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TECHNOLOGY & BUSINESS

JULY - AUGUST 2022

E-EDITION

FUTURE OF BROADCAST TECHNOLOGY

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Jio World Convention Centre, Mumbai

13 - 15 October 2022

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- ◆ **STREAMING SOLUTIONS**
- ◆ **OTT MARKET PLAYERS - AN OVERVIEW**
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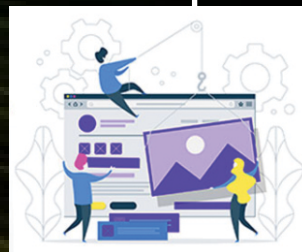
- ❖ Home Page - \$250 per month
- ❖ News & Feature Page - \$150 per month

Emailers

- ❖ Dedicated broadcast e-mail \$ 200 – 1 round
- ❖ Broadcast & Film e-newsletter banner \$ 200 – 1 insertion

Web Requirements

- ◆ Home Page - width 300 pixels x depth 250 pixels
- ◆ News Page - width 160 pixels x depth 600 pixels



Bi-Monthly Digital Edition of Broadcast&Film Magazine

- ❖ Full page Color Ad – \$ 250 – 1 insertion (Size: W 200mm x H 265mm)



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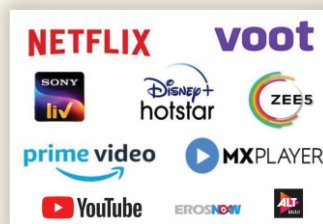
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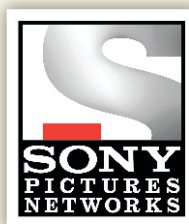
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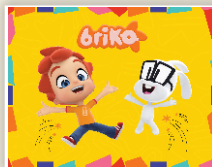
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**MANOJ MADHAVAN***Editor*

The traditional way of doing broadcast, which had been a hallmark for majority of broadcasters, has seen a paradigm shift and seen the broadcasters launch their own homegrown OTT services. All the broadcasters and content production houses will have to up the ante and constantly upgrade their digital infrastructure.

The new and upcoming broadcast technology will prove to be a core element of their business processes.

Get set to see all these transformations at the A.B.I.S. (Asia's Broadcasting & Infotainment Show) 2022 where the industry will converge over 3 days from October 13 -15, at the Jio Convention Centre, Mumbai.

manoj.madhavan@nm-india.com

From the Editor's Desk

The world of broadcasting is set for a metamorphosis. Streaming technology along with launch of 5G will usher in a major transformation in India. The traditional way of doing broadcast, which had been a hallmark for majority of broadcasters, has seen a paradigm shift and seen the broadcasters launch their own homegrown OTT services. They will need to do so, to survive the onslaught and might of the OTT majors.

Case in point is the Zee – Sony merger, which once formalized will create a powerful media company with enough muscle power to fight any of the upcoming streaming or broadcasting battles ahead.

Netflix has done a complete rejig of its business strategy and is all set to adopt an advertising based business model in the future. This after it saw a major drop in revenues and subscribers across the globe.

The initial prediction was that global OTT platforms like Netflix, Amazon, Apple, and Google would dominate the market in the future. However, the recent trends indicate that future ecosystem will see both the traditional players and other stakeholders having an equally important role to play and both co-existing. Of course, media companies have to be agile and think out of the box to survive.

Where does this leave the broadcast & media technology vendors? They are the most important critical link in this jigsaw puzzle to take the industry forward. All the broadcasters and content production houses will have to up the ante and constantly upgrade their digital infrastructure. The new and upcoming broadcast technology will prove to be a core element of their business processes.

Get set to see all these transformations at the A.B.I.S. (Asia's Broadcasting & Infotainment Show) 2022 where the industry will converge over 3 days from October 13 -15, at the Jio Convention Centre. Network with the best in the industry and see some of the best practises adopted in the fascinating media sector.

Manoj Madhavan - Editor



Leading brands from the Satellite & Cable TV industry will be there
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EROS PARTNERS WITH FETCH TV



Eros Now has a new partnership with the Australian content aggregation platform Fetch TV and expand into Australia.

The collaboration is in line with Eros Now's strategy to focus on growing direct-to-consumer relationships while strengthening and expanding key distribution partnerships.

This new distribution partnership with Fetch TV provides active Fetch subscribers with access to Eros Now's content of over 12,000 Indian movies, originals, music, short-form content, and more across several languages and genres.

"Streaming platforms are gaining popularity worldwide and have emerged as a key driver for multilingual content across wider audience segment. Fetch TV has been a leading aggregator of streaming services and other entertainment content in the Australian market for over 10 years. This collaboration will certainly help us enhance our horizons in terms of international audience and their preferences, and further strengthen our offering," said Ali Hussein, CEO, Eros Now.

MTV INDIA PARTNERS WITH HYUNDAI FOR 'HYUNDAI X MTV WHAT'S YOUR VENUE', A SOCIAL MEDIA POLL-LED ADVENTURE TRAVEL-SERIES

The 4-part series will explore one Indian city per episode - Goa, Mumbai, Delhi, and Manali - in an unprecedented new format where the social media followers and fans choose each adventure!



Known for keeping its audience engaged with experimental and immersive content Viacom18, and India's leading youth entertainment brand, MTV India along with Hyundai Motor India, the country's leading automotive manufacturer in India is all set to take its viewers through an adventurous travel journey with 'Hyundai x MTV What's

Your VENUE', where each adventure will be decided solely by the audience! Starting 15th July, every Friday on MTV, Voot, and MTV YouTube page at 6 PM, 'Hyundai x MTV What's Your VENUE', the all-new travel lifestyle series, will decide the journey of each influencer duo as they set out to explore cities with their lit travel companion the new Hyundai VENUE.

In an unconventional new format, the 4-episode series will see India's top cities being explored through the lens of a fun duo comprising of popular influencers, but all decided by the wanderlust-driven audience via a LIVE poll on social media. Emphasizing the essence of ceaseless wanderlust and roaring appetite for atypical journeys, the series is built on an interactive concept, giving audiences full control to help the duo decide what they will do next, thereby becoming a part of their adventure. With these 'choices' being highlighted at crucial junctions in every episode, followers and fans of each duo will become an indispensable part of their journey while also getting the front seat to the camaraderie between them and a rare glimpse into their lives as they travel in style with the Hyundai Venue.

The new Hyundai VENUE has been crafted to supersede the aspirations of new-age Indian customers, who seek future tech, spacious interiors, comfort, style, and safety. Designed to evoke a bold and premium appeal, the new Hyundai VENUE will stand out with its solid presence that is inspired from Hyundai's Sensuous Sportiness design language. While the development concept is centered around creating the next Lit Space that is trendy, unique, stylish, and upbeat, the new Hyundai VENUE has also been conceptualized to exude a bold and big persona with a focus on exterior design as well as interior space and comfort. The new Hyundai VENUE will personify customer aspirations with an overarching theme that is encapsulated by - 'Live the Lit life'.

Commenting on the collaboration, Anshul Ailawadi, Head – Youth, Music

ABHISHEK KUMAR IS GROUP CEO OF BALAJI TELEFILMS



ABHISHEK KUMAR

Balaji Telefilms hired Abhishek Kumar as the Group Chief Executive Officer. Kumar has moved on from Jupiter Capital, the private equity funds, wherein he was working as the COO and General Partner of the new Funds of the group. Before Jupiter Capital, Kumar was running a venture capital network, at Rainforest Venture Network as Managing Partner and was also an advisor and partner to multiple family offices for technology and consumer investments.

Shobha Kapoor, Managing Director, Balaji Telefilms, said, "We are pleased to have Abhishek as Group CEO, and are confident that he is the right person to lead Balaji to the next stage of growth and value creation. He is a seasoned leader with a stellar leadership reputation. The Indian media sector is undergoing massive change which also creates enormous opportunities for us at Balaji, and Abhishek will lead the efforts with the rest of the team, to seize these opportunities and create value for all our stakeholders."

and English Entertainment, Viacom18, said "Through 'Hyundai x MTV What's Your Venue', our audiences will decide the influencers' adventures via social media polls. As a youth entertainment brand, we are redefining entertainment by putting our audience in the driver's seat and making them a crucial part of the show."

Mr. Tarun Garg, Director (Sales, Marketing & Service), Hyundai Motor India, said, - "As a progressive and youth-oriented brand, we are glad to collaborate with MTV India for this new travel & lifestyle adventure series set in motion for the young Millennials and Gen Z to experience the new Hyundai VENUE. Based on Hyundai's Global Design Language of Sensuous Sportiness, the new Hyundai VENUE exhibits confident body forms, delivering the perfect representation of a sporty, dynamic and powerful design. With Alexa and Google adding to the 60+ Bluelink connectivity features, the new Hyundai VENUE is connected to everything you need. The new Hyundai VENUE is characterized by our key communication of 'Live the Lit life' that embodies the aspirations and lifestyle of Gen MZ. We strongly believe that the young audience of MTV will enjoy the series and experience of travel."

Uday Mohan, President & Chief Client Officer at Havas Media Group India, said "The constant endeavour of Havas content vertical is to create meaningful content for brands. The 'Hyundai X MTV What's Your VENUE' tentpole content show is a concerted effort to deliver that impact, strategy and innovation. There is perfect synergy between the show and how the Hyundai Venue stands for living the lit life. The concept is unique, and it provides connectivity and control over content to the audience in the same way that the new Hyundai VENUE does."

'Hyundai x MTV What's Your Venue' will be shot across Goa, Mumbai, Delhi, and Manali, exploring popular hotspots and even obscure, hidden gems.

Gear up for Hyundai x MTV What's Your Venue' every Friday on MTV, Voot, and MTV YouTube page at 6 pm.

Promo Link: <https://www.youtube.com/watch?v=Yq9eYq4FK1M>

LOCOMOTIVE GLOBAL MEDIA APPOINTS KANUPRIYA A IYER AS HEAD OF BUSINESS AFFAIRS AND SENIOR PRODUCER

Iyer to lead LGM's film division



With a focus on developing, producing, and distributing content for India and across the globe, Locomotive Global Media, an international production company based in Mumbai has strengthened its senior leadership team by appointing Kanupriya A Iyer as Head of Business Affairs and Senior Producer. Kanupriya's appointment is with immediate effect.

In her new role, Kanupriya will work closely with Sunder Aaron to set up and lead Locomotive Global Media's film division as well as oversee all business operations. Locomotive Global Media is growing rapidly with an ambitious roster of projects in active development. Iyer will be responsible for driving the company's growth through all aspects of content development and production required to scale up the

NEW JV FOR LIBERTY & TELEFONICA



LIBERTY GLOBAL joint venture

Liberty Global and Telefónica launch of a new fibre which is a £4.5 billion investment will see up to 7 million homes passed with a new wholesale full fibre network.

Liberty Global and Telefónica will jointly hold a 50% stake in the JV through a holding company, with InfraVia owning the remaining 50%. Telefónica Group's participation will be held through Telefónica Infra (its infrastructure unit).



The partnership will initially roll out fibre to 5 million homes not currently served by Virgin Media O2's network by 2026, with the opportunity to expand to an additional 2 million homes.

Virgin Media O2 will commit to being a wholesale customer of the new network from day one, which will extend its total fibre footprint up to 23 million premises. It will also play an integral role by providing its well-established network expansion expertise, systems and relationships to the entity.



KANUPRIYA AIYER

company's position and meet its objective to become the leading content production company in India.

Kanupriya joins Locomotive Global Media from Colour Yellow Productions where she worked as a Co-Producer and played a pivotal role in identifying content that matched the brand's ethos. During her tenure there, she presided over successful releases such as Tanu Weds Manu Returns, Manmarziyaan, Newton & Tumbbad. She now brings to LGM her 12 years of experience in the Indian entertainment industry both as a management executive and producer. Kanupriya combines her sharp business acumen with a belief

that the world can be changed, one film at a time. Her in-depth expertise in content and business development makes Kanupriya a key asset for Locomotive Global Media.

Speaking on the new appointment, Sunder Aaron, Co-founder, and principal of Locomotive Global Inc., said, "We are delighted to welcome Kanupriya to our leadership team. She is a unique executive talent whose knowledge and expertise in the film business will enable us to immediately make a splash in the features business. Our ambition is to produce content that has an impact both in India and around the globe, and Kanupriya will no doubt help us achieve that and fast."

Commenting on her appointment, Kanupriya A Iyer, Head of Business Affairs and Senior Producer, Locomotive Global Media, said, "I feel a sense of pride as a part of the team Locomotive Global. The collective ethos to create world-class content along with building a company with integrity and passion really spoke to me. Sunder is a wonderful leader who encourages unique voices. I'm ready to help add value with my experience in development, production, and distribution to set up clutter-breaking films and television content."



SUNDER AARON

VOOT RAMPS UP ITS KANNADA CONTENT SLATE, ADDS 'BIGG BOSS OTT KANNADA' TO ITS ROBUST CONTENT LINE-UP

The first OTT edition of Bigg Boss Kannada will stream exclusively on Voot for 6 weeks, starting 6th August 2022.

On-boards Vimal Elaichi as 'co-presenting' sponsor and Paytm as 'special' sponsor. Kannada superstar Kiccha Sudeep to host the OTT season.



In its endeavour to provide a diverse content catalogue, Viacom18-owned and India's leading video-on-demand platform, Voot, has consistently worked towards amping up its efforts to entice its viewers across

TP-LINK, PROUDLY MADE IN INDIA



TP-Link India, a global leader in Wired and Wireless Lan products, strengthens their commitment to serve India by releasing the first batch of Made in India products rolled out on 15th August 2022, India is a focused market for TP-Link and with this investment in local manufacturing, TP-Link will develop and manufacture products suited specially for India market. With presence in more than 170 countries serving a global audience, products made in India by TP-Link will be sold to other countries too.

“When you make a commitment you create hope, but when you keep your commitment you create Trust. At TP-Link we keep Trust as the most important factor, our Make in India initiative begins with a focus with India, and with a long term vision of servicing globally.” said Mr. Sanjay Sehgal, Sr. Vice President - SMB & Telco.

TP-Link is consistently ranked No. 1 provider of Wi-Fi devices* for 11 consecutive years by analyst firm IDC. To maintain the product standards, we allocate huge investments in R&D to improve the product quality and meet the prescribed standards.

Mr. Bijoy Alaylo, Vice President - SoHo Sales, quoted “The Make in India initiative will ensure our partners with regular supply of a wide range of products in India and also empower them to boost their business.” We express our gratitude towards our channel partners for Trusting us over the past decade and will continue to add more products in India.



momentum with its foray into the Kannada language market and upping the ante with its ‘digital-first’ strategy, Voot is all set to exclusively launch its first-ever OTT season of Bigg Boss Kannada. For the 6-week digital exclusive season of Bigg Boss OTT Kannada, Voot welcomes Vimal Elaichi as ‘co-presenting’ sponsor and Paytm as ‘special’ partner.

Following the overwhelming success of its reality show Bigg Boss OTT Hindi last year, Voot will once again unleash over-the-top entertainment and drama for all its Kannada viewers, starting 6th August 2022. With 6 weeks of unprecedented access, engagement and interactivity, viewers will get a chance to watch exclusive cuts, round-the-clock content drops, and a fully interactive 24*7 LIVE feed from the house.

Talking about bringing Bigg Boss OTT to its Kannada viewers, Gourav Rakshit, Chief Operating Officer, Viacom18 Digital Ventures, said, “Kannada has been an important market for us at Voot, and our recent movie slate has helped us consolidate our leadership in the market. Voot’s success with Bigg Boss OTT Hindi in 2021 proved to be a game-changer in the digital entertainment space, and we’re excited to launch Bigg Boss OTT Kannada, reinforcing our commitment to bringing fresh and engaging shows to Voot audiences across the country.”



GOURAV RAKSHIT

Speaking on the maiden edition of Bigg Boss OTT Kannada, Param, Business Head, Kannada Cluster, Viacom18, said, “Year-on-year, Bigg Boss has been delivering outstanding and ground-breaking editions across languages, both on television as well as digital. The Kannada market has always stayed ahead of the curve and the launch of Bigg Boss OTT Kannada will further create an immersive and engaging experience for all our Kannada viewers. We are hopeful that the upcoming digital edition will take the show’s fandom a notch higher and engage and interact with viewers like never before.”

Kichcha Sudeep said, “It’s really exciting to see the growing anticipation for the first OTT season, and the new avatar will surely live up to this craze. As the promo suggests, the OTT season will be a dream come true for the Bigg Boss fans to see 24x7 live action with entertainment, drama, and a lot more that will certainly keep our viewers hooked for 6 weeks. The madness has just begun. Stay tuned.”

Promising to be filled with unlimited doses of drama and entertainment, Voot, through a disruptive content strategy for Bigg Boss OTT Kannada will set a milestone in the digital space.

Tune in to watch Bigg Boss OTT Kannada co-presented by Vimal Elaichi as a digital exclusive only on Voot starting 6th August, 2022.

GHOST VFX TO OPEN NEW STUDIO IN INDIA

Award-Winning Visual Effects House Expanding to Pune

GHOSTVFX

Ghost VFX, Streamland Media's visual effects division, has announced it will open a new 32,000 square-foot studio in Pune, Maharashtra, India, early next year to meet the growing needs of filmmakers worldwide. Ghost India will offer clients a full range of high-end visual effects through cloud-based technology and an industry-leading talent roster that will function as a hybrid of work-from-home and in-studio.

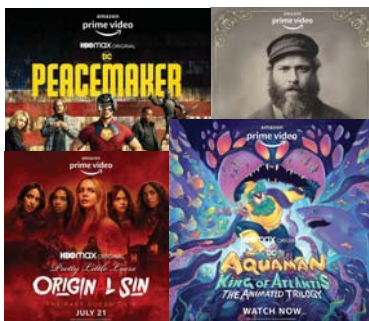
The new state-of-the-art studio will be led by Ghost VFX India Vice President and Head of Studio Prashant Shitole, who brings more than 20 years of top-tier VFX and animation experience to his new role. His credits include producing VFX for features, streaming, animation and games, while working as head of production at MPC, The Mill, Double Negative and most recently at Method Studios.

"I'm thrilled to have the opportunity to lead the Ghost VFX expansion into India," says Shitole. "I'm most excited about the creative team we are bringing together here. Ghost VFX is already a well-established creative resource for filmmakers around the world. The talented team here in India is joining a global studio of artists and technical experts who support filmmakers doing amazing work."

In addition to Pune, Ghost VFX has locations worldwide in Los Angeles, Copenhagen, London, Manchester, Toronto, and Vancouver. Recent credits include Star Trek: Strange New Worlds, The Book of Boba Fett, and The Walking Dead.

AMAZON PRIME VIDEO TO PREMIERE AN EXCLUSIVE SLATE OF 11 HBO MAX ORIGINAL SERIES AND 10 HBO MAX ORIGINAL FEATURES IN INDIA

Peacemaker, The Flight Attendant, And Just Like That..., Gossip Girl, Doom Patrol, and more to be exclusively available to Prime members

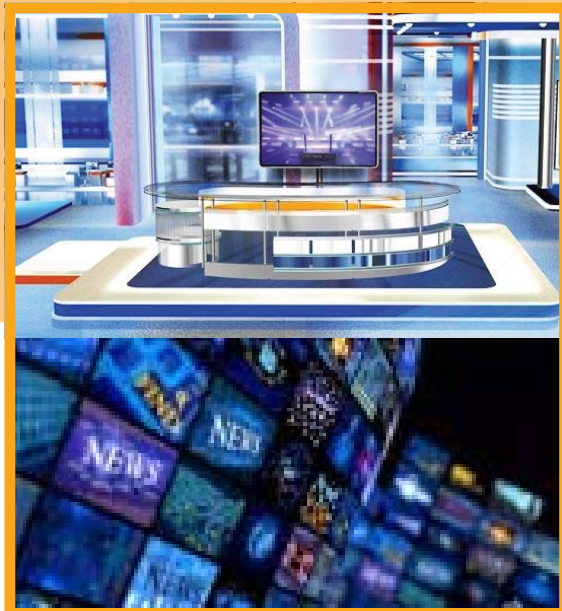


Amazon Prime Video, India's most loved entertainment hub, today announced a collaboration with Warner Bros. Discovery to offer a slate of 11 popular HBO Max Original series and 10 blockbuster HBO Max original features exclusively on the service for Prime members in India, as it expands its catalogue of the best and latest English entertainment.

The slate includes series across genres, from the Primetime Emmy-nominated darkly comedic thriller *The Flight Attendant*, starring Kaley Cuoco; DC Super Hero series *Peacemaker*, created for television by James Gunn and starring John Cena; And *Just Like That...* which is the new chapter of the beloved franchise *Sex and the City*; the new *Gossip Girl*, an extension of the original pop culture classic series; to *Doom Patrol*, a drama that reimagines one of DC's most beloved groups of Super Heroes. The slate also includes the college-set comedy *The Sex Lives of College Girls*, created by Mindy Kaling and Justin Noble; the dark, coming-of-age, horror-tinged drama *Pretty Little Liars: Original Sin*; true crime-drama *The Staircase*; dystopian drama *DMZ*; and science fiction drama *Raised by Wolves*. This is in addition to HBO Max original features like *An American Pickle*, *Aquaman: King of Atlantis*, *Let Them All Talk*, *Superintelligence*, and many more.

These HBO Max Originals will join thousands of TV Indian and international shows and movies in the Prime Video catalogue. These include Indian-produced Amazon Original series like *Suzhal – The Vortex*, *Modern Love Mumbai*, *Mumbai Diaries 26/11*, *The Family Man*, *Breathe: Into The Shadows*, *Bandish Bandits*, *Paatal Lok*, *Mirzapur Season 1 & 2*, *The Forgotten Army – Azaadi Ke Liye*, *Comicstaan*, *Comicstaan Semma Comedy Pa*, *Sons of the Soil: Jaipur Pink Panthers*, *Four More Shots Please!*, *Made In Heaven*, and *Inside Edge*, Indian films such as *Shershaah*, *Jai Bhim*, *Sardar Udham*, *Sherni*, *Jalsa*, *Gehraiyaan*, *Gulabo Sitabo*, *Durgamati*, *Chhalaang*, *Shakuntala Devi*, *Ponmagal Vandhal*, *French Biryani*, *Law, Sufiyum Sujatayum*, *Penguin*, *Nishabdham*, *Maara*, *V*, *CU Soon*, *Soorari Potru*, *Bheema Sena Nala Maharaja*, *Drishyam 2*, *Halal Love Story*, *Middle Class Melodies*, *Putham Pudhu Kaalai*, *Unpaused* among others and the award-winning and critically acclaimed global Amazon Originals like *Borat Subsequent Moviefilm*, *Tom Clancy's Jack Ryan*, *The Boys*, *Hunters*, *Fleabag*, and *The Marvelous Mrs. Maisel*. All this is available at no extra cost for Amazon Prime members. The service includes titles in Hindi, Marathi, Gujarati, Tamil, Telugu, Kannada, Malayalam, Punjabi, and Bengali.

Prime members can watch these series anywhere and anytime on the Prime Video app for smart TVs, mobile devices, Fire TV, Fire TV stick, Fire tablets, Apple TV, etc. In the Prime Video app, Prime members can download episodes on their mobile devices and tablets and watch anywhere offline at no additional cost. Prime Video is available in India at no extra cost with Prime membership for just Rs. 1499 annually or Rs. 179 monthly. New customers can find out more at www.amazon.in/prime. ■



INDIAN BROADCAST & MEDIA COMPANIES – A MARKET OVERVIEW

India's Entertainment & Media industry is expected to reach INR 4,30,401Cr by 2026 at 8.8% CAGR. The dramatic rise in the market cap post the pandemic shows the potential of the Indian broadcast and media sector. Check out some of the top television broadcast companies and their market cap.

STAR INDIA



**Market Cap
(Rs Crore) :**
12,000

Star India is one of the country's leading media conglomerates, reaching around 700 million viewers a month on TV across India and over 100 other countries. Star and Disney India's channel portfolio cuts across general entertainment, films, sports, infotainment, kids, and lifestyle content across eight languages. The network generates over 20,000 hours of content every year and broadcasts 70+ channels, reaching 9 out of 10 C&S TV homes in India.

ZEE ENTERTAINMENT



**Market Cap
(Rs Crore) :**
9,000

Zee Entertainment was the first entry into the world of private satellite TV channels in India. It was the year of 1992 that saw a revolution in the Indian TV industry with the advent of Zee. Today, Zee Entertainment reaches 1.3 billion viewers worldwide. It has a major presence in both linear and digital platforms. They provide diverse entertainment in 24 × 7 different languages.

SONY PICTURES NETWORKS



**Market Cap
(Rs Crore) :**
41,000

Sony Pictures Networks is the consumer-facing identity of Culver Max Entertainment Private Limited, which is an indirect wholly owned subsidiary of Sony Group Corporation, Japan.

SPNI, an indirect wholly-owned subsidiary of Sony Corporation Japan, is engaged in the business of broadcasting television channels, production & distribution of films, over the top and digital content delivery platform. It owns and operates 26 channels across

MARKET REPORT

genres besides digital entertainment VOD platform SonyLIV, and Studio NEXT the independent production venture for original content and IPs for TV and digital media. SPNI reaches out to over 700 million viewers in India and is available in 167 countries.

SUN TV



Sun TV Network is counted among the second largest TV media in India and has a reach of 95+ million households. It has a network of more than 33 TV channels, reaching its audience worldwide including the US, Canada, Europe, Singapore, Malaysia, Sri Lanka, South Africa, Australia and New Zealand. It was founded on 14 April 1993 by Kalanidhi Maran in Chennai, Tamil Nadu, India.

TV18 BROADCAST LTD.



Offering viewers a bouquet of fifty channels, Network 18 Media and Investment is one of the largest media conglomerates in India. It also has thirteen international channels. Its channels combine entertainment and

news with internationally renowned media giants like CNBC, CNN, Forbes.

NETWORK 18 MEDIA & INVESTMENTS LTD.



One of the largest media groups in India with interests that are diverse, yet synchronized, Network18 is an enterprise promoted by an independent media trust. Reliance Industries is its sole beneficiary. This area of expertise is news broadcasting and has a team of professional and experienced editors and news takers. It has investments in various regional and digital platforms.

NXTDIGITAL LTD.



Nxtdigital is the flagship media company of the Hinduja Group, a global business group. It is the only integrated digital delivery platform company in India. Its services reach viewers through satellite, digital cable and broadband.

TV TODAY NETWORK LTD.

The TV Today Network



reaches viewers through two news channels which are household names in India, Aaj Tak and India Today Television. Aaj Tak was launched on 31 December 2000 and carved a niche for itself as a major news channel. India Today, already a trusted brand in the world of journalism, reaches a large audience through its channel India Today TV.

ENTERTAINMENT NETWORK INDIA LTD.



Entertainment Network India Limited is another popular telecast which falls under the flagship company of the Times of India group. The company saw its incorporation in 1999. ENIL also owns the very popular radio station "Mirchi". ENIL is listed on both the Bombay Stock Exchange and the National Stock Exchange. The company is known for its entertainment.

MUSIC BROADCASTING LTD

Music Broadcast Limited, a subsidiary of Jagran Prakashan Limited, launched India's first FM radio station, Radio City. It has been 19 years now in this industry. This

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Market Cap (Rs Crore) :
853

radio station is Radio City, a station which is the most popular Bangalore number in India. The company operates 39 stations in 12 states. Radio City has 69 million listeners according to AZ Research.

RAJ TELEVISION NETWORK LTD.



Market Cap (Rs Crore) :
252

Raj Television Network is

today the second largest satellite television network in South India and the company was incorporated on 3 June 1994. It operates 14 channels and launched 'Raj Digital Plus', India's first 24-hour channel for Tamil films. Its channels broadcast news, music, movies, child entertainment, and more.

NEW DELHI TELEVISION LTD.



Market Cap (Rs Crore) :
1,990

For more than a century, New Delhi Television Limited has been a major TV news broadcaster and was founded in the year 1998 by Radhika Roy and Prannoy Roy. Things started with the very popular "The World This Week" on Doordarshan. There is no looking back for Prannoy Roy and his team. He was the producer of the "Star News"

channel, India's first 24-hour news channel

ZEE – SONY MERGER



Market Cap (Rs Crore) :
50,000

The Indian government has announced the approval of the merger between Zee Entertainment and Sony Pictures Networks India. The merger is expected to be completed in 2022. Zee-Sony merger receives approval from BSE, NSE

The merger will help the company become a global content powerhouse. The merged entity will have a revenue of \$7-8 billion and a group net worth of around \$15 billion. ■

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STREAMING SOLUTIONS

Streaming Solutions are driving the OTT market and offers content providers, pay-TV operators, and OTT service providers an easy, fast, and reliable way to deliver advanced streaming quality to their subscribers.
An update on some of the new OTT streaming solutions.

AJA HELO PLUS

Aja HELO Plus is a compact, advanced H.264 streaming and recording stand-alone appliance. HELO Plus offers both SDI and HDMI I/O with the capability to stream up to 1080p60 to a Content Delivery Network and record simultaneously. Two separate streaming destinations can be set up and recordings can be made to a combination of SD card, USB storage and NFS or CIFS network storage. HELO Plus also provides Picture-In-Picture and graphics functionality in hardware for compelling presentations made simple.

HELO Plus offers high quality streaming with ultra-reliable performance for any critical streaming service needs, including eSports, news, sports, education, creator, live events, and beyond.

Features

- ❖ Portable, stand-alone device with 3G-SDI and HDMI I/O
- ❖ Encode up to 1080p60 in H.264/MPEG-4
- ❖ Stream to two separate destinations simultaneously
- ❖ Create Picture-in-Picture streaming/recording output from multiple input sources
- ❖ 2-channel stereo audio
- ❖ Analog stereo audio out
- ❖ Front panel LED audio meters
- ❖ Data rates from 100 kbps to 20 Mbps in MPEG-4
- ❖ Record to SD, SDHC, or SDXC cards, USB storage, NFS, CIFS, or SMB network volumes
- ❖ USB slot and SD card slot for local external storage
- ❖ Video input and output on 3G-SDI and HDMI
- ❖ Support for RTP/UDP, RTSP, RTMP, RTMPS, HLS, and Unicast



- ❖ SRT compatibility
- ❖ AV Mute with user graphics upload support for pre-live feeds
- ❖ Web-based GUI preview window
- ❖ Group control for multiple HELO Plus and Ki Pro devices
- ❖ Three Year Warranty

SSIMPLUS® LIVE MONITOR

SSIMPLUS® Live Monitor is A Unified End-To-End System That Analyzes And Informs Video Quality Evaluation At Scale Using Automation. Live Monitor fully automates



your QA process with the only quality metric that is correlated to human vision so that it can trace your video quality throughout its distribution.

Features

- ❖ A few ways Live Monitor ensures a consistent viewing experience:
- ❖ Guards against the degradation of video quality across the network.
- ❖ Increase efficiency of your video operations and reduce overhead costs.
- ❖ System wide QA automation.
- ❖ Live Monitor uses computationally efficient software-based probes to monitor content quality at all points in the video distribution and streaming pipeline, including:
- ❖ Source validation for Linear Channels and Events.
- ❖ Encoding performance and packaging validation.
- ❖ Quality of Delivery and Viewer Experience monitoring across all demarcation points.
- ❖ Content delivery and Playback monitoring.

UNIFIED STREAMING: UNIFIED REMIX

Unified Remix takes an innovative approach by performing content stitching upstream from the origin server. Other use cases include virtual live streams, stream personalization, pre-rolls, mid-rolls, post-rolls and nPVR. Plus, many other interesting cases are in store.

Think of Unified Remix as a just-in-time video-editing suite. Streams can be personalized in any arrangement: a stream for each viewer, streams to groups of viewers (for example, according to geolocation or subscriptions) or even a single stream for all viewers.



As a playlist-resolving software engine, Unified Remix uses a playlist on the server side, removing all decision logic from the player. Unified Remix bases the playlist on a general ruleset triggered by a CMS, a recommendation system or other business rules. It then transforms the remixed MP4 playlist into input for Unified Origin and Unified Packager, both of which can deliver all playout formats. The result: a unified approach to delivering to all devices from a single playlist.

TERADEK: PRISM FLEX

Users were first introduced to Teradek's multi-tool for IP video with the best selling Prism Rack Unit. Now, we've introduced the Prism features you love into a more compact design. Prism Flex is our portable H.264/H.265 encoder/decoder that allows you to stream to any destination in up to 4KHD. Its compact, multi-I/O, low-power design can fit into compact spaces – making it easy to integrate into any live production workspace and workflow. Simply place it on a table, camera, or wedged between your video switcher and audio mixer.

Prism Flex is designed to perform in mission-critical scenarios where reliable, color-accurate, and low latency point-to-point streaming is needed. This includes live production companies, broadcasters, filmmakers, megachurches, and large corporations.

Features

- ❖ With its feature-dense design, it's easy to see why Prism is trusted by top brands like Netflix, NASA, NBC Universal, Technicolor, BBC, and USA Today for mission-critical video delivery.
- ❖ Prism Flex's extensive feature set gives you the highest quality on a single device.
- ❖ 4K Encoding/Decoding. Live stream with cutting-edge image quality.
- ❖ 10-bit, 4:2:2. Offers a color-accurate picture for virtual viewers.
- ❖ Stereo, 5.1 Surround Sound. Flex your audio mix.
- ❖ HEVC + AVC. Get better visual quality at half the bitrate.
- ❖ SRT, RTMP(S), MPEG-TS. Send streams to every platform, including Facebook Live, Youtube, Twitch, and more.
- ❖ With a subscription to Teradek's Core Cloud platform you can get even more out of your Prism Flex.



- ❖ Multi-streaming. Send streams to multiple destinations simultaneously.
- ❖ Network Bonding. Avoid mid-stream drops and bond several internet connections together.
- ❖ Archiving. Save on storage and keep your content in the cloud.
- ❖ Transcoding. Transcode your

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video to AVC before sending it out to CDNs.

- ❖ Remote Management. Manage your codec from anywhere.
- ❖ Store and Forward. Save and send files in chunks for faster delivery.

VIACCESS-ORCA: VO SECURE PLAYER

VO Secure Player is a multi-platform media player for premium live and VOD content, streamed or downloaded, enabling a compelling viewer experience with user behavior monitoring, Targeted TV Advertising, and QoE metrics supported.

Features

- ❖ Supported across multiple platforms and operating systems:
- mobiles, desktops, web, Smart TVs, STBs, Android, Android TV, iOS, tvOS, Microsoft Windows®, MacOS®, VESTEL, Hisens, and Chromecast.
- ❖ Supports HLS, MSS, DASH and CMAF; integrated with major DRM's including Microsoft PlayReady®, VO's proprietary DRM, Google Widevine®, Apple FairPlay® and Verimatrix.
- ❖ VO is a Devops organization providing best-in-class support with direct access to R&D experts and dual expertise under the same roof.
- ❖ Comprises close partnerships with encoders, packagers, analytics, advertising, app vendors, CMS, CDN and security technologies. ■



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OTT COMPANIES – A MARKET OVERVIEW

India's Entertainment & Media industry is expected to reach INR 4,30,401Cr by 2026 at 8.8% CAGR. Total OTT revenue more than doubled in 2020, partly driven by the absence of public entertainment and additional time at home. This trend continued in 2021, with revenue nearly doubling again. While growth rates will slow, the market will still expand at an impressive 14.1% CAGR to reach INR 21,032Cr in 2026. It is subscription services that are driving this rapid growth, accounting for 90.5% of revenue in 2021 and set to account for 95% in 2026.

NETFLIX



Netflix, Inc. is an American subscription streaming service and production

company based in Los Gatos, California. Founded on August 29, 1997 by Reed Hastings and Marc Randolph in Scotts Valley, California, it offers a film and television series library through distribution deals as well as its own productions, known as Netflix Originals.

Subscription – Rs 499 monthly

AMAZON PRIME VIDEO

Amazon Prime Video, or simply Prime Video, is an American subscription video on-demand over-the-top streaming and rental service of Amazon offered as a standalone service or as part of

Amazon's Prime subscription. The service primarily distributes films and



television series produced by Amazon Studios and MGM Holdings or licensed to Amazon, as Amazon Originals, with the service also hosting content from other providers, content add-ons, live sporting events, and video rental and purchasing services.

Subscription – Rs 179 monthly

HOTSTAR

Hotstar is one of the most famous Indian OTT Platforms. It is a combination of free, VIP, and premium membership. It provides you the access to all the channels owned by



Star such as HBO, Star World, Star Plus, etc. Its recent partnership with Disney+

has increased its viewership. It has the largest library available with a lot of Indian TV shows, Movies, Web series, and Hotstar originals.

Subscription starts at- Rs. 299 per month

ZEE5



Zee5 is a video streaming platform for all the regions of India. This Indian OTT platform has content available in

Hindi, Bengali, Malayalam, Tamil, and Telugu. It is specially designed for all

MARKET REPORT

the Indian audience. Zee5 provides you with movies, web series, and TV shows, etc. It also has an offline downloading feature available in its app.

Subscription starts at - Rs 99 per month

MX PLAYER



Backed by Times Group, MX Player is another platform that now offers OTT platform in India. The online library lists regional language content besides popular Hindi and English language shows. Regional language content includes videos in Tamil, Telugu, Urdu, Kannada, Malayalam, Bangla, Marathi, Bhojpuri, and Odia. MX Player is among many online video player in India, an over-the-top media service and entertainment platform. The platform currently operates on an ad-supported model. It also produces original content.

Subscription starts at- Free

VOOT

To compete with cable entertainment companies turned streaming services like Hotstar, Viacom



platform market head-on. When it comes to regional TV entertainment, Voot takes home the prize with Colors and all of its regional versions, along with other popular channels like MTV, Comedy Central, and even Nickelodeon for the little ones.

Subscription starts at - Rs 99 per month

SONYLIV



free and premium video streaming services. From offering unlimited access to movies, TV shows, special short films, kids-friendly content and so much more. It also has a special focus on live cricket streaming which is exclusively licensed to SonyLIV only for certain major series. It provides you with the top shows from the Sony Entertainment Network. Although the service is free, but, if you want an ad-free Indian OTT platform experience then there is very reasonable amount

18 has introduced Voot to take the Indian OTT

you can pay and get the premium experience.

Subscription starts at - Rs 499 for 2/year

EROSNOW



Eros Now is a well-known Indian OTT platform in the Bollywood industry. Now it has started its own video streaming services with the same name. It has a large collection of Bollywood movies. It also has a very small collection of international movies but nothing worth mention of.

Subscription starts at - Rs 49 per month

BIGFLIX

BigFlix is a Reliance initiative in the Indian OTT Platform. They wanted to be the Netflix of India but it didn't turn out that way. Now with some changes, they are back in the industry with some great content. It has a unique feature available in its app. If you want to watch a movie for free you can collect bigflix coins by watching some clips and use it to watch the content you like on their html5 video player.

Subscription starts at - Rs 50 per month

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ALTBALAJI



ALTBalaji, a subsidiary of Balaji Telefilms, has one of the biggest variety of original content

available. While other Indian ott platforms are focused on streaming famous content, AltBalaji a like a fresh breeze which is providing unconventional and fresh content. Some of its content is critically acclaimed as well. if you want to watch something new in your own language and that too at a very reasonable price, you should definitely subscribe AltBalaji.

Subscription starts at - Rs 43 per month

JIO



Jio video streaming services are very different from other broadband + entertainment providers. It

doesn't discriminate its users. It's freely available for all the jio users. Here you will get a great combination of movies and shows and for this, you don't have to pay anything extra. It is one of the best free Indian OTT Platforms

Subscription starts at- Free for all Jio users

SHEMAROO

shemaroo Entertainment has its own video streaming services, ShemarooMe, the Indian OTT platform. It can be accessed on the web and mobile devices both. With premium Bollywood content, they also have



regional content like Gujarati, Marathi, and Punjabi,

etc. If you want to enjoy some really classic Bollywood content then this is you stop.

Subscription starts at - Rs 129 per month

VIU

Viu is a Hong Kong-based OTT platform. It is a mix of free and premium content. You can download or stream all the free content and view it any time without a subscription. It has a combination of Indian content and international content available for its viewers.

Subscription starts at - Rs 129 per month

SUN NXT



Sun Nxt is regional video streaming service. It offers over 50,000 hours of live TV content, movies, originals, kid's Content,

music across 4 South Indian languages- Tamil, Telugu, Kannada & Malayalam.

Subscription starts at - Rs 419.49 per month

VODAFONE PLAY



If you are looking for a one-stop solution with broadband and entertainment services then Vodafone play is what you need.

With Vodafone Play You can watch around 400 Live TV channels, Bollywood, Hollywood, regional & international originals, movies, TV shows, web series, etc. It gives access to content from SonyLIV, ZEE5, ALT Balaji, Shemaroo Me, Sun NXT, Eros Now, Hungama & more.

Subscription starts at - Rs 179 (For Vodafone users)

AIRTEL XSTREAM



Another in this list Airtel Xstream. If you have airtel

postpaid or V-Fiber broadband you can have access to unlimited Bollywood, Hollywood, and regional content. It's a great combination of broadband connection and video streaming services.

Subscription starts at - Rs 999 / year (For Airtel users)

ULLU



Ullu is one of the OTT Platforms that provides you a wide variety of Web Series and EXCLUSIVE Ullu Shows. It has a large variety of

genres like drama, horror, comedy, etc.

Subscription starts at- Rs 144 / year

ARRE



Arre is one of the OTT platforms in India that produces and publishes videos, audio series, web

MARKET REPORT

series, documentaries, text and doodles through its online channel. It was founded by former Network 18 and TV 18 executives B and has original content available.

SPULL

If you are a fan of Punjabi content then you must try Spull. It has a rent based system for watching content. It's specially designed for Bollywood lovers and has a great movie library for them. It also has an offline download feature so that you can watch the content on the go.

Subscription starts at- Rs 99 per month

THE VIRAL FEVER

TVFPlay is very different from other OTT platforms. If you want to watch something unconventional and want to have a premium experience then TVFPlay is your destination. TVF shows its original content and the content around the world they think people can be interested in. It's a video streaming service that is specially designed for the young generation. The best part is this OTT platform is completely free.

Subscription starts at- Free

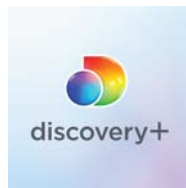
MUBI



Mubi video streaming services, founded in 2007, provide you a unique and ever-rotating collection of movies. It is an online movie theatre that has a collection of some very exclusive handpicked movies. This platform can be accessed on the web, android devices, or ios devices.

Subscription starts at- \$10.99/ month

DISCOVERY+



Discovery+ is one of those ott platforms that features TV shows, documentaries, and short videos. This platform also includes shows from popular TV channels such as Animal Planet, TLC, Discovery Science, and Discovery Turbo. If you have an interest in documentaries and animal world this is a place for you.

Subscription starts at- Rs. 299 /year

WINTER SUN TV

A product of Wintersun Studios Private Limited, WinterSunTV is an online video streaming OTT platform for short films, web series, documentaries, and music videos. It is not only a video streaming platform but also a film production, post-production, and distribution company.

YUPPTV



If you want to watch your regional content even outside India then YuppTV is something you need. It provides content in Marathi, Malayalam, etc. Most of the video streaming services don't cover the news channels which is the upside of YuppTV. YuppTV includes the collection of many TV channels, regional shows, and original YuppTV contents.

Subscription starts at-\$10 / Month

ZENGA TV



If you are looking to watch premium foreign content for free, then Zenga TV is something you are looking for. It has around 100 channels from all genres but the fallback is if you are looking for quality content that may not be available.

Subscription starts at- Free

LYCA TV



LycaTv comes as a set-top box which is very easy to install. Just connect with your internet and its ready to use. It comes with pre-installed apps and Dolby audio. It also provides you with the may regional television networks like Star Vijay.

Subscription starts at- \$6.99/ month

ADDA TIMES



Addatimes is one of those ott platforms which supports regional languages. It's a very nice initiative to promote Bengali Cinema worldwide. It has its original content like web series and movies.

Subscription starts at- Rs 299/ Year ■

INDIAN MEDIA & ENTERTAINMENT SECTOR TO TOUCH INR 4.3 LAKH CRORES BY 2026

India's Entertainment & Media industry is expected to reach INR 4,30,401Cr by 2026 at 8.8% CAGR. These figures come from PwC's Global Entertainment & Media Outlook 2022-2026, the 23rd annual analysis and forecast of E&M spending by consumers and advertisers across 52 territories.

Rajib Basu, Partner & Leader – Entertainment & Media, PwC India said, "The Indian Media and Entertainment outlook for the next few years is quite unique. There is an exciting pace of growth of digital media and advertising led by the deeper penetration of internet and mobile devices in our market. At the same time, traditional media will hold their steady growth rate over the next few years. We shall see a very different profile of media and entertainment related businesses and revenue models emerging in the digital space once we have the rollout of 5G."

KEY FINDINGS FOR INDIA IN THIS YEAR'S OUTLOOK INCLUDE:

OTT Video:

Total OTT revenue more than doubled in 2020, partly driven by the absence of public entertainment and



additional time at home. This trend continued in 2021, with revenue nearly doubling again. While growth rates will slow, the market will still expand at an impressive 14.1%

CAGR to reach INR 21,032Cr in 2026. It is subscription services that are driving this rapid growth, accounting for 90.5% of revenue in 2021 and set to account for 95% in 2026.



Out-Of-Home Advertising:

India's out-of-home (OOH) advertising market is demonstrating one of the strongest comebacks globally and is predicted to grow at 12.57% CAGR to reach INR 5,562Cr in 2026. Total OOH revenue recovered by 63.4% in 2021 over the 2020 levels which was one of the steepest downturns of any market and the biggest fall in revenue among the world's major economies. In 2021 total OOH revenue was up to INR 3,076Cr. The momentum of this rebound will carry over into 2022, and by year-end the market will be at the value INR 4,084Cr.

Video games & esports:



India's total video games and esports revenue was INR 16,200Cr in 2021, and is forecasted to reach INR 37,535Cr by 2026, increasing at a 18.3% CAGR. While still a fairly small market for the country's size and population, India is the third fastest-growing video games market in the world, after Turkey and Pakistan. India's video games market is predominantly geared towards social/casual gaming. With revenue of INR 13,244Cr, social/casual gaming made up 83.9% of India's total video games and esports revenue in 2021. Expanding at a 20.6% CAGR, social/casual gaming revenue is expected to reach INR 34,581Cr by 2026. A big enabler of this segment will be the emergence of 5G technology in the market.

TV advertising:

After several years of rapid expansion, India's TV advertising market was hit by the COVID-19 recession in 2020, causing a -10.8% decline over the 2019 levels. This

proved to be a temporary setback. With the country's return to economic growth in 2021, this segment grew by 16.9% to INR 32,374Cr. The market will expand further at a 6.3% CAGR to reach INR 43,410Cr by 2026. At this time, India will be the fifth-largest TV advertising market globally, after the US, Japan, China and the UK.

Cinema:

India is the third-biggest market globally in terms of admissions after China and the US in 2021 and is set to grow at the highest growth rate amongst all the segments at a staggering 38.3% CAGR in the forecast period to reach INR 16,198Cr by 2026. In 2021

more than 379mn cinema tickets were sold in India, a healthy increase year-on-year on the 278mn admissions in 2020 (and higher than the 226mn admissions in the US in 2020) though that had been a huge (-85.4%) drop as compared to the 1.9bn tickets sold pre-pandemic.

Internet advertising:

India's Internet advertising market is set to increase at a 12.1% CAGR to reach INR 28,234Cr by 2026. Given India's mobile-first Internet access market, the mobile sector dominates the country's Internet advertising market, accounting for 60.1% of total revenue in 2021, rising to 69.3% by 2026. Display advertising dominates the mobile sector, accounting for 90.7% of revenue in 2021 though its share will fall to 88.9% of the total in 2026. India's wired Internet access revenue amounted to INR 6,379Cr in 2021 which is predicted to increase at a 6.3% CAGR to reach INR 8,829 Cr by 2026.

Music, Radio & Podcast:

India's music, radio & podcast segment grew at 18% in 2021 and is set to grow at 9.8% CAGR to reach INR 11,536Cr by 2026. India's Recorded Music industry (which is a key sub-segment) is making steady progress at a CAGR of 13.6%, thanks to streaming models. Here the revenue has grown from just INR 1,663Cr in 2017 to INR 2,568Cr in 2021, and is expected to continue on this path to INR 4,849Cr by 2026. On the other hand the country's Live Music industry remains small, and it shed two-thirds of its revenue in the first

year of the COVID-19 pandemic. Revenue ticked up in 2021 to INR 434 Cr and is forecast to grow to revenues of INR 1,052 Cr in 2026, increasing at a 19.2% CAGR.

OTHER FACTORS IMPACTING THE GLOBAL E&M SECTOR:

Global Revenue - Fastest growing segments

After a stellar 2021, virtual reality (VR) continues to take steps towards becoming a mass-market proposition. VR gaming content is the primary contributor to total revenue, bringing in US\$1.9bn in 2021 and highest CAGR for the forecast period. Total cinema revenue will rise globally over the forecast period, and the pandemic-driven losses experienced in 2020 will be reversed, with the market hitting new heights in 2023. Box office revenue is set to reach US\$49.4bn in 2026. Internet advertising comfortably leads the way as the largest advertising segment. An exceptional 31.6% year-

on-year rise in 2021 put total global Internet advertising revenue at US\$468.4bn, up more than US\$112bn in absolute terms in 2020.

The metaverse awaits

In the not-too-distant future the metaverse could become a stunningly virtually realistic world where individuals access immersive virtual experiences, through VR headsets or other connecting devices. Because the metaverse is an evolution that may profoundly change how businesses and consumers interact with products, services and each other, its potential financial and economic value goes far beyond VR. In time, much of the revenues associated with video games, music performances, advertising and even e-commerce could migrate into the metaverse.

How big is the E&M opportunity in the metaverse? The fast-growing market for VR is a starting point to consider. It is currently one of the smaller segments tracked, but the 36% rise in global spending over the past year is a hint of its long-term potential. The global installed base of stand-alone and tethered VR headsets is projected to grow from 21.6m in 2021 to 65.9m in 2026.

Werner Ballhaus, Global Entertainment & Media Industry Leader, PwC Germany, said: "Industry press tends to focus on the companies that have dominated the E&M industry. But it is the choices that billions of consumers make about where they will invest their time, attention and money that are fueling the industry's transformation and driving the trends. We are seeing the emergence of a global E&M consumer base for the coming years that is younger, more digital and more into streaming and gaming than the current consumer population. This is shaping the future of the industry." ■



SONY PICTURES NETWORKS INDIA TO SHIFT MUMBAI OFFICE TO 100% RENEWABLE ELECTRICITY

This green initiative will allow the organisation to save 2,500-2,700 tonnes of CO2 per year, which is equivalent to a 10 per cent reduction in the organisation's overall carbon footprint in FY22-23, the company said.

Committed to achieve net zero target by 2050, Sony Pictures Networks India (SPNI) plans to undergo a complete shift of its Mumbai office to 100 per cent renewable electricity effective September 1, 2022. This green initiative will allow the organisation to save 2,500-2,700 tonnes of CO2 per year, which is equivalent to a 10 per cent reduction in the organisation's overall carbon footprint in FY22-23, the company said.

"It gives us enormous pride every time we, as an organisation, have the opportunity to engage in the mission of building a sustainable future. SPNI's transition to a renewable energy-driven model of operation comes when India is on track to become an 'Energy Independent' nation by 2047. We are proud to embark on this journey on the anvil of our country's 75th year of Independence - 'Azadi ka Amrit Mahotsav'," says Nitin Nadkarni, CFO, Sony Pictures Networks India.

Pioneering sustainable shifts in the media and entertainment industry, SPNI claims this switch to



the usage of 100 percent renewable energy to be a significant step towards achieving its goal of 25 per cent carbon reduction by 2025. Earlier this year, the company has released sustainability guidelines for content production and the adoption of electric vehicles for employee commute, among others.

The measures incorporated covered a wide range of operations and included actionable initiatives

such as a complete ban on single-use plastic, thermocol for set design and flex for printing. It also included using low-VOC paints, FSC certified timber, ethical and eco-friendly cosmetics, and implementing mandatory waste segregation and recycling policy.

Furthermore, it recommended training and capacity-building initiatives to develop a workforce and infrastructure sensitised to the ongoing processes associated with the green shift. The company also stated that the guidelines outlined a course of action that all SPNI associated production houses and partners must follow. These guidelines are designed to have SPNI achieve a zero environmental footprint by 2050. ■



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IPL RIGHTS MAY DETERMINE FUTURE OF TV MEDIA

A column on significant developments in the media world

By Ashok Mansukhani

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The high price paid for IPL digital rights is indicative of the massive shift away from legacy TV media. This column analyses how Star and Viacom will cope with record price paid. Other topics: Will there be a NTO:3 and future shape of Zee group.

A. IPL BONANZA FOR BCCI / EXCITING TIMES FOR M/E INDUSTRY

1. The successful culmination of the grant of **IPL Rights for 2023-2027** is a stunning victory for the BCCI Management ably led by Mr Jay Shah. Four packages were hotly contested and ultimately yielded a record sum of **Rs. 48390.50 crores**. This has helped IPL to be the second only to the National Football League as one of the most expensive sports properties.
2. **Disney Star India** won **Package A TV** rights for **Rs 23,575 crores**. **Viacom 18** paid **Rs 23,758 crores** for **Package B and C Digital rights**. **Viacom** jointly shared **Package D** with **Times Internet**. It won three significant international territories—Australia-New



- Zealand, UK-Europe and South Africa. **Times Internet** won the remaining two territories, the US, the Middle East, and North Africa (MENA).
3. This massive price is no surprise and has generally been hailed by most media, barring some analysts. In the **Business Standard**, renowned media analyst **Ms Vanita Kohli Khandekar** raised a critical

doubt that these prices are “a cause of concern, not a celebration”. Her moot point is that the NFL operates in a **700 billion USD** revenue market, “**36 times the entire Indian media and entertainment space**.” She estimates that the entire Indian media, entertainment, and OTT business is a mere **22 billion dollars** in subscription and advertisement revenue. “In the past five years, IPL was monetised 70% through TV and 30% through Digital,” but now joint selling will not happen. To her, IPL is an “unsustainable media bubble.” She forecasts that companies like **Zee/Sony** that did not win the rights will become more profitable.

4. She quotes **Mr Vivek Couto** of **Media Partners Asia** to estimate that the mature Indian TV market reaches **900 million viewers**, but digital reaches only **460 million**. The analyst blames **NTO 2** for reduced TV revenues and states that digital subscription revenues do not exceed **Rs. 5000 crores**.
5. Another significant doubt she raises is that the **FICCI Frames** latest report estimates compounded annual future growth rate of **13%**. Still, content costs have shot up between **40-50%**. So, the economics do not make sense to her. Her closing comment is, *"India may be a high volume, high growth media market, but on unit value and monetisation, it has always disappointed investors."*
6. Her views were rejected by well-known media guru **Mr Amit Khanna** who argued that *"all the players have enough money to grow the market. The digital market is expected to grow 100% per annum."* He feels "M & E & Sports is no longer a game for the weak-hearted or small players."
7. Another leading sports journalist, **Mr Thomas Abraham**, wrote a brilliant analysis of the economics of IPL bidding before the announcement of the final rights holders. He surmised that when **Star India** had won combined rights for **Rs. 16,347.50 crores**, if total input costs (media rights servicing fees plus overhead costs for

delivering the event over five seasons) were considered, the overall loss that **Disney** incurred would exceed **Rs. 1000 crores**.

8. But he did admit that with **Star** holding both IPL and ICC rights, it earned a high strategic value. Secondly, its cricket rights had a significant role to play in the overall value of Fox in **2019** of **USD 16.5 billion**



when the sale was happening. He admitted that IPL rights were a crucial driver in the growth of **Disney Hotstar**. But of course, foresight is not always correct, as subsequent events showed.

9. While it will never be known why **Mr Uday Shankar** left **Disney Star India**, the "high price" paid for the IPL rights expiring in **2023** (now looking very moderate) was perhaps a factor for the conservative Disney Board. When **Disney Star** has now to be content only with TV rights, Disney said it has **70 channels** which can be used to also

promote **Disney-Hotstar**. The company said, *"We made disciplined bids (for TV rights) focusing on long-term value."*

10. One factor appears to be that the total **Disney Hotstar** revenue is less than **500 million USD** which does not justify exorbitant digital rights fees. **Disney Hotstar** feels it has *"lots of other content"* and is quoted as saying, *"it does not see its business evaporating if it did not get the digital rights"*. Analysts expect that the loss of digital rights will lead to a more reasonable expectation of shareholders.

11. While **Viacom** is celebrating the grant of digital rights, no doubt helped mainly by the business acumen of **Mr James Murdoch** and **Mr Uday Shankar**, who is in partnership with **Viacom** through their **Bodhi Tree Systems** – a platform of **Lupa Systems**, there are many challenges for both the key winners.

12. Some of the figures are mind-boggling. One estimate is that for **410** matches and **240** balls per match (excluding extras), the absolute right for the next five years is **Rs. 48390 crores**, meaning for each of the **98400** balls that will be bowled in the next season starting in **2023**, each ball bowled will be worth **Rs. 50 lakhs**!

13. **Viacom Digital** has deep pockets to absorb losses. It plans to expand IPL's reach by covering homes that cannot catch IPL on TV. A significant comment by **Ms Nita Ambani**, Director **RIL**, states, *"just like with everything we do, our mission is to take the*

joyful experience of IPL to fans wherever they are in every part of our country and around the world.”

14. A critical force multiplier for **Viacom** will be the massive reach of **Jio Mobile** with **405 million** subscribers and, to some extent Jio Fibre. This partnership will help ensure a default base growing by leaps and bounds every month. In **April 2022**, Jio added another **16.80 lakh** new subscribers. Jio has **93.39** per cent, active subscribers. Jio continues to have the largest share of the mobile pie at **35.50** per cent of **1.143 billion** subscribers.
15. With everyday life returning to India after 26 months of

lockdown, IPL ratings have steeply fallen. This was one reason **Sony TV** felt that the base tender price was “too high”. There are many other factors for this phenomenon. The new teams like **Gujarat Titans** and **Lucknow Super Giants** are still to pick up a dedicated number of fans. The misfiring of **Chennai Super Kings** and **Mumbai Indians** caused disappointment to millions of their followers.

16. A fascinating comment has come from the “founder” of IPL, **Mr Lalit Modi**, safely ensconced in London, who says he feels that even the current rights (**2023-2027**) values are moderate. He forecasts that

- ❖ *“I think digital rights will go three-four times television in the next five years. That is if we get our act right. Money should be spent on technology on digital platforms. The feel has to change. New technologies will bring user experience to a better level. Right now, we are not doing it. BCCI needs to put in the money.”*
- ❖ *We have got newer and newer fan bases that are joining in. Still, their experience has not been so good in India today as far as watching it on a particular platform,” Mr Lalit Modi told NDTV.*

COMMENT:

- ◆ *BCCI has announced a new player’s calendar from June 2022 to November 2023. This back-breaking schedule can lead to viewer fatigue apart from burning out players unless rotations are done scientifically.*
- ◆ *On June 18, 2022, Mr Jay Shah revealed that BCCI was in talks with ICC to “stretch the playing window” of the League to increase the matches to 74 in 2023 and 2024 and 84 to 94 in later seasons. Is BCCI too ambitious? Time will tell.*
- ◆ *Meanwhile, this writer expects bold new strategies to be adopted by both Star and Viacom to realise profits for their shareholders and justify the crazy valuations.*
- ◆ *While Disney Star retains the TV rights for another five years, they will be challenged to sell ad spots and sponsorships at higher prices because earlier, they had both TV and Digital rights but will now only have TV Rights.*
- ◆ *There is a very pronounced amount of cord-cutting happening for traditional TV viewing. The massive growth of Free Dish has cut into the pay subscriber base in the past 3 years.*
- ◆ *Blended selling will not be possible without innovative marketing by both Disney Star and Viacom.*
- ◆ *This writer wonders whether Star will offer IPL matches on an ad-sharing basis to Free Dish and reaches out to approximately 45 million viewers, likely to go up to 60 million by 2025?*
- ◆ *Would Viacom finally utilise its revolutionary Jio Box to provide 4 K television digitally on Smart TV, considering that these sales are rising exponentially? The latest number of Smart TVs in India shows that they have captured a 40% share in the overall TV market in the price range of Rs. 10,000 to Rs. 20,000.*
- ◆ *Business Fortunes favour the bold, and these are exciting times for the Media and Entertainment Industry.*

B. WILL NTO:2 BE REPLACED BY NTO:3?

1. India has had a Cable and DTH tariff regime for the past 18 years. This has led to many Tribunal and Courtroom battles to the Supreme Court, but tariff controls have continued. Broadcasters have spent crores in litigation fees over the past 18 years. Telecom Regulatory Authority of India (TRAI) has won most of the Tariff Battles with massive (and unacknowledged) solid courtroom litigation support from the Cable/MSO industry.
4. The Broadcasters filed a series of appeals to the Supreme Court in **2021 against** the Bombay High Court Judgment but failed to get a stay of the judgment. Ultimately the Supreme Court asked the parties to complete all the pleadings and fixed hearings for early **2022**.
5. Meanwhile, there was a change of the Minister and TRAI

its order of **01.07.2021**, under which the **NTO:2** was issued.

Broadcasting and Cable Services New Delhi, India, dated May 7, 2022, discusses the present-day Regulatory framework. It shares some vital data-based observations, which are an eyeopener on the present state of the Broadcasting and Cable Industry.

Para 1.22 -Trend in TV viewership/Revenue Projections

- ❖ *During the last more than one-year (approx. 8 quarters) total, the active number of DTH subscribers has decreased from 70.99 million to 68.89 million.*
- ❖ *Similarly, the number of total active subscribers of major MSOs/HITS operators having more than 1 million subscribers has decreased from 47.58 million to 45.55 million.*
- ❖ *The revenue of Broadcasters and DPOs is projected to decrease in FY 2020-21. The advertisement revenue of Broadcasters is also projected to decrease in FY 2020-21.*

Para 1.23/1.24 - Easy availability of OTT posing a serious challenge to traditional TV viewership.

- ❖ *"In 2013, there were only a few OTT platforms in India with very few viewers. In 2020 there were over 40 OTT video platforms in India with 400 million customers, which are expected to grow to 555 million in 2022.*
- ❖ *In the 2020 financial year*



2. Currently, the bone of contention is whether **New Tariff Order: 2 (NTO:2)** should be scrapped/ amended or replaced by a **New Tariff Order (N.T.O.:3)**?
3. The current **N.T.O.:2** has already undergone more than two years of litigation in the Bombay High Court and the Supreme Court. In its order dated, the Bombay High Court had upheld the constitutionality of **Section 11 of the Telecom Regulatory Authority of India Act, 1997** in
- Chairman, leading to a rethink of whether the disputes could be settled out of Court. This ultimately culminated in Broadcasters withdrawing their appeals. After discussions with the entire Industry, TRAI has issued a new Consultation paper highlighting various issues raised by service providers for feedback on **NTO:2**.
6. The Consultation Paper titled **Issues related to New Regulatory Framework for**

(FY), despite an overall slump in the economy, **the digital and OTT sector registered a growth of 26 per cent, the highest increase amongst other M&E industry segments.**"

Paras 1.25/1.26- A Regulator needs to be aware of and (endeavour to) address pending issues of the Industry

- ❖ "The above trends indicate that the Television Broadcasting Sector is facing challenges due to pandemics and other geopolitical conditions. A Regulator needs to be aware of and address the issues to enable the growth of the Industry.
- ❖ During the interactions, Stakeholders have made it clear that implementing **Tariff Amendment Order 2020** in its current form will cause **large-scale disruptions**. This may aggravate the current issues faced by the sector.
- ❖ Almost all the stakeholders opined that the tariffs announced by the Broadcasters will cause **large-scale changes in consumer offerings**. The DPOs/ LCOs will have to obtain revised choices from every consumer.

INDUSTRY RESPONSES

Key Regulatory Issues as per IBDF

- ◆ The time is ripe to implement a **forbearance model, at least vis-à-vis pricing of channels and packaging of such channels**. Assuming that forbearance cannot be implemented immediately, at least the framework for **sunset provisions** relating to the price/packaging of channels should be identified and notified. **(D- ii)**
- ◆ **Price Forbearance** is also in line with the Government's vision. **(G).**
- ◆ We remain hopeful that **the regulatory overhaul** will be undertaken keeping in mind the above fundamental principles and that the Industry can begin to proceed towards a **light-touch regulatory regime**, as envisaged by TRAI in 2004. **(K).**
- ◆ The formation of **bouquets of television channels** or bundling of channels is neither unique nor limited to India nor television channel distribution as an industry. **(L)**
- ◆ Opting for an **à-la-carte system alone** would not only result in



complete **market disruption** as it would require a drastic change being imposed upon consumer behaviour but will also result in higher prices for consumers for the same level of programming diversity. **(Q)**

Specific Responses by IBDF

- ◆ There should be **no prescription of any ceiling price** of a channel for inclusion in a bouquet. **(Para 1.a. i)**
- ◆ **Market forces will also ensure that these prices remain stable.** **(Para 1. b. 1).**
 - ◆ Categorising channels as **'popular'** for access is **not in the public's interest.** **(Para 2.1)**
 - ◆ Broadcasters and distributors (platforms, **should be free to offer a discount on both their à-la-carte and bouquet offerings.** **(Para 3.1)**
- ◆ **Channel prices in a bouquet cannot be homogenous**, as that would forcefully try to equalise the price of each channel. **(Para a- 4.1)**
- ◆ There is **no need for any measures to push à-la-carte choice**, which is more costly and less desirable to consumers. **(Para b -4.2)**



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- ◆ **Imposition of any formula/measure such as the twin condition** on the pricing of bouquets or the channels within such bouquets would ignore the complex economics involved in **pricing à-la-carte channels** as opposed to the pricing of bouquets. (Para c- 4.3)
- ◆ **Homogeneity in pricing will defeat the objective of bouquet formation.** Globally, there is no precedent for mandating homogeneity of channel prices in a bouquet. (Para 5)
- ◆ **There should not be any cap on the discount that Broadcasters can offer DPOs** Such discounts are important market tools to incentivise a DPO's performance. (Para 6 iv).

Response of All India Digital Cable Operator Federation (AIDCF)

Loss of Subscriber Base/ Price Increase

- ❖ This trend of (falling subscriber base) is disturbing for the Authority and all stakeholders except the large Broadcasters, who have a presence in the alternative space of OTT services.
- ❖ This directly impacts MSOs, DTH operators and LCOs who employ more than 10 lakh people.
- ❖ Any price increase will lead to the annihilation of the Industry. (Para 1-4)

The disparity in OTT Pricing

- ❖ The average OTT platform's pricing is lower, and the paid content is also advertisement-free to the subscriber. **There is no level**

playing field available to MSOs as the RIO offered to MSOs is not comparable.

- ❖ **Any attempt to redress the falling subscriber numbers across the Industry cannot be made without creating a level playing field.** (Para 9-10)

An exponential increase in prices of Driver Channels:

- ❖ **Almost all Broadcasters have increased the prices of their driver channel exponentially by 30% to 60%, thereby resulting in the exclusion of such channels from the bouquets as NTO 2.0 has capped the price of the channel to be included in a bouquet at Rs. 12/-** (Para 11-12)



- ❖ **MRP of driver channels of premiere broadcasters has exponentially increased between 200- 400% in around two years, i.e., from 2019 to 2021.** (Para 13)
- ❖ **The Distribution Platform Operators (DPOs) have been stringently subjected to the micromanagement and over-regulation of all revenues. There has been no growth/increase in the revenues earned by the DPOs.** (Para 14)
- ❖ **The recent RIOs and channel prices issued by broadcasters have defeated**

the primary purpose of the NTO 2.0 regulatory framework. (Para 16)

AIDCF Views on Pricing of Channels/Ad Cap on Channels/ Discounting/Homogeneity/ Distribution Fees

- ❖ Broadcasters have exploited the pricing freedom to **deliberately price the driver channels above the benchmark** for inclusion in the bouquet leading to a significant increase in subscriber prices. (Para 1 a.i)
- ❖ Therefore, the correct strategy is to **cap the overall price of any channel MRP at INR 12/- only.** (Para 1.a.ii)
- ❖ We would also request Authority to introduce an **Ad-Cap.**
- ❖ **The popular channels should be made affordable to the consumer. As suggested above, the MRP of the channel shall be capped at Rs. 12.** (Para 2. ii)
- ❖ There should be a **ceiling on the discount** on the sum of a-la-carte prices of channels forming part of bouquets while fixing the MRP of bouquets by Broadcasters so that unwanted channels are not pushed to subscribers increasing the cost to subscribers. (Para 3. i)
- ❖ There should be a **linkage between Bouquet price and the sum of a-la-carte price** so that the pricing is not skewed in favour of the bouquet (Para 3. i)

❖ The *twin conditions methodology* in the current regulation is sufficient to define the relationship between *a la carte* pricing and the channel's bouquet price. Further, *homogeneity* in the content will help

curtail skewed bouquet pricing vs *a la carte* pricing. (Para 4.v)

❖ The *distribution fee* on both *a-la-carte* and bouquet offerings by the broadcasters should be flat at 35% of MRP

to curb anti-regulatory activities by the Broadcasters. This will ensure that the DPOs are not arm twisted to meet unreasonable penetration targets set by the Broadcaster. (Para 6).

COMMENT

There is a vast gulf between the viewpoints of the Broadcasters and the Multi-System Operators. Broadcasters want to scrap tariff regulations, and Multi-System Operators want tighter regulations capping driver channels at Rs. 12. They want the introduction of an ad cap on channels knowing full well that the matter has been stayed by the Delhi High Court very long ago. Trai has made no attempt to revive the case. All the back channel discussions of the past year have come to nought.

Looking at the diametrically opposite stands taken by Broadcasters and MSOs, TRAI is faced with Hobson's choice. It is too early to predict what TRAI will do. But ultimately, while balancing the demands of the Broadcasters and the Cable Industry, this writer feels that TRAI must remember that the service providers depend on the goodwill of the viewers, who have myriad choices but finite purchasing power.

C. FUTURE SHAPE OF ZEE GROUP

1. In the Official Transcript of the Q 4 FY 22 Earnings Conference Call on May 26, 2022, the Managing Director of Zee Entertainment Enterprises Limited, Mr Punit Goenka, informed the analysts and shareholders that the merger with Sony was moving steadily. He is quoted as having said:

❖ We have filed a scheme of arrangements between the two entities and the key document with the Bombay Stock Exchange and the National Stock Exchange in January 2022. We are currently awaiting approval from the stock exchanges.

❖ Basis the guidance received

on our pre-filing, we have formally filed with the CCI for the proposed merger in April 2022.

❖ In line with the prescribed process for the scheme of arrangements, we expect to submit the application to National Company Law Tribunal (NCLT) after receiving the necessary approvals from the stock exchanges. Next, NCLT will call for the shareholder meeting to approve the scheme in due course.

2. In response to a pointed query on the "delay of approval" from the Stock Exchanges from an analyst, Mr Goenka clarified that:

❖ "Firstly, it is very difficult for me to comment on the reason for the delays. I think the Stock Exchanges do not

give us that answer very easily."

❖ "But my speculation is that because this is a very large merger, there has been a significant number of queries that we have been answering to the stock exchanges."

❖ I am still positively inclined toward the 8 to 9 months timeline that we had talked about at that point in time."

3. This clearly shows that the primary merger is very well on track. However, procedural formalities may take a couple of months extra looking to the largeness of the merger.

4. Meanwhile, the rest of the Zee media group companies, namely Dish TV and Siticable, are facing their own damaging litigations. Dish TV has been fighting the invocation of the pledge by Yes Bank. A loan of Rs 5,270 crores



DISH TV MD AND MEDIA DOYEN JAWAHAR GOEL STEPS DOWN AS MANAGING DIRECTOR



◆ On **24.06.2022**, the shareholders of **Dish TV (Zee Group)** overwhelmingly rejected a proposal to reappoint Managing Director **Mr. Jawahar Goel** at an **Extraordinary General Body** meeting to reappoint him as MD and appoint **Mr Anil Kumar Dua** as Whole Time Director and **Mr R.C. Venkateish** (Former CEO) as Independent Director. Following this, **Mr Goel** stepped down as MD but continues “as a Non-Executive Director,” the regulatory filing by **Dish TV** stated.

◆ Similarly, the proposal to reappoint **Mr Anil Kumar Dua** as a **Whole-Time Director** of the company and appointment of its former chief executive officer **Mr R C. Venkatesh** as a Non-Executive Independent Director has “*not received requisite majority at the EGM held on June 24, 2022.*”

◆ Following this, “**Mr. Anil Kumar Dua** vacates the office of the Whole Time Director of the Company. He continues as Chief Executive Officer of the Company,” said Dish TV.

- ◆ Besides, **Mr. R C Venkateish** vacates the office of Director of the Company,” it added.
- ◆ As per media reports, more than **80%** voted in the **EGM** against the appointment of **Mr Jawaharlal Goel** and the other two new directors. While the rejection by **Yes Bank**, which owns **24.78%** of the shares, it is quite clear that it was supported by other institutional shareholders too.
- ◆ In a sense, **Mr Goel’s** reappointment got stymied because **Essel Group**, of which **Zee** is a part, owes nearly **Rs. 4200 crores**, and the current shareholding of the promoters in Dish TV is only **6%**. Even in **Zee**, the Promoter group holds only **4%**. *Of course, the Dish TV developments will not have any deleterious effect on the Zee/Sony merger.*
- ◆ **Dish TV** and promoter companies fought many legal battles in the Bombay HC and even Supreme Court to deny voting rights. Still, ultimately the Bombay HC division bench gave the go-ahead on **June 23,2022** to **Yes Bank** to cast its vote on **June 24, 2022**, stating that there was no legal ground to prevent it from doing so saying “*World Crest (an Essel Group company) has not made any case.*”
- ◆ A company law issue arises for the time being because there is currently no Managing Director, and the appointment of the Whole Time Director has also been rejected on **June 24,2022**. The current Board has “independent directors’ apart from non-executive directors at present.
- ◆ *This writer expects the financial institutions to either nominate an existing director other than Mr Jawahar Goel or bring in a new professional as either Whole Time Director or Managing Director.*
- ◆ *Either way, this is a sad day for the Media Distribution industry. Mr Jawahar Goel has been an inspiring and influential supporter of the industry. His stepping down was perhaps inevitable but is indeed regrettable.*

was disbursed by **Yes Bank** to the **Essel Group** and its sister concerns between **2016-2018** against a pledge of shares; A pledge of (approximately) **44.53 crores** shares was invoked, following which, between **May and July 2020**, an intimation was furnished to the BSE, NSE and RBI.

5. A complaint was lodged on **June 22, 2020**, complaining that the borrowers had been induced or “pressurised” to take loans. An FIR based on the complaint under **Sections 420, 467, 468, 409, 120B and 34** of the **Indian Penal Code 1860** was registered on **September 12, 2020**. The AGM of the Company, which was to take

place on **November 30, 2021**, was deferred. On **November 5, 2021**, the IO in UP issued notices under **Section 102 CrPC** preventing the transfer of the shares and the exercise of rights under them.

6. The Allahabad High Court refused relief, and **Yes Bank** filed a petition in Supreme Court urging that there has been a misuse of the criminal process to restrain the petitioner from exercising its rights under the pledged shares. In its order dated **30.11.2021** in **SLP No (Crl.) No(s).9192/2021**, the Supreme Court stayed the criminal proceedings and stated invocation of the pledge had already happened.

7. **Zee Group** shifted the battle to Bombay High, where proceedings are pending on whether **Yes Bank** could actually have invoked the pledge when it is alleged that the shares are owned by another company of Zee Group. The battle is being still fought in whether **Yes Bank** can exercise voting rights at the forthcoming EGM for confirmation of Mr Jawahar Goel to continue as MD of **Dish TV**.
8. Meanwhile, HDFC bank filed liquidation proceedings against **Siticable Ltd** for a loan default of **Rs. 296 crores**. The **NCLT** has admitted the petition, and the hearing will take place in a couple of weeks.

COMMENT

These developments show that the early merger of Zee-Sony would be in the best interests of Essel Group and Sony TV. With TV watching dwindling, an increase in OTT viewing and confirmed cord-cutting, legacy media is facing an unprecedented upheaval. The problems of Zee are, in a sense, linked to the entire Essel Group liquidity issues. This will not be present in the new Zee-Sony merged entity.

But the problems of Dish TV and Siticable could lead to either new owners or new boards and management. It is indeed regrettable that India's most admired media group is going through such challenging times. This writer wishes the best for the Zee Group. ■

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NETFLIX REJIGS BIZ STRATEGY

Netflix has seen increasing losses by having lost major subscribers. Netflix currently has 220.67 million subscribers globally and is expecting to return to gains in Q3, projecting an addition of 1 million subscribers from July 1-Sept.

Netflix has shed 970,000 accounts between the April-June quarter. It had projected a net loss of 2 million streaming subscribers for the second quarter, following a surprise decline of 200,000 in Q1. The prediction about losing 2 million subscribers included the loss of 7 lakh Russian customers after exiting the country over the invasion of Ukraine.

Taking the Russia numbers into the account, Netflix has lost 2,70,000 subscribers in this quarter.

The streaming giant announced the development as part of its second-quarter earnings report.

Netflix currently has 220.67 million subscribers globally and is expecting to return to gains in Q3, projecting an addition of 1 million subscribers from July 1-Sept.

Netflix lost 1.3 million subscribers in the US and Canada, stayed flat in Latin America, lost about 7,70,000 in Europe and West Asia and

grew by about 1 million subscribers in the Asia Pacific region.

Despite the downturn, Netflix still earned \$1.4 billion, or \$3.20 per share during the quarter, a 6% increase from the same time last year. Revenue rose 9% from the same time last year to nearly USD 8 billion.



Netflix's stock price has plunged by nearly 70% so far this year, wiping out about 180 billion in shareholder wealth.

Netflix had earlier said that it was focusing on cracking down on password sharing and exploring a cheaper ad-supported option. It has since made movement on both fronts, creating payment plans for password-sharing households in several countries and picking Microsoft as its partner in building the ad-supported tier, which is

expected to launch in “the early part of 2023.”

Netflix said “We’ll likely start in a handful of markets where advertising spending is significant. Like most of our new initiatives, our intention is to roll it out, listen and learn, and iterate quickly to improve

the offering. So, our advertising business in a few years will likely look quite different than what it looks like on day one. Over time, our hope is to create a better-than-linear-TV advertisement model that’s more seamless and relevant for consumers, and more effective for our advertising partners.

While it will take some time to grow our member base

for the ad tier and the associated ad revenues, over the long run, we think advertising can enable substantial incremental membership (through lower prices) and profit growth (through ad revenues).”

The loss of nearly 1.2 million subscribers during the first half of this year also provides a stark contrast to the pandemic-driven growth that Netflix enjoyed during the first half of 2020 when its streaming service picked up nearly 26 million subscribers. ■

REAL IMAGE BOLSTERS NEWS OUTLET MEDIA ONE'S DIGITAL MEDIA STRATEGY THROUGH KEY PARTNERSHIP

Identifies and facilitates French Technology business Wildmoka's solution to ramp up digital presence

With some 170 news channels in more than 15 languages, India's news broadcasting market is a particularly competitive one. With mostly similar content, how does a news channel - especially a new entrant - ensure it reaches and captures a significant audience?

When Kerala's news outlet Media One aspired to dominate the presence on the Digital landscapes (OTT & Social), Real Image identified Wildmoka's Digital Media Factory – for its expert tools to support a winning strategy. Real Image has a long-standing association with Media One, having powered their Newsroom workflow with Avid's NRCS, iNews. “When the outlet looked to up their game on the digital front, Wildmoka was a natural choice. We collaborated to identify bottlenecks in the current workflow and recommended optimal customization. We supported the team at Media One to evaluate similar platforms and distinguish the benefits that Wildmoka would bring,” says Kanishka Tongya, VP &

Business Head - Media Solutions at Real Image.

French technology business Wildmoka, with its Digital Media Factory, is helping leading broadcasters worldwide to build digital-first workflows, allowing for fast



and efficient distribution of their content across all digital destinations.

“Our Cloud based Digital Media Factory UI helps the user to sit anywhere and preview Streaming content, or import local media and very quickly transcode, edit and package the content and publish to multiple Social Media / Digital platforms with a single click. This works great for both news as well as sports content,” says Jakob Hummes, VP Worldwide Channel Sales at Wildmoka.

Media One now has the possibility to not only publish clips extracted from their broadcast as the action unfolds, but also to go live with their content on social media in just one click. The ability to break the news through live pop-up streams gives the outlet an immense competitive advantage.

“After following a stringent evaluation process with several similar solutions, we chose Wildmoka for its ease of use, efficiency and local support through Real Image, available right when we need it,” says Mr. Imthiyas PK from Media One. **“Wildmoka's easy-to-use interface significantly enhanced the productivity of our editorial team, resulting in an increase of daily published content volume and our daily viewership. The in-built analytics also provide us a quick snapshot of its efficiency.”**

Get in touch with Real Image to learn more about the Wildmoka platform and how you can take your Digital workflows way ahead of competition. ■

MTV INDIA & FULLY FALTOO FROM VIACOM18'S YME CLUSTER ANNOUNCE A STRATEGIC CONTENT PARTNERSHIP WITH SNAP INC

*Youth brands MTV India and Fully Faltoo will deepen engagement
with the Snapchat generation through this partnership*

*Snapchatters will have access to select snackable content including audience favourites
like MTV Roadies, Splitsvilla, Parodize Station and Bad Breakups*

Fortifying digital engagement with India's young dynamic audience, Viacom18's Youth, Music and English entertainment (YME) cluster has announced a strategic content partnership with Snap Inc. Ensuring end-consumer engagement, the cluster aims to provide its clutter-breaking content and innovations from Fully Faltoo and MTV India to Snapchat's widespread user-community.

The YME cluster boasts of high-value properties that have gained audiences on television and digital. Snapchatters will get to enjoy snackable content and snackable clips of select content across genres and a variety of youth fiction and non-fiction shows - from Parodize Station and Bad Breakups from multi-format content destination Fully Faltoo, to pop-culture and genre-defining defining MTV

offerings such as Splitsvilla, Hustle 2.0, new seasons of action-adventure reality show Roadies and more.



Speaking on the partnership with Snap Inc., Tarun Saxena, Digital Partnerships Lead, Viacom18 YME Cluster, said, "As we continue to scale up, we aim to close the fragmentation of touchpoints and offer our cluster's rapidly growing content inventory to our audience through a multiplatform strategy. Engaging with the dynamic generation of Snapchatters, we see a great opportunity to achieve meaningful reach and deepen engagement with the youth across yet another canvas."

Kanishk Khanna, Director-Media Partnerships, APAC at Snap, said, "At Snap, we are committed to localizing the app experience for our Indian community and driving relevant, interesting content for them. Our partnership with Viacom18's Youth, Music and Entertainment cluster will add value to Snapchatters and reinforce our local-first content strategy."

As short-form content continues to permeate and significantly redefine mainstream consumption, snackable content has become the mainstay of audience engagement and transmedia storytelling. Riding this wave and surpassing its own benchmarks with a swiftly growing content library, the YME cluster is all game to revolutionize the category with unique digital partnerships. ■

FAUNA & TOONZ'S UPCYCLING SERIES BRIKO UNLOCKS MAJOR BROADCASTING AND L&M DEALS

A co-pro between Turkish powerhouse Fauna Entertainment and global animation major Toonz Media Group, Briko rolls out around the world with several distribution and licensing deals.



Can an empty bottle turn into a rocket? Or a coffee filter into a butterfly? Briko and Hepi will show you how!

Launched a few months ago on MinikaÇocuk in Turkey, Briko - the series empowering kids to think different via upcycling & DIY activities - is now available in 60+ countries through deals secured with Peacock Kids, Da Vinci Kids, MBC, Netflix and Oznoz.

Through the licensing deal secured with the major retailer LCWaikiki, Briko sees its apparel line launched in Turkey, Bosnia, Tunisia, Albania, Serbia, Ukraine. This latest licensing deal expands the already existing product line of plush toys, story books, schoolbooks, and bags for Briko.

Briko is a pathbreaking new pre-school series aimed at turning passive viewership into active viewership through its STEM-focused and upcycling DIY-based narrative. The 52 x 7' series is co-produced by Istanbul-based Fauna Entertainment and Toonz Media Group headquartered in Ireland. The show, which lays strong emphasis on thinking differently, environment conservation and upcycling aims to empower children's imagination, and incite them to take up new creative activities.

In the series Briko and his best friend Hepi, a white rabbit, find a surprise box hiding an ordinary object, which they turn into super fun and exciting games or art crafts using their imagination and creativity. The

animation plus live action hybrid series also includes a live action DIY tutorial to inspire viewers to take up similar crafts and activities.

About Fauna Entertainment

Fauna is Turkey's leading entertainment company that specializes in the development, production, distribution, licensing and brand management of linear and non-linear kid's content with a 360-degree management approach.

About Toonz Media Group

Toonz is a 360-degree media powerhouse with over two decades of unparalleled experience and one of Asia's most active animation production studios (over 10,000 minutes of 2D and CGI kids and family content per year). ■



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