



ISSUE: 25, July - September 2019

[www.cinematographyart.org](http://www.cinematographyart.org)

RS.100/- \$5.



# CINEMATOGRAPHY ART

A Quarterly Magazine



## Interviews

**Charu Shree Roy**, Editor  
**Binod Pradhan**, DOP  
**Tapan Basu**, DOP  
**Ashish Bhatnagar**, CEO, Idream

## Master Class

**Piyush Shah**  
**Barun Mukherjee**  
**Baylon Fonseca**  
**Aseem Sinha**  
**Vivek Agnihotri**  
**Bishwadeep Chatterjee**

**Subscribe  
Online**

[www.cinematographyart.org](http://www.cinematographyart.org)

## The Most Affordable and Reliable Brand



### COSMO 2000

2000ft Wireless HD Video Transmission System



OLED Status Panel



Smart Cooling Fan



Encrypted Image



Self Diagnosis



Scan Channel



Camera Play Back & Interception For ABB Mini



### COSMO 1200

1200ft Wireless HD Video Transmission System



Trigger



Timecode



Full HD 1080P



Self Diagnosis



Scan Channel



### MARS 300

Affordable Stable Reliable



Dual HDMI



USB Upgrade



Full HD 1080P



Compact & Lightweight



Portable



Strong Anti-Interference



### MARS T1000

1000ft Full-Duplex Intercom System



Camera Grade Voice Quality



USB Upgrade



Built-in Battery in Self-pack



Support External Battery



OLED



Support External Tally

## Hollyland Brand Ambassador Recruitment

We are looking for **Brand Ambassador** in India!

Join us! Win **\$3699 COSMO 2000!**

Please send your resume before **31<sup>st</sup> July 2019** to [marketing@hollyland-tech.com](mailto:marketing@hollyland-tech.com)

Hollyland India Sales: **Martin Ma**

Email: [sales17@hollyland-tech.com](mailto:sales17@hollyland-tech.com)

Mob/WhatsApp: +861507249765

Sales Contact: [sales@hollyland-tech.com](mailto:sales@hollyland-tech.com)

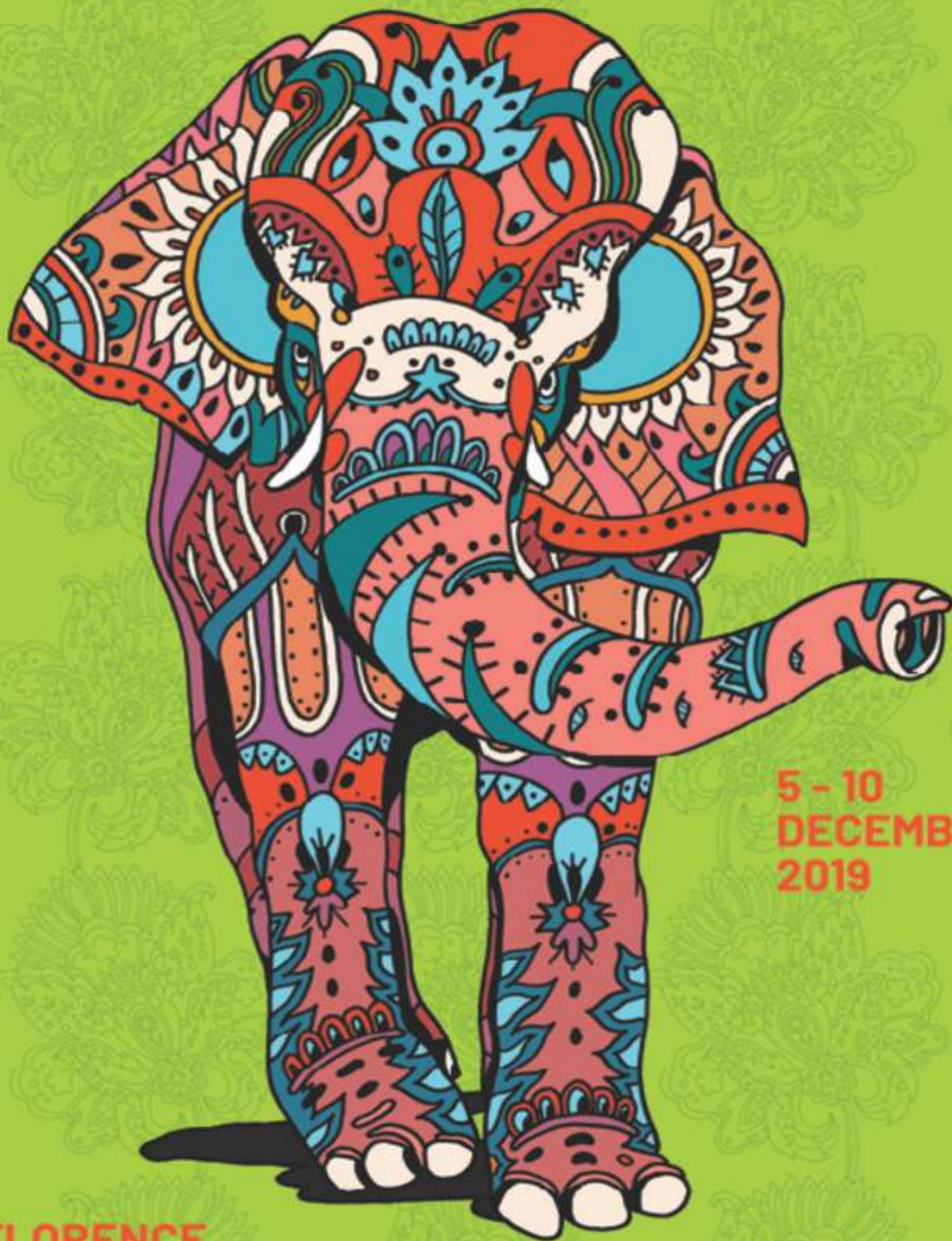
Hollyland





# river to river®

19 florentine indian film festival



5 - 10  
DECEMBER  
2019

FLORENCE  
CINEMA LA COMPAGNIA



**Issue: 25**  
**July - September 2019**

**Editor & Publisher:**  
Naresh Sharma

**Associate Editor:**  
Lalit Rao  
Sangita Koushik

**Sr. Assit. Editor:**  
Neha Gupta  
N Bhargav

**Marketing Team:**  
Debadatta Mohapatra  
Tanish Sharma  
Atul Singh

**Technical Team:**  
Rakhi Mashi  
Abid Asif

**Graphic Designer:**  
Ram Pratap

**Photographer:**  
Tanish Sharma

**Correspondence Address:**  
**CRAFT: Center for Research in art of film and Television.**

B-11, IMM Building,  
Qutab Institutional Area, Delhi - 110016  
**Mob.: +91 - 99 10 16 16 95**

None of the information contained in this publication may be copied, otherwise reproduced, repackaged, further transmitted, disseminated, redistributed or resold or stored for subsequent use for any such purpose, in whole or in any form or manner or by means whatsoever, by any person without prior written permission of the publisher. Editorial board may or may not concur with the views expressed by various authors in this journal. While every efforts has been made to ensure accuracy of the information & advertisement published in this edition.

Edited, Published & Printed by Naresh Sharma  
Registered Address, Sangam Appt.,  
F.NO-214, Pocket-24, Sector - 24, Rohini,  
New Delhi-110085. Printed at: Roller Act Press  
Services, C-163, Ground Floor, Phase - I,  
Naraina Industrial Area. New Delhi-28

**R.N.I. No.: DELENG/2013/52718**



## Editor's Desk



We always try to bring in new and varied content for you to read in this magazine. Our main is to educate and inform you on the new developments in technology and aesthetics. This time around we have Tapan Basu, an FTII alumnus who gets candid about the challenges he faced while shooting the feature film RAW (2019).

We got a chance to reconnect with the imminent cinematographer Binod Pradhan; was on the cover of our inaugural issue, 6 years ago. He spoke to us about the various challenges he faced while shooting Kalank (2019).

We also give you a preview of BROADCAST INDIA SHOW 2019. It is an interactive platform that showcases the paradigm shifts in infotainment-technological sphere across the globe as well as allows you to connect with the innovators and experience the 'marvels' first-hand.

Whenever the exciting technology improves upon or meets a new technological substitute, it takes the film world by storm.

We have interviews of talented editor Charu Shree Roy, Pioneer in equipment distributor, Harish samatani, Ashish Bhatnagar CEO I dream company, Anant Kamath and Madan Bakshi on Current scenario about digital cinema camera rental.

*Naresh Sharma*

**Cheers!!**

**Naresh Sharma**

**[naresh.sharma@cinematographyart.org](mailto:naresh.sharma@cinematographyart.org)**



# INDEX

Interview with Editor



**Charu Shree Roy**

on Shooting "Kalank"



**Binod Pradhan**

On Shooting RAW



**Tapan Basu**

Interview with



**Anant Kamath Madan Mohan Bakshi**

ON CURRENT SCENARIO OF DIGITAL CINE CAMERA RENTAL

Master Class in CRAFT



**Barun Mukherjee**

Master Class in CRAFT



**Baylon Fonseca**

Master Class in CRAFT



**Piyush Shah**



**CINEMATOGRAPH ACT**



**Ashima  
Obhan**

**Knowledge Series**



**J S  
Sharma**

**Master Class in CRAFT**



**Bishwadeep  
Chatterjee**

**Stereovision**



**Harish Samtani  
& Anuj Samtani**

**WIRELESS VIDEO TRANSMITTER**



**HOLLYLAND  
DEMO**

**Broadcast India Show**



**17 to 19  
October 2019**

**Master Class in CRAFT**



**Vivek Agnihotri**

**CEO, IDream Motion Pictures**



**Ashish Bhatnagar**

**River to River**



**SELVAGGIA  
VELO**



**Aseem Sinha**



**FXLION Nano**





## Interview with CEO, IDream Motion Pictures *Ashish Bhatnagar*

**You graduated as a chartered accountant. How did you get into film distribution, and later, production business?**

It has been a long journey. I joined a finance group called SSKI as an Equity Research Analyst. This was in early '90s. We were one of the first analyst team to start advising funds on investing in Indian equity market when Dr. Manmohan Singh opened the economy. Interestingly, I started covering media stocks especially as Zee TV had just got listed. So from then on, the interest grew to understand broadcasting and other aspects of media and entertainment. We published the first sectorial report on Media and Entertainment in 1994. However, my company decided that my talent would be better used in investment banking

where I started advising corporates on fund raising. Initial days were heady- we advised and advertising agency, to a gaming company- Galaxy, to a music channel- ETC to a TV content company – Creative Eye, and many more.

The domain knowledge grew further when we started working on a large transaction - restructuring UTV group wherein we not only advised them on restructuring and provided an exit to an investor for \$30 mn we also raised another \$30mn for the Company. Another interesting assignment which we worked on was for a leading US TV broadcaster. We raised \$ 250 million which was one of the largest deals at that point of time.

We were also engaged to raise funds for producing films but this deal

didn't materialize as the film market was very unorganized at that point of time. But the business itself evoked the interest with the group that led to us investing in the business ourselves. That started my tryst in the film business.

We had already invested in 16 December and Jajantaram Mamantaram to kick start the business but lacked a showcase value to get distributors excited. So we waited.

**You distributed Monsoon Wedding. How did you get to distribute that important film in India?**

As we waited for the right break, we acquired the rights of Monsoon Wedding, which had just won Venice festival's Golden Bear award. In November 2001, we launched Monsoon Wedding backed by a hyper aggressive marketing strategy. Though our distributors advised not to go beyond 40 prints and not to expect business beyond Rs 60-70 lakhs business. However our aggressive marketing led us to launch 100 prints which led us doing Rs 3 crore plus business which just changed the dynamics of the business. We ended up creating a market for such niche films.

That started the journey of IDream Production. I had to, of course, resign as an investment banker and begin a new job as the CEO for IDream Production.

**Did I Dream just distribute films or it also produced films?**

We produced and distributed films such as Monsoon Wedding, Bend It Like Beckham, Bollywood Hollywood, Mitr, 16 December, Jajantaram Mamantaram, Samay, King of Bollywood, Naina, Tahaan, etc. The distribution allowed us to understand the dynamic of audience taste besides giving us insight of distributors functioning. This learning helped us when we started producing films to understand the kind of content audience expect from us.

What was also interesting is that our “niche” or “indie” films helped the growth of multiplex business and also create a demand for such kind of multiplex films. Incidentally, we were also the first investment banker to help PVR raise money so we understood their

# OWN THE POWER TO CREATE MASTERPIECE

IN **4K**



**XA50**



**XA55**



**4K** 25P  
UHD

**15X**  
OPTICAL ZOOM

**1.0 CMOS**  
type

For more information and demonstration, please contact:

**Zone: North**

**Dhiraj Bhagtani**

Email: [dhiraj.bhagtani@canon.co.in](mailto:dhiraj.bhagtani@canon.co.in)

Mob.: 99715 11948

**Zone: East**

**Md. Noor Alam**

Email: [mdnoor.alam@canon.co.in](mailto:mdnoor.alam@canon.co.in)

Mob.: 90077 79647

**Zone: South**

**Ajay Saxena**

Email: [ajay.saxena@canon.co.in](mailto:ajay.saxena@canon.co.in)

Mob.: 98400 33812

**Zone: West**

**Suraj Rana**

Email: [suraj.rana@canon.co.in](mailto:suraj.rana@canon.co.in)

Mob.: 99200 57081

For all technical support, please contact **Sana ur Rehman** | Email: [sana.rehman@canon.co.in](mailto:sana.rehman@canon.co.in) | Mob.: 87508 08787

Contact Canon Service Centre at Toll Free No.: 1800 208 3366 / 1800 180 3366  
For more details, visit [in.canon](http://in.canon)

**GET THE EDGE**

A community of photographers.  
More information on <https://edge.canon.co.in/gettheedge/>



business model well. Earlier, it was a star-driven film, now concept-driven film started become popular and viable.

**How did the video on demand platforms, for example, Netflix, help to bring profit for a film producer?**

Netflix, Amazon or Hot Star are some of the important digital platforms that are bringing a revolution of quality cinema. The platforms are buying all kind of good cinema – they are buying commercial films as well as indie films. This is a huge revenue booster and we all hope that this revolution lasts for a lifetime!!

These platforms have given birth to new kind of script writing in the country, which has never happened before. This is, I would say, looks undoubtedly the biggest game changer to the entertainment business right now. At present, there are hundreds of writers in Mumbai, and in regional cinema writing web series only.

**Do you feel that writing for a web series is different from writing for films?**

There is a huge difference. You cannot compare films to web series at all. A film has a straight structure of the

setup, the conflict and the resolution; in a series structure, what is most crucial is the ending of every episode[ like in television]. So one has to begin with an interesting catch line and close it with an interesting catch line. The whole structure of writing for a series is hugely different from a film.

**When you were with IDream, you also started an innovative project where you developed some of the screenplay projects . How did that idea evolve and did it work out?**

We were very fortunate to have Anuj Rajabali to guide us and mentor us. He is quite a pioneer and together we did various innovative steps such as conducting a script workshop where we invited leading writers as well as budding writers to participate. We were happy to have more than a hundred writers wherein we explained our philosophy and our requirements like release form, the script agreement, new format and templates, etc.

In many ways, we helped create a script writing culture and develop a formal script writing process. So, every time a script writer would come to us, we would insist on release form which today have become a de-facto norm

which we started at that point of time. We also invested in the script writing course in FTII Pune and provided job opportunities for fresh talent coming out of the course for a good 2-3 years.

**A couple of years ago shooting abroad caught up with producers as there were film incentives involved given by various countries which is also imbibed by Indian states. Do you think that this phenomena of giving incentive by the state will help film producers?**

The film business is a risk-prone business. There is no guarantee that you will ever recover money on a particular project until you obviously have a star, then, there is a sales opportunity even before starting a film. A star film would account for only 20% of all films being made at any point of time. About 80% of the films are being made by passionate filmmakers. When there is no leverage – this means ability sell any rights upfront to minimise risk – than any subsidy that comes to you from anywhere in the world is most welcome as long as it is fitting into the creative aspect of the film. Of course, this strategy will not work when we shoot a film when there is no subsidy and then take the risk 100% upfront.

You can ask why in UK and why not in France? Because we have a lot of Indians living in UK which lends to the cultural ethos of the scripting.

In addition, we get a better quality of production value which attracts audiences. Fortunately, some of the states like UP and Jharkhand, are now following suit. They are giving, but a very token amount, that is, let's say maximum two crores . It is nice, but it is a small amount of money. We made an indie film called Death in the Gunj in Jharkhand and were the first to actually receive the subsidy. I do strongly believe that Producers should resort to de risking their films at the utmost. Every rupee saved is your actual revenue.

As told **Naresh Sharma**, Editor Cinematography Art

**feedback:**

**Ashish Bhatnagar**

**ashish@idreammotionpictures.com**



# Upgrade Your Lighting

LED with Light Control Technology

L 8'

L 6'

L 4'

L 2'

Bi-color Tubes  
**CROSS FADING**  
2000-6000° K



**RGB  
TUBES**



## YASUKA

*Lighting Professionals*

Ph: +91-022 2593 0842

Mob: +91 9819 147 435

Contact: 90, NEW Unique Industrial Estate, Dr R P Road, Mulund West, Mumbai - 400 080, INDIA

Email: [info@yasukacorporation.net](mailto:info@yasukacorporation.net)

Web: [www.yasuka.in](http://www.yasuka.in)





Interview with Editor

## Charu Shree Roy

**There is this general saying that films, particularly documentaries are made on the editing table. What is your take on this?**

I haven't actually delved into documentaries yet to give a comment on them. But I can tell you generally, in terms of the kind of films I have worked on, this statement is true. However, this is in turn director specific. When you are working with directors who know what they are making and are sure of their craft, the edit table facilitates their content.

What happens in some films is that you get material which is not up to the mark and I think perhaps from there the idea originated. The editor, then, has to/ tries to make the most of the footage and salvage it. The most ideal situation is when the material is shot from various different perspectives and at the same time, is able to dictate you the direction you need to move in. This stands to say that the director has carefully planned

through the shoot and has not just shot aimlessly. It is through the eye of a better film maker that the footage will lead you where it has to go.

If in case the footage is not of that nature, then it is the onus of those who are sitting on the editing table to salvage the situation and find the crux of the story from within. That's how I see the edit. My first priority is to let the material to lead me, going with what it tells me and without trying to put my expectations on it. If that doesn't happen, then I begin foraging for good content to drive the story.

**Pace and Rhythm are two very commonly used and important terms in the field of editing. Could you please elaborate on the primary difference these two with context of editing?**

Let's say for instance, right now, I'm talking to you, therefore this conversation has a specific rhythm to it. There is a natural rhythm when I'm delivering my lines, while I'm responding

to you and your questions.

The actors on set have a similar process while shooting for any sequence. When they are delivering their dialogues for the camera, the rhythm is set through the scene and they use their performance within that measure. If it is sad scene, it has a certain rhythm, if it is an argument scene it will have a certain rhythm and an actor will be performing in that kind of a pace.

In an argument he will be faster. The lines will overlap with the other person's dialogue; probably each of them wouldn't be even speaking their full lines. I would possibly pace the scene where there would be overlapping; the characters would even cut across to each other, giving it a feeling of breathlessness while arguing.

Whereas if it is a love scene, it might be a much more languid scenario where each person will probably be taking a moment to say their lines, to

## Light is eye-catching HMI® DIGITAL: Robust, flicker-free lamps deliver a steady performance

Whether using analog or digital film, shooting in modes of 1000 Hz or higher, OSRAM's HMI® DIGITAL line has a lamp for your production.

- Up to 99.9% less UV emissions (from models equipped with UV-Stop)
- Color temperature of 6000 K for realistic, naturally-lit scenes
- High color rendering index of 90+, exposing true-to-life colors
- Extremely bright light of up to 100 lumens/watt, dimmable
- Hot restart capability, improved stability and design
- Robust stems, resulting in less breakage during transport
- Round moly-foil construction evenly distributes heat and current, thus extending lamp life
- Reusable splash-proof carrying case allows lamps to be transported safely

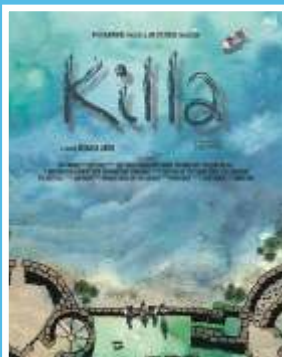
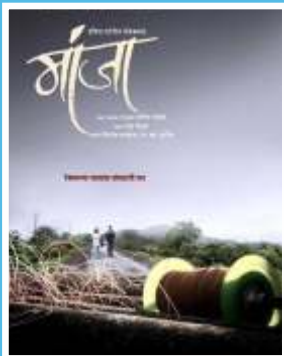


Light is OSRAM

**OSRAM**

**AUTHORIZED PARTNERS: NORTH INDIA :** Capital Cine Supply, Delhi - 9810396621, R. S Enterprise, Delhi - 9811653625 Jagat Jeet Traders, Punjab- 9215543653; **EAST INDIA:** National Electric Corporation, Kolkata- 9831688246; **WEST INDIA:** Laxmi Enterprise, Mumbai - 9820326740, Digital Cinema Solutions, Mumbai - 9820805908, Hiten Techno Products, Mumbai - 9822679997; **SOUTH INDIA:** Hansa Pictures, Hyderabad - 9391039520, Metro Electrical, Chennai - 9840127398, Hansa Cine, Chennai- 9444085508, Tradelinks, Kerala - 04842361776, SBS Lighting Bengaluru - 9448073200 ;**OSRAM SALES TEAM, ENTERTAINMENT COMPONENT RANGE : ALL INDIA** - Avani Singh - 9958793962, **SOUTH INDIA:** Naveen Kumar - 9985007143





July - September 2019

look at each other, to look away, to look shy, so those things will happen. The pace of the scene is slower as compared to the one that having an argument. This could be with the help of, say; pauses, looks, gazes; trying to use the pre-expressions of the actors before they deliver their lines.

Setting the pace of an edit is vital to the storytelling aspect, and for establishing the general stylistic feel of a film. This rhythm will then be created by a series of beats, and cannot be determined by one or two consecutive cuts alone.

**Do you think that pace and rhythm needs to be controlled at the time of shoot or it can be controlled at the time of edit or is it possible at both stages?**

A. It can be controlled at both positions. Usually the director would know how he wants a scene to convey but say the actor may not. For example when someone slaps the other person, maybe the timing is not correct, it is then controlled in the edit room.

I will give you the example from my films - Sui Dhaga. The scene is that five people are talking to/over each other while the mother had just fainted. Everyone is trying to decipher what must have happened to her and the mother herself is trying to come up with reasons. This was not shot together but instead each of these shots was actually taken individually.

There was no overlap in cueing but there was an overlap with the final edit. The scene gives out a feeling of chaos, especially through the individual

performances. When we connected these separate shots, there is a sense of everything happening together. In a place, while somebody was doing an X thing, someone was else was doing a Y thing. Someone else was getting water and someone else was trying to talk over the other person.

The scene emoted itself that no one knows what is happening at that moment. Now that becomes slightly tricky for the director to control or pace on the set. They do try to do their best to create that environment for the actors, but largely it comes to the edit to make that chaos happen and create that sort of a rhythm.

**What is the primary difference between editing a song of a feature film and editing a music video, which is an independent identity?**

The songs that are composed these days are mostly narrative songs that are deeply interlinked with the actual storyline of the film. They are an integral part of the film which takes the story ahead. There could be a relevant narration in the song or a certain visual story. The visual/ musical narrative is closely linked to the story of the film, trying to make us reach somewhere via the song.

Whereas, I think in a music video, the song has an individual identity and doesn't have to fulfil the larger goals of the film or the story that needs to be conveyed. In that sense you have more liberty to have fun while editing them because there will be a story only limited to the length of the music video.





Organised by:

NÜRNBERG MESSE

# BROADCAST INDIA 2.0 ARE YOU UP TO SPEED?



FILM • TV • RADIO • AUDIO • MOBILE • NEW MEDIA • OTT • IPTV  
CONTENT CREATION • MANAGEMENT • DELIVERY



**EXHIBITION : 17 - 19 OCT 2019**  
**BOMBAY EXHIBITION CENTRE**  
**GOREGAON (E) • MUMBAI • INDIA**

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

**NürnbergMesse India Pvt. Ltd.**

312/313, A Wing, 3rd Floor, Dynasty Business Park,  
Andheri Kurla Road, Andheri East, Mumbai 400059,  
Maharashtra, India

**Registered Office:** German House, 2, Nyaya Marg,  
Chanakyapuri, New Delhi 110 021, India

**Varun Gaba**

Assistant Director – Projects

T: +91 22 6216 5303

M: +91 99873 42414

E: [varun.gaba@nm-india.com](mailto:varun.gaba@nm-india.com)

**Pranali Raut**

Sr. Project Manager

T: +91 22 6216 5313

M: +91 98204 46410

E: [pranali.raut@nm-india.com](mailto:pranali.raut@nm-india.com) / [bis@nm-india.com](mailto:bis@nm-india.com)





They are less likely to be linked completely with the actual story of the film. Therefore, the mindset with which one tries to edit a promo originates from an idea of marketing the film and requires you to bring in fresh ideas. It is possible that sometimes the people who edit just the promos are able to see the value of the shot in an entirely different way than what you as an editor have trained your eye to see the shot as.

The actual story retains the purity in its entirety whereas the promo tries to convey it in a different form. They try to tell the audience that it is the film that you need to watch this weekend. That is the reason why it becomes difficult for the film's editor to edit at least the promos of their own film, since you have assigned a meaning to a shot. You have been living that meaning for six – eight – ten months; saying that a master shot means emptiness or this close-up means a feeling of longing.

But when a promo maker looks at that shot, he looks at a completely different meaning and he does manage to give it a completely different meaning in the context of the three minutes that they edit. I find it an extremely creative exercise and kudos to those who are able to do it.

**I have heard stories that sometimes the rough cut is 4 hrs and final cut is 2 hr or 2 and half an hour. Why does it happen? What should be the ideal length difference between the two?**

If I am able to get on board of a film before the cinematography starts, then it becomes a much more collaborative

Usually they aren't a part of the movie but maybe its song album or released individually. Drawing parallel from an ad film, the ad does have a story but the story lasts up until the ad. On the other hands, narrative songs are a small but integral part of the film contributing and helping in creating a larger picture.

**In the context of dance sequences, there are various ways through which a choreographer deals with the edit. Some are present in the editing room and are pretty much involved in dictating the cuts and some on the other hand try to work in collaboration with the editor as well. What is your view?**

A. Usually when the song and dance sequence involves an elaborate choreography, the choreographer is the one who directs it, possessing complete knowledge of the sequence. So when such a sequence is to be edited, I would address the choreographer as the director of song. They visualise and execute the brief from the director of the film, having a clear understanding on the various aspects of the song. I, therefore, find it of great value that they assist me.

I don't think that beyond that point, they are intrusive at all, at least the ones that I have worked with. They help me understand what needs to be cut or retained, according to the idea of the

director. The various choreographers that I have so far worked with have very creative inputs but they are not intrusive, they make it easy to work with them.

And well, in the cases of most narrative driven songs, the execution is in the hands of the directors themselves, so there the choreographer is not present or involved.

**In the recent years, promos have become a new and important trend in the industry. Some editors have made it into a specialised niche for themselves. Do you feel that there indeed is that kind of a specialisation required?**

Promos in my opinion are a specialised form of editing. The basic understanding with which they are made is to get the footfall in the theatre.







# BES EXPO2020

26th International Conference &  
Exhibition on Broadcast & Media  
Technology

Theme: Disruptive Technologies - Shaping  
Future Broadcasting

13-15 February | Halls 7ABC & E | Pragati Maidan | New Delhi

## Book Your Space Today!

For details call +91 9871944488 or write to [exhibition@besindia.com](mailto:exhibition@besindia.com)

Organised by



Endorsed by



Supported by



Prasar Bharati



Asia-Pacific  
Broadcasting Union



Society of Broadcast  
Engineers, USA



Min. of Comm.  
& IT, Govt. of India



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



exercise of trying to tap into the moment. If we have a discussion with the director wherein they have clarity before moving ahead, the difference between the final cut and rough cut is not a lot.

I personally prefer to not do a rough cut because I find it misleading as it has a lot of fat. It has many other things in it from the shoot making it very difficult for at least the director to see, where the footage will go. It makes the editor vulnerable as they try to imagine how the film will look down the line but there is too much to look into. It does give you the nerve.

My idea is to show the director a cut which is flowing. I make sure that the cut is something I would call my final cut or is at least the closest to it. I would tell the director that there may be a few areas I am tentative about, they may have not arrived as well as the others, but at least I would like to show them a cut which is 75% there.

In the film *Lipstick Under My Burkha*, which I had edited, there was a whole reel that was edited out of the film. We just gave an in and out to its footage and deleted the reel of around 20 minutes. We did this after completing the final cut. This was the last reel of the film where each of the characters had taken a decision with what to do in their lives. At the suggestion of an editor, usually a director does not let go of such an important reel. However, Alankrita and I had a discussion over this for around 5 months and the only way we could resolve it was trying an exercise. I cut the reel out of the film one night and told her if she does miss the reel the next morning, it will be back in the film. However, if such a thing does not happen, it will remain deleted and we would never talk about it. The next morning she told me she didn't miss it and we never got that reel back in the film.

We then tweaked the scene before the climax to make it look like the last scene. The last scene which was released was actually twenty minutes before the climax scene happens. So that was a big significant edit difference that happened in one of my own films,



where, I think it was very brave on the director's part to do away with the climax of the film by trusting the editor and kudos to her for that.

#### **How important is the presence of the editor on the set, during the shooting of the film?**

I have personally stayed away from being on the set. I have however, tried the whole process of being on the shooting and then editing it on the same day. I realised that the pressure of the shoot on the director is already so much, that the editor's presence is actually not really helping the director. Especially since the pace of shooting and editing are remarkably different. The certain kind of urgency to edit the same day does not give the editor the liberty to be



able to actually explore the material to its fullest.

For example, the director may say, "I find the problem in this scene; can you just put it together and show it to me so I know that I don't have to take any other shot?" And the editor puts it together in two hours however; they have not actually explored even half the potential of the material.

It could be possible that the scene did not require an extra close-up, but in that haphazardly edited material, the editor begins to feel the need for two extra shots, as they did not have ample time with the pool of footage. The editor may ask the director to shoot those shots but may not eventually use them.

Even though I personally feel that excess footage is good, but at the same time it is just adding the pressure on the set for director, the ADs, for the team to be able to comply to it because the editor has asked them to and not because they felt the need.

I'd rather prefer a process where, the edit starts simultaneously to the shooting but not with the pressure to show it the next day before the schedule. The edit room should be in the comforts of your own city, at the comfort of your office to make it a process at ease. It is preferable that the material is sent every two to three days or weekly as per the convenience of the production house.

When you follow such a process, you obviously tend to the critical things first. While you are going through the footage at ease, without any pressure, you are sure when you tell the director that you do feel that ABC is missing. It is a more informed feedback and not the result of trying to put together something hurriedly. This process is what I propose to every director, to start the edit simultaneously, attempting the critical scenes first.

The feedback then comes from a place of knowledge that you are actually missing the shot rather than from a place of convenience since you have just skimmed through the footage. I am, therefore, not a proponent of either on-set editing or the fact that the editor





# STEP INTO THE WORLD OF CONTENT BUYING AND SELLING

**BIGGER BETTER ALL UNDER ONE ROOF**

**3rd Edition**  
**GCB**  
**GLOBAL CONTENT  
BAZAR INDIA 2020**  
BUY / SELL / SYNDICATE / DISTRIBUTE

**BLOCKCHAIN  
CONTENT BAZAR**  
CONTENT DISTRIBUTION UNCHAINED

**7 - 8 FEB 2020**  
**WORLD TRADE CENTRE • MUMBAI**

[www.globalcontentbazar.com](http://www.globalcontentbazar.com)  
[rameshmeer@globalcontentbazar.com](mailto:rameshmeer@globalcontentbazar.com)

## A DEDICATED CONTENT MARKET FOR

- Buyers
- Sellers
- Blockchain Services
- Syndicators
- Distributors
- Agents
- Rights Holders

- Feature Films
- Television Content
- Mobile Content
- Content Acquirers
- Animation
- Docs & Shorts

- OTT-IPTV-VOD
- VR- Virtual Reality
- AR- MR
- Licensors
- Location Providers
- Film Commissions
- Equipment Rentals

- Service Providers
- Studio Rentals
- 3D Stereoscapy
- Music & Radio
- Gaming & Interactive
- Travel Agents
- Transport Providers

**20+ COUNTRIES 100+ COMPANIES 25,000+ SQ FT 2,000+ TRADE VISITORS 2 DAY CONFERENCE 24+ SPEAKERS**



Saicom Trade Fairs & Exhibitions Pvt. Ltd. • 148 Admiralty House  
Near Colaba Bus Station • Mumbai 400005 • India • Email [contact@globalcontentbazar.com](mailto:contact@globalcontentbazar.com)  
Phone **+91 98202 14311 (Ramesh Meer)** • +91 22 22151396 / 22152721

FROM THE CREATORS OF  
BROADCAST INDIA SHOW

POWERED BY



SUPPORTED BY



OFFICIAL ONLINE  
PUBLICATION







There have been instances when a film has been completed edited by an editor but the director or producer is not happy with it. To overcome this hurdle, they may introduce a new editor who in turn changes the pace or rhythm. Do you think it is appropriate to get a new editor, for the benefit of the film?

A. When a director or producer hires an editor, s/he does so possessing complete knowledge of their strengths and weaknesses. However, there are times the director or producer may feel that the edit needs a fresh pair of eyes or an outside perspective to give it a new and creative outlook. In such cases, they come up with a consensus and along with the editor, as a part of that process, look at the edit differently. It is quite possible for an editor to feel a block when they are working with the same material for over months. A new person may give you their new perspective, helping you get your groove back. This process is acceptable only when the editor is also involved and is consenting. So, I am not averse to that idea, because then that's coming from a place of creativity and a respect and consensus.

However, if the director and producer decide to show the door to the editor, after they have been working on it for, maybe, eight months, that becomes an issue. You as an editor may think—rightfully so-- that it is unfair. The director should ideally have been present when you had been working on the edit, and if they were present, how is it possible that they did not find those faults then? How is it that they have realised it only at the last moment that the film is not worthy? Is it truly the fault of you as an editor or it may be so that the material or footage you have received has issues? As the new editor who comes in your place can only provide a fresh perspective to what you have edited and not fix the pool of material. And anyway, if you are a competent editor, you would have put all efforts to make it work. I think one should have the right intentions in mind and then rest can be figured out.

**Do you think the editing pattern differs as per the genre of the film?**

must sit through the shoot.

**How do you go about with the process of editing? Do you prefer to do it in the presence of the director or alone?**

I, honestly, prefer and like to work alone. Though I do like my directors hanging around as it makes for great company, as you can just take a break, but during the initial process when I am trying to put together the film I prefer my own solitude. However if the director is present and they aren't intrusive, I don't mind them.

So, sometimes you are taking a direction and you may actually go great lengths at exploring that direction only to find it towards the end that you are wrong. However, it is important for you to realise it yourself, without someone telling you. That is how you can be true to your craft and to the story you are trying to put together.

It is sometimes important to edit the scene in the wrong direction and complete it to find out it was wrong. But if someone else points it out, in the middle of the scene, then it leads to an accident and most often than not, you

as an editor will not be convinced. It is important therefore for the idea to sink in organically by going the whole hog.

I found that editing alone gives you the sense of freedom; where you can explore even a wrong idea. I honestly love exploring wrong ideas. I do not walk in to the editing table with a surety of what I'm going to do with the footage. Sometimes I have all kinds of wrong ideas for the edit and I have fun for four days. After tweaking and trying, I tell myself, to move ahead towards the dedicated cut. The liberty to stay around is beneficial in terms of creatively treating the cut. But while I am exploring my options, it can become difficult for the director to sit through and see me dabbling. The process is as tedious as watching paint dry. So I just tell them to take a break, come back later and they will have something concrete.

Most of the directors have concurred to my process and I feel it's a good process, because when they come, they come with a fresh perspective. Of course for the final cut I have to sit with the director and that process moulds differently with each director.





# INDYWOOD FILM MARKET

CONNECT • NETWORK • EXPLORE

## • MAJOR PARTICIPANTS •

CAMERA & LIGHTING BRANDS ANIMATION & SOFTWARE BRANDS TV / BROADCASTING COMPANIES

OTT & CONTENT PLATFORMS SHOOTING EQUIPMENT POST PRODUCTION COMPANIES

EDITING SOFTWARES FILM ASSOCIATIONS FILM INSTITUTES

TOURISM BOARDS & COMMISSIONS



**NOVEMBER 07-08 | 2019**

~~~~~ HITEX EXHIBITION CENTRE, HYDERABAD ~~~~~



For more information contact:

kavitha.shyam@indywood.co.in | [www.ifm.co.in](http://www.ifm.co.in)



The craft of editing wouldn't (and shouldn't) change, but the pace—in terms of the engagement—will have certain differences. If you are shooting a love story, you would want to pace it slowly but engagingly.

For instance, while working on an action film, you would be using a lot of gimmick, than compared to a love story. You would not go for freeze frame or flash frame or high speed shots, in love stories but maybe more in a film like Avengers.

In horror films, there are tropes of the trade specific to the genre, that are not used in other films. There has to be some understanding of the genre of the film to have a good and accurate edit. But, your craft remains same for all. The rightness of the cut and its effectiveness needs to be the same. But the edit needs to be moulded according to the trope of genre.

**How does an editor contribute creatively when in a dialogue sequence which has a kind of fixed pattern?**

I find a dialogue sequence the most difficult because there are immense possibilities to shape the dialogue from any perspective.

For example, if you want to anchor the dialogue scene on your primary character, then you would be editing it

differently. Your agenda is to make the audience empathise for your primary character. If you are trying to create chaos equal importance will be given to several characters. These characters could be speaking over each other and trying to grab the attention of the audience towards themselves. If you want to create empathy for the anti-hero, you edit will favour that character. The dialogue sequences are hence the most exciting to edit as you can really do so much just with people saying their lines. You can manipulate the lines and the feelings attached to the characters. When you choose who speaks when and how much is spoken or their body language—hiding behind someone—you can really give a different direction to the dialogue sequence.

**What do you expect from a director to do a brilliant edit on his film?**

I think the very basic thing important between the editor and the director is collaboration. Earlier, we would have directors who would have everything planned to the T. The director would move in the direction with a complete sense of surety. The director would be the captain of the ship.

Now, with digital medium, there is a lot to explore and a lot of give and take. It is important to see what the director is bringing to the table, what is the editor can bring to the table. The process has changed and it's about telling a story collectively.

The story belongs to the director but you as a team help to tell it their way. Collaboration is at every level; from discussing the stories, to being able to be vulnerable with each other. There is also a need for the entire team to be present without any judgements and give room to each other to come to the same page.

**With the advancement of the digital medium, there is the scope to shoot footage from different angles and variety of material to view. Do you find this excess beneficial?**

Today, minimum two cameras are rolling giving a huge pool of footage. I don't find it a problem as I personally feel it is a great liberty to have. It is



however important for the director to understand that this medium should not be misused. The camera should be rolled because it has a purpose to it and not just to aimlessly record without proper planning. At the end of the day, it is important for the editor to be able to engage with the material and continue being excited till the end.

There needs to be a certain value to whatever piece of footage you record. And not roll because you have the liberty to do it. It becomes very difficult to try to manage that material and to tell a story, if everything is done aimlessly.

The problem lies in the lack of commitment. A director needs to be sure about their film and commit to the shot they have taken while shooting. After digital since there is a liberty to keep going back and changing, the director cannot keep working on it till the last moment. Otherwise, I thoroughly enjoy the excess material and I find it extremely beneficial.

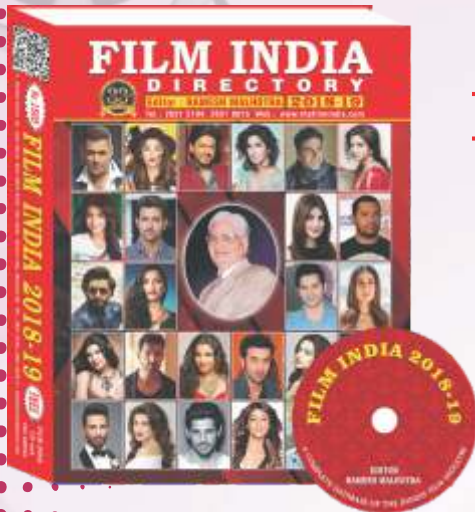
As told to Naresh Sharma, Editor  
Cinematography Art

**Feedback: Charu Shree Roy**  
charu604@gmail.com





# FILM INDIA JUMBO DIRECTORY



A Complete Database of the  
**INDIAN FILM INDUSTRY**  
(All India)

alongwith CD &  
Format of Agreements

**₹ 1500/-**

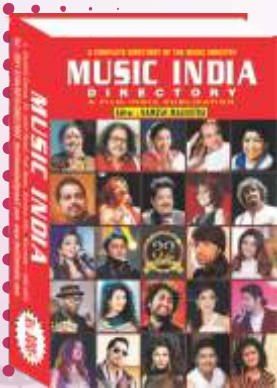
# FILM INDIA ECONOMIC DIRECTORY



A Complete Database of the  
**BOLLYWOOD INDUSTRY**  
alongwith Sports Personalities

**₹ 1000/-**

# MUSIC INDIA DIRECTORY



A Complete Database of the  
**INDIAN MUSIC INDUSTRY**  
alongwith Dancers, Bands,  
Classical Singers, Musicians

**₹ 500/-**

**TO ADVERTISE, LIST YOURSELF OR TO ORDER A COPY**

Call 2651 5194, 2651 6015, 2651 2882, 2651 2883

Visit us at [www.thefilmindia.com](http://www.thefilmindia.com)

1, Dunhill Dome, St. John Road, Near Pali Naka, Bandra (W),  
Mumbai 400 050. Email: [thefilmindia@gmail.com](mailto:thefilmindia@gmail.com)





# HOLLYLAND,

## DEMO OF WIRELESS VIDEO TRANSMITTER

On 27th May 2019, the cinematography and direction students had a demo class to the Hollyland wireless transmitters conducted by Martin and Daniel Li, the sales Engineer of Shenzhen Hollyland Technology Company in CRAFT FILM SCHOOL Delhi. The wireless transmission set is helpful in situations wherein the director wants to monitor the shoot from a distant location or simply wants to be freed from the hassle of long wires and connections. The demonstration of the product made the students realize and amazed that it is very well suited for both the cinematographers and the directors, especially the Hollyland Cosmo 2000 is of benefit to film crew.

We were introduced to two different models of the transmitter-receiver set,

the Mars 300 and Cosmo 2000. The Mars 300 (Dual HDMI interface) is primarily suited for DSLR shooting and can catch signal from 300ft – even can reach 800ft – and the Cosmo 2000 (HDMI & SDI plus SDI loop out) is made for and preferred in the professional setup, catching signal up to 2000ft. Both the transmitter and receiver sets are battery enabled and can be used through an adapter. While explaining the Cosmo 2000, Martin shared why the transmitter had two mushroom antennas and the receiver had 5 antennas. The 2 mushroom antennas made sure that it is able to send signals to all directions – in the 360-degree sphere, which open in 'V' shape to enlarge its signal coverage. The 5 antennas in the receiver are so that they can catch the strong signals and are

spaced out like an open hand.

Martin tried to involve the students at every step, while demonstrating the models, asking for them to volunteer to set it up with him. Through this the students were able to get hands on experience with the device and understood the purpose better. After every 10 minutes, Martin quizzed the students on what had been covered up till now to see how much was understood. This made the session very interesting as every right answer earned the student a small gift. The overall atmosphere of the class was very riveting as students shared what they understood and were free to ask any doubts. As Martin would put it, every student who asked a question was very brave.

One of the questions initiated a







heated conversation which led the entire class to contribute their opinion. The discussion was rather very charged and discussed an important aspect regarding the gadget -- why does a receiver have 10 channels when it can connect to only 1 transmitter at a time. The answer to this question was linked to a rather very vital and integral aspect of using and setting up the gadget-- frequency matching. An important step and option to make sure that the transmitter-receiver set function properly is to make sure that they are connected at the optimum and best available frequency.

Towards the end of the class, Martin asked for two volunteers to come separately and set up the transmitter receiver sets from the beginning, clearing their doubts about the gadget alongside. He even dismantled the antennas to show what the readings would be displayed when it is faulty.

The primary difference that Martin explained exists between the two models is that the Mars 300 is cost effective and entry level model with 100ms delay. The Cosmo 2000 is professional without delay, since it is more suited for feature film and TV shooting has more channels to ensure that the transmission is done properly. Along with that it has a screen where you can see various settings including the signal, the channel and whether or not the camera is on or off. For the benefit of the students, Martin explained why using the SDI cable is much better than the HDMI-- since the HDMI can be unplugged easily.

However, in all of this, the students had one pressing question-- what if I



viewing my shooting through this wireless transmitter, is it possible for someone sitting in the vicinity to view my footage as well?

To answer that doubt, Martin showed us the security mode in the transmitter and receiver of Cosmo2000. When the security mode is enabled, you can only pair the receiver that you allow. The number of the receivers can be decided while pairing and then no other receiver can connect. Even if they do manage to connect to the transmitter in any way, the footage that would be viewed would not be true to its settings and would seem like a negative.

As Martin emphasized that filmmaking is a professional work and costly, it requires well skills and tools to make sure the film can be finished easier in time.

Hollyland is looking for Brand

Ambassador and famous dop is preferred. The ambassador will get 1set Cosmo2000(Value \$3699 USD) with name engraved on it. And the chosen ambassador needs to help Hollyland get some exposure and help promote Hollyland in India. If anyone interested, kindly pls send your resume to [marketing@hollyland-tech.com](mailto:marketing@hollyland-tech.com)



**Written By: Miss Nivriti Rijhsinghani,**  
Direction Student, CRAFT Film School



Interview with DOP

# *Binod Pradhan*

on Shooting "Kalank"

The man known for changing cinematography into visual artistic poetry. He endeavor to deliver the best and the unique, movies that brings a splendid aesthetics to the viewers. He is known to use his camera like a paintbrush to create visuals of unmatched color and combination. His cutting-edge imagery in the much-applauded "Rang De Basanti" for which he won the IIFA Awards and Film Fare awards for Best Cinematography. He's worked with the biggest stars, raising the bar each time. He has also photographed some of the most beautiful women on the Indian screen like Madhuri Dixit in "Parinda", Manisha Koirala in "1942...A Love Story", Aishwarya Rai in "Devdas" making them studded with glitz and glamour. Friends like Vidhu Vinod Chopra repeated him in "Khamosh", "Parinda", "1942...A Love Story", "Mission Kashmir" because of his exceptional talent and complete absence of attitude. He is a veteran cinematographer known for his movies like "Delhi 6", "Munna Bhai MBBS", "Tara Ra Rum Pum", "Yamla Pagla Dewaana", "Mausam", "Kismat Konnection", "Bhaag Milkha Bhaag" etc taking the art of cinematography to a completely different league. In this interview he Talks about his experience of Shooting latest Release " Kalank".



**Y**ou have already worked in collaboration with the director Abhishek Verma in his previous film 2 States and were aware of his process. However, the sets were important in the film Kalank. Could you please elaborate on what was your first interaction with the set designing of this film?

Abhishek and Amrita-- the production designer of the film—had already made it clear to me that the film should look large. It was a period film and the colours they chose worked very well with how I see the genre and the way I shoot the film.

I was trying to make the colours muted and not make it very colourful; giving the film a warmish tone generally. Red was a recurring colour in the film, used a lot in the set designing or



props and I was slanting more towards including the colour yellow.

I have used red lighting in some places, like one song that is blatantly red in the beginning or in the climax or the end of the film supposed to harp on a red signal light, where they stop the train. I enhanced the scene much more than it would have been with the light.

**The poster of the film has used the color red primarily in the design, so was the decision taken prior to the shooting of the film?**

I do not know about the poster, but yes, the colour red was to be emphasized in the film since the beginning. We used in most of the scenes as it is a powerful colour that signifies passion, love as well as hatred, violence. The unique quality of this colour is that it signifies a range of emotions, of all varying types and that was our main motivation to use it throughout the film.

**The outdoor locations of the films had a lot of steps of different heights. Why were these included in the design, was there a conscious agenda?**

I am not sure if Abhi particularly wanted to give any emotional significance to height but what I

understood was it was a rather aesthetical decision. There were large area of flatness in the sets and the village area, so we needed some areas where you had to climb up to. For example, you climb up to where Zafar lives or works, there are steps in Bahaar Begum's kotha.

**How did you blend the set and the real location for Bahaar Begum's kotha?**

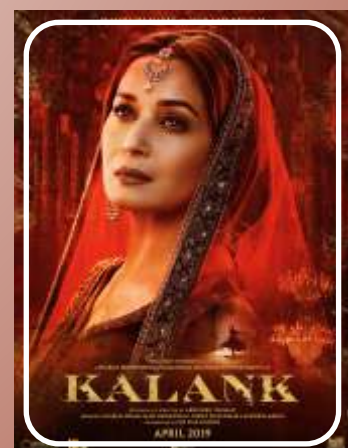
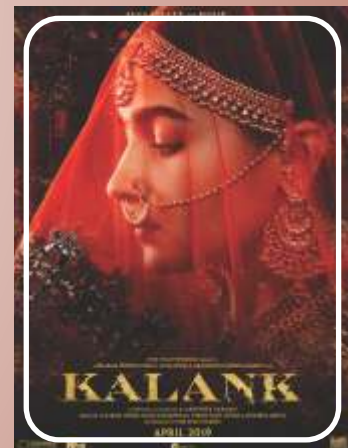
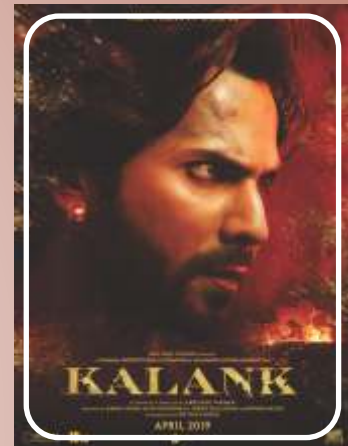
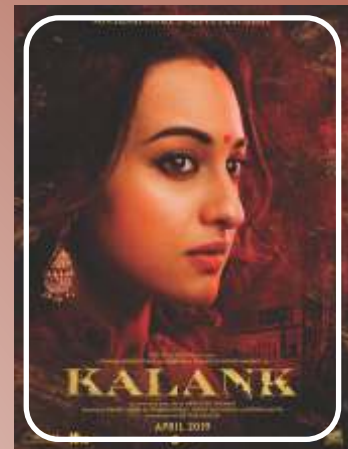
We shot the sequence outside Bahaar Begum's Kotha on an outdoor set along with the Hira Mandi market. There was a water body for the boats to move and the distance expanse of the water was created in vfx. The indoor of the Haveli was shot in an indoor studio floor.

**Was the wide shot of the inside of the kotha a real one or did you do it over computer graphics?**

We generated the roof for the haveli in CG as to construct one would have created logistical problems in lighting. It also helped in simplifying construction.

**How did you plan your shoot in terms of lighting Scheme to show different parts of the day in this film ?**

Two major songs of the movie were shot inside the kotha so I thought it







would be very boring to see them in the same light repeatedly. One song was shot to look like day and the other was lit to look like night. I tried to simulate outside light to make it seem like it is the daylight coming in and lighting up the faces. We used tungsten light to shoot for the night and emphasized on the warmer tone. While we were shooting in the day, even though there was a lot of tungsten light used, we employed the outside light as well. The daylight was cooler than the tungsten light and we had two different colour schemes in terms of lighting.

**In the scenes inside the kotha, the characters are light in softer tones of light. How did you choose the material that should be used to get the desired effect?**

I used a variety of diffusion materials to soften the light. I use diffusion materials that you get in rolls and there are big cloth materials also.. I keep alternating between these various materials to get the preferred setting. It varies as there can be many ways of doing it, each material having its own properties. I have hardly used bounced light.

There are many good and diffused lights available in LED these days. I especially like the Arri Sky Panels. I have used many LED lights with good diffusion materials and have realized it can give great results. The throw from these lights is

powerful and big enough these days. Even when using HMI par lights, I diffuse them. Maybe instead of using one I will use two lights to make up for the light loss but most of the lights used in the film are diffused.

**What was your lighting plan for shooting outdoor since the sets did not have a consistent same level ?**

Most of the times we diffused the sun light as we had many narrow lanes to shoot. Shooting in the sun was not possible as we could be doing it throughout the day and it will have discrepancies in terms of light.

If I have sunlight coming from the left, firstly the problem that would arise is there would be shadows in narrow lanes. Secondly, sometimes the sun will come and light up the whole street or the sun will change sides and the shadow would fall on the other creating a lot of jerk in lighting continuity.

What we did instead, we used a huge piece of white cloth to cover the top, which acted as diffusion material. Most of the times I was using sunlight shadowed from the top and they are in soft light. There are some places, where you see a patch of light falling on the wall, it was not intentional but was not removed, as it would have taken too much time they did not seem to look bad.

The outdoor nights at Hira Mandi was a huge exercise, the set being





really big. It helps me to work on such sets piece by piece with different sets of assistant in different areas different lanes.

**In the ending sequence of the film, when the protagonist comes outside the house, you see a warmish tone on him. However, the female character has a bluish tinge. What is the reason behind this?**

I did not want to light the scene completely; I wanted some of the dark to be in the frame as well. Even in the scene right before it, Alia is walking on the patio and she is mostly in the dark, bathed in cool light. I wanted it to look like there was moonlight lighting the her face. So we had the Varun's face lit with warm light and and Alia's lit with a cool blue light. Of course, I lit her brighter than normal to prevent it from looking murky. The scene was a romantic one so it was important to ensure that it is not too dark and mysterious.

**How did you light up the train sequence as it is congested?**

We used the actual practicals that were on the train. I had specified the nature of the lamps to the art department while the set was being constructed. So these were the only lights used tfor most of the scene. We had some highlights coming from the side at times to lie light from the platform coming into the compartment.

**What about the sequence where the character is running on the platform, how did you light it?**

The sequence where the character is running on the platform was obviously done with a static train mostly. However, there are some, shots where the train is supposed to be moving which was also shot static. I moved the lights to simulate moving lights on a face when the train moves. . We had very few bogies so the rest were created with computer graphics. We pulled the bogies with a tractor when we had to show it moving.

**What are some of the lenses you have used for this film?**

I used two ARRI SXT cameras with



Ultra Prime prime lenses and two Allura zooms (40-250mm and 16-42mm).

**How difficult is it to ensure what you have shot is retained after the computer graphics are done with?**

The computer graphics worked in harmony with what we had shot. There was a shot that we took in the day but Abhishek later decided to make it night. So in DI I worked on it, made the lamps look lit, worked on the windows and lights. We then sent it to the vfx guys as a reference where they did the final touches and we had the shot looking like night.

**How did you shoot the sequence where the umbrellas were lit?**

We shot that sequence by putting LED lights under the umbrella. Abhi, in the middle of my lighting, came up with

this idea. When he told me about it, I thought he had gone crazy. However, when we tried it once, it did look good so we decided to keep it.

**How did you shoot the sequence climax sequence with fire?**

The climax scene had widespread fire everywhere but one cannot obviously do it in a set. I instead placed lights where I wanted the fire, as this would light the characters as fire would. We can therefore see that the fire is reacting to people and their movement exactly the way it should. Finally fire was added in vfx to replace the lights

**How did you get the flickering effect of the fire?**

There is a control box, a flicker board that makes the lights flicker in various ways. one has to dial in the type that is satisfying. At places we used the ARRI Sky Panel to flicker. I had a lot of 1-kilowatt small bulbs that we call 'mirchi' lights, put an orange gel around four or five of them together with a warm gel wrapped around them, connected to the flicker box.

We coined the lollypop for want of a better term. I have used a lot of them in various films since I did Mausam. That's when I first devised it.





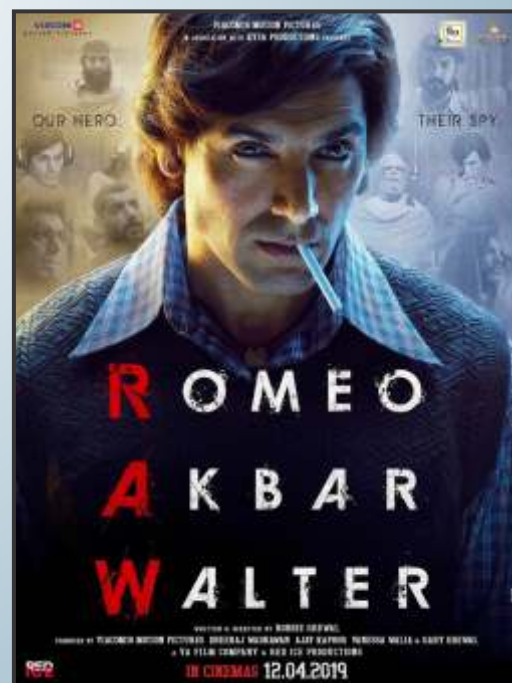


## Interview with DOP *Tapan Basu* On Shooting RAW

Tapan Basu is an alumnus of the prestigious Film and Television Institute of India. During the course of his advertising career, he has explored multiple genre, style and format - ranging across a wide variety of brand associations. Tapan got multiple awards for cinematography in a short span and established himself as an foremost artist in his field. His work has been shortlisted for cinematography at Cannes lion and won numerous awards like that of Spike Asia , multiple Abbys (Goa fest ) including this year a bronze for his work in Incredible India which also won First prize at International Golden City Gate Tourism Awards 2019, in "TV Cinema Spot" category at ITB, Berlin.

Tapan has shot 2 feature films Kahani 2, Romeo Akbar Walter .In this Interview he talks about The challenges of shooting RAW with Editor Naresh Sharma, Cinematography Art.

“



”



**How do you prepare for a film once you have heard the screenplay? Can you please elaborate with respect to your experience in RAW? How did you create the looks of the different locations?**

Robbie had narrated the script of RAW approximately 4 years ago when I was shooting a commercial for Microsoft with him. As a kid I had always been fascinated with the Army and the R&AW and therefore it was a natural inclination to do a film on the same subject. This was before I had shot Kahani 2.

While hearing the narration you keep getting images in your head or visuals which I kept sharing with Robbie and he did the same, this exercise is more to understand if we are on the same page. A lot changes happened as we started with location scouts. For some scenes we had certain images of locations and we were hellbent in getting them, since we had a limited budget and shooting days it was a challenge. The result of this was we landed up shooting in 14 cities with over 114 locations!

We had done around 20 days scouting in Gujarat right after reading the screenplay and just after scout, Sushant Singh Rajput who was to play the part pushed the dates due to his other commitments and the movie was pushed. The movie was then revived with John Abraham on board around April 2018. I had been talking to Robby about the look and feel of the movie throughout this gap!

When we started, Robbie, me and Production designer Madhur Madhavan were clear that we will have to create a world which is very believable. It is important to transport the audience to the era. He Robbie wanted the feel of 70s but to be shot in a style which is modern. There had already been movies on the 70's spies by the time the movie was on track, so it was imperative to create an authentic and different world.

I enjoy playing with colours and I see it as a way of differentiating space and time. We decided to make the palate of India cold, and that of P-O-K warm brown and Karachi was warm green feel to it and use of red light. This was achieved with help of art and use of practicals like in Romeo's house and Bank in India we had colder tubes with

colder colors compared to POK or Pakistan. I like to achieve as much as possible in camera through use of LUTS and filters. POK was shot with Tobbaco 1 filter. Karachi had lots of green wallpapers and warm practicals and use of red light.

I also pay close attention to the image of a character. The character of Shrikant Rai, the founder and the chief of RAW, was supposed to be very stylish, kind of Gary Oldman look and feel. I had an image in my head and we created it with the art director. His office space was only warm space in India.

We had a very thick "look-book" for the movie which had everything detailed out-- the palate, the art and all other aspects of it—that every department had. For every location there was some artwork and VFX for instance, so we decided on the shots in coherence to that.

**What are the cameras and lenses you used to shoot the film?**

I wanted to get a beautiful texture which we could have achieved through the film stock but since we had some restraints, we decided to go with Alexa and anamorphic. We did couple of lens test and I decided to use Hawk anamorphic v lite. We were doing lot of hand held and steady cam shots and v lite was best suited. I love the glass in Hawk and this was best suited for the era we were trying to achieve.

While shooting anamorphic however, we had to use a higher t-stop. I usually shoot in shallow depth of field, but for this movie I wanted to get the feel of the surrounding, the texture and the ambience. So probably for the first time I shot such deep stop of T4 to at times T8! The toughest part was to retain the soft lighting style at such high T stop!

**What was your shooting schedule?**

We shot for exactly 46 days but we prepped for approximately 60 days.

**What are the lighting modifications you do for exterior locations?**

Ideally, I would like to shoot the day exterior in the best light. I believe in

shooting exterior either early morning or late afternoon but while shooting a feature at times it's tricky because of logistic. While shooting this film, I was lucky that we got overcast skies in most of the places or we waited a bit for passing clouds.

I like to control the natural light instead of lighting up in day exteriors. I use a lot of negative fill and skimmer to create a contrast.

**Can you elaborate on your chase sequence in the film?**

I think this was a crazy one! We shot in the most bizarre way! The last shot of the chase was shot first and then the middle part and then the beginning and all these in 3 different cities! As I was shooting the last shot it kind of dictated my look of it! It was overcast and so here I was in a dilemma of how I get the same feel in all the cities! Robbie felt because it's a chase we can let there be jump but for me it was a strict no. Luckily weather God was in our side. At times we waited or if possible we used to skim the whole road. If you see all the exterior shots are in different cities but it's seamless in edit in terms of the look and feel. It was quite a challenge to keep it consistent throughout.

**There is a scene in the film; the protagonist is talking to Jackie Shroff's character for the last time, while it is raining outside. John is in a phone booth. How did you shoot it?**

The scene between John and Jackie was a flashback sequence. We adopted a different texture grade which works with flashbacks. We had overcast but we had also had to lit it up. We used artificial rain and part blue screen for this set up.

This was an art set up in an actual bus depot. Robbie wanted it a feel of as if the phone booth is next to the coast. The scene starts with the shot of waves hitting on the shore and we see AKBAR in disguise gets down from the bus. As he gets down we see it's windy and it starts drizzling. The backdrop was part created in VFX. The Phone conversation takes place inside the booth and the curtains were of jute fabric and behind that was blue screen. We had constant rain interaction. The CG team was able to



pull it off . I was constantly interacting with Anshul who was the VFX supervisor from Prana . He was super confident that he can pull it up and which he delivered.

**How did you decide to take extreme close-ups in some situations, like the torture sequence?**

In the torture sequence, which was the opening we wanted an extreme close-up to start with . We shot the sequence with lens-baby kit. We also took some shots on macro; like the shots of eyes and blood. We tried to create mystery by showing little bit in the beginning.

You don't actually see John's character and the camera tilts up 3 axis head. You hear him scream and then the scene shifts to a flashback.

The final grade of the interrogation scene was in black and white however, it was shot in colour. This happened while doing the UK version for censor , I was told you cannot show blood if you want U/A certificate and as that was the producer's demand we decided to keep

it and later for the domestic version.

**What was the motive behind lighting objects and not faces?**

As a principle, I always light up the space and not a face. I prefer to light the environment until and unless it's specifically required. Even If the director asks for It, I need to be convinced. I think that the body language of the character establishes the mood of the scene.

I strongly believe that the lighting should be 'by the way'. The interiors need to be lit regardless of whether its day or night as I was shooting in High T stop . I like to light up my scene with a mix of practical and single bounced big sources or feel of a single source . When the audience starts feeling the light or its source, I think you fail as a DOP. Cinematography should be subtle.

**In the flashback sequence where John's character is remembering his mother, the background is washed out. Why did you opt for this style?**

We graded the flashback sequences differently, that is why you remember it. I

think it's one of the important shots from the film as he is just leaving his mother and I wanted it to have a lasting Impact. We decided that the highlights of the scene be blown out to make it seem uncontrolled as his state of mind is going through a turmoil.

**How do one you reinvent yourself in every movie?**

I think as a cinematographer, the genre of the film you choose to shoot is important. Through that , one can figure a way to reinvent. Each genre demands different approach but remember it is important to give justice to the narrative. Your story line will automatically help you decide the style . Be true to yourself and your craft and the narrative .

Some people say you should not develop a style however, I don't completely agree. Everybody does have a style even in the way they innovate. However it important to stay true to your subject . If tomorrow I decide to shoot a futuristic science fiction automatically my style will be different from RAW or Kahani 2.



**How do you as a DOP interact with the graphics supervisor?**

Anshul Mathuria was the VFX supervisor from Prana studios, who was on the set. We were constantly interacting while shooting. He would constantly assure that the VFX will take care of things. We were shooting with jute bags and blue screens at the phone booth with rain at the backdrop giving us very little control. Its very important for the dp , director and Vfx to be on the same page . Now days a lot can be done on VFX. If done properly it can be great or otherwise can be quite trashy ! For me any visual inconsistency is a big put off !

**Can you elaborate on your team members?**

My core team is as old as I have been in Mumbai which is around 10 years ! My first AC Rajesh Nare and we have known each other and worked together since I was an assistant to Tassaduq Hussian. My gaffer Mohd Hassan Ali ( Papu ) was best boy when I was assisting. Both of them were with me during my first feature KAHANI 2. It was first for all of us . Rajesh was 1 st, Papu was gaffer for first time. In RAW, he was the gaffer and here Rajesh was handling lighting and production planning along with operating second camera. I had a new team member who was my second AC Cherin Paul who was instrumental in helping me create the look book and also along with my DIT Vinayak created the grade doc.

Bobby was the focus puller, he had worked with me in TV commercials earlier. I had Lenny in steady cam again from Kahani 2. Imran from Cine Grips was my Key Grip. My colourist was long time friend and collaborator Navin Shetty who has done most of my commercials and both my films. They all were fabulous extremely dedicated and great without whom this would have been extremely difficult. I think all the light men and grip and camera crew deserve a special note of appreciation for their extreme hard work. I think a special thank you goes to all the vendors specially Nasir from Light n light and Dinesh Joshi fro RD equipment for standing by us.

**Feedback: [basutapan@gmail.com](mailto:basutapan@gmail.com)**





## Interview with *Harish Samtani and Anuj Samtani*

**What were the difficulties you faced prior to the implementation of GST while importing the cine-equipment? What were the kinds of taxes you had to pay?**

**H S:** The average duty four or five years prior to the GST was more than 40-60%. The GST is about 37% with the custom duties at 10.8%. However, when we charge the consumer, rental, or production house, we bill them with GST and we are able to offset it from what has been collected and without deducting it from the import tax. It is an advanced investment from the importer but as we go around our business, we deduct it. So the net result really comes down to I think about three percent at the end of the day and we are in the clear. We are paying an advance to the government that is all it is.

**Have the market and the gray market been impacted by the GST?**

**H S:** The GoPro is a product that is a smuggler's dream product, more so than gold, because, when that product comes in, the X-Ray system at the airport does not even identify it. It does not even reflect there, has become a very easy product to smuggle.

It is also an easy product to sell. The black market has the advantage of lower prices as they smuggle the products in, but the prices that a distributor gets has a difference of above 20% for the

consumer. However, today the consumer is a student or an action sport enthusiast, who may not have the money to buy it. While purchasing at the black market, he cannot pay through credit card for cash products. Instead, he has to go to a store where they have EMI scheme for twelve or twenty-four month instalments.

Products purchased at the black market do not have an invoice that will track to a warranty. On the other hand, we at Stereovision try to offer an unconditional replacement warranty for one year and sometimes extend it to eighteen months as well.

Therefore, when the product goes defective, we replace the product instead of repairing, as GoPro is an expensive sealed product that will not open. In the current new economic atmosphere, the white market has advantages. Since the cash is running out of the system, it has become difficult for the smuggling market to make their transactions. If this trend continues then I think, within the next, 12 to 24 months the Indian market will evolve and be white transaction driven. Like, you know when you open a window for fresh air, some mosquitoes will come in, and smuggling is the same way though. There can never be absolute surety that it will end.

**With the onset of digital equipment and cine cameras, new camera models**

**are launched every six months. Has this made it difficult to recover the investment done on a previous model, when you are pressurised to buy a new model?**

**A S:** The higher end camera companies usually launch a new model once in two years. It is only in the lower end companies like Canon or GH5 that they come out with new ones every six months or so.

**H S:** The cameras tend to be obsolete after three years or so, which is a cause of worrying for the people. Our cameras have a shelf life of almost two years and the companies assure us that with any new upgrade, they will try to keep the camera alive for two to three years.

**A S:** While upgrading high-end sensors, the quality of the sensor becomes far more superior to other camera. The Flex 2K camera we have is more than eight years old but it continues to deliver excellently. We also have the Flex 4k which is a brand new cinematic high speed sensor superior to the Flex 2k.

Most camera companies are right now following a method of making it modular and they assure us that in case they upgrade their stock, no matter what, you will never be left behind with an obsolete product.

**Is investing in high priced equipments like Bolt and renting them out is a wise decision for Indian market?**

**H S:** We look at the trends in Hollywood and we specially travel to complete our research. We take a kind of a risk by bringing those products over. Today we have well informed cinematographers or directors, unlike the days where they never travelled or had access to television or information. A few years ago, it was difficult to convey to the Indian filmmaker what is in vogue in Hollywood. Now within three months they are calling to ask for the latest equipment.

It does not guarantee that since we have informed filmmakers, all trends and equipment will be a hit. There will still be one-two products that will fail. The quantity of the products is not important, but it is technical expertise required to use it. It is pointless having a Bolt if we cannot drive it correctly. **A S:** Bollywood



has now begun to speak up for Bolt. We have done sequences with Rohit Shetty for Simba; we have also done a very big sequence for Kalank. We have been working heavily in the ad film industry, doing many product shoots for Coke, L'Oreal, or car commercials as well. The film industry and the ad industry are catching up with the rest of the world. The Bolt is a product that has the features where you could do motion control shots.

When we are taking five-five shots, there is a lot of need to do motion control and motion tracking. Therefore, we have started to see more use and creative uses of the Bolt as we go along. Moreover, India is now catching up and technology takes time to warm up.

**You are also renting out Underwater Housing for cameras to people. Do you think rental houses are keen to buy it, as there is not so much of work happening in India?**

**H S:** The leader of the industry is a brand called Hydroflex based out of Los Angeles. Pete Romano is the inventor of this underwater housing system and their business model is that Hydroflex does not sell their product. The Hydroflex is the only product to stay exclusively in India and Sri Lanka and it is not an everyday product. The amount of shoots that we get per annum is much more than we had imagined and as Anuj mentioned earlier, people are beginning to use technology more and more.

Now, virtually, every other film is saying they want to have this sequence where the hero is fighting the villain underwater or woman is drowning and the hero is saving her and all that usual drama. The product is moving regularly

and is in-demand. It is not only relevant to one camera but can also be adaptable to other makes like the ARRI, Sony, Phantom high-speed cameras, RED camera etc. When they shoot a movie, they do not have to take the camera from us, they can use the camera they have.

**The large format is gaining prominence among the cinematographers. What will happen to the old cameras that are not large formats? Do you think they be able to co-exist with the large format?**

**A S:** The trend now is all cameras companies are shifting towards the large-format. The cinematographers around the world have demanded the video camera to be equivalent to the Super 35 or the full-frame of the still camera, because the way the image looks, the depth of field is quite similar, and it gives you three-dimensional image. In favour of the Super 35, you still have the web series and other digital content like YouTube that does not demand full frame. In the final output and the mode of projection, the audience will not be able to tell the difference between a full frame and normal cinemascope. However, with the cinema industry, it is making a huge difference.

In addition, with the full frame you are getting higher resolution. When you are doing VFX, you get quite a few advantages that are coming with the full frame camera. However, I feel within about five-to six years, everything will transition into it.

The rental houses are not happy because they will have to rework their equipment, as the lenses that they have might not fit the full format. Therefore, there will be a slower transition because the rental houses have invested so much

of money in the Super 35 lenses and accessories. However, it will be a change that will happen for sure.

**You have recently invested into the Sony Venice instead of opting for Alexa LF. Do you think that it would have been wiser if had you invested into the ARRI model?**

**A S:** We live in an era where the gap between different brands is closing and we need to stop being brand oriented. In the industry, the DOPs are more educated on digital cameras than before when digital was new. Therefore, earlier they would blindly go with the name of the brands. Now, far superior cameras are coming out like the Sony "Venice". The Alexa LF is a beautiful camera no doubt, but the Sony Venice gives a great quality image. I can vouch for it because I have tested the camera and seen the footage. At Stereovision we are looking at the best product, it does not necessarily have to be the common brand. However, we want to deliver the best images to our client and we took a calculated call in purchasing the Sony Venice.

Many features in the Venice camera are far superior to the Alexa. We have done our homework by contacting other rental houses to see how they are reacting to full frame all around the world. What we heard is that, people were leaning more towards the Venice. The DOPs seem to love that camera, even though it is a Sony model, the image says it all.

As told to **Naresh Sharma**, Editor  
Cinematography Art

**feedback:**  
**Harish Samtani**  
[harish@stereovision.biz](mailto:harish@stereovision.biz)







## Interview with

# *Anant Kamath & Madan Mohan Bakshi* ON CURRENT SCENARIO OF DIGITAL CINE CAMERA RENTAL

**Since the equipment has changed to the digital, what are the basic problems you face as an equipment rental house about cameras like the ARRI, RED, or any other?**

**AK:** Things are rapidly changing in the market, the technology is changing every day, and you cannot keep up with the capital investment returns. Camera rental houses have to keep investing while getting less time for returns to break even. That is the main problem, as well as the fact that the rates here in India are not enough for you to recover your capital in time and reinvest.

**MMB:** There is a rat race among the camera manufacturing companies. For the sake of competition, companies announce a model – having no significant change from the previous one. However, the DOP wants the latest one irrespective of the change being insignificant. Therefore, to continue being in the market, we as rental houses have to buy that product simply because there is this demand for it. We have not been able to recover our money in the older model but still forced to buy another camera. Companies keep launching new models as a counter to other companies. Whenever a new camera launches, be it six months or be

it one year, we have to buy it as everyone wants to have a newer camera model.

**There are three major players of cameras; Red, ARRI and Sony. In cases when people demand for these cameras and the rental houses do not have them, do they demand from some others?**

**AK:** It depends on the client base. Since we only do ads, feature films and web series, therefore, we go for the bigger names and some of their latest models. However, there will definitely be a market for smaller players depending on the client base of the rental houses.

**MMB:** As a rental house you have to cater to all the requirements of our clients with multi brands business becomes tuff as you need to invest in a variety of brands irrespective of the business viability so the end result is you loose most of the investment

**Is it useful to invest in additional gadgets used besides the main camera body, like Telrad and Hollyland transmitters? Do you at times procure the accessory from another rental house and provide it to the person concerned?**

**AK:** We are stuck at the whims and fancies of our clients. If I need to buy fancy gadgets to get a booking, I will do it. Even though we could have shot without it, we still need it because we cannot be the judge of that. Since they pay for it, they are the judge. If there is an upgraded version and it offers something that the older version does not offer then it is the DOP's call which one he wishes to use. We only have to look at it from an investment point of view, whether people would rent it or not. That is the only criteria for us. However, we do lose a lot of business when somebody wants a particular gadget and we do not have it.

**MMB:** I think we should buy extra equipment or accessories that the filmmakers want. They feel it is useful for their project and we are just service providers. We provide them whatever they want; it is up to them whether they use it eventually or not. Sometimes we buy the accessory for a particular project so we do not lose it.

**How have the people who have procured their equipment legally benefited from the GST?**

**AK:** The GST has been a big help as we all are on the same page now.



Moreover, the GST paid at the time of custom clearance is adjusted, that helps us be competitive with other people. The disparity between those who were or were not paying the taxes was huge. The ones, who did not pay, used to get the equipment at a cheaper price and competed with us in the same market. Today since the benefit comes directly to us, the disparity has become low, and we can fight it very nicely. The only drawback is that we have to pay GST from our own pockets and then recover it later, which is not a great thing. With the earlier tax, you did not pay unless you get paid.

**MMB:** Yes GST we benefit as now one can adjust the input credit

**When people hire equipment and do not pay their dues, what are the steps you take regarding the future business with them?**

**AK:** The main problem arises because of the divide amongst ourselves, which refrains us to work things. There was an older association, which did not pan out and therefore we tried to form another association, which is still a work in progress. Only time will tell. However, we are all on our own though the camaraderie among the equipment owners is strong and we have our own backdoor channel. From this, we try to compare notes and see who is not paying or who is not a good risk. We try to safeguard ourselves using this informal channel.

**MMB:** I totally am against this thing. What I feel is that we as vendors are not working in harmony with each other. We are not united and producers are taking advantage of this situation. Producers hire equipment from a particular vendor and without paying, they shift to another vendor; who morally or ethically should – but they do not-- ask what the reason for the switch was

**There is a new organisation that you have formulated with roughly thirty-forty members. How does it stand in the Bombay industry?**

**AK:** The thirty-forty members that have joined the association comprise of approximately 70% of the Bombay rental industry. However, the problem is, we need all of them to work with us to

succeed. The response till now is very encouraging. We are gaining members rapidly which would make this association strong and useful.

**MMB:** Yes the name is ASSOCIATION of Cine Equipment and Services it is very encouraging as members have started to enrol we expect some better organisation

**Do you think the cine-equipment rental houses, especially those based in Bombay, are aware about this new organisation?**

**AK:** Yes, we do hope that they are aware and all join in.

**What is the role of the informal portals on FaceBook or WhatsApp in making a formal organisation?**

**AK:** As you rightly pointed out, WhatsApp groups exist and work as forums. These groups include most of the rental house members and people put their grievances informally. Now these people can do it formally.

**MMB:** These are helpful platforms for communication

**Give your comment on the after sales services of ARRI, Red, Sony, and Black Magic.**

**AK:** I have all of these cameras and even though I don't want to pitch them in a certain chronologic order, I will say one thing; none of them have treated India as a great market. For example, even in small countries like Sweden and Poland, the ARRI has a service centre. However, even though India used to be 100% ARRI market, there was not a decent service centre till Cineom.

**MMB:** Arri has a full fledged service Centre and so does sony but red lacks in this and about black magic i have no idea

**Few years ago, Cineom had inaugurated some service centre. Does it still function?**

**AK:** Cineom is helpful, they are very friendly people; I always go to them. However, they are not the foreign manufacturers-- who after selling their product do not have a decent after sales service. Camera manufacturers like ARRI should know that they are supposed to

have three big service centres in India at least. They should also see to it that their repair equipment has loaner stock, so that the rental house's turnaround time is less. The service orientation for Indian continent has not been great.

However, that is my personal opinion that if they had done their survey, they would have realised that we buy the camera in Euros or US Dollars, which when converted, is a huge amount. Moreover, we charge a pittance as rental. When the camera goes down, the turnaround days increase, harming our business as we thrive on volume not rates.

If the manufacturers do not consider this, then I think they are not doing justice to us. In addition, it is a blackmail situation where we are stuck with them; since there is no other way to about it.

**How are people surviving without a decent service centre when these are the highly used cameras in the industry?**

**AK:** It takes over one month to service the equipment we buy from the foreign manufacturers. Therefore, people are sitting at home while the camera is repaired. If the service centres were here; the camera repair could be done within eight-ten days, and we could have managed to earn from the remaining days. We would have earned the repair amount from those days itself. Therefore, we are paying more and losing more, just because they have not bothered to have prompt service stations or even seen our market in a positive manner.

**MMB:** We have difficulty with red as they do not have a full fledged service centre but with the others it is satisfactory.

As told to **Naresh Sharma**, Editor Cinematography Art.

Feedback:

**Anant Kamath:**  
ask@solofilms.in

**Madan Mohan Bakshi**  
malvikaequipments@gmail.com





# MODERNIZING THE CINEMATOGRAF ACT



**Ashima Obhan**

**W**ith the continuous development of technology, we have begun to witness smartphones having cameras that have the ability to take photographs and record videos at the same resolution as that of a DSLR Camera. As a result of which there has been a spurt in the number of movies recorded and then released online. Websites such as Fmovies are infamous for having available on their website a movie released in theatres on Friday by Sunday. This naturally results in fewer people watching the movie in the theatre, who end up watching the movie online instead. Another phenomenon that we have recently witnessed is movies being leaked before their release in theatres, with the latest victim being Marvel's much awaited Avengers Endgame<sup>1</sup>.

The Cinematograph (Amendment) Bill 2019 (hereinafter referred to as the "Bill"), which has recently been approved by the Cabinet in February 2019, aims to tackle this very phenomenon of piracy as acknowledged by Col. Rajyavardhan Rathore (Retd.). In the Statement of Objects and Reason of the Bill he has acknowledged that "There have also been many changes in the field of cinema with the proliferation of Television channels and cable network throughout the country. Further, the film industry is facing huge losses due to the



**Shivam Patanjali**

advent of new digital technology, decline in number of the people visiting cinema theatres, increase in piracy, particularly release of pirated version of the films on internet, copyright violation, etc., which in turn causes loss to the government exchequer."<sup>2</sup> This Article aims to discuss the Bill and analyze the impact of the proposed amendments.

The Cinematograph Act, 1952 (hereinafter referred to as the "Act") was originally enacted to formulate regulations for the certification of cinematograph films for exhibition and for regulating exhibitions by means of cinematographs. The Bill acknowledges that with the advancement of technology, the medium of cinema and the audience have undergone changes and that therefore, there is a need to evolve the regulations that are concerned with the certification process for public exhibition. The Bill proposes two significant amendments, which we are detailing below.

## Unauthorized Recording

While Section 6 discusses the Revisional Powers of the Central Government and Section 6A discusses the information and documents that are required to be given to distributors and exhibitors with respect to certified films, the proposed amendment to Section 6 aims to deal with 'Unauthorized



**Akanksha Dua**

Recording', with the insertion of Section 6AA. Section 6AA reads as follows:

"6AA. Notwithstanding any law for the time being in force, no person shall, without the written authorization of the author, be permitted to use any audiovisual recording device in a place to knowingly make or transmit or attempt to make or transmit or abet the making or transmission of a copy of a film or a part thereof.

Explanation - For the purposes of this section, the expression "author" shall have the same meaning as assigned to it in clause (d) of section 2 of the Copyright Act, 1957."

Section 6AA prohibits the recording of movies on any audiovisual recording device. The term any audiovisual recording device may have been used by the Legislature to keep up with changes in technology. In an age where there is an emphasis on wearable technology, smartphones are not the only recording device. The only exception to record movies on a smartphone or an audiovisual recording device would be if the individual recording the movie has been authorized by the "author" of the movie to do so. Since the explanation to the Section clarifies that the expression "author" would have the same meaning as that assigned to it in clause (d) of Section 2 of the Copyright Act, 1957, for

the purposes of this amendment, the “author” referred to in this Section would be the producer of the movie. While most people would focus on the first part of the Section, it is interesting to note that the Section would also include prohibiting an “attempt to make or transmit or abet the making or transmission of a copy of a film or a part thereof.” This part of the Section could possibly include protecting producers against websites such as Tamilrockers, who are notorious for leaking movies online<sup>3</sup>. Should any such instances take place after the amendment comes into force, these websites would be in violation of the Section as they would be abetting in the transmission of the movie.

### PUNISHMENT FOR UNAUTHORIZED RECORDING

Section 7 of the Act lays down the different penalties for any violation of the Act. The amendment proposes an addition to Section 7, with the insertion of Section 7(1A), which lays down the punishment for the violation of Section 6AA. The proposed Section reads as follows:

“(1A). If any person contravenes the provisions of section 6AA, he shall be punishable with an imprisonment for a term which may extend to three years or with fine which may extend to ten lakh rupees or with both.”

From the proposed amendments, it is clear that the Legislature's intent is to tackle the issue of piracy head-on. The proposal to punish an individual for using devices such as smartphones to record movies or releasing movies without owning the rights to the movies by levying a fine of up to Rs. 10 Lakhs or imprisoning offenders for a period of up to 3 years, or in some cases both could also be done to prevent significant losses to the government exchequer.

India has been widely reported to be have one of the largest number of peer-to-peer downloads in the world. Irdeto, a company that specializes

in digital platform security, in their Global Consumer Privacy Threat Report 2018<sup>4</sup>, reported that between January 2017 and May 2018 there were 965 million peer-to-peer downloads of movies and tv shows from various peer-to-peer sites in India, which could possibly have resulted in the loss of \$2.8 billion<sup>5</sup>, which is a significant loss to the government exchequer.

The Bill aims to tackle film piracy by including penal provisions for unauthorized recording and duplication of films with the use of any audiovisual recording device has been well received by the Industry, but how effective the penal provisions introduced by the Bill would be, only time will tell. Though the Bill was introduced in the Rajya Sabha on February 12th 2019, it is yet to be passed by the Rajya Sabha. The Bill would only become a law if it is passed in both houses of the Parliament, i.e. the Lok Sabha and Rajya Sabha, and then signed by the President.

### OBHAN & ASSOCIATES

Obhan & Associates is a full-service law firm with offices in India - New Delhi and Pune. It provides advice and legal services in different areas of corporate law and intellectual property law to clients across diverse fields. The corporate law department has been advising clients, not just in M&A transactions, but also in drafting commercial contracts and advising on various legal and compliance matters. The Firm has been doing significant work advising clients in the publishing and media industry on different areas of Indian law. O&A has also been providing advice on foreign direct investment issues that impact the Indian publishing and media industry (such as foreign investment in the Indian media and publishing sector). The team's extensive depth and knowledge in corporate law and intellectual property issues, have helped us advise our clients in the publishing and media industry on sector specific contracts. These include author



contracts, contracts granting options to buy film rights to certain books, licensing arrangements and more.

**Ashima Obhan**  
(ashima@obhans.com)

Ashima Obhan, Partner at Obhan & Associates, heads the Corporate and Mergers & Acquisitions practice and has extensive experience of corporate, corporate finance, mergers and acquisitions and private equity transactions.

**Akanksha**  
Dua(akanksha.dua@obhans.com)

Akanksha Dua, Associate at Obhan & Associates, focuses on diverse areas of Corporate and Commercial laws. Her practice involves structuring transactions, drafting, reviewing and negotiating a wide range of contracts.

**Shivam Patanjali**  
(shivam.patanjali@obhans.com)

Shivam Patanjali, Associate at Obhan & Associates, works for the corporate department and predominantly focuses on contract drafting and reviewing, alternate dispute resolution and various aspects of commercial and corporate law matters.

**Obhan & Associates**  
**Advocates and Patent Agents**  
N - 94, Second Floor  
Panchshila Park  
New Delhi 110017, India  
Phone: +91 11 40200200 | Fax: +91 11 40200299  
email@obhans.com

Ref.:

1. <https://www.news18.com/news/movies/avengers-endgame-isnt-the-only-victim-of-tamilrockers-here-are-the-others-2117857.html>
2. <http://164.100.47.4/BillsTexts/RSBillTexts/asintroduced/Cinemat-Rs%20intro-E.pdf>
3. <https://indianexpress.com/photos/entertainment-gallery/10-hindi-movies-impacted-by-tamilrockers-piracy-websites-5672767/>
4. <https://resources.irdeto.com/white-papers-e-books-reports/irdeto-global-consumer-piracy-threat-2018>
5. <https://www.livemint.com/industry/media/union-cabinet-approves-amendment-to-cinematograph-act-to-tackle-film-piracy-1549518226819.html>





## રોવર ટો રોવર® 19 ફોરેન્ટે ઇન્ડિયન ફિલ્મ ફેસ્ટિવલ

It was December 1992 when I first visited India, and I could not imagine that it would be the beginning of a long relationship with that country. In 1998 I finished my university and in the same year I organised an exhibition of enormous (6x3 metres each) Indian movie banners of the Balkrishna artists, in a deconsecrated church in Florence. It was something very new, & people liked it.

The next year, during the Summer of 1999, in collaboration with Estate

Fiorentina, we invited the Balkrishnas to have a live show in Florence by painting those enormous movie banners, this time representing Italian films. It was a success. The audience who was there still remembers it.

After that came the idea to unite the passion for India and cinema, founding in 2001 the River to River Florence Indian Film Festival, under the Patronage of the Embassy of India. This was the first festival - out of India - totally devoted to films from and about India.

We hardly knew anyone in the Industry, and Uma da Cunha was one of the first people we met. She has always helped us and supported us, and still does, being an important point of reference.

The aim of the Festival was - and still is - to showcase Indian cinema at 360 degrees, including feature films, shorts, documentaries and any other new visual medium, such as webseries and vr. Fighting constantly with the budget, we make it a point to showcase Indian cinema at its best, putting quality at the first place, and mixing different themes in our yearly selections, keeping in mind a fil rouge that may go through the entire edition.

Throughout the years we have also screened the Indian masters, such as Satyajit Ray, Guru Dutt, Raj Kapoor, Bimal Roy, Ritwik Ghatak, and others, in order to showcase also a history of Indian cinema.

Along with the films, we also have had guests coming over to introduce their work to our audience. Among





them, Amitabh Bachchan, Shabana Azmi, Deepa Mehta, Irrfan Khan, Kabir Bedi, Aparna Sen, Anurag Kashyap, and many others.

We also have side events, as photo exhibitions, cooking classes, parties, and much more, to create a little India during those days in Florence.

I still remember when, during one of our first editions, we had houseful for a Ritwik Ghatak movie and outside it was pouring rain, and unfortunately there was a problem with the 35 mm projector...panic ! We served chai to the audience who waited patiently, and after a while, the screening began again. In 2012, we had announced that the superstar Amitabh Bachchan would be our guest that year. I received many phone calls from all Italy of fans inquiring and wanting to be there during the festival to be in the same place as Big B. When the moment arrived and he walked in the theatre, there was a special aura around him, and the audience just clapped and clapped to welcome him to Florence.

There have been many other unique moments during these years that make each edition special and unforgettable.

In the last years, we have our "best of River to River" in Milan and have screening of our films in other cities of the country, in order to promote them and to showcase them as much as we can. This year we will be having our 19th edition in Florence, that will take place from 5 to 10 December. At the moment we are immersed in the film selection, while we proceed towards our 15th September deadline for entries.

This has been - and still is - an intense journey, maybe complicated and stressful, and never dull and boring.

You are all welcome in Florence this December and ...#getrived!

As told to Naresh Sharma, Editor Cinematography Art.

#### **SELVAGGIA VELO**

(Founder and Director, River to River Florence Indian Film Festival)

Ph. +39 055 286929

info@rivertoriver.it







# Barun Mukherjee

## WORKSHOP IN CRAFT FILM SCHOOL

A man who with the luxury of his cinematographic talent, made Lux beauties like Hema Malini, Zeenat Aman, Sri Devi, Meenakshi Seshadri, Juhi Chawla, Pooja Bhatt, Raveena Tandon, Aishwarya look at their luxurious best, an eye that gave Raymond men the look of 'Complete Man', a vision that captured Reid & Taylor Amitabh Bachchan in a fabulously gorgeous format, a crusade that added to the ad world the ravishing Emami smiles of Madhuri Dixit, the lyrical Liril dimples of Preity Zinta, a cinematographic 'mantra' that catapulted the magical luster of Samita Patil, Sushmita Sen, Deepika Padukone and many others to unprecedented illustrious heights, and a magic behind the camera that cast its spell for more than sixty five years to wrought on the screen the subtle sentiments of 'Baghban', the pent-up feelings of 'Baabul', the violent streak of 'Aaj ki

Awaz', the unfathomed depth of 'Gehrayee', the contours of 'Chakra' and much more.

At first i would like to express my deepest gratitude to Mr.Naresh sharma sir for scheduling us with such a productive workshop. ARRI- SXT- which was until a dream, was a reality for me that day. Though we had three day workshop the lessons learnt was numerous.

The meaning for Cinematography goes like "The art of photography and camera-work in filmmaking" When i met Barun Mukherjee sir for first time it was true reflection of the former sentence. He highlighted word called "ART" in every single work, be it pack shot of tea which we did or cinematography for a scene. Personally i have keen interest of analyzing and observing with ample curiosity popping in my mind always. When he questioned us "Have you guys

planned anything today to shoot" everyone was stammering to answer including me. After seeing this his instant reply was "I am not scary, you can talk freely"

At first, I felt that sentence was simple, later when everyone came up with their multiple ideas. I realised the purpose of his friendly approach. Barun sir has made us feel comfortable and his friendly character is worth mentioning. Our day started right there and finally we decided to light up a metal object ( which we haven't done before ) As i mentioned Before, He reiterates "ART" in his work. I observed him keenly, when he was standing with the metal glass keeping on table for nearly 10-20 minute before operating the camera.

It was obvious that he was coming up with some possibilities in lighting and composition but his patience was admirable. Once he decided about



lighting and composition he instructed us with the lighting position. We used five baby light for two metal glasses for achieving a desirable result. Usually I face N-number of hurdles whenever i used to light up a round object (For ex: Axe perfume) whenever i test it in our cinematography lab with new possibilities of lighting i fail.

It was that day i learnt to light up in an entire different way giving highlight and shadow to a round object. After innumerable times, We accomplished a perfect result.

The next day( day 2) we had an outdoor shoot for a scene with ARRI on track. This is the day i learnt more about composition and being attentive and alert. Barun sirs composition of tables and chairs with people sitting was normal and less attractive at first until he added two objects inside the frame which showcased his creativity.

- A) Flower pot
- B) A table acting as pillar.

The entire frame was with life and looked dynamic which otherwise would have been a dead space. My mind was wondering how a single object like pillar can change a frame completely and give life. Dolly-Track-Focus-Rolling-Action. Post-shooting, We screened and



regretted our mistake of shooting in 50FPS instead of 24FPS.

I had hands-on on Focus puller( wireless). I regret my second mistake of not pressing the "ROLL" button in focus puller after Barun sirs call. Apart from lighting, camera technique, I was taught to be attentive and more careful on that day. With one of my fellow student challenging Barun sir about exposure falling on subject face. His four decade experience was mirrored with his sharp mind when he said correct exposure falling on subjects face without using light metering.

Third day, We decided to try something new (i.e Food photography) In fact it wasn't more about camera, it was the equipments which we bought weren't working. It was more about knowing problems are dynamic and presence of mind is a prerequisite. Camera set at 120FPS and frying of vegetables inside hot pan was shot. A clear cut shot after a few countable times. During the process of shooting he showed his LG fridge Advertisement and we had discussion about the lighting and locations involved. Regarding lighting it was entire day feel. What was very interesting is the location used. In the





## Important Film of Barun Mukherjee as DOP



Advertisement it was four kitchens displayed but in reality it was two kitchens with different setup. He quoted "A cinematographer should always have a basic idea of Art direction as well" and that one struck my mind as i have lot of interest towards Art direction.

Later on we had screening of Barun sir's Advertisement works which were eye opening for me. A precision, Neat work, professionalism were projected in his work. For example Ad's such as Diamond in which the actress eye sparkle was made on set and not by post production softwares. Another Ad to be mentioned is Mcx marketing ad where a baby was being acted and lots of takes were done for shooting.

Finally, Cinematography as an "ART" form is not only about camera and lighting position but an amalgamation of Patience, presence of mind, openness to ideas without which otherwise would attain a near perfect result but not perfect result.



Written By: Vipul,  
CRAFT Cinematography Student

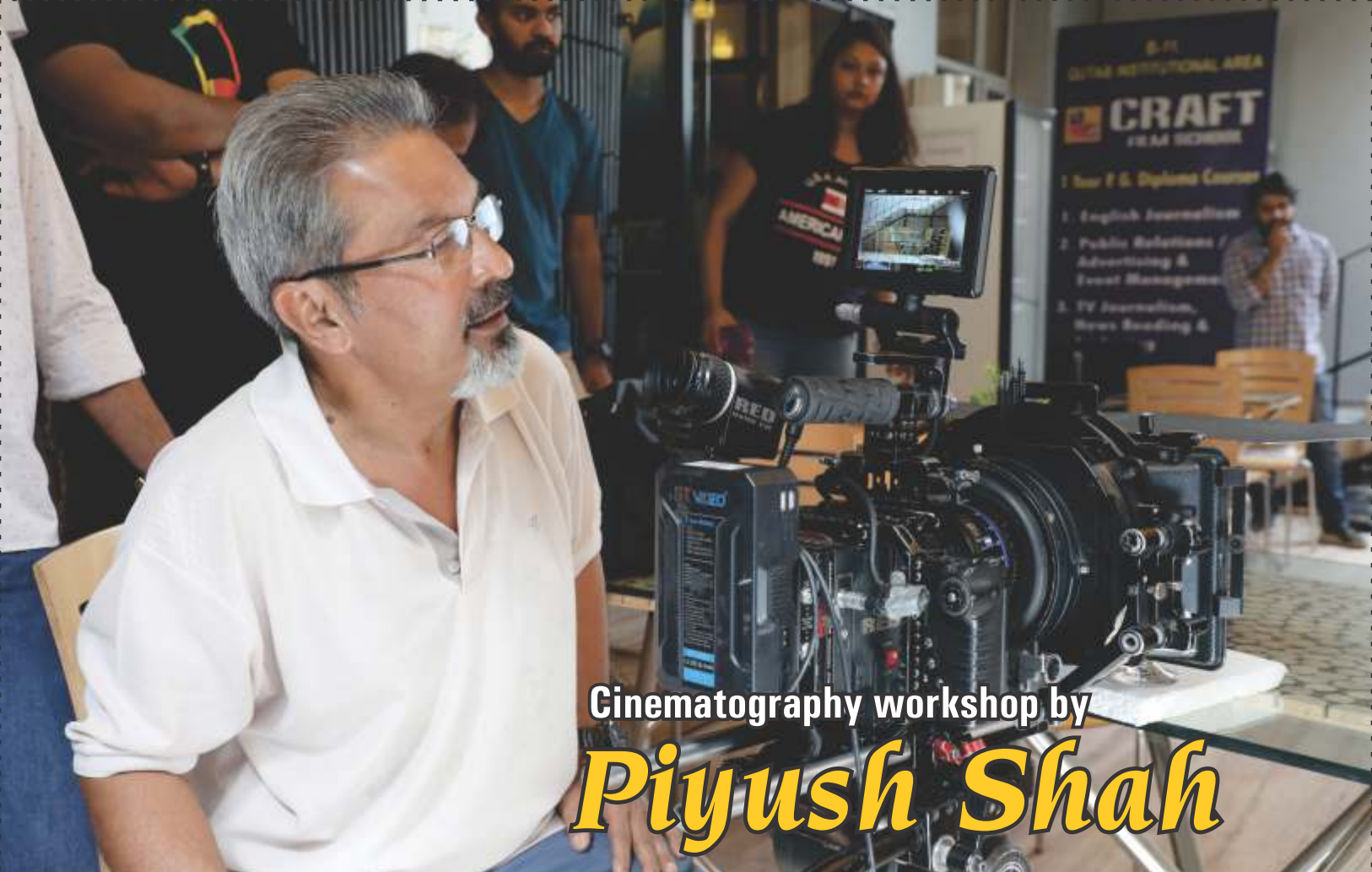
July - September 2019







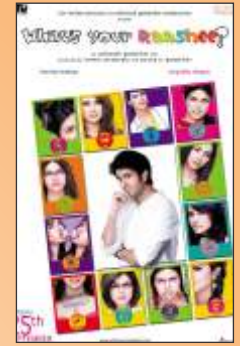
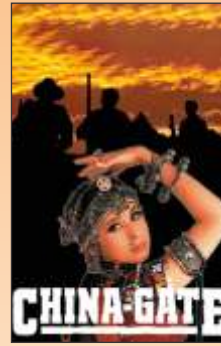
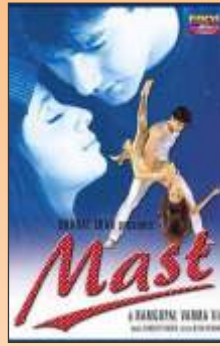




Cinematography workshop by  
***Piyush Shah***







Recently we had the Piyush Shah's workshop for 3 days . As we all know that he is one of the most renowned name behind the lens in our film industry. We are very fortunate that this dynamic man came in our institution to conduct a workshop with us where we got a chance to learn more about the lighting with the functioning of RED camera as well. This workshop lasted for 3 days which was filled with new and interesting tasks every day and from which we gained knowledge about different lighting conditions. Our tasks for each day were decided before itself.

Day one started with the introduction of the RED camera to the students. We were taught about the assembling of the camera and how it functions followed with the short practice session of pulling the focus

according to the movement of the subject. In the afternoon session we had a class with Piyush Shah sir where he introduced himself & discussed about what to do in the future classes of the workshop.

Day two started with the heavy lights known as HMI and they were used to light up the cafeteria because we were given the task of lighting up the outdoor area and Piyush sir made us understand about the lighting conditions required in an outdoor shoot and he also set up the small scene where he made students sit in the cafeteria and he showed us the camera movement and the light set up.

Day three was dedicated to the indoor shoot where we did product shoot, Piyush sir made us understand

about the uses of high FPS in a shoot and we conducted the splash session using a wine bottle and a wine glass and we shot it on 300 FPS this class was followed by a discussion session in the afternoon where we got the chance to interact one on one with Piyush Shah and clarify any doubts that we had.



Written by: Athul Krish,  
CRAFT Cinematography Student















## Master Class By *Bishwadeep Chatterjee*

Workshop with Bishwadeep Chatterjee sir in our CRAFT Film School was a great experience. We learned the real life tricks and sound designing methods. I admired most of his work and I could not be more thankful to Naresh Sharma sir to arrange this workshop for us. On the first day, we discussed about basic concepts and we understood how important sound designing is in a movie. As a sound designer, he taught us it is important to create a world in films that matches the visuals and enhances the visuals or engages with audience and connect with them in an emotional level. According to him sound designing is also artificially creating those perceptions which is to be felt by audience in a particular scene.

On second day sir showed his work done on URI and Bajirao Mastani. He broke sound designing to sub parts and explained the importance of each element used inside those movies. From folly to using stalk sounds and recording for sound space, everything was explained in an elaborated way and our questions were generously answered. Later we also learned sound designing in music production. To understand how the shape of sound effects the quality of song we create and how it plays with listeners mind is the key to a hit song. A great song is nothing without a great mix, so we also understood his method of mixing a song in live. We observed learned a lot using his techniques.

Important Film of Bishwadeep as Sound Recordist







The last day was a questionnaire session where we asked a few questions remaining in our confusion. Again, the questions were answered generously. It was our great pleasure to have a workshop with a great professional. To be in music department and be a great sound designer requires a lot of patience and hard work with enormous passion to work. His success also inspired us to push our lives and learn our craft in absolute sincerity and discipline.



Written By: Allen Paul Dungdung  
Sound Design Student, CRAFT FILM SCHOOL















## Master Class by *Baylon Fonseca*

In the month of June, we had a three day workshop on production sound conducted by Baylon Fonseca.

Important Film of Baylon Fonseca as Sound Recordist

The 3 day workshop gave me a keen insight around sound layering, design, track cleanup etc in a film, shorts and documentaries. We learnt the basic audio gear setup i.e. used to record audio on set of huge movies all around the world. Different methods of sound recording that the current industry follows and also a brief history of sound was recorded in the early development of cinema.

We were introduced to Pro Tools 8,10 which are Industries leading Audio cleanup and designing softwares. Layering, cleanup of dialogues, removing click's and pop's in audio, change of space were demonstrated. The 2nd day of the workshop was an eye opener to us all, especially the Direction students here @CRAFT, because we overlooked how the audio shaped and remodelled a





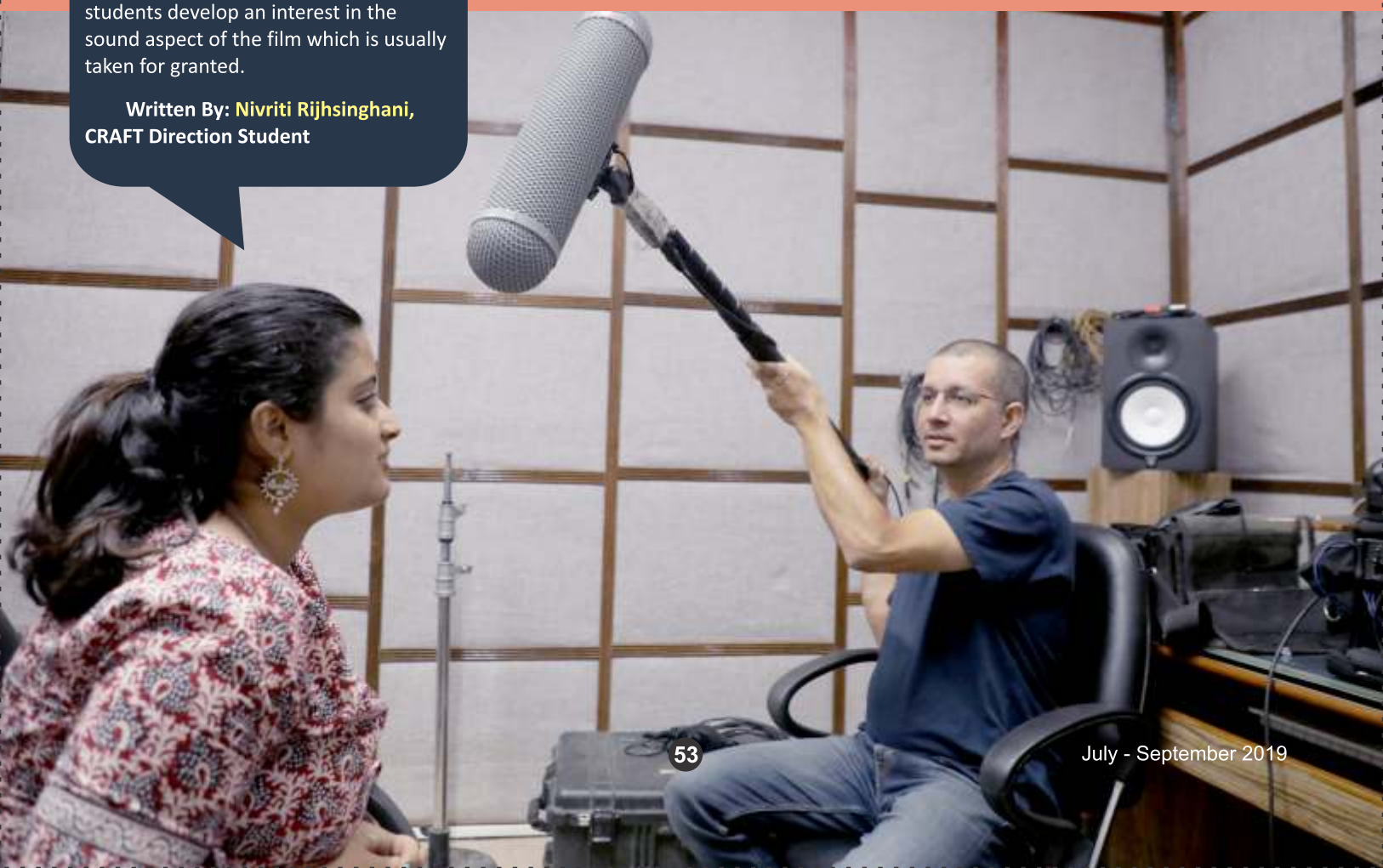
film. We learned to not just hear sounds around us, but to listen to them actively which I thought was really hard, but after a few days of constant struggle to make note of every sound I hear, the process to single out each sounds and recognising them became a lot easier. Baylon Fonseca focused primarily on cultivating one skill, that is organising your footage properly which saves time and energy.

The 3rd day of the workshop we got to play with some of the coolest audio gears which Mr.Fonseca was generous enough to showcase, which included Lectrosonics UCR411a's wireless transmitter and receiver, which were some of the top end audio equipment. Sound design's MIXER and RECORDER.

An introduction to a professional handling of boom mic, pole, and use of recorder were taught in the class which helped us pave way to recording our Projects with good sound the very next week very easy. Mr. Fonseca showed us how to connect a wireless lapel mic to the body of a male actor, through which we can reduce the amount of rustles from the clothes.

Overall, it was an enriching experience and made us direction students develop an interest in the sound aspect of the film which is usually taken for granted.

Written By: **Nivriti Rijhsinghani,**  
CRAFT Direction Student













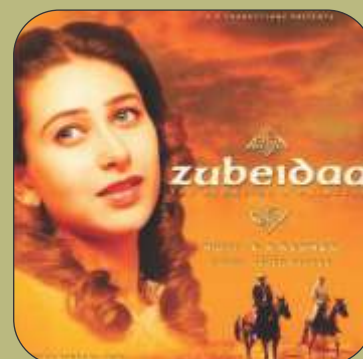
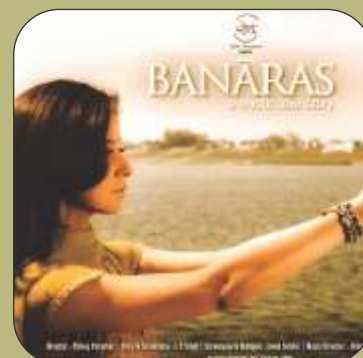
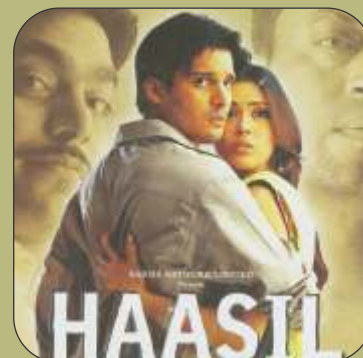
# Master Class With Editor *Aseem Sinha* in CRAFT Film School



July - September 2019

56

Important Films of Aseem Sinha as Editor





# Master Class with Director *Vivek Agnihotri* in CRAFT Film School



Latest Release of Director Vivek Agnihotri







# Presenting the 29th Edition Broadcast India Show: 17 to 19 October 2019

**T**he only and largest show of the Indian subcontinent for the broadcast & media technology presenting latest innovations and emerging trends to thrive in the digital age.

Organised by NürnbergMesse India, the 29th edition of the Broadcast India Show 2019 is India's leading event for television, film, radio, audio: from its content creation to its management and delivery. The show is all set to break records with an increased exhibit space with new exhibitors targeting the OTT and IPTV segments. There will be an additional international flavour with

more global exhibitors participating at the show.

Some of regular, prominent exhibitors include like Sony, Avid, Red Digital, Canon, Panasonic, VTI, Datavideo, Ross Video, For-A, Grass Valley, ARRI, Carl Zeiss, Panther, Seagate, AJA Video Systems, IHSE, Primestream, Ikegami, Netweb Technologies, Sennheiser, Octopus, and many more.

The event has received participation from countries such as Australia, Austria, Brazil, Bulgaria, Canada, China, Czech Republic, Denmark, France, Germany, Hong Kong, India, Italy, Japan, Netherlands, Poland, Russia, Singapore,

South Korea, Spain, Switzerland, Taiwan, Thailand, United Kingdom, Ukraine and USA.

Among a congregation of 500 plus leading exhibitors and brands, participants and thought leaders at the conference, an estimated 10,000 business attendees will be looking to truly transformative technologies and solutions to get an edge up in their business with new business orders and fresh revenue streams.

There will also be power-packed activities, workshops and seminars, zones, partner programmes and networking receptions to keep



attendees fully immersed and engaged.

The Conference Program will feature 3 days of exciting Panel Discussions, Super Sessions, Technology Product & Paper Presentations, and Masterclasses. Top notch speakers from the broadcast technology and entertainment business will be participating in the panel discussions. "Next Gen Technologies in Broadcast Media & Entertainment Industry" – shall form the core key theme of the conference sessions.

Conference Tracks/Panel Sessions include topics like Transparency & Trust, A Must in Policy Framework, At the Battlefield: OTT Vs Traditional Broadcasting in India, Driving Innovation & Change in Cinema Production & Distribution, The Next-Gen Immersive Experience in Broadcasting – Tracking the future, Artificial Intelligence – Raising the Bar in the Media & Entertainment Industry.

#### **BROADCAST & MEDIA MARKET REGISTERING AN EXPONENTIAL GROWTH IN INDIA**

The Indian broadcast market is poised for a major growth with the rapid proliferation of OTT, IPTV driving the



growth. Indian media and entertainment industry grew at a CAGR of 10.90 per cent from FY17-18; and is expected to grow at a CAGR of 13.10 per cent to touch Rs. 2,660.20 billion (US\$ 39.68 billion) by FY23 from Rs 1,436.00 billion (US\$ 22.28 billion) in FY18. India's media consumption has grown at a CAGR of 9 per cent during 2012-18, almost nine times that of US and two times that of China. The industry provides employment to 3.5-4 million people, including both direct and indirect employment in CY 2017. The entire broadcast ecosystem is witnessing a

major transition in traditional broadcasting with the OTT and social media services gaining increasing acceptance across smartphones and smart TVs.

"The broadcast and entertainment market in India is witnessing huge growth, with technology disruptions driving change in the media landscape. Broadcast India Show 2019, in its 29th year, continues to evolve with the market and delivers the best platform for exhibitors to showcase their new products." said Sonia Prashar, Managing







Director and Chairperson of the Management Board, NürnbergMesse India.

“Broadcast India Show is India's leading expo for the broadcast, film and the entertainment technology sector. It serves as a platform for all the professionals in this industry to see the latest technologies on display. Broadcast India Conference has an interesting range of panel discussions on various topics and it will be educative for all the visitors attending the show.”, informed Ujwal Nirgudkar, Oscar Academy Member & Chairman of SMPTE India Section and a leading entertainment technology evangelist.

“The Broadcast India Show is important for us as it provides a strong platform for us to showcase our latest solutions and technologies to the local customers as well as network with industry peers. The response we have year on year in terms of customers is unbelievable and this makes it a must-attend show for us.” said Andrew Tan, Director of Sales, APAC of Ross Video.

“The show is growing exponentially year on year and this keeps us very busy attending to customers and networking with the right people. If I compare the Broadcast India Show with its competitors, I positively feel that from the Indian perspective this is one of the most important shows to be a part of.” asserted Miro Rusko, Director APAC, Octopus Newsroom.

“India is one of the most important markets in the whole of Asia and in some way or the other in the whole world. The Broadcast India Show is a must attend event and extremely significant within the broadcasting sector. The show has improved a lot over the years and its customer base is what lures us to come every time.” said Hans Salzinger, Head of Sales Asia, ARRI Cine Technik.

Riding the stupendous success from last edition in 2018, the event continues to provide the industry a perfect and platform for the global industry to converge and address these issues. The event acts as a catalyst to further grow the Indian market with new technologies.





## Save the date!

The event will take place at the Bombay Exhibition Centre from 17 to 19 October 2019. For more information, please contact Varun Gaba on [varun.gaba@nm-india.com](mailto:varun.gaba@nm-india.com) or Pranali Raut on [pranali.raut@nm-india.com](mailto:pranali.raut@nm-india.com).

### Please visit

[www.broadcastindiashow.com](http://www.broadcastindiashow.com) for further details.

### Our Industry Connect platform

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

### About the NürnbergMesse Group

NürnbergMesse is one of the 15 largest exhibition companies in the world. The portfolio covers some 120 national and international exhibitions and congresses and approx.



40 sponsored pavilions at the Nuremberg location and worldwide. Every year, around 30,000 exhibitors (international share: 41%) and up to 1.4 million visitors (international share of trade visitors: 24%) participate in the own, partner and guest events of the NürnbergMesse Group, which is present with subsidiaries in China, North America, Brazil, Italy and India. The group also has a network of about 50 representatives operating in over 100 countries.

### Contact for Press & Media:

Ms. Tasneem Muchhala NürnbergMesse India Pvt. Ltd. Senior Manager – Marketing and Communications  
Tel.: +91 22 62165316 / +91 9819816226  
Email: [tasneem.muchhala@nm-india.com](mailto:tasneem.muchhala@nm-india.com)





# FXLION NANO



**F**xlion has announced the all new NANO ONE v-mount battery at NAB 2019. It's the first of its kind and offers some new breathtaking features. Overall it matches with the FXLION quality their customers have known for years. It's a durable, smart and extremely compact 14.8V 50Wh v-mount battery for a wide variety of uses.

One of the new features of the NANO ONE are the different options for powering and charging. The owner of a NANO ONE is capable of powering almost all of his gear with v-mount, d-tap, USB and USB-C. That means lights, cameras, monitors, smartphones and even laptops. There are also plenty of different options to charge the battery. It works with a classic v-mount charger,

over d-tap, USB, micro USB and USB-C as well.

These powering and charging options make the NANO ONE the perfect tool for traveling. Taking it into a plane is no problem and safety is guaranteed. The size of the NANO ONE is 100 × 71 × 35mm with a weight of only 310g. The working temperature is around -20℃ ~ +55℃.

## SUSAN LIANG

### Fxlion Electronic Co., Ltd.

Floor 5, Huayue Building, No.1 Tanyuan Road, Mentougou District, Beijing China 102308

Tel.: +86 10 8879 8684

Mobile: +86 15911016672 (whatsapp)

skype: Susan-fxlion

Email: susan@fxlion.net

www.fxlion.net

## INDIAN DISTRIBUTOR IN MUMBAI:



## Lotus Cine Equipments

*one stop shop for cine equipments*

192/1531, Motilal Nagar I, Best Depot Road, Goregaon (W), Mumbai-400104, Maharashtra, INDIA

Te.: +91 22 2878 8270

Mob.: +91 90045 39888, 98339 24544

E-mail: almas@lotuscineequipments.com,

siva@lotuscineequipments.com

Website: www.lotuscineequipments.com





ISSUE: 22, October - December 2018

www.cinematographyart.org

RS.100/- \$5.



# CINEMATOGRAPHY ART

A Quarterly Magazine

*Celebrating 5 Years of Publication*

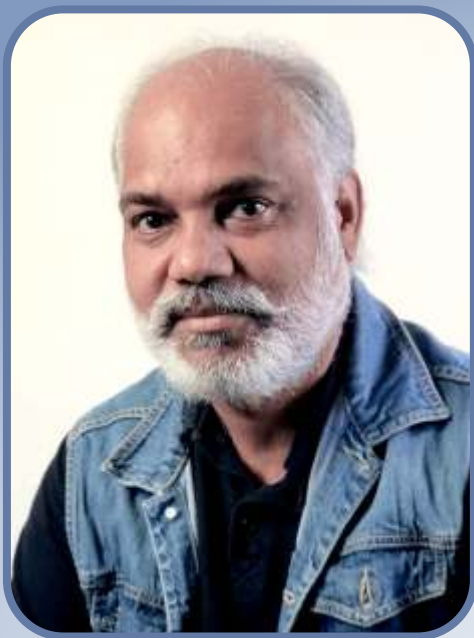
**For  
Subscription  
&  
Advertisements**

Please Contact  
[naresh.sharma@cinematographyart.org](mailto:naresh.sharma@cinematographyart.org)  
Mob.: 9910161695, 9711801700

25th - 27th  
OCTOBER - 2018  
MUMBAI

BI  
2018





## KNOWLEDGE SERIES PART-9

By **J S Sharma**

### INTELLIGENT LIGHTING: THE NEXT LEVEL

Not so long back, if a scene required the light to change within the shot, it was done manually. The lightmen would move or vary the equipment as per the instructions in order to achieve the desired result. With the introduction of DMX512 consoles, lighting became easier but majorly for the stage. It was still difficult to light up a film as none of the lights that are made use of in films or television were DMX512 controlled.

With the introduction of LED lighting, development in these dark spears of Film lighting got enlightened. LED lighting did not only bring new ideas for lighting but also helped in planning it intelligently. Studio lighting improved tremendously owing to the amalgamation of LED lights and them being DMX512 controlled.

Studio lights now are being controlled remotely and the ability to save and play it back whenever required is the cherry on top. This improvised the lighting ability and saved time and effort by a huge margin. But then, new problems sprung up with DMX512. For instance, if there are ten lights in a setup, it will need ten additional wires to form the DMX512 loop.

This became a task in itself. Also, if one single light requires more than one

channel and there are multiple lights as well then, even 512 channels proved insufficient. Moreover, an error in any part can result in an error in the entire loop. The error could have been because of a fixture or bad wiring or issue with the DMX console. The worst part is, tracing the error. But still, it's a rare scenario. Whereas, the issue with the increase in the number of wires will stay.

To tackle this issue a new concept was proposed known as Art-Net. Art-Net is basically DMX over Ethernet via Cat5 cables. It solved a few of the issues. The biggest one of 512 channels. Art-Net helped in reducing the DMX cable issue by making them go wireless. It allows you to send 32,768 universes of DMX data down a single network cable. That is 32,768 multiplied by 512 channels.

There is another similar technology or let's use the term "protocol" (more appropriate term) known as sACN. sACN stands for streaming Architecture of Control Networks and is also known as E1.31 and was developed by ESTA – the Entertainment Services and Technology Association. sACN allows you to run 63,999 universes of DMX data down a single network cable. sACN is a newer one and has been gaining popularity.

The difference? Not, much apart from the number of universes, it's an alternative to Art-Net. However, owing to the fact that Art-Net is older thus, available on more lighting fixtures. Both Art-Net and sACN nodes allow you to configure them remotely via a web browser or application, making it easy to change settings on the gig.

Recently, newer control options have shown up. These are more specific to the manufacturing brand. LEDGO provides a WiFi router through which its products can be connected and controlled by a Smartphone/iPhone/iPad App. The

options provided in the App help in easing out the control issues that arise especially with the management and control of multiple LED Fixtures.

So far, these control options are separate consoles where the technician operating it has to remember and control the fixtures. They have to maintain a layout of the light fixtures with their number and remember the number of channels each light consumes. What if there was a solution where all of this was saved at one place and the technician could control, save and operate them remotely?

This is the dawn of Intelligent Lighting. Nicolaudio's Stick Range of controllers combined with their Computer Application help in designing the layout of the light fixtures. The application consists of renowned light fixtures and the number of Channels it consumes in every mode. All you have to do is connect the Stick with the computer, design the light and save it over the stick. Then all you have to do is select the scene through the Stick either directly or through the App. These Stick can have multiple universes in them.

Truly, the new age of lighting has improvised lighting control to a new level. We have so far only scratched the surface of intelligent lighting. In the future, this will revolutionaries lighting control as a whole.

Note: Between the transition from DMX512 and Art-Net there as well exist RDM (Remote Device Management) that helps in the control of the lights remotely.

Feedback:

**J S Sharma**

Founder

Yasuka Corporation

Ph +91.22.2593 0842

js@yasukacorporation.net

www.yasukacorporation.net





# HOW TO PREPARE FOR **JET-2019** *Entrance Test* for FTII+SRFTI

2000 Objective MCQ mainly focused on **Cinema + Theatre + Music + Dance + Literature + Art**



Buy Book Online From [www.ftiientranceexam.com](http://www.ftiientranceexam.com)



Written by Naresh Sharma  
FTII Alumnus 1991-1993 Batch  
Founder & Academic Director CRAFT FILM SCHOOL  
Editor & Publisher: Cinematography art Magazine  
[naresh.sharma@craftfilmschool.com](mailto:naresh.sharma@craftfilmschool.com)

Price:  
Rs. 500/-



# CRAFT FILM SCHOOL

## CENTER FOR RESEARCH IN ART OF FILM & TELEVISION

**Application forms are invited for the admission to  
1-Year full time  
PG Diploma Courses**

1. Cinematography
2. Film Direction
3. Acting & Modeling
4. Production Design | Art Direction
5. Editing
6. Sound Recording & Audio Engineering
7. TV Journalism, News Reading & Anchoring
8. Creative Writing (Dialogue, Script & Copy Writing)
9. P. R. Advt & Event Management



### *Guest Faculty in the past*

- ★ Subash Saho Sound Recordist, Filmafare + National Award For Omkara
- Oscar Winning Film "Amelie" Editor Herve Schneid
- Arvind K, Cinematographer For Gangajal, Apharan
- Aseem Sinha, Editor of 60 Films Including Films For Shyam Benegal



### CRAFT FILM SCHOOL

B-11, IMM Building, Qutab Institutional Area,  
New Delhi-110016

Mob.: 9899251133, 9899251144, 9899251155

### *Selection Criteria: Interview*

Session Starts : 31st July 2019

application form available on website

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

