

OTV LISA: METAMORPHOSIS OF AN AI ANCHOR

Shubhrakant Shadangi and Mahadeo Jaiswal wrote this case solely to provide material for class discussion. The authors do not intend to illustrate either effective or ineffective handling of a managerial situation. The authors may have disguised certain names and other identifying information to protect confidentiality.

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Beep-beep, Beep-beep! It was a typically hot, sleepy afternoon in June 2023 when Litisha Mangat Panda—sitting in her office in Bhubaneswar, Odisha, India—casually tapped open a new WhatsApp message forwarded by an ex-employee. What unfolded on her screen was nothing short of a thunderbolt, shaking her to her core. It was a clandestine video of “Lisa,” India’s first meta-human artificial intelligence (AI) news anchor—her own very ambitious project, which was yet to be revealed, even within her organization, Odisha Television (OTV). OTV was a major television channel in Odia, a regional language, and had a global presence. Litisha was the young chief business officer (CBO) of OTV, a prodigious talent fresh from Indian Institute of Management (IIM) Ahmedabad, armed with a robust foundation in information technology engineering and poised to steer her family’s legacy into the new digital frontier. This apparent breach of trust by one of the key external technology vendors of the project had thrust her unwillingly into the spotlight, creating a crisis that demanded swift action. The crisis also required her to profoundly reassess her pivotal decision to outsource key technological aspects of the project to external vendors with specific domain expertise instead of recruiting a completely in-house team. How could she justify her past decision and future actions to those who had believed in her and allowed her a free hand: her mother, Jagi Mangat Panda, OTV’s founder and managing director; Kumar Darpan, OTV’s chief revenue officer; and other key stakeholders? The moment was more than a test of crisis leadership; it also required navigation of the delicate balance between innovation, trust, and the legacy of OTV in the digital age.

THE MAKING OF A REGIONAL MEDIA BEHEMOTH

OTV’s vision had always been to be “the best and leading news and entertainment company in its category.” The company was started in 1998 by Jagi Panda, who had just moved into Odisha after marrying into one of the state’s richest and most famous families, the Panda family. The Pandas had been Odisha’s largest private-sector corporate house for decades. Launching a start-up as a new member of such a family, during a time when start-ups were not fancy things, was daunting. Moreover, women entrepreneurs, especially in an Indian state like Odisha, were extremely rare during the late 1990s. Defying everything, Jagi had laid the foundations of OTV.

The company started as a cable network provider in the twin cities of Bhubaneswar and Cuttack, under the brand name Sky Cable (SC). Then it expanded to other industrial towns in Odisha like Rourkela. Jagi, who loved fast yet controlled scaling, led the expansion of SC into neighbouring states like Chhattisgarh. The

cable networks of the 1990s used to have dedicated channels for telecasting local content, apart from the other regular national satellite channels like ZeeTV or Star TV. These local channels were frequently used by local cable operators to illegally telecast movies from locally connected video player devices (e.g., video cassette players or compact disc players). SC, instead, used the local channel on its network to telecast locally generated Odia content and local news from Odisha, focusing mainly on the cities where it had a presence. That content, which initially ran for a limited time during the day, marked the genesis of an Odia channel, which was then called Sky TV.

However, Jagi and her team were always on the lookout for ways to expand and remain contemporary regarding technology and media. OTV decided to leverage the SC network by acquiring a license as an internet service provider (ISP) and providing internet connectivity to its subscribers, thus becoming one of the first few companies in India to provide internet access over a cable TV network. As the internet revolution was catching up, this move not only helped SC but also immensely helped the people of Odisha to experiment with the internet. Since the cable TV network owned by SC was capable of very high speeds, it also easily overcame the limitations typical of other ISPs, which struggled with internet access speed over the last mile using dial-up telephone connections.

As was typical with new technologies, the concept of ISPs as a business segment lost its charm within a few years. However, Jagi's hunger for expansion and innovation led her to establish SkyTV as Odisha TV and to expand to more cities in Odisha. Moreover, the most attractive point of OTV was its genuine, quality local news from Odisha, which it provided in the Odia language. Thus, OTV came to be known for its OTV News, which gained so much popularity that its telecast frequency was increased. OTV also introduced variants, like a dedicated segment exclusively focusing on the twin cities of Bhubaneswar and Cuttack, called *Twin City Roundup*. Within a few months, OTV was running for the entire day. This was when it transitioned to a full-scale channel (see Exhibit 1).

Jagi was not one to sit quietly, and the team she had built had imbibed the same spirit. OTV then jumped to become a satellite channel that could be accessed worldwide. At the same time, competitive firms had started catching up; some bigger national-level media houses started trying their hands at Odia content. OTV was not to be left behind and quickly maintained its lead by diversifying into other areas of media, including content production. Jagi seemed convinced that content and data would be important assets for OTV in the future. Thus, the company also launched ventures in cinematic production and TV serial production.

THE REGIONAL INFOTAINMENT INDUSTRY

As per a report published by Ernst & Young and Federation of Indian Chambers of Commerce and Industry (FICCI), the television industry in India was expected to grow to ₹734 billion¹ and to reach up to 206 million households by 2025. The segment had been growing steadily and was expected to grow further.

From its inception in the late 1990s until 2023, the infotainment television channel industry had experienced transformative growth shaped by technological advancements, changing viewer preferences, and socio-economic developments. By 2023, the industry had matured into a competitive landscape marked by a diverse array of channels, each striving to capture the attention and loyalty of viewers across the state and beyond (see Exhibits 2 and 3).

¹ ₹ = INR = Indian rupee; ₹1 = US\$0.0121 in June 2023; all currency amounts are in ₹ unless specified otherwise. Ernst & Young, "Indian M&E Sector Grew 20% in 2022, Touching the Highest Ever Mark of INR2 Trillion," EY Newsroom, May 3, 2023. https://www.ey.com/en_in/newsroom/2023/05/indian-m-e-sector-grew-20-percent-in-2022-touching-the-highest-ever-mark-of-inr-2-trillion. Federation of Indian Chambers of Commerce & Industry (FICCI), FICCI Frames 2023 Post Event Report (May 2023), <https://frames.ficci.in/FICCI-Frames-Report-2023.pdf>

Historically, since OTV's pioneering launch in 1998, the sector had witnessed the entry of numerous players, who contributed to a vibrant media environment. Channels such as Prarthana, Tarang, Kanak News, and News 7 emerged as significant contenders, offering a mix of news, entertainment, and cultural programming tailored to the Odia audience. These channels and others in the genre played a critical role in defining the infotainment space, blending educational content with entertainment to engage viewers of all ages.

By the early 2020s, the industry had evolved to embrace digital innovation, with channels leveraging online platforms to reach wider audiences. This period also saw a shift toward high-definition broadcasting and interactive content integration, catering to a digitally savvy viewership that demanded quality and convenience. Many channels also experimented with emerging technologies such as over-the-top services.

Regarding viewership and market share, the competition among channels was intense. Data from 2023 indicated a fragmented market, with no single channel dominating all segments². However, OTV seemed to have consistently maintained its undisputed leadership in the Odia news segment year after year. Viewership patterns revealed preferences for localized content, with channels that offered region-specific news, documentaries, and cultural programs capturing significant audience shares.

Revenue streams for the industry consisted primarily of advertising and subscription fees. Despite the challenges posed by digital disruption, the infotainment channels in Odisha managed to sustain growth and benefitted from the region's economic expansion and increased consumer spending on media and entertainment. The advertising market in 2023 was particularly competitive, with channels innovating in content and marketing strategies to attract advertisers looking to target the Odia-speaking population.

CONCEIVING LISA

A new era was dawning at OTV. After completing her education at world-class institutions, Litisha, Jagi's daughter, joined OTV as the CBO. As a millennial, Litisha was bubbling with new ideas and energy. During one of the initial discussions about the next big thing for OTV, Litisha proposed transforming OTV from a legacy media organization to a new-age media corporation. With support from key stakeholders for Litisha, OTV geared up under her leadership to implement emerging technologies and innovations in the media segment.

The entire OTV team was clear about the basic rule, which had been set by Jagi: "No idea will be termed a bad idea, ever." Thoughts of what was next were constantly on everyone's minds, and everyone had to think of the next big thing to stay relevant.

With Litisha's efforts, OTV became the first media company in Odisha to use "unreal graphics"—Unreal Engine for virtual graphics that enabled viewers to feel as if a video had been shot at a place other than the studio, like in a cricket field or at the place of an incident. By the end of 2022, Litisha had started working on developing the best content management system in the country—something OTV claimed no other media company could parallel at the time.

This was the time when the world was being shaken up by generative artificial intelligence (GenAI) programs like ChatGPT. Litisha, too, was bitten by the AI bug and was quick to visualize the idea of an AI news anchor. After some research, she found that a few AI anchors already existed, but none in India. With this ambitious project, OTV hoped to make a mark at the national level.

² Tanushree Basuroy, "Television Viewership in India 2018–2023," Statista, May 2024.
<https://www.statista.com/statistics/1176255/india-television-viewership>

Litisha knew that being from the promoter's family had both advantages and related responsibilities. As a newcomer to the organization, she knew she would need to overcome challenges to take her idea from the ideation phase to an organization-wide implementation. She worked out the figures, plans, and break-even point (BEP) with Darpan. As a seasoned industry professional, Darpan had encouraged Litisha in proposing her idea to Jagi. Litisha found that getting Jagi's initial approval was smooth and easy. Jagi agreed not to interfere in the project, but only as long as Litisha didn't mess it up to an extent that could considerably affect OTV and only as long as the project consistently moved toward its BEP.

Litisha was overjoyed to get approval for a free hand in the AI anchor project, along with the support of Darpan. Moreover, she was happy to be able to further her mother's efforts to keep OTV's human resources "focussed more and more on the creative stuff instead of putting effort into repetitive tasks involving fewer and lower-order skills."

Gestation of Lisa

As Litisha set out on this journey, she quickly realized that the next steps would not be as easy as the first. The senior managers of OTV, those just below the top management like chief revenue officer etc, had reservations. As was typical in a family-owned organization, they had general apprehensions about her age and status as a member of the promoter's family, which overshadowed the capabilities she had built through an excellent education at world-class institutions. This was also a time when some of the world's technology leaders were openly raising concerns about the use of AI, which they feared could potentially lead to wide-scale job losses and unforeseen negative consequences. The senior managers did not want to risk the jobs of their team members, who were already being kept fully busy by the rapid growth in OTV's current market. There was no time left for large-scale experiments like the AI anchor that Litisha was inclined to undertake.

Having worked on the project for a few months without tangible progress, Litisha made two key decisions: First, she decided to limit the project to a very small "skunkworks" team (see Exhibit 4), leaving most of the OTV team to do their regular work. That way, she could also protect the project's key ideas from being leaked before its formal launch. Darpan was part of this skunk-works team since he was the one who could keep the focus on moving the project toward the BEP. Next, she decided to outsource a couple of key technical tasks to external vendors with exclusive domain expertise, instead of recruiting a team from in house.

As Litisha and Darpan set out on this journey, they discovered that a Hindi news channel had announced the release of the first AI anchor in the country. However, this was not something that could deter the team. They keenly studied that AI anchor and quickly understood its shortcomings: it was, in fact, a simple, graphically animated anchor. Since this team was balanced, with both the experienced Darpan and the younger Litisha, they could think of very contemporary yet balanced ideas. They devised the novel idea of creating an AI news anchor that was not just animated but was based on a real, human model. This could make it the first meta-human AI anchor of India. It was bound to succeed, since the other anchors were virtual and animated—in contrast to the one they were planning, where everything, including expressions, would be based on an actual human being.

A Unique Identity

Litisha was certain that the AI anchor had to have a regional identity. Once it was successful in one region, she expected that replicating it for other regions as well as nationally would be easy. Litisha and Darpan started with a naming exercise. As OTV was a regional channel with global ambitions, they wanted something that would be easily relatable for the people of Odisha and yet would connect well with a global

audience, too. The name had to be short and easily pronounceable. Since the project was huge, the name had to appeal to both contemporary millennials and the network's traditional audience. After much brainstorming, they hit upon the name Lisa.

Interestingly, this name sounded Western but had also been in use in Odisha for quite a long time. People viewed it as very progressive, like the name of someone from their neighbourhood. At the same time, the name had an international appeal.

Next, they had to identify a human model for Lisa. This involved a huge risk, since the commitment of the person to the project and the organization was of utmost importance. Who could fulfill all these requirements better than Litisha herself—a young, modern Odia woman? Using Litisha as the model ensured that the chances of acceptance would increase dramatically.

They prepared an initial roadmap, decided upon a few milestones, and constituted a small team of seven people, including two make-up artists, since this initial part of the work was focused mainly on visual presentation. It was important to recognize that, apart from the live news on any television channel, all other content involved long and drawn-out pre-telecast production processes. Now, with Lisa, the entire process would be completely automated. With the birth of Lisa, the AI anchor would start doing a major part of the pre-telecast production process on her own.

Gestational Pains

Litisha figured out that the further growth of Lisa would face a huge obstacle related to language. The most prevalent AI systems were ready to handle English content only, so making Lisa speak the Odia language naturally was not going to be easy, as the phonetics of the Odia language typically included an *a* sound at the end of every word, just like in Sanskrit. The Odia language also had some unique characters and sounds not found in any other language. These challenges added to those related to developing a large language model (LLM) in Odia, an essential requirement for a generative AI system that would work with this language.

As they started deciding upon the scope of all the work that Lisa could do, the team encountered several other hurdles. The typical news-delivery process at OTV involved sourcing the news from organizations like Asian News International and Reuters, which used English. This step was followed by translation of the content into Odia by human translators and subsequent validation by the editorial staff. So, the next bottleneck for further scaling up Lisa would be related to translation of the news. In addition, there was the well-known issue of AI hallucination—the generation of false or misleading information, presented in a very convincing manner, as fact—which was known to be typical of generative AI systems. They could not allow Lisa to hallucinate when presenting the news, since this could have major consequences for the brand value of OTV. Thus, the challenge was to put Lisa to use in live scenarios. For example, in linear TV, Lisa would have to be capable of handling live debates, the programs that attracted the most viewers.

Because any good AI system needed a good amount of data to train the model, OTV had to outsource more technical work to new and existing external technology vendors. These vendors would also need to be given access to access more of OTV's proprietary content in order to train and refine the AI models and the LLM. This was where OTV's gold mine—the largest-ever body of Odia content in the world and also the richest—was supposed to come in handy (see Exhibit 5). OTV had consciously curated this content, envisioning its potential use in the future (see Exhibit 6). And as the number one media company in Odisha, it had a strong presence in modern, contemporary Odia content.

Maternal Risk

But how was Litisha going to get approval from Jagi to share OTV's proprietary, copyrighted, and curated content with external vendors? Doing so could risk serving crucial OTV resources, which had provided the company with a solid and consistent competitive advantage, to its competitors on a platter. Litisha felt very strongly that, despite the content being OTV's strong point until now, it could lose its significance soon if the digital transformations were delayed or postponed. What would be the use of protecting something if it could lose its significance?

If protecting the content was crucial, a logical business mindset would lead one to consider the alternative solution of recruiting an in-house team. However, Litisha believed that OTV was a media company at its core and that it should not be thought of as a tech company. She did not want OTV to lose its focus on the core business while undergoing this transformation, and thus, she ruled out the possibility of recruiting a wholly in-house team. Doing so could also mean settling for a compromised solution—especially when AI was still an emerging technology and there were IT vendors with deep domain expertise and a skilled workforce out there in the market. The learning curve for a new in-house team could make her lose time at a moment when the AI craze was increasing day after day.

Entrance of a Game Changer

Despite Jagi and Darpan's concerns, Litisha managed to convince them that sharing the content with IT vendors, while putting in place proper governance mechanisms and processes, was the best bet in this situation. She also tried to allay Jagi and Darpan's fears by using a start-up organization in Singapore, where the legal and compliance mechanisms were solid, swift, and best suited for the business environment, instead of contracting with other larger players. The legal department also incorporated suitable clauses in the contract that would alleviate Jagi and Darpan's concerns. The majority of these would come into effect in subsequent phases of Lisa's development, when the AI anchor had proven its worth. Based on OTV's data privacy policy (see Exhibit 7), the Lisa team needed to be cautious about what OTV content it shared with the external vendor for the development of Lisa. The output team facilitated the vendor team's work by providing them with bulletins, news clippings, videos, and audio with which to train the Lisa AI model.

Now, there was another monster lurking around the corner. With Lisa, OTV could have replaced its human anchors, but this was not the end objective of the project. Litisha had been trying to figure out ways to allay the fear of job losses among the OTV team when the project was revealed. She did not want the OTV team to feel demoralized in any way or to feel that, because she was the promoter's daughter, she was undertaking experiments that could lead to job losses. Nor did she want to create instances where her competitors and people with vested interests could characterize OTV as an anti-labour organization. This was particularly important since her father, who was not involved in OTV's operations, was an influential leader in the political party that had formed the democratically elected government in India at that time. Luckily, she realized that the task after the launch of Lisa would need a bigger team.

Fortunately, a team member came up with the idea that, when the Lisa project was revealed within OTV, an announcement about new job openings "under Lisa" would be made simultaneously. This way, they could reassure the team that Lisa was there to make things better for everyone, in every aspect.

A Premature Birth

Everything was going well: the project had been a successful skunkworks operation up to June 2023, and the launch date was fixed for October 2023, the festive month of the year in eastern India. Then, one fine morning toward the end of June 2023, Litisha received a WhatsApp message from an ex-employee, who had gone to work at a competing channel. This person was congratulating her for the excellent work she had been doing with the Lisa project. Litisha was shocked, since the project was supposed to be under wraps until September 2023. The whole project team got into a huddle and questioned the external IT vendor, who denied, upfront, any involvement in the fiasco.

Meanwhile, Litisha tried to personally track the chain of forwards in the message, ultimately tracing it to the external technology vendor, who had denied involvement in the clandestinely shot video clip of Lisa up to that point. Aghast, the first thing she considered was to sue the company for breach of trust and violation of the terms of their engagement. The vendor acknowledged that one of its employees had made the blunder and apologized, informing OTV about the corrective actions it had taken in the context.

As Litisha struggled with this situation, another bomb was set to explode.

Jagi called for an emergency meeting on Project Lisa with Litisha and Darpan. Determined, Litisha armed herself with the facts and her intended course of action. She planned to reveal the role that Lisa could take: to become an influencer on the digital platform while acting as an AI news anchor on linear TV. After all, Lisa was a unique concept with meta-human characteristics and was being attempted here for the first time. According to Litisha, having a start-up as the vendor had given OTV an upper hand in negotiating suitable terms, which ensured that the vendor would not work with any of OTV's competitors for a reasonably long time and provided protection over a long enough gestation period for Lisa's growth. A good start-up was usually also suitable for rapid scaling. Litisha was strongly in favour of continuing with the existing strategy, involving a small in-house technical team to coordinate with the external technology vendors, who had specific domain expertise for most of the technical work.

She analysed that pulling the work away from the AI technology vendor would also mean losing out on the huge investment that had already gone into Lisa—especially since the vendor, as a start-up, did not have the financial muscle to suitably compensate OTV. This change could also mean pausing Lisa for some time, which could harm or even kill Lisa. Finally, discontinuing the vendor agreement might also give an undue advantage to other channels, who, despite not being present in Odisha, could start competing with OTV. Historically, OTV had always believed in helping and nurturing smaller vendors with strong expertise to grow and scale up.

Litisha quickly checked with Darpan, who was ready with information on the project costs and the BEP. Darpan could already see opportunities in this situation, which could push Lisa toward an early achievement of the BEP and build a growing demand for Lisa, in a new role, from some of the country's large corporate houses. However, he expressed his concerns to Litisha: "Continuing with the vendor could send signals that OTV takes a lenient view of breach of trust, and that can set a wrong precedence. We need to do something strong about this."

THE GOLDEN-HOUR DECISION

As the meeting started, Jagi seemed very concerned about several strategic decisions and their implications. After Darpan presented the update on the facts and figures of the project, Jagi asked Litisha,

What do you plan to do now? People could perceive OTV as being in a vulnerable situation. How can we ensure that this or any similar incidents do not occur again? Are the risks associated with the implementation of AI worth it? Additionally, even if you think that Lisa could play an important role, how wise would it be to open up our important internal resources more and more to the external technology vendor? If you remember, I had said that you could have a free hand as long as you do not mess it up to the extent of putting OTV, as a whole, at risk, and I still stand by my words.

As the meeting ended, Litisha felt the weight of several crucial decision, which rested on her, and Jagi's parting words resonated heavily in her ears:

You have time until tomorrow morning to come up with a concrete solution, as I have called for an urgent meeting of the board, considering the scale of impact of this event. We need to decide whether to continue with the existing technology service provider or bring everything in house or even pause the entire project. Remember, it is not just about Lisa anymore; it is about OTV's reputation and future.

Darpan pulled Litisha aside and said, "The corporates who had shown interest for Lisa are getting anxious. They want to know if we can still deliver it on time. Moreover, information has just come in that three other competing media houses are planning to launch their own AI anchors. We are losing our first-mover advantage by the hour."

Back in her office, Litisha evaluated her options. Continuing with the existing vendor would be the fastest way to complete the project, but that came with the burden of exposing OTV to more risks and potentially signalled a weakness in enforcing data security. Building an in-house team would provide better control but would mean getting into huge complexities, with consequent significant delays, potentially losing the entire market opportunity. Pausing the project would cede the AI anchor space to the competitors of OTV.

The clock was ticking. Each option carried significant trade-offs. She had to be ready by the next morning with a decision and a comprehensive plan—a plan that could not only solve the immediate crisis but also protect OTV's long-term ambitions in the AI space. As Litisha prepared for one of the most important presentations in her career, she wondered if she had overlooked any alternatives that could help Lisa survive the crisis and emerge stronger and better.

EXHIBIT 1: PROGRAMS AND CONTENT BROADCAST ON OTV LINEAR AND DIGITAL CHANNELS

- News documentaries
- News debates
- Interviews with controversial personalities (e.g., *Khola Katha*)
- Talk shows
- Women's empowerment programs (e.g., *Prerana*)
- Interactions with public (e.g., *Janamancha*)
- Business shows
- Astrology shows
- Socio-political comedy (e.g., *The Great Odisha Political Circus*)
- Socio-political satire (e.g., *News Fuse*)
- Real-life social counselling on social issues; social-responsibility programs (e.g., *Ashara Aloka*)
- Cybercrime stories (e.g., *Samparkara Mayajala*)
- Big-event shows (e.g., coverage of elections, ratha yatra, cyclones, COVID-19 pandemic)
- Youth-oriented programs (e.g., *Insight 2025*)
- Healthy life counselling programs (e.g., *Sarbe Bhabantu Sukhinah*)
- Entertainment shows (e.g., *E-News*)
- Special reports
- Social-responsibility and anti-corruption programs (e.g., *Sattara Shatranj*)
- Regional-inclusive programs (e.g., *Fee Din*)
- Health programs (e.g., *Doctor Doctor*)

Channels under the OTV Banner

- Tarang: general entertainment
- Tarang Music: music
- Alankar: movies and jatra (regional operas)
- Prarthana: devotional programming
- Tarang HR: general entertainment

Source: Company documents.

EXHIBIT 2: INDIAN TELEVISION VIEWERSHIP DATA

**Gross rating point, viewers 15 years
and older, in urban Odisha**

| Channel | FY 2019 20 | FY 2020 21 | FY 2021 22 | FY 2022 23 | FY 2023 24 |
|---------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| OTV | 159 | 284 | 133 | 106 | 102 |
| News7 | 16 | 20 | 17 | 15 | 16 |
| Kanak News | 45 | 92 | 34 | 35 | 27 |
| News18 Odia | 24 | 51 | 14 | 18 | 20 |
| Kalinga TV | 18 | 33 | 21 | 18 | 16 |
| Nandighosha TV | | 15 | 12 | 14 | 12 |
| Argus | | | 6 | 7 | 9 |
| Naxatra News (N/A) | 5 | 9 | | | |
| MBC TV (N/A) | 12 | 14 | 15 | | |

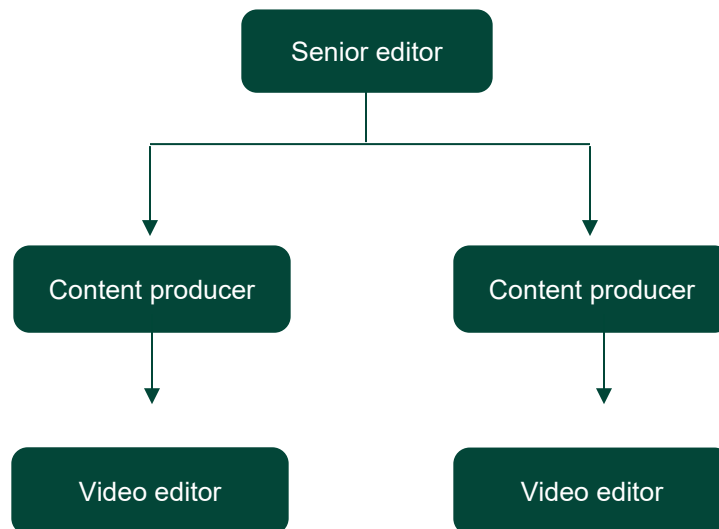
Note: FY = financial year; N/A = not available (data not recorded or published for recent years by BARC- "Broadcast Audience Research Council of India").

Source: Compiled by case authors based on data from Broadcast Audience Research Council (BARC) India, What India Watched, accessed April 2024, <https://www.barcindia.co.in/viewership-insights.aspx>.

EXHIBIT 3: LAUNCH DATES OF NEWS AND GENERAL ENTERTAINMENT CHANNELS

| News Channels | |
|---------------------------------------|--------------------|
| Channel | Launch Date |
| OTV | 1997 |
| Kamyab TV | 2009 |
| Kanak News | 2009 |
| Naxatra News | 2009 |
| MBC TV | 2011 |
| Kalinga TV | 2015 |
| News18 Odia | 2015 |
| Prameya News | 2015 |
| Nandighosha TV | 2020 |
| News8 Odia | 2020 |
| Argus News | 2021 |
| Bada Khabar | 2022 |
| General Entertainment Channels | |
| Colors Odia | 2002 |
| Tarang TV | 2008 |
| Zee Sarthak | 2010 |
| Sidharth TV | 2021 |
| Star Kiran | 2022 |

Source: Compiled by case authors based on information provided by OTV from publicly available information from company websites, media reports, YouTube launch announcements, and industry articles. Launch years were verified through secondary sources including TelevisionPost, Exchange4Media, and official channel press releases.

EXHIBIT 4: OTV'S LISA AI CONTENT TEAM

Source: Company documents.

EXHIBIT 5: OTV'S RICH CONTENT

1. The Odisha Television Network meticulously curated its content by analyzing the needs of both viewers and society, prioritizing organizational responsibility.
2. With over 20 current-affairs programs (the highest across all the channels in Odisha), it served to inform and educate the general public.
3. Extending its reach to the most remote villages of Odisha, the Odisha Television Network stood as a premier channel within the state.

During critical events such as COVID-19 outbreaks, cyclones, elections, and festivals, the Odisha Television Network consistently assumed a leading role in coverage, driving the narrative forward.

Source: Company documents.

EXHIBIT 6: OTV'S DATA-CURATION POLICY

In a media and broadcasting organization, datasets submitted to the story vault from the various input streams underwent a meticulous curation process before they were made public through publishing. This crucial step ensured that the data were not only functional but were also in the appropriate formats and thoroughly documented. Such meticulous curation was vital for maintaining the integrity of the organization's archival and data-curation system. By ensuring that the data were well-organized and documented, this process facilitated long-term FAIRness (findability, accessibility, interoperability, and reusability) of the data. This, in turn, supported the organization in efficiently retrieving and utilizing valuable information for future projects, analyses, and broadcasting endeavours.

1. The input files were received from various input streams, ranging from the ANI feed, input files sent over WhatsApp, ingest, and local reporters' feeds.
2. The files were received in either raw format (.mxf) or video format (.mp4, .3gp, .mkv).
3. Recurrently used video files were saved on the archival system in raw format (.mxf).
4. Other news and input files were transcoded into MP4 format and stored in the Share folder by Edit Share for further use.
5. Kartavya archive fusion was implemented to retrieve the required files from the archive periodically as per demand.

The files were also being stored in LTO format for offline storage.

Notes: ANI = Asian News International; LTO = linear tape open.

Source: Based on field interviews with OTV.

EXHIBIT 7: DATA PRIVACY POLICY

Extract from OTV's internal data privacy policy in relation to project Lisa to ensure responsible and ethical handling of proprietary and viewer-related data with the following key principles:

1. Controlled Data Sharing: OTV content shared with external vendors was strictly vetted to ensure no personally identifiable information (PII), sensitive newsroom data, or confidential internal files were included. Only non-sensitive and pre-approved content was used for training and developing AI models like Lisa.
2. Ethical AI Use: OTV ensured that the AI anchor's development followed clear ethical standards. Any use of data for model improvement required anonymization and internal audit approval.
3. Confidentiality & Vendor Agreements: All external vendors involved in AI-related work were bound by strict non-disclosure agreements (NDAs) and contractual clauses enforcing confidentiality and secure data handling practices.
4. Limited Access & Internal Oversight: Access to internal datasets and content repositories was restricted to authorized personnel. The output and editorial teams facilitated data handovers under close supervision to maintain compliance.
5. Alignment with Regulatory Frameworks: OTV's practices aligned with India's emerging data protection laws and digital governance principles, ensuring that any innovation—like Lisa—was developed without compromising trust or compliance.
6. Data Use for AI Training with External Vendors: Any data shared with external vendors for the purpose of training the AI anchor, Lisa, was carefully selected to exclude any sensitive or identifiable information. The shared data was strictly limited to content already available in the public domain or approved internal media. Additionally, the vendor was contractually bound to use the data only for specified development purposes, under strict supervision and review from OTV's internal team.

Source: Based on company documents.