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Meet DEG’s Staff and identify the right person to help with everything from thought leadership to community marketing and committee involvement. P. 8

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DEG’s Wider Web
DEG added 15 new members in 2023, encompassing new distribution technologies and consumer touchpoints in the expanding content streaming ecosystem. Welcome back Ateliere Creative Technologies, DIRECTV and IMAX! P. 130

WHO IS DEG?
These are the faces of DEG membership — spanning Board Directors, new members, committee leaders and other innovators across the digital entertainment content distribution ecosystem. In this issue, through 19 quick Q&As, uncover the diversity of businesses, opinion and experience included in DEG.
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.

Dan Cohen: Chair’s Message

Amy Jo Smith: President’s Desk

DEG Staff Who’s Who

2024 Events

Hedy Lamarr Awards

EnTech Fest

EnTech Fest 2023 drew more than 600 industry attendees to Skirball Cultural Center in Los Angeles on March 29, with capacity crowds from the morning despite rain and traffic. EnTech Fest 2024 will be February 7, with keynote conversations with Peacock’s Matt Strauss and Sony Pictures Entertainment’s Keith LeGoy.

EnTech Awards

Hey 19

COVERSTORY:

Nineteen members who make the diverse DEG community work — spanning Board Directors, new members, committee leaders and other innovators Page 13

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New Members

Complete Member Listing

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.
Trust DEG to Put Some Wind in Your Sails

In the entertainment business, as in maritime ventures, sunny skies and brisk winds can be fleeting. A year ago, it appeared that the worst business effects of the worldwide COVID pandemic and the accompanying economic turmoil for our business were receding. Films were back in theaters, as were viewers. High-profile content flowed to homes through multiple distribution models and in multiple windows, the newest of which had emerged during, and at least partially as a result of, the pandemic. It wasn’t all smooth sailing, but our boats were moving forward at a pretty steady clip.

Then in May, we hit the doldrums. Lengthy labor stoppages slowed the flow of content to homes and theaters once again, as the Writers Guild of America West and the Screen Actors Guild went on strike over issues including streaming residuals and the use of artificial intelligence (AI) in creative processes. Fortunately, the strike has been resolved and the industry is back under sail, but the labor actions stand as a reminder that reconciling the pace at which technology and business models evolve are of increasing importance across the digital entertainment ecosystem.

DEG is a great place to lean into this work of jointly advancing technology and business models, as evidenced by the collaboration in this area being done in our many committees, from the Direct-to-Consumer Alliance’s TV & Connected Device and Targeted Services groups to the Advanced Content Delivery Alliance’s Localization and Supply Chain Efficiency & Security committees, and our AVOD Innovation Group and Live Sports Council.

AI as an accelerant in the distribution, localization and monetization of content is a common thread throughout the work of many committees, nowhere more so than ACDA’s Synthetic Media subcommittee, which is very near publishing an industry white paper on the use of synthetic media in entertainment localization.

All of us at DEG are always quick to remind that when your company is a member of DEG, all executives and staff are members, and encouraged to take advantage of the opportunities to collaborate within our committees as well as network and learn at our events. On that note, please save the date for EnTech Fest 2024 on February 7 at Skirball Cultural Center in Los Angeles, where technology and its impact on our evolving business models will be front and center in exhibits and programming. In closing, a big shout out to the DEG staff, particularly Directors of Community and Member Programs Jean Lavicki and Bekah Sturm, who provide a steady hand to steer our committees through all sorts of weather.

Dan Cohen
Paramount Global
Chair, DEG: The Digital Entertainment Group
Bloomberg’s Lucas Shaw predicts in the year-end issue of his excellent newsletter that in 2024 we’re going to spend a lot of time talking about massive media mergers. Or, as it’s been dubbed in other places, “media mega-merger mania.”

These predictions throughout the press and analyst communities are inspired by year-end reports that Paramount Global is talking to multiple potential partners, including Warner Bros. Discovery. Or, maybe WBD would rather merge with NBCUniversal? That’s if Comcast is open to it and regulatory issues can be cleared. Amazon is kicking the tires on Diamond Sports, operator of the Bally’s RSNs, and so on. Don’t forget ESPN, which Disney may or may not put on the market.

Many of these talks are best couched as exploratory. As Shaw writes, “Some of the deals will be real. Most will not.” Copy that. Nevertheless, two related thoughts remain top of mind. Consolidation is still being meaningfully driven by the shift to direct-to-consumer distribution, as many large media companies chase scale in the streaming business, including rapidly growing FAST channels, and the bumpy ride we’ve become accustomed to over the last several years is going to continue.

At DEG, we take these macro trends into consideration in everything we do for the membership, from committee work to boutique salons, to our largest events. We can’t pave the bumps in the road, but we strive to provide resources—education, and industry collaboration—to help you map the best path to grow revenue for your business.

In a little over a month, our premier conference, exhibition, and networking event, EnTech Fest, will return to Skirball Cultural Center in west Los Angeles for the third year, with keynote chats with two of the most influential executives in streaming: Peacock’s Matt Strauss and Sony Pictures’ Keith LeGoy. These marquee executives will highlight their different approaches to streaming, and to consumer connection, during a day filled with technology demonstrations, data sharing and lots of other perspective on topics ranging from targeted services and AVOD, cloud distribution, and AI.

I guarantee that leaning in to EnTech—come for the day, spend time in the exhibits, catch the keynotes, network like nobody’s business—will prove to be a valuable use of your time. If your company is a member of DEG, you—and every person on your team—are a member. Reach out to our small but mighty staff. (Turn the page to meet the team.) Ask them how to become involved in ways that make sense for you. And lean in.

Amy Jo Smith  
President & CEO  
DEG: The Digital Entertainment Group

As Industry Turmoil Continues, Use DEG Resources to Help Map Your Company Path

Leaning into EnTech Fest will be a valuable use of your time

Smith, at DEG’s 2023 Annual Membership Meeting and Hedy Lamarr Awards in the Paramount Theater, with Board Directors (from l.) Ron Geller of Dolby, Jason Spivak of Sony, Andres Alvarez of Amazon MGM, Jon Zepf of Google and Bob Buchi of Paramount.
Let DEG Staff Help
A handy reference to how each of our staff interacts with members

Marcy Magiera, Executive Director (standing, 3rd from r.), with Giant Worldwide executives and clients at EnTech Fest. Marcy is DEG’s communications lead – curating the DEN four times per week, helping members establish thought leadership and leading development of all DEG events including EnTech Fest.

Cayla Newman, Communications Assistant (r., in red top) coordinates daily distribution of the DEN, DEG’s website, and all DEG’s social media, in addition to providing communications planning support.

Andi Elliott, Director, Sales & Membership Services, with IMAX’s Deston Bennett. Andi sells memberships and sponsorships, and is meticulous about making sure you get value for your investment.

Meegan Andes, Office Coordinator, (center) keeps the staff and the membership on track. If you registered for an event and had a badge waiting when you got there, or your meeting was scheduled properly and we all showed up on time, thank Meegan.

Jean Levicki, Director, Community & Member Programs (2nd from l.), provides support to DEG’s DCCAlliance and DEG committees, including the Live Sports Council and AVOD Innovation Group. Jean, pictured at the EnTech Awards with (l. to r.) Rich Marty from Dolby and Screen Engine ASI’s Mark Orne and Katie Ruben, also plays a key role in event programming and logistics.

Ian Fried, General Counsel (r.), pictured at EnTech Fest with Fox Entertainment Global’s Tony Vassiliadis (c.) and Michol Hatwan, is the guardian of our organization by-laws. He makes sure board elections run smoothly and no anti-trust laws are violated.

Bekah Sturm, Director, Community & Member Programs, provides support to DEG’s ACDIA committees, including driving the EnTech Awards. Shown here with committee veterans Dave Lindsay of Disney, Mark Sgriccia of Lionsgate and Christopher Stefanidis, Bekah serves as tech producer on anything at DEG that requires that skill, and is always the first to raise her hand to help others.
# 2024 EVENTS

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All times are Pacific.

For DEG event sponsorship opportunities, please email Andi@degonline.org.
THIS IS US

Nineteen glimpses into the members who make DEG a community — spanning Board Directors, new members, committee leaders and other innovators. Read on to uncover the diversity of businesses, opinion and experience included in DEG.

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Amazon MGM Studios’ digital distribution leader says consumers appreciate the large volume of premium content in the marketplace, but can be challenged to find it.

DEG: How do you use strategic partnerships to expand the distribution of MGM’s content and brands? Can you give an example?

AA: We work with our key distribution partners to identify unique opportunities to bring our titles to life on their platforms and within their ecosystems. Each of our partners has unique user bases and specific levers that we can tap into to engage users and add value to their experience. Each platform gets excited about different elements we can use across exclusive content, access to talent, media buys, and other assets, so we’ll loan into those to plan bespoke campaigns for key partners. Our goal is always to over-index on share of voice on our partners’ digital storefronts, social media channels, and other promotional placements. On a title like No Time to Die, we were able to leverage consumer products, the film’s soundtrack and the overall music catalog, and a complimentary podcast to drive awareness and engagement with cross-promotional content.

Andres Alvarez
Head of Digital Distribution, Amazon MGM Studios
DEG Board Director

In this job: Four years

Prior experience: I began my career in law, before transitioning to business development roles in music (Napster) and video (Best Buy CinemaNow). I then had the opportunity to help drive the expansion of the Google Play/YouTube Movies & TV platform globally, before serving as EVP Global Accounts & Domestic Licensing at Fox and SVP Digital Distribution at MGM.

Hometown: Fort Lee, N.J.
Lives Now: Encino, Calif.
Enjoys, outside of work: Snowboarding, softball, live music
Favorite Movie or TV Show: The Big Lebowski
linkedin.com/in/dres-2018

DEG: What do consumers most like and dislike about the ways they currently have to experience content at home?

AA: On the plus side, there’s more content of a greater variety and quality available to viewers at home in high-quality formats. And it’s generally available earlier in the content lifecycle than ever before. However, it can still be incredibly challenging and frustrating for users to find what they are looking for when they are looking for it. Content is spread across a number of different services and surfaces, which can create friction for consumers, both in terms of the fragmented experience and cost.

DEG: Is there a transition back to appointment viewing in the future, or is it a binge world from here on out?

AA: I think we’ve already seen a shift from a one-size-fits-all approach of locking into either a binge or a weekly release model across the board. Platforms seem to be taking a more flexible and tailored approach seeking to optimize the release model for specific titles and strategic objectives of the respective platform, including experimenting with periodic or batched binge release strategies.

DEG: What piece of content from MGM’s vast library would you love to see remade?

AA: War Games or Ronin.

“DEG: What do consumers most like and dislike about the ways they currently have to experience content at home?

AA: On the plus side, there’s more content of a greater variety and quality available to viewers at home in high-quality formats. And it’s generally available earlier in the content lifecycle than ever before. However, it can still be incredibly challenging and frustrating for users to find what they are looking for when they are looking for it. Content is spread across a number of different services and surfaces, which can create friction for consumers, both in terms of the fragmented experience and cost.”
At Xperi, our mission is to create extraordinary experiences for everyone, whenever and wherever they choose. Our best-in-class brands make this possible by working together to connect people to their favorite content at home, in the car and on the go. The inventive technologies we develop integrate seamlessly with our partners’ products to elevate the audience experience in a way that feels more intuitive, immersive and even personal.

Learn more at Xperi.com
There’s no “one-size-fits-all” to how consumers value content, says Lionsgate’s global licensing and distribution leader

Ron Schwartz
President, Global Licensing and Distribution, Motion Picture Group, Lionsgate
DEG Board Director

In this job: Three years
Prior experience: I’ve been at Lionsgate for 25 years. I have enjoyed a unique seat at the intersection and transformation of the home viewing experience while focusing on monetizing our films on a global basis.

Hometown: Detroit
Lives Now: Los Angeles
Enjoys, outside of work: Family time, golf, hockey, and Michigan football – Go Blue!
Favorite Movie or TV Show: Far too many to choose just one, so let’s go with The Godfather Parts I and II, Cool Hand Luke, One Flew Over the Cuckoo’s Nest, and John Wick (all of them).

LinkedIn: https://www.linkedin.com/in/ron-schwartz-3580053a

DEG: When distributing a title across windows ranging from theatrical to FAST, what is it most important to understand about the way consumers value content?
RS: There is no “one-size-fits-all” in how consumers value content. In some cases, they may be willing to pay for a premium experience. In others, they may be looking for a more affordable and convenient option. Lionsgate focuses on understanding how consumers will react to each individual piece of IP and then creates a bespoke distribution strategy to maximize viewership and consumer value.

DEG: What will it take to get U.S. consumers to regularly watch longform content on mobile devices?
RS: In the home entertainment world, nothing compares to the living room experience. Whether consumers prioritize comfort, high-quality picture and audio features or seeing a film on the biggest screen, these preferences lead to a slower adoption of mobile device consumption.

“In the home entertainment world, nothing compares to the living room experience. Whether consumers prioritize comfort, high-quality picture and audio features or seeing a film on the biggest screen, these preferences lead to a slower adoption of mobile device consumption.”

Among Schwartz’s personal favorites are ‘John Wick’ (all of them), from Lionsgate.

As an alternate career, Schwartz, pictured with his family, has his eye on leading the Detroit Redwings NHL franchise.
Targeted services are growing faster than Premium SVOD, PBS Distribution President says, but retention challenges are real in crowded market

Andrea Downing
President, PBS Distribution
CFO, DEG Board of Directors

In this job: 14 years

Prior experience: VP for Home Entertainment and Partnerships at PBS with P&L responsibility for a transactional video business including retail, education, and e-commerce distribution. Prior to that, Director of Operations for Discovery Communications.

Hometown: Ripon, Wis.
Lives Now: Virginia

Enjoys, outside of work: Almost any outdoor activity, particularly biking and being on the water, and spending time with family and friends.

Favorite Movie or TV Show: I'm a PBS junkie and it's impossible to choose one favorite, there are far too many amazing programs. I'm currently watching Hotel Portofino on the PBS Masterpiece Channel on Prime Video Channels and with my granddaughter, PBS KIDS newest series, Work it Out Wombats on our PBS KIDS Channel on Prime Video Channels.

LinkedIn profile: linkedin.com/in/andreakdowning

DEG: How has consumers’ use of targeted services changed in the last three years?
AD: Targeted services, which focus on more specific audiences than the Premium Subscription Video-On-Demand (SVOD) services, continue to find a place with consumers with a CAGR of 37 percent according to Antenna, significantly higher than the Premium SVODs growth of 21 percent. That said, the specialty market is very fragmented and it’s becoming harder to grow. Given the proliferation of SVOD channels and their increasing fees, consumers are managing their subscriptions more tenaciously to reduce their costs. This increases churn, so we are increasingly focused on retention strategies. It's incredibly important to keep subscribers engaged and to ensure a strong content pipeline and enhanced content discoverability so there is always something for them to watch.

DEG: What potential do immersive entertainment experiences hold for PBS?
AD: We know that most of the titles we distribute at PBS are represented through different formats as well, like the PBS KIDS Games app for example. The PBS KIDS team is continually looking to meet kids where they are—from the early days of broadcast to today’s new tech—to help them learn through a variety of platforms in a safe way. One area where they’ve had a lot of success with various experiences is through educational
games. The PBS KIDS Games app has more than 350 available, and the team is always experimenting with new ways to use the combination of video and games to extend learning and engagement. One example is Scribbles and Ink, an original digital interactive series that allows kids to use paint, brush, crayon, and pencil to let them draw their own adventure.

DEG: Is FAST the future or is there a shiny new distribution model on the horizon and what will it look like?
AD: Based on how much continues to change, it’s hard to know what the new shiny distribution platform will be. But the business models for SVOD and FAST are changing as services look for growth and optionality for consumers. The FASTs are ad-supported across both linear and on-demand. SVOD services, however, offer both ad-free and ad-supported options across both linear and on-demand. The shift to FAST is growing because subscription platforms are too fragmented and too expensive. For instance, it now costs more to have access to the top streaming services at $87 per month than cable at $83 per month, according to Financial Times.

One in three Americans regularly watch a FAST provider and Nielsen reports that viewership of linear TV in 2023 dropped below 50 percent of American households for the first time ever (according to SambaTV’s 2023 “State of Viewership” report). Three FAST services—the Roku Channel, Pluto TV and Tubi—have collectively surpassed the monthly viewership figures for all but two of the top cable networks in the U.S. (per Nielsen). Per Variety VIP+, on its current trajectory FAST is likely to replace subscription-based models as the preferred viewing option by 2030.

FAST is an important and growing opportunity and we are focused on optimizing our presence across platforms while keeping an eye on signs of changing consumer trends.

DEG: What sits on your desk that keeps you up at night?
AD: The stressors on the business today are vastly different than they were three years ago, and I expect they will continue to change rapidly over the next several years. We are in an exciting time as we continue to evolve and mature as a business. I am continually looking at the business and its complexity while centering our reason for existence—driving profitable growth to support the public media ecosystem—and looking for ways we can adapt to best achieve our mission. While the continuing media landscape evolution can be challenging, it is never boring. And that is a huge gift.
Industry veteran says Angel Studios is “the most audience-focused distributor in the world”

Thomas Hughes
EVP Head of Distribution Strategy & Global Partnerships, Angel Studios

In this job: Just over a month (been preparing for it my whole life)

Prior experience: I tell people “it’s an unusual story.” From small town, South Carolina firefighter to Hollywood studio executive. I’ve been blessed with nearly 35 years in a media-focused career, consistently evolving with the ever-changing and diversifying media landscape. Consulting in the industry since leaving Lionsgate in 2019, MGM Studios before Lionsgate, local broadcast TV/digital media for 20 years before coming to Hollywood.

Hometown: Conway, S.C.
Lives Now: Port Royal, S.C.

Enjoys, outside of work: Spending time on our boat with my wife, daughters, and grand-dogs in the beautiful saltwater creeks of the South Carolina Lowcountry.

Favorite Movie or TV Show: The West Wing
linkedin.com/in/thomaswhughes

DEG: Angel Studios’ app is free for consumers to watch, backed by a community of fans who invest in projects, buy tickets for others, influence what is produced, and more. How did this crowd-funding model come to be? What is the secret to making it successful?

TH: Crowd-funded is a less accurate term than fan-owned. This is not a “Go-Fund-Me” model where people donate money, but rather an SEC-regulated vehicle called regulation crowdfunding. This is an investment with risk just like any other - and investors are warned about the risks. This model came about because fans want to be involved. Angel Studios allows creators and audiences to form passionate communities around their creative projects, making the story behind the story as important as the finished project itself. Further, all content distributed by Angel Studios is selected by Angel Guild members rather than any gatekeeper-type executives. Angel Studios is the most audience-focused distributor...

Yes, the company calls its content “light-amplifying,” but the “angel” in Angel Studios refers to the investment model, not a heavenly creature, Hughes explains.

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Rest or buy a movie, or buy a TV show, from the Microsoft Store on Xbox, Windows, and Microsoft cans and it will appear in the Movies & TV app on your Microsoft devices. If you have a broadband connection, stream to watch instantly. Download to your Windows PC or tablet so you can enjoy it on the road, even without an internet connection. And with Movies Anywhere, your eligible library can also be viewed on other compatible platforms like iOS® and Android™ and compatible Smart TVs.

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DEG 2023
in the world. The Angel Guild chooses the content, and many invest, but all are supporters and fans who share word of mouth.

DEG: The company refers to its content as light-amplifying, rather than faith-based. How do you define light-amplifying?
TH: Our brand is fairly simple and elegant once folks get past their immediate assumptions. The “Angel” in our name does not refer to heavenly ones. Our “Angels” are the fans and the investors. The term angel investor harkens back to the earliest days of Broadway.

Light-amplifying is our bar, a litmus test for everything. How do we define light? True, honest, noble, just, authentic, lovely, admirable, and excellent.

Let me be clear with my friends and industry colleagues here: many of the people who work at Angel Studios, including its founders (and me), are guided daily by their faith in God. However, there are plenty of folks who are not … and that is not only okay, but it’s also welcomed. There is no “secret” religious or political agenda. Angel Studios is not affiliated with any church or religion. Is it a coincidence many of the stories coming from our company end up having a faith element? No, it just so happens that much of what is true, honest, noble, just, authentic, lovely, admirable, and excellent in this world is also what people of faith tend to hold dear. Let’s take Sound of Freedom. This movie about human/child trafficking and its subsequent awareness shines a bright light on a dark topic, but also one that is a human rights issue and appeals to everyone, not just people of faith. We believe film and television are powerful story-telling mediums and we want to be the home for stories that amplify light.

DEG: What’s the company’s plan moving forward for distributing its films on its own platform/app, vs licensing to others?
TH: The beauty of being truly independent is Angel Studios is not forced by industry norms (and fear) to adhere to a confined set of strategies or rigid windowing. We are feeling like pioneers, for me just like I did back in 2011 at Lionsgate, forging new windowing strategies like we did around Arbitrage and Margin Call. Angel is looking at each project in a completely bespoke manner. We focus on profitability for our investors and intellectual property owners. On Sound of Freedom, for example, we opened an SVOD market to license the rights for the biggest box-office film from an independent studio in 2023. There were multiple bidders and, in the end, Angel licensed the film to Amazon in a very creative manner and with an early window, much sooner than box-office films of similar ilk. At the same time, our Angel Guild members (aka subscribers) gained early and first streaming access to Sound of Freedom on the Angel platform.

Growing our Angel Guild is a key strategy because those are our biggest “raving fans” to use the Chick-fil-A slogan.

DEG: What is the best lesson you personally learned in 2023?
TH: If you’ll oblige, I’m going to encapsulate the last four years since leaving Lionsgate. These three lessons are inextricably interwoven: Stay humble, listen more than you talk, and lastly…value and nurture your friendships and business relationships.
Duplitech president eyes expansion through mastering and archiving of more original and theatrical new release content

DEG: Duplitech has evolved from being a replicator of physical media to a multi-faceted company also working in such digital supply chain services as localization and OTT distribution. What are your key areas of focus for 2024?

JG: We are still a major vendor for physical authoring, which I find fascinating. We are also very busy with film workflows, scanning, restoring, remastering, and reimagining lots of great library titles – much of which we put up on FAST channels. We also package and deliver content to all the digital platforms. In the new year, my goal is to expand into more original and theatrical new release content.

Jason Gish
President, Duplitech

In this job: Started September 11
Prior experience: In the film and TV industry for over 20 years, recently ending a role as COO at Giant Worldwide/Testronic and joining Duplitech as president.
Hometown: Originally from the East Coast, but grew up in Fort Collins, Colo.
Lives now: Pasadena, Calif.
Enjoy, outside of work: Spending time with my wife and two children. I also enjoy running, gardening, and helping the kids with their karate.
Favorite Movie or TV Show: So many that it wouldn’t be fair to pick just one. However, a couple shows that I’m currently enjoying are A Murder at the End of The World and Gen V. And, since it’s the holiday season, I faithfully maintain my tradition of watching National Lampoon’s Christmas Vacation this time of year.

linkedin.com/in/jasongish

Duplitech, led by Gish since late summer, reimagines library content to create new FAST channels.
theatrical new release content, providing mastering and archiving services. Of course, we will continue following trends in the industry so that we can create solutions to the market’s needs and position ourselves as the one-stop service provider for the various content owners.

DEG: Are there common threads to your services in modernizing catalog content and transforming TV archives for FAST channels?

JG: Absolutely! We’ve done plenty of jobs taking content from aging tape assets, digitizing them, and then reimagining them into exciting and compelling themed segments for FAST channel consumption.

DEG: Is FAST the distribution model for the foreseeable future or will we see a new alphabet soup? And what will it look like?

JG: Sorry, my Magic 8-ball only answers yes or no questions. However, my guess is that FAST will continue to grow, returning us to a format that we’ve been accustomed to for many years and providing a preferable financial model for content owners. But VOD will remain strong and continue to see consolidation, and likely an increase in popularity of ecosystems like Samsung TV, Roku, Apple TV, and Amazon, where users can access aggregated content. I also assume we’ll see a focus of the big content owners to produce more big theatrical releases after the success of “Barbenheimer”.

DEG: Is there an existing movie or TV title that describes your life?

JG: No. Haha. That’s an interesting question. Succession?

“My guess is that FAST will continue to grow, returning us to a format that we’ve been accustomed to for many years and providing a preferable financial model for content owners.”
Programming FAST channels is a creative endeavor and should be an enjoyable experience, says Cohen of OTT software provider Frequency

DEG: There are more than 1,600 FAST channels in the U.S. as of September, according to Stream Metrics. How does Frequency help enable the quick creation of new channels?
JC: We offer superior software and intuitive workflows that enable rights holders of all shapes and sizes to create broadcast-quality channels. Programming FAST channels is a creative endeavor and should be an enjoyable experience. We want our users to feel like they’re using a modern platform that delivers a level of horsepower you expect to see from more traditional playout systems.

DEG: What do you think that number could grow to in the next year?
JC: I’m not going to put a number on it, but distributors want quality programming. Whether it’s live news, sports, general entertainment, single-series IP, etc., strong brands do matter and if content providers are bringing premium IP and a broadcast quality experience to the table, the distribution will be there, and engagement and revenue will follow.

Jon Cohen
Chief Revenue Officer, Frequency

In this job: Six years

Prior experience: Began career at the William Morris Agency (its corporate practice) and subsequently worked in a variety of content acquisition/business development and distribution roles at Amp’d Mobile, GoPro and Hulu, to name a few.

Hometown: Los Angeles (third generation!)

Lives Now: Los Angeles

Enjoys, outside of work: Spending time with my family, friends and our two Cavalier King Charles Spaniels. Avid sports fan, notably Tulane Football (Roll Wave), UCLA Basketball and Major League Baseball.

Favorite Movie or TV Show: Top Gun, Revenge of the Nerds and The Leftovers

linkedin.com/in/jon-cohen-b109943
DEG: How might UX become a battleground given the rapid launch of new channels and increasing competition for consumers’ eyeballs?
JC: No doubt it’s becoming more competitive, especially here in the U.S. and as more distributors launch O&O channels. However, you’re seeing platforms enhance their discovery experiences. Pluto has always been quite organized in this regard, and most recently, Samsung TV Plus launched a very positive UI update. They’re not the only ones. Vizio, The Roku Channel and others are doing great work. The platforms will also leverage their paid/advertising inventory to drive user engagement, similar to traditional SVOD and pay-TV growth marketing strategies.

DEG: What’s the next content distribution model coming after FAST?
JC: I would not be surprised to see more windowing/exclusivity in addition to sports and news brands accelerating their investments in the FAST space.

DEG: Is there an existing movie or TV title that describes your life?
JC: Great question and a tough one to answer. Always a tiny bit of Curb Your Enthusiasm. Pretty, pretty good.

‘Revenge of the Nerds’ is a Cohen favorite.

“Strong brands do matter [in FAST] and if content providers are bringing premium IP and a broadcast-quality experience to the table, the distribution will be there, and engagement and revenue will follow.”
Keith Prokop
CEO, NexSpec LLC

In this job: Three years

Prior experience: Founder and CEO of Radius60 Studios, EVP and General Manager of Media Services, Pixelogic Media

Hometown: Rockville Center, N.Y.

Lives Now: Santa Monica, Calif.

Enjoys, outside of work: Family, golf, snowboarding, motorcycles and music

Favorite Movie or TV Show: Memento, Six Feet Under

linkedin.com/in/keith-prokop-62809622

DEG: Where is the digital entertainment industry in its cloud migration journey?

KP: I'd look at that question from two different reference points. In terms of a business, storage and workflow description, you will find examples of almost every waypoint along that journey. From companies with machine rooms containing nothing but firewalls and cloud appliances, to long-term hybrid archives that make the best of significant on-prem footprints. Where things are much more consistent is in the broad support and adoption of cloud as an essential part of any long-term strategy. It's somewhat hard to imagine as we head into 2024, but that was not necessarily true just a few years ago.
“I believe the two biggest challenges [to cloud migration] are the organization of assets, and the challenge of building long-term solutions that enable the benefits of forward-looking philosophies like the MovieLabs 2030 Vision, while balancing the requirements of today’s ongoing production.”

Our goal is to make choices that allow for maximum flexibility in the future, as we all know there will be events that we can’t predict! At this time in our industry, it’s important to make sure solutions don’t lock us into current limitations, even if there are immediate benefits.

DEG: NexSpec draws upon 20+ years of experience in media distribution technology and services. What prior supply chain innovations do you think have had an impact on par with cloud?

KP: While I’m not sure if any will match the overall level of impact cloud continues to have, we sure have been through quite a few along the way! The move from DVD to Blu-ray didn’t just introduce HD video and lossless audio, but began the move of much of the media industry from primarily software users to also include a mindset of custom software development and innovation through the supply chain. The change to file-based source deliveries (it wasn’t all that long ago when the most urgent question of a day might be “What is the ETA of the messenger with the HDCamSR tape?”), the high-speed file transfer innovations, and ultimately moving to component-based deliveries all fundamentally changed how we collectively work. Lastly, it is important to recognize all the hard work our friends and colleagues have put in creating and supporting standards and specifications – these are truly the keys to enabling the highest levels of innovation in the supply chain.

DEG: What do you daydream about when your head is in the clouds (vs. in “the cloud”)?

KP: It’s fun to look at some of the things that we now use every day, that didn’t exist five or 10 years ago. What will those be 10 years from now?
DEG Q&A

Veteran entrepreneur explains “interactive rights” and their monetization potential

Yaacov Ben-Yaacov
CEO, Play Anywhere Inc.

*In this job:* Six years

*Prior experience:* Veteran serial entrepreneur with an extensive track record of building companies and products. Founder of Picturevision, the first company to bring the convenience of digital photography to the mass consumer market.

*Hometown:* Jerusalem, Israel

*Lives Now:* Jerusalem, Israel

*Enjoyed, outside of work:* Playing basketball and traveling

*Favorite Movie or TV Show:* The Pink Panther Movies (the ones with Peter Sellers)

[linkedin.com/in/yaacov-ben-yaacov-10580](https://www.linkedin.com/in/yaacov-ben-yaacov-10580)

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DEG: How does Play Anywhere help enable interactive media?

YBY: Play Anywhere extends media rights with a new set of rights called “interactive rights.” With these new rights we unlock the ability to provide interactive experiences and contextual brand association on unscripted television broadcasts and streams, such as sports and reality TV. Our platform acts as a compliance, accounting, and interactivity engine. The compliance piece enables content owners to determine when and how interactive interfaces can be displayed to the viewer in a way that maximizes engagement while still preserving the production and viewing quality. (To give just one example, during a football match a league may determine that during a penalty kick a squeezeback is permitted, but an overlay is not). In addition, the accounting/clearinghouse component of the platform, together with the interactive rights, determines a pre-defined distribution of new revenue generated from interactivity and contextual advertising. Revenue is divided between content owners, rightsholders and distributors in a manner that is fully transparent to all stakeholders.
When we think of monetizing interactive media, the example that comes to mind is often the idea of clicking the remote to buy “Jennifer Aniston’s sweater.” Is this valid? And what are other prime monetization opportunities?

Yes, this remains valid, along with other contextual e-commerce opportunities. Play Anywhere drives affiliate fees from e-commerce ranging from ticketing to merchandise, from food services to NFTs. But it’s not just commerce – interactivity enables new contextually driven opportunities for monetization from sponsorships as well. Sponsors can associate their brands with a key moment in a game – think of a goal, touchdown, match point, or new record for example. This type of real-time contextual brand association has very high value. Sponsors can additionally associate their brands with gamifications such as quizzes, polls, and ratings. Today all these interactivity and monetization opportunities can be surfaced on a real-time and viewer-personalized basis, providing engagement for fans while also increasing value for brands.

How will consumers experience their favorite programming differently five years from now?

Consumers will be watching their favorite show/game exactly how they want to. This may include co-viewing, and first- and second-screen engagement experiences such as gamification, betting, and e-commerce. In addition, I think we’ll see viewers having the opportunity to select their preferred commentator for the game they’re watching, whether that’s a celebrity, a sports figure, or someone in their social circle.

What was the surprising highlight of the media business in 2023?

The rights fees for major sports continue to increase, and the entrance of technology companies into the bidding for these rights has created a high stakes bidding war. This is changing the landscape of where and how consumers will consume major sports. These new outlets will function as a catalyst for new viewing experiences as we have seen with Amazon and Black Friday NFL, where watch and shop was heavily promoted.
DEG Q&A

CEO and Co-Founder says XCINEX’s technology counts engaged viewers in the home, creating new pay-per-view opportunities

Cihan Fuat Atkin
CEO and Co-Founder, XCINEX Corp.

DEG: How does XCINEX’s VENUE technology enable ticketed exhibition in homes?
CFA: VENUE, powered by XCINEX’s innovative patented technology, employs artificial intelligence and computer vision to accurately count engaged viewers during a stream. This system ensures that the number of viewers aligns with the tickets sold. In instances where viewer count exceeds ticket sales, VENUE will temporarily pause the stream, offering an opportunity to purchase additional tickets, thereby aligning the number of tickets with the actual viewer count.

DEG: How do you see this pay-per-view model fitting alongside services consumers are already using for subscription and ad-supported streaming, and pre-existing transactional models?
CFA: VENUE stands apart from traditional AVOD, SVOD, and TVOD models, defining itself through a unique pay-per-viewer approach, termed PVTVOD (Per-Viewer Transactional Video On Demand). This model, exclusive to XCINEX due to our proprietary intellectual property, is crafted to complement live events and cinema experiences within the theatrical window. VENUE’s goal is to ensure accessibility for all fans, regardless of location. Importantly, the pay-per-viewer structure not only preserves the value of the content but also opens new avenues for content owners to broaden their ticketed audience base.

DEG: What content is XCINEX aiming to deliver?
CFA: Our core mission is to exclusively showcase a diverse array of live events that demand per-person ticketing, including concerts, musicals, stand-up comedy, symphonies, operas, and Las Vegas shows. Our commitment extends to films as well, specifically those currently screening in cinemas during their theatrical release. In alignment with our dedication to live and current content, events are available on our platform only during their active run. Consequently, once a live event concludes or a film exits its theatrical window, it is removed from our platform to maintain this focus and value proposition.

DEG: What is the best early-career advice you received? Is it something you would still pass on today?
CFA: I have been fortunate to receive an invaluable piece of advice from mentors far wiser than myself, which continue to guide me. The importance of surrounding yourself with individuals who not only share your enthusiasm for the project at hand but also understand and embrace the underlying ‘why’—the core purpose and problem we are collaboratively addressing.

In this job: 11 years
Prior experience: 20+ years of operational experience and recognized as a 2021 top leader in technology video entertainment by Parks Associates
Hometown: Izmir, Türkiye
Lives Now: San Francisco
Enjoy, outside of work: Family, Jui jitsu, rock climbing, scuba diving
Favorite Movie or TV Show: Ancient Aliens :)
Jude Fitzmorris
Head of Product - Partner
Content Tools,
Prime Video

In this job: Six years

Prior experience: After line producing over 30 low budget movies, my technical side got the better of me and I joined Amazon to unite my technical and film industry expertise.

Hometown: New Orleans

Lives Now: Los Angeles

Enjoy, outside of work: After growing up in New Orleans, I'm quite the foodie. You'll find me at restaurants throughout LA. I also enjoy golfing and sailing, especially in Carlsbad, Calif., my home away from home.

Favorite Movie or TV Show: As great as the new stuff is, the '80s and '90s really did it for me. So movie is Beverly Hills Cop and TV show is Frasier (not the reboot).

linkedin.com/in/hey-jude

DEG: What innovations in the digital supply chain are going to change the way consumers experience streaming two years from now?

JF: While it’s not going to change consumer experience, I remain optimistic about automated digital supply chain based on APIs that seamlessly move content from licensor, through post house, to streaming service. This technology is in a mature state and I’m excited about adoption. The other interesting consumer trend I’m tracking is the viewer appetite for the “lean-back” or linear experience in a VOD-centric on-demand world.
“My nightmares are usually around identification of things. There are many different ways to identify content, yet each one is imperfect.”

world. These two consumption habits are at odds with one another and I’m curious to see how these two experiences work in harmony for customers.

DEG: Is binge viewing here to stay, or will consumers transition back to appointment viewing? What impact, if any, do these behaviors have on your work in the digital supply chain?

JF: I do believe that we will continue to see a hybrid of binge and weekly releases. Due to the proliferation of D2C streaming services, we’re seeing a transition from binge back to weekly releases as a way to combat churn and drive retention, especially in the case of original series. For library content moving between platforms, binge is the most logical way to release for customers, but it adds the most pressure on the digital supply chain to launch an entire series of content perfectly all at once, versus a single weekly episode.

DEG: What sits on your desk that keeps you up at night?

JF: My nightmares are usually around identification of things. There are many different ways to identify content, yet each one is imperfect. When working with a global service, it is not uncommon for the same title to come in with 20 to 40 different “unique” identifiers associated to it. EIDR has done great work to be the one to rule them all, but I find adoption varies. Finally, there’s nothing I love more than IDs that should never change... until they do, in fact, change.

DEG: What movie or TV series would you love to see remade?

JF: I think we’re long overdue for a Midnight Run remake. Note: All opinions my own, not Amazon.
DEG: Recent quarterly reports show industry growth driven largely by subscription streaming, but smaller gains in transactional formats also contributing. How would you characterize the dynamic in transactional currently — what is keeping consumers engaged with EST and VOD?

JE: It's such a fascinating time to be in our industry — between SVOD growth, shortened theatrical windows and the explosion of AVOD/FAST channels, all happening amid the backdrop of continued recovery from the pandemic. Happily, amid all that momentum, the transactional market is having a bit of a renaissance, I believe that's because consumers

Market intelligence maven: “The transactional market is having a bit of a renaissance”

Jeremy Enos
SVP Worldwide Market Intelligence, Paramount Home Entertainment
Chair, DEG Performance Reporting Committee

In this job: 20 years
Prior experience: Prior to working at Paramount, I was living in London, working at a start-up in the recruitment space.
Hometown: Santa Barbara, Calif.

Enjoys, outside of work: When I’m not working, I like to travel as often as I can (33 countries and counting) and try to stay pretty active. I play hockey once a week to work out a little stress, beach volleyball once a week to get my dose of vitamin D, and during ski season if there's snow in the mountains there's a pretty good chance you'll find me there too.
Favorite Movie or TV Show: Believe it or not my two favorite films are both Paramount films, but my favorite must be the original Top Gun. I grew up such a big fan of that film I seriously considered joining the Navy to be a pilot before wisely deciding that math and economics were a better fit for me.

linkedin.com/in/jeremy-enos-3651557
While it’s certainly true that SVOD growth has been the top trend in recent quarters, I think we’re discovering that there’s plenty of demand for the a-la-carte flexibility and convenience provided by transactional.

recognize the inherent value of ownership. It’s the earliest window to access our titles at home; it provides an opportunity for fans to collect and own their favorite content; and we’re able to provide an elevated product offering that includes bonus features. During the pandemic, some studios experimented with collapsing windows, including the transactional market. However, most titles are now receiving an exclusive home entertainment release, contributing to the third-quarter growth you mentioned. While it’s also certainly true that SVOD growth has been the top trend in recent quarters, I think we’re discovering that there’s plenty of demand for the a-la-carte flexibility and convenience provided by transactional and that streaming and transactional are able to meaningfully co-exist in today’s home entertainment ecosystem.

DEG: Are you seeing any interesting trends in consumers’ engagement with library content?
JE: While new releases remain the main driver of the growth this year, we’re also continuing to see strong consumer interest in library titles, particularly around milestone anniversaries or when there are new entries in a beloved franchise. For example, if you look at sales of Mission: Impossible films, those titles climbed more than two-fold during the theatrical release of Mission: Impossible – Dead Reckoning Part One, with gains coming equally from physical and digital formats. Additionally, collectors and cinephiles are driving library sales, particularly in the physical space with 4K Ultra HD editions. Last year’s 50th anniversary of The Godfather, for instance, created tremendous excitement among fans for the first-over home entertainment release of the film in 4K Ultra HD, helping the release end the year as the number one catalog title in that format. Collectors, film fans, and cinephiles still love to own content, and they are increasingly favoring titles in 4K Ultra HD for the best possible viewing experience and guaranteed access to their favorite films whenever they want them.

DEG: What’s the biggest change you’ve observed in consumers’ home viewing behavior during your tenure at Paramount?
JE: When I first started at Paramount, consumers were still buying more VHS tapes than DVDs and streaming wasn’t in anyone’s vocabulary yet, so it’s fair to say a lot has changed in the way in which people consume entertainment in the home! What hasn’t changed however, is the fact that consumers love filmed entertainment – they want to own their favorite titles, add to their collections, and watch them again and again. The delivery format may evolve, but that basic principle continues to be true.

DEG: What’s your favorite thing about hybrid work? Least favorite?
JE: Living in LA, the chance to skip traffic two-to-three days a week would be at the top of my list, but more generally, I’ve also really enjoyed the small things working at home – from being able to get a jump on cooking dinner between Zooms, to being home to meet a repair or delivery person. So many everyday things are just easier now. On the flip side, I think team building has become harder. Now in a hybrid situation we need to be much more intentional about facilitating those connections.
DEG: You lead DEG’s Synthetic Media subcommittee, which will soon publish a whitepaper on “The Use of Synthetic Media in Entertainment.” How will the recent agreements focusing on the usage of AI for writers and actors be incorporated? What is most important for the industry to understand about these new union agreements?

AB: The recent agreements focusing on AI for writers and actors are a crucial development, and our upcoming whitepaper will delve into their implications. These agreements underscore the need for ethical guidelines and transparency in using synthetic media. The industry needs to understand that while these technologies offer incredible creative possibilities, they must be used responsibly, respecting the rights and contributions of all artists involved.

On the positive side, synthetic media can enhance storytelling without compromising quality, Bulakh says. In this job: Two years

Prior experience: Policy advisor at Reface and tech co-founder of Cappture

Hometown: Donetsk, Ukraine

Lives Now: Kyiv, Ukraine

Enjoys, outside of work: Hiking and countryside, fashion and art, movies and reading, exploring new technologies, and books about AI, philosophy, and geopolitics

Favorite Movie or TV Show: The last one is Lessons in Chemistry. Also, The Godfather, You’ve Got Mail, Annie Hall.

linkedin.com/in/annabulakh

DEG 2023
DEG Q&A

At Respecher, we focus on maintaining a strong team spirit and ensuring our staff’s safety, which has been critical in continuing our work despite the surrounding difficulties.

Bulakh likes the Apple TV+ series ‘Lessons in Chemistry’, and identifies with star Brie Larson.

DEG: Will you share some examples of how synthetic media is currently being used well, and poorly, in entertainment?
AB: Synthetic media has seen varied applications, ranging from impressive to concerning. On the positive side, it has enabled the creation of stunning visual effects and posthumous performances in films, enhancing storytelling without compromising on quality. However, it has also been used for creating deepfakes, which raise ethical and legal concerns, especially when used without consent.

DEG: Tell us about the process of building high-quality voice technology in war-torn Kyiv. How does Respecher keep working?
AB: Developing high-quality voice technology in a challenging environment like war-torn Kyiv requires resilience and adaptability. At Respecher, we focus on maintaining a strong team spirit and ensuring our staff’s safety, which has been critical in continuing our work despite the surrounding difficulties.

DEG: What actor can you see playing you in your life story?
AB: Perhaps Brie Larson, known for her latest role in ‘Lessons in Chemistry’, who embodies strength and intelligence. She would be a fitting choice to portray my journey in both the security and defense of AI.
DEG: You co-chair the Localization Committee within DEG’s Advanced Content Delivery Alliance. With the demand for localization services has spiked in the last couple of years, what is the biggest challenge (or opportunity) facing the industry currently?

KB: I think you answered it in the question. Demand. Good localization is expensive and takes time. You need to hire the most talented experts to create quality translations and vocal performances of the work, and that effort takes a lot of time to perfect. Neither of those things: time and money, are luxuries we can afford with back-breaking turn times and ever more scrutiny on costs.

The biggest opportunity I see in this industry, which is highly controversial, is to spend the time and money to get things right. Localization should not be an afterthought, because, and no offense to everyone reading this: English is a localization.
I think our industry needs to fundamentally change the way they plan localization in films and television. The moment they know which markets content will perform well in, that’s the moment someone who understands that cultural marketplace should be involved. When you have a global release, you’re not making one movie. You’re making x times the number of movies for every new localized experience of that film, including accessibility experiences. I think we know that subconsciously, but don’t treat our IP that way, nor create processes that consider the IP that way. I think it’s a huge, missed opportunity.

DEG: The committee has a whitepaper in the works covering best practices and guidelines for appropriately dubbing and subtitling trans, non-binary, and gender-expansive talent. What is the industry getting right in this regard now?

KB: I think we’re getting casting and storytelling right, in the sense that we have actors and characters who are being identified as trans, non-binary and gender non-conforming in the first place. We have this problem to solve because of the very real existence of these roles and actors. I am sure you can ask someone in dubbing what happened when more speaking roles were available for women, but not many women were voice actors. This isn’t a new phenomenon – a new identity cropping up that challenges the status quo of our understanding. The world is changing at a rapid pace, and Hollywood is trying to keep up through its best practices and technologies.

DEG: What was the best advice you got as an entry-level employee?

KB: A manager’s sole purpose is to help you be successful. You enable them by being honest about what you need.

DEG: What’s the first value you like to instill in new hires?

KB: Trust and boundaries. It all comes down to that. If we cannot establish trust in one another, we will never be successful.
DEG: You were one of the winners of the Localization Trailblazer award at this year’s EnTech Awards. What does trailblazing in localization mean to you?

SE: First of all, I am beyond proud of the recognition I received this year at the EnTech Awards. Being singled out among such an exceptional group of industry colleagues has surely been a career highlight. For me, trailblazing means setting clear goals and passionately persuading others to join in achieving them. My objectives in the localization space have always revolved around maximizing viewer satisfaction, expanding global content reach, promoting inclusion, and improving efficiencies. To blaze these trails, it’s essential to clearly define and showcase the complexities of localization to the relevant stakeholders, while emphasizing the true value of a high-quality outcome. It is also equally important to keep an open mind and constantly calibrate, adjust, and integrate innovative workflows and technology into tomorrow’s processes. However, I strongly believe this should be done in a disciplined, ethical, and professional manner.

To blaze a trail in localization, keep an open mind and don’t be afraid to recalibrate, says Blu Digital Group’s content globalization lead

Top Viewed TV Series on Freevee in Q3 2023

In the competitive viewership landscape, title-level insights about the series being watched can help inform your content strategy. Understanding the content that captures viewership and retains current subscribers is critical to success. Take a closer look at what we’re seeing...

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Subscription Video Track provides the most comprehensive insights on the movies and TV series U.S. viewers watch across top subscription video on demand (SVOD) platforms. It combines behavioral insights, household demographic data, and title-level metadata so you can make more informed decisions and unlock business growth.

Source: Circana, Subscription Video Track, 3 ME September 2023

Learn More.
Contact your account representative or email den.cima@circana.com.
methodical manner with respect and consideration for the highly nuanced artistic processes that make up our complex ecosystem.

DEG: You are a leader on a Localization Workflow whitepaper being developed within DEG’s committees. How has the average time to localize a piece of content and bring it to markets around the world shrunk since 2020?
SE: Without taking into consideration any temporary digital supply chain disruptions, which are usually focused on a specific territory or language, the average time required to localize content has indeed shrunk since 2020. This has been caused mainly by an increase in the number of global language service providers (LSPs), as well as the implementation of automated/AI driven workflows in the production line. The increase in the number of LSPs has led to intensified competitive efforts between them, which in turn has pushed companies (and individuals) towards optimization and “out of the traditional box” processes. Additionally, it has also increased physical studio capacity for dubbing, remote recording efforts, as well as the number of training initiatives for the development of new linguists, voice actors and other specialized localization resources.

DEG: How have innovations in workflows impacted this shorter time to market?
SE: Leaving aside some of the more traditional, steady paced advancements in localization, I see two major areas of innovation – automation and AI. Automating processes is not novel. It has, however, become increasingly important and impactful for LSPs to innovate and ramp up their localization workflows through automation. Whether it’s for the benefit of streamlining assets management, project management or both, this type of optimization has had a significant impact on reducing localization timelines.

With respect to AI innovations in workflows, the degree to which the localization time has shrunk depends on the actual workflows being employed and the level of output quality that is being targeted. For example, automated speech to text workflows and machine translation initiatives have created instantaneous or nearly instantaneous processes. However, post editing by specialized linguists remains vital to the qualitative success of the result. In that sense, the real time needed for the completion of such localization workflows depends on the characteristics of the content being localized and the exigences of its target audiences.

DEG: What’s the first thing you like to instill in new hires?
SE: In my personal life, as well as in my leadership style, I am constantly driven by Immanuel Kant’s “Rules for happiness”: something to do, someone to love, something to hope for. New hires, including myself, need (and deserve) to be happy. For that, I always try to look for those three elements in my chosen leaders, as well as instill them in my own teams.

DEG: What’s your favorite content from outside the U.S. and how do you prefer to watch it at home?
SE: I am in awe at the amount of great quality content currently being produced outside of the U.S. Regional investments by Netflix, Amazon, WBD and others have really changed the game and, as a European national, I am proud to see beautifully crafted stories generating mainstream popularity in the US. That being said, there are lots of foreign shows that have captured my attention in the past few years. If I had to choose one most recent title, I would say it was the German series ‘1899’. I watched it on Netflix in its original language(s), with English subtitles – that is usually my personal viewing preference with most of the foreign language content.
DEG: Congratulations on winning the EnTech Hall of Fame award. What does this award mean to you?

EG: I’m incredibly grateful to have contributed to the digital transformation of this industry, along with so many passionate and committed groups and individuals. More than 10 years ago when our standards and optimization work was kick-started within DEG’s Tech Ops committee, we were building towards the digital-led future that exists today. Viewed from that lens, which means our work is actually just beginning - the question now is how to ensure that great content can be created, delivered, and discovered by customers given all the complexity of 2023 and beyond.

For Goodridge, playing at the beach includes open water swimming and training for triathlons.

DEG: Amazon Studios executive says more organizations should embrace agile development and growth to support upcoming women leaders

Amazon Studios executive says more organizations should embrace agile development and growth to support upcoming women leaders.
DEG: How has the representation of women in the tech disciplines of entertainment changed (improved?) since the start of your career?
EG: Women as technologists, and tech leaders especially, are no longer an anomaly; this is the biggest change in the span of my career. The best organizations and leaders continue to lean into developing diverse teams. While we still have a long way to go, especially in more senior echelons at larger companies, I continue to be encouraged by the progress I observe.

DEG: What still needs to change in the industry to encourage more talented young women to pursue careers in entertainment technology?
EG: Development pathways continue to be a challenge; the industry is sufficiently small that oftentimes it requires luck to be in the right place at the right time to get a chance to grow. One of the great aspects of Amazon's corporate culture is that learning on the job is encouraged; and lateral movements into new areas of exploration are supported. I would like to see more organizations embrace agile development and growth, and support upcoming women leaders in obtaining the knowledge and skills they need along the way.

DEG: Who have been your important career mentors?
EG: I've been privileged to work with fantastic leaders and role models at every stage in my career, and at each of my jobs, far more than I can mention here! I've had the benefit of a tremendous amount of wisdom, mentoring, and time investment. These are leaders who gave me a chance or a push to learn, to take on more, and even to fail and learn from my mistakes. Key leaders who influence me to this day are Rich Berger, Tracey Garvin, and Jason Spivak with whom I worked at Sony Pictures. I've also learned so much from Darcy Antonellis, former CEO of VUBIQUILT, and Brian Hoffman at Apple.

DEG: What's the most fun you've ever had at work?
EG: Wow, tough question, but the answer is that I've had tremendous fun whenever I've worked with a committed, focused group of talented people, doing something hard. I've been lucky to have so many opportunities to do this, from delivering Movies Anywhere as an industry; launching the first Avis standards with DEG and EMA; building tools and capabilities here at Amazon Studios / Prime Video and launching more “first ever” products and services than I can count. Lastly, maybe “fun” isn’t exactly the word, but launching The Interview in days, working in secret while withstanding a historic corporate cyberattack was certainly satisfying and memorable.
DEG: Congratulations on receiving the Hedy Lamarr Award for Innovation in Entertainment Technology. What does this award mean to you?

SGP: Hedy Lamarr was a pioneer in the field of entertainment and technology, and I am humbled to receive an award in her name. Throughout my career, I have always been driven by the desire to understand the latest technology trends and to use it to make entertainment more accessible and enjoyable for people all over the world. As Hedy believed, the arc of media/storytelling and technology is always changing, and I am looking forward to advising and working with the next generation on how we can continue to connect people and create new experiences for all of us. This award not only recognizes achievements, but also underscores the importance of innovation and creativity in media tech. It’s a reminder of the trailblazing women who came before me and a motivation to continue pushing boundaries in my field.

DEG: How has the representation of women in the tech disciplines of entertainment changed (improved?) since the start of your career?

SGP: Over the course of my career, I’ve witnessed a notable positive shift in the representation of women in tech within the entertainment industry. There’s a growing awareness of the importance of diversity and inclusion, leading to increased opportunities for women. I can recall many times where I was the only woman in the room, and that’s changed so much now when I look around.
While progress has been made, there is still work to be done to ensure that women are not only present, but are also heard, valued, and can thrive in these spaces. Initiatives promoting gender equality and fostering supportive environments are contributing factors to this ongoing improvement.

DEG: What still needs to change in the industry to encourage more talented young women to pursue careers in entertainment technology?
SGP: To encourage more talented young women to pursue careers in entertainment technology, the industry must continue dismantling existing barriers. This involves addressing gender biases, providing mentorship programs, and creating inclusive workplace cultures. Additionally, educational initiatives that expose young women to STEM fields and technology at an early age are crucial. Celebrating the achievements of women in tech and showcasing diverse role models can also inspire the next generation to envision themselves in these roles.

DEG: Who have been your important career mentors?
SGP: A mentor is not just someone who supports you, but also someone who serves as a role model in how they walk the walk and talk the talk. It’s important to not just hear the words, but to also be inspired and adopt the practices they embody. I have been fortunate enough to have several impactful mentors who have guided and inspired me. Their wisdom and guidance have been instrumental in my professional growth. While it’s challenging to name just a few, Susan Wojcicki (CEO of YouTube) and Hiroshi Lockheimer (SVP at Google and my boss), stand out for their invaluable advice, unwavering support, and exemplary leadership. Their mentorship has not only shaped my career but has also instilled in me the importance of paying it forward by supporting the next generation of professionals.

DEG: What’s the most fun you’ve ever had at work?
SGP: Working on tight deadlines, while exhausting, is also always the most rewarding. Whether it was sleeping in the office to ensure Toy Story was released on time, or launching Google TV during a pandemic, it’s the time working together under pressure towards a shared goal that brings out the best in me. It creates an amazing camaraderie amongst a team when we’re racing against the odds. And the best part of work is the village you create around you during the day-in and day-out course of work.

“As Hedy believed, the arc of media/storytelling and technology is always changing, and I am looking forward to advising and working with the next generation on how we can continue to connect people and create new experiences for all of us.”
DEG: Having already doubled revenues over five years prior to March 2022, BBC Studios earlier this year said it is now aiming to double the size of the business again from 2021/22 to 2028. How will that growth manifest in the U.S.?

JB: Outside of the U.K., North America is one of the most important commercial markets for BBC Studios. We recognize that this region represents an unmatched opportunity for growth across our content portfolio and IP, news, digital, direct-to-consumer and production. It’s why over the past two years, we have built upon our relationships with distribution partners, launched new OTT and subscription services with BBC Select and BBC Podcasts Premium, as well as made unprecedented investments to expand our digital news offering at BBC.com to build a brand-new digital experience that matches the world-class caliber of our content.

Our goal is to bring the very best of the BBC to American audiences – and for the first time, we feel we are making it easier for fans to find and consume our content here in the U.S. Which will pay off for us both in the near and long term.

Former News Corp. leader helps BBC Studios keep up with shifting consumer habits

DEG & A

Jennie Baird
EVP and Managing Director,
Global Digital News & Streaming,
BBC Studios

In this job: Two years

Prior experience: A longtime media trailblazer, Jennie Baird has been at the forefront of “new” media development for over thirty years. Prior to joining BBC Studios, she was SVP, Global Head of Product at News Corp.

Hometown: Ridgewood, N.J.
Lives Now: The northwest corner of Connecticut
Enjoy, outside of work: I am a big gardener and forager, keep bees, tap maple trees for syrup, and make endless goodies and concoctions from my harvests.

Favorite Movie or TV Show: I really loved Daisy Jones & The Six on Amazon Prime because when I read the book I really wanted to hear the song/albium at its heart, and the producers did such an amazing job bringing the music to life on that show. And yes, I bought the album and did keep it on heavy rotation on my playlist.

linkedin.com/in/jenniebaird

Only getting web store data?

73% of viewing is taking place on Connected TV devices. From compliance to merchandising, we’ve got you covered.

Looper Insights’ Vizibility™ is the intelligence platform that tracks the ‘on-screen’ performance of your content. Vizibility will give your content the competitive edge in compliance and drive the value of your on-screen merchandising. If your content is present on Connected TV devices such as Smart TVs, games consoles, streaming devices, set-top boxes or OTT; you need Vizibility™.

www.looperinsights.com
DEG: When you look at expanding BBC streaming around the world, is there a balance you strive for with ad-supported and subscription?

JB: There is absolutely a balance that needs to be struck since both models cater to the different wants and needs of audiences. So, whether you are looking for ease and a low barrier for entry or a premium experience, we maintain a diverse streaming strategy that accounts for either. On the ad-supported side, we have BBC.com (ex-U.K.) and are a leader in FAST, where we offer both single IP and multi-genre channels in EMEA and the U.S. Then for subscription, there is BritBox through a partnership with ITV and BBC Podcasts Premium, which are both available to global audiences, along with our documentary streaming service BBC Select currently available in North America. It’s a highly competitive market, and as consumer consumption habits constantly shift, our strategy allows us to stay ahead of the curve and continue to deliver value.

DEG: What was the best advice you got as an entry level employee?

JB: When it comes to deciding what job to take, choose the one that sounds most interesting to you – don’t worry too much about money or imagined career path – if you’re passionate about something you’ll commit the time and energy to it that will help you be successful – and carry you to the next opportunity in your professional life.

DEG: What advice would you give to a young woman starting out today in the business of entertainment distribution?

JB: Be curious – and don’t be cowed by people who act like they know more than you! Our industry is changing so rapidly, stay on top of information, don’t be afraid of technology, be willing to change your mind and be open to new ideas.

DEG: Do you think employers in the U.S. value women in the workplace differently than employers do in Europe?

JB: Wow – that’s a really tough question. Both the BBC and News Corp., where I worked previously are GREAT environments for working women – there are very impressive woman role models in the C-suite of both companies, and both provide more generous family policies than I’ve seen at American media companies. (News Corp is U.S.-based, but culturally it’s pretty Anglo-Australian.)
DEG: What is Bitmax’s unique positioning in the marketplace, in terms of spanning content preparation and delivery, licensing, and rights and royalty management?

RM: I think our customer-focused approach is what sets us apart in the industry. We work with a lot of smaller and mid-sized studios and film distributors, and many individual filmmakers. These clients often need extra handholding and guidance through the distribution process. It takes a combination of great tools and great people to make that happen. We try to provide a high level of service to all our customers, regardless of their size.

On the content preparation side of the business, we’re used to working with a lot of deep catalog and independently produced content, and it’s sometimes challenging to get some of this content into a state where it is acceptable to the platforms. Over the years, we’ve gotten pretty good at dealing with less-than-perfect content and getting it live and monetized.

DEG: How has the proliferation of new windows, such as PVOD and FAST, and the shifting of windows impacted your business?

RM: It’s an exciting time in the industry because these new distribution channels allow a wider range of content to be more effectively monetized. At the end of the day, it’s all about helping

Richard Martin
CEO, Bitmax, Inc.

In this job: 25+ years (I’m one of the founders)
Prior experience: I have held various jobs as a hardware/software engineer in the computer, nuclear and defense industries.
Hometown: Oak Ridge, Tenn.
Lives Now: Newport Beach, Calif.
Enjoys, outside of work: I am an instrument and multi-engine rated pilot and enjoy flying for both fun and business.
Favorite Movie or TV Show: Classic Bugs Bunny Cartoons
linkedin.com/in/richard-martin-b915364
“I’ll admit that being a ‘boomer’ and growing up with only linear television, I felt like FAST was a step backwards. But it’s obvious now that for some types of content it’s a valuable part of the mix.”

Our customers make money from their content, and the more avenues we have for doing that, the better our value proposition.

We’re seeing film titles thrive on AVOD and FAST that would have never found their audience in the old TVOD-only world. I’ll admit that being a ‘boomer’ and growing up with only linear television, I felt like FAST was a step backwards. But it’s obvious now that for some types of content it’s a valuable part of the mix.

DEG: Bitmax is responsible for the distribution of thousands of films, TV shows and “more music videos than any other provider on the planet”. Tell us about those music videos - how many are there? How did the company build that business?

RM: Many have probably forgotten that the first TVOD “gold rush” was music videos, in the mid 2000’s. Our association with some of the world’s largest music companies is what got our foot in the door in this industry, back in the days when Netflix was still a mail-order DVD rental business. We’ve processed over 200,000 individual pieces of music video content, and the number of individual platform deliveries we’ve made is probably in the tens of millions. It was that early music video business that got Bitmax established with the major TVOD and streaming platforms and created the relationships that led to the business we have today.

DEG: Is binge viewing just the way of the world now, or do you think consumers will transition back to appointment viewing? What’s your preference?

RM: I can’t speak for the whole world, but my wife and I cut the cord a couple of years ago and we’ve been firmly in the binge-watching camp ever since. I think appointment viewing will always have a place but it’s mostly going to be sports and reality TV. For example, my college-age daughter enjoys Big Brother and usually watches it live and with her friends. But I think for the most part we’re spoiled now and there’s no going back. I’m definitely watching more shows now than I did when we had cable. We’re living in a golden age of content.

DEG: What’s your preference for personal viewing, ad free or ad-supported?

RM: Ad free! I even pay for YouTube Premium, and I don’t miss the ads at all.
**DEG Q&A**

**Comcast VP sees sports poised for big impact on streamer scheduling models**

DEG: The Xumo joint venture between Comcast and Charter was established to build out “an entire entertainment ecosystem” including streaming devices, content and a platform for media and advertising partners. With the Xumo Stream box recently launched, what are the next steps?

SM: We’re very excited to have launched our platform and devices for both Spectrum and Xfinity customers and for Best Buy with their Pioneer TVs. We continue to focus on expanding distribution with both operators and retailers for our premium platform and our FAST service, and to improve our content integrations to drive greater engagement and monetization.

DEG: What’s the consumer response to the Xumo Stream box so far?

SM: Customers have responded very positively to the launch of the Xumo Stream Box. Spectrum customers have never had an all-in-one streaming and cable box before and we’re seeing...
great engagement and retention with both traditional and streamer segments. We just launched with Xfinity, but early feedback is that the introduction of a new user experience with a focus on linear has been a welcome development.

DEG: Why is it important to help enable a lean-back entertainment experience for consumers?
SM: We continue to believe aggregation is the key to unlocking an optimized customer experience when it comes to entertainment and that’s about more than just apps. It’s also about MVPD services, FAST, EST, TVOD, and more. Our job is to make finding all that content easy for the customer in the fewest steps needed so they can enjoy the entertainment they want when they want it. And these days, for many customers, that means a linear experience, often in a grid guide, personalized to their interests.

DEG: Are consumers going to continue binging content for the foreseeable future, or will there be a swing back to appointment viewing?
SM: I think more than bingeable vs weekly episodes, the bigger development will be the introduction of major sporting events to the streaming platforms, which will force them to manage all types of scheduling models within their products.

DEG: What is your preferred way to watch? Do you watch with or without ads?
SM: Thanks to the nature of my job, I consume content on as many platforms as I can, but my preferred remains my X1 or Xumo Stream boxes. I generally opt for no ads when it’s available, but remain a steadfast YouTube with ads and FAST consumer too.

“Our job is to make finding all that content easy for the customer in the fewest steps needed so they can enjoy the entertainment they want when they want it.”

Muralidhar’s favorite: ‘Eternal Sunshine of the Spotless Mind’
LA Sun Shone on EnTech Fest 2023

Next gathering set for February 7, 2024 at Skirball Cultural Center

LOS ANGELES | DEG’s second annual EnTech Fest drew more than 600 industry attendees to Skirball Cultural Center in Los Angeles on March 29, with capacity crowds for programming from the Future of Distribution panel that opened the day, despite rain and traffic. Members new and old shared knowledge across the program stage and exhibit floor as rain gave way to brilliant sunshine, as well as throughout the always-in-demand DEG Annual Reception that ended the day. DEG expects attendance to grow at EnTech Fest 2024 on February 7. It will again be held at Skirball Cultural Center, with a revised one-day format making it easier for attendees to take full advantage of programming and new, more immersive exhibits. Get more information and register.

The Future of Distribution Now Panel, with (l. to r.) Ellen Goodridge of Amazon Studios, Paulette Pantoja of Blu Digital Group, Gray Ainsworth of Lionsgate, Chris Blandy of AWS, and Craig Seidel of Pixelogic.

Amy Jo Smith visits with LG’s Tim Alessi and Tobias Quessier of Cinelytic.

Amazon Studios’ Ellen Goodridge, Pixelogic’s Craig Seidel, and Disney’s Dave Lindsay.

Jeremy Enos (r) of Paramount catches up with Omdia’s Peter Rowan.

The 360 Solutions sponsored coffee cart kept attendees fully caffeinated throughout the day.

DubSync unlocks a world of possibilities! Our AI-driven platform is your key to expanding your content’s reach to a global audience. With DubSync, you can effortlessly break language barriers, making your content accessible and relatable to viewers worldwide.

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ENTECH FEST

(l. to r.) Xumo’s Bill Condon, Viant’s Robby Barnett, Vizio’s Nyma Quiedwi, Cinedigm’s Tony Huidor, and Iris.TV’s Field Garthwaite came together to talk ad-supported streaming on The FAST to the Future panel.

Omdia’s Marija Masalskis discusses the future of entertainment during her EnTech Insights presentation.

Crowds gathered for a day of insightful presentations and topical panel presentations.

Intel featured its La-Musk immersive cinema experience.

(1. to r.) Xumo’s Bill Condon, Viant’s Robby Barnett, Vizio’s Nyma Quiedwi, Cinedigm’s Tony Huidor, and Iris.TV’s Field Garthwaite came together to talk ad-supported streaming on The FAST to the Future panel.

Sony Spatial Reality Display with glasses-free 3D modeling

Two’s Briana Larsen and Chris Ambrozic offer insights on how auto manufacturers are bringing video to your car’s dashboard.

We help filmmakers and content creators share their stories with the world.
Yoom took attendees through their AI volumetric technology.

BOXX presented its high-performance workstations, as well as showing its VR film, Stay Alive, My Son.

Varnish Software showed its efficient, 100 percent software-based content delivery solutions.

LG brought some of its OLED TVs to EnTech, in honor of the display technology’s 10th anniversary.

Michelle Munson of Eluvio made a case for the sell-through potential of Web3 movies.

EnTech’s keynote conversation between Joanna Popper of CAA and Ted Schilowitz of Paramount Global took a broad view on the role of technology in entertainment creation.

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LONDON | At the well-attended DEG Roadshow, DEG’s Amy Jo Smith (l.) led DEG CFO Andrea Downing of PBS Distribution and Director Bob Buchi of Paramount Global in an exploration of the ongoing experimentation with release strategies and windows, successful commercial transactional strategies, and broader growth strategies across the sector.

(From l.) DEG International’s Louise Kean-Wood, Paramount’s Jeremy Enos, Buchi, sponsor David Larkin of Letterboxd, BASE Chair Robert Marsh of Sony Pictures Entertainment UK, BASE/DEGI’s Liz Bales, and Jeff Stabenau of Giant Worldwide.

Maria Rua Aguete of Omdia welcomed a capacity crowd to the light-filled Omdia office.
(From l.) Moderator Charlotte de Burgh-Holder of Official Charts Company, discussed with Patrizia Leighton of HMV, Paul Newton of Sky Store and Anna Michalowska of Rakuten TV how to capitalize on the desire to collect titles among younger demographics while highlighting that the demand for physical is for more than just collectors.

(From l.) Lydia Fairfax of Triple Crowd Consulting moderated a panel on emerging formats in the UK. Joe Braman of NBCUniversal, Irina Kornilova of Omdia, Nick Pope of Amazon Prime Video and Vicky Campolongo of BB Media discussed emerging formats, diving into FAST, AVOD and more.

Enos presented an insightful dive into global market comparisons and differences.

The DEG Roadshow made its first stop at the Nordic Digital Entertainment Tradeshow in Stockholm before traveling to London. In Stockholm, retail execs from Altibox, Amazon Prime Video, SF Anytime and Viaplay Group shared their perspective with Bales in the luxe Grand theater.
Celebrating Youthful Achievement

Media Play News and DEG had a perfect late summer evening for the third annual 40 Under 40 in Home Entertainment reception at the Skirball Cultural Center on September 7. As has quickly become a tradition, honorees made the reception family time, bringing partners and parents, as well as colleagues, to celebrate. Among the 120 guests were senior executives from honorees’ companies and DEG Board Directors.

Media Play News’ 40 Under 40 in Home Entertainment honorees were all smiles at the reception hosted by DEG at the Skirball Cultural Center.

Team Xperi/IMAX Enhanced was abuzz with well wishes for honorees Vikram Arumilli of IMAX (l.) and Briana Larsen of Xperi (c.). Supporters included Xperi Chief Content Officer and DEG Board Director Bill Neighbors (2nd r.), and Larsen’s father Ron Currier (2nd l.) and husband Jesse Larsen.

Media Play News’ Thomas K. Arnold (l.) celebrates with DEG President and CEO Amy Jo Smith.

Honorees Bianca Bridges of Disney+ (l.) and Vikram Arumilli of IMAX celebrate their accomplishments.

Colleagues including Warner Bros. Discovery President Content Sales and DEG Board Director David Decker (far r.), showed up en masse to support WBD’s Kathleen Scott (2nd from r.).

Paramount Home Entertainment president and DEG Board Director Bob Buchi (l.) with his team honorees Tracy Delameter and Ryan Boring (whose ‘fit was anything but).

Adam Frank (c.), EVP of reception sponsor Lionsgate, talked about the importance of developing talent and used his team honorees Marlon Alvarez (l.) and Kevin Brauder as prime examples.

According to DEGQ Media Play News’ 40 Under 40 in Home Entertainment honorees were all smiles at the reception hosted by DEG at the Skirball Cultural Center.

40 Under 40 alumni Dave Lindsay of Disney (l.) and Jeni Behain of Whip Media (c.) with AMC Networks’ Cathy Lewis and Mike Pears.

Colleagues including Warner Bros. Discovery President Content Sales and DEG Board Director David Decker (far r.), showed up en masse to support WBD’s Kathleen Scott (2nd from r.).

Adam Frank (c.), EVP of reception sponsor Lionsgate, talked about the importance of developing talent and used his team honorees Marlon Alvarez (l.) and Kevin Brauder as prime examples.

Paramount Home Entertainment president and DEG Board Director Bob Buchi (l.) with his team honorees Tracy Delameter and Ryan Boring (whose ‘fit was anything but).
Goodridge Named Hall of Fame Honoree in Energetic EnTech Awards

LOS ANGELES | DEG on October 12 presented 17 awards for innovation in the digital entertainment supply chain, with those recognized spread across 13 Member companies in nine categories. The evening’s top accolade, the Hall of Fame Award, was presented to Amazon Studios’ Ellen Goodridge, a well-respected industry veteran who is responsible for global distribution of Amazon Originals content for Amazon Prime Video and Freevee. Two hundred industry collaborators attended the high-spirited celebration, held for the second year at the Sound Space in Los Angeles and opened by veteran rap artist Ed “Special Ed” Archer. Xperi was the evening’s presenting sponsor, with additional support from 360 Solutions, Circana, Dolby and Spherex.

Jon Eagles accepts the Technology Achievement Award on behalf of IMAX for the VOD Monitor Engineering & Product Team.

Cassandra Moore (l.) of NBCUniversal presents the Rising Star Award to Jen Hashinda (r.) of NBCUniversal.

Reelgood’s Braden Roberts (l.) and Shuchi Mathur (r.) won with two awards for Technology Achievement and Emerging Technology.

DEG’s Amy Jo Smith and Xperi’s Bill Neighbors welcome the crowd to the 2023 EnTech Awards.
The award for Technology Leadership for the World’s First Immersive 8K VR Live-stream of the XXIV Olympic Winter Games.

Multi-Company Team Collaboration Winner, Paulette Pantoja of Blu Digital Group (l.), catches up with Spherex’s Teresa Phillips (r.), who presented the Localization Trailblazer Award.

Attendees network and congratulate the winners at the reception in the Sound Space lobby.

(from l. to r.) DEG Board of Directors reps Rick Hack of Intel, Kejo Archer of Warner Bros. Discovery, Matt Durgin of LG, Ron Geller of Dolby, and Bill Neighbors of Xperi.

Giant Worldwide’s Meri Hassouni (r.) stands with Hall of Fame Nominee Jeff Stabenau (l.).

Spirits are high before the award show begins as attendees gather around the pre-show bar to catch up with colleagues.

Intel’s Rick Hack (l.) and Ravi Patel (r.) accept the award for Technology Leadership for the World’s First Immersive 8K VR Live-stream of the XXIV Olympic Winter Games.

The award for Entertainment Technology’s cutest couple goes to the night’s host, ‘Special Ed’ Archer, as he passes off the mic to his wife, Kejo Archer of Warner Bros. Discovery, to announce the winners for Emerging Technology.

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DEG’s joint Annual Membership Meeting and Hedy Lamarr Awards took on added luster in the Paramount Theater.

HOLLYWOOD | DEG hosted its Annual Membership Meeting and Hedy Lamarr Awards presentation at the Paramount Theater on the Paramount Pictures lot here. Industry stars shone from the stage, from the keynote conversation between Paramount Streaming’s Jeff Shultz and Paramount Global Content Distribution’s Dan Cohen, through the acceptance of Hedy Lamarr Awards by Google’s Shalini Govil-Pai and USC School of Cinematic Arts Dean Elizabeth Daley. A warm DEG thanks to Presenting Sponsor Paramount Global Content Distribution, and sponsors Disney+ and Giant Worldwide!

Jeff Shultz (l.) of Paramount Streaming and DEG Chair Dan Cohen of Paramount Global highlighted the evening with a keynote conversation. Oz Krakowski of Deepdub presented on using generative AI to deliver content to global audiences. (l. to r.) Katherine Pond of Vizio, Pedro Gutierrez of Microsoft, Matthew Durgin of LG Electronics, and Lucas Bertrand of Looper Insights discuss the content marketing potential for CTV platforms.

Omdia’s Marija Masalskis shared the company’s research on key windowing strategies.

DEG Vice Chair Jon Zepp of Google welcomed attendees to the annual Membership meeting.
MEMBERSHIP MEETING + HEDY LAMARR AWARDS

(1. to r.) Scott Olechowski of Plex, Mike Pears of AMC Networks, Tejas Shah of FilmRise, Michael Corcoran of Amazon Freevee, and Field Garthwaite of IRIS.TV had an engaging conversation on the new FAST strategies in streaming monetization.

Dean Elizabeth Daley of the USC School of Cinematic Arts, recipient of the Hedy Lamarr Inspiration Award for her pioneering adoption of cutting-edge technology into curriculum and practice.

USC undergraduate Memphis Grace MacPherson accepts the Hedy Lamarr Achievement Award for Emerging Leaders in Entertainment Technology.

2023 Hedy Lamarr Innovation Award honoree Shalini Govil-Pai of Google TV inspired with her acceptance remarks.

DEG leadership attendees (1. to r.) DEG’s Ian Fried, Rick Hack of Intel, Tony Vassiladios of Fox Entertainment Global, Amy Jo Smith of DEG, Mike Pears of AMC Networks, Jason Spivak of Sony Pictures Home Entertainment, Jon Zupp of Google, Matt Durgin of LG Electronics, and Bob Buchi of Paramount.

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“We have been working with Pixelworks’ TrueCut Motion platform to remaster AVATAR and TITANIC in high frame rate, while keeping the cinematic look of the original.”

James Cameron
DEG Board Directors Andres Alvarez of Amazon MGM Studios (l.) and Dolby’s Ron Geller catch up at the networking reception.

(I. to r.) Canon Club Vice Chair Meri Hassouni of Giant Worldwide, Hedy Lamarr Inspiration Award recipient Dean Elizabeth Daley of USC School of Cinematic Arts, Hedy Lamarr Innovation Award recipient Shalini Govil-Pai of Google TV, Hedy Lamarr Achievement Award recipient and USC undergraduate Memphis Grace Macpherson, Canon Club Chair Robin Tarville of Deloitte, and 2022 Innovation Award recipient Paulette Pantoja of Blu Digital Group.

Screen Engine/ASI’s Holly Leff-Pressman, with Sony Pictures Entertainment’s Jason Spivak.

DEG Board Directors Andres Alvarez of Amazon MGM Studios (l.) and Dolby’s Ron Geller catch up at the networking reception.
A cape and shoes worn by Hedy Lamarr in Samson and Delilah were displayed throughout the evening.

(l. to r.) Pixelogic’s Craig Seidel, Fandango’s Cameron Douglas, and Amazon’s Daniel Slepak

Pedro Gutierrez of Microsoft (l.) and Field Garthwaite of IRIS.TV (r.) with Paramount’s Bob Buchi.

Attendees mingle in the lobby of the Paramount Theater.
Bringing Value Virtually

The year kicked off strong with our Anti-Trust Rules of the Road salon with Munger, Tolles & Olson LLP’s (from top l.) Brianne Holland-Stergar, Glenn D. Pomerantz, and Kuruvilla J. Osala. The lawyers provided a valuable primer on anti-trust law for working within industry groups like DEG.

Michael Nathanson of MoffettNathanson spoke candidly in a virtual forum with DEG’s Live Sports Council about the role sports rights, which are rapidly escalating in price, play in consumer cord-cutting, the growth of streaming and the health of major media companies.

At our February salon, Looper Insights Co-Founder Nelly Voukaki gave an engaging presentation on the digital merchandising performance of streamed sports events in 2022.

John Buffone, VP & Industry Advisor – Connected Intelligence for Circana shared the numerous viewership metrics that demonstrate the stabilization of streaming at a high level of consumer engagement.

At our Digital Privacy Salon, Jennifer Mitchell of law firm BakerHostetler (l.) and Field Garthwaite of IRIS.TV discussed and demystified current activity around the Video Privacy Protection Act, new state laws, litigation risks and more.

Summer started strong with our salon “The Fast and the Curious,” featuring (from top l.) Chris Lang of SmithGeiger Group, LG’s Matt Durgin and Xumo’s Colin Petrie-Norris. In a lively discussion, the group unpacked custom SmithGeiger research on the factors driving consumers to FAST streaming options.

At our Digital Privacy Salon, Jennifer Mitchell of law firm BakerHostetler (l.) and Field Garthwaite of IRIS.TV discussed and demystified current activity around the Video Privacy Protection Act, new state laws, litigation risks and more.

For more information visit www.whipmedia.com
Members enjoyed a late summer day out at the Academy Museum of Motion Pictures in Beverly Hills, hosted by Vice Chair Meri Hassouni and Giant Worldwide. In addition to exploring the museum’s exhibits and celebrating the history of cinema, attendees had a delicious lunch at the museum’s Fanny’s restaurant.

Aims of the Program:
- Deepen our understanding of self and our leadership
- Understand the myths of vulnerability and how we often protect ourselves from vulnerability with armor that only gets in the way
- Work on our empathy and self-compassion
- Learn the skills of rising strong after falls and failures
- Practice skills of courageous leadership and apply these to real life challenges.

Advisory Board

CHAIR
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Managing Director,
Media and Entertainment
Deloitte

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Corporate VP Microsoft Stores
Category Management
Microsoft

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NBCUniversal

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Katherine Pond,
Group VP Platform Content,
Partnerships, and Programs
Vizio

Loren Nielsen,
VP Content Relations and Strategy
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Canon Club Building Community With Knowledge and Fun

Canon Club members gathered in October at Xperi’s Calabasas offices for a Developing Courageous Leadership Workshop based on the work of Dr. Brené Brown, author of the playbook for developing brave leaders and courageous cultures, Dare to Lead. With the help of certified Dare to Lead facilitator Sarah Haddon (second row, far left), attendees were able to share goals, express vulnerabilities, and learn more about how to lead with confidence and purpose.

Aims of the Program:
- Deepen our understanding of self and our leadership
- Understand the myths of vulnerability and how we often protect ourselves from vulnerability with armor that only gets in the way
- Work on our empathy and self-compassion
- Learn the skills of rising strong after falls and failures
- Practice skills of courageous leadership and apply these to real life challenges.
D2CA COMMITTEES

D2CA TV & Connected Devices

**CHAIR**
Matt Durgin
VP North America Content and Services
LG Electronics

**MEMBERS**
- **Ron Lamprecht**
  Director Corporate Business Development
  Amazon
- **Tony Huidor**
  Chief Technology & Product Officer
  Cineverse
- **Joe Alvarez**
  Technologist
  Intel
- **Rick Hack**
  Head of Media & Entertainment Partnerships
  Intel
- **John Webb**
  Director of Graphics & AI Marketing
  Intel
- **Field Garthwaite**
  Co-Founder & CEO
  iOS TV
- **Lucas Bertrand**
  CEO
  Loopper Insights
- **Nelly Voukaki**
  Co-Founder and Chief Customer Officer
  Loopper Insights

**Pedro Gutierrez**
Business & Marketing Category Lead - Entertainment, Consumer Applications, and Advertising
Microsoft

**Paul Gray**
Research Director, Consumer Electronics and Devices
Omdia

**Patrick Horner**
Practice Manager, Home
Omdia

**Izzet Assayas**
Business Development
Samsung Electronics

**Kris Brown**
Head of Sales & Marketing
The Sherlock Company

**Greg Barnard**
Director of Content Acquisitions
Vizio

**Tim Jung**
Founder & CEO
XL8

**Jash Pine**
Chief Financial Officer & Chief Revenue Officer
XL8

**Ben Maughan**
SVP/GM, Manager, Consumer & Stream Platforms
SignTel Corp.

**Colin Patric-Norris**
Chief Revenue and Platform Officer
Xumo

The TV & Connected Devices committee, 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, is seeking insight into where users are engaging most to illuminate the challenges and opportunities for device makers and streamers.

D2CA Targeted Services

**CHAIR**
Chima Ogbuokiri
SVP Growth & Partner Marketing & Strategy
AMC Networks

**MEMBERS**
- **Piper Rosenshein**
  VP Subscription Video Services (SVOD)
  A+E Networks
- **Tomas Gennari**
  CEO
  BB Media
- **Maria Laura Ghiglieri**
  Global Development & Marketing Director
  BB Media
- **William Greswell**
  EVP Digital Strategy
  BBC Studios
- **Alex Viglione**
  Executive Director, Partnerships
  Cinehdn
- **Tejas Shah**
  SVP Commercial Strategy & Analytics
  FilmRise
- **Rebecca Twardy**
  Strategic Account Director
  Mediatonic
- **Sarah Hanschel**
  Principal Analyst Media
  Omdia
- **Peter Rowan**
  Head of Media Sales/Development
  Omdia
- **Andrea Downing**
  President
  PBS Distribution
- **Liz Liebman**
  VP SVOD Channels
  PBS Distribution
- **Andrew Wrzosek**
  Senior Director
  PBS Distribution
- **Julie Downs**
  EVP Streaming & Content Strategy
  Shout! Studios
- **Marissa Garcia**
  Director Partner & Content Marketing
  TiVo
- **Joe Peckl**
  SVP Marketing
  TiVo

The Targeted Services committee works to identify common challenges to consumer adoption of specialty services. To accomplish this the group is addressing topics such as new growth drivers for SVOD channels, compelling offerings, ad tiers, and direct-to-consumer vs. partner-driven distribution and consumer experience.
D2CA Steering Committee

Members of the D2C Alliance’s Targeted Services and TV & Connected Devices committees came together for the first time in October for a combined meeting focused on information, knowledge share, and networking. The in-person meeting held in New York was led by Targeted Services Chair Chima Ogbuokiri of AMC Networks and TV & Connected Devices Chair Matt Durgin of LG Electronics with an agenda covering activity across both groups, FAST research highlights, and consumer experience – in content and on device. Special thanks to John Buffone and the Circana team for hosting the session and reception that followed for DEG members in the New York area. Buffone opened the meeting with a presentation on shifting viewer behavior, including challenged household entertainment budgets, service bundling, the divide between premium and basic service users, and the move to FAST. Pretty, cheesy apps were a centerpiece of cocktail hour.

D2CA Steering Committee

Maggie Strickland
Chair
Chairman, Direct-to-Consumer and International
NBCUniversal

Pedro Gutierrez
Business & Marketing
Category Lead - Entertainment,
Consumer Applications, and Advertising
Microsoft

Johnathan Zepp
Media & Entertainment and XR
Google

Matt Durgin
VP North America Content and Services
LG Electronics

Mark Lee
Chief Content Licensing Officer
Paramount Global

Andrea Downing
President
PBS Distribution

Pedro Gutierrez, Johnathan Zepp, Matt Durgin, and Mark Lee led the meeting.

Circana’s John Buffone (far r.) led a knowledge share on shifting viewer behavior and the move to FAST. Pretty, cheesy apps were a centerpiece of cocktail hour.
ACDA Committees Gearing Up for “White Paper Palooza” in 2024

Documents on synthetic media in localization and applying MovieLabs’ 2030 Vision to distribution due early in 2024

The ACDA committees have been hard at work writing and collaborat- ing on a variety of papers. ACDA membership is comprised of content owners, service providers, and retailers/platforms. Committee members have gone above and beyond to educate, inform, and guide the industry on topics to help move the industry forward. Next year, the DEG Membership and industry beyond will enjoy the spoils of their hard work when “White Paper Palooza” begins in early 2024.

ACDA Steering Committee

**MEMBERS**

Jude Fitzmorris
Senior Manager Product and Engineering; Acquisition Technology
Amazon Prime

Paul Charron
Operations Program Manager
Google

Mark Sgriccia
SVP Worldwide Content Operations & Strategy
Lionsgate

Megan Mauck
VP Global Media Operations
NBCUniversal

Tony Guarino
EVP Worldwide Technical Operations
Paramount

Tom Cotton
EVP Distribution Content Services
Sony Pictures Entertainment

Adriana Becerra
VP Content Operations
Tubi

Dave Lindsay
Senior Director of Product Management
Content Supply Chain; Disney Streaming

Kejo Archer
Senior Director Global Content Servicing & Solutions
Warner Bros. Discovery

Bill Neighbors
Chief Content Officer
DTS | HD Radio | IMAX Enhanced

ACDA’s Advanced Content Delivery Alliance addresses the advancements in technology to enable improved content delivery and a better consumer experience. The Steering committee sets the agenda for the Alliance’s committees with topics including localization and culturalization, tech/ops, cloud edge computing, 5G, supply chain efficiency, security, and piracy.

**SC&E&S**

Applying MovieLabs’ 2030 Vision for Distribution: (Release at EnTech Fest ’24)

**LOCALIZATION**

Localization Workflow: “Global Localization 101” (Expected Release Q2 2024)

Synthetic Media: “Use of Synthetic Media in Entertainment Localization” (Expected Release Q1 2024)

Culture Workstream: “Understanding Cultural Nuances within Localization” and a proof-of-concept short film ‘Last First Kiss’ (Expected Release in Q2 2024)

Creative Workstream: Living Document “Non-Binary Pronoun and Conjugation Guide-line Glossary” (Q1 2024)

Creative Workstream: Living Document “Creative Localization Glossary”

Creative Workstream: “What Makes a Good Dub?” (Q3 2024)

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Applying MovieLabs’ 2030 Vision for Distribution: (Release at EnTech Fest ’24)

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Creative Workstream: Living Document “Creative Localization Glossary”

Creative Workstream: “What Makes a Good Dub?” (Q3 2024)
The Localization committee works to educate and create awareness around the art and science of localization, develop a common language for defining/describing quality in localization, shape localization standardization, and be the point of reference on localization information for the DEG community.
# ACDA Supply Chain Efficiency & Security Committee

## Members

<table>
<thead>
<tr>
<th>Name</th>
<th>Company/Role</th>
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<tbody>
<tr>
<td>Lisa Bonantate</td>
<td>VP Global Operations &amp; Partner Services, A&amp;E Networks</td>
</tr>
<tr>
<td>Dana Massey</td>
<td>SYF Content Services &amp; Operations, A&amp;E Networks</td>
</tr>
<tr>
<td>Jude Fitzmorris</td>
<td>Senior Manager Product and Engineering, Acquisition Technology, Amazon Prime</td>
</tr>
<tr>
<td>Ian McPherson</td>
<td>Global Industry Specialist Leader, Strategy &amp; Business Development, Amazon Web Services</td>
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<tr>
<td>Kim Wendt</td>
<td>Solutions Architect, Amazon Web Services</td>
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<tr>
<td>Tomas Gennari</td>
<td>Chief Operating Officer, BB Media</td>
</tr>
<tr>
<td>Maria Laura Ghisiglieri</td>
<td>Global Development &amp; Marketing Director, BB Media</td>
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<tr>
<td>Charlie Ball</td>
<td>Media &amp; Technology Specialist, Deloitte</td>
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<tr>
<td>Greg Toebel</td>
<td>SYF Global Product Management, Deluxe</td>
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<tr>
<td>Matt Krone</td>
<td>Principal Engineer, Disney Streaming</td>
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<tr>
<td>Al Rundle</td>
<td>Senior Principal Software Engineer, Disney Streaming</td>
</tr>
<tr>
<td>Graef Allen</td>
<td>Manager Technical Operations, Dolby Laboratories</td>
</tr>
<tr>
<td>Paul Charron</td>
<td>Operations Program Manager, Google</td>
</tr>
<tr>
<td>Craig Seidel</td>
<td>Chief Technology Officer, Pixelogic Media</td>
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</tbody>
</table>

## Co-Chairs

- **Paul Charron**, Operations Program Manager, Google
- **Craig Seidel**, Chief Technology Officer, Pixelogic Media

The Supply Chain Efficiency & Security committee 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. This group also provides leadership to the Digital Supply Chain Alliance and DEG’s annual TechOps Awards.

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![Image of acda commits](image-url)
The Digital Finance & Accounting Committee (DFAC) represents the finance and accounting teams from DEG’s expanding range of member companies. The committee encourages open discussion around industry trends & challenges, provides opportunities for networking & speakers; and leverages shared knowledge to develop best practices for topics of mutual interest.

Digital Finance & Accounting Committee

**CHAIR**
Steve Sanchez
VP Finance
Paramount Home Entertainment

**MEMBERS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Irwin Jacobson</td>
<td>Chief Financial Officer</td>
<td>Blu Digital Group</td>
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<td>Mark Lindsey</td>
<td>EVP Finance</td>
<td>Cineverse</td>
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<td>Kiet Mac</td>
<td>EVP Finance</td>
<td>Lionsgate</td>
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<tr>
<td>Betty Mau</td>
<td>Senior Manager, Operational Audits</td>
<td>Lionsgate</td>
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<td>Rebecca Twardy</td>
<td>Strategic Account Director, Me cabbage</td>
<td>Lionsgate</td>
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<tr>
<td>Lan Lee</td>
<td>Finance &amp; Administration, Movies Anywhere</td>
<td>Lionsgate</td>
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<tr>
<td>Alissa Gury</td>
<td>Controller</td>
<td>Home Entertainment, NBCUniversal</td>
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<tr>
<td>Pauline Ho</td>
<td>VP Shared Services</td>
<td>NBCUniversal</td>
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<tr>
<td>Konstantin Rimarchuk</td>
<td>Senior Financial Analyst</td>
<td>NBCUniversal</td>
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<tr>
<td>Ben Schwaid</td>
<td>VP Digital &amp; Commercial Finance</td>
<td>Home Entertainment, NBCUniversal</td>
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<tr>
<td>Tony Bown</td>
<td>EVP Controller, Paramount Home Entertainment</td>
<td>Paramount Home Entertainment</td>
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<tr>
<td>Florence Spring</td>
<td>SVP Finance</td>
<td>Sony Pictures Entertainment</td>
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<tr>
<td>Kevin Matsumoto</td>
<td>VP Finance &amp; Accounting</td>
<td>Paramount Home Entertainment</td>
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<tr>
<td>Nguyen Thai</td>
<td>VP Digital Accounting, Paramount Home Entertainment</td>
<td>Paramount Home Entertainment</td>
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<tr>
<td>Brian Thomas</td>
<td>VP Controller Interactive, Paramount Home Entertainment</td>
<td>Paramount Home Entertainment</td>
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<tr>
<td>Megan Zamyatin</td>
<td>VP Finance &amp; Accounting, and Treasurer</td>
<td>PBS Distribution</td>
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<tr>
<td>Adam Ainley</td>
<td>SVP Finance</td>
<td>Sheff Studios</td>
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<tr>
<td>Joe Hanratty</td>
<td>VP Global Business Services, Warner Bros.</td>
<td>Discovery</td>
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<tr>
<td>Clement Bosson</td>
<td>Director Home Entertainment Finance &amp; Business Support, Wall Disney Company</td>
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<tr>
<td>Christopher Chiaraduce</td>
<td>Director Digital Accounting, Home Entertainment, Wall Disney Company</td>
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<tr>
<td>Mike Crabala</td>
<td>Director Accounting</td>
<td>Wall Disney Company</td>
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<tr>
<td>Jonathan Osato</td>
<td>Director Finance - Direct-to-Consumer &amp; International, Wall Disney Company</td>
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<tr>
<td>Jennifer Sexton</td>
<td>Manager Financial Accounting</td>
<td>Wall Disney Company</td>
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<tr>
<td>Joe Hanratty</td>
<td>VP Global Business Services, Warner Bros.</td>
<td>Discovery</td>
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<tr>
<td>Graeme Hastings</td>
<td>VP Enterprise, Financial Services, Warner Bros.</td>
<td>Discovery</td>
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<tr>
<td>Bianca Martinez</td>
<td>Executive Director Global Business Services - Operational Improvement, Warner Bros. Discovery</td>
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<tr>
<td>Fabian Solas</td>
<td>Director of Accounting Studio Controllerships, Warner Bros. Discovery</td>
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<tr>
<td>Tracy Tunnell</td>
<td>VP Global Business Services, Warner Bros.</td>
<td>Discovery</td>
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</tbody>
</table>

DEG and our partners at Media Financial Management Association hosted a regional meetup, including a salon and networking reception, at the Skirball Cultural Center in Los Angeles in mid-November. Panelists (from l.) Elliot Brook of KPMG, Caesar Sedak of Grant Thornton, and Morgan Dove of Deloitte shared insights on the possibilities and concerns of AI across the media industry.

Panelists with MFM President & CEO Joe Annotti (2nd from r.)
Marketing Communications

The Marketing Communications (MARCOM) Committee focuses on activities and education to increase awareness and adoption of home entertainment products including displays, devices, platforms and services. The group identifies actionable projects designed to foster continued industry growth and publicizes its initiatives. Task forces are created within the group to address key initiatives established by the DEG Board of Directors.

Marcom Committee

All committees welcome active participation. If you are interested in joining any DEG or D2CA committee, please email Jean Levicki (Jean@degonline.org). For ACDA committees, please email Bekah Sturm (bekah@degonline.org).
Performance Reporting

The Performance Reporting Committee was formed in 2021 through the combination of the Digital Data Tracking and Sales Reporting Committees. Its core responsibilities remain oversight of the digital data tracker and the vendors responsible for aggregating worldwide digital transaction data for movies and TV shows in the tracker, and publication of DEG’s quarterly report highlighting the latest sales transactions for physical media and digital content.

**CHAIR**

Jeremy Enos
SVP Worldwide Market Intelligence & Strategic Planning
Paramount Home Entertainment

**MEMBERS**

Cathy Lewis
VP Digital Distribution
AMC Networks

Marlon Alvarez
Manager Sales Planning & Analysis
Lionsgate

Dan Preston
Manager Sales Planning & Analysis
Lionsgate

Kenny Yamasaki
VP Sales Planning & Analysis
Lionsgate

Katie Deutsch
Executive Director
MGM

Denise Haro
SVP Global Consumer Insights & Strategy
NBCUniversal/Universal Home Entertainment

Ben Kallam
Manager Business Analytics
NBCUniversal

Benjamin Schwaid
VP Digital & Commercial Finance, Home Entertainment
NBCUniversal

Arsen Shakhbazyan
Senior Analyst, Market Insights & Analytics
NBCUniversal

Rob Spink
Director, Business Insights, International Distribution
NBCUniversal

Emmeline St. Vaughn
Director, Retail Strategy & Insights
NBCUniversal

Jennifer Suarez
Senior Manager, Global Commercial FP&A
NBCUniversal

Sandra Heistand
VP Sales Planning & Reporting
Paramount Home Entertainment

Phillip Hong
Senior Manager Market Intelligence
Paramount Home Entertainment

**CHAIR**

Teh-Min Lee
Executive Director Worldwide Market Intelligence
Paramount Home Entertainment

Robert Dorn
Manager Data Management
Sony Pictures Entertainment

William Henderson
Executive Director
Sony Pictures Entertainment

Denise Haro
SVP Global Consumer Insights & Strategy
Universal Home Entertainment

Lan Bui-Lykdids
Associate Director, Global Insights & Data Analytics
Wall Disney Company

Jonathan Brothers
Director of TV Marketing Analysis
Warner Bros. Discovery

Nicole Coleman
SVP Content Strategy & Planning
Warner Bros. Discovery

Susan Fukumoto
Director Business Insights, Category Management
Warner Bros. Discovery

Nataliya Odesskaya
Executive Director Data Management
Warner Bros. Discovery

**Content Council**

Andres Alvarez
SVP Global Distribution – Partner Engagement & Strategy
Amazon MGM Studios

Ron Schwartz
President, Global Distribution
Lionsgate Motion Picture Group

Michael Bonner
President, Universal Pictures Home Entertainment
NBCUniversal

Bob Buchi
President
Paramount Home Entertainment

Dan Cohen
President
Paramount Global

Jason Spivak
EVP Distribution – North America
Sony Pictures Entertainment

Sean Breen
EVP Platform Distribution
Wall Disney Company

David Decker
President Content Sales
Warner Bros. Discovery

Teh-Min Lee
Executive Director Worldwide Market Intelligence
Paramount Home Entertainment

Robert Dorn
Manager Data Management
Sony Pictures Entertainment

William Henderson
Executive Director
Sony Pictures Entertainment

Denise Haro
SVP Global Consumer Insights & Strategy
Universal Home Entertainment

Lan Bui-Lykdids
Associate Director, Global Insights & Data Analytics
Wall Disney Company

Jonathan Brothers
Director of TV Marketing Analysis
Warner Bros. Discovery

Nicole Coleman
SVP Content Strategy & Planning
Warner Bros. Discovery

Susan Fukumoto
Director Business Insights, Category Management
Warner Bros. Discovery

Nataliya Odesskaya
Executive Director Data Management
Warner Bros. Discovery
DEG Adds 15 New Members in 2023

DEG added 15 new members in 2023, including three companies returning to the organization: Ateliere Creative Technologies, DIRECTV and IMAX. These 15 companies overwhelmingly represent new distribution technologies and consumer touchpoints in the expanding content streaming ecosystem, while running the gamut in size from startup to some of the world’s largest media creation and distribution operations. “I’m happy to welcome all of our new members, which add value to the DEG community with their rich diversity of perspectives,” said president & CEO Amy Jo Smith. “We pride ourselves on using all our forums, including committees and events, to foster a culture of knowledge sharing among members. These companies all have valuable insights to add to the discussion of emerging trends and technologies that will help enable further industry growth.”

360 Solutions is the fastest way to deliver hundreds of thousands of localized art assets around the world on time and error-free. Its 99.8 percent on-time, no-error rate has made it the preferred partner for top entertainment companies. 360 Solutions designs and localizes culturally compelling digital artwork and motion graphics for the world’s leading entertainment companies at the speed of streaming.

Angel Studios is the home of stories that amplify light. Through the Angel Guild, tens of thousands of investors choose which titles the studio will next distribute. Angel Studios allows filmmakers and audiences to form passionate communities around their creative projects, making the story behind the story as important as the final project itself. The Chosen and Dry Bar Comedy—two of Angel Studios’ originals—have earned billions of views around the world, and now Sound of Freedom has become a global box-office hit.

“We now consume content faster, easier, and in more significant quantities than ever – we’ll see that move to the next level. Richer digital experiences driven by presence, connection, and interaction will hold the key to success beyond just watching a stream.” —Eric Black, CTO and GM of Media, Edgio

Ateliere Creative Technologies is a leading cloud-native media supply chain company that empowers media companies and content creators to reach consumers on a global scale. The Ateliere suite of SaaS solutions incorporates cutting-edge workflows and formats to make the vision for a studio in the cloud a reality. The nucleus of the Ateliere platform, Ateliere Connect, delivers core competencies in IMF, parallel scaling, and geographically distributed workflows. Ateliere is built by a team of experts with decades of combined experience at companies including Fox, HBO, Netflix, and Microsoft.

Deep Media’s DubSync uses its world-changing, patented AI technology to produce, promote, and protect content. Its translation, subtitling, and dubbing tools provide quick, accurate, and high-quality solutions to localize content at scale.
DIRECTV, a leader in sports and entertainment for almost 30 years, provides industry-leading content, service, and user satisfaction. By reimagining what is possible, DIRECTV’s mission is to aggregate, curate and deliver exceptional, innovative service to its customers. In 2023, DIRECTV elevated the customer experience by delivering Gemini, which can integrate customers’ content from their third-party platform subscriptions into a single one-stop, digital experience. DIRECTV provides customers the choice of watching sports, movies, and TV shows on their TVs at home or their favorite mobile devices via the DIRECTV app.

Duplitech delivers digital content solutions to home entertainment platforms, streamers, FAST channels, and content owners. It not only delivers content, but it also elevates content, by developing and implementing state-of-the-art solutions for remastering, repurposing and reimagining television and film libraries with cost conscious strategies.

Edgio helps companies deliver online experiences and content faster, safer, and with more control. Its developer-friendly, globally scaled edge network, combined with its fully integrated application and media solutions, provides a single platform for the delivery of high-performing, secure web properties and streaming content. Through this fully integrated platform and end-to-end edge services, companies can deliver content quicker and more securely, thus boosting overall revenue and business value.

FOX Entertainment Global is FOX Entertainment’s centralized content sales division, providing the world’s multi-platform marketplace with exclusive access to its diverse, rapidly expanding portfolio of owned original programming and co-production partnerships. A central component of FOX Entertainment’s long-term growth strategy is to fortify its iconic, world-class brand and owned distribution platforms spanning broadcast and streaming with this newly formed business unit responsible for distributing the company’s full portfolio of owned intellectual property, as well as premium content acquired from outside producers.

Frequency operates a cloud-based SaaS platform for the creation, management, distribution, and monetization of linear channels. Frequency delivers channels to connected TVs globally, via the world’s leading Free Ad Supported TV (FAST), MVPD and MVPO platforms and is integrated with all the leading video distribution platforms, reaching over 350 million monthly viewers. Frequency is the leading pure play linear streaming solution for OTT. With hundreds of content providers and distribution platforms on its network, Frequency creates innovative solutions that define the future of TV.

“\nWe know that often when content is consumed outside of theaters, it’s done so in ways that provide convenience for consumers, while sacrificing creator intent due to the quality of devices, and quality of transmission. We want to be the mark of creator intent, quality, and premium experiences wherever content is being consumed.”

—Vikram Arumilli, SVP and GM of IMAX Streaming and Consumer Technology, IMAX
IMAX, an innovator in entertainment technology, combines proprietary software, architecture, and equipment to create experiences that take you beyond the edge of your seat to a world you’ve never imagined. Top filmmakers and studios are utilizing IMAX systems to connect with audiences in extraordinary ways, making IMAX’s network among the most important and successful theatrical distribution platforms for major event films around the globe. Streaming technology company SSIMWAVE, an IMAX subsidiary, is a leader in AI-driven video quality solutions for media and entertainment companies.

NexSpec was launched to solve the fundamental challenges of moving media assets and distribution processes to the cloud for the trials of today and decades to follow. NexSpec is proud to have been a part of every significant home entertainment technology launch since 1998 and draws upon 20+ years of experience in media distribution technology and services. NexSpec aims to be a neutral interface between studios, independent content owners, streaming video providers, and their robust ecosystem of fulfillment labs.

Play Anywhere’s patented AI personalization platform enables consumers to watch, play, bet and buy while watching live and VOD content, and its groundbreaking approach to the extension of broadcast and streaming rights allows full monetization of all consumer interactivity. The platform tracks viewer activity and collects revenues associated with contextual advertising and sponsorships, e-commerce, and gaming, and its clearinghouse engine clears and disburses revenue to all stakeholders. We create new revenue streams and a new value proposition for everyone in the value chain, from sports leagues and content creators to rightsholders and distributors.

“We like niche content and we’re not often swinging for the fences. We make a lot of small and medium size bets, and over time it adds up to a good-sized business.”

—Garson Foos, CEO, Shout! Factory

Shout! Studios has evolved with the changing entertainment landscape to excel in all forms of content distribution, including theatrical, digital streaming, broadcast and in-flight licensing, physical media, and more. The company’s creative acquisition mandate has established it as a leading independent distributor, with partners and properties including Aardman Animations, ALF, The Caroll Burnett Show, Stephen J. Cannell Productions, The Johnny Carson Show, the Roger Corman New Horizons Pictures Library, GKIDS, ITV Studios, LAIKA Studios, Mystery Science Theater 3000 (in partnership with creator Joel Hodgson), and Sesame Street, alongside many others.

VSYN+ is a premium new streaming platform that is home to immersive, dynamic entertainment. It is built by the sign language community and powered by innovative streaming technology that empowers everyone to enjoy streaming the shows, movies, and the stories they will love. Until now, there hasn’t been a home for content made by the sign language community for everyone. Welcome to VSYN+.

XCINEX is a groundbreaking technology company that is reimagining the future of media consumption and live event experiences. Its flagship product, VENUE, employs AI and computer vision to count the number of viewers in a room, thereby allowing content providers to charge on a per-viewer basis rather than per screen. By eliminating the barriers of location and seating limitations, and by introducing a more equitable economic model, XCINEX is poised to redefine the landscape of live events and premium content distribution.

Together, Advancing the Future of Digital Media
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