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MARCH - APRIL 2022

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MANOJ MADHAVAN
Editor

The barometer of success of a movie rests on the box office collections.

Movie production has seen a upside with new technologies being adopted for enhancing the aesthetics and look and feel of the cinema content and the ambience of sound, greatly enhanced.

Its time for the Indian cinema, and the Hollywood blockbusters to finally flood the markets and create their magic.

The FICCI -EY 2022 report shows a promising potential for the television, film and OTT sector in India.

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From the Editor's Desk

The magic of cinema is back after a lull of 2 years. And it's been like a tornado has struck the box office with the collections of RRR, KGF2, Beast, Kashmir Files - all touching astronomical figures. This has been a welcome relief for the cinema industry from a theatrical perspective. The barometer of success of a movie rests on the box office collections. OTT has definitely upped the ante for consumers and production houses, giving both a plethora of choices to watch and release movies.

Movie production has seen a upside with new technologies being adopted for enhancing the aesthetics and look and feel of the cinema content and the ambience of sound, greatly enhanced.

A series of new cameras for film production, sports production and television production will be making their debut at the NAB 2022 Show in Las Vegas in April. The IPL 2022 which has commenced in India will open up the rental markets and there is a surge of other sporting activities which include Kabaddi, Football. Its time for the Indian cinema, and the Hollywood blockbusters to finally flood the markets and create their magic. The FICCI -EY 2022 report shows a promising potential for the television, film and OTT sector in India.

IABM has highlighted the short supply of electronic component and to counter this companies are redesigning their products to mitigate issues with sourcing specific components. Every attempt is made to keep their production lines flowing in the face of dramatically increased lead times.

The broadcast and cinema industry will showcase the latest and best in class products for the entertainment technology segments at the Jio Convention Centre from October 13 -15, 2022 at the A.B.I.S 2022 Show.

Manoj Madhavan - Editor

2022
Media Kit

BROADCAST & FILM
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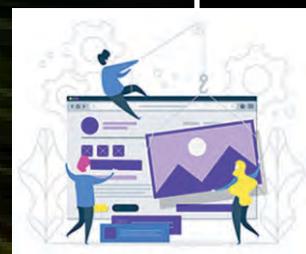
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CAF CHOOSES GLOBECAST FOR MULTI-YEAR SATELLITE DISTRIBUTION



Globecast, the global solutions provider for media, has announced that it has been selected by CAF (The Confederation of African Football) for two seasons of satellite distribution for their main competitions. This includes the rescheduled TotalEnergies Africa Cup of Nations 2021 men's football championship, being held in Cameroon, which kicked off last month.

Pierre Ramon, Project Engineer, Globecast said, "We are delighted to have been selected by CAF to provide a range of services not only for this event, but also the Champions League of CAF TotalEnergies, the Confederation Cup of CAF TotalEnergies and the African Cup of Nations TotalEnergies, Côte d'Ivoire 2023."

Globecast is providing main and back up satellite distribution mainly in Europe and Africa but also occasionally to other territories. For the current Africa Cup of Nations, Globecast is working closely with the CRTV, the host Cameroon broadcaster. Alongside premium quality satellite feeds, Globecast is supplying a dedicated technical team for control and monitoring in its MCR in Paris with the redundant feed taking a different route. It is also providing a commentary booth and is providing fibre links to CAF's graphics partner when required. Globecast also creates streams for CAF's statistics partner and also for CAF to ensure correct sponsor content insertion.

TOONZ MEDIA GROUP TEAMS UP WITH LYNX MULTIMEDIA FACTORY, RAI RAGAZZI, TELEGAEL AND TVCO FOR AN ANIMATED FEATURE INSPIRED BY LEGENDARY CYCLIST GINO BARTALI



Legendary road cyclist Gino Bartali has become the inspiration for yet another feature, this time targeted at the younger audience. Global animation major Toonz Media Group is teaming up with Lynx Multimedia Factory, Rai Ragazzi and Telegael to co-produce an animated feature provisionally titled Bartali's Bicycle, inspired by Bartali's daring acts of courage and humanism during World War II. Bartali's Bicycle is set for release in early 2023.

The multinational co-production focusing on themes of tolerance, teamwork and diversity will be shown in Italy by RAI and distributed worldwide by Toonz and Rome-based distribution and production company TVCO. The PG-rated 2D animated feature will be targeted at the 7+ and family audience. Set in the modern day in the Middle East, the 80 minute feature follows two young boys from rivaling communities who are brought together by their shared love for cycling. The movie's theme is woven around Bartali's awe-inspiring services for holocaust victims during World War II.

The development, pre-production and picture post-production of the movie will be led by Lynx Studio in Italy while the animation production will be done at Toonz studios in India. Final backgrounds and sound post-production will be carried out at Emmy Award-winning Irish studio and Toonz group company Telegael, who will also handle some elements of pre-production.

The film has on board an illustrious creative team with Enrico Paolantonio (The Extraordinary Adventures of Jules Verne and Egyxos) helming the direction and Sabrina Callipari as head of production. The original idea of the movie is by the late Roman writer Israel Cesare Moscati ('A Starry Sky Above the Roman Ghetto') who also developed the subject and screenplay along with Marco Beretta (Foot 2 Rue Extreme). Noted Italian comic book artist Corrado Mastantuono (Nick Raider and Magico Vento) handles the character designs for the project while illustrator Andrea Pucci is the background artist. Valentina Mazzola (The Star of Andra and Tati) dons the role of Script Editor.

"Bartali saved many Jewish lives during the Nazi occupation of Italy by concealing their documents in his bicycle. The feature begins sixty years later, when Bartali's bicycle becomes the tool and symbol of victory for David, a smart and sensitive Jewish boy. David accepts the challenge of winning a cycling championship together with his Arab friend Ibrahim, violating rules but making peace and tolerance triumph between their communities".

AMERICAN SOCIETY OF CINEMATOGRAPHERS ANNOUNCES HONOREES FOR 36TH OUTSTANDING ACHIEVEMENT AWARDS

Ellen Kuras, Peter Levy, John Lindley and Daniel Sasaki to be Feted



The American Society of Cinematographers (ASC) recognized the work of four exceptional artists at the ASC's 36th Annual Awards for Outstanding

Achievement in Cinematography. Ellen Kuras, ASC had been tapped to receive the ASC Lifetime Achievement Award; Peter Levy, ASC, ACS was presented with the Career Achievement in Television Award, and John Lindley, ASC was honored with the President's Award. Panavision's Dan Sasaki received the ASC's inaugural Curtis Clark Technical Achievement Award, which was given to an individual who had made significant technological contributions to the art and craft of cinematography. The accolades was presented on March 20, 2022, at the ASC Clubhouse in Hollywood.

"We're thrilled to be honoring our colleagues who have all made a significant impact on not only our artform, but our community as well," said ASC President Stephen Lighthill. "Each of these recipients has made a unique contribution to cinema as leaders, storytellers and artists."

COLORS INFINITY'S NEW SHOW 'THE INVENTOR CHALLENGE' INVITES INDIA'S MOST BRILLIANT MINDS TO SHOWCASE THEIR INNOVATIVE IDEAS

A one-of-a-kind reality entertainment show, The Inventor Challenge will bring to light the journey of an idea from paper to a working prototype of the product created by amateur inventors



Do you feel that your idea of an innovation is a life changing one and you seek mentoring to go large scale? Have you ever felt that you can create something that could alter the reality of future generations forever? If so, here is your one big chance as Colors Infinity announces, 'The Inventor Challenge.' A one-of-a-kind reality entertainment show, The Inventor Challenge is poised to be an idea incubation platform for people across the length and breadth of Bharat as they stand a chance to showcase their creation.

Meritorious ideas that come in from across the country will have a once in a lifetime opportunity to translate from paper to working prototypes. The Inventor Challenge is the Indian adaptation of the popular Emmy award winning show Everyday Edisons and will seek to find the next big INVENTOR of India. The show will have a multi-platform approach and will soon be available on Colors Infinity as well as our digital destinations, ensuring maximum reach and inclusivity.

Viewers can expect to witness various amateur inventors through each episode pitch their ideas to a dynamic panel, which will be revealed soon. The panelists will then select a few participants to proceed to the next round and have the chance to bring their ideas to life. The top two participants will be assigned mentors to help build their innovations in a specially designed lab. Their entire journey will be showcased as they bring their ideas to life and present the final product to consumer focus groups.

Ted Farnsworth, Chairman - Zash Global Media and Entertainment Corporation, said, "The show has done exceedingly well for us in the past. We are all aware that India is the hotspot for innovation, and we do see great opportunities for budding talent here. Having Colors Infinity as our partners on board for The Inventor Challenge gives us immense joy, and we're looking forward to this new journey of ours in India."

Speaking on the launch of the show, Anshul Ailawadi, Head – Youth, Music and English Entertainment, Viacom18, said, "Today's India is a fertile ground for ideas that can solve complex problems. The Inventor Challenge is an inclusive platform for inventors across the length and breadth of the country as they transform their innovations into reality. It's a very demanding journey and we at Colors Infinity are delighted to be a part of it."



VOOT PARTNERS WITH ULLU TO BRING 100 ACTION PACKED SHOWS FOR AUDIENCES TO BINGE FOR FREE!



Viacom18's and India's leading advertising-led video-on-demand platform, Voot announced

a content partnership with on-demand streaming platform Ullu. As a part of the partnership, Voot will now be home to 100 action-packed shows from the Ullu library for the audiences to binge on. Voot's content partnership with Ullu is in line with the platform's efforts to strengthen its offering with universally appealing, fresh, entertaining, and engaging content.

As a part of the three-year digital exclusive deal, Voot will get access to popular original shows from the Ullu library across thriller, crime, horror, and comedy genres in different languages. Headlined by popular faces such as Rakesh Bapat, Hina Khan, Sharib Hashmi, Rohit Roy, Sharad Malhotra, Anupriya Goenka, Iqbal Khan, Tanushree Dutta, Ashmit Patel, Hiten Tejwani, Minissha Lamba, Rashmi Desai, Devoleena Bhattacharjee, among others, audiences were able to watch content for free on Voot, starting 14th January 2022.

To kickstart this partnership, Voot will drop 10 binge-worthy titles in January 2022 on the platform like Tandoor, Assi Nabbe Pure Sau, Panchali, Cyanide, 26th January which will be available from 14th January while others like Peshawar, Paper, The Bull of Dalal Street, Tadap, and Pratiksha were available to stream from 21st January 2022 onwards.

PHILLIP NOYCE'S FEATURE FILM THRILLER THE DESPERATE HOUR SHOT WITH URSA MINI PRO 12K

Blackmagic Design announced that the feature film "The Desperate Hour," directed by Phillip Noyce and starring Academy Award® nominee Naomi Watts, was shot by Cinematographer John Brawley, ACS using the Blackmagic URSA Mini Pro 12K digital film camera. The film premieres in theaters and on demand on February 25th, 2022.



Unfolding in real time, "The Desperate Hour" is a riveting and pulse pounding thriller from award winning director Phillip Noyce. Recently widowed mother Amy Carr (Watts) is doing her best to restore normalcy to the lives of her young daughter and teenage son in their small town. As she's on a jog in the woods, she finds her town thrown into chaos as a shooting takes place at her son's school. Miles away, on foot in the dense forest, Amy desperately races against time to save her son. Production happened in July 2020, during the heart of the COVID outbreak in a remote area of Northern Ontario.

Beyond the challenges of shooting during the pandemic, the story presented its own challenges for photography. Though the majority of the film involves only one actor, Watts, the premise that her character is constantly running through rugged terrain made the approach to cinematography critical. Brawley chose to shoot with the URSA Mini Pro 12K both for the small form factor and the high resolution. "The film had a lot of challenges because you've got a character who's jogging, running or walking fast for most of the film," said Brawley. "She starts off on a road and then she's on a dirt road and then she's on two tracks and then she's on some little goat trails in the woods and then she's literally in the middle of the forest with no tracks."



The key to production for Brawley was having a small cinema camera that could be rigged in multiple ways, ensuring they could achieve a wide range of coverage despite the challenges of the shoot.

Brawley brought aboard four URSA Mini Pro 12K bodies, rigging one on the back of an electric motorcycle using the SRH3 Stabilized Remote Head.

A second camera body was rigged in studio mode, with a third used by a splinter crew shooting B roll or working with Watts' doubles. The fourth body was saved for a backup. Brawley also used a Pocket Cinema Camera 6K Pro for various added inserts.

TREMBLAY BROS. TEAMS UP WITH TOONZ MEDIA GROUP TO REVIVE THE MAGIC OF SWAT-KATS



Technopark-based animation company Toonz Media Group is all set to revive the iconic 90s animation show SWAT-KATS. Toonz has teamed up with show creators Christian and Yvon Tremblay to co-produce a brand new series of SWAT-KATS, twenty eight years after the original series was produced.

The new series SWAT-KATS Revolution will be targeted at 5 to 11-year-olds and will include a slew of new characters alongside the classic protagonists and villains. The new series will also feature a range of futuristic arsenals including a new jet fighter plane for the heroes, along with other cutting edge vehicles and gadgets. The action adventure series led by the creative vision of the Tremblay brothers. The series will be distributed world-wide by Toonz.

SWAT-KATS first aired in September 1993. The original series SWAT-KATS: The Radical Squadron produced by Hanna-Barbera Cartoons became the number one syndicated animated show of 1994.

The show, which gained cult status in the '90s, enjoys immense fan following across the world. SK Fandom, as the fan community of the series has kept the show alive amongst the community over the years through discussions, fan fiction, artwork, and a variety of fan projects and games over online groups and forums.

The added resolution of 12K was part of the early plan for Brawley and Noyce. "The 12K resolution was a plus because we knew that sometimes we were probably going to have to stabilize a shot, even with a stabilized head. The other cool thing is that the URSA Mini Pro 12K can work in 8K mode without losing any field of view. An advantage there is that the rolling shutter read out time is halved. Roughly, the URSA Mini Pro 12K has a read out of about 15 milliseconds, but in 8K it's half that, about 7 to 8 milliseconds. For intense action scenes, especially if we're in profile or panning through trees, the rolling shutter in 8K mode helped to eliminate skewing of the verticals. If we were leading ahead of Naomi from the back of the ebike, we'd leave it on 12K, but if it was profile, panning, we'd go to 8K," said Brawley.

3000 FULLY FALTOO NFTS SOLD OUT WITHIN 48 HOURS OF LAUNCH

40% found takers in first 30 minutes



The maiden NFT drop of 3013 tokens, consisting of 3000 loot and 13 rare tokens from Fully Faltoo collection curated by Viacom18's Youth, Music and English Entertainment Cluster, was an instant success. Given the brand's rich legacy in India and having been culturally attuned to its consumers, artwork from Fully Faltoo found an immediate connect

amongst the cluster's Superfans and NFT collectors, globally. The vibrant range of 3000 tokens from the loot category was sold out in less than 48 hours of its launch. Precisely, 40% of the loot was sold in the first 30 minutes and 80% within 24 hours.

The loot category consisted of collectibles inspired by 'Bakra urf G.O.A.T' also known as the only legendary 'OG POI - Prankster of India', and 'Rangu The Champ', a more passionate character who gave up on his old and boring lifestyle to find out a whole new spark in himself by lighting up his inner dopamine receptors - playback singing. The category that completely sold out at an attractive price of \$10 for each token also had 'Winging it aka Wing it like Wingesh', a charming guy amongst the ladies who is a pretty fly for an NFT guy and 'Many Me' is You, the wearer of many hats who pulls 'em off with a whole lot of sass.

While the loot is completely sold out, the rare category which consist of 13 static and animated NFTs are currently open for bidding on FullyFaltooNFT.com that ends on February 21, 2022.

Fully Faltoo continues to stay invested in NFT ecosystem and will explore the utility value of these NFTs giving the cluster an opportunity to deepen engagement with its superfans and collectors. Fully Faltoo will continue to drop more such iconic,



NEWS ON OTT BY TV9



TV9, the news network is set to launch News9 Plus, an English video news magazine in an OTT format by March end.

Barun Das, CEO, TV9 Network, said, "Historically, the Indian news genre has undermined itself with a huge self-created handicap. It has never leveraged India's core strength - its large consumer base. Newspapers have always subsidised the reader and TV news channels are mostly free to air. Hence, we have lived with tremendous pressure on ad revenue. On the other hand, consumers have just about started paying for digital news. However, this propensity to pay for digital news will depend on how effectively digital news platforms can serve the consumer 'what they want, when they want'."

"The English news television space has shrunk dramatically over the past few years in viewership and revenue. So, it seemed obvious to us that this English-speaking audience - often the early adapters - are waiting for an OTT news service. To my mind, linear news television will make way for OTT news service in the near future. Hindi and regional language markets may continue in the current linear TV mode for some more time, but it is certainly time for a cutting-edge OTT news offering in English which marries the best UI/UX that technology can offer with incisive, in depth, intelligent and engaging content. News9 Plus will strive to be that exact amalgam."

vibrant and culturally oriented tokens on the Fully Faltoo marketplace platform powered and facilitated by GuardianLink, thus strengthening its NFT play as time progresses.

NETFLIX FILM DON'T LOOK UP GRADED WITH DAVINCI RESOLVE STUDIO



Netflix's "Don't Look Up" follows two academic astronomers who, after discovering a comet destined to destroy the Earth within six months, must go on a giant media tour to warn humankind. The film was directed by Adam McKay with cinematography by Linus Sandgren FSF, ASC.

The film was graded by Matt Wallach at Company 3 using DaVinci Resolve Studio editing, grading, visual effects (VFX) and audio post production software.

Wallach had primarily focused on dailies color in recent years working with many top cinematographers, including Sandgren who likes Wallach's approach to color and asked that he do both dailies and final color for his previous film "No Time to Die." Sandgren prefers to shoot film negative whenever possible, as opposed to digital acquisition, and to treat digital color grading with an eye for always preserving the filmic look of the images.

He also likes to approach color in ways that hold to the feel of photochemical work.

On "Don't Look Up," Sandgren shot with a range of formats, in addition to film, which added to the complexity of the grade. "It was predominantly a 35mm show but there was some anamorphic, some spherical, some Super 8 and a little bit of 16mm," said Wallach. "There was also a lot that was shot with digital broadcast cameras in a studio type space for when characters are appearing on TV."

Wallach suggested an approach for grading those scenes. "The idea that I presented was when they come to the broadcast portions, we should go for this hyper saturated look, almost like you're walking through an electronics retailer and you see all these TVs in 'display mode,' where it's just really bright and vivid, and there's something a little uncomfortable about it," he explained.

The challenge with these elements was the lack of a log file for grading, which can make a more intense look harder to achieve. "The broadcast footage wasn't scans of raw files. It was shot in Rec. 709 color space, and it sort of is what it is," added Wallach. "I initially approached it similarly to the rest of the material using offset and printer lights. Then once everything was balanced, we pushed the contrast and saturation and used several different curves within Resolve to see how far we could go until the image started to deteriorate."

Additional challenges included the large number of VFX in the film, not simply big CG shots but also subtle work not as obvious to the viewer. "There were quite a few shots that may not have been VFX shots to begin with but became VFX shots because of the pandemic," said Wallach. "There were limits to how many people could be on the set at any given time, including actors, so some setups became multi shot composites."

NTO 2.0 DEADLINE EXTENDED



The Telecom Regulatory Authority of India (TRAI) has extended the deadline for the implementation of New Tariff Order (NTO) 2.0 to June 1, 2022. The earlier deadline was April 2022.

“All distributors of television channels shall ensure that with effect from June 1, 2022 services to the subscribers are provided as per the bouquets or channels opted by the subscribers,” the TRAI said in a letter to the broadcasters and distribution platform operators (DPOs).

The regulator said it has received several representations from the stakeholders requesting for extension of time limit for implementation of New Regulatory Framework 2020 due to the COVID situation. The stakeholders have told TRAI that most of their staff were affected with Covid-19 and many were unable to attend the office due to guidelines issued by the state governments. Besides, their staff / linked local cable operators are finding it difficult to reach the COVID impacted subscribers/areas for collection of choices etc.

“The regulatory body also directed all the DPOs to report to the authority the Distributor Retail Price (DRP) of pay channels, composition of bouquet of pay channels /free-to-air channels and DRP of bouquets of pay channels by March 31, 2022, and simultaneously publish such information on their websites. The DPOs who have already submitted their RIOs in compliance with the New Regulatory Framework may also revise their RIOs by March 31, 2022.

The VFX team provided CG crowds, and with 2D locked off elements and volumetric capture, the scene could be expanded from the available 25 or 30 extras on set to a crowd of 100 or more in the frame. With the use of mattes in DaVinci Resolve Studio, Wallach was able to balance the elements to ensure the dynamic lighting that splashes across the audience seamlessly matched between elements and looked natural.

Netflix gave the film a theatrical release alongside its distribution globally on the service. This meant access to both high dynamic range (HDR) and DCI-P3 finishing tools.

AMV SELECTS STUDIO TECHNOLOGIES FOR NEW YEAR'S EVE PRODUCTION

AMV Regularly Relies on Intercom Solutions from Studio Technologies for its New All IP Truck Eclipse



All Mobile Video (AMV), one of the top providers of end-to-end audio/video and international distribution solutions, again managed the pool feed for New Year's Eve in Times Square, capturing audio and video of the crowd, its various stages, and the ball drop itself for the major broadcasters. The company worked closely with production directors from multiple networks, such as ABC and Univision, to

capture key events, including Journey's performance for Dick Clark's New Year's Rockin' Eve. When AMV built out its new all IP, Dante® enabled Eclipse truck this past year, the company relied on intercom solutions from Studio Technologies, manufacturer of high-quality audio, video, and fiber-optic solutions.

AMV incorporated Studio Technologies Dante compatible beltpacks into its new Eclipse truck, including 25 Model 374A Four-Channel Intercom Beltpacks and eight Model 348 Intercom Stations. Both units allow users to establish reliable, flexible intercom connections with excellent audio quality in a wide range of production and live event applications. According to Engineer-In-Charge Ian Vysick, building a new IP-based truck meant AMV had to reinvent its entire workflow for the New Year's Eve production, as all the equipment had to function with Audio-over-Ethernet connections established across Times Square.

Vysick and the AMV team used the Eclipse truck as the basis for the production and then expanded on the intercom system to accommodate the scope and needs of the New Year's event. The enhanced comms system was based on an RTS ODIN digital intercom matrix with six Studio Technologies Model 362 Listen-Only Beltpacks, an additional 18 Model 374A beltpacks, as well as the eight Model 348 Intercom Stations from the Eclipse truck. Each Studio Technologies beltpack was assigned to a specific location, with local interface boxes housing the wiring required for each of the three stages.

AMC+ IN INDIA ON APPLE TV CHANNELS



AMC Networks has announced the launch of the premium streaming bundle AMC+ in India on Apple TV channels.

AMC+ will debut a wide range of original series exclusively for audiences in India, including new

Courtney Thomasma, General Manager of AMC+, said, “AMC+ offers viewers a premium line-up of celebrated and award-winning series including our signature dramas, wildly original comedies, and compelling true crime series, along with a curated collection of new and independent films. With our pipeline of highly anticipated new series from the US and the beloved international mysteries and dramas from Acorn TV, the AMC+ bundle brings epic, thrilling stories and iconic characters together with one subscription. We are excited to offer our slate of original programming directly to audiences in India for the first time through Apple TV channels.”

ANNAPURNA STUDIOS AND QUBE CINEMA ANNOUNCE LAUNCH OF FULL-SERVICE VIRTUAL PRODUCTION STAGE IN HYDERABAD



With demand for new content at an all-time high, creators everywhere are looking to leverage cutting-edge technology to bring their stories to life. Virtual production lets them do exactly this — enabling storytelling beyond the constraints of location, space and budget. Today, Annapurna Studios and Qube Cinema announced their plans to deliver India’s first full-service LED virtual production stage for pan-Indian and international content creators. This transformative collaboration between two of India’s most respected names in the media business aims to provide the tools for creators to craft the best versions of their stories for feature films, streaming episodics and advertising commercials.

The purpose-built virtual production stage with a 20 ft high and 60 ft wide curved 2.3 mm dot-pitch, ultra-high refresh rate, wide colour gamut, high brightness LED screen is expected to be the first world-class permanent facility in India. The setup will use top-of-the-line AOTO LED displays, state-of-the-art camera tracking and powerful, custom-built rendering systems using Unreal Engine to render complex photorealistic virtual locations in real-time. This would help filmmakers greatly expand their palette while saving money by reducing compositing and on-location production costs and saving time by enabling the

creative team to see close-to-final shots on camera, in real-time on the live-action set.



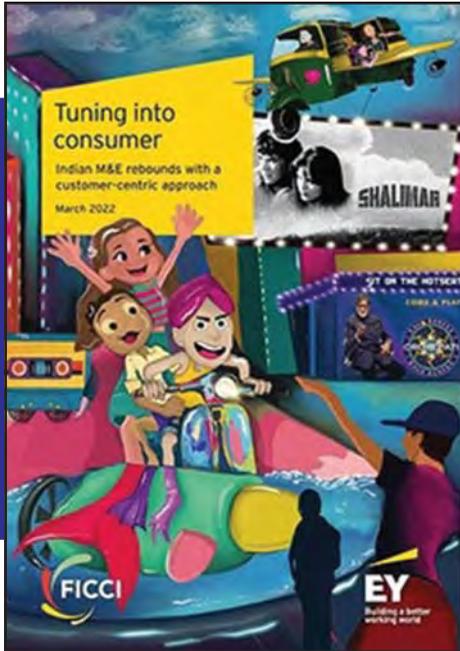
Qube’s success in transforming the media industry in India multiple times over the last three decades emerged from the company’s willingness and ability

to identify and adopt technology that had the potential to greatly improve their own feature and advertising production and post-production workflows. Annapurna and Qube will draw on this experience to reimagine the production process for today’s fast-paced and demanding entertainment environment with virtual production — the next evolutionary step in content production.

“The future belongs to whoever designs it! When faced with disruptions and innovations, we must learn to maneuver. Virtual production enables the creative mind to imagine without limit, and then create it. We are proud to partner with Qube, renowned for bringing new technology to the entertainment industry. Our strength and experience in making movies and running studios in tandem with Qube’s technical knowledge makes this a great collaboration.” said Nagarjuna Akkineni of Annapurna Studios.

“At Qube, we’ve always been at the forefront of movie technology, combining our passion for cinema and our willingness to push the limits of technology for the benefit of content creators and audiences,” said Senthil Kumar, Co-founder of Qube Cinema. “In Annapurna Studios, we have found a partner who brings decades of experience, a deep love of cinema, and many shared values to the table. We are thrilled to be working with them on virtual production. Our purpose is to bring to life every story, to engage, entertain and enlighten the world. This collaboration pushes us ever closer to fulfilling that purpose.”

The stage expects to begin setup and testing in early June and be available for commercial projects from October 1, 2022. ■



INDIA'S MEDIA & ENTERTAINMENT SECTOR EY-FICCI 2022 REPORT

Indian Entertainment and Media Sector Set For An Explosive Growth.

M&E SECTOR 2021: Key Trends

Indian M&E sector grew 16.4% in 2021 to reach INR1.61 trillion

	2019	2020	2021	2022E	2024E	CAGR 2021-2024
Television	787	685	720	759	826	5%
Digital media	221	235	303	385	537	21%
Print	296	190	227	241	251	3%
Online gaming	65	79	101	120	153	15%
Filmed entertainment	191	72	93	150	212	32%
Animation and VFX	95	53	83	120	180	29%
Live events	83	27	32	49	74	32%
Out of Home media	39	16	20	26	38	25%
Music	15	15	19	21	28	15%
Radio	31	14	16	18	21	9%
Total	1,822	1,386	1,614	1,889	2,320	13%

All figures are gross of taxes (INR in billion) for calendar years | EY estimates

Advertising grew 25% in 2021

Segment	2019	2020	2021
Television	320	251	313
Print	206	122	151
Radio	31	14	16
Cinema	8	2	1
OOH	39	16	20
Total traditional	604	404	500
Digital	191	191	246
Total	795	595	746

INR billion (gross of taxes) | EY estimates

Note: The above numbers exclude live events, online gaming and animation and VFX segment revenues

TELEVISION

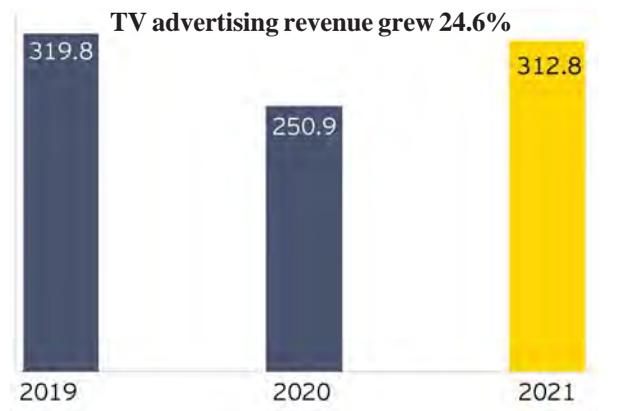
SUMMARY

Television segment grew 5% in 2021

Segment	2019	2020	2021	2022E	2024E
Advertising	320	251	313	344	394
Distribution	468	434	407	415	432
Total	787	685	720	759	826

INR billion (gross of taxes) | EY analysis

ADVERTISING



INR billion (gross of taxes) | EY analysis

GEC overtook news to be the largest contributor of ad volumes

Rank	Genres	% Share	
		2020	2021
1	GEC	27%	28%
2	News	31%	28%
3	Movies	23%	21%
4	Music	10%	12%
5	Kids	3%	3%

TAM AdEX

REACH

Number of television channels reduced marginally to 906

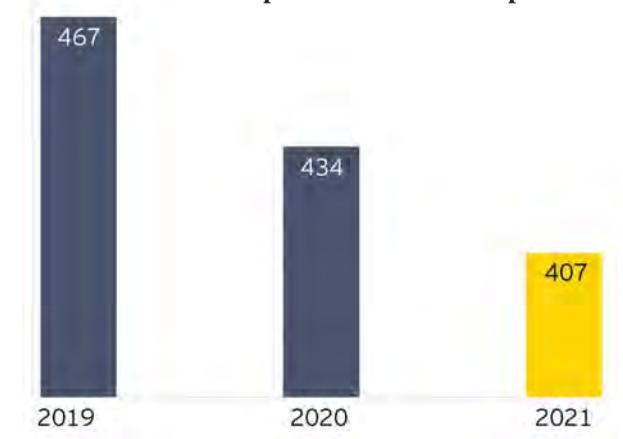
	September 2020	September 2021
FTA	584	558
Pay	327	348
Total	911	906

MIB website; TRAI

DISTRIBUTION

Distribution income continued to fall in 2021

Television subscription at end customer prices



INR billion (gross of taxes) | EY estimates

Active paid subscriptions reduced by 6 million in 2020

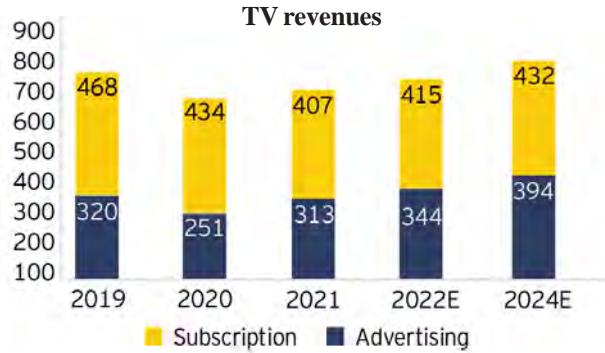
	2020	2021
Cable	72	67
DTH*	56	55
HITS	2	3
Free TV	40	43
Total	171	168

Television subscriptions in millions | Industry discussions, billing reports, TRAI data, EY analysis

* Net of temporarily suspended subscribers

FUTURE OUTLOOK

We expect television revenues to grow to INR826 billion by 2024



INR billion (gross of taxes) | EY estimates

Television will go mass, and premium

	2021	2025
Pay TV (cable + DTH + HITS)	125	130
Free TV	43	50+
Unidirectional TV	168	180+
Connected TV (bi-directional)	10	40+
Total TV subscriptions	178	220+

EY estimates | millions of subscriptions

FILMED ENTERTAINMENT

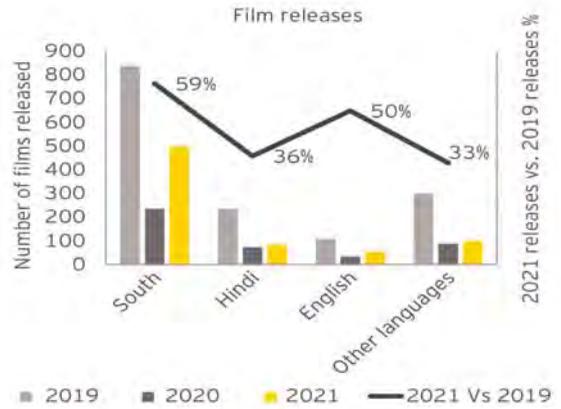
Filmed entertainment segment recovered 28% in 2021

	2019	2020	2021	2022E	CY24E
Domestic theatricals	115	25	39	75	105
Overseas theatricals	27	3	6	12	16
Broadcast rights	22	7	7	14	19
Digital/ OTT rights	19	35	40	48	69
In-cinema advertising	8	2	1	2	3
Total	191	72	93	150	212

INR billion (gross of taxes) | EY analysis

DOMESTIC THEATRICALS

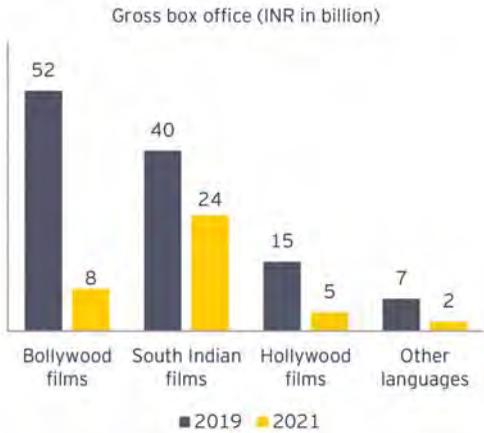
Film releases were at 37% of 2019 levels



Comscore

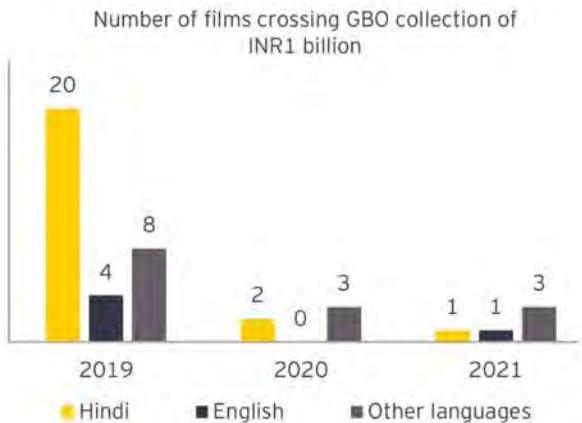
- ❖ 2021 remained a subdued year for the filmed entertainment segment, with lockdowns and several restrictions on production and exhibition across states
- ❖ Despite the restrictions, over 750 films were released during the year, as compared to just 441 releases in 2020
- ❖ Over 100 films released directly on streaming platforms, a trend which seems here to stay for certain genres
- ❖ In 2021, the filmed entertainment segment grew 28%, but remained at around half its 2019 levels:
 - ◆ Domestic theatricals grew 57% but were still 66% below 2019 levels
 - ◆ International theatricals fared marginally better but remain almost 80% below 2019 levels
 - ◆ Digital rights grew to INR40 billion — over double their 2019 levels

Box office revenues were dominated by South Indian films



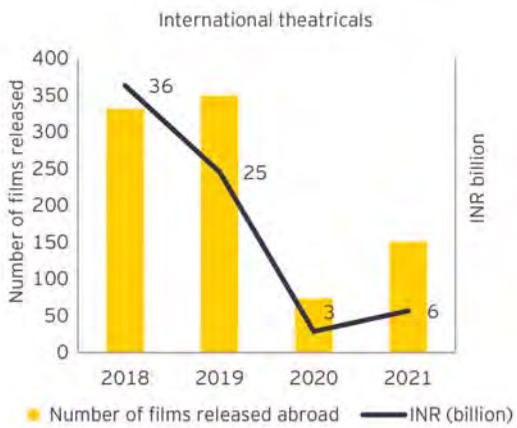
INR billion (gross of taxes) | EY analysis

Five releases grossed INR1 billion or more at the box office



Comscore

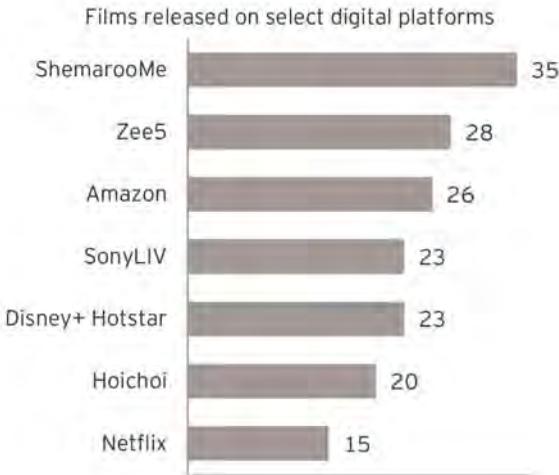
International theatricals doubled over 2020



Comscore

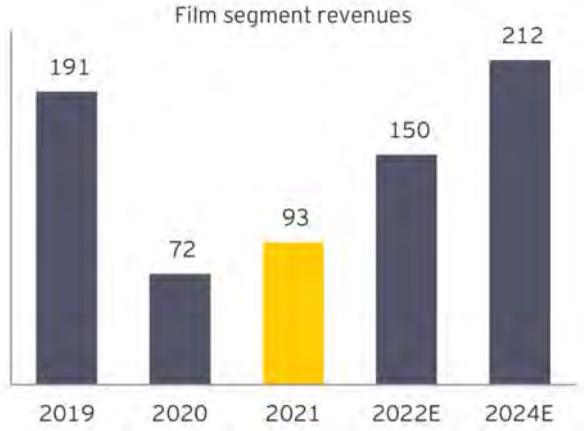
- ❖ 2021 witnessed a growth of 71% in the number of films released vis-à-vis 2020
- ❖ A total of 757 films made it to the theatres in 2021 across languages
- ❖ The highest number of films were released in Telugu (204) and Tamil (152) and only 84 films were released in Hindi language
- ❖ South markets recovered faster due to fewer lockdowns, reaching 59% of 2019 release levels
- ❖ Screen count was estimated at 9,423, a marginal decline over 2020
- ❖ Some industry respondents believed that around 1,000 screens, which were at best open intermittently during the year, may not reopen again
- ❖ PVR added 27 screens including a drive-in cinema at Jio World Drive (Mumbai) as against 69 screens added in 2019 whereas Inox Leisure added 41 new screens as against 69 added in 2019
- ❖ Screen count grew in 16 states and fell in 13 states
- ❖ Gross Box office revenues increased 57% in 2021 to INR39 billion
- ❖ Film exhibition still seems to be far off from the “old normal” in terms of box office revenues—it was just 34% of 2019 levels
- ❖ South Indian films, however, generated three times the box office revenues of Hindi films, with a total collection of INR24 billion on the back of more releases
- ❖ Number of films crossing GBO collection of INR1 billion were five in 2021 compared to 32 in 2019
- ❖ Only one Hindi and one English language film could enter the INR1 billion club vis-à-vis three films in south Indian languages
- ❖ 151 films released overseas, contributing a gross box office collection of INR5.9 billion, thereby showing a growth of almost 50% as compared to 2020

Growth in digital/ OTT rights continued unabated



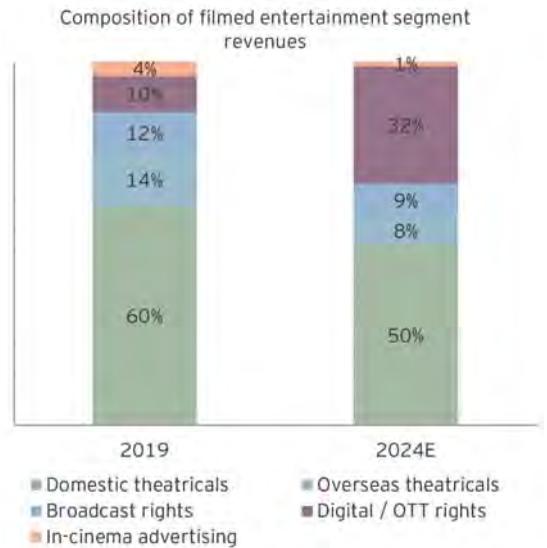
INR billion (gross of taxes) | EY estimates

The segment should recover lost ground by 2023...



INR billion (gross of taxes) | EY estimates

...but its revenue composition would be different



INR billion (gross of taxes) | EY estimates

- ❖ Our research indicates over 170 films released on digital platforms in 2021, from large films priced at over INR1 billion to small regional films available for as little as INR15 million
- ❖ This includes over 100 films which released directly on the platform without a theatrical release, a trend that has gained scale due to the pandemic
- ❖ Of the films released on digital platforms, only 31% were in Hindi while 69% were in other languages, primarily south Indian languages



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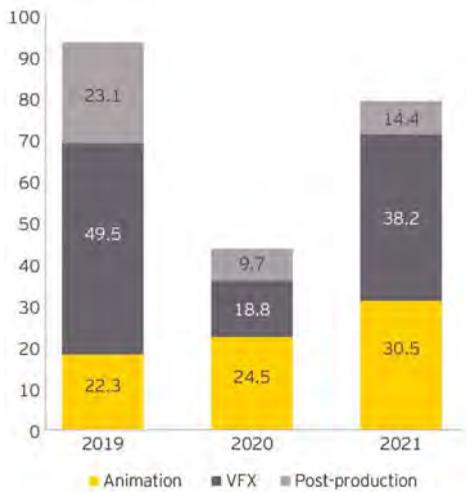
For advertising, please contact Manoj Madhavan:

Mob.: 91-9167331339 | Email: manoj.madhavan@nm-india.com

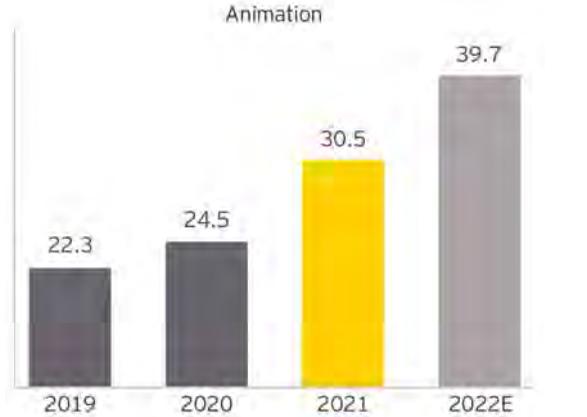
312/313, A Wing, 3rd Floor, Dynasty Business Park, Andheri Kurla Road, Andheri (E), Mumbai – 400059.
Tel.: +91-22-6216 5313 | Mob.: +91-91082 32956 | www.broadcastandfilm.com

ANIMATION AND VFX

The segment grew 57% in 2021



Animation grew 24% in 2021 to reach INR 30.5b

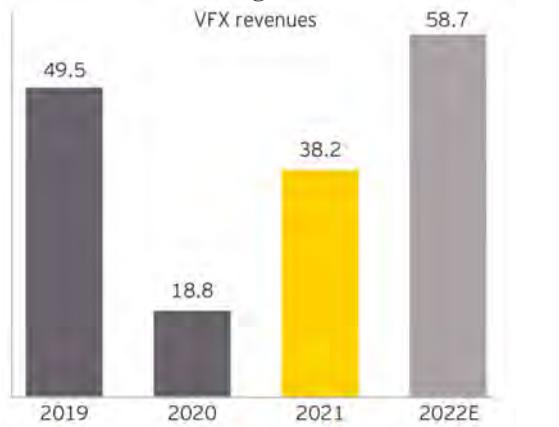


INR billion (gross of taxes) | EY estimates

Segment	2019	2020	2021	2022E	2024E
Animation	22.3	24.5	30.5	39.7	59.0
VFX	49.5	8.8	38.2	58.7	93.1
Post-production	23.1	9.7	14.4	21.4	28.3
Total	94.9	53.0	83.1	119.8	180.4

INR billion (gross of taxes) | EY estimates

VFX sector grew 103%

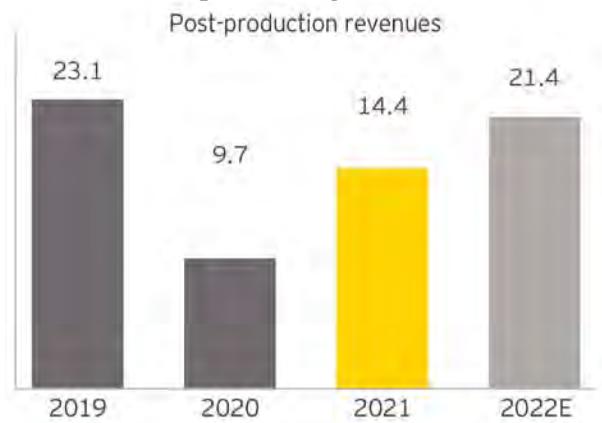


INR billion (gross of taxes) | EY estimates

OTT platforms sourced more Indian content at global quality

- ? Our production audit team estimated that over 2,500 hours of original content was produced for OTT platforms in India, up from around 2,000 hours in 2019, and this is expected to reach 3,500 hours by 2024
- ? The quality of Indian content has found resonance with customers across the globe, and therefore has automatically led to higher quality standards
- ? Earlier 5%-8% of a show's production budget was for VFX, which has now increased to 15%-20% of the production budget, whether for films or episodic content

Post-production grew 49%



INR billion (gross of taxes) | EY estimates

Source: EY-FICCI Report ME Report

CANON LAUNCHES THE EOS R5 C 8K RAW DIGITAL CINEMA CAMERA & NEW L-SERIES SUPER TELEPHOTO RF PRIME LENSES

Canon Announces the EOS R5 C 8K RAW Digital Cinema Camera, Capable of Both Cinema-quality Video and High-speed, High-quality Still Image Capture. Canon Expands Its Super Telephoto Reach with Longer, Significantly Lighter New L-series RF Prime Lenses

CANON EOS R5 C 8K RAW DIGITAL CINEMA CAMERA

Canon announced the launch of the EOS R5 C, the newest addition to the company's Cinema EOS System of video production equipment. Designed for users who demand high performance for both video and still photo shooting, the camera features a compact and lightweight body weighing approximately 680g and it comes equipped with 8K RAW internal video recording.

Commenting on the flagship launch, Mr. Manabu Yamazaki, President and CEO, Canon India said, "We at Canon, have consistently aimed at introducing creative and most pioneering technologies for our users, enriching them with memorable photography and cinematography experience every single time. The launch today marks a special milestone for us, as we introduce high-quality and high-performance hybrid model

Canon

Delighting You Always



that combines the video performance and high reliability of the Cinema EOS System and the still image performance of the EOS R5. With the introduction of EOS R5C camera, we are confident

that we will be able to consolidate our leadership position in the country."

By switching modes via the ON/OFF dial on the camera body, the EOS R5 C can be used either as a video camera with Cinema EOS System

quality, or as a stills camera with high performance comparable to that of the EOS R5 mirrorless camera[The EOS R5 C is not equipped with in-body image stabilization (IBIS), and therefore cannot work in conjunction with optical stabilization mechanisms on the lens side. (released in July 2020). With the inclusion of next-level video and still image capabilities, the new camera is a complete package that is ideal for a wide variety of usage in which mobility is crucial, including journalism and fields that require cinema-level image quality, such as advertising and corporate video production.

Mr. C Sukumaran, Senior Director-Consumer Systems Products and Imaging Communication Business, Canon India added, “With the rapid growth in global imaging culture, professionals are constantly seeking the best possible solution for their need-specific requirement. We are

witnessing a rise in demand for further innovation in the mirrorless camera segment among the professional segment of photographers and cinematographers. The perfect choice for professional consumers would be an extremely powerful imaging device that combines the best of still and video technologies. With that sentiment, we are delighted to launch a hybrid imaging marvel, the new EOS R5C in India. A potent combination of still & video, this is Canon’s first camera to provide internal 8K 60P Cinema RAW Light recording. With the launch of this hybrid model, Canon is confident that this all-in-one solution will become the tool of choice for discerning content creators.”

The EOS R5 C is equipped with Canon’s proprietary full-frame CMOS sensor that boasts 45 million effective pixels[Actual pixel count: approximately 47.10 million pixels.] and a DIGIC X image processor that

produces an internal recording of 8K / 30P RAW video and 8K / 60P RAW video when using an external power supply[Shooting in 8K / 60P requires either: use of the DC coupler DR-E6C together with the Compact Power Adapter CA-946; or the USB power adapter PD-E1 (each sold separately, to be released on the same day as the EOS R5 C)

The camera is also ideal for a variety of video production scenarios thanks to support for 8K / 30P recording in the highly versatile MP4 file format.

With full pixel readout from 8K effective pixels, which possess a rich amount of data, the EOS R5 C can also perform oversampling to generate high-image-quality 4K / 4:2:2 / 10bit video. What’s more, a proprietary heat transfer architecture and internal thermal transfer fan built into the EOS R5 C will enable video recording for longer durations than the EOS R5.

RF800mm F5.6L IS USM & RF1200mm F8L IS USM

The RF800mm F5.6L IS USM and the RF1200mm F8L IS USM harness new optical technologies to offer impressive reach and superior image quality alongside unprecedented portability

Canon announced the launch of two new L-series super telephoto prime lenses: the RF800mm F5.6L IS USM and the RF1200mm F8L IS USM. Canon is a rare manufacturer of 1200mm lenses, of which very few are in existence. Supporting autofocus and image stabilization even with extenders, both lenses achieve their impressive reach while weighing just over 3kg. While the RF800mm F5.6L IS USM and the RF1200mm F8L IS USM are significantly smaller and lighter than their EF lens counterparts, they maintain the signature superior image quality of L series lenses. With these new lenses, Canon’s RF lens lineup

now provides the most comprehensive focal range for users, from an ultra-wide angle 14mm up to an unparalleled super telephoto 2400mm [With the Extender RF2x].

Behemoths Downscaled: Size and Weight Reductions Up To 80%

The RF1200mm F8L IS USM is trimmed down by 13kg in weight (approx. 80%) and 299mm (approx. 35%) in length from its 16.5kg predecessor, the EF1200mm F5.6L USM, even with the inclusion of an in-lens Optical Image Stabilizer (Optical IS). Meanwhile, the RF800mm F5.6L IS USM achieves a

1.36kg (approx. 30%) weight reduction over its predecessor, the EF800mm F5.6L IS USM.

The significant downscaling was achieved by adding magnification optics towards the back of the optical designs of the EF400mm F2.8L IS III USM and EF600mm F4L IS III USM, two lenses which had also achieved significant size and weight reduction while maintaining high optical performance.

Both lenses feature a highly durable vibration and shock-proof structure, with dust- and drip-resistant weather sealing to prevent moisture from entering.



RF800mm F5.6L IS USM



RF1200mm F8L IS USM

Reach Further with Extenders, Bolstered by AF Support

Both the RF800mm F5.6L IS USM and the RF1200mm F8L IS USM are compatible with the Extender RF 1.4x and the Extender RF 2x. The focal lengths with the extenders are as follows:

	Extender RF 1.4x	Extender RF 2x
RF800mm F5.6L IS USM	1120mm	1600mm
RF1200mm F8L IS USM	1680mm	2400mm

It is hard to find other camera systems which offer the ability to reach focal lengths of more than 1600mm on an autofocus-capable super telephoto lens and extender.

When the lenses and extenders are combined with the EOS R system's Dual Pixel CMOS AF, AF is possible over a wide coverage area even beyond maximum aperture f/8—up to 100%

coverage on the EOS R3, EOS R5, and EOS R6 [On RF800mm F5.6L IS USM with Extender RF 1.4x]. With this, user can enjoy the benefits of AF, such as Animal Detection AF, in more situations than possible on a DSLR camera. The lenses also support continuous shooting of up to 30 fps (electronic shutter) when paired with a high-performance camera like the EOS R3.

Incorporating Canon's Proprietary Technology for Superior Image Quality

Leveraging on the flexibility of the RF mount, the RF800mm F5.6L IS USM and the RF1200mm F8L IS USM lens configurations are optimized to achieve the signature outstanding L-lens image quality within a smaller, lighter lens body. This includes the use of fluorite, Super UD (Ultra Low Dispersion), and UD lens elements to combat the chromatic aberration that super telephoto lenses are particularly susceptible to, achieving crisp,

PRODUCT SPECIFICATIONS

	RF800mm F5.6L IS USM	RF1200mm F8L IS USM
Focal Length	800mm	1200mm
Maximum Aperture	f/5.6	f/8
Minimum Focusing Distance	2.6m	4.3m
Maximum Magnification	0.34x	0.29x
Lens Construction	26 elements in 18 groups	26 elements in 18 groups
Special Low Dispersion Glass	2x fluorite 1x Super UD 1x UD	2x fluorite 1x Super UD 1x UD
Filter Size Diameter	Ø52 mm (drop-in)	Ø52 mm (drop-in)
Aperture Blades	9	9
IS (CIPA Standard Correction Effect)	Yes (up to 4.5 stops)	Yes (up to 4 stops)
Maximum Diameter and length	approx. 163 mm x 432 mm	approx. 168 mm x 537 mm
Weight	approx. 3140 g	approx. 3340 g
These Lenses will be on sale in May 2022		
Price	MRP Rs. 15 41 995.00/U	MRP Rs. 18 13 995.00/U

clear images all the way to the edges of the frame.

Enhanced Image Stabilization for Super Telephoto Shooting

Both lenses are equipped with the in-lens Optical IS image stabilization system, which significantly corrects the camera shake that becomes particularly visible at ultra-long focal lengths. On the RF800mm F5.6L IS USM, the equivalent of up to 4.5 shutter speed stops [In the Yaw//Pitch directions; according to CIPA standards. When using the EOS R/R5/R3] of image stabilization is achieved (Predecessor: 4 stops); on the RF1200mm F8L IS USM, the image stabilization effect is up to 4 shutter speed stops equivalent (Predecessor: no IS).

Unprecedented Portability Expands Application Usage

Professional super telephoto lenses are traditionally associated with bulky heft. The unprecedented portability achieved by the RF800mm F5.6L IS USM and the RF1200mm F8L IS USM will make them more appealing to new markets and new applications, especially when combined with the ever-increasing capabilities of the EOS R mirrorless camera system.

About Canon Group

Ever since its foundation in 1937, Canon is guided by the 'Kyosei' philosophy of living and working

together for the common good. Canon strives to create and deliver world-class products, becoming a top global corporation by diversifying into new business fields throughout the world. Focusing on optical technologies, Canon produces office equipment, consumer and professional imaging devices, network cameras, healthcare, and industrial equipment. Through the



Delighting You Always

close connection between its global head office in Tokyo and regional headquarters in America, Europe, Asia, Oceania, and regional headquarters in Japan, Canon combines its global and local operations organically. In 1996, Canon launched its Excellent Global Corporation Plan to serve society with advanced technologies and become a trustworthy and responsible corporate citizen. The year 2016 was the first year of Phase 5 of the Plan. Currently, Canon boasts a strong global presence of 376 subsidiaries all over the world, supported by 197,776 employees. (Data as of December 31, 2017)

About Canon India

Canon India Pvt. Ltd. is the sales and marketing subsidiary of Canon Inc., a world leader in imaging

technologies. Set up in 1997, Canon India markets a comprehensive range of sophisticated contemporary digital imaging products and solutions in India. The company today has offices in 10 cities across India with warehousing facilities at 6 locations and employs over 1000 staff and over 850 channel partners. Canon India enjoys a vast retail presence across the country through Canon Image Square (CIS) stores, PIXMA Zones and BIS Lounges. Canon India's service reach extends to over 632 towns covering 19,118 PIN codes across India - which comprises of 163 Camera collection points, 14 Camera repair centers, 290 Printer repair centers, 191 Copier, Scanner and Large Format Printer Sales & Service dealers. (Data as of January 01, 2022).

In sync with its corporate tagline- 'Delighting You Always', reinforced by World-class technology, Canon offers an extended product portfolio, including Digital Production Printers, Large Format Printers, Commercial Printers, Multi-Functional Devices, Managed Document Services, Inkjet & Laser Printers, Document and Cheque Scanners, Digital Cameras, DSLRs, Mirrorless cameras, Cinematic Imaging Products, Surveillance cameras and Medical Imaging products catering to the multiple market segments of consumer, SME, B2B, Commercial, Government & PSUs. ■



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FOR-A SHOWCASES WORLD'S FIRST 2/3-INCH, 1,000FPS, 4K ULTRA SLOW-MOTION CAMERA AND NEW STADIUM SOLUTION



FOR-A Corporation of America showcased its unique approach to live sports at the SVG Summit with a demonstration of the world's first 2/3-inch platform, 4K, 1,000fps Ultra Slow Motion camera and a new system for real-time video and graphic display on LED screens.

"We can't wait to show this technology at this year's SVG Summit," said FOR-A Americas President Satoshi Kanemura. "Sports audiences are very demanding, and we've got two exceptional products to showcase. The FT-ONE-SS4K 4K ultra-high-speed camera uses new imaging system with market standard 2/3-inch B4 mount, not a single chip with a PL mount like competitive cameras. There's absolutely no sacrifice on brightness. While a single sensor loses 2.5 stops brightness using a lens conversion adaptor, a 2/3-inch platform provides a deep depth of field,

allowing the user to easily focus, even at over 100x zoom."

The FT-ONE-SS4K is ideal for sports producers who need to offer simultaneous live 4K Ultra HD output and 4K Ultra HD (up to 1,000fps) super slow motion playback output - within a conventional studio camera workflow.

The Envivo Ribbon system is making its debut at the SVG Summit. Ribbon offers stadiums a new way to display content on LED screens, with advanced features, including as-run logs for commercial payout and scheduling and the use of real-time graphic overlays. Users can also control and display content to multiple displays at the same time, control multiple units and automatically map content to the right display resolution and size.



"The Envivo Ribbon system incorporates much of the feedback we've received from our live sports customers," said Kanemura. "It's extremely easy to use, reliable and provides a real-time, integrated ribbon that makes for incredibly detailed, dynamic presentations."

About FOR-A

FOR-A, a worldwide, industry-leading manufacturer, offers a wide range of Broadcast and Production products with a focus on cutting-edge technologies including: HD, 4K and IP Products.

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SIGMA ANNOUNCES THE "SIGMA fp L," SINGLE-LENS MIRRORLESS CAMERA WITH AN FULL-FRAME IMAGE SENSOR

SIGMA announces the "SIGMA fp L," the world's smallest and lightest
- single-lens mirrorless camera with an approx 61MP full-frame image sensor*

SIGMA Corporation announced the launch of the "SIGMA fp L," a new member of the SIGMA fp series of the world's smallest and lightest* full-frame digital single-lens mirrorless cameras, equipped with a full-frame Bayer sensor with approximately 61 effective megapixels. And thanks to this 61MP image sensor, the SIGMA fp L boasts outstanding resolving power, while remaining true to the SIGMA fp development concepts, namely the "world's smallest and lightest pocketable full-frame camera," "seamless STILL / CINE switch," and "excellent customizability and scalability." With an excellent crop zoom that capitalizes on its ample megapixels, it offers users levels of image quality and creative range that are only possible with an ultra-high pixel camera. It also comes with an array of new features and accessories, which will make shooting more user friendly, including hybrid autofocus (AF) that combines contrast- and phase-detection, and USB charging while the camera is on. A new optional external electronic viewfinder EVF-11 will be available with the camera's



introduction. With the new SIGMA fp L, SIGMA presents you another option in the fp series, which offers a joy of taking pictures with just the features that you truly need—nothing more, nothing less.

SIGMA fp development concepts and its three keys

SIGMA has brought the SIGMA fp into life. Endlessly flexible and adaptable, a user-oriented camera for people who know what they want to shoot and what they want to create—Making a camera such as this a reality relies on three key concepts that represent the SIGMA fp series identity.

❖ **Pocketable Full-frame - Small in size, big on quality. Perfect for carrying anywhere.**

The SIGMA fp: world's smallest and lightest* full-frame mirrorless camera you can take with you anytime, anywhere.

❖ **Scalable**

From vintage lenses to modern gadgets, up to professional movie setup. Creating your own style has never been so easy. Customize your fp just the way you want it, to suit what you want to do.

❖ **Seamless - Capturing your best moment. Photo or video? The choice is yours.**

Change shooting modes with just a flip of a switch. Capture the moment whether it's video or stills, beyond the boundaries of style or genre.

The new fp L makes the fp a family of two

The fp, the series' concept model, is now joined by the fp L that takes full advantage of high-resolution, giving the world's smallest

and lightest "pocketable full-frame" lineup a boost.

- ❖ **fp L - A big canvas for big moments.**
 - ◆ Back-illuminated 35mm full size effective approx. 61 megapixels Bayer sensor
 - ◆ Contrast detection autofocus + Phase detection autofocus
 - ◆ Supports USB power supply
- ❖ **fp - A small camera for a big freedom.**
 - ◆ Back-illuminated 35mm full size effective approx. 24.6 megapixels Bayer sensor
 - ◆ Contrast autofocus
 - ◆ The original "World's smallest and lightest full-frame mirrorless"

Key features of the fp L

- 1) **61 megapixels. The highest resolution presented by SIGMA. Leveraging our knowhow of image processing technology on Foveon sensors. Thanks to the ultra-high resolution, SIGMA fp L is able to unleash your imagination and feature a low-pass filter to make a further contribution to the optical performance.**

The SIGMA fp L features a Bayer sensor with approximately 61 effective megapixels, higher than any other SIGMA camera before it. In addition to images with fine details, the fp L is capable of creating images that are high-definition and rich in color, thanks to its ultra-high pixel count and SIGMA's experience in developing cameras with a Foveon sensor, are renowned for both the exceptional resolving power and nuanced color gradients due to the unique nature of the X3

sensor. Furthermore, for its image quality that are in principle free of color artifacts, the Foveon sensor legacy was also behind the decision that the fp L should have a low-pass filter to reduce moiré to minimum levels. The use of a low-pass filter was a choice that made sense for a camera with an ample megapixels such as the SIGMA fp L.

- 2) **Crop Zoom - Higher resolution. Greater freedom. Every shot is your dream shot.**

A high pixel count means that images can stand extreme zooming or cropping. This was one aspect of an ultra-high pixel camera that led SIGMA to give the fp L a crop zoom feature that works in both the STILL and CINE modes. Thanks to its ample (approximately 61 effective) megapixels, the fp L can record in full HD quality even at its maximum 5x zoom; because this is accomplished simply by cropping with no digital enhancement, the image quality will not suffer. To use it in a more intuitive way, you can pinch to zoom on the LCD touch screen.

- 3) **Hybrid Autofocus - Never miss your moment.**
In addition to high-precision contrast AF, the SIGMA fp L features fast image plane phase-detection AF. This hybrid AF allows users to enjoy smooth autofocus that is high-precision, fast, and excellent at tracking a moving subject, whether they are shooting stills or video.
- 4) **Unlimited power supply - Long hours of worry-free USB-C cable power supply**
The SIGMA fp L supports USB charging while the camera is on.

You can shoot without interruption while charging the camera using a mobile battery, even outdoors or where you have no access to a power outlet. When using it as a webcam, just connect the fp L to a PC via USB and it works as an audio and video input device while getting its power supply from the PC. This means that you can use it for long hours without having to worry about the battery dying.

Accessories and new features that will become available* on both the SIGMA fp L and the SIGMA fp

- 1) **External Electronic Viewfinder - An attachment you've been waiting for.**

An external electronic viewfinder EVF-11 (optional) designed exclusively for use with the SIGMA fp series. With its 0.5 inch, approx. 3.68 M dots OLED panel, this high-resolution, high-luminance viewfinder will make you feel immersed in your photography experience more thoroughly than ever.

- 2) **Save / Load Settings are easier than ever - Share your work? Share your world.**

With the fp L, you can now save a custom camera setting. Saved settings can be kept as QR code image data, so you can load many patterns of settings very quickly. This allows for a new, fun way for users to share custom settings they recommend with one another by exchanging QR codes with other users or sharing them on social media.

- 3) **Powder Blue & Duotone. - New colors. New adventures**

Powder Blue is a color mode with a bright and clear feel, featuring a refreshing blue color, while

Duotone turns the colors of an image into a striking two-color gradient. With the addition of these two new modes to SIGMA's ample choice of color modes originally featured on the fp series, there are now a total of 15 color modes to choose from. It is sure to bring a greater range and freedom to your still and video image creation with the fp series.

Key functions and features for different uses

The SIGMA fp L is flexible and adaptable to suit whatever the photographer wants. Here are what make it so.

1) A still camera for stunning pictures

- ❖ Back-illuminated 35mm full-frame Bayer sensor with approx. 61 effective megapixels that supports image plane phase-detection AF
- ❖ 15 Color Modes to choose from: Two additional modes newly available*
- ❖ Save / Load Settings*
- ❖ Smooth autofocus: Hybrid AF
- ❖ External Electronic Viewfinder EVF-11 (optional)*

* Scheduled to be available on SIGMA fp via firmware update scheduled at a later date.
 # Dependent on the PC's supply capacity

2) Webcam for communication with quality image

- ❖ Turn the SIGMA fp into a webcam with just a USB-C cable: The SIGMA fp series supports the USB video device class. Simply connect your camera to PC via USB and it sends audio and video to the PC, and works as a webcam.
- ❖ Supports USB charging while the camera is on: Works as an audio and video input device while getting power supply from the PC#. Stream video for as long as you want.
- ❖ Hybrid AF: Tracks your subject smoothly and keep them in focus even when streaming online
- ❖ Save / Load Settings*: Loads a webcam setting fast using a QR code
- ❖ Change camera settings even when connected: Exposure compensation; shutter speed; ISO sensitivity; Color Mode; white balance
- ❖ 15 Color Modes to choose from*: Create a streaming video look the way you like it

3) Cinema camera as a powerhouse in a shoot

- ❖ Supports 3 RAW file formats
- ❖ Supports camera control with a gimbal
- ❖ Hybrid AF: Supports recording using a gimbal and one-person operation
- ❖ Supports different frame rates*: Supports frame rates commonly used in filmmaking
- ❖ Saving & Loading Settings*: Perfect for sharing camera settings in a multi-camera shoot

4) Director's viewfinder essential tool for a film director

- ❖ Director's viewfinder*: Simulates shooting ranges of cinema cameras by major manufacturers
- ❖ Frame guide*: Supports custom frame lines
- ❖ Selection of external viewfinders*: Choice of electronic and optical viewfinders
- ❖ Screenshot*: Capture what's on your screen in a single image
- ❖ Saving & Loading Settings*: Batch save complicated settings using QR code to store or load them at will. ■

SIGMA is one of the leading lens and camera makers in the world and distributed by Shetala Agencies in India.



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DIGITAL CINEMA COLLECTIVE THRIVES WITH MULTIDYNE SILVERBACK FIBER CAMERA ADAPTERS

Camera-agnostic fiber adapters help producers achieve cinematic vision for broadcast TV, corporate and other live and recorded productions

The entertainment professionals at Digital Cinema Collective say they create exceptional productions with a smile. Those smiles have broadened since adding SilverBack-V fiber camera adapters from MultiDyne Video & Fiber Optic Solutions to its live production model.

The creative professionals responsible for diverse productions such as the Democratic National Convention Digital Production and ABC holiday specials have utilized several MultiDyne SilverBack models, and simplified how they bring digital cinema cameras into broadcast TV productions.

“We specialize in multi-camera TV shows that capture a cinematic feel,” said Aaron Cooke, CEO, Digital Cinema Collective (DCC). “That means using digital cinema cameras from Sony, ARRI, Panasonic and others with a variety of cinema lensing to enhance any broadcast production with a film aesthetic. The SilverBack systems help us incorporate these cameras into the broadcast workflow, which has not historically been easy to accomplish.”

The SilverBack-V and SilverBack-4K5 both convert digital cinema cameras into SMPTE studio cameras for live multi-camera productions. Adaptable to any digital cinema or broadcast camera, both systems multiplex video, audio and data signals for multicamera 4K/UHD productions onto a single tactical or SMPTE hybrid fiber cable – with robust connectivity and remote powering.

James Coker, Technical Engineer, who has used the SilverBack-4K5 on many large multi-camera shows including the widely seen live broadcast of last year’s Super Bowl Halftime Show, said: “We have pushed the



envelope with the 4K5 in 110-degree heat, and they held up incredibly well in extreme heat and direct sunlight. It's amazing to think that with all the added processing power of the SilverBack-V, they somehow stay even cooler in the outdoor heat."

Beyond being camera-agnostic, Coker points to two SilverBack benefits as particularly helpful: quick-set up, and network connectivity. "We do live-to-air and live-to-tape events, which have different yet challenging timeline demands," he said. "I can now get a 10-camera production up and running in four-to-six hours, compared to what used to take up to two days. The SilverBack-V has a more direct mounting interface that makes camera adaption even faster. From there it's just pulling all the feeds from the I/O of the cameras, including SDI 12G, 6G, and 3G signals, as well as sync, timecode, power, audio, intercom and other important elements for the editors."

Coker adds that MultiDyne's 12G throughput and fiber-optic connectivity make it easy to manage cameras across multiple locations for live productions. He points to a recent large corporate event from a global provider of Internet-related services and products as an example of how MultiDyne makes complex shoots efficient.

"We had 12 cameras for the main show and six remote cameras in other states, and we used the SilverBack to send everything over fiber and into the cloud for a three-hour event," he said. "This is a show that has been done for 10 years and was enormously complex. Now we can provide everything back to the truck over the network with livegrade instead of RCPs. We



brought the cinema world to multi-camera along with all the power to do everything with live control."

Jesse Foster, Director of Product Development and Western Region Sales, confirms that MultiDyne



evolved the SilverBack series specifically to support the advanced broadcast cinematic production requirements of 4K resolution, HDR and Wide Color Gamut, as well as 24fps support for film-like motion blur as well as high frame-rate acquisition for slow motion. "We are providing our customers with quick-set up, camera adaptability and flexible networking in ways that help them easily achieve their storytelling goals with greater cinematic emotion."

Cooke confirms that both SilverBack models will play significant roles in future live and recorded productions. He noted that the SilverBack-V was used for several holiday specials that aired over the 2021 holiday season and would be used for this year's Super Bowl Halftime show.

"These systems have completely changed the look and feel of these shows, and elevated the overall production quality for our clients," said Cooke. "This has been a gamechanger for our high-end clients that are seeing something very different than what they were previously used to and commenting that they never thought they could achieve this level of quality."

About MultiDyne

With over 40 years of experience serving the Broadcasters and video production communities worldwide, MultiDyne Fiber Optic Systems leads the industry in developing pioneering signal conversion and fiber-optic-based transport systems for the broadcast, cable, satellite, production, digital cinema, pro A/V, corporate, retail, surveillance, teleconferencing, judicial arraignment, transportation, government, military, and healthcare markets. ■

IABM COMPONENT SHORTAGES SURVEY PAINTS BLEAK PICTURE FOR MEDIATECH SUPPLIERS

Significant worsening of situation over last nine months

IABM has just published the results of its second electronic components supply survey. The picture is bleak, with lead times lengthening and component prices rising significantly since IABM's last survey in April 2021. Respondents also sounded the alarm on their financial positions if component supply problems persist for a further 12 months; there are very few signs that the situation will improve in the short-to-medium term.

97% of technology vendors reported being significantly affected by component shortages - 63% saying they are severely affected (up from 40% in the April 2021 survey), 34% moderately affected and just 3% mildly affected (15% April 2021).

The survey finds that lead times for components have increased by an average of 74% and component costs by 44%, resulting in a 26% impact on final product costs.

Perhaps most worryingly, 86% of respondents reported facing moderate or severe impact on their financial sustainability if the issues persist for another 12 months.



The survey also asked how companies were mitigating the effects of the shortages on their operations. 65% are stockpiling components and 63% are redesigning products.

“The findings of our first survey on supply chain problems with electronic components last April painted a worrying picture for our industry,” said Peter White, CEO, IABM. “The results of this follow-up survey demonstrate that the position has deteriorated further in the intervening months, and will result in significant financial impact if the problems continue for the next 12 months.

“With no early prospect of the component shortage problem being resolved, many MediaTech companies have responded by redesigning their products to mitigate issues with

sourcing specific components, and/or stockpiling components where possible to keep their production lines flowing in the face of dramatically increased lead times. There is also evidence of component price increases which will either need to be absorbed by MediaTech suppliers or will feed through into increased end-product prices.

“I would like to bring the BaM Stock Exchange™ to the industry's attention. We launched this last year to enable IABM member companies around the world to list their excess stock using internationally accepted parts codes and descriptions. IABM member companies who are experiencing shortages can search the BaM Stock Exchange™ listings to quickly discover if parts they require are available. It is a value-added service designed to keep short supply components within the industry to the benefit of all. I have been surprised that not many companies have taken advantage of the BaM Stock Exchange™ so far; perhaps this is the moment for them to do so,” White concluded. ■

UDAY SHANKAR'S NEW TRYST WITH VIACOM18

Uday Shankar is all set to drive the fortunes at Viacom18 in a major partnership

The Indian media sector is in for exciting times and in a dramatic development James Murdoch and Uday Shankar, former chairman of Star & Disney India, plan to acquire nearly 40 percent stake in Viacom18. ViacomCBS, which owns 49 percent stake in Viacom18, may sell a small part of its stake and get diluted to about 10 percent, while Reliance Industries-owned TV18 will continue to hold a majority stake. The deal will include infusions of over Rs 120 billion in Viacom18 from the investors at a valuation of around \$4 billion, or Rs 300 billion.

Zee Entertainment and Sony Pictures recently signed definitive agreements to merge and create a company that will create India's largest entertainment network by viewership, with a 26.7 percent viewership share.

Star-Disney has a viewership share of 18.6 percent.

A joint venture of Network18, which owns 51 percent, and ViacomCBS, with a 49 percent stake, Viacom18 offers 53 channels and reaches to around 600 million Indians monthly.

Viacom18 has just started building its sports portfolio. It has picked up the media rights of sporting



UDAY SHANKAR

&

JAMES MURDOCH

properties including the National Basketball Association (NBA), FIFA World Cup 2022, Italy's popular football league Serie A, Spanish football league La Liga, French football league Ligue 1, ATP Masters (tennis) and Abu Dhabi T10 (cricket).

Zee and Sony will be scaling up its digital business. Reliance also has its eyes on growing digital as well as digital is the fastest growing segment in the media sector at 22-23 percent.

Voot has a free model and Voot Select which is a subscription video on demand (SVOD) platform. Voot Select that was launched in March 2020 managed to get a million subscribers on board in less than a year of its launch.

Voot Select has strong competition in the SVOD market where top players like Disney+Hotstar, Amazon Prime Video and Netflix have around 46 million, 21.8 million and 5.5 million paid users, according to a report by Media Partners Asia (MPA), an independent provider of research, advisory and consulting services.

So, it will be OTT and sports which will drive the business fortunes for these companies. ■

VIACOM18 UNVEILS ITS CONTENT PLANS FOR FY22-23

*Viacom18's Youth, Music and English Entertainment cluster further strengthens its 2022 multiplatform content strategy; announces upcoming plans
Launches maiden short-form video offering Fully Faltoo
Unveils exciting clutter-breaking content across TV, digital and social*

Catering to India's dynamic young audience, Viacom18's Youth, Music and English Entertainment (YME) cluster comprising MTV, MTV Beats, Comedy Central, Colors Infinity and Vh1 has been on a steady growth path. Entertaining its audience with engaging programming and exciting innovations throughout the year, Viacom18's Youth Music and English Entertainment cluster, unveils its content plans for FY22-23.

Continuing its winning streak, the unique repertoire of brands witnessed a remarkable growth with 9.8 billion impressions on content across TV, social media and the networks streaming/OTT platform Voot, in the past year. The business unit was also able to draw viewers during non-prime time through exciting sports content. By fulfilling its audiences' appetite with adventure, love, fiction, non-fiction, sports and snackable escapes, Viacom18's Youth, Music and English Entertainment division has



successfully cemented its position as a leading youth brand in the country.

2022 is set to be the year of Viacom18's YME cluster, with transformation and elevation at the heart of its clutter-breaking content inventory and innovations. Promising a year of change and kinetic offerings, it is ready to revolutionize the game by becoming the only brand in its category that brings to the youth uniquely entertaining 'escape clusters'. With fiction, non-fiction, sports, short-format and snackable content, and a foray in the Metaverse, the brand has its finger on the pulse. The YME division will reinvent,

reimagine and risk as it pivots across platforms in a way that is daring and contemporary, just like the audience it caters to.

Confidently striding into the digital landscape and expanding its digital footprint, YME unit recently launched the Fully Faltoo NFT platform (<https://www.fullyfaltoonft.com/>) that saw more than 3000 digital collectibles sold

out within a couple of hours. The hugely successful marketplace is now set to offer another range of diverse digital collectibles from its iconic brands like MTV, Vh1 and Comedy Central. The brand will also launch its maiden short-form video offering Fully Faltoo, with over a dozen new web shows and fully entertaining snackable content. 'KaanPhod', a brand-new business division will provide emerging musical artistes an opportunity to showcase their talent. Season one of 'Mic Test' on KaanPhod, will introduce 10 promising new artists and their original tracks, which will also be made available for viewers on television

(MTV, MTV Beats, and Vh1), social and streaming platforms.

The multiplatform cluster promises to surpass its own benchmarks of genre-defining entertainment and legacy shows. India's biggest and longest-running adventure reality show, MTV Roadies, will embark upon its first-ever international journey in South Africa with a new host, show elements and palpable surprises. Moreover, MTV Hustle 2.0 will continue the quest for India's next big rap sensation, in the second high-decibel season of the country's first-ever rap reality show. With the unique proposition of 'The Inventor's Challenge', Colors Infinity amps-up its content library and brings to light the journey of an idea from paper to a working prototype of the product created by amateur inventors.

Speaking on the clusters' robust plans for the upcoming year, Anshul Ailawadi, Head – Youth, Music and English Entertainment, Viacom18 said, "The last 2 years have been unprecedented for young South Asians. They've emerged stronger after grappling with a once-in-a-generation black swan event. This is the right time for the Youth, Music and English entertainment (YME) cluster to pivot. In the coming fiscal we will scale up and revamp each and every legacy property from Roadies to Hustle to Splitsvilla and launch newer formats. We will double down on our growing digital presence and launch a multiplatform short video offering 'Fully Faltoo' along with 'KaanPhod' - a platform to discover and mount emerging musical talent and original songs. The success of our maiden NFT offering will be followed up with more Web 3.0-focused initiatives. We've also worked a new slate of international English content for Colors Infinity and Comedy Central. The team is geared up for an action-packed year

like never before."

The cluster stays committed to creating unique concepts that engage with the youth, keeping in mind the ubiquitous presence of its audience. Recognized for its singular connect with its young audience through unique styles of storytelling, engagement, and research, the cluster aims at scaling up its high-value content while simultaneously foraying into new offerings, to change the face of the youth entertainment space.

About Viacom18:

Viacom18 Media Pvt. Ltd. is one of India's fastest-growing entertainment networks and a house of iconic brands that offers multiplatform, multi-generational and multicultural brand experiences. A joint venture of TV18, which owns 51%, and ViacomCBS, with a 49% stake, Viacom18 defines entertainment in India by touching the lives of people through its properties on-air, online, on-ground, in-shop and through cinema.



ANSHUL AILAWADI

About MTV:

MTV, the world's premier youth brand, is a dynamic and vibrant blend of music and pop culture. With a global reach of more than half-billion households, MTV is a cultural home to the Gen-Z, music fans and artists. 50 MN+ fans following MTV across show pages on social media have made it one of the top brands in social influence as well. As a creative powerhouse, MTV's repertoire of flagship properties include Roadies, Splitsvilla, Hustle, MTV Unplugged and Supermodel of the Year that dabble with innovative formats, along with some of the most engaging cause-led initiatives like MTV Trash Talk, Baar Bra Dekho, MTV Woofer etc., that drive the youth towards positive change. As the universe of the young, MTV Insights Studio also brings out the most extensive biennial study into the mindset and behaviour of India's youth through the MTV Youth Study. MTV also has its own branded content arm, called the MTV Brand Studio, for advertisers exploring edgy and quirky branded content, which, in the past has collaborated with brands like HP, Airbnb, Nescafe LinkedIn and many more. The channel boasts of some innovative properties such as MTV BCL, MTV BRAVE 20 and MTV India Music Summit as part of the prestigious content partnerships. The Consumer Products of MTV are available across 35+ unique categories through strategic brand licensing tie-ups. The latest addition to the ecosystem is the licensing of the Roadies franchise into Café Roadies in Noida and Club Roadies in Jaipur.

About MTV BEATS:

Launched in 2016, MTV Beats is a 24x7 Hindi music channel with a focus on Bollywood. MTV BEATS combines specially curated music playlists with thematic shows and

combines specially curated music playlists with thematic shows and interactive features to become the music companion for every situation - from working out in the morning to partying all night and everything in between. To give the viewers a unique beat, MTV Beats has defined the week into mood-based themes and curated the playlists accordingly, thereby making music viewing a more relatable experience and is known for fun filled shows such as MTV Beats Teri Meri Baatein, MTV Beats Most Searched, MTV Beats Wants to Know and Hit Mornings. MTV Beats is also known for special playlists curated by celebrities which include FitStop with Sunny Leone, Swag On with Raftaar, House Party with Badshah and much more.

About Comedy Central:

Comedy Central India launched in 2012, lines up powerful programming including hit TV series such as Friends, The Big Bang Theory, The Middle, Brooklyn Nine-Nine and Young Sheldon, The Office, Seinfeld, Frasier, That 70s Show, South Park and Suits. The country's first 24-hour channel dedicated to English language comedy, Comedy Central is available in over 27 million households across the country and across analogue, digital cable & DTH. Since late 2006, Comedy Central has expanded globally

with localized channels in Poland, Germany, Netherlands, Italy, Hungary, Sweden, Ireland, United Kingdom, New Zealand, Israel Spain & Singapore.

About Colors Infinity:

Colors Infinity is Viacom18's English General Entertainment Channel, under the flagship brand COLORS. Bringing a new horizon to English Entertainment in India, COLORS INFINITY will showcase internationally acclaimed television series spanning genres such as Drama, Superheroes, Comedy, Fantasy, Crime and Thrillers from major studios like Warner Brothers International TV, NBC Universal, Sony Pictures Television, Twentieth Century Fox, Lionsgate, MGM, BBC and Endemol Shine amongst others, and reality shows ranging from Dancing, Cooking, Magic, Singing & other lifestyle interests. The channel is also the host for the biggest global Live Events & Award shows, as well as premium biopics, mini-series Documentaries and much more. COLORS INFINITY aims to appeal to the neo-urban viewer and open-up a wider market by breaking the English language barrier. The channel is Available across DTH & Digital cable platforms, the channel will be aired in SD as well as 1080p HD format with Dolby 5.1 Surround Sound.

About Vh1 India:

Vh1 is India's only 24-hour International entertainment channel that provides viewers with their daily dose of International music, Hollywood, Pop culture and Lifestyle. Vh1 is a part of Viacom 18. Since its inception in January 2005, Vh1 has grown tremendously reaching over 75 million people in India. Vh1 India has grown the English music audience by 180% in the last 5 years alone. The channel has pioneered the heady combination of programming content and lives on ground activities. Vh1 has been committed to bringing to Indian audiences the best of international music genres like EDM, punk, rock, reggae, hip hop, pop, jazz etc. Through their international properties like 'Rock Rules', 'Jazz Masters', 'Hip-Hop Hustle' & 'Handpicked' Vh1 has successfully brought down, artists such as Anoushka Shankar, Wyclef Jean, Kardinal Offishall, Mobb Deep, Flipsyde, Jazz legend Herbie Hancock & chart topper Simon Webbe. From 2011, Vh1 India also secured a multi-year deal for Music's Biggest Event – The Grammys. This deal has spearheaded Vh1 as the No.1 viewing destination for the youth in the English entertainment and lifestyle space. Globally, Vh1 is available across 148 million households in over 124 countries/territories. ■



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TSL PRODUCTS BRIDGES THE GAP BETWEEN BROADCAST AND PRO AV

*Easily Adaptable Control Systems are Designed to Power Audio-visual Workflows
for a Variety of Applications*

TSL Products broadcast control solutions are designed to power audio-visual workflows by creating a unified overlay for any system infrastructure, whether SDI, NDI or ST-2110. This allows broadcast and pro AV customers to take control of production kits across a facility with a single interface, including presentation, cameras, multi-viewers, graphics and more. TSL's control systems easily adapt to pre-existing infrastructures, providing flexibility to achieve specific project and application-led



goals, saving valuable time and investment.

TSL bridges the gap between broadcast and pro AV workflows. With TSL's simplified operator experience and dedicated support and training sessions, pro AV customers can take ownership of configurations, minimise

training time and margin for error by learning how to configure and maintain systems in the most efficient manner. The solutions also allow for remote production and control within live streamed events and virtual productions.

No matter the application, TSL can help customers build open ecosystems using the best technology available, whilst maintaining control from one place. With a user-friendly web interface, it's now possible to undertake high-level productions involving executives around the world,

whilst appearing to be hosted from the main auditorium. With TSL's control systems, operators can quickly create the interfaces needed to manage enterprise operations, conferencing venues, meeting spaces, entertainment, eSports productions and more.

With multi-device streaming requirements for at home-engagement, to more dynamic onsite live production across venues and conference centres, those working in the pro AV space are beginning to



see the value in using cost-effective broadcast solutions to support a high-quality level production. TSL's broadcast controllers provide a technologically advanced, yet simple-to-operate solution for a variety of tier-one AV end users. This includes Kromers, a technology consulting agency specialising in audio-visual systems, and TJ Sports, Asia's largest eSports production centre.

Kromers was recently called on by a major investment bank and global financial services company to deliver a control infrastructure that could provide top flexibility for both in-house teams and external clients. The installer turned to TSL's advanced broadcast control system to provide its client with a common platform to universally control all its core production equipment including routers, multi-viewers, vision mixers, camera, media servers and more.

"A design of such complexity requires a powerful, easy-to-use control system," says Christopher Hawkes, principal at Kromers. "Providing this simplicity and power, TSL's solution offers users complete control via a unified infrastructure, allowing for immediate access to all devices across multiple networks, avoiding the need for individual sets of control interfaces. Plus, with Virtual Panels, access and routing between the different networked systems is fast and intuitive. There were no competitors to the TSL solution in terms of platforms that could effectively manage NDI, SDI and ST 2110 routing."

With more teams, venues and cities involved in eSports, as well as an increase in overseas competitions, TJ Sports requires an advanced, centralized control system to carry out high-quality, telecast productions across multiple venues. TSL's TallyMan system hosts centralized scheduling and control of the overall signal in the entire studio complex,



including five studios, five control rooms and the core server room. Simultaneously, the system carries out centralized tally management as well as some personalized items throughout the broadcast process, including scheduling signal pre-sets to streamline operator workflow.

"TSL enables us to produce more events that are more intensive and complex," says Zhang Xuming, head of broadcast technology planning at TJ Sports. "The TSL solution reduces execution risk during production while improving the overall operator experience, and its budget-friendly price is extremely attractive. TSL is always ready to listen to our needs and make a timely response with customized product adjustments and program design tailored to our special needs. By exchanging ideas and brainstorming together, we can figure out some fantastic ideas that combine both of our strengths. We look forward to continuing to embrace the innovative spirit of eSports by working with TSL to pioneer this world-leading cluster."

TSL supplies globally trusted and road-tested production control solutions that bridges the gap between IP framework components and any

broadcast or live presentation technical equipment. Offering a popular solution for delivering completely customizable control systems, TSL allows users to streamline complex processes down to a user-friendly touch screen system. With TSL, customers in the AV space can expand storytelling capabilities with seamless control and the ability to interface with pre-existing third-party devices, protecting overall investment.

About TSL Products

For over 30 years we have worked directly with the world's leading broadcasters and content creators to design, manufacture and market a range of broadcast workflow solutions that serve to simplify operations within the television broadcast, cable, satellite, IPTV and IT industries. Specialising in audio monitoring, broadcast control systems and power management tools, we ensure that our solutions satisfy and exceed the commercial, technical and operational requirements that exist in IT-based and traditional workflows to help our customers lower costs, generate revenue and streamline operations. ■

ROSY FUTURE FOR MEDIA UNIVERSE

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.*



Headwinds For Traditional Distribution Media are warning signals.

A. FICCI FRAMES REPORT - ROSY FORECAST FOR 2022-2024/ UGLY REALITIES FOR DISTRIBUTION MEDIA

- ◆ The Annual **FICCI Frames EY Report** for **2022**, released on **March 21, 2022**, at the Indian Pavilion in **Dubai**, has its theme titled ***Tuning into the Customer***.
- ◆ It states that the Indian M/E Industry has rebounded with a **customer-centric approach**. The Report makes many key observations and gives a rosy forecast but candidly exposes legacy distribution subscriber base losses by **6 million** subscribers and reduced subscription revenue by **INR 27 billion**.
- ◆ *“As the M&E Sector stepped in to educate, inform and entertain, time spent on entertainment, news, and sports was higher.*
- ◆ *Seamlessly integrated into our daily lives, every home actively interacted across multiple screens to relax, work, or study.*
- ◆ *TV became connected and interactive, films were released online, the news went hyper-local, 390 million Indians gamed online, over 150 billion songs were streamed, OTT subscriptions crossed 40 million, and digital media cemented itself as the second-largest segment.*
- ◆ *Digital and other technologies played a significant role and changed the power equation favouring consumers. Consumer data became the crux of all decision-making.*
- ◆ **2021** saw an explosion in the **Indian creator economy**. More than **half a million** bloggers/vloggers/ content creators/artists and educators/musicians/influencers actively posted content to build their own audiences around their niche.
- ◆ *We have only just begun to imagine life in the metaverse. - where our digital and physical lives converge; a world with infinite creativity that connects people without (any) geographical barriers. (Forward by Chairman Mr Sanjay Gupta and Co-Chairperson Ms Jyoti Deshpande.)”*
- ◆ *“We love quantity and bundles, but we pay for value. We are among the top smartphones markets and*

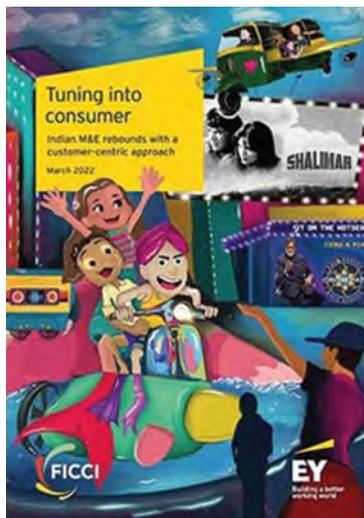
INDIAN MEDIA KALEIDOSCOPE-KEY TRENDS

2021 has shown a remarkable shift from traditional legacy **video/film media** to **digital** segment and a possible fast forward to **metaverse** in the next couple of years.

have a large phone base. We subscribe to global OTT platforms, yet binge on YouTube and watch free satellite TV. We are thirsting for **curated knowledge and escapism** while creating millions of pieces of content each day ourselves.

- ◆ Technology has led to the **democratisation of M&E-content** is now created for and by the people. The flow of consumer data provides **rich and real-time insights** into what the Customer likes or dislikes, when and where it is being consumed, and whether the price points are appropriate.
- ◆ Never have **Indian consumers** been more **powerful** in determining what contents and experiences are produced, when and how they are delivered, and how they need to be marketed. (Mr Ashish Pherwani M&E Sector Leader Ernest and Young LLP).
- ◆ The Indian M&E sector recovered by **16.4%** to **INR1.61 trillion US\$21.5 billion**), still **11%** short of pre-pandemic 2019 levels due to the second wave of **COVID-19**, which affected **April – June** quarter of 2021.
- ◆ We expect the M&E sector to grow **17%** in 2022 to reach **INR1.89 trillion (US\$25.2 billion)** and recover its 2019 levels, then grow at a CAGR of **11%** to reach **INR 2.32 trillion (US\$30.9 billion)** by 2024. (Page 10 of Report).
- ◆ While **Television** remained the largest segment, **Digital Media** cemented its position as a strong number two segment, followed by a resurgent **Print** (Page 10 of Report).

- ◆ **Traditional media** (Television, Print, filmed entertainment, OOH, music, and radio) fell from **75%** in 2019 to **68%** in 2021. **Digital Media** grew to **INR 68 Billion** and increased its share in M&E from **16%** in 2019 to **19%** in 2021. (Page 11 of Report)
- ◆ **Television** showed **mixed trends-Advertising** grew by **25%** in 2021 (just **2%** short of 2019 figures.) But subscription revenue (Cable/DTH) fell by **6.2%** due to the **loss of six million Pay-TV homes** and a fall in consumer ARPUs.



- ◆ **Digital Advertising** grew **29%** to touch **INR 246 billion**. E-commerce platforms contributed **INR 55 billion**. **Digital Subscription** also rose by **29%** to reach **INR 56 Billion**. **80 million** paid subscriptions in **40 million** homes generated **INR 54 billion-** amounting to **50%** of **Broadcaster TV** revenues. Music revenues were modest at **INR 1.6 billion** due to the plethora of free audio options.
- ◆ **Online Gaming** grew by **28%** to

reach **INR 101 billion**. Online Gamers grew by **8%** to **390 million** in 2021 from **360 million** in 2020.

- ◆ Over **750 Films** were released in 2021, with **100 films** directly on streaming platforms. The segment grew by **28 %** but is **50 %** less than 2019 levels.
 - ◆ **Animation and VFX** was the **fastest-growing** segment and grew by over **57%** in 2021.
 - ◆ **Radio Ad** volumes recovered **29%** over 2020 but were **6%** behind 2019 levels. Ad revenues fell by **13%** (due to reduced daily travel and retail sector). (Page 12 of Report)
 - ◆ **Advertising** rose by **25%** in 2021, with **TV advertising** at **INR 62 billion**, **digital advertising** at **INR 55 billion**, and **Print advertising** at **INR 29 billion**.
 - ◆ **Subscription revenue** grew by only **2.4%** in 2021. Share of subscription revenue fell from **51.5%** in 2020 of total revenues to **46.5%** in 2021. This was mainly due to **TV** subscriptions dropping by **INR 27 billion** due to a fall in Pay-TV households and reduced TV ARPUs.
 - ◆ **Film, Print, and Digital** segments showed a combined growth of **INR 42 billion**. Lower theatrical revenues as lockdowns and capacity restrictions impacted film releases. (Page 13 of Report).
- INDUSTRY HAS GONE "MEDIUM AGNOSTIC" - 2022-2024 FORECAST**
- ◆ The M&E sector will grow at a CAGR of **13%** and add **INR 707 billion** to reach **INR 2.3 trillion** in 2024. The key contributors to this growth will be **Digital, Films,**

and Television (together adding 65% of the growth), followed by Animation and VFX (14%) and online gaming (7%).

- ◆ **Video** remained the largest earning segment in 2021, holding on to its gains of 2020 as work-from-home and school-from-home remained significant for most Indians in 2021.
- ◆ **Monetisation** will be driven by both premium and mass viewing trends. For video, the Report segments the viewers into various categories:
 - ❖ **Digital only:** Viewers consume content only on digital platforms and do not access Television.
 - ❖ **Tactical Digital:** Viewers consume Pay-TV and at least one paid OTT service.
 - ❖ **Bundled digital:** Viewers consume Pay-TV and generally only bundled OTT content. The fastest-growing segment will be the **bundled digital consumer** segment, growing to over **400 million** by 2024 as telcos bundle content to justify increasing data rates.
 - ❖ **Mass consumers:** Viewers consume Pay-TV and occasionally consume some OTT content, usually free.
 - ❖ **Free consumers:** do not pay for content. The free consumer base will also grow as over **50 million** homes do not have access to Pay-TV.
 - ❖ **Premium consumers** (comprising Digital-only and Tactical digital) will reach **120 million** by 2024.
 - ❖ **Smart Connected TV** sets will exceed **40 million** by 2025, thereby ending the

monopoly of broadcasters on the large screen and leading to around 30% of content consumed on large screens, social, gaming, digital, etc.

- ❖ **The unified interface** – whether on app, device, or platform – will become the **new landing page** and earn placement and marketing revenues (*Page 15 of Report*).



OTHER MAJOR TRENDS 2022-2024

2X4LCO Model Evolution

- ◆ *The LCO will evolve to provide two wires into each home – a linear TV connection for live Television and a broadband connection. LCO services will include aggregation of content (across TV and OTT), data, smart home capabilities, and community social interaction and news.*

Regional content consumption

- ◆ *The share of regional content will increase to 60% TV consumption in 2025 from around 55% in 2020 and will increase to around 50% of OTT consumption from 30% in 2020.*
- ◆ *The need for dubbing, titling, formatting, etc., services to make mobile content will increase.*
- ◆ *Advertising rates of regional media will get indexed to the*

growing per-capita income of regional markets and increase.

New content windows will emerge

- ◆ *Monetisation will be at the mercy of consumers' willingness to pay. Unlike international markets, Indian markets are more heterogeneous and need to be segmented.*
- ◆ *Accordingly, premium SVOD, theatrical SVOD, bundled SVOD, satellite TVOD. Finally, Free Television windows could exist for different types of content. (Page 15 of Report).*

New Business Models For M&E Industry

- ◆ *Digital Media has put enormous choice and power in the hands of consumers, and Indian consumers have taken to it massively. From choosing which stars they want to watch, to which types of content, across formats, experiences, devices, and price-points they find comfortable, Indian consumers have never been more in control of their entertainment and information.*
- ◆ *Media companies need to look towards strategic and technological innovation to navigate this power shift to consumers. For Indian media companies, it means a rethink of their business across four core areas:*
 - ❖ *Content* (what needs to be produced and in which format?)
 - ❖ *Distribution* (how does content need to be distributed, across which media, and using which partnerships?)
 - ❖ *Transaction* (what pricing will work for consumers,

what windowing strategy, and what other ancillaries/ transaction revenue streams are possible?)

- ❖ **Consumer** (what are the consumer needs around escapism and information, which format (audio, video, text, experience), what price, what type of advertising will they view, what utility does the content providers and

what talent they prefer? (Page 35 of Report)

Future Trends In TV

- ◆ While **television** households will continue to grow at **1%** till **2025**, we expect growth to be driven by **connected TVs**, which could cross **40 million** by **2025**, and **Free Television**, which could cross **50 million**, thereby **stressing the core pay television market**.

- ◆ Subject to the implementation of ad caps and regulatory restrictions on pricing, we expect **Television** revenues to grow to **INR 826 billion** by **2024**.
- ◆ We expect the LCO business model to be **hybrid**: a linear TV wire plus a broadband connection for providing efficient content services, broadband connectivity, innovative home services, and locality/ community services.

COMMENT

This writer has had the privilege of attending all the FICCI Frames conferences right from 2001-2019. The rest of the year's conferences have been digital/virtual due to lockdown.

FICCI Frames has always invited foreign delegates and provided an excellent discussion platform for all the sectors of the Media Industry to hear presentations/discussions and networking chats, enabling the industry to learn from foreign media developments and provide a window to the immense popularity of Indian content/animation and more recently technology.

The Cable Industry has rarely attended FICCI Frames in any significant numbers. It could have benefited from many discussions and debates. Broadcasters have used vast money power to take sponsorships and always steer topics designed to enhance their business models.

The 2022 Report extends to a massive 374 pages. It is an outstanding effort of not just FICCI and E&Y, especially the Lead Partner Mr Ashish Pherwani, but also the entire Industry that enthusiastically participates in the formulation and compilation of the Report.

This column has focussed on significant trends and forecasts mainly affecting the video sector. In a later month's column, focus will be given to the fast-growing Digital Universe so well covered in the FICCI Frames report.

The expectation of a 5G launch by 2023 will unleash the next step towards embracing the new buzzword-metaverse, which will open up the new technology and content streams leading to new forms of enhanced monetisation. Airtel has already started work in this direction and Jio will catch up soon either directly or through new acquisitions.

The future of traditional distribution media, be it DTH or Cable is going to depend on how fast the DTH Operators/Multi-System Operators and Last Mile Owners wake up to a very fast-changing media universe where the Customer has multiple choices and will increasingly dictate what content he desires, for what price and in which form.

The Report provides a stark figure of loss of 5 million subscribers in the past year. Veteran Cable, Last Mile Owners, are aware that in the pioneering days of 1991-2000, it was a struggle to convince customers to pay for cable connections.

The largest Broadband MSO is Hathway, with a mere 1.08 million customers. This is followed by One Broadband which claims to have crossed 1 million subscribers in March 2022. Contrast this to a whopping 801.6 million broadband customers.

With a falling base already touching 70 million paying customers, the cable needs to take the current Report seriously to quickly adopt Broadband to remain relevant. That may not be enough. Broadband licenses have been available to Cable Industry from NTP 1999. But few MSOs and LMOs have taken ISP licences being content with providing just linear content.

The ground is slipping fast. The legacy distribution industry cannot ignore the loss of cable base because cord-cutting has started in India and will only accelerate.

This writer still believes in the resilience of the Indian Cable Industry. The time has come for the entire industry to modernise the existing cable infrastructure (focusing more on Fibre to Home). MSOs and LMOs need to connect to customers who have the power of choice and purse to devise bundled video/high-speed broadband and OTT packages.

B. HAS RATINGS RIDDLE BEEN RESOLVED?

- ◆ The **FICCI Frames 2022** Report estimates that by **2024**, that subject to ad caps and regulatory restrictions, TV revenues may cross **INR 826 Billion** by **2024**. (*Page 34 of Report*).
- ◆ A key component for increasing advertising revenues is a credible rating regime. **BARC (Broadcast Audience Research Council)** is a Joint Industry Body founded by stakeholders representing Broadcasters, Advertisers, and Advertising and Media Agencies.
- ◆ **BARC** installs ‘**Bar-O-Meters**’ in the panel homes. Basically, audio watermarks are embedded in video content before broadcast.
- ◆ As viewing details are recorded by the **BAR-O-meters**, so are the watermarks. The raw data is cleaned, merged with the channel, program, language, and broadcast schedule details. **Universe Estimates** are applied to get viewership data.

TRAI RECOMMENDATIONS TO STREAMLINE BARC

- ◆ On **April 28, 2020**, the Telecom Regulatory Authority of India issued a series of recommendations to the Ministry of Information and Broadcasting to streamline the Ratings regime in India. Key recommendations were:
 - ❖ *Structural reforms are required in **BARC** to mitigate the potential risk of conflict of interest, improve credibility, bring transparency, and instil confidence in all stakeholders in the TRP measurement system.*

- ❖ *The composition of the **BARC India** Board should have at least **fifty per cent independent members.**, The Restructured Board of **BARC India** should provide equal representation of the three constituent Industry Associations.*
- ❖ *An **Oversight Committee** should be formed to guide **BARC India** in research,*



design, and analysis, constantly improving the rating system.

- ❖ *Multiple collection agencies need to be encouraged to ensure better data quality to create credible and accurate data collection.*
- ❖ ***BARC** should be at an arm's length from its own subsidiary, **Meteorology Data Pvt Ltd**.*
- ❖ *Efforts may be made to withhold the **identity of the channel's** name and number while collecting and processing the data from the field to bring more transparency in the complete process.*

TRP RATINGS SCANDAL

- ◆ In **October 2020**, the Mumbai Police announced that they had

received complaints of channels fraudulently inflating their ratings. The Police conducted an audit into **ARG Outlier Media Pvt Ltd** (owner of **Republic TV** and **Republic Bharat**) and other news channels.

- ◆ The Police alleged that with an “inflated TRP,” **ARG Outlier Media** was able to bargain for higher revenue from Advertisers.

- ◆ On **June 22, 2021**, Mumbai Police named Mr Arnab Goswami and others from **ARG Outlier Media** (that owns **Republic TV**) in the **1800** page supplementary charge sheet submitted in the Esplanade Metropolitan Magistrate Court. This is pending in the Court.

BARC SUSPENDS RATINGS

- ◆ On **15.10.2020**, **BARC** announced it is pausing for three months audience estimates or rating of news channels. The decision came after its Board proposed a Technical Committee review to augment current standards of measuring and reporting data, improving statistical robustness and “significantly hamper potential attempts to infiltrate panel homes.”
- ◆ Starting with the ‘News Genre,’ **BARC** ceased publishing the weekly individual ratings for all news channels during the exercise. **BARC** would continue to release weekly audience estimates for news genre by state and language.”
- ◆ Ministry of Information and Broadcasting constituted a

Committee under **Mr Shashi Shekhar Vempati** CEO **Prasar Bharati** in **November 2020** to review “Guidelines on Television Rating Agencies in India” notified the Ministry in **2014**. In a media statement, the MIB stated, “*There is need to have a fresh look on the guidelines particularly keeping in view the recent recommendations of Telecom Regulatory Authority of India (TRAI), technological advancements/interventions to address the system and further strengthening of the procedures for a credible and transparent rating system.*”

- ◆ The **Vempati Report** running to **39** pages of recommendations, was submitted to the Government on **04.01.2022** but is yet to be made public. Minister I and B asked the **IBF/NBA/NBDA** to give their reactions to the Report.
- ◆ On **12.01.2021**, the Ministry of Information and Broadcasting directed **BARC** to **resume reporting** on audience measurement ratings and release three months of data for the genre monthly. **BARC** had already

undertaken revision in processes, protocol oversight mechanisms, and governance structures.

- ◆ Finally, on **17.03.2021**, **BARC** released the first ratings for news channels. The data was based on the *Augmented Data Reporting Standards* for News and Special Interest genres. *The Augmented Standards entail reporting audience estimates for News and Special Interest genre channels on a 4-week rolling average basis*, which would be released regularly every week and the estimates for all other channels.
- ◆ On **25.08.2021**, **BARC** appointed an industry veteran **Mr Nakul Chopra** in place of **Mr Sunil Lulla**, who left to pursue entrepreneurial opportunities.
- ◆ On **18.03.2022**, an article in the *Mint Online Edition* pointed out that rating wars had resumed with rival channels claiming “victory” It stated:
 - ❖ *The viewership data for television news channels released to its subscribers*

after a 17-month gap by Broadcast Audience Research Council (BARC) India seems to have revived the channels wars.

- ❖ *Several of them claimed leadership positions by slicing and dicing data to suit their purpose. Aaj Tak has claimed the biggest market share in Hindi and Times Now in the English news genre.*
- ❖ *As per their data, Aaj Tak has a market share of 24.9%, followed by TV9 Bharatvarsh at 22.85% and Republic Bharat at 19.4%.*
- ❖ *Times Now has cornered a 30% market share in the English category, closely followed by Republic TV at 29% and India Today at 12%.*
- ❖ On **25.03.2022**, **BARC Council** appointed a new Chairman, namely **Mr Shashi Sinha**, Chief Executive Officer at **IPG Mediabrands India**, as the new Chairman.

COMMENT

Considering the optimistic forecast by the FICCI Frames 2022 Report of a significant increase in TV advertising revenue by 2024 accompanied by a perceptible fall in subscription revenue in 2021, the importance of the credibility of the BARC Ratings cannot be underestimated. However, clarity on the credibility of BARC ratings despite a 17-month suspension is still to set in. This, indeed, is regrettable.

One possible overhang is the charge sheet pending against Republic TV filed by the Mumbai Police. The fate of a parallel CBI investigation is still unknown.

Here is an instance where MIB has added as a facilitator and pushed BARC into much-needed reform of rating methodology and ensured a more responsive governance structure. One purpose has been to get Prasar Bharati a fair rating regime.

Future rating releases will perhaps clear the air. With a new CEO and Chairman, will BARC credibility finally be restored? Only time will tell in the coming weeks.

C. INVESCO SUPPORTS ZEE-SONY MERGER

◆ The bitter battle between **Zee** and **Invesco** ended in a courtroom victory for **Invesco** when the Bombay High Court **Division Bench** completely set aside the Single Bench judgment rejecting **Invesco’s requisition** to hold an extraordinary AGM to vote out three non-Independent Directors, namely **Mr Punit Goenka**, Managing Director and CEO; **Mr Ashok Kurian** NED and **Mr Manish Chokhani** NED. While **Mr Kurian** and **Mr Chokhani** resigned after the requisition “for personal reasons”, **Mr Punit Goenka** continued as MD/CEO and still continues in position.

◆ When **Zee** refused to allow the holding of the **EGM**, it led to a tense legal battle which started in the National Company Law Tribunal (NCLT)/National Company Law Appellate Tribunal (NCLAT) and travelled to the Bombay HC **Single Bench** and finally ended in the **Division Bench** of the Bombay High Court.

◆ A **brief chronology** of dates will be helpful.

- ❖ On **September 11, 2021**, Invesco issued a Requisition calling for an **Extraordinary General Meeting** (“EGM”).
- ❖ On **September 13, 2021**, Zee intimated that it had received resignation letters from **Mr Chokhani** and **Mr Kurian** to the Stock Exchanges.
- ❖ On **September 22, 2021**, Zee announced the approval and execution of

a non-binding term sheet with **Sony Pictures Networks Private Limited** involving a composite *scheme of arrangement* for the merger of **Zee** and **Sony India**.

- ❖ On **September 29, 2021**, **Invesco** filed a Company Petition before the **National Company Law Tribunal**,



Mumbai Bench (“NCLT”), asking for a direction to **Zee** to hold the EGM for the removal of Directors.

- ❖ On **September 30, 2021**, the NCLT directed **Zee** to consider the requisition and listed the NCLT Petition for hearing on **October 4, 2021**.
- ❖ On **September 30, 2021**, **Zee’s** Board concluded that the requisition was *invalid/illegal* and recorded its *inability* to convene the EGM.
- ❖ On **October 1, 2021**, **Zee rejected** the requisition citing multiple legal infirmities contained in the requisition.

❖ Also, on **October 1, 2021**, **Zee** filed a Suit before this Court (**Single Bench**). In the Suit, **Zee** sought an *injunction* against **Invesco**.

❖ The **Single Bench** Judgment was pronounced on **October 26, 2021**. The Ld. Single Judge granted an *injunction* restraining the Appellants from taking any action or step to further the requisition.

❖ **Invesco** filed an appeal in the **Division Bench** of the High Court, which passed its final judgment on **March 22, 2022**, *setting aside* the Single Bench judgment and allowing **Invesco** to go ahead with the EGM.

❖ While doing so, the **Division Bench** made many significant observations that have struck a powerful blow for upholding Corporate Shareholder Democracy in India.

❖ *We are of the considered opinion that the Ld. Single Judge could not have deviated from the law laid down by the Supreme Court in LIC vs Escorts.*

❖ *If we were to open this flood gate, Corporate Democracy would be rendered nugatory.*

❖ *That would be a clear departure from the law stated by the Supreme Court but would undermine the very foundations of corporate democracy in India.*

❖ *We cannot lay down a*

precedent resulting in such drastic consequences **derailing** the democratic functioning of Companies across India owing to the **non-cooperative** and **obstructive** conduct of the Board of Directors.

- ❖ Considering that the Impugned Judgment restrained a shareholder of a Company from calling for and holding an EGM, which injunction is in the teeth of the decision of the Supreme Court in **LIC vs Escorts**, we allow the

Appeal and set aside the Impugned Judgment.

- ◆ **Invesco** issued a statement stating it would withdraw its EGM petition.
 - ❖ **Zee** has entered into a merger agreement with **Sony**. We continue to believe this deal has great potential for **Zee** shareholders in its current form. We also recognise that, following the merger's consummation, the Board of the newly combined company will be **substantially reconstituted**,

which will achieve our objective of strengthening Board oversight of the company.

- ◆ **Zee** stated it “welcomed the decision by **Invesco** and **OFI Global China Fund LLC**. for its belief in the **true potential** of the proposed merger with **Sony** and for its faith in the management’s approach.” Zee further said **Invesco** has been an **integral part** of the company’s overall **value-creation journey** for almost two decades and that it acknowledges this support.

COMMENT

These developments have cleared the path for the Zee-Sony merger to go through. Unfortunately, such consolidation, which is badly required in the Distribution industry, is nowhere in sight. TRAI data reveal that the Cable Industry has approximately 1733 Multi-System Operators, about 155303 LMOs, and One HITS Operator. This fragmentation needs consolidation in future years. Will it ever happen? ■

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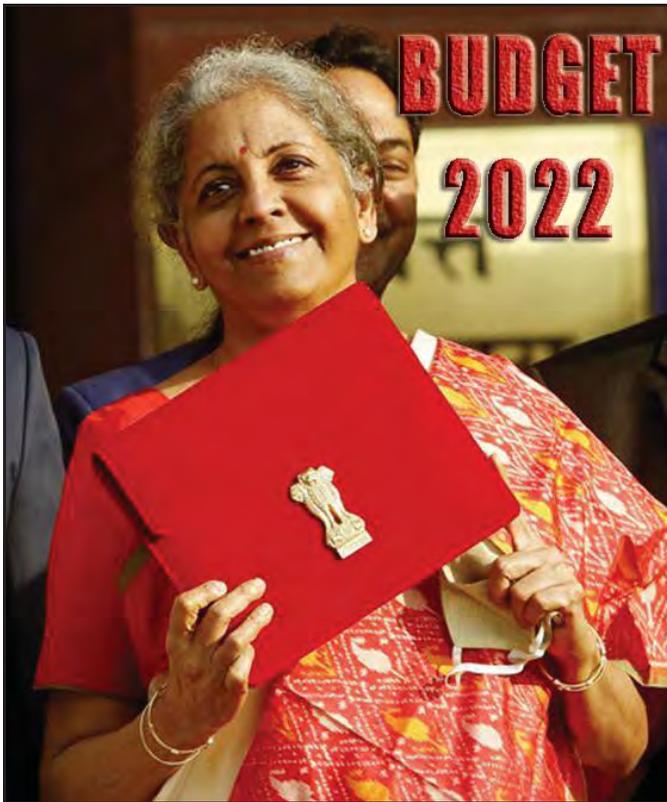
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BUDGET 2022

- IMPACT ON THE MEDIA & ENTERTAINMENT SECTOR

Budget 2022 has new ramifications for the media and the broadband sector.



The budget for 2022-23 has a lot of surprises for the media and entertainment sector. It promises to deliver new milestones to the broadband sector, giving a major thrust to rural broadband expansion. The broadband outreach is a great opportunity for the MSO/LCO community to use their network and explore partnership

with telcos and expand the rural broadband network.

The broadband wired penetration is at a mere 16%, while mobile internet penetration is at 70-80%. The rural broadband push can be explored through satellite broadband outreach and by collaborating with the LCO/MSO community. This will boost digital content consumption across the rural hinterland.

5G auctions are all set to be scheduled in 2022 and this could prove to be a big gamechanger and push video content consumption due to larger bandwidth and faster connectivity. Augmented Reality and Virtual Reality will see new innovations with the expansion of 5G across the country.

The setting up of Animation, Visual Effects, Gaming and Comics (AVGC) promotion task force will provide a fillip to the growth of Bollywood and post-production services. The gaming industry will see a boom and will be the sunrise sector.

The traditional media which includes television and cinema has not got the requisite support, either by way of easing in taxes or any financial grant. Cinema has borne the major brunt of the Covid 19 pandemic

The OTT segment has grown phenomenally and will continue to drive growth in the next few years. Television and cinema and the cable industry will need to innovate to grow and come out of the woods. ■

NEWS RATING SHOULD USHER IN TRANSPARENCY

News rating should usher ultimate transparency to avoid any scope for bias.

News rating needs to be spruced up and made foolproof with complete transparency. This has been the demand of News Broadcasters Federation.

NBF wants immediate release of ratings and wants BARC makes the system fool proof. News Broadcasters and Digital Association (NBDA) led by Rajat Sharma and News Broadcasters Federation (NBF) led by Arnab Goswami – have come up with diametrically differing responses to the I&B Ministry's order to resume the ratings for the news genre.

The news rating was kept in abeyance over the alleged manipulation of ratings by Republic TV owner Arnab Goswami. With the ratings now allowed NBDA has just issued an official statement welcoming the Ministry's order, saying it looks forward to various reforms undertaken for a credible TV audience measurement currency under BARC India.

NBF issued a statement stating its disappointment over

BARC's withholding the television ratings for the news genre, despite clear directions from the Ministry of Information and Broadcasting on Wednesday (12 January 2022), to resume release of ratings with immediate effect.



NBF called upon BARC to release the ratings and not delay this any further, to put an end to the severe challenge the news genre was facing as advertising was deeply hurt in absence of any ratings.

Prasar Bharati CEO Shashi Shekhar Vempati also wanted BARC India to resume ratings for the news genre at the earliest. He also said that there is no reason to delay the resumption of news ratings further.

Vempati is also on the board of BARC India as a Prasar Bharati representative.

Ministry of Information and Broadcasting (MIB) had asked BARC India to release the news ratings with immediate effect and

also to release the last three months' data for the genre in a monthly format for fair and equitable representation of true trends.

Meanwhile the Govt has also formed a Joint Working Group to explore data capturing capabilities in STBs for ratings

The Joint Working Group will comprise

Prasar Bharati CEO S.S. Vempati, DTH Association President Harit Nagpal and representatives from MeitY, BIS, BARC & AIDCF

The ministry of information and broadcasting (MIB) has issued an order constituting a Joint Working Group to formulate a mandate for exploring data capturing capabilities in Set-Top Boxes (STBs) for audience measurement sampling. ■



NTO 2.0 DEADLOCK TO BE RESOLVED

Broadcasters and TRAI will need to adopt flexibility to break the deadlock.

It takes 2 to tango and this is being proved by the efforts of TRAI and the broadcasters to resolve the NTO 2.0 deadlock. TRAI has started negotiations with the broadcasters and stated its willingness to look into their concerns and would like the broadcasters to withdraw the case in the Supreme Court.

TRAI is looking at floating a consultation paper to look into the concerns of broadcasters, particularly about the reduction of the MRP cap to Rs 12 for inclusion in a bouquet.

TRAI wishes that consumers are not hassled and prices will not increase. But the broadcasters will withdraw the cases only if the TRAI takes an official stand before the Supreme Court.

TRAI feels consultation and court cases can't go hand in hand.

The TRAI has unofficially requested broadcasters to hike prices in two stages instead of doing it in one go.

Some broadcasters support the idea while some are opposing. As per Reference Interconnect Offer (RIO) filed by the broadcasters in October last year, the prices of channels like Star Plus, Colors, Zee TV, and Sony Entertainment Television (SET) are almost double the MRP cap of Rs 12. Apart from general entertainment channels, the price of sports channels has also been increased by Star and Sony.

The exclusion of driver channels from the bouquet might lead to inflation in the TV bills of the subscribers as they will have to pay separately for each of the popular channels. The TV distribution platforms fear that the price hike by broadcasters will lead to churn as the top end of the pay-TV base will shift to OTT while the lower end has an option in DD Free Dish.

Under NTO 2.0, channels priced above Rs 12 cannot be part of any bouquet. The new regime

also caps the bouquet discount that can be offered by the broadcasters. In NTO 1.0, the MRP cap was Rs 19 while there was no cap on bouquet discount which allowed broadcasters to push bouquets to customers.

The TRAI has also extended the deadline for implementing NTO 2.0 to 1st April 2022 from 1st December 2021.

TRAI has formed a committee comprising broadcasters, national multi-system operators (MSOs), and independent MSOs. The local cable operators (LCOs) have been kept out of the committee. TRAI reasons that LCOs are not part of the committee as technically their role in the implementation is to collect consumer choice and share it with the MSOs.

A flexible and pragmatic approach by both parties can help break the deadlock, rather than fighting the case in courts. ■



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