

ANDROID | WEB | IOS | TV

**iMAXX**  
TV DIGITAL PRIVATE LIMITED

*STOP SCROLLING START WATCHING*

# PRODUCER'S GUIDELINES.

[www.imaxxtv.com](http://www.imaxxtv.com)

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



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## About Company



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

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

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



# CEO Statement

## WHY IMAXX TV HAS AN APPROVED CAMERA LIST:

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

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

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

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

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

**Abhishek Sanghavi**  
CEO of Company

# Packaging Details

## CAPTURE REQUIREMENTS

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

### **Resolution**

*Minimum of 3840 photosite capture width (Spherical)*

### **Codec**

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

### **Bit Depth**

*10-Bit or Greater*

### **Data Rate**

*Minimum 250Mbps at 25FPS onwards*

### **Color Space**

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

### **Transfer Function**

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

### **Timecode**

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

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





# Approved Cameras

## Arri

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*ARRI Alexa LF*

*4.5K: 4448x3096*

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

*ARRI Alexa Mini LF*

*4.5K: 4448x3096*

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

*ARRI Alexa 65*

*6K: 6560x3100*

- *ARRIRAW*
- *Approved for anamorphic capture*

*ARRI Alexa 35*

*4.6K: 4608x3164*

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

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# Approved Cameras

## RED

*RED DSMC2 / WEAPON MONSTRO 8K VV*

*8K: 8192x4320*

- REDCODE RAW (up to 8:1)
- Approved for anamorphic capture

*RED WEAPON DRAGON 8K VV*

*8K: 8192x4320*

- REDCODE RAW (up to 6:1)
- Approved for anamorphic capture

*RED DSMC2 / WEAPON HELIUM 8K S35*

*8K: 8192x4320*

- REDCODE RAW (up to 8:1)
- Approved for anamorphic capture

*RED EPIC-W HELIUM 8K S35*

*8K: 8192x4320*

- REDCODE RAW (up to 8:1)
- Approved for anamorphic capture

*RED WEAPON DRAGON 6K S35*

*K: 6144x3160*

- REDCODE RAW (up to 6:1)
- Approved for anamorphic capture

*RED EPIC DRAGON 6K S35*

*6K: 6144x3160*

- REDCODE RAW (up to 6:1)
- Approved for anamorphic capture

*RED DSMC2 / EPIC-W GEMINI 5K S35*

*5K: 5120x3000*

- REDCODE RAW (up to 8:1)
- Approved for anamorphic capture

*RED SCARLET-W DRAGON 5K S35*

*5K: 5120x2700*

- REDCODE RAW (up to 6:1)

*RED RAVEN 4.5K*

*4.5K: 4608x2160*

- REDCODE RAW (up to 6:1)

*RED RANGER MONSTRO 8K VV*

*8K: 8192x4320*

- REDCODE RAW (up to 8:1)
- Approved for anamorphic capture

*RED RANGER HELIUM 8K S35*

*8K: 8192x4320*

- REDCODE RAW (up to 8:1)
- Approved for anamorphic capture



# Approved Cameras

## RED

*RED RANGER GEMINI 5K S35*

*5K: 5120x3000*

- *REDCODE RAW (up to 8:1)*
- *Approved for anamorphic capture*

*RED DSMC2 DRAGON-X 6K S35*

*6K: 6144x3160*

- *REDCODE RAW (up to 6:1)*
- *Approved for anamorphic capture*

*RED KOMODO 6K*

*6K: 6144x3240*

- *RECODE RAW (HQ or MQ)*
- *Approved for anamorphic capture*

*RED V-RAPTOR 8K VV*

*8K: 8192x4320*

- *RECODE RAW (HQ or MQ)*
- *Approved for anamorphic capture*

*RED V-RAPTOR XL 8K VV*

*8K: 8192x4320*

- *RECODE RAW (HQ or MQ)*
- *Approved for anamorphic capture*

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*RED V-RAPTOR 8K S35*

*8K: 8192x4320*

- *RECODE RAW (HQ or MQ)*
- *Approved for anamorphic capture*

*RED V-RAPTOR XL 8K S35*

*8K: 8192x4320*

- *RECODE RAW (HQ or MQ)*
- *Approved for anamorphic capture*



# Approved Cameras

## FUJIFILM

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*Fujifilm X H2S ii*

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

*- Flog2 RAW (up to 5:1)*

*FujiFilm xt5*

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

*4K HQ 16:9 (4096 x 2160) upto 12bit*

*Flog 1*

*FujiFilm X H2 II*

*DCI8K (7680 x 4320) 4:2:2 10bit*

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

*FujiFilm X S20*

*DCI6.2K (6240 x 4160) 4:2:2 10bit*

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

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## Approved Cameras

### SONY

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#### *Sony Venice*

6K: 6048x4032

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

#### *Sony Venice 2 6K*

6K: 6048x4032

- X-OCN RAW
- ProRes 422HQ (4K)
- Approved for anamorphic capture

#### *Sony Venice 2 8K*

8.6K: 8640x5760

- X-OCN RAW
- ProRes 422HQ (4K)
- Approved for anamorphic capture

#### *Sony FX9*

4K: 4096x2160

- XAVC-I (4K)

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## Approved Cameras

### SONY

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*Sony FS7 / FS7 II*

4K: 4096x2160- XAVC-I (4K)

*Sony F5*

4K: 4096x2160

- XAVC-I (4K)\*

\*4K upgrade license required

*Sony FX6*

[Camera Guide](#) 4K: 4096x2160

- XAVC-I (4K)

*Sony FR7*

4K: 4096x2160

- XAVC-I (4K)

*Sony PXW-Z450*

UHD: 3840x2160

- XAVC-I QFHD 300 mode

*Sony PXW-Z750*

UHD: 3840x2160

- XAVC-I QFHD 300 mode

*Sony FX3*

UHD: 3840x2160

- XAVC S-I (4K)

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# Approved Cameras

## SONY

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*Sony HDC-F5500*  
UHD: 3840x2160  
- Baseband Video

*Sony F55*  
4K: 4096x2160  
- F55RAW  
- X-OCN  
- XAVC-I (4K)

*Sony F65*  
4K: 4096x2160  
- F65RAW  
- F65RAW-LITE  
- XAVC-I (4K)

*Sony FS7 / FS7 II*  
[Camera Guide](#)  
4K: 4096x2160  
- XAVC-I (4K)

*Sony FX5*  
4K: 4096x2160  
- XAVC-I (4K)\*  
*\*4K upgrade license required*

*Sony FX6*  
4K: 4096x2160  
- XAVC-I (4K)

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## Approved Cameras

### **Panasonic**

*Panasonic VariCam 35*

4K: 4096x2160

- V-RAW
- AVC-Intra4K

*Panasonic VariCam LT*

4K: 4096x2160

- V-RAW
- AVC-Intra4K

*Panasonic VariCam Pure*

4K: 4096x2160

- V-RAW

*Panasonic AU-EVA1*

4K: 4096x2160

- 422 All-I 400Mb/s\*

*\*Firmware 2.02 or higher required*

*Panasonic S1H*

4K: 4096x2160

- 422 All-I 400Mb/s

*Panasonic BGH1*

4K: 4096x2160

- 422 All-I 400Mb/s

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## Approved Cameras

### Panasonic

*Panasonic BS1H*

*4K: 4096x2160*

*- 422 All-I 400Mb/s*

*Panasonic AK-UC4000*

*UHD: 3840x2160*

*- Baseband Video*

### **Panavision Camera**

*Panavision DXL2*

*8K: 8192x4320*

*- REDCODE RAW (up to 8:1)*

*- Approved for anamorphic capture*

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# Approved Cameras

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## Canon

*Canon C300 Mk II*

4K: 4096x2160

- Canon RAW
- XF-AVC (4K)

*Canon C300 Mk III*

4K: 4096x2160

- Cinema RAW Light
- XF-AVC (4K)

*Canon C500 Mk II*

5.9K: 5952x3140

- Cinema RAW Light
- XF-AVC (4K)
- Approved for anamorphic capture

*Canon C500*

4K: 4096x2160

- Canon RAW

*Canon C700*

4K: 4096x2160

4.5K: 4512x2376

- Canon RAW
- XF-AVC (4K)
- ProRes HQ (4K)

*Canon C700 FF*

RAW FF: 5952 x 3140

RAW 2.35: 5952x2532

4K: 4096 x 2160

UHD: 3840 x 2160

- Canon RAW
- XF-AVC (4K)
- ProRes HQ (4K)
- Approved for anamorphic capture

*Canon EOS C70*

4K: 4096x2160

- Cinema RAW Light
- XF-AVC (4K)

*Canon EOS R5 C*

4K: 4096x2160

- XF-AVC (4K)



# Approved Cameras

## Canon

*Canon C700 FF*

*RAW FF: 5952 x 3140*

*RAW 2.35: 5952x2532*

*4K: 4096 x 2160*

*UHD: 3840 x 2160*

- Canon RAW
- XF-AVC (4K)
- ProRes HQ (4K)
- Approved for anamorphic capture

*Canon EOS C70*

*4K: 4096x2160*

- Cinema RAW Light
- XF-AVC (4K)

*Canon EOS R5 C*

*4K: 4096x2160*

- XF-AVC (4K)

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# Approved Cameras

## BLACKMAGIC

*Blackmagic Design URSA Mini 4.6K*

*4.6K: 4608x2592*

*- CinemaDNG RAW (up to 4:1)*

*Blackmagic Design URSA Mini Pro 4.6K*

*4.6K: 4608x2592*

*- Blackmagic RAW (up to 5:1)*

*Blackmagic Design URSA Mini PRO 4.6K G2*

*4.6K: 4608x2592*

*- Blackmagic RAW (up to 5:1)*

*Blackmagic Design URSA Mini PRO 12K*

*OLPF*

*12K: 12288x6480*

*- Blackmagic RAW (up to 8:1)*

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## IMAGE CAPTURE BEST PRACTISE

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

### **Black Balancing / Black Shading**

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

### **Framing Charts**

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

For Best Practices involving Framing Charts and Dailies Workflows see:

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

### **Choosing an Aspect Ratio**

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

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

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



## IMAGE CAPTURE BEST PRACTISE

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

The logo for iMAXX TV, featuring the word 'iMAXX' in a stylized, bold, yellow and white font, with 'TV' in a smaller, white font to the right.

## IMAGE CAPTURE BEST PRACTISE .2

### **Anamorphic Lenses**

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

### **Color Management**

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

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

### **Spanned Clips**

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

### **Film Capture**

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

### **External Recorders**

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

# DOLBY VISION

## SOUND REQUIREMENTS

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

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

### PREFERRED SOUND PRODUCTION EQUIPMENT

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

#### Field Recorders

- ◆ Sound Devices
- ◆ Zaxcom
- ◆ Sonosax
- ◆ Aaton Digital

#### Microphones

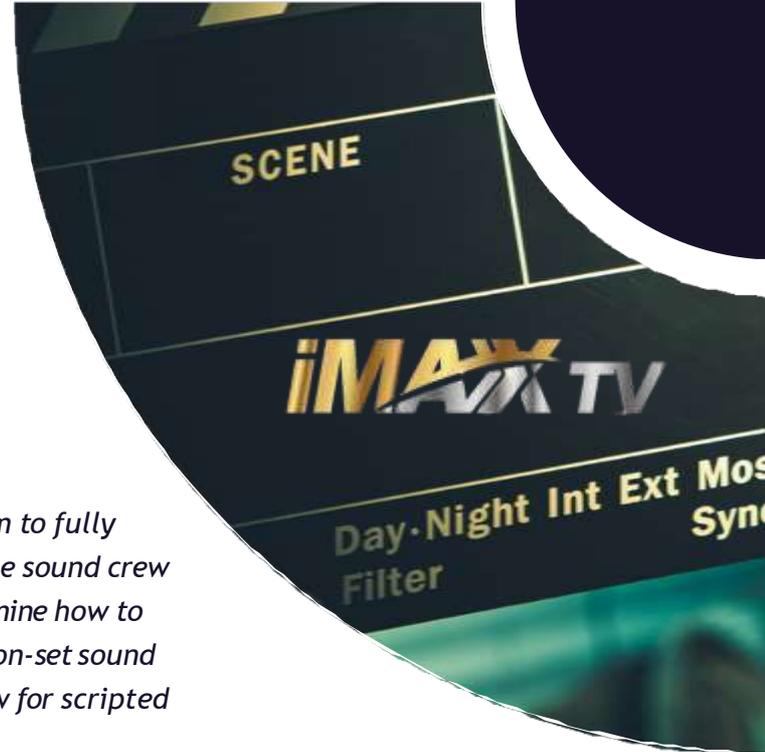
- ◆ DPA
- ◆ Schoeps
- ◆ Sanken
- ◆ Sennheiser
- ◆ Neumann
- ◆ Countryman
- ◆ Shure

#### Wireless Transmitters

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

#### Timecode Sync Generators

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



# PRODUCTION

## BEST PRACTISE

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### RECORDING MEDIA

#### **Equipment: Best Practices**

When recording media, sound teams should:

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

### RECORDING WORKFLOW: BEST PRACTICES

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

### RECORDING FORMAT

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

# PRODUCTION

## BEST PRACTISE

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### TIMECODE

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

### BACKUPS

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

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

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

### SOUND ROLL/FILE NAMING

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

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



# MUSICALS

## BEST PRACTISE

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### **BEST PRACTICES FOR MUSICALS**

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

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

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

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

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

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



# Guidelines

## Product Trailer - Deliverables

### Deliverable Checklist Overview

#### 1.1 Required Deliverables

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

#### Audio Printmaster

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

#### Recommended Deliverables

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



# Guidelines

## Video Trailers:

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

The image shows the iMAX TV logo in a stylized, metallic font. The logo is positioned in the center of a dark blue, semi-circular graphic that resembles a film reel or a stage opening. The background is dark blue with a subtle gradient, and there are some light blue and white circular elements at the bottom, suggesting a stage or a film set.

# Guidelines

## Product Review:

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

## 2.2 Audio

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



# Guidelines

## ■ Graphics Package Specs

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

### **Delivery**

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

### **Resources**

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





*Regional*

## Entertainment

*We Also Acquire Content in Various Languages:*

**Languages:**

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

**Int. Languages:**

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

**Subtitles Complusary:**

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

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

**iMAX TV**



## Revenue

# Structure

### Payment Mode:

#### **Revenue Sharing:**

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

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

#### **Global Outright purchase:**

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

Payment will be paid 25% on QC and rest between 90 -120 days after project submission and Quality Check approved (\*rights of payments can change depending on budget or project size).

#### **Imaxx Originals / Exclusive :**

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

#### **The Acquisition :**

Here, producers and filmmakers can pitch their ready movies, series, and shows. After getting approval from the IMAXX creative team and content head, and once an agreement is made with the channel, the content can be submitted. Payment will be processed within 180 days from the date of submission.

**iMAXX TV**



**iMAX** TV

## Revenue Structure

### Hiring Creative:

#### **Hiring Channel Creative:**

##### **Option 1:**

*You may choose to manage the creative process independently. However, if any issues arise—such as the need for changes, patchwork, re-edits, or reshoots after the first draft is submitted—you will be solely responsible for addressing them.*

##### **Option 2:**

*By hiring a creative from our channel, the process becomes easier for both parties. This ensures alignment from the start, reducing the chances of changes or patchwork after the first draft and enabling smoother, faster QC delivery.*

**Note** - Production house will have to pay the channel's creative for his/her work in pre, on shoot & post production work that can be finalised as per the budget and schedule. A 10% creative fee will apply, which can be negotiable.

# Our Core Team



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

**Abhishek J Sanghavi**  
Founder and CEO

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



**Sangita Bora**  
Legal consultant

Advocate at the Bombay High Court with an LLB, LLM and expertise in civil, criminal, and media law. Awarded the Women Achiever Award 2024 for legal excellence



**Rujul Shetty**  
Creative head

Creative and passionate TV & OTT professional with a track record of delivering impactful, emotionally driven content with top Indian channels



**Rudrapratap Singh**  
Technical specialist

full stack developer at imaxx tv, managing end to end development of mobile app and websites with a focus on performance, & clean maintainable code.



# Thank You!

*"Stop Scrolling Start Watching."*



## Our Contact:

 +91 22 45166180

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 [content@imaxxtv.com](mailto:content@imaxxtv.com)

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 202 Aditya Heritage Near Rustomjee Enclave, MindSpace, Malad West, Mumbai 400064, Maharashtra, India.

 75 Shelton Street, Covent Gardens, London WC2H 9JQ, United Kingdom.

## INVESTOR RELATIONS

### Partner with India's First Hybrid OTT Platform

At IMAXX TV Digital Private Limited, we are driven by innovation, scalability, and a commitment to delivering high-quality entertainment to global audiences. As India's first hybrid OTT platform, we operate on AVOD (Ad-supported Video on Demand), SVOD (Subscription Video on Demand), and TVOD (Transactional Video on Demand) formats, offering investors a unique opportunity to join an industry with unparalleled growth potential.

### Why Invest in IMAXX TV?

#### 1. Rapidly Growing OTT Market

With the growing demand for streaming services, IMAXX TV stands out by offering a hybrid model that captures diverse revenue streams, making us a strong contender in the global market.

#### 2. Global Reach with Regional Focus

While we aim to provide entertainment worldwide, we also cater to regional markets with content in various languages and subtitles, giving us a unique position in diverse markets.

#### 3. Innovative Business Model

Our flexible subscription and content delivery system offer options for ad-supported viewing, premium subscription plans, and one-time content purchases, ensuring stable and varied revenue streams.

#### 4. Content Acquisition and Original Productions

We acquire and showcase content from independent filmmakers, producers, and studios across the globe. This, combined with our in-house original productions, keeps our content library fresh and engaging for viewers.

#### 5. Strong Leadership

Founded in September 2023 in Mumbai, IMAXX TV is backed by industry veterans with a clear vision of providing pocket-friendly entertainment to viewers from all walks of life.

### Investment Opportunities

IMAXX TV welcomes strategic partnerships, venture capitalists, and institutional investors to join us in transforming the OTT landscape. By investing in IMAXX TV, you can be a part of the future of global streaming entertainment.

### Contact Us