

BROADCAST - FILM - POST - INFOTAINMENT TECHNOLOGY

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

SEPTEMBER - OCTOBER 2021

NÜRNBERG MESSE



BRIDGE POSTWORKS COLLABORATES WITH CINEOM
TO DELIVER 4K HDR-POST-PRODUCTION FACILITY

AMAZON PRIME VIDEO'S MAKING THEIR
MARK SHOT WITH BLACKMAGIC CAMERAS

2021
Media Kit

BROADCAST & FILM
GLOBAL MEDIA FOR BROADCAST,
FILM, POST & INFOTAINMENT
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Broadcast, Film, Post & Infotainment Technology Markets in India



Broadcast & Film – www.broadcastandfilm.com – is a leading online publication serving the broadcast, film, post and infotainment technology markets globally. From being published since 1991, to its shift to the online platform in 2013, the magazine has established itself as a credible source for industry news, analysis and technology trends in the broadcast and entertainment technology industry. We cover the emerging new technologies and trends, including the transition to the digital phase of the ever-evolving media and entertainment sector.

Helping You Stay A Step Ahead of the Competition

If your company wants MAXIMUM visibility in the broadcast, post-production market, then Broadcast & Film is your #1 Resource. Broadcast & Film will provide your company with an effective package of advertising via our industry leading online digital media, E-newsletter, broadcast e-mail service, mailing lists, and website to

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Your banner ad is certain to generate leads and exposure for your company.



www.broadcastandfilm.com is one of the most viewed website for the broadcast technology, post and film technology segment. This site features breaking news stories, case studies, interviews and extensive coverage of the market.

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- ❖ Home Page - \$250 per month
- ❖ News & Feature Page - \$150 per month

Emailers

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

Web Requirements

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



Bi-Monthly Digital Edition of Broadcast&Film Magazine

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

For advertising, please contact **Manoj Madhavan:**

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



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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

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Editor:

MANOJ MADHAVAN

manoj.madhavan@nm-india.com

Production:

PRASHANT KARANGUTKAR

NÜRNBERG MESSE

Editorial & Advertising

NürnbergMesse India Pvt. Ltd.

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

Email: manoj.madhavan@nm-india.com

www.broadcastandfilm.com

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312/313, A Wing, 3rd Floor, Dynasty Business Park,
Andheri Kurla Road, Andheri (E), Mumbai – 400059.



MANOJ MADHAVAN
Editor

Currently it's a rat race amongst the OTT players for customer and content acquisition. Regional OTT and Sports OTT could be the earliest to start booking profits if they adopt the right business model.

A.B.I.S 2021 Knowledge Summit to be held virtually from October 21-23 promises to feature a stellar gathering of industry experts covering trending topics covering the broadcast, cable and satellite and content industry.

manoj.madhavan@nm-india.com

From the Editor's Desk

The impact of Covid has resulted in an increased share of remote production workflows across the industry which has led to a lot of streamlining and upping the efficiency of the post production workflow and pipeline. It has led to democratising the technology in the media ecosystem.

There is no doubt that OTT is what is grabbing the headlines since the last 18 months and it raises many pertinent questions of the economy, business model of OTT and its future. Currently it's a rat race amongst the OTT players for customer and content acquisition. There is bound to be a shakeout amongst the 50 odd OTT players in the market and it could take 5 years for the business to start generating profits. Regional OTT and Sports OTT could be the earliest to start booking profits if they adopt the right business model. The speculation on the kind of figures being invested for regional content acquisition is quite phenomenal.

The future is digital and it's been emphasized by Ashok Mansukhani in his column Media Beat where the IBEF predictions on the media industry is very upbeat for 2024-25. I guess that by then the industry would have rebounded back from the impact of pandemic. Bridge PostWorks collaborates with Cineom to deliver 4K HDR-post-production facility which is a state-of-the-art facility.

A.B.I.S 2021 Knowledge Summit to be held virtually from October 21-23 promises to feature a stellar gathering of industry experts covering trending topics covering the broadcast, cable and satellite and content industry. Keep your date with A.B.I.S 2021 Knowledge Summit!

Manoj Madhavan - Editor

A.B.I.S KNOWLEDGE SUMMIT 2021 FEATURES STELLAR GATHERING OF INDUSTRY'S TRENDSETTERS

The A.B.I.S Knowledge Summit will be held online from 21st-23rd October 2021 and feature a stellar gathering of industry pundits and cover trending topics across broadcast, content, post production technology to satellite, cable TV, broadband and IPTV segment. Asia's Broadcasting and Infotainment Show (A.B.I.S), launched by NürnbergMesse India is an umbrella brand showcasing the entire global media & entertainment ecosystem. A.B.I.S includes the brand-new content marketplace - Content India Show, the Broadcast India Show and the SCAT India Trade Show (Satellite & Cable TV).

The sessions will include panel discussions, fireside chats, product demos, interaction opportunities and more to help provide a platform for meaningful e-interactions. Spread over 3 days, the summit will feature stakeholders from leading companies sharing their insights and highlighting upcoming trends within the industry.

"Join us in October to create a one-of-a-kind Knowledge Summit that will help restart conversations and discussions within the sector. We remain committed to delivering a meaningful platform to support the industry at large" said **Sonia Prashar, Managing Director and Chairperson of the Management Board, NürnbergMesse India.**

POLYGON LABS CREATES FOUR-WORLD TOKYO-BASED VIRTUAL SET FOR TELEVISA'S SPORTS CHANNEL TUDN



Polygon Labs, an innovative studio pushing the boundaries of interactive data applications and visual branding, has announced that it has completed the creation of a sophisticated virtual set for popular sports channel TUDN, which is owned by Univision and Televisa. The virtual set was built specifically for the show Tokio Nos Une and allowed the presenters to appear in four different worlds, all with a Tokyo theme. Tokio Nos Une is a two-hour program that aired recently daily during a primetime slot.

The sets were built by Polygon Labs using Epic Games' powerful real-time 3D creation platform, Unreal Engine 4. The technical setup uses a Vizrt workflow, which includes Polygon's Porta solution, providing a gateway between TV content production workflows and the Unreal Engine. Polygon Porta allows the operator to access the Viz Trio control interface to control the Unreal Engine at the same time, and with the same playlist, used to control Viz Engines.

The production uses Viz Engines for lower thirds and full-screen content and Unreal Engine for other aspects, all from a single playlist thanks to Porta teams. The four-camera Unreal Engine virtual set uses stype Follower tracking, Stypeland UE plugin and Green Killer as the internal keyer.



Marco Antonio Abad, Director at Televisa and TUDN, commented, "This highly innovative technology allows us to be both creative and efficient. It means that whilst our presenters are hosting the show in Mexico, they all appear to be in Tokyo bringing sophisticated graphics to our viewers without leaving the Televisa studios in Chapultepec. The Polygon team quickly understood our ideas and were able to bring our creative vision to life with these four virtual worlds that mix with the real-life programming in a spectacular way. When you produce highly sophisticated live content like this, you can't just use any company and expect these perfect results."

According to recent stats, the cumulative audience for TUDN's sports broadcasts and programs on its Channel 5 and Nu9ve channels have reached 136 million viewers, a figure 37 percent higher than that of its closest competitor and 112 percent higher than the second. Tokio Nos Une is one of the shows used to provide statistical analysis along with La Jugada, Sports Contact of the Tokyo 2020 Olympic Games and Action of the Tokyo 2020 Olympic Games (for their two broadcasts). Each of these shows is the highest rated in its time slot.

2021 SUMMER TOP FILMS USE BLACKMAGIC DESIGN



Blackmagic Design announced today that many of the 2021 summer season's worldwide film releases used numerous Blackmagic Design products during production and post, including its digital film cameras, DaVinci Resolve Studio for editing, color correction, visual effects production and more. This included some of the biggest blockbusters and expected blockbusters of the summer, such as "The Green Knight," "Jungle Cruise," "Spiral" and "Cruella."

Blackmagic Design products were used at nearly every stage of production and post production on various summer films created around the world. DaVinci Resolve continues to be the go to application for many of the world's leading editors, colorists and post production facilities, such as Company 3's Jaimie O'Bradovich on 'Werewolves Within', Wild Union Post's Alex Noble on 'Holler' and Harbor's Joe Gawler on "After Yang."

"'After Yang' benefited greatly from the flexibility of DaVinci Resolve Studio's node structure," said Gawler. "Using nodes downstream of our main balancing work, the filmmakers and I were able to quickly experiment with a variety of more stylized palates, while simultaneously tightening the continuity within each scene."

During production, Blackmagic Design cameras were used on a variety of films and scenes, while the company's various routers, capture and playback devices, monitors, DaVinci Resolve and Mini Converters were used on DIT carts to help manage onset production, from suspense thrillers such as "Old" to horror movies like "Candyman".

LALIGA SANTANDER IS BACK TO TAKE CENTRE STAGE LIKE NEVER BEFORE

New world-class talent, the most advanced broadcast technology in the world and the long-awaited return of fans to stadiums across Spain have welcomed in the 2021/22 LaLiga season.

Fans in India can watch the LaLiga live and exclusively on MTV and Voot Select

The new 2021/22 LaLiga Santander season is well underway. The most competitive of Europe's top five leagues, featuring the clubs with the most European trophies in history, the most technical football in the world, and the game's biggest stars are back for the 91st campaign in the competition's history.

This season sees the long-awaited return of fans to LaLiga stadiums across Spain, their passionate and emotional voices the perfect complement to the spectacular football being played out on the field. And with Colombian Grammy-nominated singer-songwriter Camilo penning the official football-infused song for season, the stage is all set for the symphony of the beautiful game to



take centre stage like never before.

For Indian fans, the new season of LaLiga will broadcast on Viacom18's flagship youth brand channel MTV and OTT platform, Voot Select. The three-year partnership with India's youngest and leading media conglomerate, which was announced a few months earlier, will bring the premier Spanish football league to fans in the country with a fresh and exciting feel.

MTV relaunched LaLiga on Indian television with a quirky campaign that promised Zero Masala, Pure Football. The innovative campaign, which includes quirky films and engagement with Football fan groups across India, is making an enormous impact on social media. The campaign has delivered a whopping 38M Reach & 50M Impressions while drawing in passionate responses on social media too. The current season LaLiga on MTV because of the reach and engagement has already 3x reach on MTV in the opening week viz a viz earlier season. Another interesting insight that showcases the increasing fandom of La Liga on MTV in India is the fact that 38% of viewership for the matches came in from Rural India, with over 51% viewership from urban cities.

Speaking about the new season, Jose Antonio Cachaza, Managing Director – India, LaLiga, said, "The past year showed us the kind of emotional connection football fans have with the beautiful game. As the world slowly starts to heal and go back to normal, the new season of LaLiga returns, with the fans finally reuniting with their favourite sport. The energy is in the air, especially in India, with this new partnership with Viacom18. We are looking forward to building an even deeper connection with our audience in this country, which has shown its profound bond with the sport time and again."

VIACOM18 COLLABORATE WITH PINKFONG TO LAUNCH AN EXCLUSIVE RANGE OF BABY SHARK MERCHANDISE



B a b y
Shark fans
are in for a
treat as the
m o s t
loveable
earworm
along with
family will
soon be

available in a new avatar for its young fans in India. In an endeavour to leverage the kids' cluster beyond television, Viacom18 Consumer Products in an exclusive deal with Pinkfong have come together to introduce a magnificent range of Baby Shark merchandise in India, bringing its fans one step closer to the character. With 7+ licensees appointed across 10+ categories and 250+ leading retail partners, the exclusive merchandise will be available at a starting price of Rs. 199 onwards include an array of products ranging from home linens, stationery, toys, apparels, games, fashion accessories, electronic items, etc. through licensed partners and leading retailers across India like Hamleys, Amazon, Landmark, Toys R Us and many more.

Monopolizing pop culture since 2016, Baby Shark along with family members Mommy Shark, Daddy Shark, Grandma Shark, Grandpa Shark and William have been captivating its young fans between the age group of 0 to 5 years with programming stunts, short-form videos and sing-along theatricals.

Going forward an animated series on Baby Shark is also set to launch on Nickelodeon.

Speaking about LaLiga, Anshul Ailawadi, Business Head – Youth, Music and English Entertainment, Viacom18, said, “We are glad to have partnered with the LaLiga team to bring one of the world's most iconic football leagues for our viewers in India and the subcontinent. We believe football unites and fans live the sport. Starting with the season's first match, we have witnessed viewers' passion and we are excited to see the fandom unfold. The response we have received so far has been phenomenal and we are certain that we will make football a much loved and followed sport in India through our partnership with LaLiga”.

LaLiga also has a host of exciting new signings this season like David Alaba, Memphis Depay, Sergio Aguero and Rodrigo de Paul to name a few to join the likes of Karim Benzema, Antoine Griezmann, Luis Suarez and Jan Oblak. Spanish football, this season, is also abound with a plethora of young talent like Pedri, Frenkie de Jong, Joao Felix, Diego Lainez, Alexander Isak, Vinicius Jr and many more.

The season kicked off on August 14th, with Valencia CF vs Getafe CF the first of 380 unmissable fixtures through a ten-month campaign. The big games will come thick and fast too, with the historic Basque (October), Barcelona (November), Seville (November), Valencia (December) and Madrid (December) derbies scheduled for the coming months. And ElClasico, the clash which pits Real Madrid and FC Barcelona in the most watched club match in world football, returns on the weekend of October 24th. These most high-profile games will be played with PUMA's all new ADRENALINA match ball design, while all other matches will feature the uniquely Japanese anime inspired ACCELERATE design.

Having already seen drama and surprises, thrills and spills and last-minute winners across the first match days of the season, the 2021/22 campaign promises an almost unprecedented degree of competitiveness, excitement, passion, and drama week in, week out, and is one you definitely won't want to miss. And thanks to an unparalleled television experience featuring cutting-edge audiovisual technology and multi-camera signals in every broadcast, all you have to do is press #PLAYLaLigaSantander.

FOX SPORTS MLB AT FIELD OF DREAMS BROADCAST DELIVERS CINEMATIC VIEWER EXPERIENCE WITH HDR 5G LIVE DRONE SHOTS

LiveU and T-Mobile power the dynamic HDR 5G aerial coverage of the historic game

The MLB at Field of Dreams Game broadcast, produced by FOX Sports, in collaboration with MLB, was nothing short of a cinematic masterpiece paying homage to the renowned classic movie from Universal Pictures and relaying the excitement of live sports. Watched by nearly six million viewers, the FOX Sports production team pulled out all the stops to create a unique experience for global audiences. LiveU and T-Mobile played an integral role in the live production, enabling the two aerial production drones to output High Dynamic Range (HDR) over T-Mobile's 5G network using a single 5G SIM card in LiveU's LU800 production-level field unit and a LiveU 5G modem.

“For the MLB at Field of Dreams Game, we collaborated with T-Mobile and LiveU to provide HDR drone coverage, which was integral to the special live production,” said Brad Cheney, VP of Field Operations & Engineering, FOX Sports. “The robustness we received from the T-Mobile 5G network using

NBA RECHRISTENED AS NBDA



The NBA -News Broadcasters Association is now called NBDA - News Broadcasters & Digital Association.

NBA comprises of leading news channels and commands more than 80 per cent of news television viewership in India. The name of NBA to NBDA was done in order to reflect the addition of digital media news broadcasters as its members.

NBA President and India TV Chairman and Editor-in-Chief Rajat Sharma said, "NBA has decided to bring within its purview digital media news broadcasters. In its new phase, with the inclusion of digital media news broadcasters, the NBA Board has decided to change the name of the body from NBA to NBDA."

"I firmly believe that the NBDA will become a strong collective voice for both the broadcast and digital media. Along with commercial and regulatory issues, it will also enable the Association to defend the fundamental right of free speech and expression guaranteed to the media in the Constitution of India in a better manner," Sharma added.



were able to deliver."

The event boasted many firsts, including the first MLB game from Iowa and the first MLB game produced in HDR using aerial production drones.

"We were thrilled to have our technology support such a memorable live event. Anytime a crew is producing live content from a remote location such as the field in Iowa, connectivity can be a challenge," noted Mike Savello, VP of Sales, Americas, LiveU. "The LU800 performed flawlessly with a boost from the T-Mobile 5G network and LiveU 5G modem to transmit high-quality drone footage. The capability helped Fox Sports get the image out to the world quickly."

"5G drones are connecting us in new and better ways to our world, including bringing sports fans closer than ever to the live action on the field," said Bryan Fries, VP of Technology Ecosystem Development at T-Mobile. "With the ultra-fast speeds of 5G, large amounts of data can quickly be transferred between the action on the field and the drone, delivering it in real-time to sports fans."

The FOX Sports Production Workflow

The workflow included two LU800 field units with two 5G sim cards inside each connected to the drones streaming back to the production truck. Additionally, two LU800 field units were used for secondary transmission and two LU300 HEVC field units distributed live video to Fox News and Fox affiliates via LiveU Matrix, the company's cloud video management and distribution solution.



"LiveU is part of our workflow. It's not an add-on. We use LiveU cellular bonded solutions for secondary transmission path of all MLB games," noted Cheney. "The MLB at Field of Dreams Game production has set the bar for future special events. We are excited to integrate drones and other emerging technologies into our broadcasts."

a single 5G SIM card in the LU800 exceeded our expectations and was a solid part of our broadcast. Great imagery comes from aerial and moving cameras, which lent itself to the special live program we

REGIONAL OTT DRIVES THE BIZ



Regional OTT players are driving the OTT numbers. The mushrooming of OTT player across India include are aha in Telugu, hoichoi in Bengali, Planet in Marathi, Koode in Malayalam and City Short TV in Gujarati, among others.

According to a FICCI-PwC report, the share of regional language consumption on OTT platforms will cross 50% of total time spent by 2025, easing past Hindi at 45%. It further stated that content costs will continue to increase as the overall quality benchmark rises to address the needs of a more aware audience, particularly across regional markets.

Buoyed by the opportunities that regional OTT space presents, the promoters of Bodhi Tree Multimedia, with the backing of Sumukha Capital, launched Studio Bodhi, India's first OTT focused regional content studio. The studio has plans to create two shows each in Tamil, Telugu, Bengali, and Marathi in 2021 and 2022.

Studio Bodhi will produce regional shows and sell them to OTT platforms. The budget for an OTT show ranges anywhere from ₹ 2 crore to ₹ 20 crore, particularly in large markets like Tamil and Telugu.

VIDEO JOURNALIST TAPS JVC CONNECTED CAM™ FOR UPCOMING AVIATION DOCUMENTARY



A storyteller by nature, Annalisa Russell-Smith has been a video journalist for 13 years for a variety of high-profile clients and her work has appeared in media outlets around the world, including the BBC. Russell-Smith is also a certified drone pilot, and last year became one of the first civilian Beyond Visual Line of Sight (BVLOS)

pilots, enabling her to fly large, work-class drones that may be in another county, or even another continent. Her passion for flying was reignited during the COVID-19 pandemic. Always eager to share her point of view through the use of captured images, Russell-Smith combined her passions to embark on her latest project—a documentary about the world of aviation and the people who drive it. For this varied and challenging project, Russell-Smith chose the GY-HC550 CONNECTED CAM™ from JVC Professional Video, a division of JVC KENWOOD USA Corporation.

Russell-Smith chose the camera not only for the clear, crisp images it captures, but also for its livestream capability for airshows and other events, which enables her to connect with live audiences while simultaneously recording footage for her documentary. “The GY-HC550 appealed to me for my photojournalism work because it gives me the ability to do a live broadcast in such a seamless way,” she explains. “This is a huge benefit if you're trying to engage with an audience and gather a following, or even be able to cover something newsworthy that's happening in real time. We all need technology that works. JVC has developed this camera for exactly the kind of run-and-gun work that I love to do. You don't want to worry about the settings and the setup of your camera; you need to be able to just use it straight out of the box, which I can do with the GY-HC550.”



In addition, Russell-Smith notes, for a large-scale project such as a documentary, the JVC CONNECTED CAM appealed to her because of its versatility with file formats, frame rates and camera operations. Russell-Smith explains that she hadn't used a standalone video camera before, but rather a DSLR camera for stills and video, so the upgrade to the GY-HC550 has proven to be a great benefit.

PPDS BRINGS MOST ADVANCED CONTROL AND MANAGEMENT CAPABILITIES TO PHILIPS BROADCAST DISPLAYS WITH CRESTRON XiO CLOUD CERTIFICATION

Where AV meets IoT: Ideal for broadcast, corporate and other indoor environments, the award-winning Crestron XiO Cloud™ platform allows customers to deploy, monitor, and manage their Philips OPS displays from a centralised location, reducing installation time and increasing uptime.

PPDS, the exclusive global provider of Philips Professional TV and Digital Signage products, software, and innovations, is excited to announce it is among the world's first manufacturers to gain Crestron XiO Cloud™ certification, bringing unrivalled control and management capabilities to broadcast displays.

This deep collaboration between PPDS and Crestron demonstrates the greatest levels of integration and support to the Crestron ecosystem from a display manufacturer, with PPDS offering the most advanced and complete version of the award-winning XiO Cloud™ solution available anywhere in the current market, driving productivity and long-term financial gains for customers.

Bob Bovolacco, director, technology partnerships at Crestron, added: "PPDS has become a deeply integrated Crestron partner, adopting and rapidly embracing our technology at a level that surpasses anything else seen in the current marketplace."

Future-proofing the workplace

First unveiled at ISE 2018, the ever-evolving Crestron XiO Cloud™ makes the ability to deploy, manage, monitor, and evolve broadcast displays a simple, fast and secure process, enabling remote control of the display's functions from a single location (including via a Crestron touchscreen device or a web UI dashboard).

Built on the Microsoft® Azure® platform – used and trusted by some of the world's leading and



most data sensitive organisations, including Fortune 500 companies – Crestron XiO Cloud™ integrates seamlessly with a wide range of Philips Windows™ and Android™ digital displays and pro TVs to suit the customer's needs and requirements in any indoor environment. This includes its new range of Philips T-Line and C-Line interactive displays, plus the full range of digital signage and professional TVs, including MediaSuite, B-Line, D-Line, Q-Line.

Effortless installation

With Crestron XiO Cloud, customers can now configure thousands of Philips professional displays in the time it takes to configure one. The long, often costly, and disruptive configuration process for new displays and other devices is now a thing of the past, with customers able to centrally configure and provision all their Philips professional displays in all rooms before the products have been installed and without visiting the site. Once displays are connected to the network, they will automatically retrieve their settings, programmes, and firmware specific to the environment being used, and immediately begin reporting data. This can cut installation times for new devices by up to 90pc.

Updates can be scheduled on individual displays or collectively, entirely remotely and at a convenient time – such as during non-working hours – or staggered across rooms' usage or occupancy for greater levels of efficiency, consistency, and security to the workplace.

Troubleshooting can also be tackled immediately and entirely remotely, with Crestron XiO Cloud™ monitoring all devices at all times, sending AV/IT managers instant alerts whenever an issue is detected. This allows problems to be addressed as and when they occur – even before the user realises – reducing potential disruptions or equipment shutdowns to keep spaces up and running, without running to them.

Workplace analytics

With rooms and devices automatically monitored 24/7, Crestron XiO Cloud's workplace analytics helps give managers better understanding of how rooms and systems are being used. These include system usage versus occupancy, and new people counting functionality to understand how many people are actually using rooms versus their current capacity.

Customers can purchase the Crestron XiO Cloud™ service on a monthly basis, with pricing based on the number of rooms and service options required.

Sian Rees, International Product Manager Software at PPDS, commented: "We're absolutely delighted to be able to bring this revolutionary solution to our partners and customers, strengthening our relationship with Crestron and taking our Philips professional displays further into the Crestron ecosystem. For XiO Cloud, we've gone deeper than many other manufacturers to maximise the benefits and capabilities of the ground-breaking solution. Offering the ultimate experience and performance for our partners and customers." ■

BRIDGE POSTWORKS COLLABORATES WITH CINEOM TO DELIVER 4K HDR-POST-PRODUCTION FACILITY



BridgePostWorks partnered with Cineom to deliver a state-of-the-art 4K HDR post production facility in Mumbai. Bridge PostWorks owned by Sidharth Meer caters to a set of diverse clientele which includes the leading OTT players like Netflix, Amazon, Disney +Hotstar and others.

Cineom is India's leading Media Solutions and Integration company in the broadcast and media industry with an impeccable track record. Their customers include the crème de la crème players in broadcast and media space.

Priyan Parab, Manager Business Development at Cineom & Sidharth Meer, Founder of Bridge PostWorks share insights of their unique collaboration in setting up the 4K HDR post facility.

Priyan Parab, Manager, Business Development at Cineom

Q: *Cineom has been a leading player in the broadcast and media space. How challenging has been the Covid Pandemic and its impact on your business overall?*

Priyan Parab: As the COVID-19 pandemic lingers on, its impact is felt

in every region, every industry, and indeed every aspect of life. Nonetheless, some of the pandemic's side effects still have the power to surprise. The pandemic has been certainly challenging for us; with the restrictions coming in and the projects to be delivered simultaneously, it was

a pressure situation for our team to complete the projects within the given deadlines. We had got special permissions to work during the lockdown as we fall under the essential services category (as we provide services to Broadcasters and Media houses). We lost one of our valuable

employee during these tough times, and more than 10 of our employees tested Covid Positive, including our CFO. With all these unfortunate circumstances occurring, we still managed to deliver two of India's biggest news channels namely Republic TV Bangla & Argus TV, advanced post-post production studios namely Bridge Post Works, Rabab Studios & Miraj Studios and other A/V Projects in the Pandemic. Cineom was also instrumental in setting up India's 1st Virtual Production Test Lab in Mumbai and introduced the M&E industry to the gamut of Virtual Production during the pandemic last year. Our employees have worked really hard, and while maintaining the quality factor we are known for, we have completed these projects in record time. While our logistics and accounts department were fully operational from our HQ in Mumbai, the rest staff pan India was working from home, providing continuous solutions & support to our clientele. As the inevitable pandemic has had a major effect on the revenues, Cineom is by far the only SI & Tech solution Company which has been able to retain all of its 150+ employees and managed to achieve its year-on-year turnover even during this complex and challenging time. One of the major impacts of the pandemic has been the huge increase in shipping costs, which also impacted us as we import many goods. These costs were overall increasing the cost of sale to the end-user. At the same time, the delivery timelines for the tech equipment had risen drastically due to manufacturing delays and shortage of semiconductors. As we stock and keep a backup of most of the tech gears needed by the M&E industry, it helped us serve our clientele quicker & in a more efficient way during the long



waiting times the clients faced in getting their equipment. We had forecast that though demand would remain high in the coming months, prices would begin to come down again by the end of the year, as the manufacturing would see a boost. While the pandemic prevented us from doing our face-to-face meetings, we at Cineom focused on building Digital Habits & Strategies, which including having an internal CRM & ERP system, revamped & more interactive website, E-commerce store to buy products online, updated social media pages & interactive webinars and extensive use of Virtual Meetings.

The duration of the crisis will play a central role and with no clear indication about the end of the pandemic, we will try our best to meet our revenue targets and keep on delivering state-of-the-art projects with our value addition and continuous support to the M&E Industry.

Q: Tell us more in detail about the Bridge PostWorks Studio which you have set up? What is the pipeline and state-of-the-art

technology systems adopted by them?

Priyan Parab: As Bridge PostWorks was on its growth journey, Bridge decided to partner with Cineom to build their all-new 4K HDR-ready post-production facility. Cineom was chosen to be a tech solution partner and a turnkey System Integration partner to execute this future-ready project.

Post-on-boarding, Cineom took multiple roles & responsibilities to deliver a state-of-the-art post facility. With an approximate area of 2000 Sq. Ft, and four state of the art DI (Digital Intermediate) rooms to be made, Cineom started the initial design concepts for Bridge. While designing the facility, the Cineom team has considered all the international OTT delivery norms so that post-completion, the facility was ready to deliver the content to OTT players like Netflix, Amazon & Hotstar, to name a few.

Cineom's scope of works included the complete isolation and acoustics (Design + Build-up + Installation + Testing), HVAC, CCTV, Access Control & Intercom - (Design

& SITC), 4K/UHD post-production system devices, including video interfaces with 12G-SDI for 4 Digital Intermediate (DI) rooms, Multi-channel surround sound audio systems, in two main rooms and a two-channel speaker system in other critical listening environments, Network design and configuration for support of Q-LAN, Dante, and AES67 requirements, Centralized Server room / Apparatus room (Design & Setup) for all the hardware equipment's such as workstations, servers, networking devices, storage etc.

Further, Cineom also was responsible for the Supply, Installation, Testing and Commissioning of all the A/V along with high-end post-production equipment.

As the facility was meant to be future proof, the Cineom team installed the entire facility with 10G Network connectivity & 12G SDI Cables for seamless 4K+ Workflow and 8K ready tech. Furthermore, isolated DI rooms were created with no access to the hardware (Workstations & Servers) in the room for an additional layer of content security. Also, considering the need for remote production, Cineom has designed the entire facility to have Workflow around PAM (Production Asset Management) in the future, which will help get Content Security, Storage scalability, increased performance, efficiency & reliability.

Additional & small-scale but crucial jobs such as Design of conduits, wiring diagrams, A/V & Network Schematics, as-built drawings, rack-layouts / elevations, power requirements along with UPS & Supply of all the high-quality installation Material was also executed by the Cineom Project Management team, ensuring our client Bridge PostWorks

as a one-stop solution and a single point of contact which was Cineom.

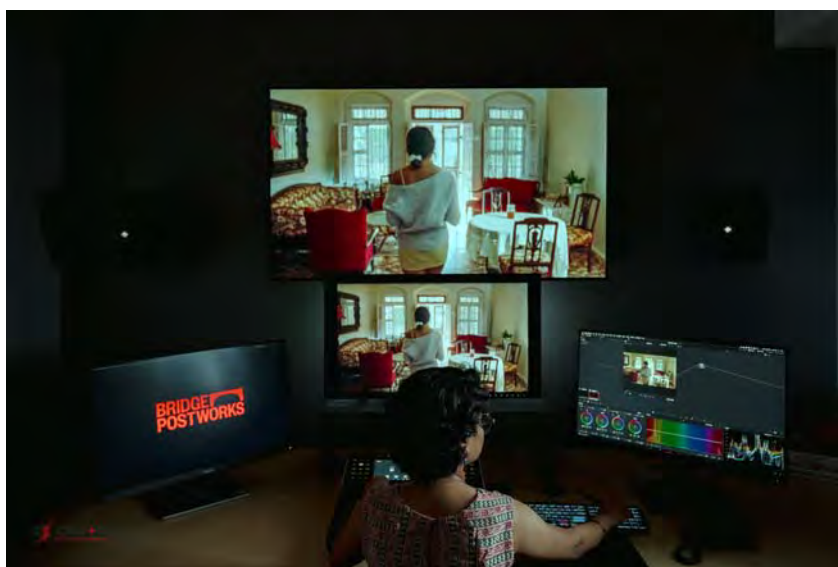
The facility is now ready and includes two state-of-the-art Dolby Vision-enabled (4K HDR) colour grading rooms with Da Vinci Resolve colour grading technology licenses. These two rooms also house in 5:1 Audio experience for the viewers to have an immersive experience. In addition to the two above rooms, two other relatively small grading rooms are meant for 4K SDR grading and consist of a two-channel audio monitoring system.

With this technology, we are sure Bridge PostWorks will help their brands & clientele to unlock new creative and business potential with a digital content that is brighter, livelier and much more dynamic. Bridge PostWorks is by far one of the most technically advanced post-production facilities in the country, and we at Cineom are proud to deliver this project successfully.

Q: What are the technical challenges that you faced in the execution of this project, and how did you overcome them?

Priyan Parab: There weren't any technical challenges faced as our team was highly skilled and knew exactly what had to be done. But, yes, there were many iterations on the tech gears as our client required the best, and we accommodated the same. The lockdown did put pressure on us, and the project faced some delays, but in the end, we were able to deliver the facility with the best equipment and pipelines to our client.

In today's time with OTT players ruling the content gamut, workflows are louder than words, and at Cineom, we aim to simplify these complex workflows by leveraging the technology. We have been studying & experimenting with the Production & Post-Production workflows, which help us design the most economical, feasible and effective solution for our client, which are at par with the international OTT & SMPTE norms. Bridge PostWorks will set an example in the industry as it has been housed with the right & future-ready tech, which will enable it to deliver Picture Finishing (Colour Grading & Conforming) to the optimal quality.



Sidharth Meer, Founder of Bridge PostWorks

Q: Give us a brief background about your profile and how long have you been active in the industry?

Sidharth Meer: 19 years since I first picked up a video camera and shot my first film, it was a small piece that travelled to a few festivals and since then it's just been a non-stop wild ride. This industry is just fantastic and there is so much to do and so much to learn and grow. I'm constantly learning, moving from cinematography to VFX and now to colour and finishing over the years. It's been approximately 10 years of doing just colour grading. I was fortunate to have met the right people at the right time with whom I'm always collaborating with on new projects and constantly trying to push myself to try something new.

Q: Tell us about Bridge PostWorks and the kind of equipment and technology that has been installed?

Sidharth Meer: Bridge PostWorks was born out of an idea to serve the needs of the independent filmmaking community in India. It's a community that me and many fellow filmmakers are a part of. We realised very early on that quality post production services at a price that truly serve the needs of a story or an independent artists' vision in India were either non-existent or were done as favours by a few who worked at the big post houses that had

the right infrastructure and talent. I believed there was a way to provide those services at the right price and came up with a business model that works. We also were the first to provide true DIT services which include live signal monitoring and on-set colour grading. We have since grown with our film community and have scaled to provide what they need. Which is fully colour managed workflows from set to post in 4K with HDR-Dolby Vision finishing and can continue to scale as their needs grow. We have 4 fully equipped colour bays running Davinci Resolve Studio on a mix of Mac and Window multi-GPU workstations, 2 rooms with 4K HDR colourist and client reference monitoring and 2 rooms with 4K SDR colourist and client reference monitoring. With a wide roster of talent on-set and in the studio and the ability to master to any format we can cater to any and every client request, no matter which studio or network our clients have to finally deliver to.



Q: How was your experience of your collaboration with Cineom?

Sidharth Meer: Our relationship with Cineom goes back many years and we have always relied on them for equipment that we needed for the on-set DIT business from them, whether they be FSI Box IO's or AJA routers. When it came to building the new post production studio we could think of

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no one better to execute this given our very specific requirements to be self-sufficient and extremely scalable and future ready. Their track record is proof and they have delivered some of the best studios in India and we don't aim to be any less. We can now literally switch from 4K to 8K with no extra effort since everything is already built and cabled for. They were very accommodating and quickly adapted when we made changes to our infrastructure plan as the situation on the ground quickly pivoted from theatrical to OTT due to Covid. Our large projection-based colour bay

Q: *What are the distinctive services that Bridge is planning to offer to the industry stakeholders to augment their experience?*

Sidharth Meer: We are focusing on complete colour managed workflow services from set to post. The ability to deliver that exists and we have proven that on many projects. That means having our team on board right from prep, helping test the cameras and lenses and figuring out any kinks in the workflow, live signal monitoring and colour grading, to dailies services, delivering colour corrected dailies to producers and stake holders and

impact on your business overall?

Sidharth Meer: We did see a slowdown in the on-set business owing to the fact that no shoots could continue during the country wide lockdown. The post side of the business was business as usual as we worked on projects that we fully shot before the lockdown. During the lockdown we worked out of home and had the workstations setup in colourists homes and provided them all that they needed to be creative and complete projects. They were not all isolated as we were in communication with the team and clients over web conferencing and sharing media for review using cloud-based media review and approval tools. We are back to the studio now and we will see a recovery from the effects of the lockdown with shoots resuming while maintaining health and safety protocols. We hope to see a return to the same level of growth as in previous years if not more once everyone is vaccinated and always taking safety precautions at all workplaces and public spaces.



CINEOM Team along with Sidharth Meer

changed to two 4K HDR colour bays. We also worked with their HVAC team and Dandekar Vaibhav Architects to design and equip the studio with a HEPA filtered fresh air ventilation system which currently meets or surpasses US CDC and ASHRAE guidelines for air circulation in closed office spaces. No one in India is even asking for it, but our teams' safety and client safety is of utmost importance and we believe that, providing a clean and safe space to work out of, will help create the best work.

properly metadata tagged proxies to editorial. We even include monitor calibration for editors monitors when we are brought onboard a project. And to final colour grading and finishing in whichever format the client requires. The new studio helps provide the right environment to work in and to view the final finished feature, series or documentary with perfectly calibrated sound and picture.

Q: *How challenging has been the Covid pandemic and its*

Q: Who are your key customers today?

Sidharth Meer: Our clients are very diverse. We work on everything from a small music video for independent music artists to multi crore feature films or series intended for theatrical or OTTs like Netflix, Amazon, Disney + and the like. Our hope is to always be this way and to work on a wide variety of projects. We hope to do some work for AppleTV+ and HBO in the future. We like to take on new challenges with every project and we are looking forward to developments in the virtual production space and how we can fit into roles required for those kinds of projects. ■



AMAZON PRIME VIDEO'S MAKING THEIR MARK SHOT WITH BLACKMAGIC CAMERAS

Blackmagic Design announced that “Making Their Mark,” the hit Amazon Prime Video series that gives viewers access into the Australian Football League’s top teams, was shot using Blackmagic URSA Mini Pro 4.6K G2 and Pocket Cinema Camera 6K digital cinema cameras by Melbourne’s JamTV. Color correction for the series was completed using DaVinci Resolve Studio.

“Making Their Mark” is a seven part series that follows six teams in the Australian Football League, giving viewers a never before view into the league’s teams, players and coaches. Shot during the Covid impacted 2020 season, the series mixes game footage with footage from inside the clubhouses, executive rooms and the player’s personal lives.

To get close to the action on the field and up close to the players and coaches, Melbourne’s JamTV Australia chose to use a number of URSA Mini Pro 4.6K G2 as the main

cameras for the production. Pocket Cinema Camera 6K cameras were used for gimble and off speed shots.

DP Matt Koopmans explained: “The reason we went for the Pocket Cinema Cameras and URSA Mini Pros was because we needed to shoot high speed and both these cameras had the ability to do that and were at a price point that worked for the production. For some of the games, we used up to a five Blackmagic camera set ups, with two on ISO, two in the team rooms and one shooting for color commentary.”

Shooting over the entire 2020 season, Jam TV captured more than 2,500 hours and 650+ terabytes of footage, all shot in Blackmagic RAW 8:1, and used more than 20 camera operators across Australia. To capture all of the various types of shots in those 2,500 hours, they relied on the Blackmagic OS’s ability to let them easily switch between frame rates quickly and on the camera’s ease of use.

Koopmans explained: “The functionality of being able to switch quickly from off speed to 25 frames was a big advantage for shooting a sports doc and that’s when the Blackmagic cameras came into their own.

With the operators, this was the first time some of them were using Blackmagic cameras. I would talk through the specifics each week of what was required for the shoots and the guys adapted remarkably well with a camera that they hadn’t had very much experience with. From an operational point of view the cameramen found the cameras very easy to adapt to and we were very happy with the look of the cameras.”

All ingest and offline editing was handled by Spark Post Production with color correction for the series done using DaVinci Resolve Studio by Marcus Herrick of BluePost.

Herrick explained some of the challenges he faced with color correction for the series: “In color

grading the series, the biggest challenge was matching Blackmagic RAW with SDR broadcast game footage. The broadcast footage has a very defined 'look' baked in and being SDR often had clipped highlights. Thankfully Blackmagic RAW has a lot of dynamic range. It also keys well, which made matching grass and skin tones easier.

Each game shot had a minimum of three separate keys for skin tones, football pitch and highlight control. Bringing the broadcast footage's highlights into the HDR world, especially stadium lights, gave them a type of HDR 'twinkle'. This required a careful mix of curves and keys to separate the highlights and remove color contamination to bring them up above 100 nits and still look good. I was able to do this all efficiently with DaVinci Resolve."

To help manage and grade older footage or game footage shot with other cameras or drones, Herrick relied on DaVinci Resolve Studio's color space transform and group grading tools.

"Group grades were really helpful when grading a game from multiple different sources. Being able to set up a look once for each camera and then have it apply to all the instances of the shot in the game was fantastic," Herrick said.

For the series, BluePost was also tasked with delivering in both SDR and HDR, which included versions in UHD HDR10, HD HDR10, UHD SDR, HD SDR. To do this, they relied heavily on DaVinci Resolve Studio's tight integration with Dolby Vision for streamlined conversion from HDR to SDR and playback in any HDR format using Blackmagic Design's DeckLink or UltraStudio capture and playback devices.

"Having had both HDR and SDR deliverables, DaVinci Resolve Studio's Dolby Vision tools were a

lifesaver. Being able to grade in HDR and then have Dolby Vision Analysis give you an SDR version was a massive time saver. To make it even better, the ability to grade HDR on one monitor and simultaneously see SDR on a second monitor, gives you confidence that both versions will look great," Herrick said.

"The director Gil Marsden and executive producer Luke Tunnecliffe had a clear vision that this show would give unprecedented access to professional Australian rules football



that has never been seen outside of the clubs. Quality was key in this production, acquisition and finishing had to be at a world class level. And I think we achieved that with the help of DaVinci Resolve and Blackmagic cameras" said Jason Felmingham, Spark Post Production's head of post production.

About JAM TV Australia

JAM TV is one of Australia's largest independent production companies specializing in sport and

entertainment. Each year, JAM TV produces more than 1000 hours of content to major international streamers and local broadcasters from original formats, live sport and studio-based entertainment.

About Spark Post Production

Spark has emerged as one of Melbourne's most in demand Post houses thanks to recent large scale and long-term bookings from Amazon Prime Video and CBS America. Opening at the beginning of 2020, Spark has created a facility perfect for TV production of all forms, as well as branded content, advertising and corporate communications. Featuring high-end production facilities for offline and online editing, color grading and modern production management spaces, Spark is a space unlike any other.

About Blackmagic Design

Blackmagic Design creates the world's highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and real time film scanners for the feature film, post production and television broadcast industries. Blackmagic Design's DeckLink capture cards launched a revolution in quality and affordability in post production, while the company's Emmy™ award winning DaVinci color correction products have dominated the television and film industry since 1984. Blackmagic Design continues ground breaking innovations including 6G-SDI and 12G-SDI products and stereoscopic 3D and Ultra HD workflows. Founded by world leading post production editors and engineers, Blackmagic Design has offices in the USA, UK, Japan, Singapore and Australia. For more information, please go to www.blackmagicdesign.com. ■

THE FUTURE IS DIGITAL

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.



Government Policy Oriented To Incentivising Digital Usage.

UPBEAT IBEF FORECAST FOR MEDIA AND ENTERTAINMENT INDUSTRY 2024/25

India Brand Equity Foundation (IBEF) is a **Trust** established by the Department of Commerce, Ministry of Commerce and Industry, Government of India. IBEF's primary objective is "to promote and create international awareness of the Made in India label in overseas markets and facilitate disseminating knowledge of Indian products and services."

It has set up a website- **www.ibef.org** to act as a knowledge centre for global investors, international policymakers and world media seeking updated, accurate and comprehensive information on the Indian Economy, states, and sectors. **IBEF** regularly tracks government announcements in policy, foreign investment, macroeconomic indicators, and business trends.

The latest updated Media Industry report for June 2021, released in late August 2021, estimates that the Indian Media and

Entertainment industry is projected to increase at a CAGR of 13.5% from 2019 to 2024 and is estimated to reach US\$ 43.93 billion by 2024.



A. KEY HIGHLIGHTS OF IBEF REPORT

- ◆ According to a **FICCI-EY report**, the **Advertising to GDP** ratio is expected to reach **0.4%** by **2025** from **0.38%** in **2019**.
- ◆ According to the **EY report**, the Indian Media and Entertainment (M&E) sector stood at **₹ 1.38 trillion (~ US\$ 18 billion)** in **2020** and is estimated to grow to **₹ 1.79 trillion (~ US\$ 24 billion)** in **2021**.

Further, it is projected to grow to **₹ 2.23 trillion (~ US\$ 29 billion)** by **2023**, due to the acceleration of *digital adoption among users across geographies*.

- ◆ The market is projected to increase at a CAGR of 17% between 2020 and 2023.
- ◆ In **FY20**, **digital and online added revenue** stood at **Rs. 26 billion** in the M & M&E sector. Their contribution to the sector increased to **23% in 2020** from **16% in 2019**.
- ◆ *Within the M&E sector, the Animation, Visual Effects, Gaming and Comic (AVGC) sector is growing at a rate of ~29%, while the Audio-visual industry and services are rising at the rate of ~25%; is recognised as one of the champion sectors by the Government of India.*
- ◆ **Advertising revenue** in India is projected to reach **₹ 915 billion**

(US\$ 12.98 billion) in 2023, from ₹ 596 billion (US\$ 8.46 billion) in 2020.

- ◆ India's subscription revenue is projected to reach ₹ 940 billion (US\$ 13.34 billion) in 2023, from ₹ 631 billion (US\$ 8.95 billion) in 2020.
- ◆ According to the 'India: Online Video Trends and Omdia Consumer Research Highlights' Report published by Omdia (published in 2021), the Indian SVOD market, with OTT video subscriptions, reached ~62 million in 2020 from ~32 million in 2019.
- ◆ Key growth drivers included rising demand for content among users and affordable subscription packages.
- ◆ The Indian gaming industry stood at US\$ 930 million in 2020 and is expected to reach US\$ 3.8 billion by 2024. The online gaming market in India is projected to reach ₹ 155 billion (US\$ 2.12 billion) by 2023, from ₹ 76 billion (US\$ 1.08 billion) in

2020 due to a rapid increase in consumption.

- ◆ The Music Industry is expected to reach ₹ 23 billion (US\$ 330 million) by 2023, from ₹ 15 billion (US\$ 210 million) in 2020 at a CAGR of 15% between 2020 and 2023.
- ◆ Growth of the music sector is attributable to the trend of platforms such as YouTube that continue to offer recent and video content-linked music for free, which is expected to drive the paid OTT music sector to reach ~5 million end-users by 2023, generating revenue of ~₹ 2 billion (US\$ 27 million).
- ◆ By 2025, the number of connected smart televisions are expected to reach ~40-50 million. 30% of the content viewed on these screens will be gaming, social media, short video, and content items produced exclusively for this audience by television, print and radio brands.

- ◆ According to the FICCI-EY Media and Entertainment industry survey, those who watch online videos through bundled packages (online video services bundled with mobile and broadband connections) will account for half of all online video viewers (399 million) in 2023, up from 284 million in 2020.
- ◆ As of 2020, India registered ~803 million online video viewers, including streaming services and videos on free platforms such as YouTube. Mobile video viewers stood at 356 million in 2020, driven by the rising number of users preferring video content over the last few years.
- ◆ OTT video services market (video-on-demand and live) in India is likely to post a CAGR of 29.52% to reach US\$ 5.12 billion by FY26, driven by rapid developments in online platforms and increased demand for quality content among users.

COMMENTS:

The last 18 months of lockdown/unlock and relock have led to challenging market scenarios for the media and entertainment market. The IBEF Report is heavily dependent on the FICCI-EY report. Clearly, the Report is highly optimistic. In view of this writer, the Report tends to ignore or underplays the savage impact of the continuing Lockdown. At the present stage of the Pandemic, while there are voices from the medical World who would like to downgrade it to an Epidemic, there are Government warnings of Phase 3. With a massive vaccination drive, no doubt the impact of Phase 3 may not be so deadly as Phase 1 and Phase 2. At the same time, all bets are off on when the Indian Economy will revive to at least 90% of pre lockdown era. So, some of the forecasts may remain unfilled.

At the same time, this writer finds greater acknowledgement by the Government of the recent trends towards digital and online adoption by the Indian viewer. No doubt Lockdown did mean that families were homebound and began to watch more and more OTT programmes. At the same time, the adoption of mobile-only subscriptions enabled even the rural areas and those living in urban slums to start enjoying the benefits of digital viewing, especially on mobile phones.

This phenomenon will only grow and create new sources of revenue for content creators. At present, these platforms are subscription-based, but there will be more ad-based programming to come. A great example of this is this while Disney Hotstar has approximately 34 million paid subscribers as per a Media Partners Asia recent report on "The Future of India's Online Video Market" is expected to rise to 46 million by the end of 2021, Times MX had approximately 280 million apps installed in 2020. As per the latest Financials for the year ending March 2020, its revenues exceeded ₹ 1625 crores.

B. RECENT DEVELOPMENT/INVESTMENTS IN MEDIA AND ENTERTAINMENT SECTOR AS PER IBEF REPORT

- ◆ **FDI inflows** in the Information and Broadcasting sector (including print media) stood at **US\$ 9.5 billion** between **April 2000** and **March 2021**.
- ◆ In **June 2021**, **Netflix** announced its plan to open its **first live-action post-production** facility in Mumbai. With 40 offline editing rooms used by showrunners, directors, editors, and sound designers, the facility will be fully operational by **June 2022**.
- ◆ In **June 2021**, **Fujifilm India** and **Insight Print Communications (Insight Group)** joined forces to innovate and expand top-of-the-class solutions for the graphic arts portfolio.
- ◆ In **May 2021**, **Kwalee**, a UK-based game developer, announced to invest funds worth **US\$ 30 million**, over the next five years, in its operations to expand in the Indian market.
- ◆ In **May 2021**, **Mediabrand**s launched **Mediabrand**s Content Studio (MBCS) in India. The company integrated its content division with **MBCS India** to cater to clients more efficiently. **MBCS** signed a production partnership with **Vice Media** to strengthen its capabilities and position in India.
- ◆ In **May 2021**, **Amazon India** launched **miniTV**, a new video streaming service for its users to further strengthen its position in the country.
- ◆ In **May 2021**, **HOTOTT Entertainment** announced its plan to launch '**HOTOTT**', a streaming service app, by **mid-June 2021** to expand in the country.
- ◆ In **April 2021**, **Zee Entertainment** signed a deal with **Tokyo Broadcasting System Television (TBS)** in **Japan** to produce diverse content for **India** and **Japan** and the global market.
- ◆ In **April 2021**, **InMobi Exchange** launched **in-game ads** to target premium mobile users with advertisements such as electronic advertisement boards, in-game sports stadiums, e-sports arenas, hyper-casual gaming rooms, etc.

COMMENTS

Almost all the new initiatives in 2021 are focused on digital and online content. The decision of Netflix to open a live-action, post-production facility in Mumbai is significant for two reasons- it gives an opportunity for content creators to collaborate with Netflix to create content with Indian focus but worldwide appeal.

Secondly, Netflix has decided to live with the new Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules on 25.02.2021. It will have to tailor its content within the norms of the largely self-regulatory regime introduced by the Government.

This should give some solace to the Government, which has faced opposition from digital media companies, some of whom have filed cases in various courts and have managed to get some parts of the regulation (Rule 9) stayed from the Bombay High Court.

C. GOVERNMENT INITIATIVES AS PER IBEF

- ◆ The **Telecom Regulatory Authority of India (TRAI)** is set to approach the Ministry of Information and Broadcasting, Government of India, with a request to fast track the recommendations on Broadcasting to boost reforms in the broadcasting sector.
- ◆ The Government of India has agreed to set up the **National Centre of Excellence for Animation, Gaming, Visual Effects and Comics industry** in Mumbai. The Indian and Canadian Governments have signed an audio-visual co-production deal to enable producers from both countries to exchange and explore their culture and creativity, respectively.
- ◆ In **June 2021**, the **Union Ministry of Information and Broadcasting** notified the **Cable Television Network (Amendment) Rules, 2021**, which aims to establish a three-layer statutory mechanism for citizens to raise grievances with respect to broadcasted content.
- ◆ As part of the expansion to include all digital platforms and digital (OTT) players under a single roof, in **May 2021**, the **Indian Broadcasting Foundation (IBF)** announced the move to be renamed the **Indian Broadcasting and Digital Foundation (IBDF)**. As per the **Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021**, **IBDF**

would also soon form a self-regulatory body (SRB).

- ◆ On **25.02 2021**, the Government outlined the **Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules 2021** to establish a progressive

institutional mechanism and a **three-tier grievance redressal framework** for news publishers and OTT platforms on the digital media.

- ◆ In **February 2021**, the **Digital Entertainment Committee of the Internet, and Mobile Association**

of India (IAMAI) finalised a **code of conduct** to form the basis for the self-regulation code for OTT content. The code has been endorsed by 17 OTT platforms, including *Netflix, Amazon Prime Video, Disney+ Hotstar, ZEE5 and Voot*.

COMMENTS

- ❖ *The most interesting revelation is that IBEF expects the Telecom Regulatory Authority to approach the Ministry of Information and Broadcasting, Government of India, with a request to fast track the recommendations on broadcasting to boost reforms in the broadcasting sector.*
- ❖ *On 09.01.2004, TRAI was given the responsibility of regulating the Broadcasting and Cable Sector. A Government Press Note issued that day made the intention of the Government very clear that as the industry would grow, TRAI would play its designated role and bring in a level playing field condition in the industry, keeping customer interest paramount. While this column is not the right place to discuss what this writer would wryly describe as an "uneasy relationship", there are countless TRAI recommendations issued by TRAI to regulate the broadcasting and cable sector, which have been gathering dust in Shastri Bhawan cupboards securely forgotten and even if the dusted off the shelves, would require to be reframed given the relentless march of social and digital media in a converged era.*
- ❖ *With regard to the self-regulation code of IAMAI, this was issued a fortnight before the Regulations were published in the form of a toolkit. It remains to be seen whether this will undergo further changes in view of the stringency of some of the conditions in the February 25, 2021 regulations.*

D. THE ROAD AHEAD AS PER IBEF

- ◆ **Indian M&E industry** is on an "impressive growth path". The industry is expected to grow at a much faster rate than the global average rate.
- ◆ Growth is expected in **retail advertisement** on the back of several players entering the food and beverages segment,
- ◆ **E-commerce** gaining more popularity in the country, and domestic companies testing out the waters.
- ◆ **Rural regions** are also a potentially profitable target.

COMMENTS

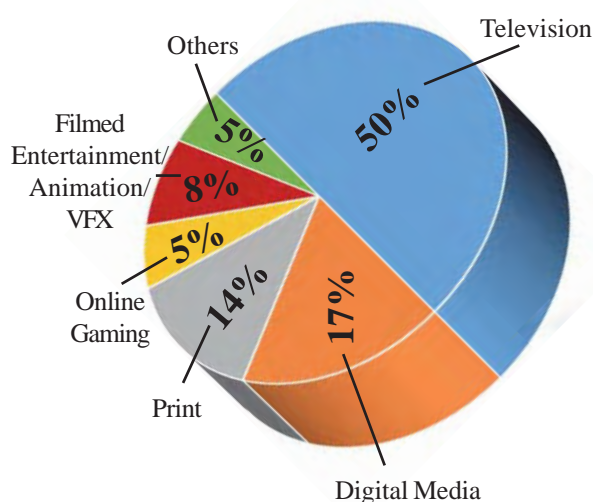
The forecast for the future is upbeat based on three factors:

- ❖ *Growth is expected in retail advertisement mainly from the food and beverage segment- This expectation is borne out by the latest Media Partners Asia forecast that though advertisement revenue may have fallen by as much as 27% in 2020, ad spends on digital media would outstrip T.V. advertisement by 2024. The CAGR of growing ad revenue would be 13% by 2025, touching US\$ 13.3 Billion.*
- ❖ *Another estimate by media group Group M is that Digital advertising is already having a 35% market share and fast reaching the T.V. ad ratio of 45%. AVOD content (ad-based) will grow to 33.3US\$ Billion in the Asia Pacific Region.*
- ❖ *The second forecast is on the fast growth of E-Commerce. According to Government's Investindia.Com, the retail market size is expected to reach 1.5 trillion US\$ in 2030, which would mean an increase of an additional 700 US\$ Billion from the current market size of 793 US\$ Billion in 2020.*
- ❖ *The E-Commerce segment should also rise from 30 US\$ Billion in 2019 to 200 US\$ Billion by 2026. The online commerce industry is expected to leap to 188US\$ Billion in 2025 from only 64 US\$ Billion in 2020.*
- ❖ *The direct-to-consumer market could have a US\$ 100 Billion addressable market by 2025. Finally, households carrying online transactions may jump from 154 million to 233 million in 2025.*

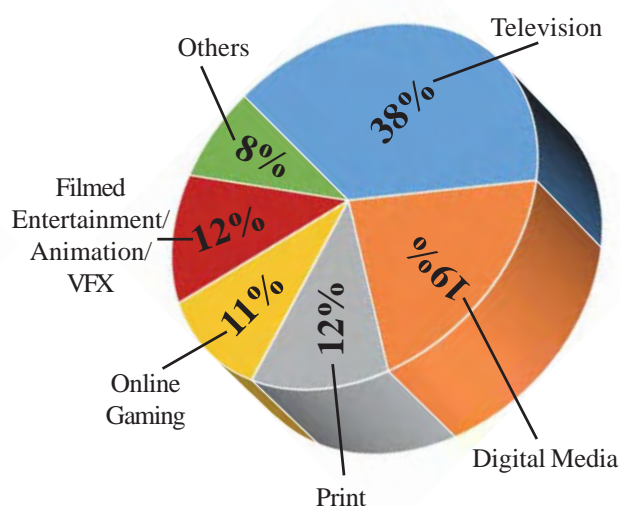
- ❖ *The final expectation of profitability is the growth in Rural Regions of India. A separate IBEF report on Rural India states that the FMCG sector in rural and semi-urban India is estimated to cross US\$ 100 billion by 2025. It estimates an average growth of 17.41 per cent in the period 2009-2025.*
- ❖ *The Rural FMCG market is estimated at 40% of the total market for FMCG in revenue terms. India has about 6,50,000 villages inhabited by 850 million consumers making up 70% of the population and 50% of the country's GDP.*

E. GRAPHICAL REPRESENTATION OF THE MEDIA AND ENTERTAINMENT INDUSTRY

Share of Industry Segments in 2020:



Share of Industry Segments in 2023:



COMMENTS

- ❖ *The infographic is consistent with the IBEF Forecasts for 2024/25. This should be a wake-up call for the cable tv distribution industry and the DTH platforms. In the recent past, there has been a growing, though reluctant, the realisation that, like the*
 - ❑ *The advent of Colour T.V. in India in the period 1979-1982.*
 - ❑ *Transmission of India's first Satellite Pay T.V. channels after the Gulf War of 1991, namely CNN, Zee TV, Star T.V., and Sun T.V. in 1992/1995.*
 - ❑ *Introduction of Conditional Access Systems (CAS) in 2012 and Digital Addressable Systems (DAS) in 2017/2018.*
 - ❑ *The shooting rise of Online Entertainment/Gaming and E-Commerce in 2020-2025 is a defining moment for the survival of legacy media networks.*
- ❖ *Today Tata Sky is actively pushing value-added services to try and provide anytime/anywhere" live and demand video services through its Tata Sky Binge + STB, which seeks to provide "seamless toggling" between T.V. and Video-on-demand content. It aggregates the content into "one interface" eliminating multiple log in.*
- ❖ *Some day (when?) Jio Fibre will disrupt the cable/DTH market with its exclusive offerings; it seeks to be "India's first integrated T.V. platform bringing together movies, T.V. shows and videos from OTT apps".*
- ❖ *NXT Digital is finally bundling its 750+ T.V. channels with high-speed Broadband from its subsidiary One Broadband.*
- ❖ *All this means we, as consumers, are in for exciting times ahead.*

WHY ARE ALL BROADCAST REGULATIONS ALWAYS CHALLENGED IN COURT?

- ◆ The Modern **Media and Entertainment** era can safely be stated to have been launched after the **Gulf War of 1991**. That year is important as the Narasimha Rao led Government not only launched a series of economic and social reforms but allowed Indian and Foreign Private TV satellite broadcasts in a limited manner. These were codified in the **Downlinking Policy Guidelines** for downlinking on **11.11.2005**.
- ◆ The first **Multi-System Operators (MSOs)** were launched in **1994 (Siticable)** and **1995 (Incablenet (now NXTDigital))** in **1995**. This writer vividly remembers many litigation battles with Pay-TV broadcasters right from **1997** onwards. All these took place in Bombay and other High Courts. That was an era of so-called under-declarations/abrupt switch offs at times of big cricket series and payment disputes with Broadcasters.
- ◆ By the time **Conditional Access Systems** were notified in **2003** by

amending **Section 4 A** of the **Cable Act 1995** and **Rules 9/10/11/12/13** of the **Cable Rules 1994**, a series of court cases were started to block the entry of **CAS**. Ultimately **CAS** was revived by orders of the Delhi High Court by a judgment dated **26.12.2003** in



the case of **Consumer Coordination Council vs UOI** in **CWP 8993-94/2003**.

- ◆ **TRAI** was appointed the Broadcast and Cable Regulator by invoking the **proviso** to **Section 2(I)(k)** of the **TRAI Act** on **09.01.2004**. On **23.02.2004**, despite two favourable Division Bench orders of Delhi High Court, It proposed a delay in

CAS implementation for three months to examine various connected issues.

- ◆ The Government went ahead and completely withdrew the **CAS** Notification on **27.02.2004**. Two MSOs, namely **Hathway Cable and Datacom Ltd** and **IndusInd Media and Communications Ltd**, filed a writ in Delhi High Court in **2004**, which took two years to be decided in favour of the revival of **CAS** by judgment dated **10.03.2006**. Ultimately **CAS** came to be implemented on **01.01.2007** partially in the four metro cities.
- ◆ By **October 1,2004**, **TRAI** had completed its detailed examination of the broadcast and cable sector, resulting in the **Interconnection Regulations of 2004** dated **10.12.2004**. The key highlights were:
 - ◆ **Non-discriminatory** access to T.V. channels.
 - ◆ **Must provide provisions** with safeguards for broadcasters.
 - ◆ Procedure including the *prior notice* for disconnection of signals.

A. FIRST CHALLENGE BY STAR TV TO AUTHORITY OF TRAI TO REGULATE BROADCASTERS 2005

- ◆ **Star T.V.** filed a writ petition in **2005**, numbered as **Writ Petition Civil 24105/2005**, challenging the Tariff Orders issued on **15.01.2004; 01.12.2004; 29.11.2005** and the **Interconnection Regulations** issued on **10.12.2004**.
- ◆ It also prayed for *certiorari* to quash the **proviso** to the **TRAI Act's Section 2 (1) (k)**.
- ◆ It prayed that the **Court** should declare that **TRAI** is *not competent* to regulate

Broadcasting Services.

- ◆ It prayed that the High Court declare that the impugned Tariff Orders and Interconnection Regulation were *violative* of **Article 14/19 (1) (a)** and **Articles 301-307** of the Constitution.
- ◆ The High Court comprehensively dismissed all the grounds of appeal, holding that it did not find any merit in the writ petitions. It held in **Para 46**:
- ◆ *On a perusal of Section 11 (2) of the TRAI Act, there is no scope*

for any controversy concerning the competence of TRAI to prescribe the impugned rates at which the telecommunication services are to be provided. Therefore, de hors the CTN Act and CTN Rules, TRAI is otherwise competent to fix tariffs and prescribe the Standard Interconnection Agreements.

- ◆ The **Special Leave Petition** filed by **Star T.V.** was summarily dismissed by the **Supreme Court** in **SLP No. 23612/23613 of 2007**.

B. SECOND CHALLENGE TO THE POWERS OF TRAI TO REGULATE BROADCASTERS 2017

- ◆ On **10.12.2016**, TRAI had issued a consultation paper on the **Draft Eighth Addressable Systems Tariff Order** and another Consultation Paper on **December 14, 2016**, namely the **Interconnection Addressable Systems Regulations**. Two petitioners, namely Star TV and Vijay TV, filed writs in the Madras High Court on various grounds in writ petition numbering **44126** and **44127** of **2016** seeking to quash both the consultation papers. The key argument was the alleged non-amenability of broadcasters to the **TRAI Act** and alleged conflict with the **Copyright Act** as amended.
- ◆ The Regulations and Tariff Order came to be notified in **March 2017** on **03.03.2017**. The Broadcasters also challenged these orders and regulations by amending their petitions.
- ◆ In view of a split verdict, the case was referred to a third judge who sided with the Chief Justice and upheld TRAI's power to regulate broadcasters and substantially upheld the impugned regulation and tariff order. The reliance on the **Copyright Act** was dismissed by him in a speaking order. The Court held that
 - ◆ *On a conspectus of the above, there is no difficulty in holding that the Copyright Act 1957 and the TRAI Act 1997 stand apart in their respective arena. Their fields are distinct and separate. There is no element of regulation. The TRAI Act is a sector-specific Act. As airwaves are public property, there is no overwhelming public interest under the Copyright Act, unlike the TRAI Act.*
- ◆ **Para 20.20 of Judgment of Justice Sundresh in the Third Member Judgment (2018 SCC Online Mad 1595.)**
- ◆ In the **Special Leave Petition no Civil Appeal no 7326-27 of 2018 reported in (2019) 2 SCC 104** filed by the Broadcasters, the Supreme Court dismissed the Broadcaster appeals pithily, stating in **Para 37** of its judgment on **30.10.2018** as under:
 - ◆ *It can thus be seen that both the Regulation as well as the Tariff Order have been the subject matter of extensive discussions between TRAI, all stakeholders and consumers, pursuant to which most of the suggestions given by the broadcasters themselves have been accepted and incorporated into the Regulation and the Tariff Order. The Explanatory Memorandum shows that the focus of the Authority has always been the provision of a level playing field to both broadcaster and subscriber.*
 - ◆ *For example, when high discounts are offered for bouquets provided by the broadcasters, the effect is that subscribers are forced to take bouquets only, as the a-la-carte rates of the pay channels are found in these bouquets are much higher. This results in the perverse pricing of bouquets vis-à-vis individual pay channels. In the process, the public ends up paying for unwanted channels, thereby blocking newer and better T.V. channels and restricting subscribers' choice. It is for this reason that discounts are capped.*
- ◆ *While doing so, however, full flexibility has been given to broadcasters to declare the prices of their pay channels on an a-la-carte basis. The Authority has shown that it does not encroach upon the freedom of broadcasters to arrange their business as they choose. Also, when such discounts are limited, a subscriber can then be free to choose a-la-carte channels of his choice.*
- ◆ *To maintain the balance between the subscribers' interests and broadcasters' interests, again, the Authority makes it clear that broadcasters have complete freedom to price channels that do not form part of any bouquet and are offered only on an a-la-carte basis.*
- ◆ *We are, therefore, clearly of the view that the Regulation and the Tariff Order have been made keeping the interests of the stakeholders and the consumers in mind and are intra vires the regulation power contained in Section 36 of the TRAI Act. Consequently, we agree with the conclusion of the learned Chief Justice and the third learned Judge of the Madras High Court that these writ petitions deserve to be dismissed.*

C. THIRD CHALLENGE BY BROADCASTERS TO POWER OF TRAI 2020

◆ On **01.01.2020**, TRAI issued Amendments to the existing **03.03.2017 Tariff Order** based on an exhaustive consultation process as mandated under **Section 11 (4)** of the **TRAI Act**. This and the connected **Interconnection Order** was challenged by Star and other Broadcasters in the **Bombay High Court in a batch of writ petitions, No 680 of 2020 and Ors.** The petitions mainly alleged violation of constitutional rights under **Article 19 (1) (a)** and **Article 14** of the Constitution.

◆ The Bombay High Court, in its judgment dated **30.06.2021**, upheld both **TRAI's** powers and rejected the arguments relating to violation of constitutional rights of broadcasters under **Article 19 (1) (a)** and **Article 14 of the Constitution**. It did strike down one of the *twin conditions* relating to bouquet pricing. The High Court in **Para 106** of its judgment held:

The upshot of the above discussion is as under:

1. The challenge to the constitutional validity of **section 11** of the **Telecom Regulatory Authority of India Act, 1997** (so far as it relates to broadcasting services), fails.
2. The challenge to the constitutional validity of the **Telecommunication (Broadcasting and Cable) Services Interconnections (Addressable Systems) Regulations, 2017, Telecommunication (Broadcasting and Cable)**

Standard of Quality of Service and Consumer Protection (Addressable Systems) Regulations 2017 (hereinafter referred to as "Principal 2017 Regulations") and the Telecommunication (Broadcasting and Cable) Services (Eighth) (Addressable Systems) Tariff Order, 2017, fails.

3. The challenge to the constitutional validity of the **Telecommunication (Broadcasting and Cable) Services Interconnections (Addressable Systems) (Second Amendment) Regulations, 2020, Telecommunication (Broadcasting and Cable) Standard of Quality of Service and Consumer Protection (Addressable Systems) (Third Amendment) Regulations 2020 and the Telecommunication (Broadcasting and Cable) Services (Eighth) (Addressable Systems Tariff (Second Amendment) Order, 2020**, fails, except to the extent stated hereinafter. It is held that **2nd twin condition (Average Test)** contained in the proviso to **clause (3)(b) of The Telecommunication (Broadcasting and Cable) Services (Eighth) (Addressable Systems) Tariff (Second Amendment) Order, 2020** is arbitrary, being contrary to the mandate of **section 11(4) of the TRAI Act** of ensuring transparency and violates

the Petitioners' fundamental rights under **Articles 14** of the Constitution.

◆ The **Special Leave Petition** filed by the Broadcasters has so far been heard twice by the Supreme Court. In its order dated **August 18, 2021**, the Court passed the following order:

- ◆ Issue notice returnable on **07.09.2021** Mr Tushar Mehta, learned Solicitor General appearing for the Union of India and Mr Rakesh Dwivedi, learned Senior counsel appearing for the Telecom Regulatory Authority of India, accept and waive formal notice on behalf of the said respondents.
- ◆ So far as the prayer for grant of **interim relief** is concerned, taking into consideration the rival submissions made by the learned Senior counsel appearing for the parties, we are not inclined to grant the same at this stage.
- ◆ The respondents are directed to file their respective counter-affidavits in the matters well before the next date of hearing. The petitioners are also permitted to file a reply to the counter-affidavits, if any, well in advance, and both the parties are directed to file the counter-affidavits & rejoinder affidavits in a convenience volume.
- ◆ List the matters on **07.09.2021** to consider the question of granting interim relief in the matters.

COMMENT:

India holds the distinction of being the only country in the World that regulates Broadcasters either through powers given to the Ministry of Information and Broadcasting through Allocation of Business Rules by issuing executive instructions or through the Cable Act on issues of content regulation under the programming and advertising codes in the Cable Act and the Cable Rules and by granting power to TRAI to regulate interconnection/tariff and quality of service issues by the 09.01.2004 Notification.

In the absence of a Broadcasting Act (none is in sight in 2021 though S.C. directed the setting up of an independent, autonomous regulatory authority to govern the use of the airwaves-a scarce resource), the Broadcasters continue to expend substantial legal resources, including lobby power trying to get rid of TRAI as its regulator.

What it has achieved for them is for broadcast companies to ponder upon. Still, another battle has restarted in the Supreme Court. Where it will lead them remains to be seen.

Incidentally, the Bombay High Court noted in its June 30, 2021, judgments that if the broadcasters were to succeed, all the TRAI tariff orders were issued right from 15.01.2004 and Interconnection Regulations issued from 10.12.2004 would be nullified.

Is that possible? Since the matter is sub judice, nothing further needs to be said for the time being.

WHERE DO THE SOCIAL AND DIGITAL MEDIA REGULATIONS OF FEBRUARY 25, 2021, STAND TODAY?

BACKGROUND:

The new **Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules 2021** were notified on **25.02.2021**. The **Press Information Bureau** issued a media release on **25.02.2021** indicating the rationale for the amendments:

- ◆ Amidst growing concerns around lack of transparency, accountability and rights of users related to digital media and after elaborate consultation with the public and stakeholders, the **Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules 2021** has been framed in exercise of powers under **Section 87 (2)** of the **Information Technology Act, 2000** and in supersession of the earlier **Information Technology (Intermediary Guidelines) Rules 2011**.
- ◆ The **Digital India** programme has now become a movement empowering common Indians with the power of technology. The

extensive spread of mobile phones, the Internet etc., has also enabled many social media platforms to expand their footprints in India. Common people are also using these platforms in a very significant way.

- ◆ These social platforms have enabled common Indians to show their creativity, ask questions, be informed, and freely share their views, including criticism of the Government and its functionaries. The Government acknowledges and respects the right of every Indian to criticise and disagree as an essential element of democracy. India is the World's largest open Internet society. The Government welcomes social media companies to operate in India, do business, and earn profits. However, they will have to be accountable to the Constitution and laws of India.
- ◆ Over the years, the increasing instances of misuse of social

media by criminals, anti-national elements have brought new challenges for law enforcement agencies. These include inducement for recruitment of terrorists, circulation of obscene content, the spread of disharmony, financial frauds, incitement of violence, public order etc.

- ◆ It was found that currently, there is no **robust complaint mechanism** wherein the ordinary users of social media and OTT platforms can register their complaints and get them redressed within a defined timeline. Lack of transparency and absence of robust grievance redressal mechanism has left the users totally dependent on the whims and fancies of social media platforms.
- ◆ If we notice the evolution of social media intermediaries, they are no longer limited to playing the role of pure intermediaries and often become publishers. These

Rules are a fine blend of liberal touch with a gentle self-regulatory framework. It works on the existing laws and statutes of the country, which are applicable to the content, whether online or offline. Regarding news and current affairs, publishers are expected to follow the journalistic conduct of the **Press Council of India** and the Programme Code under the **Cable Television Network Act**, which is already applicable to print and T.V. Hence, only a level playing field has been proposed.

- ◆ These **Rules** substantially empower the ordinary users of digital platforms to seek redressal for their grievances and command accountability in case of infringement of their rights.

LITIGATIONS AGAINST NEW REGULATIONS

While the general public has broadly welcomed the **New Regulations**, the fine print of the new **Regulations** has led to a spate of litigations in many courts ranging from Delhi to Madras to Kerala and Karnataka. Hearings are on, and most courts have not issued any interim relief barring Kerala and Bombay High Courts. The Government has already moved a petition in the Supreme Court to transfer all pending litigations to its own jurisdiction. The main unease has been expressed by Digital Media Organisations of various hues.

In the Kerala High Court, a legal website, **Live Law**, which reports on all legal proceedings in all courts ranging from Magistrates Courts right up to the Supreme Court, filed a **Civil Writ Petition No 6272/2021 (H)** alleging that the new rules imposed arbitrary, vague, and disproportionate and unreasonable restrictions on digital news media organisations and social media intermediaries. It secured

a stay for itself when the H.C. issued notice on **14.04.2021** to the UOI directing that

- ◆ *The Respondents shall not take any coercive action against the petitioners for non-compliance with the provisions contained in **Part 3 of I.T. Rules** as the petitioners are the publishers of law reports and legal literature.*

A similar order was passed by another bench of the Kerala High Court in a writ no **W.P. (C) 13675/2021 (H)** filed by the **News Broadcasters Association** wherein the Court directed in its interim order dated **09.07.2021** from taking any action of the Association Members stating:

- ◆ *In the light of the interim order passed by this Court in **W.P.(C)No.6272 of 2021 on 10.03.2021**, there will be an interim order directing the respondents to refrain from taking coercive action against the petitioners for non-compliance of the provisions contained in **Part III of Ext. P1 Rules**, pending disposal of the writ petition.*

In the **Bombay High Court, Agij Promotion of Nineteenonca Media Pvt. Ltd. & Ors.** a company that owns and operates a digital news web portal known as "**The Leaflet**", filed a writ petition number **Writ Petition (L) No 14172 of 2021**. It offers a platform for eminent personalities, renowned journalists, academics, social workers, and common citizens to express their views.

Mr Nikhil Mangesh Wagle, a long-standing journalist/ Writer and Television Personality, also filed a **Public Interest Litigation Petition no 14204/2021**.

The two petitions challenged the **Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021 (for**

short "the 2021 Rules"), on the ground that they are **ultra vires the Information Technology Act, 2000 (for short "the I.T. Act") and the provisions of Articles 14, 19(1)(a) and 19(1)(g) of the Constitution.**

The UOI of India filed a short affidavit claiming that barring the two petitioners, nationally, over **95%** of digital news web portals have already complied with the new Regulations. It also did not want the Court to pass any interim order given the transfer petitions pending in the Supreme Court.

However, the High Court heard the arguments in great detail. It ultimately stayed some key provisions of **Rule 9**, affording substantial relief to the Petitioners. Key excerpts of the interim order are reproduced below:

- ◆ *Mr Khambata, learned senior counsel for the petitioners in the first petition and Mr Nevagi, learned counsel for the second petitioner in the second petition, has made extensive submissions in support of the interim prayers as made in the two petitions. It is their submission that the **2021 rules** are *ex-facie* draconian, arbitrary. Patently *ultra vires* the provisions of the **I.T. Act** and the provisions of **Articles 14, 19(1)(a) and 19(1)(g)** of the Constitution, which guarantees fundamental rights to the petitioners. -**Para 4.***
- ◆ *Insofar as **Rule 9** is concerned, the petitioners have severely criticised, as noted above, as an affront on the guarantee of the right of freedom of free speech and expression conferred by **Article 19(1)(a)** of the Constitution. What is peculiar of **Rule 9** is that the publishers referred to in Rule 8, namely, the publishers of news and current affairs content and publishers of online curated content, are under a mandatory obligation to*

observe and adhere to the **Code of Ethics** laid down in the Appendix annexed to the impugned Rules. The Appendix, as noted above, contains the **Code of Ethics**. In paragraph (1) it obligates adherence for news and current affairs content to norms of **Journalistic Conduct of the Press Council of India under the Press Council Act, 1978 (for short, the P.C. Act)**; and of the **Programme Code prescribed under Section 5 of the Cable Television Networks (Regulation) Act, 1995 (for short, the CTVN Act)**; it further prescribes that the content which is prohibited under any law for the time being in force shall not be published or transmitted. The petitioners have contended that the **I.T. Act** does not seek to censor the content on Internet; secondly, it is impermissible for the Central Government to have subordinate legislation in the form of **Rule 9** inasmuch as it provides for restrictions which travel beyond the provisions of **Section 69 A of the I.T. Act**. Thirdly, the Rulemaking power itself, as exercised in framing the impugned rules, namely, the power under **Section 87 sub-section (1) and clauses (z) and (zg) of sub-section (2)** itself does not provide for the imposition of such restrictions. **Para 21.**

- ◆ Considering the effect of such substantive provisions of the parent Act, in our opinion, **Rule 9**, prima facie, suffers from two illegalities. Firstly, it imposes an obligation on the publishers of news and current affairs content and publishers of online curated content to observe the **Code of Ethics** under a completely different statutory regime alien to the **I.T. Act**, namely, by

applying norms of **Journalistic Conduct of the Press Council of India** under the **P.C. Act** and **Programme Code** under **Section 5 of the CTVN Act**. Further, **Section 87** does not confer any power on the Central Government to frame rules contemplating such provisions under clauses (z) and (zg) of sub-section (2). Thus, it is difficult to accept the contention as urged by Mr Singh that **Rule 9** is intended to carry out the provisions of the **I.T. Act**.

- ◆ Even otherwise, the **I.T. Act** does not seek to censor content on the Internet, except to the extent mentioned in **Section 69 A** thereof. **Para 26.**
- ◆ However, adherence and/or observance of moral standards in the code has been exalted to the status of mandatory compliance. One who violates the code does so at his own peril and would expose himself/itself to more rigorous action than the **PCI Act** envisages. It is, therefore, incomprehensible as to how by subordinate legislation, contravention of such code laying down standards of moral behaviour could validly be made around for attracting action of the nature specified in **Rule 14(5) of the 2021 Rules**. **Para 27.**
- ◆ Also, the **Programme Code** under **Rule 6 of the Cable Television Networks Rules, 1994**, framed in terms of **Section 5** read with **Section 22(2)(b) of the CTVN Act**, is mainly intended to provide a framework for the regulation of programme carried in the cable service. The various "do's" and "don'ts" of the **Programme Code** may be relevant for a programme carried in the cable service but per se

cannot bind writers/editor/publishers of content on the Internet to express views that may be against good taste or even may not be decent. If a writer/editor/publisher has to adhere to or observe the **Programme Code** in toto, he would necessarily be precluded from criticising an individual in respect of his public life [see **Rule 6(1)(i)**]. **Para 28.**

- ◆ Dissent in democracy is vital. It is, however, the checks and balances that make democracy work. There can be no two opinions that a healthy democracy has developed on criticism and acceptance of contra views. Opinion based on criticism reinforces its acceptance in a democratic society. For proper administration of the State, it is healthy to invite criticism of all those in public service for the nation to have a structured growth. Still, with the **2021 Rules** in place, one would have to think twice before criticising any such personality, even if the writer/editor/publisher may have good reasons to do so without resorting to defamation and without inviting action under any other provision of law. Allowing the operation of the **2021 Rules** in its form and substance would result in the writer/editor/publisher standing the risk of being punished and sanctioned, should the inter-departmental committee be not in favour of criticism of any public figure. It is, therefore, quite possible that the writer/editor/publisher on contravention of the provisions of **clause (1) of Rule 9 of 2021 Rules**, but without even transgressing the boundaries set by **clause (2) of Article 19** of the Constitution, may expose himself/

itself to punishment/sanction under the 2021 Rules. *The indeterminate and wide terms of the Rules bring about a chilling effect on the right of freedom of speech and expression of writers/editors/publishers because they can be hauled up for anything if such committee so wishes. The 2021 Rules are, thus, manifestly unreasonable and go beyond the I.T. Act, its aims, and provisions.* **Para 29.**

- ◆ Democracy would thrive only if the people of India regulate their conduct in accordance with the preambular promise that they took while giving themselves the Constitution. Liberty of thought is one of such promises. Exercising this liberty, expressions take shape. *Should at least a part of Rule 9 of the 2021 Rules be not interdicted even at the interim stage, it would generate a pernicious effect. As it is, the constant fear of being hauled up for*

contravention of the Code of Ethics is a distinct possibility now. People will be starved of the liberty of thought and feel suffocated to exercise their right of freedom of speech and expression if they are made to live in present times of content regulation on the Internet with the Code of Ethics hanging over their head like the Sword of Damocles. This regime would run clearly contrary to the well-recognised Constitutional ethos and principles. **Para 30.**

- ◆ In our opinion, neither clause (z) nor clause (zg) of sub-section (2) of Section 87 under which the 2021 Rules are framed would confer any power on the Central Government to frame a provision like Rule 9. Thus, in our prima facie opinion, Rule 9 appears to be ultra vires the I.T. Act's provisions beyond the delegated power. **Para 31.**
- ◆ This apart, Rule 9 also prima facie appears to be infringing the

constitutional guarantee of **Freedom of Speech and Expression** as conferred by **Article 19(1)(a)** in subjecting the publishers of news and current affairs content and publishers of online curated content subject to action under the statutory regime of the **P.C. Act** and the **CTVN Act**, which provides for an independent mechanism for any violation of the provisions of such legislation. *We prima facie find much substance in the contentions as urged on behalf of the petitioner that such transgression of powers occupied by different legislations cannot be disrupted by subordinate legislation.* **Para 32.**

- ◆ For the above reasons, as an interim relief on the petitions, we direct the stay of operation of sub-rules (1) and (3) of Rule 9 of the 2021 Rules. Ordered accordingly. **Para 37.**

COMMENT:

The Bombay High Court stayed two provisions of the I.T. Rules – rules 9(1) and 9(3) – which say that digital news media and publishers should adhere to the 'Code of Ethics laid out in the rules. The Court made it applicable to the two petitioners. It held that

- ◆ As far as we are concerned, we have found it prima facie to be an intrusion of the petitioner's rights under Article 19(1)(a). We have also held that it goes beyond the substantive law. Therefore, we have stayed clauses 9(1) and 9(3). The Rule is not stayed in its entirety."

In the Aparna Purohit Tandav case where the appellant had filed an SLP while staying her proceedings by the U.P. Police on 06.03.2021, S.C. was provided with a copy of the Social/Digital media regulations of February 25, 2021 and had commented to the Solicitor General that the Regulations were more like guidelines. It observed that the new regulations lacked teeth as there is no provision for prosecution or fine. The Court expressed the view that without legislation, there cannot be an effective control. The S.G. "agreed" to provide a better draft. The Court recorded the statement of the S.G. It documented that

- ◆ The S.G. submits that Government shall consider and take appropriate steps by regulation or legislation as may be found for by the Government. The same shall be placed before the Court.

Nearly 6 months have passed since that assurance, but there is no sign of a new I.T. Act so far. However, press reports state it is probably under drafting by the Ministry of Electronics and Information Technology.

- ◆ With the order of SC dated 2nd September 2021, all challenges to Social Media/Digital and Cable Regulations stand transferred to SC which will hear the matters after 6 weeks. This will bring a finality to the plethora of legal challenges to government initiatives from February 2021-August 2021. ■



GROWING THE OTT BIZ —THE KEY INGREDIENTS

OTT business has been booming and there are key ingredients which have made this possible and we look at how all these elements have made the surge in revenues possible.

Disney has seen a surge in revenues in the post pandemic period and recorded revenues to the tune of US\$ 17.02 billion compared to US\$ 11.02 billion last year.

Apart from India, Disney+ Hotstar is also present in Southeast Asian markets like Indonesia, Malaysia, and Singapore. The 46.4 million paid subscriber base also includes subscriber numbers from these markets.

Disney+ Hotstar contributed almost 1/3rd subscribers to Disney+'s overall base of 104 million in Q2. For the first quarter ending December 2020, the streaming platform had 28.47 million paid subscribers.

According to MPA's 'The Future of India's Online Video Market' report, D2C SVOD subs will grow to 193 million by 2026

Subscription Video on Demand (SVoD) services in India are expected to continue their growth momentum with total D2C SVOD subscribers expected to increase 1.6X to reach 89 million by end-2021, according to

Media Partners Asia's (MPA) 'The Future of India's Online Video Market' report. MPA forecasts D2C SVOD subs will grow to 193 million by 2026.

It further stated that Disney+ Hotstar, Amazon Prime Video and Netflix will have an 80% market share of subscribers and revenues by the end-2021. Disney+ Hotstar will continue to lead in paying customers with an estimated 46 million subs by the end-December 2021. Despite content supply bottlenecks new OTT SVOD subscriptions continue to remain strong, the report said.

Amazon Prime Video's subscriber base stood at 18 million in June 2021 and is projected to reach 21.8 million by December 2021. Netflix's subscriber base is expected to grow from 4.6 million in June to 5.5 million in December. The report stated that more Indians subscribed to SVOD services through the pandemic than ever before with total subscribers reaching 57 million by 2020. The SVOD subscriber base registered a 2.5X growth in 2020 over 23.2 million subscribers in 2019.

Disney+ Hotstar, SonyLIV, ZEE5 and Voot are wooing advertisers with a plethora of advertising options at competitive. OTT advertising has evolved drastically in the last five years.

Regional bandwagon drives the numbers

Regional OTT platforms have driven the numbers with the surge in Maharashtra, Gujarat, Kerala, Karnataka, Andhra Pradesh-Telangana and Tamil Nadu. Leading the OTT bandwagon in the regional space are aha (Telugu), hoichoi (Bengali), Planet Marathi, Koode (Malayalam), and City Short TV (Gujarati), among others.

According to a FICCI-PwC report, the share of regional language consumption on OTT platforms will cross 50% of total time spent by 2025, easing past Hindi at 45%. It further stated that content costs will continue to increase as the overall quality benchmark rises to address the needs of a more aware audience, particularly across regional markets. ■

A CRAFT INTERVIEW - CALREC

ZEYNEP MENGIOGLU, SOUND ENGINEER AT HD PROTEK IN TURKEY

Turkey-based Zeynep Mengioglu is the first woman to work in an OB van in Turkey. Her years of growing up around professional audio have helped hone her craft as a sound engineer at HD Protek, which is part of the Saran Media in Istanbul. She uses the Brio, Omega and Summa consoles and specializes in sports broadcasts.

Q: *Tell us about your path to professional audio; how did you get started and what drew you to the field?*

ZM: I don't want to say it was an industry I was meant to be in, rather one that I could not escape. I am the fourth generation in my family who's worked in in live broadcasting. My great grandfather was a pioneer at CBC radio; my grandfather was an Editor, Producer and a Director for CTV; and my father became an Audio Engineer in the very same field. I've been around live broadcasting my entire life. Right out of high school I started volunteering at Much Music in Toronto, where, at the time a lot of popular musical acts would perform. I was asked to mic up a set of drums and that just got the blood flowing! From there, I interned at a post-production house that would do re-record engineering of major films and

television series — a completely different mindset and workflow but equally fascinating.

I played sports my whole life, and after seeing what my father did

at his job at a young age, it made me curious. How did they get sounds from a location far from the source to the viewers at home? Unlike film/television, live entertainment can be



“unscripted” and anything can happen. I suppose the rush is what got me.

Q. *How did you become an Audio Engineer at Dome Productions and Maple Leaf Sports & Entertainment?*

ZM: Once out of school, I contacted Maple Leaf Sports & Entertainment to see if there was an opportunity for me. They offered me the chance to shadow the broadcast crew and give a hand wherever needed. I would sneak into the audio room in the truck and introduce myself to whoever was mixing the show that day and ask as many questions as they were willing to answer. I was intrigued by audio the minute I stepped on site. From there, I was asked to work as a Boom Op for the Toronto Raptors broadcast. I would go in during time outs and media scrums with a large boom trying to get whatever sound bites I could for the show. I volunteered for a few years before I was asked to be an Audio Assistant for the majority of NHL and NBA games.

Any free time I had on show days was spent in the audio room trying to absorb as much information as I could. I would watch Audio Engineers perform their craft and try to time my questions carefully so that I didn't distract them from what they were doing. Many of them were very kind in showing me their tricks of the trade. I was asked to mix a few small-scale shows here and there, dipping my feet in a large pool, so to speak. As time went on, I let it be known I wanted to be a mixer, and I was given more opportunities to mix larger scale productions.

Q. *What does your role entail with each position? Do you freelance for other companies?*

ZM: I am still relatively young with a lot to learn, so I still do a lot of audio assist work, mainly for the Toronto Raptors. I have been doing that for eight years, steadily. We have a lot of different audio requirements with their broadcasts. I set up all the field effects mics in the arena (i.e., basket, key, crowds, surrounding court mics) in the best position possible, aimed to get all we can out of the microphones. Head Mixer for the Raptors, John Hunter, has had a major influence on me, and we have created a solid workflow. This has allowed me to experiment on mic placement and different techniques. Setting up positions for on-air announcers and reporters is an essential part of the job. Setting up their positions to be as functional and as accessible to me, while making the area comfortable for them, is crucial.

Mixing is a different animal. Again, I'm one of the youngest broadcast mixers in the country, and I am still ironing out a workflow. I have watched so many engineers through the years and I have tried to take on many of their ideas and implement them in ways that work with my audio philosophy. I try and create a solid leg to stand on when I go into a show, and that is always pre planning my day with quality paperwork like notes on what I need, and where to put them. Trusting my Audio Assistants is very important to me. As an A2 myself, I never enjoyed being made to feel that I couldn't be trusted on the field by my Head Engineer. They are my lifeline, and I have to have faith in them and give them all the

information I can for them to succeed. If I fail them, they fail me.

I always like to set up my console before I consider making my first patch. If I have solid paperwork with me and a console that is built in a way that I feel comfortable using it, then I'm at ease.

Q. *We understand you've worked at the 2018 Winter Olympics in South Korea. Please tell us about that experience and the work that you did.*

ZM: The Olympic Games is something I've always wanted to experience! South Korea was the place that said, “Well you wanted it. Here it is!” I have never traveled that far from home before, nor have I ever been away for as long as I was; not to mention dealing with a language barrier and a foreign script I couldn't read. There were a lot of adjustments that had to be made. I was working hockey at the Kwandong Hockey Centre, which had a Canadian-based crew and an event I was familiar with (friendly faces made the experience much easier). For this large-scale event, the audio department was responsible for all international sound. We were given a crate load of microphones to work with and implement in the arena. I don't think there was an inch of that ice that wasn't covered by microphones. It was a great experience and I am really happy I was able to be a part of it.

5. *When did you first start working with Calrec and for how long have you been using their technology?*

ZM: The first Calrec product I remember using was a Calrec M3 mini

mixer. I think it had around 28 inputs. I used it on a small skiing shoot in Ontario in 2011. I remember the crunch I got from the skiers flying down the slope. The mic pres sounded great. Since then, I have worked with almost all of the Calrec consoles. The S2 and I still meet from time-to-time and it's always fun when I go back to the analogue world. This was what I was trained on, and once I got into the workplace I had to learn digital from scratch. The Alpha platform is one I've probably had the most experience with. I have mixed soccer, hockey, basketball and lacrosse on the Omega, Alpha and Sigma consoles. They are workhorses and to this day the Sigma is one of my favorite consoles; I still use it on a regular basis. What makes it great is that everything is within arm's reach, and the layout is designed in the way I like to work.

The Artemis and Apollo have become industry standard audio consoles. I use them a fair amount and the transition has been seamless. In the last five years, I've also used Calrec's compact Brio console quite a bit and I have to say it's a fun little board. It has power and a quality user interface that really meshes with a broadcast engineer's mindset.

Q. *We understand you're using Calrec's Brio to mix the NBA show Court Surfing in Canada. What exactly does this type of work involve?*

ZM: The premise of the show 'Court Surfing' is kind of like the NFL's Redzone – a highlights show. There are up to 10 NBA games in a given night, and our show brings in the broadcasts of all those games. We bounce around the entire league, cutting the fluff out of each game and

showing those big moments that viewers want to see.

Our studio receives the broadcasts of these games with video and embedded audio, and I implement those sources into the Calrec Brio console. We have two hosts on the show that talk throughout the games and discuss the latest NBA news. I have two hosts with lavs commenting on the game, while the viewers watch various NBA coverage. In those moments, I am fading in and out the game audio that they are discussing along with the other show elements like music, replay machines, graphic and switcher triggers.

Like I said, I love the Brio. I can get from where I need to go without even thinking about it. I have made that console my own and I really enjoy it.



Q. *What differentiates Calrec from other console makers in the industry and what are your favorite things about using the Brio?*

ZM: The biggest difference that I have always noticed with Calrec (and with the Brio especially) is that its design is very practical and well thought out. From the moment you power it on and look at it for the first time, a trained eye can look at each menu setting and user function and easily understand the path. A lot of other compact digital consoles I have worked with have almost created their own language, which makes things challenging. I can honestly

say that the Brio is the first digital console I have worked on where I have not had to bust open a manual to make it work.

Q. *Can you please give an example or two where the Brio's features stood out and really helped you get the job done?*

ZM: At first, it took a while to adjust to the separate screen needed for monitoring levels. It reminded me of when I worked in a studio. I now have an entire screen dedicated to monitoring, while being completely separate from my workspace.

Certainly, in a pinch, the bus and output section of the Brio is a mainstay on my screen. Being able to quickly tone out each individual bus multiple times on show day is a real timesaver for sure.

Q. *What have been the key technological milestones you've witnessed in your time in broadcast audio and how have they changed what you do/how you work?*

ZM: Well, as much as I don't want to say I have "seen it all," many colleagues of mine who have much more experience than me can certainly say this with a clear conscience. We have all adapted from many forms of mixing audio, like mixing in stereo, to 5.1, to Dolby Atmos. The only mix I have not seen or been a part of is mono. When I started, digital was just becoming the norm and I saw it evolve and grow pretty quickly. I still worked on some shoots that were analogue based; long runs of heavy copper cable, to now a fiber pair that can hold all the ins and outs needed for some of the shows I do.

Now with audio over IP, we

have so much flexibility with signal flow with almost no latency – it's pretty wild!

Workflow-wise, it feels sort of the same. I go in with the same mindset. Meaning, the show needs to get to air with these sources. I need to send these sources to these places. The goal is the same and the way it's done is close to the same, it's just that the technology has changed.

Q. *The industry is moving toward IP-based solutions for audio control, networking and distribution. What is your experience with these changes and how are you experimenting/working with IP?*

ZM: I have been put on a few shows that are truly IP based. Canada is still building an infrastructure to truly test the capability of AoIP, but it is getting there. I do REMI shows where production is in a studio far from the source and I receive signals via IP, and the latency, or lack thereof, is pretty astonishing. I try not to overthink it but rather, I look at it as just another source of transportation to me. Luckily in school, my teachers taught signal flow - "Where there is an A, there is a B" and "Every in has an out" type of stuff. These are

things that that may get lost on the new generation.

Q. *How is COVID-19 affecting your work at the moment? How has it significantly impacted a recent project that you've done?*

ZM: I think it has affected everyone in the industry. It has caused uncertainty and brought much more awareness to mental health. It has also made me think about my long-term goals. I was out of work for quite a while, though I consider myself one of the lucky ones because I was back at work a lot sooner than many others I know in the business.

I work hand-in-hand with on-air announcers, athletes, fellow technicians on the day-to-day stuff. We work long hours and your colleagues sort of become your other family. Every day you may come in and continue a conversation you had weeks before. But now times are different. New social distancing measures have been put into place to keep us safe, though admittedly, they have made our jobs rather difficult. Generally, I set up an announcer's position with my personal headset for testing. Once the announcers arrive to call the game, if they are experiencing any issues with their own headsets,

typically I would grab their headset to solve any issues. But with Covid I can't do that anymore. But hey, we've all had to make adjustments to stay safe and we've all had to find ways to resolve issues while following Covid protocols.

Q. *How do you see audio evolving in the next five years?*

ZM: I'm seeing some major developments in the NFL and NBA where announcers are calling the game from their homes. Now is that the new norm? It's hard to say. This might be a more economical approach.

With so many ways to consume media, there will always be a need for quality audio. I say that, even though with this pandemic we have accepted Zoom calls over laptop microphones. However, I think audio is becoming even more important. I believe sports fans want more access to the athletes. They follow them on social media and they feel they have a personal connection with them. Athletes wearing microphones during the game is really catching on now that we have very compact wireless transmitters. I'm normally not an optimist, but when it comes to the growth of audio, I feel confident it is going to grow in a good way! ■



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

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Tel.: +91-22-6216 5313 | Mob.: +91-91082 32956 | www.broadcastandfilm.com

MEDIA COUNCIL TO OVERSEE TV, DIGITAL AND PRINT

The idea of Media Council to oversee the TV, Digital and Print is an interesting proposition and will have a unified command for all the key stakeholders in the media space.

The Press Council of India proposal to the Ministry of Information and Broadcasting (MIB) for establishing a Media Council that encompasses all media platforms like TV, print and digital is an interesting idea and the Govt should look at it seriously.

"The Ministry had earlier received a proposal from the Press Council of India regarding constitution of Media Council encompassing various media platforms," Information & Broadcasting (I&B) minister Anurag Thakur said.

Thakur also said that the three mediums have different regulatory mechanisms. "At present, separate regulatory mechanisms exist for different media platforms - Press Council of India under the Press Council Act, 1978 for print media, Cable

TV Network (Regulation) Act, 1995 for television and the Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules,

electronic media, news channels, e-papers, social media etc under one legislation.

In a letter dated September 29, 2020, the PCI had told its members that the decision to recommend a Media Council was in continuation of the council's belief that "when the print media has a watchdog in the Press Council of India, in the opinion of the council, clearly, something parallel is advisable for the entire media".

This includes newspapers and periodicals in print or other form, e-newspapers, news portals, social media and any other platforms of news dissemination besides electronic media (TV channels as also radio).

It remains to be seen how seriously this is taken forward and its implementation. ■



TV under the Information Technology Act, 2000 for digital news publishers and OTT platforms," he noted.

Last year, the PCI had informed its members about its resolve to recommend to the Centre to make suitable amendments to the existing Press Council Act, 1978 to include



TOONZ ROPES IN INDUSTRY VETERAN MUKUND CAIRAE TO HEAD ITS NEWLY CONSTITUTED MEDIA NETWORKS DIVISION

Close on the heels of launching their own OTT platform, global kids and family entertainment major Toonz Media Group is all set to venture deeper into the platform entertainment business. Toonz has constituted a new SBU - Toonz Media Networks – with the aim of widening the scope of the company's platform business.

Apart from its well-established YouTube ecosystem as well as television channels in Russia and LATAM, Toonz Media Networks SBU will supervise launch of the Group's new linear television channels in the fast-growing kids' television markets of Indonesia, Malaysia, Singapore & MENA (Middle East & North Africa). Toonz has roped in former Zee Entertainment chief operating officer Mukund Cairae to give strategic leadership to the new SBU, that seeks to expand to more territories in the next two years.

"I think this is the right time for Toonz to focus more on platform entertainment. The content industry is booming around the world and demand for kids' content, especially, is unprecedented. We have consolidated our position as a leading kids and family entertainment company in the

last 20+ years, with a diverse portfolio of businesses ranging from animation production to emerging technologies. So, venturing into the platform business space is a natural progression for Toonz," said P. Jayakumar, CEO – Toonz Media Group.

Like the MyToonz OTT launched earlier this year, the television channels being established by the company will cater to the kids and family audience segment. With 1000+ hours of content in multiple genres ranging from pre-school to tween as well as the family audience, Toonz will bank on its rich library to bring world-class shows and movies to families across the world via the mini screen.

"The idea is to monetize Toonz's content in various geographies across the globe, especially in the emerging markets, via our in-house content delivery platforms. Toonz will partner with

telcos as well as digital platforms to launch channels in these geographies. This includes both linear and on-demand channels. For on-demand platform, we will start off with the Middle East market," said Mukund

Cairae, President – Toonz Media Networks.

Mukund adds that apart from the market potential, each of these geographies have been identified based on the scope for revenue capturing and effective content repurposing, in order to make it relevant and adaptable to the local markets. As part of this, Toonz's home-grown content will be

dubbed into a slew of global languages like Bahasa Indonesia, Bahasa Maleyu, Arabic, Urdu, Thai, French and Swahili.

Additionally, Toonz will also be actively pursuing content partnerships in these regions to co-create premium content, including e-Sports, to engage the tweens and teens besides the kids audience category. ■



MUKUND CAIRAE

NAKUL CHOPRA APPOINTED AS BARC CEO

Broadcast Audience Research Council India (BARC), the Industry's Television Audience measurement body, announced Mr. Nakul Chopra as its new Chief Executive Officer effective 25th August 2021.



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Sunil Lulla has resigned his remit to pursue his ambition as an entrepreneur.

Nakul Chopra, who has been appointed as the incoming CEO, joined the BARC India Board in 2016 and was subsequently appointed the Chairman of the company (2018-19). In January 2020, he was appointed a member of its Oversight Committee. Mr. Chopra has been an integral part of the Advertising and Media fraternity and served as the CEO, India and South Asia Publicis Worldwide, for over a decade. BARC will benefit from his wealth of knowledge and experience of over four decades.

Speaking on his appointment, Mr. Chopra says, "I have had the benefit of a long association with BARC. The organisation has grown in measure and strength. TV continues to be the definitive screen of the Indian home – its strong reach and connect continues to elicit the trust of

advertisers. I look forward to working with the very capable BARC team in further building on TV measurement and continuing the journey toward screen agnostic measurement."

Mr. Lulla, while speaking on his future plans and thanking all at BARC, said, "After four decades of an exciting career in professional services, I now embark upon an entrepreneurial journey. I am privileged to have been able to contribute to BARC and this has been possible only because of the excellent team of professionals, a very supportive Board and the gold standard of Board-appointed committees. I wish Nakul Chopra, all the success".

Punit Goenka, Chairman, BARC

India, while thanking Sunil Lulla and welcoming Nakul Chopra, said, "I thank Sunil for his stewardship of BARC and his efforts to enhance the strength of the BARC currency. I am very happy to welcome Nakul as the natural and unanimous choice of the Board for the continuing journey of adding robustness to the BARC currency and strengthening the governance of the world's largest television audience measurement body". ■



AMAZON PRIME VIDEO LAUNCHES PROFILE AVATARS INSPIRED BY AMAZON INDIA ORIGINALS

Prime Video customers globally can now update their Prime Video profile avatar to their favourite Indian Original character such as Kaleen Bhaiyya from Mirzapur, Srikant Tiwari from The Family Man, Tara Khanna from Made in Heaven and more – all inspired by Amazon India Originals.

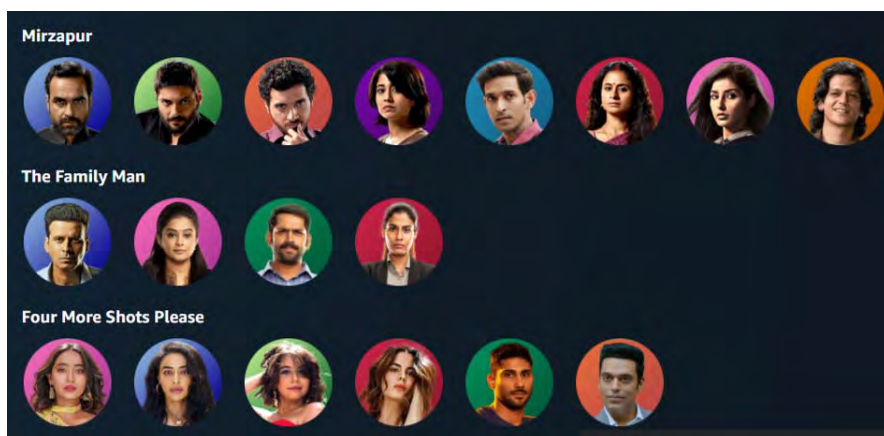
Amazon Prime offers incredible value with unlimited streaming of the latest and exclusive movies, TV shows, stand-up comedy, Amazon Originals, ad-free music listening through Amazon Prime Music, free fast delivery on India's largest selection of products, early access to top deals, unlimited reading with Prime Reading and mobile gaming content with Prime Gaming, all available only for an annual fee of INR 999. Customers can also watch Amazon's large catalogue of quality content by subscribing to Prime Video Mobile Edition. Prime Video Mobile Edition is a single-user, mobile-only plan currently available for Airtel Pre-Paid customers.

If you ace the art of excuses like Srikant Tiwari or you happen to be the Supremo of your gang like Kaleen Bhaiya, here's your chance to be your favourite character on Amazon Prime Video. In continuation of its recently launched global feature, Amazon Original Profile Images, Prime Video customers in India will now be able to take on the persona of their favourite character from Amazon India Originals as their profile avatar on the service.

From Munna Tripathi in

Mirzapur to Srikant Tiwari in The Family Man, Siddhi Patel in Four More Shots Please, Haathiram Chaudhary in Paatal Lok, Panchayat and many more, viewers have an array of characters to choose from for their profile avatars. The recently introduced feature also includes characters from some of the most loved international originals along with the Indian Originals on the service. Available on all devices that support Prime Video, the images can easily be used by customers to update their profiles

Talking about the latest feature, Sushant Sreeram, Director – Marketing, Amazon Prime Video India said, "Amazon Original Series' such as The Family Man, Mirzapur, Four More Shots Please! Paatal Lok and many more have witnessed great fandom across the country. Born out of deeply local and authentic narratives, our Originals have introduced customers to characters that have not only become a part of pop culture but have also made their way into everyday lives. In our continued efforts to offer a truly



the profile image and make a selection from the available list.

On the Prime Video website

- ◆ On the Prime Video home page, Select the profile image in the top right.
- ◆ Click on Manage Profiles, and then click on the 'Edit profile' on the 'Who's Watching?' screen.
- ◆ Select the profile you want to edit. Click on the profile image and select from the available list
- ◆ When creating a new profile, click the profile image and make a selection from the available list.

On the Prime Video app on supported connected devices

- ◆ Select the profile image in the top menu.
- ◆ Use your device's remote control to highlight the profile you wish to edit, then select Edit below it.
- ◆ Select the profile image and make a selection from the available list.
- ◆ When creating a new profile, use your device's remote control to click on the profile image and make a selection from the available list.

Now channel your favourite character and refresh your Prime Video profile. ■

immersive experience to our customers, we are thrilled to launch profile avatars inspired by the many popular Indian Amazon Original characters. The launch of these avatars is just another way for us to enable fans to engage deeper with the shows and characters they love.”

Here's how to change or select a Prime Video profile image:

Through the Prime Video app on iOS devices:

- ◆ Tap on My Stuff at the bottom of your Prime Video app screen.
- ◆ Click on the profile name to open a drop-down menu, then select Edit. Choose the profile whose image you want to change.
- ◆ On the Edit Profile screen, tap your profile image and make

a selection from the available list.

- ◆ When creating a new profile, click the profile image and make a selection from the available list.

Through the Prime Video app on Android devices

- ◆ Tap on My Stuff at the bottom of your Prime Video app screen.
- ◆ Click on the profile name to open a drop-down menu, then select 'Manage profiles.'
- ◆ On the Edit Profiles screen, tap on the Edit icon at the side of your profile image
- ◆ On the Edit Profile screen, tap your profile image and make a selection from the available list.
- ◆ When creating a new profile, click



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312/313, A Wing, 3rd Floor, Dynasty Business Park, Andheri Kurla Road, Andheri (E), Mumbai – 400059.

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Digital Advertising Rates

Website Banners

- ❖ Home Page - \$250 per month
- ❖ News & Feature Page - \$150 per month

Emailers

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

Web Requirements

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



Bi-Monthly Digital Edition of Broadcast&Film Magazine

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



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