delivering a flawless viewing experience. It is currently working to identify the biggest challenges in this area and to choose a format to present its ultimate findings and recommendations, such as a white paper, or a spec.

Future topics under consideration for committee work include defining the gold standard for security and developing standards for work-from-home workflows; componentizing masters and creating standards for building and automating processes; examining workloads that require the most processing power to reduce supply chain bottlenecks; and mapping out the entire supply chain from production through distribution, to gain a better perspective on processes downstream and upstream.

“Right now, our industry is going through an incredible digital transformation. While it’s an exciting and innovative time, there are also tremendous challenges that need to be addressed as a community,” said committee chair Janice Pearson of Synamedia. “Through the SCE&S committee, we’re exploring our supply chain challenges and pinpointing areas where we can make a positive and direct impact. Two particular areas where we see opportunities for improvement are by addressing the challenges regarding talent scarcity, lack of training, and the need for adopting profiles/standardization for work orders. We’re still planning our goals and initiatives for 2022, but we have a strong committee with diverse perspectives and experience.”

Supply Chain Efficiency & Security Committee

CHAIR
Janice Pearson
Director Business Development
Synamedia

MEMBERS
Michael Gurau
Partner
Altman Solon
Derek Powell
Director
Altman Solon
Hope Groves
VP Content Technology
Anuvu
John Footen
Managing Director
Media & Entertainment
Deloitte

Adam Simpson
Senior Manager of
Content Operations
Fandango/Vudu
Drew Kutilek
Director Client Engineering (web,
iOS, Android, connected TVs)
Movies Anywhere
Ken Gerstein
VP Sales
NAGRA
Gregg Carder
SVP Media Engineering
NBCUniversal Media

Megan Mauck
VP Global Media Operations
NBCUniversal Media
Sarah Henshel
Principal Analyst, Media
Omdia
Arthur Cuyugan
Executive Director
Global Distribution Technology
Paramount
Jill Greenblatt
Senior Director Production Operations
PBS Distribution
Craig Seidel
CTO
Pixelogic

David Rondan
CTO
ROW8
Richard Buchanan
Media & Entertainment Principal
Verizon Business Group
Heather B. Wells
Senior Director
Operations Development
Walt Disney Studios
Kejo Swingler
Senior Director Global Content Servicing & Solutions
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2. Paramount Home Entertainment’s Bob Buchi set up the analysis — and joked about how familiar his pastel pink office had become to colleagues during work from home.

3. (Clockwise from top l.) Forbes’s David Bloom, Mark Young of Vudu/Fandango, Danny Fisher of FilmRise and Pedro Gutierrez of Microsoft shared their expectations for 2021.

4. DEG’s Amy Jo Smith spoke with DEG Vice Chair Dan Cohen, of ViacomCBS, on consumers’ growing engagement with content and the industry’s rush to meet it.

5. Summer Movie Insights Panel with (clockwise from top l.) Kevin Goetz of Screen Engine/ASI, Jeni Benhain of Whip Media, Ken Gerstein of NAGRA-Kudelski Group and Bruce Nash of Nash Information Services.

6. McCourt reviewed the first half of the year with Jim Wuthrich of WarnerMedia, Michael Bonner of NBCUniversal.
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7. A big DEG thanks to Intel and its DEG Board Director Rick Hack (3rd from l.) for hosting DEG’s summer Board meeting and a bespoke immersive demonstration of 8K + HDR streaming from the Olympic Games Tokyo 2020. DEG Board members enjoyed the mesmerizing content display (masks removed for photo).

8. The meeting at Skirball Cultural Center doubled as a shoot for Media Play News’ Women in Home Entertainment feature.

9. Board Director Andres Alvarez of MGM got more info from Intel’s Ravi Velhal in Tokyo.

10. Josh Reader (l.) of AMC Networks and Lucas Bertrand of Looper Insights chatted over the dynamics of targeted streaming services.

11. John Buffone of The NPD Group, Ben Maughan of TiVo and Samsung’s Susan Agliata discussed improving consumer experience with connected TVs and other devices.

12. Deloitte’s Kevin Westcott on churn and other consumer issues as the pandemic dragged on.
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13. (Clockwise from top l.) Eddie Cunningham of Universal Pictures & Warner Media; Galen Smith of Redbox and Media Play News’s Thomas K. Arnold discussed the continuing relevance of physical media and how to use it as a bridge to digital.

14. Michael Pachter of Wedbush Securities told moderator John Calkins of ROW8 that that the way for content owners to get the most from their content is to have a theatrical window, along with several others in which they can maximize the value of content.

15. (Clockwise from top l.): Chris Lang of SmithGeiger, Rose Adkins Hulse of ScreenHits TV and Karin Giford of Movies Anywhere provided market insight on personal curation and collection.

16. Executive roundtable with (clockwise from top l.) Thomas Hughes of Vuulr, Chris Reynolds of Deluxe, Andrea Sconza of Vubiquity, Gray Ainsworth of Lionsgate and James Hurrell of BBC Studios tackled the need to define and describe “quality” across localization.

17. Iyuno-SDI Group’s Mark Howorth opened the Expo with a look at the growing demand for localization services and the potential for providers.

18. (Clockwise from top l.) Craig Seidel of Pixelogic, Teresa Phillips of Spherex and Alex Serdiuk of Respeecher shared perspective on AI innovation in localization.

19. Dolby’s Javier Fonceillas (l.) and Tom McAndrews made the case for immersive sound in global programming.

20. Content operations executive Susan Cheng led WarnerMedia’s David Sugg and Eric Iverson (bottom) of AWS in a discussion of how companies have unblocked barriers to cloud migration.

21. Arjun Ramamurthy of Ateliere Creative Technologies set up the cloud discussion to open the Expo.
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Trends in Content Licensing

24. (Clockwise from top l.): Ian Fried of DME Law and DEG, Michele Edelman of Premiere Digital, Ian McKee of Vuulr and Max Einhorn of FilmRise took on licensing strategies and technology for maximum efficiency and ROI.

22. The stage was smartly set in opening remarks covering the impact of innovations in windows by NBCUniversal EVP Worldwide Distribution Don McGregor, speaking here with DEG’s Smith.

23. (Clockwise from top l.): Jason Keiles of Vubiquity, Agapy Kapouranis of Lionsgate, Yolanda Macias of Cinedigm; Christ Yates of Redbox in a discussion on the new complexity in content licensing.

25. Whip Media’s Sherry Brennan presented on data science to inform licensing decisions.

An Hour With Ken Ziffren: Perspectives on Changing Distribution Models

26. Veteran entertainment lawyer Ken Ziffren shared his perspective on the studios’ move away from traditional and mostly uniform sequential windows to a variety of studio-specific unique distribution strategies.

The A to Z of NFTs | 26 Minutes with Breaker’s Jake Craven

27. Jake Craven of Breaker presented to the DEG community with the goal of providing an understanding of non-fungible tokens (NFTs).

U.S. Macro Retail Trends (In Micro Time) With NPD Group’s Don Unser

28. Don Unser of The NPD Group in 30 minutes shared his highest level insights on the overarching retail trends important to digital entertainment marketers.

29. DEG’s Smith and NPD’s Ricardo Solar were all smiles, happy to introduce Unser.
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Canon Club Salon: Leading With Empathy, Featuring Edelman’s Cydney Roach and Elena Grotto

29. Canon Club Vice Chair Meri Hassouni of Giant Interactive gave a warm welcome.

30. (Clockwise from top l.) Edelman’s Cydney Roach and Elena Grotto were joined by Bill Neighbors of Xperi for an engaging conversation around the timely topic of creating an empathic culture at work.

Canon Club Founders Salon With Paulette Pantoja of Blu Digital Group, Teresa Phillips of Spherex and Nelly Voukaki of Looper Insights

31. (Clockwise from top l.) Jeff Stabenau of Giant Interactive moderated an insightful discussion with Teresa Phillips of Spherex, Paulette Pantoja of Blu Digital Group and Nelly Voukaki of Looper Insights.

32. Terri Davies of Anuvu opened the salon with insights into the challenges for women who seek to fund their own businesses.

Holiday Coffee and 2022 Planning

33. DEG’s Canon Club Advisory Board gathered for a holiday coffee and 2022 planning. Thanks to Meri Hassouni and Giant Interactive for a Wolferman’s breakfast box delivered to attendees!
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Rising executives mixed with veteran industry leaders in Los Angeles at a festive reception hosted by DEG and Media Play News to toast MPN’s Forty Under 40 in Home Entertainment. Susan Agliata of Samsung, a leader in DEG’s D2C Alliance, was one of those honored.

A large Whip Media cheering section turned out to celebrate honoree Jeni Hatfield Benhain (c).

Fandango/Vudu force: (l. to r.) Mark Young; honorees Ed Silla, Michelle Woo and Robbie Giles; and Cameron Douglas.

(l. to r.) MPN’s TK Arnold with Carol Hanley of Whip, DEG’s Amy Jo Smith, and Lionsgate’s Adam Frank. Whip and Lionsgate sponsored the reception.

Honoree Christy Willingham (r.) of Xperi brought mom.

Honoree David Graber (r.) of WarnerMedia, with Arnold.

Xperi’s Neighbors (l.) with industry icon Warren Lieberfarb of WNL Associates.

Lionsgate executives Mark Sgriccia (l.) and Adam Frank (r.) flanked honored colleagues Jeanifer Clark (2nd l.) and Lauren Bixby.
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DEG Adds 27 New Members as It Enters 25th Year

DEG over the course of 2021 added twenty-seven new companies representing the full spectrum of digital media creation and distribution. Many new members were drawn to DEG by a desire to participate in the group’s new Advanced Content Delivery Alliance, and in the Direct-to-Consumer Alliance (D2CA) created in 2019. DEG President & CEO Amy Jo Smith welcomed all of the new companies to DEG, which will celebrate its 25th anniversary in 2022. “We welcome these new members and are delighted to collaborate on their goals for advanced content delivery in service of heightened consumer engagement and experience.”

**Altman Solon** is the largest independent strategy consulting firm exclusively focused on tech, media and telecom. The firm serves leading hardware, software and services providers in tech; content creators, owners, aggregators and distributors in media; and carriers and communication infrastructure companies in telecom. Working with Fortune 50 leaders across the TMT spectrum, Altman Solon operates out of 11 offices on four continents, providing deep local and global data and market analysis to support strategy and business leadership.

**AMC Networks** is dedicated to creating and distributing bold and inventive stories. AMC Networks owns and operates several of the most popular brands in television and film including AMC, BBC America, IFC, SundanceTV, WE tv, IFC Films, Sundance Now, Shudder, AMC Studios and AMC Networks International. AMC Studios, the company’s in-house studio, production, and distribution operation, is behind award-winning owned series and franchises including *The Walking Dead*, the highest-rated series in cable history.

As media companies continue to invest in their direct-to-consumer (DTC) services, scale drives improved economics in ways beyond distribution. This leads to lower content costs per subscriber, decreased marketing costs per acquisition, and lower technology fees per stream. To take advantage of these benefits in the crowded SVOD and AVOD competitive landscape, streaming services need to continually adapt their content strategy, pricing and offer strategy, and technology infrastructure.

> “Jonathan Hurd, Partner, Altman Solon

**Anuvu** is a leading single-source provider in acquiring, curating and distributing movies, television and digital entertainment to non-theatrical markets including maritime, aviation and land-based (prisons, schools and more) around the world. Supported by best-in-class, flexible technology solutions, Anuvu entertains, informs and connects travelers and crew with its integrated suite of rich media content and seamless connectivity solutions.

**BIGTOKEN** is the first privacy focused, opt-in data marketplace where people can own and monetize their data. Participating consumers earn rewards, and advertisers and media companies get access to insights from compliant first-party data for marketing and media activation. One of the product areas tracked by BIGtoken is non-fungible tokens, or NFTs. The company provides custom insights around the revenue-generating opportunities for entertainment companies in these digital collectibles.

**Breaker** is the leading blockchain development and services company in the media and entertainment industry. The technology is a payment verification and management service that leverages, for the first time, the unique benefits of blockchain and smart contracts. Founded in 2016, Breaker has been pioneering the application of smart contracts and blockchain technology for royalty and licensing disbursements.
Never waste another evening scrolling endlessly wondering what to watch. ROW8’s proprietary technology enables easy discovery and brings the best cinematic experience to the home.

Watch the freshest Hollywood movies and a curated selection of the best films of all time, without subscription.

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Accessible to everyone, ROW8 is currently available on ROKU, Samsung and Vizio SmartTVs, Apple and Android mobile devices, and all commonly used web browsers.
There’s no doubt that the marketplace is fragmented with respect to data, and fragmentation is both a challenge and an opportunity as viewers watch what they want where they want it. Video-level data is the one signal that can be leveraged across all video buying channels and will be a part of all media plans, just as it is in search, display, and TV.

–Field Garthwaite, Co-founder & CEO, IRIS.TV
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RESPEECHER helps content creators reproduce voices in new and exciting ways, whether to restore damaged vocals in old films, keep a kid’s voice sounding 12 years old during the run of an animated series, or resurrecting a voice from the past. Respeecher’s voice cloning software uses artificial intelligence to create speech that is indistinguishable from the original speaker - giving creators of film, TV, video games, animation, advertising, audio books, and other media the ultimate control over their projects.

SCREENHITS TV is a technology company that started out developing B2B content monetization platforms and powering video distribution platforms for Turner Broadcasting (WarnerMedia) and B2B services for IMG, Disney Latin America, Sony Pictures Television, BBC Worldwide, Eone, Hasbro, HatTrick and NBC Universal International. The company moved into direct-to-consumer streaming services, launching super aggregator ScreenHitsTV, which allows users to integrate their existing streaming platforms into one easy to use app. Consumers can see what is trending, their watch history and recommended content across all streaming apps in one traditional electronic program guide.

NAGRA is the digital TV division of the Kudelski Group, and the world’s leading independent provider of content protection and multiscreen television solutions. NAGRA has been working with the world’s service providers and content owners for more than 25 years, providing solutions in the areas of content and revenue security, anti-piracy services, streaming and over-the-top, data analytics, as well as cybersecurity and IOT.

OMDIA, backed by Informa, was established through the joining of IHS Markit Technology, Ovum, Tractica and Heavy Reading to become a global leader in media and technology research. Omdia’s Media & Entertainment research area connects the dots between streaming online video, TV, cinema, games, music and advertising across markets, technologies and services.

PIXELLOGIC, a subsidiary of the Imagica Group, is a global provider of content localization and distribution services to the industry’s leading content owners, broadcasters, digital retailers and a range of others. Services include subtitling and closed captioning, foreign language dubbing, access services, text and metadata translation, audio services, marketing and promotional material design and versioning, digital cinema mastering and key fulfillment, home entertainment mastering, transcoding and packaging for digital distribution and more.

PLEX, backed by Intercap and Kleiner Perkins, is the only streaming service that lets users integrate their own personal media collections with a continuously growing library of free third-party entertainment spanning virtually all genres, interests, and languages. A global platform that offers thousands of free movies and TV shows on-demand as well as free-to-stream live TV channels, Plex has partnered with some of the biggest names in entertainment, including Paramount, Lionsgate, Sony Pictures Television, Sinclair Broadcast Group, AMC, A+E, and Crackle.
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Our research shows that before consumers used an aggregator platform to organize their streaming services, they spent on average 90 percent of their time on their first service and hardly any time on their second service of choice, and usually ended up cancelling any additional services because they didn’t feel as though they were using them enough to justify the cost.

— Rose Hulse, Co-Founder & CEO, ScreenHits TV

SMITHGEIGER is a collaborative community of inquisitive thinkers driven by data to secure clients’ success. The community is built around scientists, storytellers, designers, investigators and strategists working together and with clients to craft targeted approaches designed to address specific needs with effective and enduring solutions. The process is informed by the power of proprietary data and applied analytics, turning insights into strategy. SmithGeiger works to achieve greatness through a combination of experience and exploration, curiosity and commitment, and creativity and innovation.

SPHEREX has built a first-of-its-kind technology that transforms how media and entertainment companies globalize their content to fit every culture around the world. Working with the world’s largest media companies, movie studios, networks, distributors and streamers, Spherex helps them grow their audiences, speed up content discovery, drive more video views, generate higher revenue and ensure brand safety by culturizing their content.

STARZ is a global media streaming platform committed to delivering premium content that amplifies narratives by, about and for women and underrepresented audiences. STARZ recently launched #TakeTheLead, a multi-faceted inclusion initiative expanding its existing efforts to improve representation on screen, behind the camera and throughout the company. Starz is home to the proprietary and highly rated STARZ app, as well as the flagship domestic STARZ® service, including STARZ ENCORE, 17 premium pay-TV channels, and the associated on-demand and online services. STARZ, a Lionsgate company (NYSE: LGF.A, LGF.B), offers subscribers thousands of distinct premium television episodes and feature films, including STARZ Original series, first-run movies and other popular programming.

SYNAMEDIA is trusted by over 200 video service providers to deliver, protect and monetize video content in an increasingly IP world. Synamedia’s flexible incremental architecture provides a rapid, friction-free way to add, build and deploy cloud-based video services. Its award-winning portfolio also includes intelligence-led anti-piracy, advanced advertising, business analytics, broadband, and video network solutions and services.

TIVO is a global leader in next-generation television services. The TiVo solution provides an all-in-one approach for navigating the ‘content chaos’ by seamlessly combining live, recorded, on-demand and over-the-top television into one intuitive user interface with simple universal search, discovery, viewing and recording from a variety of devices, creating the ultimate viewing experience. TiVo products and services are available at retail or through a growing number of pay-TV operators worldwide.
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**VERIZON BUSINESS GROUP** is delivering the connected world by integrating, securing, and operating the networks and mobile technologies that help businesses in the media and entertainment sectors expand reach, increase productivity, improve agility and maintain longevity. Solutions across connectivity, security and advanced business communications are designed to help companies pursue new possibilities and create entirely new revenue streams with more efficiency.

**VISUAL DATA MEDIA SERVICES** is a global provider of end-to-end digital media supply chain services to the entertainment industry with locations in Burbank, Calif., London and Bangalore, India. For over 26 years, the company has supplied award-winning, quality-driven content management, distribution, localization and media services that enable customers to deliver premium content in any format for any screen or platform, anywhere in the world.

**VOBILE** partners with the world’s largest film studios, television networks, sports leagues, music labels, and other content owners to protect, monetize and promote premium content. The company is driven by data and sits at the intersection of audiences, platforms, and rights holders.

**VUULR** is the largest global online content marketplace for film and TV rights that connects buyers with producers and distributors worldwide. Content discovery and acquisition takes place digitally, with buyers negotiating directly with sellers, and completing deals online in days, not months. Buyers use Vuulr for free to instantly access over 22,000 titles comprising 130,000 hours of premium content across 60 genres, while sellers can showcase their entire catalog to 5,000 buyers worldwide at no upfront cost.

**ZOO DIGITAL** is a leading global provider of end-to-end localization and media services for OTT content. ZOO’s solutions and technologies support content creators to globalize new and catalog content for audiences around the world – in all languages and on all streaming services. And ZOO helps its customers to successfully manage the relentless scale and pace of content localization and delivery for their own DTC platforms.

The growth of both originals and catalog content has created a clear demand for language servicing, and the impact is being felt across the entire media supply chain. Thankfully our investment in cloud technology put us in a great position to scale up quickly, so we’ve been able to support clients’ requirements and at the same time focus on the quality viewers expect.

— Simon Constable, SVP Global Language Services, Visual Data Media Services
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In Special Project, DEG Helps Members Understand NFTs as a Potential Revenue Stream

DEG in 2021 committed to a special project to help educate members about the potential to create new revenue streams from NFTs (non-fungible tokens) related to entertainment IP.

New member company BIGtoken, a consumer-managed data marketplace that compensates people for their data and provides insights to advertisers and media companies, is central to the NFT Project and twice presented proprietary data to members, as well as publishing a fall series of data points in the DEN related to consumer sentiment and purchase activity around NFTs. It recently asked consumer panelists what they needed to learn before becoming active customers in the nascent digital collectibles market, what they understood about where and how to buy NFTs, which kinds of digital collectibles or NFTs are of most interest to collect, and what they would expect to pay for an NFT.

Earlier in the year, even before the project took shape, Jake Craven, VP of member blockchain technology company Breaker presented to the DEG community with the goal of providing an understanding of non-fungible tokens (NFTs), how they work, and their limitations so that attendees would be able discuss potential applications with their company and colleagues.

BIGtoken research suggests an interest in relatively affordable NFTs that are related to fan-favorite IP.

BIGtoken estimates that a $35 billion to $45 billion global market is developing for NFTs and digital collectibles, and the majority of that value will accrue to IP-rich entertainment companies and organizations.

When polled, 19% of BIGtoken consumer panelists said they would like an NFT in the form of an autograph.
We help filmmakers and content creators share their stories with the world.
As a working community within DEG – the leading nonprofit association for home entertainment industry supported by leading media and technology companies – D2C Alliance Council represents the global D2C industry and supports its members to help create a robust marketplace to lead the new era of content consumption.

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Chairman, DTC & International  
NBCUniversal

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EVP Content Licensing & Business Development  
A+E Networks

**Ron Lamprecht**  
Director Corporate Business Development  
Amazon

**William Greswell**  
EVP Digital Strategy  
BBC Studios

**Ron Geller**  
VP Worldwide Content Relations  
Dolby Laboratories

**Mike Pears**  
EVP New Platform Sales & GM North America Distribution  
AMC Networks

**Mark Lee**  
Head of US Content Business Development  
LG

**Matt Durgin**  
Senior Director North America Smart TV Partnerships  
LG

**Pedro Gutierrez**  
Director Entertainment & Consumer Application Categories  
Microsoft

**Jonathan Zepp**  
Media & Entertainment, Google Partnerships  
Google

**Hanno Basse**  
CTO M&E  
Microsoft Azure

**Andrea Downing**  
President PBS Distribution

**Nick Colsey**  
VP  
Sony Electronics

**Ali Hoffman**  
President Domestic Networks  
STARZ

**Jonathan Zepp**  
Media & Entertainment, Google Partnerships  
Google

**Hanno Basse**  
CTO M&E  
Microsoft Azure

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**Janice Pearson**  
Director Business Development  
Synamedia

**Dan Cohen**  
President Global Distribution Group  
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**Michael Paull**  
President Disney+ & ESPN+  
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**Bill Neighbors**  
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**D2CA Membership**

[List of logos of various companies associated with D2CA membership]
We are the partner that makes globalization easier for the world’s best content creators. We take complex media content challenges and make them simpler by finding smarter and better ways of doing things.

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Targeted Services Committee Dives Into Consumer Research With SmithGeiger

Survey shows consumers are willing to pay to avoid ads

The D2C Alliance’s Targeted Service Committee this year set out to identify common challenges to consumer adoption of targeted services by commissioning a research survey from new DEG member SmithGeiger. The committee action supports key goals of the Alliance, including collecting and sharing consumer data, understanding consumer confusion and aligning on consumer messaging.

SmithGeiger conducted an online survey during the summer with more than 1,500 streaming media consumers ages 18 to 65, with questions asking about consumers’ use of major streaming services, targeted services and FAST options. The survey found that major SVOD services such as Netflix, Amazon Prime and Hulu have the widest reach across consumers, followed by FAST services such as Tubi and Pluto, and targeted services.

Among key topline findings of the survey were that consumers prefer the control of subscribing at the app level but prefer consolidation in paying for multiple services, with billing logistics contributing to subscription fatigue, and that consumers show a clear willingness to pay to avoid ads. Consumers, particularly those under 35, reported often finding streaming ads annoying and repetitive.

Following the initial SmithGeiger research on streaming usage, several member companies have expressed interest in conducting follow-up research to dive deeper into some of the issues uncovered in the initial study, including understanding consumer motivation and behavior in selecting a fourth or fifth streaming service, consumer interest in gaining more control around ordering and payment, and the way consumers organize their entertainment options by content categories or lifestyle needs.

D2CA Targeted Services

**CHAIR**
Chima Ogbuokiri
VP Growth Marketing & Strategy
AMC Networks

**MEMBERS**
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VP Subscription Video Services (SVOD)
A+E Networks

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Allman Solan

William Greswell
SVP Strategy & Business Development
BBC Studios

Alex Viglione
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Matt Dreher
SVP Insights & Analytics
STARZ

Ian McKee
CEO
Vuur

Cale Pritchett
Chief Marketing Officer
Wondrium

6 Big Takeaways From the SmithGeiger Research

1. **SVOD** is the primary streaming avenue, and “majors” predictably dominate usage though awareness is more broadly distributed.

2. “Specialty” streamers tend to be media explorers and major media consumers.

3. Streaming consumers are searching for simplicity and control.

4. Streaming consumers in general prefer ad free and are willing to pay.

5. AVOD aversion is unambiguously ad aversion.

6. Consumers are sampling services, but commitment is soft.

The SmithGeiger research will be reviewed in more detail during a virtual DEG Expo. DEG Research Findings: The Evolution of DTS Viewer Behavior will take place January 11 at 10AM.
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Connect with our media team at media@altmansolon.com
Working from the position that the connected TV (CTV) platform is the next frontier in the evolution of entertainment programming from linear to streaming, and that hardware experience is quickly growing to rival hardware innovation in importance to consumers, the D2C Alliance TV & Connected Devices committee is seeking insight into where users are engaging most to illuminate the challenges and opportunities for device makers and streamers.

“As an industry it’s critical for us to understand users, in order to make data-driven informed marketing and product decisions,” said committee chair Susan Agliata of Samsung.

To that end, the committee is working with DEG member The NPD Group to undertake a connected device data sharing initiative that will collect consumer time-spent data from participating companies, process and enhance the data and return aggregated data to participating companies. The full scope of the project will be determined in the first quarter.
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All committees welcome active participation. If you are interested in joining any DEG, D2CA or ACDA committee, please email Jean Levicki (Jean@degonline.org).

### Content Council

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<thead>
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<tr>
<td>Ron Schwartz</td>
<td>President, Global Distribution Lionsgate Motion Picture Group</td>
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<td>Andres Alvarez</td>
<td>SVP Digital Distribution – Partner Engagement &amp; Strategy MGM</td>
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<td>Jennifer Ball</td>
<td>SVP Marketing BBC</td>
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<td>Yolanda Macias</td>
<td>Chief Content Officer Cinedigm</td>
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<td>Kim Staruk</td>
<td>VP Marketing Cinedigm</td>
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<td>Erin Carter</td>
<td>SVP Marketing Lionsgate</td>
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<td>Tiffany Olivares</td>
<td>VP Publicity &amp; Digital Engagement Lionsgate</td>
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### Marketing Communications

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<td>Dana Ortiz</td>
<td>VP Emerging Platforms &amp; Content Licensing A+E Networks</td>
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<td>Jennifer Ball</td>
<td>SVP Marketing BBC</td>
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<td>Michael Bonner</td>
<td>President, Universal Pictures Home Entertainment NBCUniversal</td>
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<td>Bob Buchi</td>
<td>President Paramount Home Entertainment</td>
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<td>Dan Cohen</td>
<td>President ViacomCBS Global Distribution Group</td>
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<td>Sean Breen</td>
<td>EVP Platform Distribution Walt Disney Company</td>
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<td>Eric Anderson</td>
<td>Senior Manager Editorial Marketing Movies Anywhere</td>
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<td>Hilarie Hildebrandt</td>
<td>SVP Sales &amp; Customer Marketing/ Global Accounts Paramount Pictures</td>
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<td>Alana Powers</td>
<td>SVP Global Brand Marketing Paramount Pictures</td>
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<td>Craig White</td>
<td>EVP Worldwide Sales &amp; Distribution Home Media Paramount Pictures</td>
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<td>Tonya Harley</td>
<td>VP Marketing PBS Distribution</td>
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<td>Nadia Haney</td>
<td>VP Emerging Technology &amp; Global Marketing Universal Pictures Home Entertainment</td>
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<td>Hilary Hoffman</td>
<td>Global EVP Marketing Universal Pictures Home Entertainment</td>
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<td>Lea Porteneuve</td>
<td>SVP Global Publicity &amp; Communications Universal Pictures Home Entertainment</td>
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<td>Executive Director, Communications Walt Disney Company</td>
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<td>Executive Director, Global Publicity &amp; Marketing Communications Walt Disney Company</td>
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<tr>
<td>Scott Gaudet</td>
<td>VP Partnership and Distribution Marketing Walt Disney Company</td>
</tr>
<tr>
<td>David Kite</td>
<td>SVP Distribution Marketing Walt Disney Company</td>
</tr>
<tr>
<td>Kristina Fugate</td>
<td>SVP Marketing WarnerMedia</td>
</tr>
<tr>
<td>Stuart Herriott</td>
<td>VP Publicity WarnerMedia</td>
</tr>
<tr>
<td>Emily Zalenski</td>
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</tr>
</tbody>
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The Performance Reporting Committee was recently formed through the combination of the Digital Data Tracking and Sales Reporting Committees.

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DEG in 2021 presented its inaugural Technology & Operations Awards. The Awards program capped months of work by the Technology & Operations Committee, which felt a strong need to recognize exceptional technology accomplishments. The DEG TechOps Awards encourage and promote excellence in all business categories (content, retailer, service) represented within DEG and showcase the importance of the industry’s technology and operations teams supporting the digital supply chain.

Originally planned as an in-person event, the DEG TechOps Awards show and networking after parties because of the pandemic were presented virtually on Wednesday, April 28, 2021. Awards were given out in five categories including Technology Leadership, Technology Achievement, Technology Innovation and Lifetime Achievement. A special People’s Choice award was voted on by attendees during the show, with finalists in all categories eligible for the popular vote.

Craig Seidel of Pixelogic Media was the recipient of the Lifetime Achievement Award, for his work at former employer MovieLabs, where he led development of the MovieLabs Digital Distribution Framework.
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The winner of the People’s Choice Award was **Premiere Digital**.

Craig Seidel of Pixelogic Media was the recipient of the Lifetime Achievement Award, presented by Dolby for his work at former employer MovieLabs, where he led development of the MovieLabs Digital Distribution Framework, the suite of specifications that enable an automated digital supply chain among content providers, retailers/platforms, and service providers.

“DEG is so pleased to recognize the winners — and all the outstanding finalists — for the inaugural DEG TechOps Awards,” said Amy Jo Smith, President and CEO, DEG. “As was noted by a number of senior industry executives and Oscar-winning director Pete Docter (!) during the show, our TechOps community is the engine that drives delivery of premium content to consumers across the globe. Without these people, there would be no in-home entertainment as we know it.”

The Technology Innovation Award was presented by Whip Media. Video production was courtesy of creative content sponsor TiVo/DTS. Premiere Digital was the cocktail sponsor.

The show featured original music created by Ed “Special Ed” Archer, and a pitch for involvement in **DIY Girls** and **Plug in South LA**.

### Technology and Operations Committee

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Senior Director Global Content Servicing & Solutions WarnerMedia |
|---------------------------|-------------------------------------------------------------------------------------------------|
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Senior Director Global Content Servicing & Solutions WarnerMedia |
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