

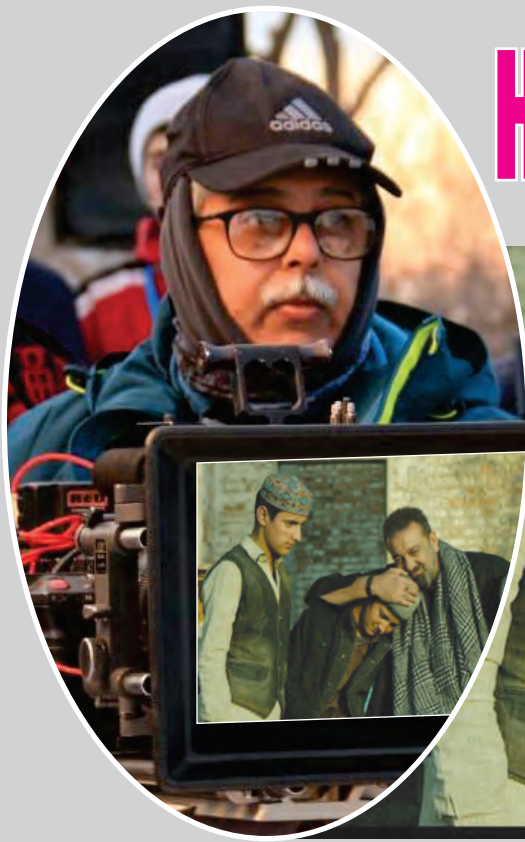
B BROADCAST & FILM

GLOBAL MEDIA FOR BROADCAST,
FILM, POST & INFOTAINMENT
TECHNOLOGY & BUSINESS

MAY - JUNE 2022

E-EDITION

HIROO KESWANI: Delivering the Cinematic Vision



Avid Newsroom Technology Upgrades India TV & TNews



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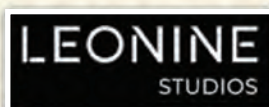
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MANOJ MADHAVAN
Editor

Hiroo Keswani shares his cinematic journey in an exclusive interview and shares his insights from the analogue days of shooting on film to the current acquisition on digital cameras.

India TV and TNews upgraded the newsroom technology with Avid newsroom systems.

We also feature an article which looks at the economics of the whole IPL deal.

The Broadcast India 2022 trade show (October 13 to 15, 2022 at the Jio Convention Centre) has been the epicentre of innovation and witness to the changing technologies over the last three decades.

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From the Editor's Desk

The IPL TV and digital rights has set the cat amongst the pigeons thereby questioning the dynamics and the economic viability of the whole deal. While Viacom18 led by Uday Shankar led the fight to acquire the digital rights and Star managed to hold on to the TV rights, it remains to be seen how this will unfurl in the coming months and years. Sony/Zee wisely refrained from bidding mindlessly. We feature an article which looks at the economics of the whole IPL deal.

Cinematographers deliver the vision that the director of the movie has visualized. We have profiled Hiroo Keswani, ace cinematographer with immense experience of having been in the industry for over three decades. Hiroo shares his cinematic journey in an exclusive interview and shares his insights from the analogue days of shooting on film to the current acquisition on digital cameras.

Newsroom technology has changed dramatically since the pandemic and its all changing for the better. The regional and Hindi news broadcasters has seen immense competition and the best of them have managed to hold on and thrive. India TV and TNews are prime examples. Both the channels have always invested in the best technology. They have upgraded the newsroom technology with Avid newsroom systems.

The Broadcast India 2022 trade show for years has been the epicentre of innovation and witness to the changing technologies over the last three decades. This year also promises to be an exciting year for the show in October. The show will be held from October 13 to 15, 2022 at the Jio Convention Centre. Stay tuned for more news about the show.

Manoj Madhavan - Editor

2022

Media Kit


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CP COMMUNICATIONS LEVERAGES STUDIO TECHNOLOGIES AND DANTE® FOR MAJOR SPORTS PRODUCTIONS



CP Communications has established itself as a premier, full-service production equipment provider for live events, attracting opportunities from Fox Sports, MLB Network, the NFL, and others. CP has been a regular partner for the MLB All-Star Game and postseason and worked on the NFL Hall of Fame and MLB Field of Dreams games. The company offers a range of flexible Dante® workflow solutions with multiple products from Studio Technologies, manufacturer of high-quality audio, video, and fiber-optic solutions.

“We have a few hundred Studio Technologies products in our Dante ecosystem that we use for all of our events,” says Brian Ready, Account Executive & Systems Engineer at CP Communications. “The ease of use and durability of Studio Technologies’ products allow us to augment our Dante workflow depending on the client’s needs and the scope of the project.”

According to Ready, CP uses “a little bit of everything” from Studio Technologies, including beltpacks, intercom interfaces, and audio engines. He said the Model 381 On-Air Beltpacks and Model 374A Intercom Beltpacks have been “fantastic devices as we’ve built our Dante-based ecosystem.” Both beltpacks offer a unique combination of audio resources that allows them to effectively support complete broadcast “stand-up” on-air positions.

BEIN ASIA PACIFIC SELECTS GLOBECAST FOR FULLY MANAGED MEDIA SERVICES INCLUDING PAYOUT AND OTT PLATFORM HOSTING



Globecast, the global solutions provider for media and content management, has announced that renowned sports content provider beIN ASIA PACIFIC has selected Globecast to provide multifaceted media processing and delivery services to the sports provider’s Asia-Pacific division.

beIN ASIA PACIFIC is part of beIN MEDIA GROUP and is headquartered in Singapore. It operates in 11 countries across the Asia-Pacific region – Australia, New Zealand, Cambodia, Hong Kong, Indonesia, Laos, Malaysia, Philippines, Thailand, Timor-Leste and Singapore. beIN offers a comprehensive line-up of

live sporting events through its channel, beIN SPORTS and live streaming app, beIN SPORTS CONNECT. With 15 unique channel feeds, beIN offers fans extensive live sports coverage in Thai, Bahasa, Cantonese and English. beIN SPORTS is available on major pay-TV platforms in the region.



Globecast will be providing a wide range of services including cloud and on-prem payout, sports

contribution services and content management. The company is also supplying satellite, fibre and IP streaming distribution. Globecast will also host the sports provider’s OTT platform for the region as well as providing the ability to create and distribute pop-up channels as and when required.

Shakunt Malhotra, Managing Director of Globecast in Asia, said, “We are a global company with the technical resources and operations to provide a seamless end-to-end service, not least across the highly valuable and competitive sports market. We are highly connected internally and externally, allowing easy content contribution, fully managed media processing, payout and distribution.”

Globecast is very well set up for sports content and channel providers, with its Asian operation benefitting from breakout rooms specifically designed to integrate additional sports feeds into a live channel. Live commentary and editing capabilities, Live camera position, alongside AR advertising, are also available as services.

VISLINK PRESENTS LATEST AI-DRIVEN, AUTOMATED AND RAPID-DEPLOY PRODUCTION AND CONTENT DELIVERY SOLUTIONS FOR LIVE NEWS AND SPORTS

**Next-generation Systems Provide Broadcasters with Operational
Efficiencies and New Options to Monetize Content and Build Audiences**

Vislink, a global technology leader in the capture, delivery and management of high quality, live video and associated data in the media & entertainment, law

MRINAL ANKIT TO LEAD INDIA/APAC SALES ENGINEERING EFFORTS FOR FIRSTLIGHT MEDIA

Firstlight Media announced continued expansion of its customer facing resources in India and APAC to support growing market activity in the region.



MRINAL ANKIT

Within weeks of new deployments by aha in India's Tamil-language market and PLDT's Smart Communications arm in the Philippines, Firstlight Media has hired Mrinal Ankit to lead sales engineering efforts that can expedite adoption of the company's cloud-native platform. Ankit will work directly with Navdeep Singh Aswal, Head of Sales, India and MENA, and Jim Vinh, Sales Lead, APAC, to meet accelerated customer demand in the region.

Ankit has more than a dozen years of sales and solutions engineering experience in support of Tier 1 content providers, pay-TV operators, telcos, and broadcasters, particularly in India and throughout the APAC region. Most recently pre-sales head for Setplex, he previously helped to shape media and telecommunications providers' OTT and IPTV fortunes in product management, product marketing or pre-sales roles with Gaian Solutions, Altran India, Huawei, Irdeto and other firms.

Firstlight Media's platform is designed to build and run scalable applications in the cloud using cloud-native technologies, including containers, microservices, a service mesh, APIs, and immutable infrastructure.



VISLINK

Vislink's chief AI offerings include IQ Sports Producer, a live sports production and streaming solution that provides high-quality, economical video coverage for both professional and grass-roots sports, and vPilot, an AI-driven studio content production system that creates professional productions easily and affordably without a camera operator or director team. A multi-camera AI production can deliver a richer and more immersive



production than may be possible using a single camera. Vislink's automated production systems feature the industry's most advanced AI-powered action-tracking technology that has been developed and extensively deployed by Mobile Viewpoint. They combine premium-quality camera systems, including the Stellar Cam and HCAM wireless camera systems for sideline reporting, and professional-grade remote production technologies that leverage Vislink's 50-plus years' heritage covering prestigious live news and sports events. The result is a comprehensive, highly cost-effective technology platform that enables the production of sub-Tier 1 sporting events with video quality and production values equivalent to Tier 1 event coverage—all without the need for onsite staff.

Vislink presented its popular Trolley Live—a professional-grade broadcast camera and live streaming all-in-one-production unit. Trolley Live, which was widely deployed at the Tokyo Summer and Beijing Winter Olympics for remote reporting, is self-contained in one manageable portable box. It can set up easily and quickly and is ideal for remote live broadcasts.

Vislink also showcased its end-to-end, unified all-IP workflow system featuring the integrated Quantum Receiver and LinkMatrix management platform, which bring together COFDM wireless camera systems and bonded cellular/5G roaming camera systems into one single managed solution. By integrating the two production workflows into one video source and configuration management platform, live event production teams can efficiently manage content capture from all types of wireless systems and bring advanced capabilities to REMI productions. This includes being able to send wireless camera feeds directly to YouTube and social media accounts, as well as enabling remote control of Quantum functions from anywhere in the workflow.

enforcement and defense markets, showcased its latest feature-packed AI-driven, automated and rapid-deploy production and content delivery solutions for live news, sports and event production at Broadcast Asia 2022.

MX MEDIA'S MAJOR REVAMP



MX Media has gone for a major revamp of its corporate team. The restructuring includes teams for User Growth, Marketing and Brand, PR and Corporate Communications, Revenue, SVOD Distribution and Partnerships, AVOD and Revenue Planning and Strategy who will work with MX Media, Chief Operating Officer, Nikhil Gandhi.

Niraj Mishra is the Head of User Acquisition and Performance, Amandeep Singh, Head of Growth Strategy and Analytic and Swati Kaushik as the Head of Programming Strategy and Content Operations. Sandeep Das is the Marketing Head and will drive show campaigns, trade marketing, brand and consumer strategy. Usha Rachael Thomas will lead Public Relations and Corporate Communications for all MX Media businesses.

Abhishek Joshi will be heading the SVOD business along with Partnerships and Distribution.

Dina D'Souza will lead the direct client and agency business as Revenue Head of AVOD OTT. Nitin Kemse will Head the Network Revenue and drive new ad verticals for the self-serve platform - MX Advantage and MX Audience Network. Ashish Patil will lead the MX Studios business and will be supported by Pankaj Malani and Suresh Menon for revenue and production operations respectively.

NEERAJ PANDEY AND VOOT SELECT JOIN FORCES TO SHOWCASE INDIA'S HISTORIC TEST-SERIES WIN AGAINST AUSTRALIA, WITH WEB SERIES 'BANDON MEIN THA DUM'

Directed by Neeraj Pandey, the series showcases the untraversed journey of the winning squad against Australia in the recently held test series. The trailer was unveiled at a grand launch in Mumbai on Wednesday, 1st June in the presence of ace cricketers Ajinkya Rahane, Ravichandran Ashwin, Mohammad Siraj, Cheteshwar Pujara and Hanuma Vihari and director Neeraj Pandey



FERZAD PALIA

Voot Select is all geared up to take cricket aficionados on a nail-biting journey of the 2020/21 India tour of Australia in its upcoming web series, titled 'Bandon Mein Tha Dum'. Ahead of its release, the platform launched the riveting trailer of the Neeraj Pandey directorial at its launch event in Mumbai, to give viewers a sneak peek into India's historic win against Australia, the world's no. 1 Test side. The web series will soon premiere exclusively on Voot Select.

Coupled with a powerful script, behind-the-scenes footage, candid narratives from the winning squad like Ajinkya Rahane, Ravichandran Ashwin, Cheteshwar Pujara, Mohammad Siraj, Rishabh Pant and Hanuma Vihari, their coaches, as well as journalists who covered the series, 'Bandon Mein Tha Dum' sheds light on the trials and tribulations that the Indian cricket team had to navigate ahead of their unforgettable victory against Team Australia at their home ground of Gabba, where they hadn't lost a Test match for 32 years. The

web-series focuses on how the team played extraordinarily high-quality cricket and simultaneously redefined the concept of hard work, perseverance, determination, and commitment, setting the highest standards of sportsmanship while breathing new life into the fading format of Test cricket!

Nothing excited me more than retelling this story which went beyond high-quality cricket, hard work, perseverance, determination, commitment, sportsmanship and decoding the x-factor through the mind of the players which repeated the David Vs. Goliath story!"

Ferzad Palia, Head - SVOD and International Business, Viacom18 further added, "Bandon Mein Tha Dum is a story that every Indian deserves to know, and re-live. The series is based upon the unheard stories and the real struggles behind the victory of the Indian cricket team during a one of its toughest times. Neeraj is a storyteller par excellence and we are honoured to have him create this Special Event Series for our members. This is the first among many of an entertainment slate like never before. We're certain that the series will set a new benchmark in Special Event storytelling."

NEW RIGHTS FOR SPORTS18



Sports18 is creating waves in the sports league. They have announced a new rights deal that will see every Wanda Diamond

League event broadcast live on Sports18 until 2024. The Diamond League is track and field's most prestigious series sitting in the top tier of the World Athletics one day meeting competitions.



"The Diamond League series is not just a competition of the most elite athletes in the world but also a breeding ground for the future stars," says Viacom18 Sports CEO Anil Jayaraj. "The addition of live athletics coverage reiterates our commitment to provide fans a comprehensive array of world-class sports events."

"We are absolutely delighted seeing our global premier track & field series accessible to the fans in India through Sports18," says Diamond League AG CEO Petr Stastny. "Our competitions feature the world's best female and male athletes throughout the entire season, including reigning Olympic champions and a host of Olympic and World medallists."

An enthralling cricketing journey rife with peaks and troughs surely makes for a compelling watch for all the cricket fanatics out there!

THIS WORLD ENVIRONMENT DAY, NICKELODEON JOINS HANDS WITH THE UNITED NATIONS IN INDIA TO PROTECT OUR #ONLYONEEARTH

Reduce your carbon footprint and protect your planet with Nicktoons



In a bid to encourage kids to look forward to a greener tomorrow, Nickelodeon, a leader in the kids' entertainment space, has joined forces with the United Nations in India for a flagship campaign, on the momentous occasion of World Environment Day 2022.

Everyone everywhere can help create a more sustainable planet. With the intent to save our Mother Earth from the global environmental crises, the leading kids' entertainment franchise along with the United Nations in India will raise

awareness on ways to reduce carbon footprint and emphasize on the importance of protecting the only planet we call home. The noteworthy campaign aims to highlight the need to reset the balance with nature through individual actions and reduce our carbon footprint. As a part of this campaign, Nickelodeon's creative communication will deliver the fundamental message of collective climate action with an emphasis on 'Yeh Planet Hum Sabka Ghar Hai'. Watching Nicktoons has been one of the daily habits and an integral part of every kid's life. Nickelodeon with the help of Nicktoons, will also be leveraging the UN's existing school network in India to amplify the 'Act Now' program, online as well as offline.

Through two inspiring stories, Nickelodeon's Nicktoons bring alive the message of 'Yeh Planet Hum Sabka Ghar Hai'. The first story titled 'Kaagaz Ka Ghar', throws light on human-wildlife conflict while the second story 'Paani Ka Ghar' emphasizes on marine and plastic pollution. With 'Yeh Planet Hum Sabka Ghar Hai', both the stories showcase kids taking the initiative to become climate heroes and bringing about positive change by teaching adults important climate action lessons.

To further amplify the initiative far and wide, Nickelodeon is undertaking an innovative campaign by initiating a consumer-engagement activity across malls in Mumbai and Delhi to signify the importance of making the planet greener. In addition to this, the campaign will create engagement across social media to motivate kids to take up a green heart pledge and adopt different ways to address climate change. The campaign is being brought to fruition through interactive influencer marketing, social and digital activities.

ZEE'S NEW INNOVATION HUB



Zee has set up a new innovation hub and has plans to ramp up its technology, innovation and data capabilities. The launch of its Technology and Innovation Centre was done in Bengaluru and inaugurated by the Chief Minister of Karnataka, along with Amit Goenka, President – Digital Businesses & Platforms, Zee and Nitin Mittal, President – Technology & Data, Zee.

Zee will build the metaverse network for the Company with the help of AR, VR and NFTed delivery models and will focus on a futuristic tech stack which will enable omnipresent delivery of entertainment across platforms.

Nitin Mittal, President – Technology & Data, Zee, said, “At the Tech & Innovation Centre, we are building ability for Zee to leverage digital technologies to improve our reach and engage our customers anytime, anywhere across all devices. We have been a frontrunner in creating engaging content for more than 1.3 billion viewers and are currently focused on building Web 3.0 entertainment platforms. This Centre will build the metaverse future of Zee including AR, VR, NFTs and relevant data models to our digital platforms.”

THE SUPERHIT INTERNATIONAL BLOCKBUSTER SHOW-SMURFS MAKES ITS WAY TO INDIA ONLY ON SONIC!



Making a television debut, the iconic gang of little blue Smurf Village inhabitants has made its way to India. In some Smurf-tacular news, the much-loved Smurfs, one of the most popular characters, are expanding their adventures and

now will have a village in Sonic, part of India's leading kids' entertainment franchise Nickelodeon.

Rising through the ranks, Sonic, since inception has engaged and entertained kids with stories that brings happiness to their lives. Sonic has always introduced young viewers to storylines and characters that are engaging and relatable. By bringing 'Smurfs' to Indian television after 40 years, Sonic aims to cater to the audience with content that continues to raise the bar. The show will feature popular Smurf characters, including Papa Smurf, Smurfette, Brainy, Hefty, Clumsy, and others, embarking on new adventures full of humour, heart, and high-stake action. The new addition comes in the form of Willow, who leads a tribe of girl Smurfs. The smurftacular show will have a stellar voice cast spearheaded by David Freeman as Papa Smurf, the father figure keeping the other Smurfs in order, Berangere McNeese as Smurfette, a curious Smurf who is eager for new adventures, Youssef El Kaoukibi as Brainy, the one who considers himself the smartest of the bunch, Catherine Hershey as Willow, the brave and wise matriarch of a new tribe of girl Smurfs, and finally Lenny Mark Irons as Gargamel, a conniving human wizard with a bottomless thirst to capture the Smurfs.

Pulling out all stops for the launch of 'Smurfs' is a robust multi-screen and multi-touchpoint marketing plan that is sure to engage young audiences. The highly innovative promotional plan will leave no stone unturned in reaching out to kids. A fun filled robust digital plan will include initiatives such as fun mashups and reels, contests leading up to Global Smurfs day, innovative posts, AR filters and gaming to transport the kids into the 'Smurf' world. Ensuring maximum excitement, Global Smurfs Day will be celebrated on 25th and 26th June through on ground activations in malls. Visitors will also get a chance to participate in fun games. Taking the overall marketing initiative, a step forward, Sonic has also partnered with select renowned QSR brands. With influencers on board, a new AR filter for Smurfs will be created to further establish the characters.

Created by Belgian comic book writer Pierre Culliford, also known as Peyo, in 1958, The Smurfs reside in a community of small, blue, human-like characters who live in mushroom-shaped houses in a forest. ■



HIROO KESWANI : DELIVERING THE CINEMATIC VISION

Hiroo Keswani is a phenomenal cinematographer with an impressive portfolio of work to his credit. Be it ad films, features, TV series... he has done it all. In addition, he also teaches at FTII Pune and is giving back to the community of young upcoming cinematographers. He is one of the most articulate cinematographer I have met in recent times. Hiroo shares his cinematic journey in an exclusive interview with Broadcast & Film



Q: Tell us about your journey as cinematographer...
What inspired you to venture into cinematography?

HK: In school and College, the leaning was towards dramatics, theatre.. During a summer workshop, with Bhanu Bhartiji, at NSD Delhi, I met an amazing bunch of NSD acting graduates., one of them, Sunil Sinha guided me towards the possibility of honing a specialization from FTII Pune and then the desire to do Cinematography from FTII was born.

CINEMATOGRAPHER INTERVIEW

1984 - 1987- the 3years when my film school FTII, Pune provided me with film making knowledge, with specialization in Cinematography, 'Anukram' - my Diploma Film project for my batchmate Director Anik Ghosh It started then and is continuing till now, the pursuit for excellence in every project I took, to hone my talent as a Cinematographer, for every challenging opportunity, thrown at me by my various talented Directors...Giving visuals to their cinematic vision!

Many Corporate films, Documentaries, various TV serials and Feature Films....(main DoP: Sssshh, Bhram, Oye Mama, The Answer and now Torbaaz) and second unit DoP (Munnabhai series, 3 Idiots, Tasveer, Mausam, PK, Bang Bang to name a few)

It has been 25 and more years since one started and to add to the early achievements and laurels, the venture into Aerial Cinematography (corporates, car commercials, golf courses, marathons).. work on that has reduced to a trickle as tech changed and Drones came in. Shooting from helicopters is now considered a long drawn process especially in India due to excess of rules and regulations.



'The Answer' was my fourth feature and the third outing with Pavan Kaul with whom I share a special bond as a formidable cinematographer - Director team. I won two International Cinematography awards for my work on 'the answer'.

Latest is 'Torbaaz' starring Sanjay Dutt and directed by Girish Malik, released on Netflix all over the world.

I have also been part of three workshops on restoration and preservations of Films with Film Heritage Foundation helmed by Shivendra Singh Dungarpur in guidance with Martin Scorsese and FIAF.

Q: *What are the top five works, which you feel, are your most challenging. Be it feature films, ad films, or any other genre. Tell us about the interesting challenges about any such project.*

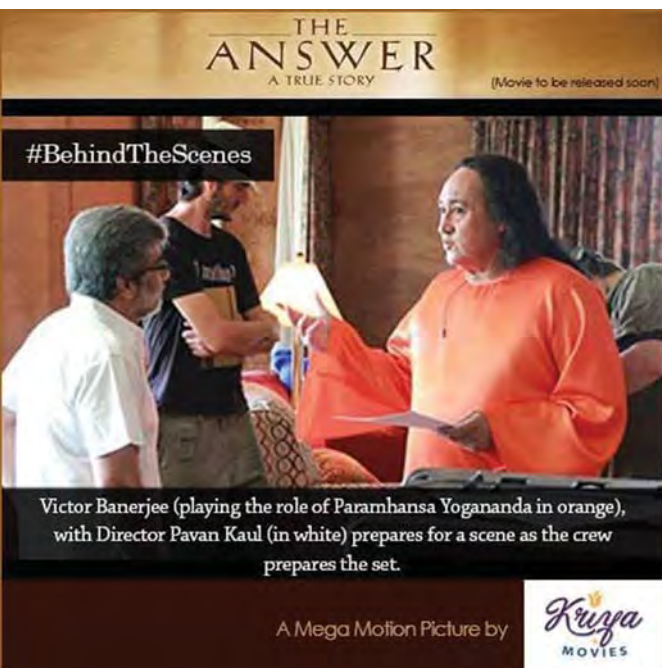
HK: Focus has been more on Feature Films & before that TV channel work till one got a break.. occasional Ad films kept happening in between.

The most challenging was my debut feature 'Ssshhh' directed by Pavan Kaul..

Before that the kind of work done on TV with Pavan Kaul and few others was equally challenging.

I did two spots for Channel V shot on 35mm & 16mm respectively, which were directed by Kamal Swaroop and one of them, in which lighting it up was a big challenge, was appreciated by the channel too. The set was made at the Natraj Studio floor and it was fun lighting it up.

Every work is a challenge and every new day there are butterflies in your stomach. But if your homework is done well



and you have 'read' the script well, ten minutes into the shoot day and you are flying. The day has to start well, to keep the momentum going so that you have a grip on your crew.

Q: *Tell us about the creative process you adopt with respect to lighting and photography. Is there any specific school of thought that you follow?*

HK: Whether there is actual source to be followed or an imaginary source of light, it governs the logic attached to it, as per the script. You have to understand the mood, the scene as it is written and convert it into a visual defined by the contrast as a deciding factor of why and how to light up those shot, the scene.

I do photography in my free time and enjoy practicing my exposures and compositions along with.

Q: *What do you prefer to shoot...more of feature films or web series....What is the difference in shooting either of the genres?*

HK: Working on TV series prior to feature films, what mattered most was speed.. but not at the cost of sloppy work. When work on features started, the speed which was helpful in the TV work, came in handy.. Initially the films one got were not big budget ones, but the work had to look grand. My debut 'Ssshhh' and then 'Bhram' both had its challenges and I had an able support from my Director Pavan Kaul.

I like shooting both .. a feature as well as would love to shoot a web series too. Your crew has to be in sync and your focus puller has to be an ace in his job!

I had both.. an amazing US crew and ace focus puller on 'the answer' shot in the US and in Romania. The look of the film was previsualized and we stuck to our shooting style on the set and tweaked it further during DI at the post production facility, Reliance Media Works and the films vfx was done by RedChillies.

Q: *How do you use the post-production stage to fine-tune the images? How has DI evolved over the years?*

HK: Since I am from the celluloid era (relic or old.. bah!) the discipline to use the eyes and the light meter continues. To accommodate what the eye saw while shooting an image either through a Film Camera (negative film) or a digital camera using a Sensor, the mathematics changes.. to see and record the same. To accommodate the large dynamic

range of all the million colors and its contrast , available to us during shoot, called scene referred color space, the dynamic range is adjusted according to camera manufactures color profile assigned to their respective sensors. Then you get into two different aspects of image manipulation..finally finishing it for



the display rendered color space and they are:

Color Correction - just balancing your image for getting the brightness, shadows and contrast right as you shot it

&

Color Grading - more for the aesthetic reasons or one can say for creating that 'Look' of the film.

First one can be adjusted and corrected as you sit during digital image manipulation but the 'color grading' is a pre-planned, well thought of approach much like pre-visualisation prior to the shoot.

Lot goes into testing the color of costumes, to make up and production design decisions, to help constitute and finalize the look of the film and the key mantra is to just Test, Test and do more Tests.

Your Colorist is your Ally, your shrink.. you will have to own up your mistakes during shoot and even your good decision too, for him to show you the final result as desired.

But unless you as a DOP have not done your homework and not finalized or worked on your 'look', there are no last minute solutions. Then it's just guesswork and desperate attempts to give the image some kind of half baked tonal Looks, which clearly shows up as a mistake.

I have learnt the DI process through mistakes as I was not able to get good post production set-ups in few of my initial films.

My debut film as a Cinematographer was 'Sshhh' directed by Pavan Kaul and produced by Cinevistaas. It was finished in post as a film print release and was a very satisfying experience, doing the negative processing and grading at Prasad Films, Chennai, one of the best in India.

On my second feature, I had to deal with uncalibrated monitors and no projector facilities at a post production place. I never gave up on it and continued to pursue to draw out the best possible results even though the process was a harrowing one. I still have a copy of an email from the owner admitting how much work I got out of them. That's necessary because as a cinematographer I am answerable to my Producer and my Director as far as visual excellence matters.



Oye Mamu, too was planned to be finished traditionally as print release, but the delay in release saw a digital release rather than a print one.

Most satisfying was working on 'The Answer', helmed by Pavan Kaul and produced by Kavita Kaul and Kriya movies.

The DI was done at RMW, the same team which now works at COLORS, RedChillies DI facility. The look of the film was facilitated by the colorist Tushar Jadhav and Ken Metzkar according to the way the costumes, make up were used and also the way it was shot.

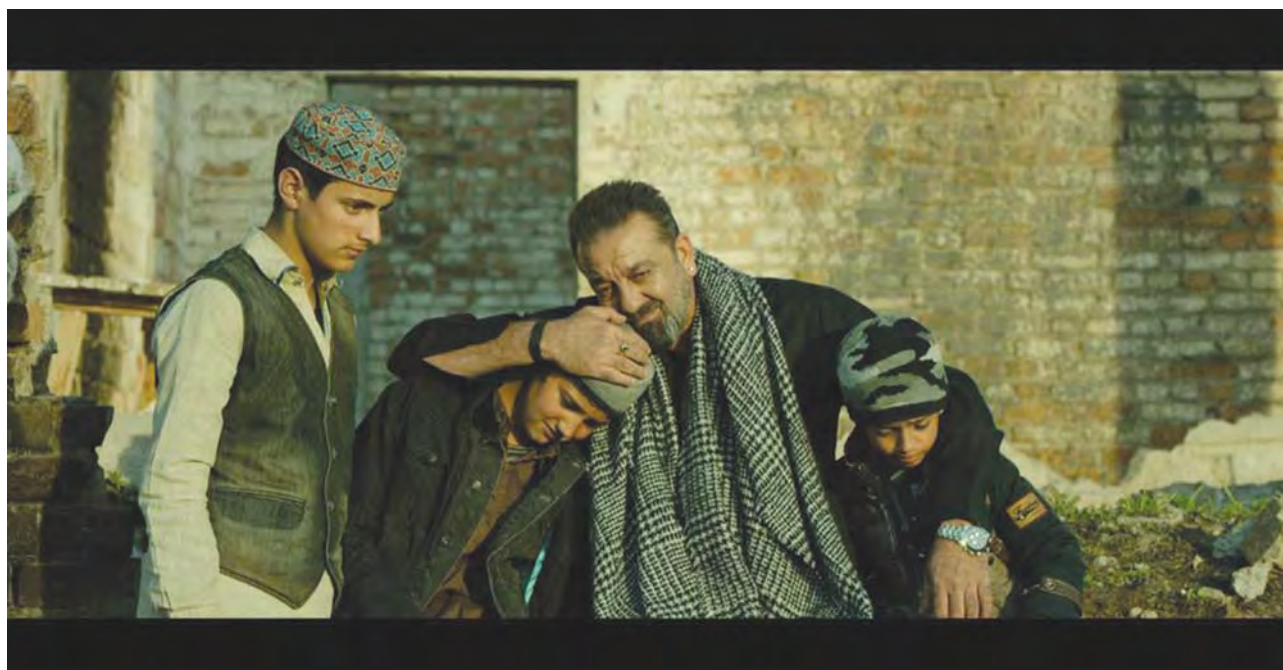
I got two awards for Best Cinematography for 'The Answer' at

two International film festivals, one in London and the other in LA.

The last feature that I did, 'Torbaaz' was creatively satisfying, directed by Girish Malik and produced by Clapstem and Wave Cinemas. It's a Netflix release.

There the biggest learning was to try and break away from 'good' & 'beautiful' to a more rugged cinematography look. My work along with the content and execution of it by its director Girish Malik was appreciated a lot.

Bottom line : working on the DI of any film, the work really looks good if one has done the pre-shoot planning,



CINEMATOGRAPHER INTERVIEW

testing and then the final tweaking of the images during color correction.

Q: *Have you been inspired by any international DPs?*

HK: Yes, the work put in by Roger Deakins, Robert Richardson, Gordon Willis, Sven Nykvist, Vittorio Storaro Darius Khondji.. to name a few, is inspiring, superlative and stuck somewhere in my subconscious.



Add a Title
ARRI Alexa / Alexa Plus 1.85
Zeiss Ultra Prime
LAT: 29° 22' 40.11" LONG: 121° 2' 45.73"
Tilt: 10° Down Bearing 351° (VVOV)
DATE: Jun 18, 2013 . Sunrise 5:37 AM Sunset 8:33 PM

24 mm

Q: *What are your upcoming projects? Which genre do you enjoy the most? Is it films, ads or web series...?*

HK: The uncertainty during and after the Pandemic was an eye opener.. I took up the job of contractual faculty as Associate Professor Cinematography at FTII and during the lockdown phase, was deputed further to NFAI for their NATIONAL HERITAGE MISSION in helping them scan & digitize their 5000 plus celluloid acquisitions and also the student films of FTII, SRFTI and FILMS DIVISION respectively, shot on celluloid.

Scanning and restoration of films is indeed a very time consuming process. I have been a part of 3 workshops by Film Heritage Foundation and Martin Scorsese initiative on Film Restoration and Preservation.

I had helped restore 2K/ 4K versions of all Vinod Chopra films specially Parinda, which took 3 years to restore. This was prior to the FHF workshops as mentioned above.

Later did Restoration of Chashme- Buddoor, produced by PLA films where there was a method to it as learnt during the workshops. I had a continuous support of producer Jayshree Makhija and DOP Virendra Saini.

I work on the restoration jobs as a designated cinematographer, basically a third eye .. and I insist on



showing the final restored work to the actual DOP, before signing off the project. I also ventured into Aerial cinematography, owning the only stabilizer from Tyler Camera Systems, Tyler mini Gyro, the first in India.

The technology changed fast and now people prefer to shoot with Drones, as the permissions for aerial shoot from helicopters take almost 3 months by DGCA, the aviation authority in charge of aircraft flying movement within India. With the current Drone policy in place, registered Drone operators are given permissions easily to facilitate fast turnaround for aerial shoot

After the pandemic and lockdown, things are opening up in Indian filmmaking scenario and i am gearing up and getting ready for a couple of web series and a feature or two too. My liking is for the thriller genre, which has immense possibility for me as a cinematographer. The camerawork should not shine out but should visually justify the story idea and complement in its presentation by the Director. Filmmaking is a teamwork.

I hereby take the opportunity to acknowledge and thank each and every assistant and film making personnel like the light men, gaffers and AD's and production assistants, who have worked with me in all my projects and also thank all colorists and post production houses for the time spent with them, learning the ropes while finishing the films for release. Could not have done without them.

With all the Directors I have worked so far, I have been fortunate enough to have gained their trust to safeguard their vision with my visuals. Look forward to more such associations.

Check out the links for more info : –

<https://youtu.be/WynZML9Q-kY>

https://youtu.be/_PO4EFcLbns

<https://youtu.be/PZ1yxT89xDA>

<https://youtu.be/UC-lZoXxcBo>

<https://youtu.be/Gy5pbVj8TAI>. ■

THE MAKING OF THE IPL BLOCKBUSTER

The IPL media rights for 2023-27 was sold for Rs 48,390 crores by the BCCI with TV rights accounting for Rs 23,575 crores and digital fetching Rs 23,758 crores for 410 matches. Star India got the TV rights and Viacom18 got the digital rights.

Digital yorker seals ‘IPL auction’ innings

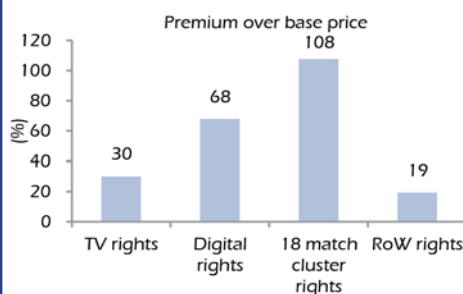
Win-win proposition for BCCI/IPL teams; premiums in line The auction of media rights for the Indian Premier League (IPL) yielded a massive INR 484bn, largely in line with INR 500bn estimated as per our report dated 3 June 2022 “Force mult(IPL)ier on front foot”. This was driven by 30%/70% premium on TV/digital base price, which too was as anticipated. In terms of split, 48% of the media rights was from digital (inclusive of cluster). However, this segment accounts for a mere 22% of revenues. We believe, the hefty premium paid by Viacom 18 is more a strategic manoeuvre, to benefit:

- 1) Jio subs retention (possibility of a bundling plan) and
- 2) improve valuation for the OTT



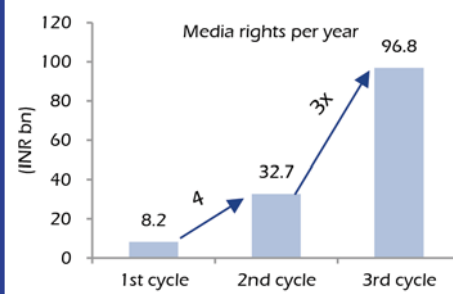
platforms. Digital media revenues may grow at a faster clip of 30% (SVOD and AVOD), versus TV revenue’s narrow growth band of 6-8% in the next

Premium over base price (%)



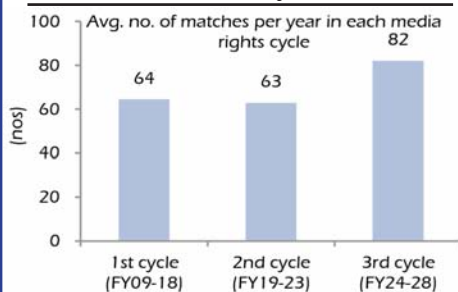
Source: Elara Securities Research

IPL – Media rights value (INR bn)



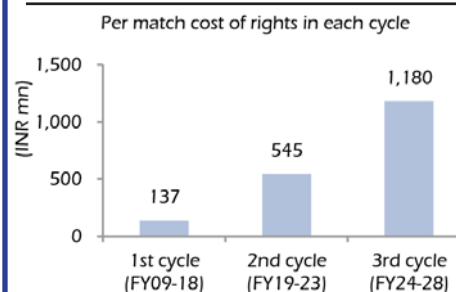
Source: Elara Securities Research

Average number of matches up in third cycle



Source: Elara Securities Research

Per match cost of rights up to INR 1,180mn from INR 545mn



Source: Elara Securities Research

OTT ADVERTISEMENT REVENUE TO GROW THE MOST IN FUTURE

| Media revenue from IPL (INR mn) | FY22 | FY23E | FY24E | FY25E | FY26E | FY27E | FY28E |
|---------------------------------|--------|--------|--------|--------|--------|----------|----------|
| TV advertisements revenue | 26,000 | 32,500 | 34,450 | 36,517 | 43,455 | 46,063 | 54,354 |
| YoY growth (%) | | 25.0 | 6.0 | 6.0 | 19.0 | 6.0 | 18.0 |
| TV subscription revenue | 6,500 | 6,760 | 6,963 | 7,172 | 7,387 | 7,608 | 7,837 |
| YoY growth (%) | | 4.0 | 3.0 | 3.0 | 3.0 | 3.0 | 3.0 |
| OTT advertisements revenue | 7,000 | 9,100 | 11,648 | 14,909 | 20,128 | 25,764 | 34,265 |
| YoY growth (%) | | 30.0 | 28.0 | 28.0 | 35.0 | 28.0 | 33.0 |
| OTT subscription revenue | 8,400 | 10,080 | 13,104 | 17,035 | 22,146 | 28,789 | 37,426 |
| YoY growth (%) | | 20.0 | 30.0 | 30.0 | 30.0 | 30.0 | 30.0 |
| Total revenue generated | 47,900 | 58,440 | 66,165 | 75,633 | 93,116 | 1,08,224 | 1,33,882 |
| YoY growth (%) | 22.0 | 13.2 | 14.3 | 23.1 | 16.2 | 23.7 | |

Note: Assumed only 70% of subscription revenue allocated to IPL in FY22,

Source: Elara Securities Estimate

five years. The cost of rights per match for digital is now at par with TV, with overall cost of rights massively breaching global leagues such as EPL, reaffirming the compelling nature of IPL content.

Unbundling of rights – Digital to have the upper hand

In terms of advertising verticals, key segments such as e-commerce, FMCG, Auto and Banking dominate the overall ad pie across TV and digital (~60% of the ad pie). However, in case of IPL rights being sold separately, expect stiff competition between the TV and digital platforms for advertising budgets. We expect some verticals such as fintech, commerce, ed-tech and EV to see a rapid shift to digital, whereas FMCG and auto may continue to rely heavily on TV for their mass campaigns. In terms of break-even, we estimate TV to attain profitability in the second year itself, as related premiums were limited over the base price. For the digital segment, the break-even may ensue in the fourth year due to hefty content

DIGITAL – POSITIVE GROSS MARGIN FROM FOURTH YEAR

| (INR mn) | FY24E | FY25E | FY26E | FY27E | FY28E |
|---|----------|----------|---------|--------|--------|
| TV (advertisements + subscription) revenue | 41,413 | 43,689 | 50,842 | 53,671 | 62,190 |
| Cost of TV rights | 42,550 | 42,550 | 48,300 | 48,300 | 54,050 |
| Gross profit | (1,137) | 1,139 | 2,542 | 5,371 | 8,140 |
| Gross margin (%) | - | 2.6 | 5.0 | 10.0 | 13.1 |
| OTT (advertisements + subscription) revenue | 24,752 | 31,945 | 42,274 | 54,553 | 71,692 |
| Cost of digital rights | 42,983 | 42,983 | 48,648 | 48,648 | 54,313 |
| Gross profit | (18,231) | (11,039) | (6,374) | 5,905 | 17,379 |
| Gross margin (%) | - | - | - | 10.8 | 24.2 |

Note: Cost of 18-match cluster rights included in cost of digital rights,

Source: Elara Securities Estimate

cost, propelled by sharp premiums on package B and C of the media rights. However, digital has the potential to generate a gross margin of 24% in the fifth year, helped by strong growth prospects and future monetisation models (Web 3.0), as compared with TV with its gross margin peaking at 13%.

EXPECT INR 477BN REVENUE IN FY24E-28E

| | |
|---|-------|
| Total revenue generated from TV rights (FY24E-28E, INR bn) | 251.8 |
| Cost of TV rights (INR bn) | 235.8 |
| Gross profit, TV rights (INR bn) | 16.0 |
| Total revenue generated from Digital rights (FY24E-28E, INR bn) | 225.2 |
| Cost of Digital rights (INR bn) | 234.9 |
| Gross profit, Digital rights (INR bn) | (9.7) |

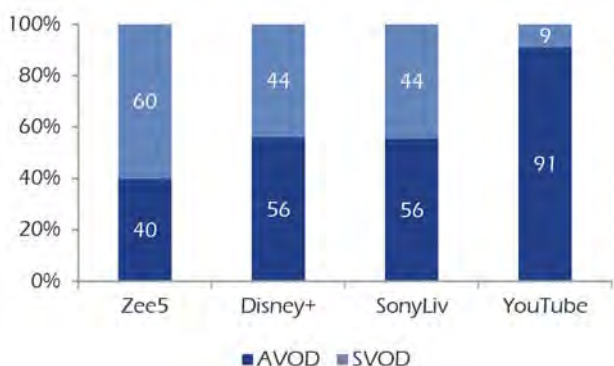
Note: Cost of Digital rights include 18-match cluster rights as well,

Source: Elara Securities Estimate

IPL teams' revenue to multiply with higher profitability

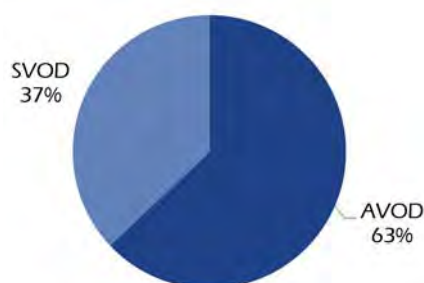
IPL teams' FY24E revenue is estimated to move up 2.2x on an average (in INR 6.5bn-8bn range), helped by: 1) a surge in media rights revenue and 2) increased number of matches (40% rise versus previous cycle). On profitability too, EBIT margin may spike to 40-48%, as player costs remain capped to a certain extent. We had already factored in

OTT platforms in India – Revenue split



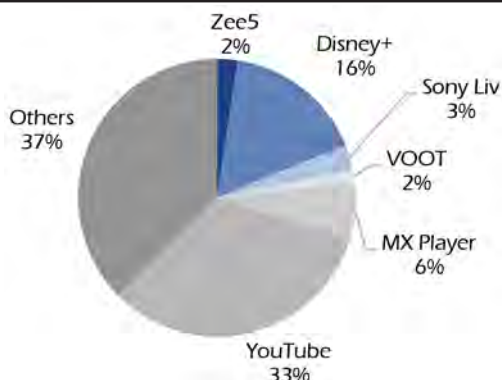
Source: Elara Securities Research

India OTT– FY22 revenue split (USD 1.7bn)



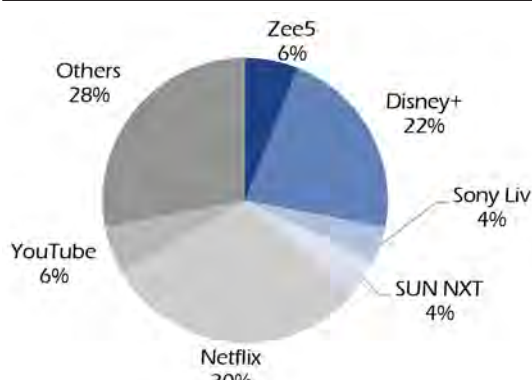
Source: Elara Securities Research

FY22 India AVOD market share (USD 1.1bn)



Source: Elara Securities Research

FY22 India SVOD market share (USD 668mn)



Source: Elara Securities Research

above revenue/profits for the listed entities – United Spirits (UNSP) and Sun TV (SUNTV) – into our estimates. We maintain our view that SUNTV may see a bigger delta as its team's market cap contribution is 40% versus UNSP's 14%. We maintain BUY on both UNSP and SUNTV.

IPL IMPACT – CHANGE IN MEDIA LANDSCAPE

Hotstar to lose in digital; impact Neutral for Zee-Sony

With IPL moving away from Star, Disney + as a platform may become much smaller, just above other broadcaster OTT apps helped by other cricket content. In terms of SVOD market, Star enjoys a share of 22%, which may sharply drop, potentially moving to Voot or Jio platform.

In terms of subscribers, Star's subscriber base (46mn subscribers in India) may also pare at least 40-50% due to the loss of IPL property and if

other cricket properties are not acquired. The share may decline >70% in the medium term.

On AVOD, Star enjoyed a market share of 16% dominated by IPL. Expect such AVOD market share to shrink to 7%, slightly higher than other broadcaster OTTs that enjoy ~3-4% AVOD share (Zee5 and Sony Liv), primarily led by sports content (Star's other cricket properties).

We believe Voot or the Jio platform may instantly benefit in terms of the number of users/subscribers, propped by the IPL property. However, monetization of the digital segment may not be easy as user experience is a key monitorable for customer retention and ARPU.

Voot or the Jio platform may enjoy a huge edge on distribution, which may propel ARPU growth for Jio as it may be sold as bundled deal. Competition may intensify in the digital media segment as Disney + too

may focus on a non-sports strategy, which will lead to inflated content costs (large-scale shows).

For the TV medium, Star may continue to dominate on market share in the advertising and subscription segment, helped by IPL.

Inability of Zee Entertainment-Sony to win IPL rights is a positive in our view as it would severely hit earnings due to hefty content costs. However, we maintain our view that both the platforms (Sony Liv and Zee5) may have to accomplish immense leg work on the OTT side (user experience, large-scale content and distribution) in order to emerge a winner and scale-up in the highly fragmented Indian OTT market.

The BUY on Zee Entertainment Enterprises propelled by the merger with Sony that should drive potential synergies, both for the TV and digital businesses. ■

Source: Company. Elara Securities Research




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INDIA TV & TNEWS UPGRADES WITH AVID NEWSROOM



India TV recently upgraded to Avid's Interplay MAM for their archival workflow. This Implementation will ensure the digitisation of their archived assets from tape. Spanning content over 20 years, this digitisation will

include Independent News Services's very popular 'Aap Ki Adalat' which Rajat Sharma has been anchoring since the past 24 years.

India TV has installed Avid newsroom technology for an end-to-end workflow from Ingest to playout. India TV is now equipped with iNews NRCS, Avid Production Storage and Interplay Asset Management and iNews Command and Airspeed PCR workflow. India TV also has the most proven cloud based journalist browsing and editing solution with Avid Media Central I UX which also facilitates the social media workflow.

Explaining the decision to opt for Avid, Ritu Dhawan, Co-founder of India TV said, "When we launched our channel in 2004, the options for

choosing a technology were limited. We choose Avid for its ability to provide an end-to-end solution for the entire newsroom production. Since then we have been using Avid solution. Newer challenges led to complex demands from the users and Avid has been able to provide solutions to our production demands. Our ever-growing demand for the best led to Integration of social media and digital archival solution with our newsroom production. This couldn't have been possible without Avid.'

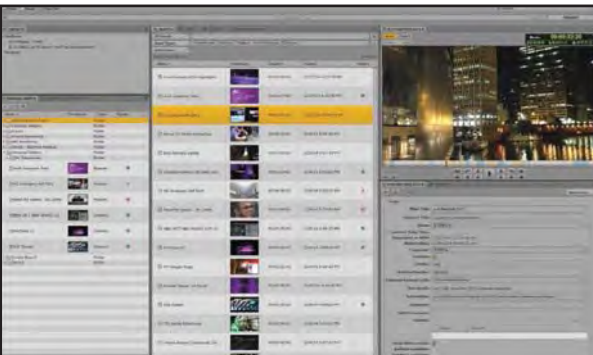
Smooth MAM Integration

When India TV was considering total digitisation of their archived media assets, Avid's Interplay MAM was the first choice due to its inherent strength of Integrating the same with newsroom solution. Their faith in Avid and the training and support service provided by Real Image, facilitated the decision in them opting for Avid Interplay MAM implementation at their site.

The entire MAM implementation was spread out to ease and ensure a smooth user adaptation. There were multiple sessions conducted with their



RITU DHAWAN
Co-founder of
India TV



newsroom and IT management team to understand their exact workflow requirements with participation from Avid and Real Image team. This 'workflow' and 'expectations' capture ensured that the subsequent stages of Implementation went smooth. The entire newsroom team who were active users of Avid's Interplay Assist desktop editing application were initially trained on the Media Central I UX for their newsroom production workflow. The archival team also was trained initially on the MC I UX news

production workflow. This ensured that the users were familiar with the product and also allowed them to practice and get a fair exposure to the browser based workflow.

"The entire Implementation was smooth. Some of the Initial teething problems was resolved to our satisfaction. The training module offered by Real Image was detailed and encapsulated all the points which were essential from the perspective of its users," informed Vinod Kala, CTO of India TV.

Digitisation of Archival with Avid Interplay

In parallel, the MAM implementation was progressing, with Integration between iNews Rundowns. Interplay PAM and Interplay MAM. iNews Rundowns for auto archival was setup, as also an option to archive select stories from within iNews. And the library team were provided a workflow to manually archive selected sequences and clips from Interplay PAM. This immediately reduced long man hours that their team had been spending erstwhile, to manually archive their content Based on Video-ids selected iNews Rundowns and the latest version of the corresponding sequences are set to periodic archival. Likewise select members from the archive team can prepare their own edits from the production content on MC I UX and archive the same using a simple contextual right click. And for the older content that has been archived to tapes over the years (a few thousand tapes with thousands of hours of rich assets), there are plans to digitize the entire assets over a period of time. The rich metadata already present in excel will be converted to XML, and during the archival of digitized content to Interplay MAM, this XML metadata will also be imported and added to the respective dips.

"The entire solution helps In expediting the extraction of the required footage as and when needed in no time. This provides us with an edge In terms of faster deliveries," said Vinod Kala, CTO of India TV.

High level of Training and Support offered by Real Image

Once the Archive to MAM was successfully implemented, the library team was trained on the MAM functionalities of the MC I UX. Since the application itself is the same, the training was merely to familiarise the team on the extended MAM Restore workflow and Its elaborate Search functionalities. The library team thoroughly tested the

Bi Directional Archival / Restore workflow on MAM and subsequently the Newsroom team was trained on the same Avid's Asset Management tool is very straight forward and user friendly, ensuring that each user batch were trained for not more than 3 hours to master the Production and Archival workflow in media Central I UX. The India TV users have shown a great flair for learning new tools and applications and making the best use of the same over the years.

More than 120 users from Newsroom and Archival teams have been trained on the Archival/Restore workflow and have been successfully using the MC I UX. The IT team from the channel participated across all the training sessions to ensure a total familiarity and comfort with the product and workflow.

Interplay MAM allows Library users to add rich metadata to the archived content in addition to system added metadata. India TV has a customised set of pre-defined Keywords, as well as option to create strata metadata (timecode based) under various categories.

And the newsroom users can search for archived content using this rich metadata. This includes iNews scripts too, if the archival was Initiated from a Rundown in which case along with the video the script is also archived as additional metadata. Users can type Hindi keywords from their scripts while searching for content. Restoration to Production is again through a simple contextual menu option and there is a choice to restore as Sequence or to restore as a stitched single Master clip.

India TV's Interplay MAM setup Includes technology from Avid, Oracle Diva (HSM), Vintage (Transcoder), Dell (Servers, NAS and Switch) and SpectraLogic (Tape Library).

Elaborating on the relationship with Real Image, Ritu Dhawan said "In broadcast media Industry, deploying any solution that Integrates the entire newsroom production, is considered on a long-term perspective. We hope to continue this relationship with Real Image & Avid as long as the same confirms to the basic tenet of business that it is mutually beneficial to both."

"A journey that began in 2004, India TV is Avid's first end to end newsroom setup In the country. This association has only grown stronger over the years thanks to India TV's confidence in Avid and the technology upgrades from Avid that continues to keep India TV on par with International newsrooms. Avid thanks India TV and is proud to be part of their Incredible journey," said Sathish Kumar P, Senior Territory Account Manager, South Asia at Avid.

"Real Image and India TV cherish a bond built over years of conviction and trust Dedication from the news team and their determination to embrace newer technology has enabled India TV to stay up-to-date with the latest advancement in newsroom offering," informed Shankar Bhat, Head of Broadcast & Pro-video Domain, Real Image.

India TV leading the Hindi News Segment

The Hindi news market is a very competitive segment India TV with its rich repertoire of programing and being equipped with one of the most advanced newsroom solutions has gained a head start In the crowded news market. The channel's promoters have a vision, which has resulted In India TV leading the market.





TELANGANA NEWS UPGRADES TO AVID NEWSROOM SOLUTION

Broadcast & Film brings you the buzz from Hyderabad based Regional News broadcaster Telangana News, which reports more than 50 hours of news each week and competes for viewership within a dynamic and highly competitive regional news market. They have been an Avid customer for many years and recently implemented Avid's newsroom and workflow solutions to enable efficient collaboration and a more virtualised production infrastructure. Real Image, a division of Qube Cinema Technologies upgraded the Telangana News channel with Avid newsroom solutions including iNews and Avid Media Central. T News is a Telugu news television channel that focuses exclusively on news and current affairs. Real Image has been instrumental in designing and installing major regional and national news channels across India over the past two decades.

The regional news channels have been witnessing major transformation in the newsroom workflows. Regional News broadcaster Telangana News upgraded their existing news setup with an end to end newsroom workflow with solutions from Avid, MOG and Telestream. While the video editors were upgraded to the latest version of Avid Media Composer, the Desk team were introduced to Avid's NRCS, iNews.

While Avid Media Central | UX facilitates easy access of Media to the Desk team enabling them to Browse, Log and Edit basic sequences, Media | Distribute helps enhance and fasten their CMS and Social Media workflow. And iNews Command with Avid Airspeed has given them more power tools and unsurpassed Redundancy for On Air Playout Control in both PCR & MCR.

"Avid newsroom solutions have set the standards and changed the workflow at Telangana News. People don't like change, but the way the staff at T News have adapted to the changing environment is tremendous and motivated us to provide the best training and support," said Shankar Bhat, Head of Broadcast & Provideo Domain at Real Image.

The powerful MediaCentral platform, the industry's most open, tightly integrated and efficient platform designed for media, underlies a unified, integrated workflow that



gives the news channel speed and efficiency. MediaCentral | UX, the cloud-based web front end to the Media Central Platform, provides the Telangana News users with a unified desktop environment to access media and offers tight integration between the Avid newsroom, production asset management and nonlinear editing systems, and reduces the chances of human error.

Avid iNEWS serves as the dynamic nerve centre of content creation and distribution. From planning and resourcing, to on-air delivery, this integrated new workflow enables content creation and seamless delivery of multiple angles of a story to large audiences across TV, websites, mobile apps, and social media channels. Media | Distribute is a part of the full story-centric workflow. Rather than waste time manually publishing stories online, across multiple social media channels, and for mobile apps, one can focus more on telling the story, as all transcoding and delivery processes are automated in the background. One can also simplify and control social media publishing by scheduling messages linked to stories in the iNEWS rundown wherein the story is published to Social Media only after it has been taken On Air.

The news industry in India is seeing a radical transformation with the consumerization of content creation. There is immense pressure on newsrooms to explore multitude diverse outlets to extend their reach to stay relevant. Telangana News is all set to change the dynamics in the regional news space.

TVU NETWORKS LEADING THE CLOUD & IP- BASED LIVE VIDEO MARKETS



TVU is a market leader with a large majority of news broadcast stations using its IP video solutions for the acquisition, transmission, routing, distribution, and video content management. Broadcast & Film interviewed Subodh Aggarwal, Senior Director Solutions, SAMEA/APAC, TVU Networks & Hanumantha Rao Madala, Senior Sales Director of South Asia, TVU Networks

SUBODH AGGARWAL, *Senior Director Solutions, SAMEA/APAC, TVU Networks*

Q: *Tell us about your current role and your journey in the broadcast industry*

Subodh Aggarwal: I am working as a Sr. Director Solutions SAMEA/APAC at TVU Networks. I started my journey in the Broadcast industry 13 years ago when we started first with an IP based contribution from a remote location in India. Over the decade, the changes were perpetually seen in the broadcast industry where IP was used only for acquisition and now the entire workflow of broadcast industry is moving towards cloud - be it a contribution, production or distribution

Q: *How has the growth been for TVU Networks in emerging*



SUBODHAGGARWAL
*Senior Director Solutions
SAMEA/APAC,
TVU Networks*

markets like India? How do you compare the growth with markets in other parts of Asia?

Subodh Aggarwal: TVU Networks has grown more than 200% in last 3 years after we started our own entity "TVU Networks India Pvt. Ltd." With on board of premium customers like ANI they distribute their content 24X7 to all News channel across the country over IP using TVU grid. As after the onset of pandemic, we see lot of interest on cloud solutions. TVU already have plenty of cloud-based solutions for end-to-end workflow for News/Sports industry. Therefore, we foresee tremendous growth in coming

years. It is obvious that India is imbibing Cloud ecosystem and all the broadcasters (News/TV/Sports) are moving towards the same. Therefore, India is a big potential market.

Q: Tell us about the products that TVU offers for cloud production, remote production, and cloud broadcast combined with IP video transmission and distribution.

Subodh Aggarwal: The entire media

supply chain is migrating to the cloud at an accelerated pace, bringing a dramatic shift to the industry. TVU's full-process point-to-point lightweight production and broadcasting cloud-native solutions include TVU Partyline, TVU Producer, TVU Mediasource, TVU Remote Commentator, TVU Channel and TVU Replay.

For the convenience of video signals uploading and downloading from or to the cloud in REMI mode, our various IP video transmission and distribution products play an

important role, including: TVU One, TVU Transceiver, TVU G-Link, TVU RPS, TVU Router, TVU Anywhere, etc., Those can easily realize multi-camera signal synchronous remote transmission, local and cloud mutual transmission and global distribution.

Based on an analysis of key measures and product usage from thousands of customers across all business sectors including media, sports, and entertainment, TVU Networks has seen a 243% increase in its SaaS of 2021 over 2020.



HANUMANTHA RAO MADALA, Senior Sales Director of South Asia, TVU Networks

Q: Tell us about your current role and your journey in the broadcast industry

Hanumantha Rao: I am working as a Senior Director of Sales South Asia

at TVU Networks. I started my journey in the Broadcast Industry 27 years ago when Analog signal processing was popular and a high skill set was required to install a multi camera Setup, Big VTRs and end-to-end workflow

was manual. A complete transponder was used on SCPC mode to broadcast a satellite channel. Gradually the Broadcast Industry transitioned from Analog to digital and Digital to IP with a lot of flexibility to modify the signal

as per requirement. Telecom sector supported well to implement IP Connectivity between HQ to Bureaus and later data card based mobile units for live Production from the field where TVU is a leader. Since the last decade broadcast industry was already well on the road to IP and cloud, and these capabilities have vastly improved the flexibility and efficiency of IP workflow.

Q: Major broadcast brands have seen a big inorganic growth with its acquisition of leading broadcast brands in the past few years. What is going to be the business strategy for TVU Networks? Is there any major acquisitions plan on the anvil to acquire competing brands?

Hanumantha Rao : Regarding business strategy, TVU has the world's leading 4G/5G-based video transmission technology for years of accumulation and the overall production and broadcasting solution based on cloud native architecture. TVU will continue to focus on various video transmission in the pan-media industry, consolidating its dominant position in this traditional field. At the same time, TVU's overall solution will be fully integrated with cloud services to adapt to the development trend of the media industry. That means we will help the media to quickly shift from asset-heavy operations to lightweight cloud-based production and broadcasting.

About acquisitions, we have also been looking for suitable targets to achieve mutual advantages complement, which can help us establish product and market advantages in future competition, rather than selecting similar players for mergers and acquisitions just to expand the scale for now.



**HANUMANTHA RAO
MADALA**

*Senior Sales Director of
South Asia,
TVU Networks*

In addition to acquisitions, another way for us to expand our scale and enhance our competitiveness is to cooperate with upstream and downstream of the industry. For example, we have fully cooperated with Qualcomm and operators to ensure our absolute leadership in video transmission. Please see the following reports:

TVU Networks Powers China Unicom 8K Over 5G Demonstration;

Together let's make ultra-high-definition live broadcasts in any scene;

How 5G lowers the barriers for live broadcasts;

Nilesat and TVU Networks Expand Partnership, Contribution and Transmission Service to Customers in Africa.

On the other hand, we also connect our own cloud SaaS workflow with the business of our partners to achieve a win-win situation and benefit both customers. Some cases as follows:

TVU Partners with Vimond to Integrate Real-Time, Cloud-Based Editing within TVU Ecosystem;

JVC Provides Seamless Access to TVU Ecosystem with CONNECTED CAM Cameras;

TVU Networks and InPlayer Partner to Create Complete Production, Streaming and Monetization Workflow

TVU Networks Partners with Blackbird to Integrate Cloud-Native, Real-Time Editing Into TVU Producer

Laminar Global Partners with TVU Networks to Provide Heightened OTT Coverage for Live Sports Content Creators

Q: Is there any focussed business strategy to grow the markets in India post Covid? Which sector are you looking at to grow the business in India?

Hanumantha Rao : Covid crisis brings forth new mediums or technologies in the media Industry to cater to the needs of the situation. TVU Networks has provided free support to the broadcast industry during the pandemic..

Yes, we are looking at two sectors: Media and Sports

News Media: Anchoring, Guest, Production, Newsroom workflows, digital workflows, including social media and web distributions are still being done remotely. We will help the media with TVU technology, Our cloud based playout has a great potential for DR sites/Digital channels.

Sports industry is exploring the options for budgetary control methods:TVU technology offers solution for Remote Production, Router,Remote commentator,Partyline and Producer, etc. ■

QYOU MEDIA INDIA EXPANDS ITS DIGITAL FOOTPRINT; RAPIDLY WIDENS PRESENCE ON CONNECTED TV



Brings The Q, Q Marathi, The Q Kahaniyan and The Q Comedistaan to OnePlus TV users

With a unique proposition to bring the digital ecosystem on linear TV for its viewers, India's youngest and fastest growing entertainment brand, QYOU Media India, exponentially builds itself as a holistic entertainment network in India. A pioneer in driving synergies between linear TV and digital, to capture newer and wider audience segments, QYOU Media India continues to strengthen its presence on Connected TV through partnerships with major players. With an intent to augment its content distribution, QYOU Media India partners with OnePlus, giving OnePlus TV users access to its IP channels – The Q, Q Marathi, The Q Kahaniyan and The Q Comedistaan.

The burgeoning growth of Connected TV in India echoes the network's core ethos of expanding

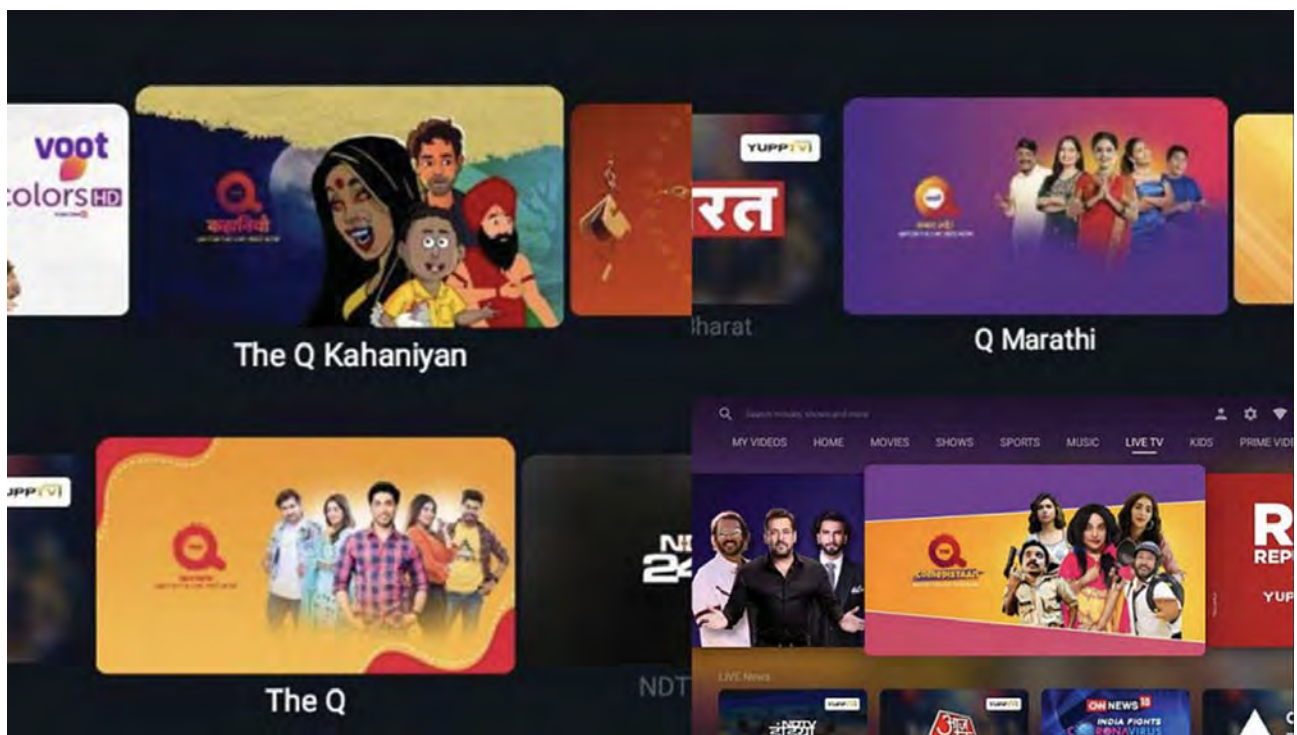
its digital footprint with the addition of valuable service partners. Touted as the next big thing to transform content consumption patterns on the bigger screen, QYOU Media India's availability through Connected TV platforms will make content readily



KRISHNA MENON

available, thus elevating the overall entertainment experience of its audiences. The young entertainment brand's leading channels - The Q, Q Marathi, The Q Kahaniyan and The Q Comedistaan are currently available across 70+ Smart TVs including Samsung TV Plus, Mi, TCL, Videocon, Haier, LLOYD, MarQ by Flipkart, Sansui, Hyundai, Daiwa, Croma, among others. Apart from Smart TV brands, QYOU Media India's relatable and entertaining content is also available on platforms such as Jio, JioTV+, MX Player, Chingari, etc.

Commenting on amping up its digital footprint in India, Krishna Menon, Chief Operating Officer, QYOU Media India, said, "Connected TV platforms as a medium are witnessing an explosive growth in India. As a young entertainment



brand, making digital-native content available for viewers on linear TV, provides us with an opportunity to open doors to millions of viewers and also give our content a place and platform of its own. We believe that as a disruptive and differentiated brand, expanding our digital footprints with major Connected TV platforms such as OnePlus TV will further bring us one step closer in becoming a holistic entertainment brand in India.”

Addressing the association, Navnit Nakra, OnePlus India CEO and Head of India region shared, “Providing a truly immersive and intelligent smart TV experience to our community, is the central focus of the OnePlus smart TV portfolio. We are thrilled to partner with QYOU Media, and this association will provide our community access to unique content curated by digital creators from

across the region, further elevating the viewing experience for our users.”

With several leading partnerships, QYOU Media India will continue to expand its reach. With effortless access to its large library of content across its channels, QYOU Media India aims to make entertainment, a click away!

About QYOU Media



content stars and creators. In India, via our flagship brand, The Q and the recently launched Q Marathi,

YOU Media operates in India and the United States producing and distributing content created by social media and digital

The Q Kahaniyan and The Q Comedistaan, we curate, produce and distribute premium content including television networks and VOD for cable and satellite television, OTT, mobile phones, smart TV’s and app based platforms. Our India based influencer marketing division, Chtrbox, is among India’s leading influencer marketing platforms connecting brands and social media influencers. In the United States, we create and manage influencer marketing campaigns for major film studios, game publishers and brands. Founded and created by industry veterans from Lionsgate, MTV, Disney and Sony, QYOU Media’s millennial and Gen Z-focused content reaches more than one billion consumers around the world every month. Experience our work at www.qyoumedia.com and www.theq.tv. ■

LIVEU ACQUIRES PACIFIC LIVE MEDIA

Strengthens LiveU's go-to-market strategy in key markets, following last year's acquisition of UK partner Garland Partners Ltd.

LiveU, the leader in live video streaming and remote production solutions, today announced the acquisition of its longstanding channel partner, Pacific Live Media ("PLM") as part of its strategy to get closer to its customers in key markets. Chris Dredge, PLM's Managing Director, has been representing LiveU and its solutions for many years, supporting leading broadcasters, sports organizations, production companies and online media in Australia, New Zealand and the Pacific Islands.

The announcement follows last year's successful acquisition of LiveU UK partner Garland Partners Limited as the Company increases its direct presence in specific regions. Over the last couple of years, LiveU has seen strong growth in the APAC region, especially in Australia, with increasing demand for LiveU cloud-based and hybrid live video solutions for news, sports and other live productions.

Samuel Wasserman, LiveU's CEO and co-founder, said, "We're delighted to welcome Chris Dredge and the PLM team into the LiveU family. PLM has excelled in sales, service and

support of LiveU's customers in the region. With his deep technological knowhow and passion for LiveU, Chris has played a central role in growing our business. Our joint customers are some of the most innovative adopters of our cloud-based remote production workflows worldwide. This move will



help us to maximize our business potential and expand our end-to-end offerings as live events come back in full after the pandemic, facilitated by the tremendous local service and support."

Yaal Eshel, General Manager – LiveU Asia, added, "I'm very happy to welcome Chris to the APAC team and believe that his experience, knowledge and understanding of customer needs will be an asset for LiveU on both a regional and global level."

Chris Dredge, Managing Director and Founder, PLM, "We are

truly excited to join LiveU! LiveU's best-in-class solutions have been the main growth engine for our company and coming together as one entity is the natural next step. LiveU's technology delivers on so many levels and, as a trusted partner, we have taken great pleasure in developing innovative workflows that deliver increased production efficiency as well as a superb viewing experience. We can't wait to see what else we can do to help customers with their live events, officially part of LiveU."

PLM was set up in 2016 as a specialist contribution vendor with the aim of helping customers with their live media projects and problems in the best way possible. LiveU selected PLM as their sole distribution partner for the Oceania region, having partnered with Chris for several years previously. ■

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KESHET INTERNATIONAL COMPLETES RAFT OF SALES FOR RECENT FOREIGN-LANGUAGE ACQUISITIONS



Keshet International (KI) has inked numerous deals for foreign-language dramas it recently acquired and launched to market, licensing multiple series to broadcasters and streamers entertaining audiences in the United Kingdom, France, Spain, Portugal, Italy, Slovenia, Brazil, and Indonesia.

Keren Shahar, KI's COO and President of Distribution, says, "It has been a joy to pick-up every single one of these series and to share them with our clients – each one stands alone in its own right, and together they've bolstered our already strong catalogue of foreign-language dramas."

First sales for Blue Moon (Quebec), Dreaming of England (Sweden), Journey (Iceland), and Grupa (Serbia), alongside further sales for Pørni (Norway), Line in the Sand (Israel) and Furia (Norway / Germany)

In a multi-title deal, which includes the first sales for both Blue Moon and Dreaming of England (Sommaren 85), KI has licensed the Pay TV and SVOD rights of the following three foreign-language dramas to AMC Networks International for its channels in Spain and Portugal:

- ◆ all three seasons of Aetios Productions' Blue Moon (30x60'), an action-packed crime procedural penned by Luc
- ◆ Dionne for the French-Canadian streamer Club Illico which stars Cardinal's Karine Vanasse;
- ◆ Dreaming of England (Sommaren 85), a gloriously retro 6x60' coming-of-age comedy-drama produced by Art and Bob Film and Drama for Sweden's SVT;
- ◆ the first two 6x30' seasons of Pørni, Monster Scripted's heart-warming Norwegian comedy-





drama created by and starring Henriette Steenstrup for Viaplay. KI has already completed sales into 45 territories to date, including to HBO Max across Latin America.

The global producer and distributor has also completed an additional raft of sales of Israel's highest rating drama since 2015, Koda Communications' Line in the Sand, an intense 8x60' crime drama series co-created by Rotem Shamir and Yuval Yefet (both Rough Diamonds(W/T), Fauda). Following recent sales into France (Brut X), Germany (RTL), Belgium (BeTV) and Australia (Paramount+), KI has also licensed the series - described by the Sydney Morning Herald as "a compelling, hard-boiled crime drama based on a shocking true story" - to Globoplay in Brazil; Sports Media Venture for Mola in the recently launched territories of the UK and Italy, alongside Indonesia; and

Filmin in Spain. KI has also pre-sold the second season of Line in the Sand, which is currently in pre-production for Keshet 12, to both Mola and Filmin.

In France, SerieClub (which is owned by TF1 and M6) has acquired the Pay TV rights to Furia, Monster Scripted and X-Filme Creative Pool's

8x60' tense crime thriller written by International Emmy-winner Gjermund S Eriksson (Mammon) for Viaplay and ZDF. Described by Denmark's Politiken as "captivating" and "so big, ambitious and international" by News Beezer, KI has already completed sales of Furia with Viaplay in 26 territories (including Poland and the Baltics); SBS in Australia, with home entertainment rights going to Potential Films; Cellcom tv in Israel; Filmin in Spain; and Mola TV in Indonesia.

In addition, KI has completed its first sales for the following titles:

- ◆ Glassriver's Journey, the 6x30' Icelandic comedy drama starring The Tourist's Ólafur Darri Ólafsson, to RTV Slovenia;

- ◆ Vision Team's Grupa (The Group), a gripping 12x60' crime drama and Serbia's highest-rated TV show of 2020, to Mola in Indonesia.

Other foreign language highlights from KI's diverse catalogue includes all three seasons of Drugi Plan's critically acclaimed Croatian drama, The Paper; Pie Films' The Women's Balcony, the TV spin-off of the international successful movie of the same name; the 2018 Cannes Series' winning When Heroes Fly, picked up by Netflix and currently being adapted by Keshet Studios for Apple TV+ as Echo 3; gripping espionage thrillers False Flag (recently adapted by Keshet Productions for Apple TV+ as Suspicion) and Prisoners of War, upon which the primetime Emmy® winner Homeland was based; and international Emmy® Award-winning 'buddy comedy' Traffic Light. ■



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MARSHALL DEBUTS EXPANDED FEATURES FOR ITS POV AND PTZ CAMERA LINES

Marshall
BROADCAST & PRO AV



Marshall Electronics, a leading manufacturer of broadcast and proAV cameras and equipment, continues to update and add features to its POV and PTZ camera models with accessory add-ons and easy field-upgradable firmware. These updates are in direct response to customer requirements.

Marshall now offers three levels of Neutral-Density (ND) filters for its IP67-rated CV226 All-Weather Lipstick Camera and CV503-WP All-Weather Miniature HD Camera. In photography and optics, an ND filter reduces or modifies the intensity of all wavelengths, or colors, of light equally, giving no changes in hue of color rendition. It can be a colorless (clear) or grey filter, and is denoted by Wratten number 96, a labeling

New ND Filters, Free-D Protocol and Color Matrix Updates Now Available

system for optical filters. The purpose of a standard photographic neutral-density filter is to reduce the amount of light entering the lens. Doing so allows the photographer to select combinations of aperture, exposure and sensor sensitivity that would otherwise produce overexposed video.

“We have been asked on many occasions about ND filters as many of our live production customers operate in direct sunlight and need to dampen its effects on video performance,” says Tod Musgrave, Director of Cameras for Marshall Electronics. “In addition to the ND filters, we have also added CGI and Free-D protocol support to our CV630 and CV730 PTZs, which enables two-way positioning communication between camera and control decks to produce more realistic VR and AR graphic overlay. Color Matrix is also now available for our Genlock cameras, providing deeper control of color to more closely color match other cameras in the broadcast production workflow.”

Free-D protocol support now comes standard on Marshall CV730 and CV630 models and is available for existing customers through a free firmware update. Free-D protocol is an industry standard protocol, supported

by major AR/VR solutions providers. Through this firmware update, the CV730 cameras will feed tracking data over IP back to command central, using Free-D communication. This enables the cameras to directly respond with pan, tilt, zoom, focus, iris and axis position in real time, making VR/AR production simple and cost effective without the addition of other tracking devices or systems.

Marshall also adds Color Matrix to the CV566, CV568, CV366 and CV368 cameras. Color Matrix creates a more accurate color representation with master level, master phase, color level and color phase enhancements. Controllable remotely with Visca over RS485 from Marshall RCP controller, camera control software or third-party control decks such as Cyanview, Skaarhoj and others.

Additional new camera features from Marshall include support for the CGI command control function, enhanced vMix integration, new OBS plugins/docks and constant performance improvements of AF and Zoom tracking on all PTZ models. New firmware is now available as a free download on each product page on the marshall-usa.com website. ■

SOCIAL MEDIA SET FOR A MAJOR CHURN

A column on significant developments in the media world

By Ashok Mansukhani

*Advocate Bombay High Court.
Specialist in Multi Media Law and Regulation/Corporate Law
and Regulation and Taxation.*



Social media is all set for a major churn with Elon Musk's acquisition of Twitter. The Indian media and the cross media restrictions has been a topic of perennial discussion and debate over the years. Is it time to free Indian media from cross media restrictions?

Ashok Mansukhani elaborates more in the Media Beat column.

A. TROUBLING TIMES FOR SOCIAL MEDIA?

IMPLICATIONS OF ELON MUSK BUYOUT FOR TWITTER

1. On **April 10, 2022**, **Elon Musk** declared himself an *active investor* in **Twitter**. On **14th April 2022**, he informed the **SEC** and the **Twitter Board** that he would buy out the shareholders in a cash deal at **43 Billion USD** at **54.20 \$** a share.
2. Finally, the **Twitter Board** gave in. A **Press Note** was issued on **April 25, 2022**, announcing that **Elon Musk** had bought out **Twitter** for **44 billion USD**.
3. On **26th April 2022**, **Elon Musk** tweeted that "*Free Speech is the bedrock of a functioning democracy, and **Twitter** is the digital town square where matters vital to the future of humanity are debated. I also*

*want to make **Twitter** better than ever by enhancing products with new features, making the algorithms open source to increase trust, defeating the spam bots and authenticating all humans. Twitter has immense potential.*"

4. A tweet by a social media expert **Ethan Zuckerman** makes some pertinent points:
 - ❖ *We already know little about how **Twitter** handles content moderation or algorithms. Taking the company private makes it likely we will know less.*
 - ❖ *We know this: two billionaires will now control four of the powerful digital public sphere platforms.*
 - ❖ *"First, we should limit our*



*investment in social networks we do not govern. No more begging for **better moderation**.*

- ❖ *Find a platform that wants you to govern, not one that wants to moderate you."*
5. Another Social Media researcher **Ms Anjana Susarla the Omura Saxena Professor at Michigan State University** is worried about the real motives of **Elon Musk** in buying out **Twitter**.

- ❖ She says **Twitter** occupies a unique niche. **Twitter's** ability to shape real-time discourse and the ease with which data, including geotagged data, can be gathered from **Twitter** has made it a **gold mine** for researchers.
- ❖ **Musk** made several suggestions about changing **Twitter**, including adding an **edit button** for tweets and granting **automatic verification** marks to premium users. There is no experimental evidence about how an **edit button** would change information transmission on **Twitter**.
- ❖ **Musk** has also indicated his intention to combat **Twitter bots** or **automated accounts**. Given challenges such as

doxxing (hacking with malicious intent) and other malicious personal harms online, user authentication methods need to preserve **privacy**. This is particularly important for activists, dissidents, and whistle-blowers.

- ❖ *"Advertising is Twitter. Musk's vision is to generate revenue for Twitter from subscriptions rather than advertising. Without worrying about attracting and retaining advertisers, Twitter would have less pressure to focus on content moderation."*
- ❖ *"This could make Twitter a freewheeling opinion site for paying subscribers. In contrast, until now, Twitter has been aggressive in*

using content moderation in its attempts to address disinformation."

6. **Steve Andriole** of the **Villanova Business school** has three major concerns:
 - ❖ *Fifteen billionaires own almost all of America's news media companies. This concentration in a few hands is dangerous for freedom of expression.*
 - ❖ *What will Elon Musk do with Twitter? The free speech umbrella sets up a false debate where no one wants to take a counter position.*
 - ❖ *Without serious regulatory controls, massive wealth enables the arbitrary creation of oligarchies.*

COMMENT:

- ◆ *India is among the first countries to attempt to rein in the immense power of social media networks to mould public opinion.*
- ◆ *Elon Musk has been careful to accept that different countries have diverse views on the limits of freedom of expression. In a new tweet on April 26, 2022, Elon Musk said, "By free speech, I simply mean which matches the law. I am against censorship that goes far beyond the law. If people want less free speech, they will ask the Government to pass laws. Therefore, going beyond the law is contrary to the people's will."*
- ◆ *The business objectives of Elon Musk, primarily for Tesla Cars, will make him lean toward China.*
- ◆ *It is well known that there are serious concerns in many countries, including India, about some targeted tweets stoking social tension through the use of hate speech/fake news and the pernicious use of bots in social media, especially on Twitter.*
- ◆ *More important to this writer is that Twitter continues to function as a digital town square, however imperfect. What the future holds for it and social media remains to be seen.*

IMPACT OF TWITTER ON INDIAN PUBLIC OPINION

1. As per the latest **Statista data**, India has **23.6 million** active **Twitter** users as of **January 2022**. This compares poorly to **340 million Facebook** users

and **100 million Instagram** users. Yet **Twitter** has played a significant role in moulding public opinion in the **2019** national elections.

2. A recent and fascinating research study by the **Observer Research**

Foundation titled **Social Media and Political Leadership**, written by **Dr Shamika Ravi** and **Mr Mudit Kapoor**, provides a comprehensive and systematic analysis of the use of **Twitter** by two contemporary Indian

political leaders—**Mr. Narendra Modi** and **Mr Rahul Gandhi**.

3. It describes trends on how often these leaders use **Twitter** and how their audiences respond, explores the relationship between the sentiment of a **tweet** and its amplification, and studies the impact of a change in **Twitter** global policy in late **2020** that added friction before users could engage with tweets.”
4. The researchers quote a political thinker **Mr Deibert** who outlines three painful truths surrounding political Authority and social media.

❖ *First, social media platforms are private enterprises whose primary objective is to maximise shareholders’ value and profitability by pushing advertisements to individuals through continuous and clever surveillance of personal data.*

❖ *These platforms are designed as “addiction machines” and tend to manipulate by appealing to emotions at the expense of reason. Manipulation masquerades as persuasion.*

❖ *Third, the algorithms that*

induce attention are the same instruments that facilitate authoritarian and anarchist tendencies to seduce ordinary people by sowing seeds of “confusion, ignorance, prejudice, and chaos” to “manipulate and undermine Authority.”



5. This paper provides a comprehensive and systematic analysis of the use of **Twitter** by two contemporary Indian political leaders: **Mr Narendra Modi (NM)**, the Prime Minister of India and **Mr Rahul Gandhi (RG)**, the *de facto* leader of the country’s largest opposition party, the Indian National Congress. As of **31st December 2021**, **Mr Narendra Modi (NM)** had more than **75 million followers** on Twitter compared to **Mr Rahul Gandhi’s (RG)** over **20 million**. From **1st January 2019** to **31st December 2021**, **NM** posted **9,477** tweets, while

RG posted **1,835** tweets. **NM** posted **8.6** tweets daily, while **RG** posted **1.7** tweets.

6. In terms of the total engagement (sum of retweets, likes, and quotes), **RG** tweets generated **57,618** engagements (**95% CI: 55,694 to 59,543**). In comparison, a tweet from **NM**, on average, generated **33,801** engagements.
7. These results indicate that tweets with *negative sentiment* attract more attention than those with *positive sentiment*.
8. The second important finding is that private enterprises, such as **Twitter**, *are at liberty to alter their policies and exert an outright large influence on how messages are propagated.*
9. At the same time, however, this raises an important question for free societies: *Should political issues be propagated to private enterprises’ whims with minimal public oversight, or should they be brought into the ambit of regulation where an explicit code of conduct is applied is established?*
10. As **social media** plays a more significant role in public and political life, these issues will become central to debates surrounding these platforms and political discourse.

COMMENT

This paper is a serious effort trying to examine the role of social media in modulating public opinion. The 2019 election showed the impact of social media in creating an unbeatable electoral wave for the Ruling Party. Social media like Twitter offers direct contact with millions of followers for our political leaders. Businessmen/Sports personalities and Film Stars all have immense followers.

Recently, religious polarisation and attempts to create communal cleavages have increased. The Supreme Court has finally stepped in and warned the State Governments to maintain public harmony. The key lies in even-handed content moderation both by social media/self-regulatory bodies and the Government, especially vicious trolls on social media and a hands-off “safety net approach” to weed out fake news and ‘hate speech’ This writer suggests a more proactive approach by all concerned.

NETFLIX DECLARES STUNNING LOSSES

- ◆ In late **April 2022**, Netflix announced that it had lost **200,000** global subscribers in the first quarter, “*significantly missing the Street consensus forecast of a 2.5 million gain and taking the overall total down to 221.64 million.*” This is the **first drop** in customers for the service. The company has also said it will lose



another **2 million** global net paid additions over the three months ending in **June 2022**, “*compared to a consensus market forecast of 2.7 million.*”

◆ Netflix states that streaming is winning over linear, and Netflix titles are very popular globally. However, our relatively high household penetration - including **many households sharing accounts**

and competition- creates revenue growth headwinds.”

- ◆ In addition to our **222 m** paying households, we estimate that Netflix is being shared with over **100 m** additional homes, including around **30 m** in the UCAN region.
- ◆ Macro factors, including sluggish economic growth, increasing inflation, geopolitical events such as Russia’s invasion of Ukraine, and continued disruption from COVID, are likely impacting.

COMMENT

Netflix Co-CEO Mr Reed Hastings has admitted that a subscription-only model may not work everywhere. The future may see ad-supported content.

The CEO had earlier expressed puzzlement that the vast Indian market was not generating more subscribers. The latest data estimates Netflix paid viewing in India at only 5.5 million customers.

Covid lockdown restrictions are easing up, leading to a return to cinema halls. Millions are watching streaming on mobiles. They need cheaper pricing (now given), and economic woes due to high inflationary trends and educated unemployment reduced discretionary budgets.

In the considered view of this writer, English-speaking audiences in India exceed not more than 150 million, and most people prefer their mother tongues and regional languages. This is why the future of OTT Streaming in India will be primarily regional rather than international. Even Netflix is starting to dub global content into regional languages. Netflix will find the going hard in India.

B. MEDIA OWNERSHIP/CROSS-MEDIA RESTRICTIONS - ARE NOT NECESSARY

1. On **April 12, 2022**, the **Telecom Regulatory Authority of India (TRAI)** issued a **Consultation Paper** titled **Issues Relating to Media Ownership**.
2. The Authority received a reference from the Ministry of Information and Broadcasting dated **19.02.2021** seeking a fresh set of recommendations for the **2014** recommendations due to faster digitisation and adoption of OTT.
3. **Media Landscape:**
TRAI has given its estimates of

the current share of the market as under:

- ❖ **Cable Distribution** is **40%** of the total subscription base.
- ❖ **Pay DTH** is **38%** of the total subscription base.
- ❖ **Free Dish TV** is **22%** of the total subscription base.
- ❖ **Digital media** will grow by **17%** for **2021** to **2022**.
- ❖ **TV** will show degrowth by – **9%**.
- ❖ **Print** will show degrowth by – **38%**.

- ❖ **Radio** will show degrowth by – **50%**.

- ❖ **Digital and online gaming** added an aggregate of **INR 26 billion**.

4. Television vs Digital Media Television

- ❖ The **TV segment’s** revenue was **INR 787 billion** in **2019** and declined to **685 billion** in **2020**, registering a fall of **13%**. Television penetration remains robust at **61%**.

Digital Media

- ❖ **Internet Subscribers** rose to **834.29 million** in **September 2021**. Data consumption per subscriber also grew exponentially to **14.73 GB** per month in **September 2021**.

5. **Digital subscriptions** reached **INR 43.5 billion** in **2020**. Over **353.2 million** people in India consume the OTT platform.

6. **Need For A Media Market Regulator?**

- ❖ The **digital media**

landscape is marked by the dominance of a **limited number** of very large players who have the wherewithal to consolidate by acquiring smaller players. This can reduce **media pluralism** by undermining the diversity of new-age portals and online media.

- ❖ However, another aspect remains about the **lack of accuracy** of some online players. There have been several cases of fake/

curated videos being viral on social media platforms.

- ❖ The **self-regulatory mechanism** works best as a 'Laissez-faire' mechanism, applicable only to those who respect the guiding principles.

QUERY

- ◆ **Media can influence the opinion of the masses, more so the news media. Should there be a common mechanism to monitor ownership of print, television, radio, or other internet-based news media?**

COMMENT

The Convergence Commission of India Bill 2001 can be revived with timely updates. Various Acts like Telegraph Act/Cable Act and Information Technology Act can be subsumed. Simultaneously, multiple Ministries like MIB/DOT/MEITY can be abolished. The problem is that vested sectoral interests, and Executive ambitions will not allow this to happen.

7. Media Ownership/Control

- ❖ The concentration of control has a negative impact on media diversity and plurality. There may be thousands of MSOs and hundreds of TV channels in the media market. Still, suppose they are all "controlled" by only a handful of entities. In that case, there may be an insufficient plurality of news

and views presented to the people.

- ❖ Moreover, more and more transnational corporations are present in many sectors, including various businesses in the media industry. Therefore, there is a need to establish a new system that focuses on capturing crossholdings and direct/ indirect control of

different organisations by a common entity.

QUERY

Please suggest the most suitable criteria to define and measure ownership/control and suitable reasoning. Define control and prescribe the statutory/ regulatory/ legal powers to enforce such criteria of control.

COMMENT:

If the objective is capturing data, which is fine. A reporting mechanism can be formulated where all direct and indirect holdings in the media/digital sector are reported half annually, and new additions/deletions are provided within 30 days. This data can be provided to the Competition Commission, which is well equipped by law to determine monopoly and control.



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8. Media Control

- ❖ **Control of the media by political entities**, surrogate organisations and corporate entities has been in vogue worldwide. India is no exception to media controlled by corporate and ideological interests. However, a quid-pro-quo guaranteeing favourable coverage to the

controlling entity can never be ruled out in such a scenario.

- ❖ With the emergence of social media, the issues of **fake news** and **biased news** are looming above our heads. The horrific effects of **fake news** have been manifested before society in the recent incidents of mob lynching, riots, and sacrilege cases. Against this backdrop,

the need to ensure **media independence** from political and commercial influences becomes more critical.

QUERY

- ◆ **Should the licensor, based on recommendations of the concerned monitoring agency/regulator, restrain any entity from entering the media sector in the public interest?**

COMMENT:

The Indian Constitution clearly guarantees freedom of expression subject to specific restrictions under Article 19 (2). Further, under Article 14 of the Constitution would be challenging to restrain any entity.

A fair and transparent licensing regime needs to be introduced instead of leaving approvals to executive fiat. Finally, who decides what is public interest. Not a politicised and polarised Executive.

9. Media Concentration

- ❖ The Authority, in its **Recommendations** dated **12th August 2014**, had recommended that only the **News and Current Affairs** genre, including business and financial news and information, is of direct relevance to the **plurality** and

diversity of viewpoints and, hence, should be considered as the relevant genre in the product market for formulating cross-media ownership rules.

- ❖ However, a wide variety of content is broadcast on the **General Entertainment channels** and their influence on public perception cannot

be denied. The Infotainment channels broadcast content on a wide array of subjects.

QUERY

- ◆ **What all genres shall be considered to oversee media ownership to ensure viewpoint plurality? Please elaborate your response with justifications.**

COMMENT

All genres certainly need to be considered for overseeing media ownership to ensure viewpoint plurality. But looking to the rapid digitisation of media and creation of common content studios, it is difficult to accept any "overseeing" of media ownership.

10. Viewpoint Plurality

- ❖ TRAI, in its recommendation dated **12th August 2014**, had recommended that **only television and print** segments be taken to be **relevant segments** to ensure viewpoint plurality.
- ❖ The **business model** pursued by social networking platforms and search engines encourages producing information that is 'click-worthy,' independently of its accuracy or public interest.

The algorithms used by social networking platforms and search engines to provide users with a personalised experience based on their individual preferences represent a **challenge to pluralism**, restricting individuals' exposure to differing viewpoints and newsfeeds.

- ❖ **The Internet** cannot be ignored in societal administration, data privacy, the convergence of services

or access to the plurality of information and viewpoints.

QUERY

Which media segment amongst the following would be relevant for encouraging viewpoint plurality?

1. **Print media viz. Newspaper & magazine**
2. **Television**
3. **Radio**
4. **Online media/Digital media/OTT**
5. **All or some of the above**

COMMENT

All media are relevant to determine viewer plurality. The question is, how will it be monitored. Can an independent agency monitor it? Does TRAI have a media research cell? What will be done with the data?

11. Who Can Influence Viewer Plurality

- ❖ The **Television segment** consists of important players in television distribution chain. These are Broadcasters, Distribution Platform Operators (DPOs)

and Local Cable Operators (LCOs). Each one of these players can influence the viewpoint plurality.

QUERY

Should the word ‘media’ include television, print media, digital/online media, and other

media entities? Alternatively, Should ‘television’ as a media segment includes only DPOs (including LCOs), broadcasters, or both to ensure viewpoint plurality in the television segment? Please justify your answer.

COMMENT

The entire TV segment needs to be considered. LMOs are the true purveyors of broadcast content to the 130 million video subscribers. In the past 18 years of TRAI broadcast regulation, very little effort has been made to tap this vital resource.

12. Cross Media Restrictions

- ❖ The **first method** is restricting ownership based on mere presence, i.e., a blanket ban on control over media outlets in more than one media segment.
- ❖ The **second method** is

restrictions based on market share in media segments. Media entities exceeding prescribed market share thresholds in two or more media segments would have to withdraw from one of the segments.

QUERY

Would it be appropriate to put restrictions on cross-media ownership in one or more types of media segment based on the mere presence of an entity in any segment in a relevant market.

COMMENT:

This is a completely outdated concept. Today, with the content created digitally and utilised in multiple media modes, cross-media restriction is unnecessary. The customer has a vast power of choice and constantly switches between Print/Digital/TV/OTT streaming.

13. Merger and amalgamation

In 2014, TRAI recommended that **Mergers and Acquisitions (M&A)** in the the media sector should be permitted only to the extent that the rule based on **HHI** is not breached. However, another set of arguments in light of the reduced barriers of entry with the emergence of digital media is that the popularity of

digital media is rising in the contemporary world. Due to minimum barriers to entry therein, the plurality of the viewpoints available in digital Media is abundant.

QUERY

Because sectoral regulators have played an essential role in bringing necessary

regulations to facilitate growth and competition and promote efficiency in operations of Telecom Services (Telecommunications and Broadcasting), in your opinion, should Merger & Acquisitions in the media sector be subjected to sector Specific regulations? Please justify your response.

COMMENT:

The NCLT/Competition Commission and Ministry approval is sufficient in the current system.

14. Vertical Integration

- ❖ The main issue for the Authority is the need to ensure that the broadcast and distribution sector is **free** and able to provide, from a wide range of sources, factual news, and information to the consumers.
- ❖ **Ownership and control** must

not be allowed in any way to restrict this. Though the **vertical integration** of various entities within a particular sector result in a **reduction in cost** to the company as well as offers economies of scale, it often manifests in the form of ills of monopolies, viz. higher cost to the consumers, blocking competition, creating

a barrier to entry for new players to venture into the sector, deterring innovations, deterioration of the quality of service to the consumers in the long run etc.

QUERY

- ◆ **Should any entity be allowed to have an interest in both broadcasting and distribution companies/entities?**

COMMENT

No. Not exceeding 20 %. This is to avoid a lack of a level playing field.

15. Media Holding Disclosures

- ❖ From the foregoing discussions, one can see quite a few disclosures/ reports that the stakeholders must make/ submit to the licensor (**MIB**) and the Regulator (**TRAI**). A question arises about

whether these disclosures are necessary and, if yes, whether they are sufficient?

QUERY

- ◆ **Do you think that the disclosures/ compliance reports for different types of licensees as described in Part**

II of Chapter VI are sufficient to ascertain the media Ownership/ Control by certain entity(ies)? If not, please specify what additional details should be sought by the licensor or the regulator for effective monitoring.

COMMENT

While the system of self-reporting is an excellent way to determine direct and indirect media ownership, TRAI needs to coordinate with the Ministry of Corporate Affairs to cross-check the voluntary filing of data.



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C. IS RELIANCE BODHI SYSTEM VENTURE A DEAL-BREAKER?

1. On **April 27, 2022**, **Reliance Industries** informed the Stock Exchanges that it had entered into a strategic partnership with **Bodhi Tree Systems**, a platform of **Mr James Murdoch's Lupa**

Systems and **Mr Uday Shankar**, to form one of the “*largest TV and digital streaming platforms*” in India.

2. **Bodhi Tree Systems** is a newly formed platform between **Lupa**

Systems and **Mr Uday Shankar** to leverage the partners shared track record of building iconic businesses and shaping the media landscape in India and globally.



3. **Bodhi Tree Systems** will lead a fundraise for **Rs. 13500 crores**, and **Reliance Projects** will contribute **Rs. 1645 crores**. The **Qatar Investment Authority** is an investor in **Bodhi Tree Systems**.
4. **Jio Cinema OTT** app will be

transferred to **Viacom 18. Paramount Global** (formerly known as **Viacom CBS**) will continue to supply International premium content.

5. In their statement, **Mr James Murdoch** and **Mr Uday Shankar** stressed **leveraging**

technological advances, particularly mobile, to provide meaningful solutions to meet everyday media and entertainment needs at scale. We need to reshape the entertainment experience across more than **1 billion screens**.

COMMENT

A lot of helpful media euphoria has been created on the proposed joint deal. One key feature missing in the joint statement is the absence of any mention of Reliance bidding for IPL rights even though Sports 18 1 and Sports 18 1 HD were launched on April 15, 2022.

As per media reports, Viacom has already acquired FIFA World Cup broadcasting rights in which Reliance is a majority shareholder. Football broadcasting rights for European football have been acquired. Viacom's OTT platform Voot and VHI will shift to Sports 18. Reliance has already acquired Badminton World Federation Rights.

Bidding for the IPL rights will start in mid-June. Other strong contenders are Disney-Hotstar/ Zee-Sony/ Amazon/ Facebook Meta and Google/YouTube. and maybe Adani Group, which has just floated a media company. The IPL tender is for 2023-2027, and BCCI claims a possible windfall of Rs. 50,000 crores.

Mr Uday Shankar has been the most dynamic Broadcast Television Leader in the past 20 years. He led Star in grabbing the current IPL rights. But in 2022, viewer fatigue has set in, and there is a steep fall in audience ratings halfway through the 2022 IPL matches. People are back in offices. Cinema halls have opened. The two top teams, Mumbai Indians, and Chennai Super Kings, have underperformed.

Bodhi Tree Systems has its work cut out for itself. Will it pull off a miracle against strong contenders like Disney/Hotstar and Zee/Sony in terms of sports rights and share of the audience remains to be seen.

Personally, this writer admires Mr Uday Shankar and wishes him well in his stupendous task to make Reliance Viacom the top TV and Mobile content in India. ■



LEONINE STUDIOS ACQUIRES HYPERBOLE MEDIA

LEONINE Holding GmbH is acquiring Berlin-based Hyperbole Medien GmbH effective June 1, 2022. Hyperbole is a renowned production company with a focus on socially relevant entertainment of high credibility and a provocative mix of politics and pop culture that resonates with the generations Y & Z. Its productions include the series GERMANIA (ZDF), which won the Grimme Award and the Golden Camera Digital Award and was also published as a book last year, as well as the highly acclaimed political entertainment format 13 FRAGEN (ZDFneo). Hyperbole also drives one of Germany's widest-reaching political journalism YouTube channels titled DIE DA OBEN (SWR/Funk).

As a result of the acquisition, Hyperbole will become part of the LEONINE Production segment and will remain as an independent company and brand within this area. The previous shareholder and Managing Director Bastian Asdonk will continue to be the company's Managing Director. At his side, Christian Meinberger, Chief Digital Officer of LEONINE Studios, will join

the Hyperbole management team on June 1, 2022. Meinberger manages the creative exchange for digital format development within all production companies belonging to LEONINE Studios and realizes synergies in the production area.

With the acquisition of Hyperbole, LEONINE Studios is expanding the digital area within its production segment. Hyperbole

maintains extensive customer relationships with public broadcasters such as ZDF, ZDFneo, zdf.kultur, NDR, SWR and MDR. In addition, Hyperbole's customer base also includes numerous brands such as Sony Music, Red Bull and New Balance.

Fred Kogel comments on the acquisition: "Hyperbole's development and formats have



impressed us for some time now. The company is characterized by a clear profile, a feel for the zeitgeist and a successful mix of innovative and journalistically high-quality formats. Hyperbole's creative team is an excellent fit for us. Together we will complement our existing IPs with new formats and expand the cross-media reach of our content. In this way, we're broadening the growth potential for our digital production area for the long term."

Bastian Asdonk, Managing Director of Hyperbole Medien adds: "We could not have wished for a better partner for further development than LEONINE Studios. Their excellent productions stand for quality on all platforms and the overall set-up of the group is an innovative and far-sighted model. We are very much looking forward to working with outstanding creatives and a bold management."

Christian Meinberger, Chief Digital Officer of LEONINE Studios: "I am delighted that LEONINE is complementing its digital portfolio with the acquisition of Hyperbole, a progressive production company

with award-winning journalistic formats and channels. The affiliation with LEONINE will open up further growth perspectives for Hyperbole - for example through access to our broad talent network. Together with Bastian Asdonk's team, I look forward to driving forward the development and continuing Hyperbole's success."

The LEONINE Production segment now includes the production brands Hyperbole, i&u TV, Madame Zheng Production, Odeon Fiction, SEO Entertainment, W&B Television and Wiedemann & Berg Film. LEONINE Studios thus covers the entire spectrum of film, TV and OTT production of scripted and non-scripted content in the premium sector in all genres and for all distribution channels.

About LEONINE Studios

LEONINE Studios is an independent German media company. The focus is on inspiring viewers with high-quality content and being a companion for creative talents. With its three business units

LEONINE Production, LEONINE Distribution and LEONINE Licensing, the media company covers the entire value chain of the moving image market. LEONINE Studios produces feature films, series, TV shows, entertainment formats, infotainment formats, content for social media channels and co-produces national and international fiction formats. LEONINE Studios' production brands, which include Hyperbole, i&u TV, Madame Zheng Production, Odeon Fiction, SEO Entertainment, W&B Television and Wiedemann & Berg Film, are backed by award-winning producers and outstanding creative talent. LEONINE Studios markets in-house produced and licensed content in cinemas, digital platforms, home entertainment and TV channels. The company has a market-leading licensing library with programs in all formats and genres. The company's independence allows it to serve all market participants with high-quality content - digital streaming providers, pay TV partners as well as public and private TV stations. ■



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