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Beyond Boundaries: Navigating the Complex Landscape of Intellectual Property Rights and Revenue Distribution Challenges in Global Cricket Broadcasting

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Abstract: ***International cricket broadcasting has become a new significant source of rich countries that possess high economic power. In these economically powerful countries, broadcast rights have preferably assumed a larger share of intellectual property rights and revenues, which have ended up to be only lessened to be distributed to other poor regions; hence, gradually concentrating resources for the few richer regions. The disequal revenue and IP distribution will not only deepen economic divides but also ensure that cricket fails to gain higher momentum and further development in up-and-coming cricketing nations. As the need for live sports continues to grow, incited by both traditional and digital platforms, the gap between cricket on a financial and developmental scale risks widening. This paper explores the distribution of intellectual property (IP) rights and revenue within the context of international cricket broadcasting agreements, with a particular focus on their impact on less affluent regions. It argues that economically powerful nations dominate these agreements, leading to a disproportionate distribution of revenue and IP rights, which in turn stunts the development of cricket in emerging regions. The study adopts a mixed-method approach, doctrinal analysis of the legal frameworks and treaties governing broadcasting rights with empirical case studies and economic data. Doctrinal analysis provides insights into the structure and implications of these agreements, while empirical data captures the tangible impact of unequal revenue distribution on infrastructure, talent development, and fan engagement across different regions. Key findings suggest that unequal revenue distribution exacerbates disparities in cricket infrastructure, talent development, and fan engagement between wealthier and poorer cricketing nations. The research highlights the role of international bodies like the ICC in addressing these imbalances and proposes policy reforms aimed at more equitable revenue-sharing models. Ultimately, this paper calls for a restructuring of broadcasting agreements to promote the global development of cricket and ensure its sustainability in the long term.***

Keywords: Intellectual Property Rights, Cricket Broadcasting, Global Cricket Development, Broadcasting Agreements

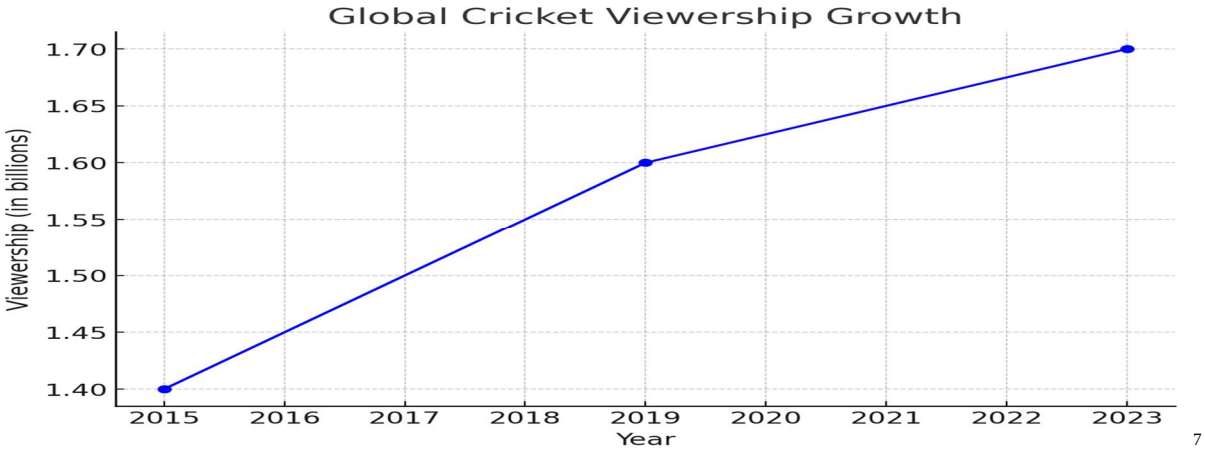
I. INTRODUCTION

Cricket as a sport has become increasingly popular over time, it is viewed as having been largely driven upward by growth in media and broadcasting technologies. Broadcast rights are particularly the most valuable commodity for cricket boards as well as for media companies as millions of fans tune in from all over the world. The broadcasting agreements regulate not only content distribution but also IP rights; these evidently generate much revenue and have greater implications for the development of the sport, especially in less affluent regions[3]. However, the international broadcasting scenario is at a disadvantage as it lies in the hands of economically powerful nations that give these states financial muscle to dominate negotiations and fetch lion's share revenue[4]. In such a scenario, wealthier cricketing nations enjoy considerable margins on account of such deals, whereas emerging and less affluent regions struggle through competition in getting equal access to both revenue and exposure. This inequality constitutes a vicious cycle: A prosperous nation continues to gain through furthering its commercial and competitive advantages, while the less fortunate, in terms of infrastructure, talent development, and fan engagement, fall behind[5].

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[3] International Cricket Council (2021). "Cricket's Global Broadcasting Reach." *ICC Media Report*.
[4] Sen, R. (2019). "The Economics of International Sports Broadcasting: An Analysis of Cricket." *Journal of Global Sports Economics*.
[5] Mukherjee, S. (2020). "Disparities in Global Cricket: A Look at Broadcasting and Revenue Sharing." *Cricket & Society Review*.

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This paper explores the dynamics of power in international cricket broadcasting agreements and their implications on the development of cricket worldwide. It analyses legal frameworks, revenue distribution models, the roles of international organizations such as the International Cricket Council (ICC)[6] and work out the current system of perpetuation of economic disparities. This should outline some key policy reforms towards making resource distribution more balanced so that the game can grow well in all regions.



[7]

A. Historical Overview of Broadcasting Rights in Cricket

1) Evolution of Cricket Broadcasting

Cricket broadcasting started to develop during the radio era of the 1920s and 1930s. The game was popularized through this medium, and coverage of its games spread far and wide. Ball-by-ball commentaries began with the radio coverage in Australia in the year 1922, while regular cricket coverage by BBC started as early as 1927 in England[8]. Fans could enjoy live cricketing from remote locations, thus creating a closer familiarity with the game. Commentary over the radio became a work of art because these commentators provided very vivid descriptions of the game. The action would be visualized through commentary, which would build-up anticipation around major events and build excitement around major events; it is the roots that laid the foundation for cricket's worldwide fan base by taking the sport into people's homes.

The next step in cricket's media journey was the early television broadcasts during the period between the 1930s and the 1960s. The first televised cricket match was that of an Ashes Test between England and Australia in 1938, which was covered by the BBC[9]. The early television telecasts were hard as they involved only a few camera angles and poor production quality, thus making it tough to capture the comprehensive complexity of a game with all the excitement of a cricket match. The quality of coverage improved with the advent of time and technology, as regular broadcasts increased gradually in cricket-playing nations. This period also marked a transition phase from radio to television as the main mass medium for consuming live cricket.

Colour television and satellite broadcasting have transformed the cricket broadcast into a global event, and beginning colour broadcasts happened in Australia in 1970, giving cricket a new dimension[10] of visual engagement with the audiences. Then, in 1977, Kerry Packer's World Series Cricket took yet another giant leap forward by pushing the envelope of production innovation - multiple camera angles, slow motion replays, night matches under floodlights.

They changed the experience and the contract deals of its players with cricket economics. Players started earning a lot more than ever. Dedicated sports channels like Sky Sports further established the role of television in cricket broadcasting, and satellite technology extended cricket to a global audience[11]. Internationalism became the hallmark of this period; cricket viewership went global and fans all over the world enjoyed previously impossible live matches.

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[6] Burns, J. (2018). "The Role of the ICC in Global Cricket Governance." *Cricket Law and Governance Review.*

[7] International Cricket Council (ICC), "Cricket Viewership Data Report 2023" – ICC reported that the 2019 ICC Cricket World Cup reached over 1.6 billion viewers, setting a record in global viewership.

[8] Cricket Australia (2020). "A History of Cricket Broadcasting." *Australian Sports History Review.*

[9] BBC (2019). "A Century of Cricket Broadcasting." *BBC Archives*

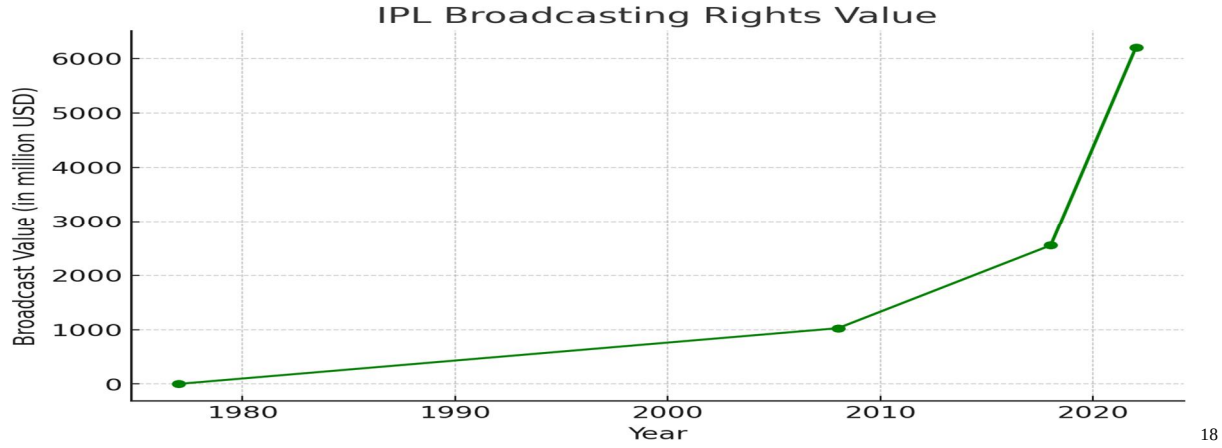
[10] Day, D. (2008). "Cricket and Television: From Colour TV to Satellite Broadcasting." *Global Media & Sports Journal.*

[11] Alvey, J. (2017). "The Kerry Packer Revolution: World Series Cricket and Media Innovation." *Journal of Cricket Studies.*

2) Key Milestones in Broadcasting Agreements

Broadcasting agreements have reflected cricket's ascendent commercial value but also played a significant role in the development, governance, and engagement of the sport globally. There was an early commercialization period in the 1960s and 1970s when rights existed exclusively under the banner of the BBC in the UK; this provided broad free-to-air access for fans but very limited revenue-generating potential for cricketing boards. This model attracted more viewership but did not bring in its ultimate financial potential. All of that was set to change with Kerry Packer's World Series Cricket in Australia from 1977-79. The Australian Cricket Board refused to hand Packer the rights to broadcast cricket matches in Australia, so Packer decided to form his own league and signed most of the stars there for around $2.5 million. This bold move revolutionized cricket broadcasting with novel techniques like night games, multiple camera angles, and on-screen graphics. The hike in the salary scale of players was also bolstered, forcing traditional cricket boards to review the financial implications of broadcasting rights. The start of this more commercial approach to cricket media deals had begun. Next came satellite broadcasting in the 1980s and 1990s, further commercializing the sport. Premium sports broadcasting also came to India with the ESPN acquiring cricket broadcast rights in 1990, as Indians began to clamor for more televised cricket amidst the burgeoning Indian market[12]. For instance, in the UK, Sky Sports won a £10m deal to screen England's home Test matches in 1990. The shift from free-to-air to a Pay-TV model meant, therefore, that the ground was established for the huge increase in broadcast income. This period was also one where cricket boards realized how important exclusive broadcasting agreements became as it used continuously rising audiences[13].

Global broadcasting rights of major events came to the forefront during the 2000s. The ICC entered its first global rights deal in 2000. World Sport Group acquired all ICC event rights for a staggering $550 million[14]. Centralization of ICC events' rights was a big shot in the arm for cricket boards, most specifically the smaller ones because they now had a huge revenue stream for global events. This culminated in the 2006 ICC deal in which ESPN-Star Sports won global rights to view for $1.1 billion and this raised the bar in terms of money but also helped in raising the profile of ICC events[15]. Coming of IPL in 2008 not only changed the cricketing world but also the world of sports broadcasting. The first rights auction of IPL that fetched the price was $1.026 billion for ten years[16], unprecedented in the history of any newly formed league. A success story, it definitely was, which inspired similar T20 leagues across the globe. Moreover, this marked a new era of cricket broadcasting in terms of domestic T20 leagues being the most prime content for broadcasters. The value of cricketing content grew exponentially when, by 2017, Star India acquired the global rights to IPL for five years at $2.55 billion. This deal marked the rising importance of digital rights besides traditional TV broadcasting as the newer streaming platforms started to change the manner in which cricket was increasingly consumed. The digital dominance trend continued in the 2022 IPL media rights deal with the rights broken between Disney Star for the TV and Viacom18 for the digital platforms and witnessing an unbelievable total valuation of $6.2 billion for five years[17].



[18]

[12] Chatterjee, A. (2021). "Cricket and the Indian Media Boom: ESPN's Role in India." *Journal of Indian Media Studies.*
[13] Khalid, S. (2022). "IP Rights and the Global Sports Economy." *Sports Law and Policy Review.*
[14] International Cricket Council (2000). "Global Rights and Commercialization of Cricket." *ICC Annual Report 2000*
[15] International Cricket Council (2006). "The ESPN-Star Deal and its Impact on Global Cricket." *ICC Media Report 2006.*
[16] Mukherjee, S. (2020). "The IPL: The Billion-Dollar Game-Changer for Cricket." *Cricket & Society Review.*
[17] Ramesh, T. (2020). "Amazon Prime and the Global Cricket Media Market." *Sports Business Review.*
[18] Board of Control for Cricket in India (BCCI) – The 2022 IPL broadcasting rights deal reached $6.2 billion, as reported in BCCI's media rights auction results and highlighted by industry reports (e.g., Deloitte's "Indian Premier League Broadcasting Overview 2023").

This deal not only tripled the worth of the previous agreement but also proved the growing importance of digital platforms as key players in the sports broadcasting space. The separation of TV and digital rights has become the emerging trend of rights increasingly being fragmented over different platforms and regions to maximize revenue. It is the age of competition, taking the approach of new serious players like Amazon Prime in the cricket broadcasting market; it has acquired rights for New Zealand Cricket for the year 2020. The same way Facebook has made huge bids on IPL digital rights.

The price of acquiring rights becomes too high and unaffordable for traditional broadcasters. There is more flexibility along with more choices for on-demand viewing on digital platforms. This reflects a strategic shift in fragmentation of rights across TV, digital, and particular territories as broadcasters and streaming platforms vie to capture different segments of the cricket-loving world. It reconfigures cricket's media landscape, and increasingly in the future, digital platforms will come to dominate the cricket broadcasting landscape as it redefines how fans consume the game on a global scale[19].

3) Economic Power Shifts in Cricket

The ascents of India, Australia, and England have dramatically redefined the cricket landscape of the world by virtue of the power combination that derives from a legacy, economic strength, and unique media knowledge for each country. India, with its enormously large population and cricket being the national game, it is the financial superpower of the cricket world. Its rapid economic growth since the 1990s, together with the emergence of an enormous middle-class population with rising disposable incomes, has led to enormous demand for cricket content[20]. Satellite TV in 1993 and the Indian Premier League, launched in 2008, made cricket a media giant with multi-billion dollar broadcasting deals. The most recent example is the 2022 IPL media rights worth $6.2 billion to ensure India's supremacy. This clout has given BCCI the strength to take hold at the global governance level of cricket; it has been able to attract international players, and consequently form a change in the calendar of cricket games around the globe.

Characteristics of the role include Australian innovative use of broadcasting technologies and a deep-rooted cricketing tradition. World Series Cricket launched by media tycoon Kerry Packer in the late 1970s became the first broadcasting revolution that changed the face of televised cricketing, replacing the traditional series with novel camera angles, colored dress code, and night matches-a pattern followed globally[21]. Being one of the favorites sports in Australia, cricketers are one of the most marketable while the lavish deals of Australian broadcasting amount to enormous deals like the 2018 Seven Network and Foxtel $1.182 billion deal. Big Bash League (BBL), a family-friendly attraction with innovative production, has further strengthened the Australian influence in global broadcasting.

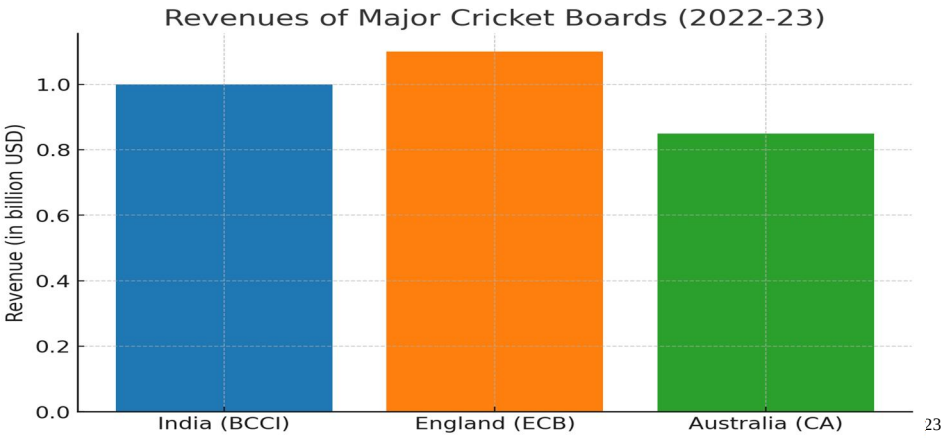
In contrast, it originated in England, merging tradition with a mature and sophisticated broadcasting market. Its history with the BBC and, more particularly since, Sky Sports illustrates a good balance between free-to-air and subscription models. The £1.1 billion deal, the ECB has struck with Sky Sports and the BBC for 2017, is a shining example of continued cricketing appeal of England, not least by innovations like The Hundred format to attract the new audience[22]. Deep-rooted media presence based on cricketing history makes England an important factor in the global broadcast framework.

These three countries share the dominance of international cricket broadcasting; that's because they have placed unique strengths. The combination of India's huge viewer base, Australia's innovation in broadcast, and England's history has created a force in determining the global media narrative of the sport.

And this enables everything from scheduling to accommodate the Indian prime-time audience of international matches to proliferation of T20 leagues for maximizing viewership and revenue. The economic impact of these markets also creates revenue distribution patterns that seem to favor the larger cricketing nations, since bilateral series continue to outshine ICC events on profitability.

Stronger domestic leagues like the IPL and BBL have also altered the scenario of player movement and team selection, which today is dominated by international stars who tend to opt for lucrative league contracts over national commitments. India, Australia, and England have eventually adapted to media dominance that has made cricket a televisual sport; the game now follows broadcasting priorities and commercial interests that significantly influence its global reach and changes in the sport.

[19] Parker, T. (2021). "Toward a More Equitable Cricketing World: Policy Recommendations for Revenue Sharing." *Global Sports Policy Journal*.
[20] Chatterjee, A. (2021). "India's Rising Middle Class and the Cricket Boom." *Indian Media and Society Review*.
[21] Day, D. (2008). "Cricket and Television in Australia: The Kerry Packer Revolution." *Australian Sports History Review*.
[22] Smith, G. (2020). "The Hundred: England's New Cricketing Format." *European Sports Innovation Review*.



[23]

II. LEGAL FRAMEWORK GOVERNING INTELLECTUAL PROPERTY IN BROADCASTING

A. International Treaties and Conventions

Such documents as international treaties and conventions form the core of the protection mechanism for intellectual property in cricket broadcasting as they detail the processes that would be followed in safeguarding broadcast rights, trading them, and enforcing the same abroad. They thus form a critical part of IP protection because it ensures the cricket content is not used without consent while generating revenue and distributing the broadcasts across the world[24].

Founded in 1886, the Berne Convention for the Protection of Literary and Artistic Works is one of the oldest international copyright treaties ever laid out to provide a basis for copyright protection around the world. Its basic principles include "National Treatment," which states that works produced in one country must be treated the same as works produced in a member country. It also introduces "Automatic Protection," which means no formal registration is required for copyright protection, and the "Independence of Protection" principle, which actually ensures that copyright protection is not lost based on the country of origin[25]. For cricket broadcasting, these principles are important because they protect broadcast content as literary and artistic works to ensure that cricket broadcasts receive automatic copyright protection across all Berne member countries. This avoids piracy of the contents and makes interregional circulation easier.

The 1961 signed Rome Convention for the Protection of Performers, Producers of Phonograms, and Broadcasting Organizations is the first international instrument that specially protects broadcasts. The broadcaster is entitled to prohibit any unauthorized rebroadcasting, fixation as well as reproduction of his work for at least 20 years. It ensures protection from signal piracy and a worldwide order on the rights to broadcasting licenses, but problems persist based on its historical foundation which predates the emergence of broadcast internet[26]protection is not fully effective in this age of digitization.

The 1995 TRIPS Agreement (Trade-Related Aspects of Intellectual Property Rights) is a WTO framework that sets minimum IP standards for WTO member countries. Article 14 of TRIPS directly addresses broadcasting organizations, while enforcement measures provide the practical possibility of effective action against infringement[27]. Specifically for cricket, this becomes important because TRIPS strengthens intellectual property rights in member WTO countries and secures legal procedures for international IP disputes. It also influences domestic IP laws of cricket-playing countries to ensure robust protection for cricket content in traditional and digital media forms. The WCT, adopted in 1996, specifically addresses the issues raised by digital technologies in extending the provisions of the Berne Convention to the digital environment. The treaty introduces a new right called the "Right of Communication to the Public," which will include on-demand internet streaming, and legal protection against technological measures that safeguard copyrighted works from circumvention. It is important to cricket broadcasting in the sense that it affords protection to online streaming services and responds to the rapidly growing problem of digital piracy, which in turn shapes how cricket boards and broadcasters institute their digital rights management strategies.

[23] Annual financial statements from BCCI, England and Wales Cricket Board (ECB), and Cricket Australia (CA) – Refer to the respective boards' official reports and financial summaries for 2022-2023, which indicate BCCI's estimated revenue surpassing $1 billion.
[24] Sykes, T. (2021). *International Intellectual Property and Sports Broadcasting: Cricket Case Study*
[25] WIPO. (2022). "Berne Convention for the Protection of Literary and Artistic Works." *World Intellectual Property Organization*.
[26] Bose, A. (2021). "The Impact of Digital Broadcasting on Rome Convention Protections." *Digital Rights Journal*.
[27] WTO. (2022). "Trade-Related Aspects of Intellectual Property Rights (TRIPS)." *World Trade Organization*.

The Beijing Treaty on Audiovisual Performances, adopted in 2012, extends IP rights to performers in audiovisual works. There are provisions that give and provide moral and economic rights for the performer to control the reproduction and distribution, as well as rentals of their performances. In cricket, this treaty has to be acknowledged in terms of the use of players featured in broadcasts, especially concerning their images and performances in highlights or promotional materials.

Regionally, various agreements including the Copyright Directive of the European Union and the Comprehensive and Progressive Agreement for Trans-Pacific Partnership (CPTPP) have an influence on broadcasting cricket. The EU Copyright Directive ensures cross-border portability of online content in the European Union, which has an influence on how cricket broadcasts are accessed by European audiences. Meanwhile, CPTPP enforces stronger copyright measures that can influence how cricket content is protected and traded in Pacific Rim countries[28].

And yet, so do digital piracy and signal theft. As new technologies unlock vistas such as blockchain for rights management, legal frameworks must also continue their march to keep up with such threats. The other new and ongoing challenge is territorial licensing vs global access. While VPNs and geo-blocking technologies are increasingly employed to overcome regional constraints, so too do they raise legal gray areas. International IP protection has proved a test case for major cricketing tournaments. Take the IPL; the international treaties applied by the IPL to protect its broadcast across various jurisdictions, finding it challenging to enforce rights in territories with weaker IP laws. ICC Cricket World Cup broadcast disputes also tell a story of how international IP conflict resolution is rather cumbersome; in this case, treaties like TRIPS and WIPO, having mechanisms to resolve disputes.

International treaties are, thus, the basis of IP protection for broadcasting cricket, hence permitting broadcasts and players, as well as content developers, to secure each of their rights under an increasingly global and digital market.

B. Jurisdictional Approaches to IP and Broadcasting

International treaties set a baseline in the protection of intellectual property. Cricket-playing nations have developed unique legal approaches tailored to their market conditions, political structures, and frameworks of cricket governance within their borders. These national legal frameworks reflect the compromise of maximizing revenue from the sale of broadcasting rights, public access to cricket, and technological growth.

This legal framework shaping Indian broadcasting is derived from the Copyright Act 1957 amended in 2012 and the Sports Broadcasting Signals (Mandatory Sharing with Prasar Bharati) Act 2007. Under the latter, private cricket broadcasters are compelled to share signals with public broadcaster Prasar Bharati, thereby keeping key cricket events available to a larger population. The country further has robust anti-piracy laws that also recognize broadcasters' rights as being distinct from copyright. Some important cases in this respect are the *BCCI v. Prasar Bharati*[29], which dealt with the extent of content sharing that a broadcaster must have, and *Star India Pvt. Ltd. v. Piyush Agarwal*[30], which was an online cricket broadcast piracy case. This legal framework promotes universal access to cricket but makes it very complicated for the broadcasters negotiating with the BCCI.

In Australia, the core of the country's legal framework of sports broadcasting consists of two laws: the Copyright Act of 1968, and the Broadcasting Services Act of 1992. Retransmission that is free-to-air, as included in the Australian legislation, along with anti-siphoning laws, ensures key events of cricket remain free of access on free-to-air TV and do not fall into Pay-TV exclusivity. Two examples are: *Seven Network Limited v. News Limited*[31], which involved the question of rights regarding sports exclusivity, and *Telstra Corporation Limited v. Phone Directories Company Pty Ltd*[32], which dealt with protection of sports fixtures. This framework, therefore, represents an equilibrium of interest that would accord protection to public access interests with commercial exploitation rights over Australian cricket broadcasting.

In England and Wales, good bases have the Copyright, Designs and Patents Act 1988 and the Communications Act 2003. The 'Listed Events' regulation stipulates that free-to-air coverage must be provided for particular major sporting events such that public access to key cricket matches is ensured. The cases of the well-known settings of England and Wales Cricket ***Board v. Tixdaq Ltd***[33], using a few short-form highlight clips, and ***Sky v. SkyKick***[34], injuring the trademark protection of the rights available for broadcasting, prove that strong legal protection is given to the broadcasters.

[28] European Commission. (2018). "Copyright Directive in the Digital Single Market." *European Commission*.
[29] Board of Control for Cricket in India (BCCI) v. Prasar Bharati [(2016) 8 SCC 498].
[30] Star India Pvt. Ltd. v. Piyush Agarwal [(2013) 1 SCC 435].
[31] Seven Network Limited v. News Limited [2007 FCA 1062].
[32] Telstra Corporation Limited v. Phone Directories Company Pty Ltd [(2010) FCA 44].
[33] England and Wales Cricket Board Ltd v. Tixdaq Ltd [2016] EWHC 575 (Ch).
[34] Sky Plc v. SkyKick UK Ltd [2020] EWHC 990 (Ch); [2020] EWCA Civ 1702.

In this respect, the UK legal framework insists on the balance between public access and Pay-TV revenues, providing access to cricket content while allowing broadcasters to profit with exclusive rights.

In South Africa, the Copyright Act of 1978 and the Electronic Communications Act of 2005 are governing broadcasting with a statutory underpinning of public interest by 'must carry regulations. Some cricket events of cricket have to be broadcast on public channels. Important cases are *South African Broadcasting Corporation v. Via Vollenhoven & Appollis Independent* [35]which revealed the scope of 'must carry' provisions. A crucial aspect of South Africa's broadcasting policy is to enhance the penetration of cricket, in step with national imperatives on transformation and equity in sports broadcasting.

In the West Indies, the legal framework varies with country. However, a large majority of the countries constituting the West Indies have adopted UK-based copyright legislation. For instance, Jamaica has enacted the Carriage of Broadcasting Signals Act (2011) aimed at curtailing rebroadcasting of signals without permission. Under Cricket West Indies' administrative region-based approach to broadcasting rights, regional deals can exist; however, coordination of rights across jurisdictions is problematic. While this splintered legal environment, combined with increasing attention given to digital rights protection, creates challenges for cricket broadcasters in the Caribbean, it also brings about opportunities.

It is said that New Zealand's legal framework for broadcasting is pretty deregulated. This is almost fully governed under the Copyright Act of 1994 and the Broadcasting Act of 1989. There is no particular statute governing sports broadcasting, and most are treated as governed by law with regards to copyright and contract. There is, of course, one notable case, which is *Sky Network Television Ltd v. Freeway Entertainment Group Ltd*[36], on infringement of public viewing of cricket matches. This regulatory framework allows for the negotiation of flexible rights, yet it has its challenges in protecting content against piracy in the digital space.

C. Comparative Comparison

In these countries, there is a scale of public and commercial rights. India has directives that see broadcasting rights shared as opposed to New Zealand whose market-based approach highlights how the generation of revenue besides public access becomes highly divergent in the crick markets[37]. Digital rights and new media also face different legislative adaptations as India and Australia take stronger measures to protect digital streams, while others fall short in fully addressing the said challenges. Anti-piracy measures also differ as some nations adopt more robust statutory provisions and enforcement mechanisms toward the protection of broadcasters, especially in the digital domain.

Another important crossroads that competition law stands at is with broadcasting rights in countries like Australia and England, where it shapes the distribution and exclusivity of sports rights. At these crossroads, this interface between competition law and broadcasting rights continues to be crucial in defining how cricket is put on television and monetized.

D. Role of Copyright Law in Broadcasting

Copyright law is significant in making up the nature of cricket broadcasting deals, hence influencing cricket's revenue distribution, economic structure, and reach across the globe. It, therefore, clearly depicts the rights and the kinds of protections safeguarded around broadcasting cricket matches, thus enabling the stakeholders to commercialize various elements of the sport, hence significantly contributing to the commercial model of cricket.

E. Principles of Copyright in Cricket Broadcasting

Broadcasts of cricket include more than one copyrightable element, and all of them fall within intellectual property law due to their creativity and expression. The audio-visual recording of live matches captures the progress in live action of the game, actions of players, reactions of the crowd, or other events happening on-field. That is why the courts tend to classify these recordings as works of authorship and thus protect them with copyright rights. Commentary or analysis also thus gets protected, being alive on a broadcast or after the match when commented, since it reflects personal insight, style, and creative expression by commentators. Creating unique phrases, descriptions, or narrative storytelling in these broadcasts further strengthens their copyright status[38].

[35] South African Broadcasting Corporation v. Via Vollenhoven & Appollis Independent [2019] ZAGPJHC 124.
[36] Sky Network Television Ltd v. Freeway Entertainment Group Ltd [2018] NZHC 2816.
[37] Chawla, N. (2020). *International Sports Broadcasting and IP Laws: A Comparative Study*.
[38] Smith, J. (2021). "The Role of Commentary in Sports Broadcasting Copyright." *Journal of Sports Law*.

Images and statistical over-supplies-for example, scoreboards, player statistics, and live updates of events in a match, are well-designed to make the viewer experience[39] more fabulous and often come with creative aspects like design and data visualization, all which qualify for copyright protection[40]. Similarly, promotional materials such as teasers, trailers, and highlight clips are produced to hook audiences and provide a reason for future broadcasts with rights on such creative works applying.

The copyright attached to these elements gives several important rights to the broadcasters, including but not limited to the right to reproduce the content in making copies for purposes of rediffusion, the right to distribute it across multiple platforms like television, radio, and streaming services, and the public performance right whereby the content can be broadcast to audiences. The creators also hold the right of creating derivative works: editing highlight reels, documentaries, or repurposing footage into digital content, or other format. Again, the duration varies with the country. For a work belonging to a single author, it lasts up until 50-70 years from the death of the author to be protected for a long time. For works belonging to a corporation, such as television and radio broadcasts produced by broadcasting corporations, the copyright duration can last up to 95 years from the date of its inception or date of publication. This protracted duration ensures that the creative works remain under the control of their creators, who can also generate earnings from them for a significant period.

F. Effect on Broadcasting Deals

Copyright plays a very important role in the negotiation and structuring of cricket broadcasting deals, particularly over issues of exclusivity and territorial rights. It is by virtue of exclusive rights that broadcasters will be in a position to exploit specific content within geographical areas, maximizing their revenues through territorial licensing. This structure will allow the broadcasters to sell or sublicense the content of the platforms - TV, streaming, even short-form highlights.

Broadcasting rights are sublicensed and resold in a customized package for various markets so the core rights remain exclusive and maximize distribution. For example, the Indian Premier League separates TV rights, digital rights and territorial rights into packages, contributing to record-signing deals. Recently, when Star India spent more than $2.5 billion in acquiring IPL rights, this scene that is witnessed also records how copyright could give an opportunity for broadcasters to generate huge revenues[41].

In these contracts, copyright protection enhances the bargaining power of the broadcasters because all-inclusive copyright protections raise the value of the rights involved, hence giving rise to longer-term and higher-value contracts[42].

G. Impact on Distribution of Revenues

Cricket boards receive a substantial amount of their revenues through broadcasting rights, a package that they get from selling live matches licenses globally and regionally as well as advertising and sponsorship tied to the broadcast, pay-per-view, and membership models, among others. Cricket attracted enormous audiences for watching the broadcasts, and it translated en masse into significant advertisements and sponsorships on broadcasts, hence more revenues. The share of this income distribution between cricket boards and broadcasting channels is highly influenced by copyright, and usually the boards take the larger share that subsequently trickles down to cricket teams, cricketers, and grassroots developments for the sport to grow at all levels. Broadcasting rights for the major events are controlled by the ICC that distributes them fully to all participating nations respective to revenues. Areas where copyright enforcement is stronger tend to generate more revenue from broadcasting, such as countries like India, Australia, and England, all of whom pool revenue. The smaller cricketing nations tend to be scooped less, however, such as the "Big Three" revenue model that has been stirring up controversy more recently.

H. Copyright Challenges in the Digital Age

Digital piracy, as well as illegal free streaming, are quintessential threats to the value of broadcasting rights in this digital age. With DRM that can restrain such unauthorized streaming from happening, some cricket matches continue to find space through unauthorized avenues. This is apart from all such aggressive legal measures and adoption of more advanced anti-piracy technologies. As the world of social media and short-bite content continues to grow exponentially, new challenges arise also for copyright enforcement. As described above, opportunities and risks coexist in capitalizing on the viral nature of social media in helping to ensure protection of highlight clips and moments, and avoiding unauthorized dissemination by homes. Hence, the greatest battle today will still center on YouTube, Twitter, and Instagram.

[39] International Copyright Law Association. (2020). "Copyright and Media Rights in Sports."
[40] Copyright Office. (2021). "Understanding Broadcasting Rights." U.S. Government.
[41] Gupta, A. (2022). Financial implications of broadcasting rights in the Indian Premier League. *Sports Business Journal, 23*(4), 210-225.
[42] Jones, R. (2020). Negotiating broadcasting rights: The role of copyright. *Sports Law Review, 19*(1), 35-48.

It has also undermined traditional broadcasting models, disrupted the Pay-TV structure while offering more flexible and accessible streams of options. Over-the-top platforms like Hotstar, ESPN+, and Amazon Prime really threw a twist in the application of copyright. Broadcasters are reinventing different approaches to content monetization in the digital environment.

A relevant case study is the ECB's The Hundred, which used digital platforms and copyright protections to craft an ideal output and consumption. This format showed how copyright law might help in the development of new models of broadcasting that would prove apt for traditional as well as digital consumers.

I. Copyright and Accessibility of Cricket

Access remains a crucial contentious issue that has and continues to affect cricket broadcasting-both commercial and public. Many countries have established copyright exceptions; the most familiar in the US and UK are fair use and fair dealing, respectively, but which permit limited copyrighted material use to comment on, criticize, or create educational content. Other countries have enacted legislation ensuring public access to so-called "crown jewel" events in major sports, requiring license holders to make certain matches involving the teams of recognized national interest available on free-to-air television[43].

In India, for instance, the Mandatory Sharing Law compels private broadcasters to share live cricket feeds with Prasar Bharati, the national public broadcaster, in a move to ensure wide public access. This tends to deny cricket to millions of viewers, and at the same time, it also lowers the overall value of exclusive broadcasting rights. This leads to commercial broadcasters striking a tension between public access policies.

Copyright applies in other aspects, too, like in how archival and educational use of cricket broadcasts impacts historical preservation or academic study. The delicate balance is between preserving cricket history, and monetizing those archives, especially when platforms are making these pieces of history highly accessible.

J. International Differences in the Application of Copyright

Such global demand for cricket means that copyright protection is very different from one market to another. In India, strong copyright laws also involve mandatory sharing provisions bearing on the value of media rights. In Australia and in England, protections for broadcasters are robust but also include free-to-air access provisions for key events. New Zealand takes a more market-driven approach with fewer public access requirements.

Having broadcasting rights for cricket in more than one jurisdiction carries enforcement issues. Since copyrights differ by jurisdiction, disparate protections are attached to the streaming of cricket. Thus, illegal cricket streaming becomes a cross-jurisdictional issue, which is supposed to be regulated by international regulatory bodies, though harmonizing the copyright law in areas like the EU region may bring about more uniformed protections for broadcasters[44].

It therefore follows that copyright is fundamental in cricket broadcasting-it forms and guides negotiations, protection, and exploitation of rights. Thus, it influences the sport's commercial value to remain abreast with the hallmark of cricket being accessible to a domestic and international audience while further technology and digital platforms present new challenges and opportunities.

III. REVENUE MODELS IN GLOBAL CRICKET BROADCASTING

A. Types of Broadcasting Agreements

Therefore, in response to these market dynamics, technological advancement, and viewer preferences, a variety of broadcasting models developed. Thus, it would include traditional free-to-air broadcasting on public or commercial television channels, at no cost payable to the viewer for receiving the transmission, thereby making it the most accessible form of broadcasting to an extremely wide audience. Revenue is almost entirely ad-sponsored, while public broadcasters can additionally collect cash from the government to top up sports broadcasts to a certain extent. The FTA would typically generate less broadcasting rights income compared with its counterpart, subscription, as has been seen in the past with historical examples such as BBC UK and Nine Network Australia. Pay television, also known as Pay-TV, is exclusive and comprehensive coverage of cricket on any cable or satellite services that viewers must subscribe to. It is primarily based on fees from subscription, but additional revenue sources are still coming from advertising. This model, as observed with Sky Sports in the UK and Fox Sports in Australia, also allows for the capacity to attract higher broadcasting rights fees and improved production quality, even though its cost factor thereby limits reach, meaning grassroots involvement is not as likely to happen, especially in poorer regions.

[43] U.S. Copyright Office. (2021). Understanding broadcasting rights: A guide to copyright and media. Washington, D.C.: Government Printing Office.
[44] International Copyright Law Association. (2020). Copyright and media rights in sports. *ICLA Annual Review*, 78-95.

Pay-per-view (PPV) involves payment made by viewers directly for just one event, but it is not much used in the game. This model will surely command a very high price in premium events, thus generating immense revenues, but it also may drive away viewers and viewership at large.

Digital streaming is very popular, and it has been enabled and allowed the world to live cricket through different devices connected to the internet. Among those are Hotstar (India), Kayo Sports (Australia), and ESPN+ (US), which utilize various forms of revenue models, such as SVOD, TVOD, AVOD, and others. The accessibility and flexibility are very wide but vulnerable in terms of its internet infrastructure and piracy issues. Hybrid models combine FTA, Pay-TV, and digital streaming, maximizing reach and optimizing revenue. For example, cricket broadcasting in England involved balancing the need for access through free-to-air highlights of the game on BBC with detailed commercial Pay-TV broadcasts on Sky Sports.

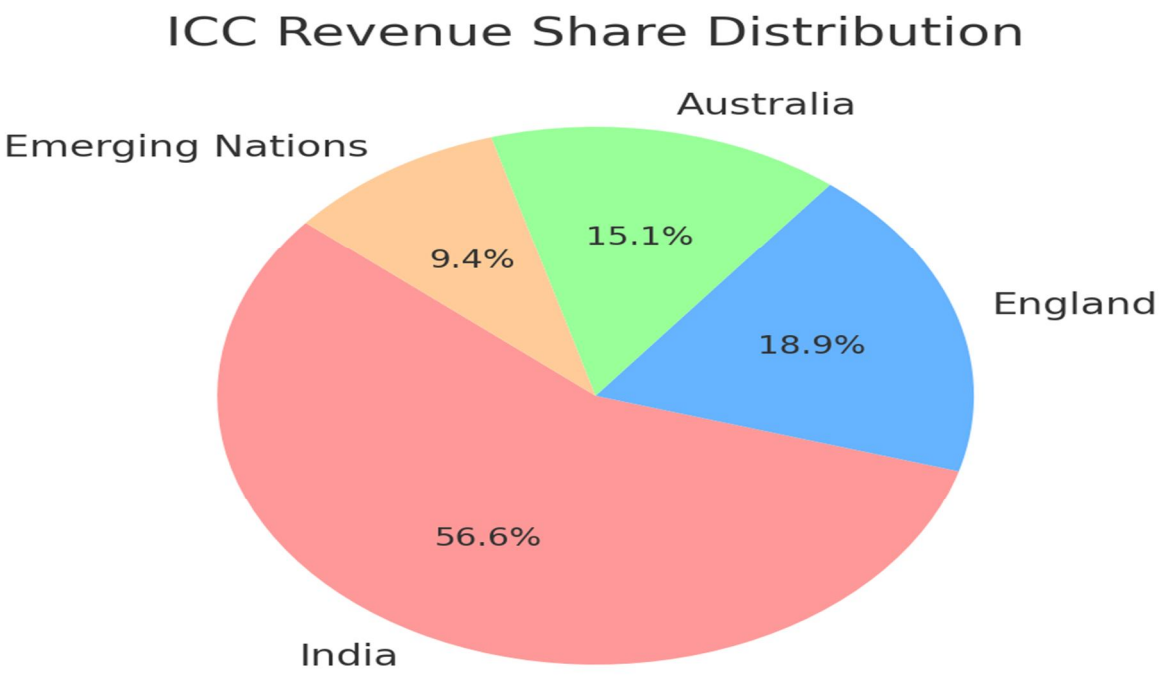
Mobile and telecommunication partnerships became a way to offer cricket content bundled with mobile data plans, hence expanding accessibility. Telecom companies, like Reliance Jio in India, nowadays offer live match feeds through its thousands of subscribers' bases. This model expands cricket's reach but perhaps with a lower production quality than traditional broadcasters. The third and most significant trend is the surge in the use of social media platforms such as Facebook, YouTube, and Twitter, giving short-form cricket content to younger, mobile-first audiences. That will both broaden the reach and allow more people to connect to the sport but complicates monetizing short-form content balanced with traditional broadcasting models.

B. Revenue Sharing Mechanisms

Broadcasting rights are the bedrock of the cricket economy as they shape the financial environment. They are sold through competitive bidding, and usually, separate bids are accepted for television and digital platforms. The contracts are usually on four- to eight-year durations, stabilizing the broadcast deal for both sides, the broadcasters as well as the cricket boards. In international cricket, the model for revenue distribution of the ICC is paramount to understanding the flow of finances. For the 2024-2027 cycle, the total ICC revenue is estimated to be around $3 billion. It is so distributed that 70% goes to Full Members, while the rest is used by the ICC to meet its operational cost, developmental work, and an infinitesimal percentage handed over to Associate Members. Most of the money so far was given to the "Big Three"-India, England, and Australia-but in recent times, efforts have been made to not make it so skewed. Nonetheless, the lion's share is still going to India due to large percentage contributions to the earnings of world cricket.

The uniqueness of Indian Premier League (IPL) revenue lies in its distribution. The BCCI retains 50% of the central revenue of the league which basically comes from broadcasting and sponsorship deals, and the remaining 50% goes to the franchises. The franchises retain 100% of local revenue, including gate receipts and sponsorships. The player salaries are also capped to maintain competitive balance further. Percentage of the player salaries goes to their respective national boards to make sure domestic leagues contribute to the international cricket growth as well. Central contracts, match fees, a share of ICC tournament revenues, and domestic league salary vary between the cricket boards. Recently, it has also influenced the revenue territory of cricket. Separate bids for digital rights, such as the $3 billion deal for IPL digital rights 2023-2027, exemplify the rising role of online streaming. In addition to broadcasting income, newer revenue streams are fantasy leagues, in-app purchase, and digital ads, though piracy is still the largest threat to protect digital assets. Revenue sharing is also a significant issue for the emerging nations in cricket. Associate Members hardly receive any share from the ICC, and most are reliant on funding from the ICC for the development programs going on in their countries. Increasing pressure is coming in for making sure that funds are distributed equitably around the world so that the game will flourish in places other than where it has traditionally been strong. Women's cricket is also beginning to transform revenue sharing. Slowly, financial dynamics are shifting as more women's matches lure larger TV deals and efforts to close the pay gap between men's and women's cricket. Investments in domestic women's leagues-the Women's IPL-are an epitomization of this growing commercial potential of women's cricket. There are three types of broadcasting rights-home series rights, where each board sells the rights for matches played in the respective countries; ICC tournament rights, sold centrally for events like the World Cup; and league rights, sold for competitions like the IPL or Big Bash League. Typically, cricket boards retain 70-80 per cent of the broadcasting revenue and the rest is distributed between payments to players, grassroots development, and administrative costs.

Some of the broadcasting deals include BCCI's 2018-2023 deal with an annual sum of $944 million for India's home matches while IPL has a $6.2 billion deal up to 2027. ECB has a deal worth £220 million per year for all cricket played in England and Wales from 2020 to 2024. Cricket Australia has signed a deal worth AUD$1.18 billion for its home international matches, as well as the Big Bash League, from 2018 up to 2024. These high-value deals have also significantly increased the wages of players and investments in infrastructural developments, whereas the gap in financial terms between the cricketers' most powerful nations and the developing ones has widened.



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C. The Role of Sponsorship and Advertising

Sponsorships and adverts form a very integral part of the cricketing industry and add much value to the deals that are generated from broadcasts, creating a symbiotic relationship between the brands, the cricket boards, the broadcasters, and the audiences. There are several forms of sponsorships found in cricket. Team sponsorships include sponsors for national teams like BYJU'S for the Indian cricket team and franchise team sponsors in leagues such as the IPL and BBL. Event sponsorships feature titles for flagship events, such as Pepsi through IPL and ICC Men's T20 World Cup; associate sponsors for other events. Broadcast sponsorships comprise match broadcasting presents and also the segment sponsors like "DHL Strategic Timeout" in IPL. Advertising signage in the stadium is also quite prominent- perimeter boards and logos on the pitch and outfield provide views of brands during matches.

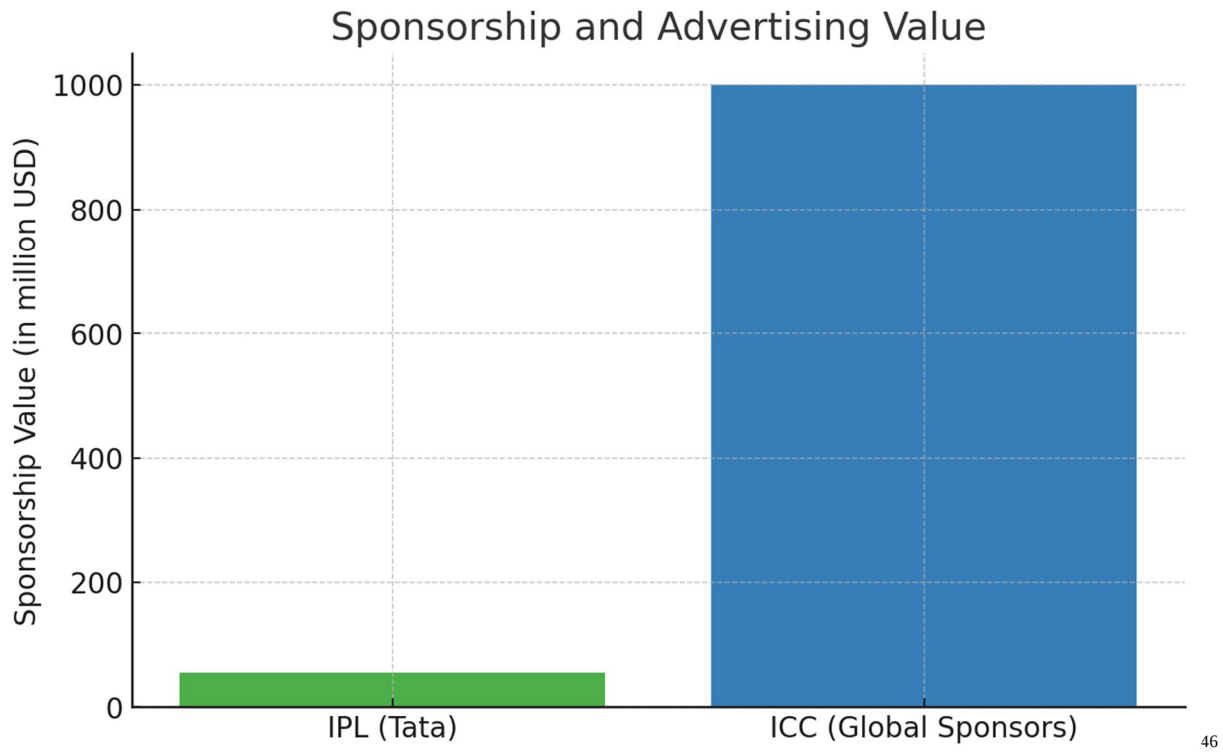
Sponsorships directly impact the cost of broadcasting deals because they make cricket broadcasts more commercially attractive. For instance, the IPL's broadcasting rights for 2023-27 sold for $6.2 billion, a level of sale partly fueled by huge sponsorship opportunities attached to the event. Sometimes, the broadcaster has to give some form of advertisement revenue to the cricket boards which makes the bidding for broadcasting rights increasingly competitive. Sponsorship also allows creative packaging in the form of branded highlights or even sponsored-analysis portions, thereby increasing the worth of cricket broadcast manifold.

One such high-profile case study is the Indian Premier League, wherein Vivo's title sponsorship for the period of 2018-2022 was ₹440 crore per annum. Such a sponsorship increased Star India's $2.55 billion IPL broadcasting rights bid for the period of 2018-2022. Similarly, Nissan's 8-year global ICC sponsorship deal increased the value of ICC's broadcasting rights package as the sponsorships and broadcasting revenue became bi-directional.

However, the dynamic is full of challenges: on one hand, there needs to be a good balance where sponsor visibility is at the highest while still offering maximum viewer experience, which can alienate people if commercialization is too high. There are also regulatory issues with some types of advertisements being banned in certain countries, like alcohol or betting, which plays an important role in influencing the worldwide broadcasting deals and the plans for sponsorship. Such media technologies have opened up new sponsorship opportunities-but, with all said and done, measuring and monetizing digital engagement remains an albatross around the necks of broadcasters and their sponsors alike.

[45] ICC Financial Distribution Report (2016-2023) – ICC's revenue-sharing model shows India's share at approximately 30% of the total revenue, with emerging nations receiving a smaller fraction.

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[46]

IV. ECONOMIC DISPARITIES IN CRICKET BROADCASTING

The big three rich cricket nations that are India, Australia, and England have shaped the global landscape of cricket. For a long time, these cricketing superpowers have dominated the sport, using their place in vast markets to reap larger chunks of revenue generated by cricket. Last year, the Big Three formalized this dominance when they came up with an ICC revenue model that gave them a larger chunk of the funds at others' expense. India has a market in its 1.3 billion people, creating unparalleled wealth in the form of broadcasting rights and corporate sponsorships. England and Australia have long been in the institutions of the game, which have systematically built in roots of influence. These and their appeal to the market make the Big Three secure heavy broadcasting revenues, as shown by the ICC revenue distribution for 2016-2023, where India received $405 million compared to England's $139 million and Australia's $128 million, and the rest of the Full Members received much lesser amounts.

This gap would have even more important consequences for cricketing nations like Afghanistan, Zimbabwe, and Ireland emerging, which garner a mere fraction of the revenue the Big Three enjoys. This also means these nations are limited to international exposure and are often unable to retain their prime talent, most of whom are siren-minded and thus get lured by more money-geddonish nations and T20 leagues. For example, the economic challenges Zimbabwe had suffered meant that they lost their competitive advantage, whereas Ireland, as a Full Member, still depends on the ICC's funding. Afghanistan is rising steadily in international cricket but is still struggling with long term financial instability because of which infrastructural development is limited. This is a cycle of lesser revenues leading to lesser resources, a weaker performance by the teams translates into lesser revenue-generating business for the tournament, and in turn leads to lesser revenues-a vicious cycle that exacerbates the situation for these countries.

Infrastructure and talent development directly correlates with financial capability. The better-off cricket boards have the capacity to invest in more modern stadiums, training facilities, and sports science compared to the more cash-strapped boards. For instance, India and Australia can invest in an expansive grassroots system that caters to the next generation of talent-for example, Cricket Australia's Junior Cricket Program that reaches out to more than 500,000 children every year. On the other hand, nations like Zimbabwe do not have the financial muscle to create domestic leagues that can approximate international standards or even first-class facilities, further relegating them from becoming competitive.

[46] IPL Sponsorship Report 2023, by Deloitte, and ICC sponsorship analysis reports – Tata's title sponsorship of IPL and the global sponsor agreements with ICC, with major deals reaching up to $1 billion in value for tournaments.

The financially more potent boards also invest in the latest technology available, such as the DRS system and data analytics, to better their performance through the players. All these issues are biased towards the more financially developed nations at the expense of the developing ones.

These notwithstanding, there are elements of contribution to rectifying the imbalance created by the financial factor:. Apart from this, the ICC has opened up facilities for Associate Members and other development initiatives like the ICC Academy in order to strengthen developing nations. The better resourced nations have sometimes sent bilateral support, such as India providing financial help to Afghanistan cricket or England hosting Ireland for Test matches. In addition to this, the cricketers from the developing nations, especially Afghanistan, are now getting more experience and monetary compensation through participation in the mega T20 leagues, such as IPL.

In the future, talk is hot about revenue-sharing reforms in the ICC to help forge a more equitable financial model that accelerates the emerging countries. Digital platforms will also present an opportunity for smaller cricketing nations to tap into new revenues through broadcasting their games worldwide on digital services. Targeted investments into infrastructure, grassroots development, and player retention in emerging markets could help these countries grow and, in turn, add value to cricket's global growth. In the absence of any radical change from the current revenue distribution and strategic investment, it is impossible to envision this financial gap between the pinnacle and the tiered lower nations happening anytime soon, thus restricting the emergence of new cricketing nations and their potential competitiveness.

V. CASE STUDIES ON REVENUE DISTRIBUTION AND IMPACT

The power behind India's dominance in cricket broadcasting, however, lies in the financial muscle of the Board of Control for Cricket in India-the richest cricket board globally-with revenues of some $540 million annually in 2019-20. Such is the scale of dominance owed to several factors: the Indian market of over 1.3 billion cricket fans, the highly lucrative Indian Premier League, and the significant broadcasting revenue from bilateral series with teams such as Australia, England, or Pakistan. That alone, media rights sold for $6.2 billion over the 2023-27 cycle, has altered the cricketing economy of the world, adding very significantly to the revenues of BCCI. These factors—India's massive audience, the commercial viability of the IPL, and top-level bilateral series—cement BCCI's financial dominance, allowing it to take a disproportionate share of global cricket revenue. This is what it has done in the 2016-2023 ICC revenue sharing model, in which it pocketed $405 million in the $2.7 billion pool. It also gives India the power to decide on international scheduling and respect its cricketers more than others, so much so that these cricketers earn premium salaries in leagues around the world.

However, this high concentration of wealth in the game has thrown up huge questions about equity in the distribution of cricket because these emerging nations are also themselves financially struggling countries. Zimbabwe is a country that was once a competitive cricket nation, but it was suspended by the ICC in 2019 due to government interference, running $19 million in debt. This forced the country into a talent exodus and reduced the number of international fixtures so much that the cricket infrastructure here suffered greatly. Cricket Ireland has been a Full Member since 2017. It still struggles financially, having annual revenues of €9.5 million, and restricting cricketing potential for building a strong domestic structure. Afghanistan is the second Full Member, since 2017, and is banking on funding from the ICC in trying to find alternative funding to alleviate the problems of political instability and structural deficits affecting financial development and cricketing growth in their country. The same countries are more prone to issues like dependence on ICC grants, low-scale broadcasting deals, and failure to retain talent and improve infrastructure, thus getting into a vicious cycle of underperformance and financial stress.

Cricket can take a lesson or two from other sports. For instance, football's FIFA World Cup operates on an equal revenue-sharing model. All the participating teams get their share of the revenue generated along with a bonus for their performance. Rugby uses a stepped funding approach. For the first-tier teams, the more money that they will get but in targeted investments for the lower-tier teams. The NBA uses a salary cap and luxury tax to take the wealth back and balance the game competitively. UEFA uses the same approach in its market pool system of balancing the revenue distribution because the money coming should consider the value of the TV market and the performance of the team. These approaches should be applied to cricket in order to make it look more balanced in revenue-sharing.

To balance cricket the sport can take on a graded support system. More affluent boards would share more of the higher revenues but return more to the less affluent country through the development of infrastructure and the development of players. Performance incentives would also encourage weaker teams to invest in their cricket programs. A Global Development Fund may be created to provide grassroots cricket, facility and coaching development in the less affluent region.

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However, mechanisms of competitive balance such as salary caps at a league of T20 would prevent hoarding so that the champions would not concentrate the vast amount of wealth into their pockets. Efficient use of cricketers by each franchise and fair distribution of financial resources would be guaranteed. These measures would promote a more balanced and sustainable revenue model for cricket, strengthen emerging cricket nations, and close the financial gap between the wealthier and the less affluent boards.

A. Role of the International Cricket Council (ICC) in Regulating Broadcasting

The International Cricket Council plays a very important role in management and regulation of broadcasting rights for all its main tournaments, such as ICC Cricket World Cup, T20 World Cup, and World Test Championship. The tournaments are considered very important for ICC's revenue streams. Primarily, broadcasting rights constitute significant shares of the total income generated for ICC. The council negotiates broadcast deals while keeping international standards and strategic goals of augmenting cricket's global reach in consideration. It has increasingly reached out to other younger, tech-savvy audiences in new markets across the United States, China, and Europe through digital platforms. Traditional media rights continue to garner immense revenue; the 2015-2023 broadcasting cycle itself raised about $2.7 billion, with India being the largest market. Even though ICC events are centrally managed, broadcasting rights of bilateral series are controlled by individual boards such as the BCCI, ECB, and CA, which happens to be a critical revenue stream for national boards. To future-proof its revenue model, ICC continues to focus on the digital rights and aims at developing the streaming services and OTT platforms in order to reach out more people globally. ICC has associated with YouTube, Facebook, and Amazon Prime that greatly helped cricket gain exposure where there is minimal access to broadcasting channels. The revenue distribution model by ICC, which is largely dependent on the broadcasting deals, is criticized as it has been stated to be skewed. In the current model, 2017-2023, full members, especially India and England and Australia, have large shares of the money that comes in. India takes a huge share because it has the largest market in the world and gets $405 million from all others in comparison with other members. The amount of money received by the Full Member and Associate Member has increased the gap between them due to historical contributions, commercial value, and on-field performances.

Other proposed reforms that would address disparities include the system of tiered distribution which would look for commercial contributions and performance and a global development fund to finance infrastructure and player developments of the emerging cricket nations. There are also strategic initiatives, like taking cricket's footprints to new markets, such as the USA and China, or restructuring the international tournaments to provide more opportunities for emerging nations. The use of innovations of digital media could also help increase the audience for cricket and widen its revenue base. These reforms, however, are not easy to implement. The wealthy boards- BCCI, ECB, and CA, among others--enjoying their current model will resist shifts that are detrimental to their financial interests. The ICC also has to prevent revenue generations overall from being destabilized: big broadcasters are attracted by the commercial value of established markets in cricket. The balance to be struck here relates to supporting growth worldwide with the need to preserve financial stability within the older markets. Moving forward, post-2023 and the next broadcasting rights cycle of ICC will be pivotal in determining cricket's financial future. As T20 leagues like the IPL continue to lord over every other thing, the ICC needs to ensure it asserts its position in the global cricket economy to make international cricket competitive as well. More investment in digital platforms merely represents an opportunity for growth in revenue, but effective reform will also depend on the ICC's capacity to weigh the interests of powerful boards against the need to support emerging cricket nations. It will ensure long-term cricket sustainability and competitiveness worldwide by embracing reform, promoting global growth, and ensuring a more equitable distribution of resources.

B. Policy Proposals for Equitable Distribution of Broadcasting Revenue

To end the widening financial gaps in international cricket, a set of policy recommendations can be used to bring in a more reasonable distribution of broadcasting revenues. This can first happen by redesigning the broadcasting contracts which take all revenue streaming to the coffers of the top-tier nations-India, England, and Australia. Such has resulted in leaving the poorer Full Members and Associate Members in financial limbo. A tiered distribution revenue-sharing model could centralize a slice of the broadcasting revenues globally as being disbursed according to performance, market size, and the particular team's requirement for development. That way, each country will have more than enough, but at the same time, it will give an incentive for commercial growth and competitive performance. Minimum guarantee clauses would also dictate that each Full Member in the league has enough to cover itself from small markets. Cross-subsidization mechanisms may further reinforce the underdeveloped cricket regions; in this context, the most revenue-generating boards would make transfers to an ICC development fund that finances infra-structure and youth programs in emerging nations. To facilitate global growth, broadcast must be incentivized to enter longer-term partnership deals that encourage investment in new cricket markets, with a more homogeneous international audience.

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Developing cricketing nations suffer from inadequate infrastructural base, limited exposure of talents, and a disadvantage of being unable to attract commercial sponsorships. In this regard, the ICC may establish infrastructural development grants under a matching program where it also co-invests for infrastructure development of cricketing requirements in emerging countries that construct multi-purpose venues beneficial not only to cricket but also to the local communities. Talent exchange programs would also allow players from Associate countries to play in major domestic competitions like the IPL or Big Bash, thus developing their talent and increasing their visibility. This can be done with a quota system by assuring spots in these leagues for talent from developing countries. The ICC must, moreover, offer focused marketing support in order that even the smaller cricket boards are endowed to formulate powerful sponsorship proposals and innovative campaigns which put cricket as a game of global influence. Structural changes also would look to open more possibilities for Associate nations in tournament format, using the regional competitions as one way to ensure they had as much competition as possible at high levels of the competition through new qualifications at the World Cup.

Media and technology will be the backbone of reducing the visibility gap that still exists between the established cricketing nations and emerging ones. There would be an access avenue for all the matches featuring all member nations through a global streaming platform, which the ICC can support to make such content available at affordable rates, thereby democratizing cricket content to open up avenues for small nations to showcase their games. The revenue collected through such a platform can be divided and shared equitably among the participating nations. Utilizing social media platforms like YouTube and TikTok for shorter video cricket content may target the younger, more tech-exposed audience while VR or AR experiences make people feel more close to their cricket as it will likely touch a global fanbase. Among the additions can include a platform for crowdfunding and micro-sponsorship that can enable fans to donate directly to the development of players and teams from emerging nations with a blockchain-based quality check for transparency. Finally, AI personalization can be presented by the ICC toward cricketing content to fans for soaring interest and spreading the game far and wide. Such reforms would ensure the monetary gains of such a flourishing global following rightly fell more equitably to the game, allowing smaller nations to build the infrastructures, talents, and competitiveness in order to make a real success on the world stage. Only inclusiveness and using modern media technologies will be able to transform cricket from a sport of regions and empires into a holistic global game with no sacrifice of its competitive quality.

VI. THE FUTURE OF GLOBAL CRICKET BROADCASTING

Technological robustness and media consumption pattern shifts will begin witnessing the unprecedented transformation of global cricket broadcasting. Streaming giants such as Hotstar, Amazon Prime, and other Over-The-Top (OTT) services are disrupting traditional TV broadcasters to reach an on-demand audience informed by mobile-first needs. With smartphone penetration increasingly high in cricket-loving countries like India, Pakistan, and Bangladesh, the demand for optimized mobile viewing experiences is likely to create a lot of demand for innovations such as real-time statistics, multiple-angle replays, and augmented reality capabilities to change the game for fans while live cricketing action unfolds. It also goes without saying that Twitter, Instagram, and TikTok are also integral to the fan experience: it gives them real-time engagement, shares highlights, and the behind-the-scenes content that deepens the fan experience. In turn, these same media might become direct competitors in the broadcasting market, potentially auction rights for streaming or partner with traditional broadcasters for a more immersive, live experience.

This will, in turn, lead to a massive cricketing fan base globally, particularly in such non-traditional markets as the USA, Europe, and even China. Large South Asian communities in such geographies are clamoring for cricket content, and the likes of Amazon, Google, and Facebook will increasingly disrupt traditional broadcasting models, offering personalized viewing options and innovative ad models. One important factor in the sustainability of cricket's growth will be the fair sharing of broadcasting revenues so that the smaller cricket nations share in the commercial prosperity of the game. New formats for the game, like The Hundred, will also give broadcasters a chance to target newer, more diverse audiences while still keeping the traditional formats appealing on a global scale. Cricket broadcasting should remain commercially viable. It is more than financial viability; it speaks of commitment to promoting responsibility towards the environment through carbon-neutral broadcasting and eco-friendly practices, which currently are gaining steam. Lastly, the growing importance of women's cricket is crucial to unlock new markets and demographics. Greater broadcasting of women's matches and investment in grassroots development via digital media will ensure that cricket remains a game for everybody on the globe. Finally, integrating education content for fresh audiences as to how the game is played and its intricacies combined with innovative scheduling that accommodates global time zones will do wonders in attracting viewers from all over the world and retaining them. Taken together, all these factors point toward the idea that the future of cricket broadcasting will be determined by technological advancements, market growth, sustainability strategies, and by a perpetually increasing worldwide audience.

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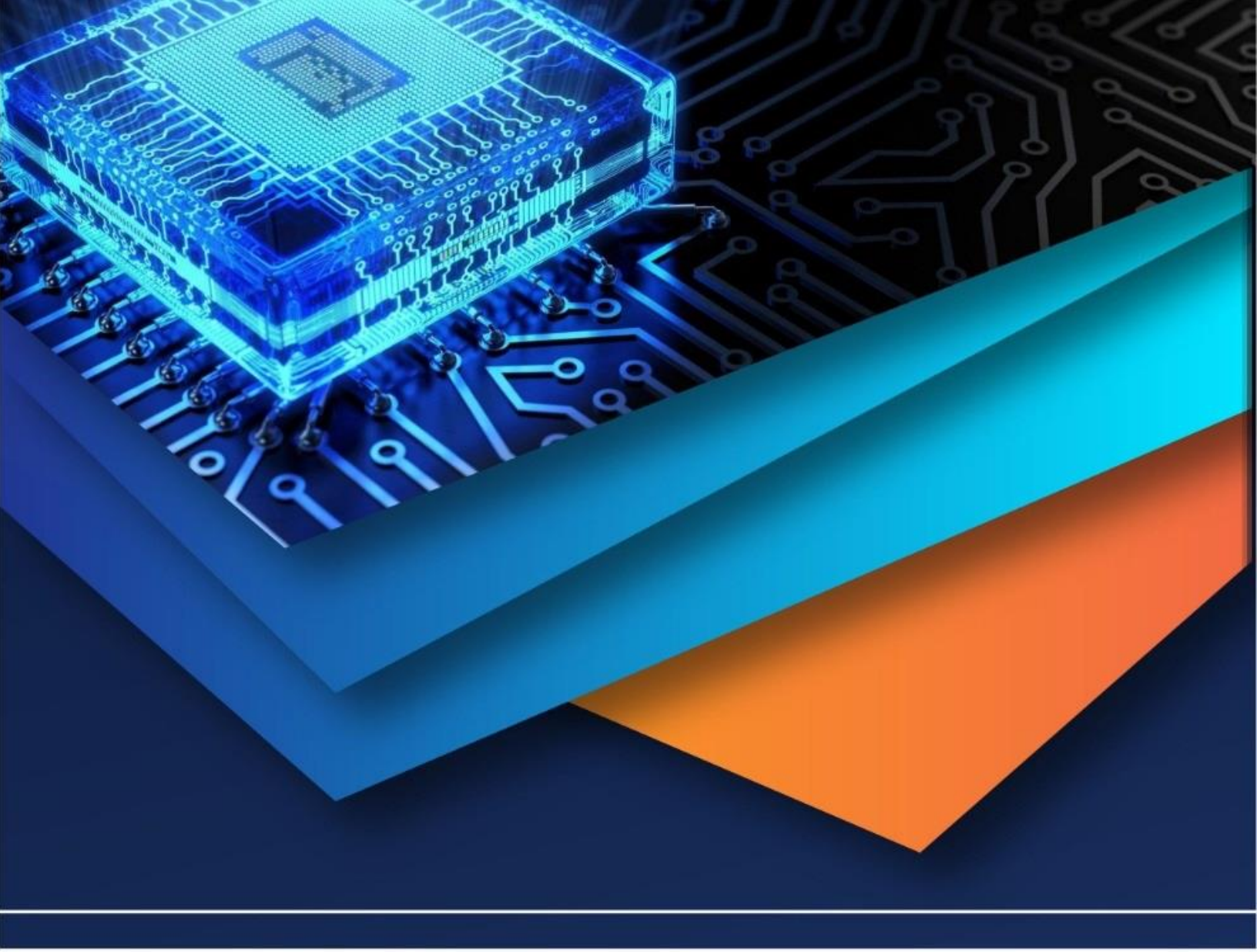
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VII. CONCLUSION

Global cricket broadcasting stands at a transformative crossroads where technological advancements, changes in media consumption, and patterns of fan engagement are reshaping the landscape. Streaming platforms like Hotstar and Amazon Prime, as well as other OTT services at present challenge traditional TV broadcasters with mobile-first viewers demanding improved viewing experiences. With real-time statistics, multiple-angle replays, and all that augmented reality has to offer, these platforms have ensured that this cricketing spectacle reaches a new global audience-a vast footprint in emerging markets, especially in the USA, Europe, and China.

However, there should be a balanced growth, and broadcasting revenues should be collected in a more inclusive manner. It is skewed at the present time towards the wealthier cricketing boards and needs to be reversed through the revenue-sharing model that allows the smaller cricketing nations. Technological innovations give the chance to the small cricketing nation to promote their game and generate further revenues. Sustainability practice and growth in women's cricket promotion are ways and means by which cricket will be secured as a game for all, globally. That comes through embracing these trends and maintaining broadcasting commercially viable but accessible in a manner that cricket begins to grow into a truly global phenomenon, delivering these new audiences and its rich traditions in the proper way.

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