

MIPCOM 2017 Special

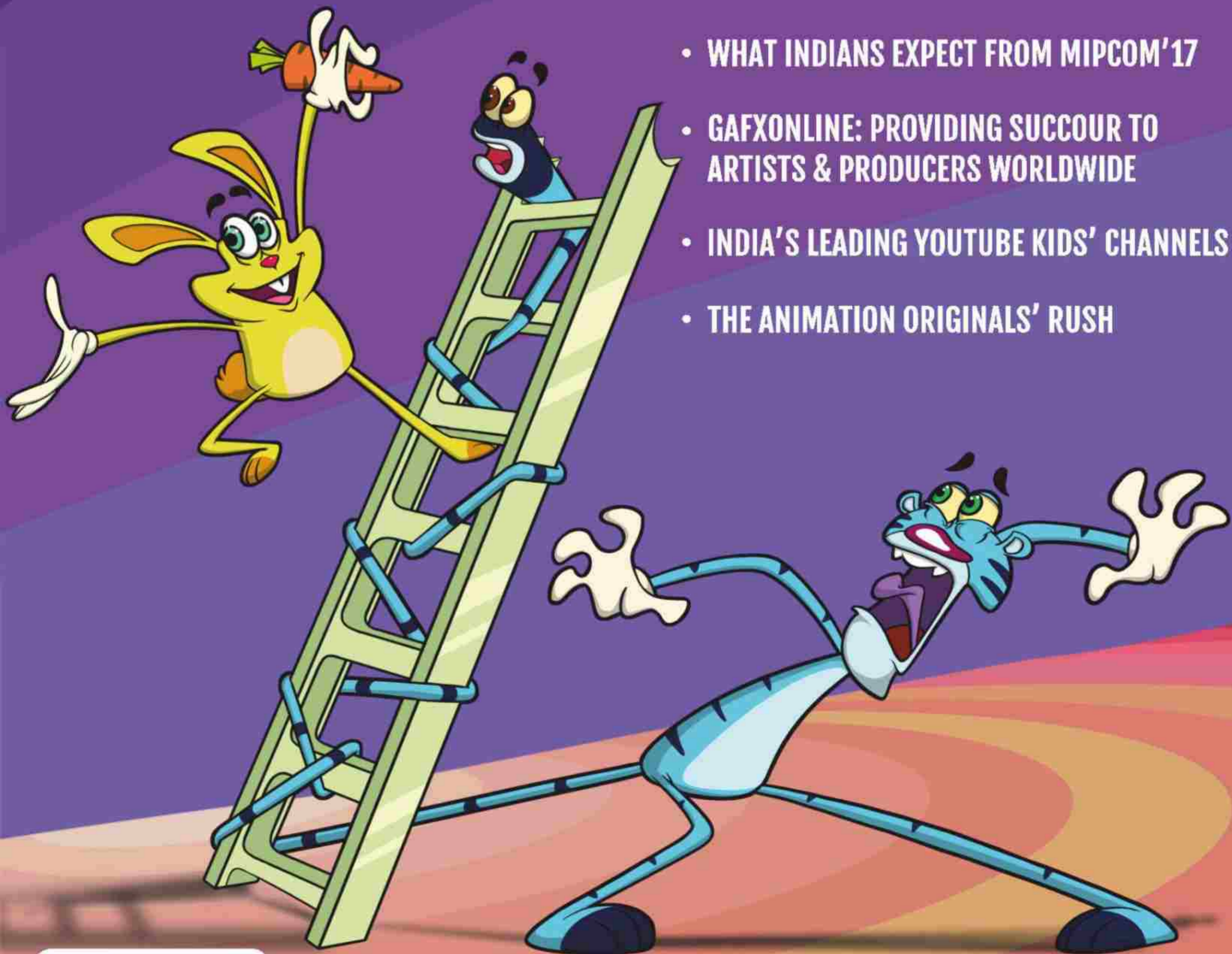
SPARK

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COSMOS-MAYA SEEKS GLOBAL SUCCESS WITH *TIK TAK TAIL*



- WHAT INDIANS EXPECT FROM MIPCOM'17
- GAFXONLINE: PROVIDING SUCCOUR TO ARTISTS & PRODUCERS WORLDWIDE
- INDIA'S LEADING YOUTUBE KIDS' CHANNELS
- THE ANIMATION ORIGINALS' RUSH

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This year MIPCOM 2017 is happening in the thick of the festival of lights – Diwali. One of India's biggest festivals – signalling the end of the summer harvest – has been celebrated for centuries. Homes are redone, decorated and lit, new clothes, cars are bought, and fire crackers deafen citizens and visitors for almost a week.

And though one expected a rather tepid response from India's content production and distribution sector on account of Diwali, rather surprisingly, Indians have decided to come in droves to both MIPCOM and MIP Junior.

Especially, animation studios, digital producers, and traditional broadcasters and TV producers. For them, MIP markets have truly become a platform from which they can polevault into the global entertainment content playing field which tots up to hundreds of billions of dollars.

At the time of writing, around 16 companies had chosen to exhibit. 117 companies had chosen to participate in both MIPCOM and MIP Junior. Participants at MIP Junior were a staggering 62, even as MIPCOM participation had ballooned to 197.

Some are old timers, some newbies, but they all have that glimmer in their eyes to spread Indian content to newer and newer territories globally.

AnimationXpress too is happy to be back at MIP Junior and MIPCOM 2017. Six days of the content world's leaders, and traders getting together to trade knowledge, insights and programming, which keeps the global entertainment engine running year on year. Six days of networking, meeting old friends, exchanging ideas, munching French finger foods and quaffing wine, partying late into the night until you are ready to drop.

This issue of Spark has been devoted to the grand presence India is making at the French Riviera's most important television and digital content gathering. Hence, as you go through its pages you will get to know some of

the lead players who are attending, exhibiting and what are they selling or acquiring and are looking to achieve through MIPCOM.



The cover story on the indigenously created *Tik Tak Tail* is a look at a very ambitious attempt by Mumbai studio Cosmos-Maya to break into the international market. Other Indian animation studios which have shown some amount of courage and have developed IPs that they believe will get some traction can be found in the original Indian IP feature.

You will get a sneak peek at India's most successful Youtube channels dedicated to kids viewing, and don't be surprised as some of them are toppers worldwide.

Old-timer IndiaCast from the Reliance Industries –Viacom stable is a story of a company, which has been a devoted exhibitor for more than half a decade and has been selling a slate of movies, drama series and animation programmes.

GAFX Online will tell you about an online artist-producer marketplace which seeks to bring cost-efficiency to the animation, VFX and gaming production pipeline.

Of course, the main story on which companies are attending the market and what they are intending to do covers Zee TV, Toonz Media Group, Ultra Media & Entertainment, Sacom Mediaworks, DQ Entertainment, Beyond Dreams Group and many, many more.

We hope this compendium will prove useful as you work on shifting the chaff from the wheat as you get ready to adventure in the great Indian entertainment market. Happy reading!♦♦

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6

What Indians expect from MIPCOM'17



8

GAFXOnline: Providing succour to artists & producers worldwide



11

Cosmos-Maya seeks global success with *Tik Tak Tail*



15

India's leading YouTube kids' channels



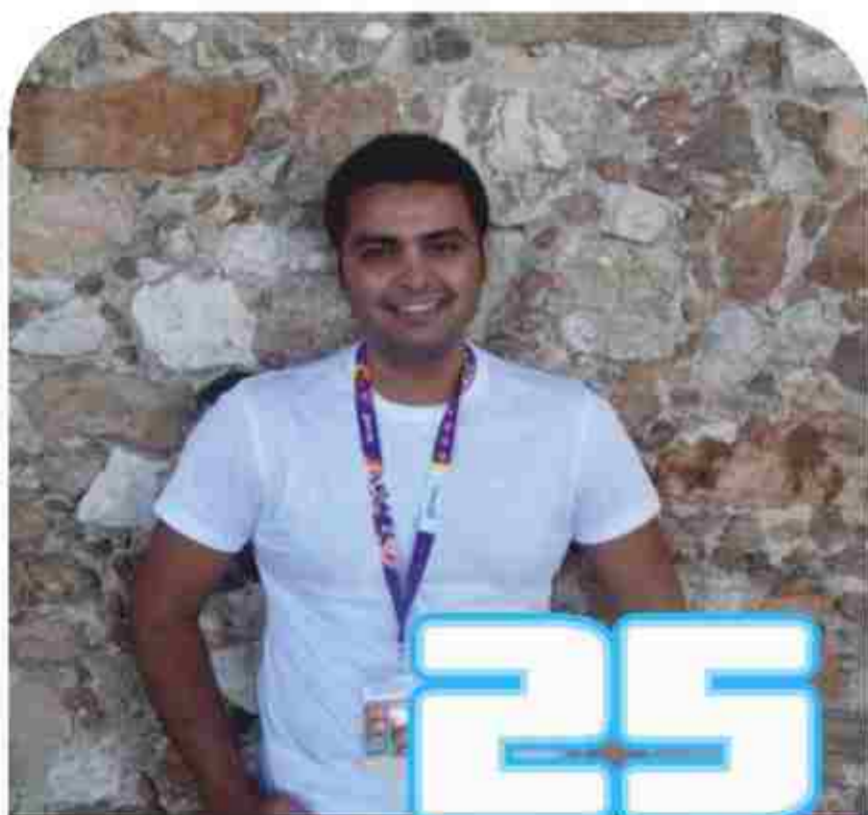
18

Leader-speak at MIPCOM



23

The animation originals' rush



25

Get set, go: An overview of the Indian delegation from MEAI



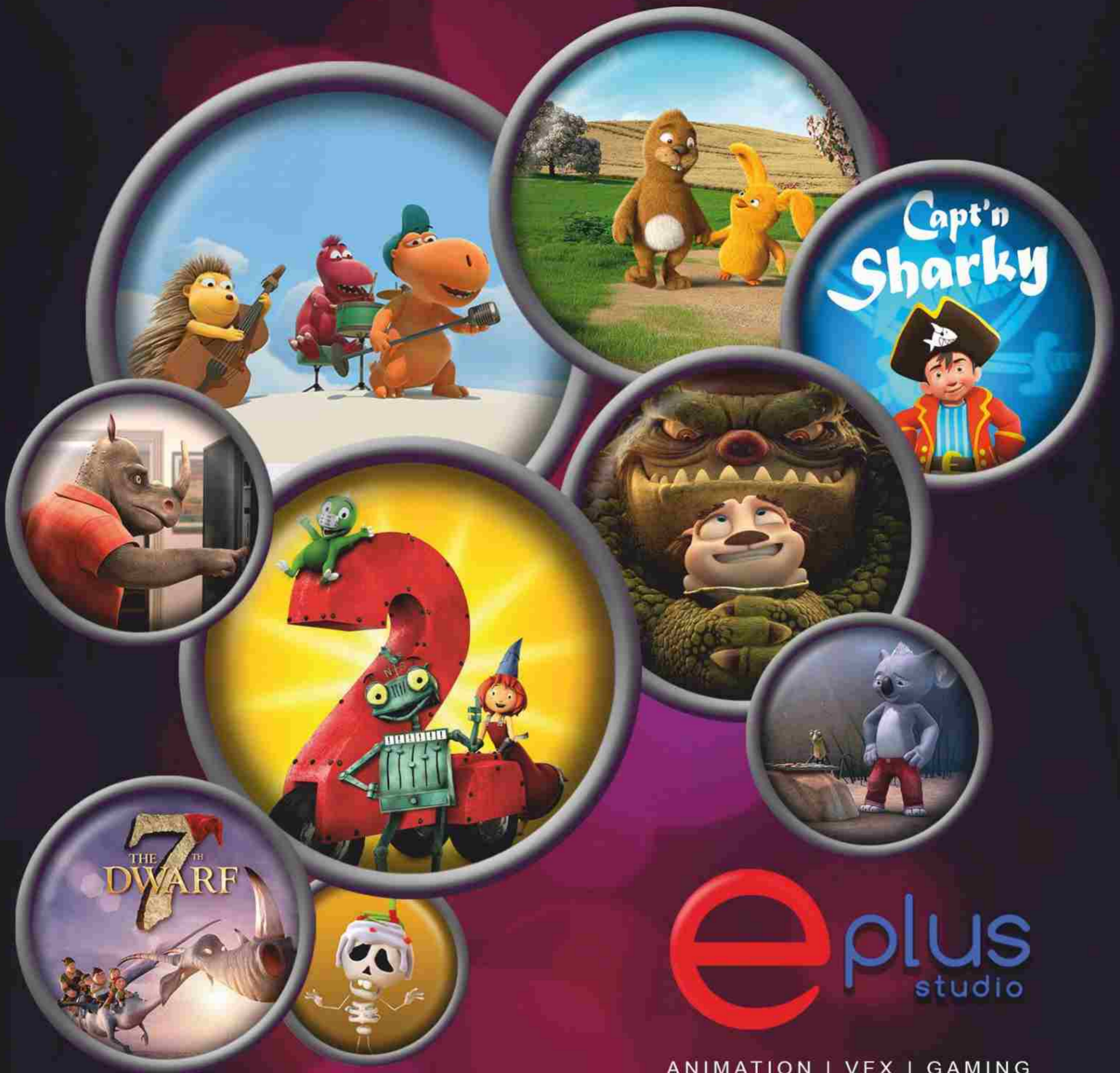
28

India's animation biggies are coming with a suitcase of shows



31

IndiaCast dishes out new MIPCOM menu



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What Indians expect from MIPCOM'17

Anshita Bhatt

It's increasingly been Cannes ahoy for India's TV, animation and digital executives. The number of animation studios, content owners and distributors jetting it down to MIPCOM and MIP Junior either to buy for the 900 odd channels, and gaggle of OTT platforms which have been exploding in India or to syndicate and licence their Bollywood film catalogues, drama series, kids programmes, or to provide services to the global majors.

MIPCOM 2017 is no different. Many oldtimers have lost count of the number of times they have been participating, it is a first for quite a few emerging companies that wish to get a word in edgewise through their content. Whatever it may be, the plans are great and hopes greater.

India's leading broadcast group Zee Entertainment Enterprises chief business officer (international ad sales, global syndication & production) Sunita Uchil, Toonz Media Group CEO P. Jayakumar, Beyond Dreams Group founder and managing director Yash Patnaik, Animantz founder and CEO

MIPCOM has always been one of our most profitable markets because of the exposure to international buyers and global broadcasters interested in premium animated content.

Manoj Mishra, DQ Entertainment Chief Operating Officer

Prabakar T, DQ Entertainment COO Manoj Mishra, Sacom Mediaworks managing director Dinesh Gupta, Disney India executive director and head (product, media networks) Devika Prabhu, Victor Tango Entertainment director Vaibhav Modi, Cosmos Maya CEO Anish Mehta, Bioscopewala Pictures founder

and managing partner Nishith Takia, Wings Entertainment managing director Prakash Rohra, Ultra Media & Entertainment syndication and creative head Rajat Agrawal and Rajshri Entertainment general manager (content alliances) Inderpal Singh are among the many who are attending MIP Junior and/or MIPCOM this year.

"We start planning for MIPCOM well in advance and all our teams will be synchronising their strategies in such a way that the group draws maximum advantage out of the market," shares Toonz Media Group CEO Jayakumar.

"This year I expect a newer batch of digital content creators, broadcasters and innovators ready to make a difference in the market. As Toonz is already strong on digital, we look forward to seeing the latest trends and developments," he adds.

Echoing this is DQ Entertainment's Mishra who also feels that emergence of new platforms and access to digital technology is helping foster growth across the globe. The team at DQ shall explore possibilities and partnerships in this direction.

"MIPCOM has always been one of our most profitable markets because of the exposure to international buyers and global broadcasters interested in premium animated content," says Mishra. "We will continue to pursue deals and new service, co-production and broadcast relationships in all territories and look to identify the areas that have the most opportunity for growth."

With a library consisting of 2,000 to 2,500 episodes of high-quality animated content, DQ is looking to strike all kinds of deals with



various distribution platforms and outlets.

Diversified services provider Ultra Media's Rajat Agrawal hopes that international creators and studios would sign up with Ultra as an animation partner for their projects, "after having a look at our quality and cost effectiveness," he says. He also intends to get investors for the projects that will be presented at MIP Junior.

For freelancer Bhupen Chhadva, MIPCOM is an extremely significant market as one gets to meet different content owners and distributors across the globe and gauge the current trends in TV and film content. While he has acquired properties like *Pepee*, *Hey Sis*, *Mint & Lemon*, *Cille*, *Rubi Series*, *Magic Wonderland*, *Abu The Little Dinosaur* and many more in previous MIP markets, he plans to buy more animation and live-action content this year.

Cosmos-Maya identifies and highlights an anchor project for every MIPCOM and the focus project for MIPCOM 2017 is *Tik Tak Tail*, which is a co-production with Turner India. Key associations on *Captain Cactus* are being signed at the market with a focus also on acquiring more.

Lattu Kids, India's first kids' digital OTT streaming platform, plans to acquire learning

educational and value based content from international studios.

"For this year's MIPCOM, our key focus remains on networking with filmmakers and industry professionals from across the globe, to showcase our services and provide our assistance," shares Vista India Digital Media AVP – content acquisition & licensing Noella Dias.

The company has managed the digital distribution of over 2,000 films which the team thinks gives them a fair amount of understanding on identifying the best value for content partners.

AnimationXpress (Booth No: P-1 C.21) has been travelling to MIPCOM for the past 10 years. Having gained the trust of the industry, it represents select Indian producers for syndication and distribution.

It will be looking for co-production partners or buyers for Indian animated IPs, as well as buyers interested in Bollywood movies, webseries, short films, documentary films and video footage of wildlife, tourism, food, travel, festivals, music and dance around India.

Apart from that, it will also be looking for animation content to be distributed to various Indian platforms.◆◆

GAFXOnline: Providing succour to artists & producers worldwide

Swati Panda

GAFX has been making waves in the AVGC community. In simple words, www.GAFXonline.com is a global online workspace that brings artists and producers under one roof and enables them to collaborate remotely. And it came as a much needed meeting place for producers, studio owners and freelance artists devoted to creating world-class gaming, animation, and VFX related work.

GAFX allows online registration for artists who can then complete the required project by converting their system into a virtual studio or an online workspace in the comforts of their home spaces. Literally artists could be sitting on a beach finishing their projects.

It also allows freelancers to get hired and producers to hire through the website and post their requirements. So, it promises to be a networking platform as well.

GAFX is an initiative by Indian entrepreneurs Udai Krishna and Neelima Pothuganti who are passionate about making a strong difference to the industry. Udai, a VFX veteran as well as an animation enthusiast, has 18 years of solid experience in the digital media and entertainment industry with an impressive portfolio under his belt.

In a career spanning two decades, he has nudged his way up the studio hierarchy. He has also worked on several globally acclaimed projects which have created a benchmark in visual effects.

Technocrat Neelima Pothuganti is strong-willed, aggressive and innovative by nature.

The way Udai and Neelima complement each other in their areas of expertise is GAFX's strongest asset. Animationxpress.com had a candid chat with Udai Krishna to get a hang of everything.

What inspired you to start the platform? What was the objective?

After working in the animation industry for 18 years and owning studios during this time, I and Neelima came up with this idea to address the flaws in the animation industry and find a solution for both artists and studios. Creators often struggle to find people with a rare skill set that they require for their project. Traditionally, matte paint and cloud simulation artists are particularly hard to find for a single project, which we will overcome with GAFX.

How does it benefit big and small studios and freelancers?

GAFX eases the hiring process by providing the required infrastructure. Small studios that cannot afford to pay animators for more than a few months at a time will benefit from GAFX to an even larger extent. GAFX will give them access to unlimited quality artists, as well as it saves on infrastructure, software, servers and storage. For freelance artists, GAFX solves the issue of income and finding work.

Who is a producer and who is an artist for GAFX?

Producers refers to anyone who posts a project that requires completion. It can be a single person, studio or even an entire company. Artists are freelancers or work for studios that offer their services for completion of the project.



Neelima Pothuganti & Udai Krishna

GAFX provides an awesome platform for one to register as a producer or artist based on their requirement. It is a win-win environment for both producers and artists.

How does GAFX work? Explain the technicalities as well as its financials.

First of all, producers post a project along with the amount they will pay for it. The artists then bid on this project. Producers can go through the list of artists and award the project to the one that best suits their needs.

After this, the animator and producers agree on the milestones of payment. Producers then escrow money onto the GAFX site. Upon completion of each milestone, the freelancer will be paid for that milestone.

How will the freelancers and producers be benefited?

Production companies can browse and hire freelance artists for their upcoming projects; scores of artist profiles across digital art disciplines and specialisations are featured on the site.

Producers can filter profiles based on various parameters such as portfolio, experience, skills, etc. For producers or studio owners, GAFX facilitates customised plans too.

GAFX will tailor the hiring model and search tools to meet specific requirements in terms of value and outcomes.

Has it gone global? Does it cater to an international audience too?

GAFX connects freelance digital media artists and producers or studio owners globally.

The current website is a beta release. When is the official release of the website for posting projects?

The site is ready to be released but we want producers and artists to register for it and get familiar with the site hence we have the beta version. We will have an official release of the website on 27 October 2017. So, get ready to post your projects. It's only a few days to go ... The countdown has already started!

How can someone register on the site? Is it user-friendly?

You don't need to be a techie to register on the site. Even amateurs can use the site. Go to the header and click on the tab, artists or producers. In the drop-down menu, click "create profile." A fresh window will appear asking you to "login to your account." Enter your "username and password."

You are now ready to upload your profile or post projects. Just follow these simple step-by-step instructions on the website.

What are the virtual cloud services? How does that service work?

GAFX provides a groundbreaking service of cloud-based animation or VFX platform for your studio or project. It provides access to high-powered workstations, render farm through the internet browser. It is like your own virtual studio at your fingertips.

Is there any need to invest in infrastructure for GAFX virtual studio?

The GAFX virtual studio with cloud based infrastructure featuring full-spectrum production capabilities is available on an affordable pay-per-use model, so one need not invest in infrastructure.

How do you ensure file security?

Given the value of the intellectual property created by gaming, animation and VFX producers or artists, file security is a critical need. GAFX has put in place a robust security mechanism to ensure enhanced safety of project files. All files can be saved in one location (cloud) for easy access from anywhere in the world and piracy can be controlled with remote access, allowing uploading of work on virtual machines (VMs) from GAFX platform and sharply cutting the risk of digital pilferage or unauthorised downloads.

There's a column of artist listings where they give their details and can get hired. Can you explain this in detail?

Registered producers and freelance artists can sign in, browse and hire from a vast pool of freelance artists across gaming, animation and VFX disciplines and specialisations. What makes it more exciting is the fact that producers can filter profiles and hire an artist based on such key parameters as portfolio, experience, skills and fee. They can bid for project depending on timeline, work complexity, payment, terms and other parameters.

What all domains does GAFX cover?

Verticals like movies, ads, commercials, corporate, business presentations, product architecture presentations, education training are all covered by GAFX.

How do you think GAFX is helping in changing and promoting the AVGC industry?

GAFX will revolutionise the industry in a way that no one has ever imagined. Just wait and watch!

How is the payment procedure?

Payments are a matter of great concern and churn with producers and freelance artists. GAFX has thoughtfully designed and put in



place an evolving payment system that is fair, convenient and dependable for both parties. While producers pay only for work that is satisfactory, freelance artists are assured of their fee as per the pre-agreed terms. The payment is facilitated through a secure and trusted payment gateway on the GAFX website.

What are your plans for growth and expansion of GAFX?

By 2022, we also dream of achieving a physical presence in at least 25 countries across the globe. We aim to be the most advanced online collaborative platform with innovations that will drive ease-of-use and value-for-money transactions on the platform.

Any plans for private funding?

We wish to take the company forward through an aggressive growth plan. If the situation demands, we are not averse to considering private funding.

What are your ultimate goals?

We aspire to achieve a bold dream of emerging as a globally admired and leading freelance marketplace in the gaming, animation and VFX sectors in the next 10 years.

The trend of online workforce is now catching on worldwide and GAFX has positioned itself as a highly productive and advantageous platform for the global revolution to begin!◆◆

Cosmos-Maya seeks global success with *Tik Tak Tail*



Anshita Bhatt

Chase comedies have delighted audiences since years, be it the pranks in *Tom and Jerry* or the notorious Wile E. Coyote trying to catch Road Runner in *Looney Tunes* and *Merrie Melodies* series. But each one of these had its distinguishing feature: that one factor which makes it stand apart from other series and enraptures the viewer hook, line and sinker.

Similar is the tale of *Tik Tak Tail* - the new show launched on the Turner-owned Pogo channel in India. Introduced as a co-prod between Mumbai-hq'd animation studio Cosmos-Maya and US-based TV network Turner International, it adds a fresh, creative spin on the traditional chase-comedy format, making it a complete entertainer for kids and families.

Tik Tak Tail's USP is that it is a double chase comedy with two active predators, one witty prey and a passive prop that adds to the madness.

It is a hilarious tale of an unending chase between Tik, a cute rabbit, and Tak, a ferocious tiger who would like nothing better than to lay his claws on Tik. But there is a twist in the 'tail'... literally! And it goes like this: Tik is not only battling Tak but also with the tiger's tail.

The Tail has two roving eyes and a hungry mouth of its own. Without hands and legs, he is at Tak's beck and call. However, if Tail ever decides to have it his way, he can simply wrap himself around a tree-trunk and not let Tak move ahead!

Tak and Tail are partners in crime with their target always being Tik. But Tik outruns and outwits them by pitting them against each other. This forms the crux of the story from where the fun begins.

Tik Tak Tail has been born out of the joint creative collaboration between team Turner and team Cosmos-Maya.

"The one line brief that we received from Turner was to have a clearly demarcated protagonist and antagonist with some element of surprise," reveals Cosmos-Maya CEO Anish Mehta.

"It was both a challenge as well as an opportunity to create a show in that space. When the creative team sat down for brainstorming, the objective was to bring in a twist in the tale and we found ours in Tail. The entire show was then woven around these three characters and that's how *Tik Tak Tail*

Lead Feature

was born.”

As a subject, *Tik Tak Tail* has delivered on all that it was told to in the most engaging manner, which brought Turner on board.

“Chase comedies have been a notably popular genre with kids over the years, dating back to the times of *Tom and Jerry*,” says Turner India executive director & network head (kids, South Asia) Krishna Desai.

The element of humour depicted in these shows has always resonated well with children and adults alike. *Tik Tak Tail* is a creative spin-off on the traditional chase comedy concept, packaged as a fun-filled and action-packed entertainer. The main characters Tik (rabbit), Tak (tiger), Tail and the storyline, have been developed keeping in mind their relatability and appeal to children.

The franchise was launched on Pogo in September 2017 and he highlights that the response has been “quite positive and encouraging.”

Though being an Indian IP, *Tik Tak Tail* is culture agnostic. Its storytelling will resonate with everyone across the world is what Desai and Mehta believe.

“It takes Darwin's survival of the fittest and plays it in an entertaining chase comedy where brain is pitted against brawn,” explains Mehta. “The situations, the humour, the storytelling don't belong to any specific culture because the theme is universal and so

is the treatment and execution.”

The series is targeted at kids in the four to nine age group. Needless to say chase comedies are something that even adults enjoy.

“We are very bullish on the content and are confident that it will resonate across age groups effectively making for a wonderful co-viewing experience for the family,” Mehta feels.

Cosmos-Maya comes with a 360-degree plan for the show at MIP Junior and MIPCOM 2017. Multiple episodes of the show are being screened in the market along with visible branding, promotions and memorabilia being distributed. Also, the entire theme for Cosmos-Maya at its booth – located at P-1 in the Palais des Festivals – is inspired by *Tik Tak Tail*.

A strong promotional drive has been drawn up in India to make kids aware of the series and also possibly fall in love with the franchise through Turner's SCP (school contact program).

The exercise, which takes place annually, will collectively reach out to close to a million students (between grades one to eight) across 1,100 schools.

The SCP was flagged off in early August and covered the major cities of India (Mumbai, Pune, Lucknow, Surat, Kolkata, Ahmedabad, Delhi, Bangalore and Chennai). Mainstream consumer brands such as Dettol, Aquaguard,

“



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Anish Mehta, Cosmos-Maya CEO



Chase comedies have been a notably popular genre with kids over the years. The response for *Tik Tak Tail* has been quite positive and encouraging.

Krishna Desai
Turner India executive director & network head (kids, South Asia)

Himalaya, Go-Cheese and Ford had partnered for the on-ground activities.

“Having received an overwhelming response for more than a decade (for the SCP), this year's edition had promised students with a sneak peek into brand new shows - fresh episodes of *Oggy and the Cockroaches* from Cartoon Network and the brand new series, *Tik Tak Tail* on POGO,” highlights Desai.

even from markets like the US.

Bure Kaam Ka Bura Natija, Kyun Bhai Chacha Haan Bhatija (You pay the price of your deeds, What say uncle, yes my nephew) has had a multi-territory deal within Asia.

Eena Meena Deeka, Cosmos-Maya's first IP to secure pre-sales in Europe even before the launch, is set to launch on a global platform very soon, along with *ViR*. And that's a first for



Apart from that, fans also got the opportunity to meet their favourite characters Oggy and Super Bheem, indulge in interactive and high-energy games, trivia, and win prizes. With engaging themes, the highlight of both the SCPs was the value of friendship through interesting team building exercises.

Tik Tak Tail is in the line to become one of the more successful IPs Cosmos-Maya has managed to create.

Motu Patlu, its most successful domestic IP has travelled well in several pockets of Asia, while *ViR – The Robot Boy* has been a hit on Cosmos-Maya's YouTube channel WowKidz with some strong viewership and revenues

an Indian animation show, apart from being the studio's first sale in France. *Kisna* was its first sale in the Middle Eastern market.

Similarly, Cosmos-Maya's first European co-production *Atchoo* (the sound of one sneezing) debuted first in India on Amazon Prime Video before its launch in Europe.

“Overall, each of our IPs has tasted success for us globally so far. With *Tik Tak Tail* we are hopeful and confident to take the success even further,” exclaims Mehta.

For Mehta and Cosmos-Maya the tables, thankfully, have turned: success is chasing their IPs, rather than they bounding behind it.◆◆

India's leading YouTube kids' channels

Sachin Bhat

In the age of digitisation, the online space is bursting at the seams with several diverse creative and entertainment content for all age groups. The likes of US and Japan are ruling the roost in the sector with some of the world's most popular shows and anime, but few know that India is scripting a story of its own.



As connectivity in the country continues to grow, it has thrown up opportunities to create and consume content in equally extensive measure. In fact, YouTube has seen a growth of 87 per cent over the past year and the launch of various OTT apps and VOD platforms has fuelled the fire further.

Kids content has proved to be one of the most lucrative and profitable for creators. From nursery rhymes to nurturing creativity; from entertainment to education, there are shows that cater to a child's every preference. And the response has been encouraging with viewership exceeding billions.

Here are some of these digital content creators who've made it large in the kids genre, having produced a multitude of shows and aiming to go beyond.

WowKidz

Asia's leading animation studio Cosmos-Maya established its digital presence with the launch of Wow Kidz in 2015. And just two years on, the platform has gained a firm hand on the VOD tiller.

Having accrued over 1.75 million subscribers

and garnering 1.77 billion views in all, Wow Kidz has turned into a lucrative destination for kids content with shows such as *ViR*, *Kisna*, *Eena Meena Deeka*, spearheaded by the studios most successful IP, *Motu Patlu*.

It has been strengthening its content slate further and has acquired globally renowned brands starting with *Hotwheels Battleforce 5* from Nelvana. Its three-pronged strategy also includes branching into local channels of digitally affluent markets, commencing with Wow Kidz Indonesia.

The third and the final piece of the pie is creating Wow Kidz originals, content that will be created specially for this platform. As Cosmos Maya CEO Anish Mehta says, "From development of short formats of our own content to exploring possibilities for spin-offs, we have a few interesting ideas for original content creation in this space and will be announcing the details soon."



ChuChu TV

Very few in the digital space have managed to engage an astronomical number of young audiences for a prolonged time as ChuChu TV. The kids' service has a nursery rhyme channel which has more than 12 million subscribers and consistently ranks amongst the top 50 YouTube channels globally and has collectively generated 10 billion views.

The company is focusing on its second channel, ChuChuTV Surprise Eggs Toys, which

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has also entered the billion-views league.

Officially launched in September 2015, it is successfully catering to children four to six and has stacked up nearly three million subscribers. ChuChuTV Surprise imparts age-relevant knowledge of colors, shapes, numbers, animals et al, guided by Finger Family's unicorn elephant Mr Halo, that takes the kids on a joyous journey of discovery in every episode.

ChuChu TV founder and CEO Vinoth Chandar says: "We have a separate art team for this channel and hundreds of new concepts are being executed."

The multi-channel network now has other sub-channels such as ChuChuTV Espanol which has 1.4 million subscribers; ChuChuTV Brazil with 235,376 subs and ChuChu TV StoryTime with 100,000 plus subs.

To spread its edutainment wings to even greater masses, the creators are currently working on developing a mobile app for the same.



Chutti TV

A part of the of Chennai-based regional language leader - the Sun TV network, Chutti TV is a dedicated Tamil kids channel targeting three to fourteen year olds. Launched in April 2007, it made its digital debut six years later on YouTube.

Chutti TV houses various other sub-channels, the streaming services that are dedicated to

kids' entertainment, such as Benny Evans, Chutti channel, Chitti Kutti Padalgal, or the more popular Bommi and Friends.

The shows have been acquired from leading content creators and distributors across the globe, with international productions being given local resonance and a regional flavour.

Sun TV executives, in a recent event in Hyderabad, announced the addition of international shows such as *Winx Club*, *Tree Fu Tom*, *Balveer*, *Kate and Mim Mim*, *Care Bears and Strawberry Shortcake*, that will be dubbed in Tamil.



Videogyan

Bored of teaching your kids the age old rhymes of 'twinkle twinkle little star' and 'Mary had a little lamb'? Switch over to Videogyan 3D Nursery Rhymes! The channel is replete with new and intriguing nursery rhymes for toddlers and pre-primary children to keep them hooked. It differs from ChuChu TV in that the animation for its rhymes is in 3D CGI.

Videogyan was started by Vishal Thatti, Ranga Rao and Thulasinath in 2011, and hogged the headlines when it officially entered social media industry tracker Vidooly's elite list of only four channels to register revenues of \$1 million. And with almost four billion views in total, it is a dominant force in the kids entertainment genre.

Some of its popular nursery rhymes include *Five Little Frogs*, *Johnny Johnny*, *Chitti Chilakamma* (Telugu), and even the most savagely *Savage Babies*.

HooplaKidz

If you want your kids to inculcate certain basic,



dining etiquette, or get accustomed to rudimentary-level science, then HooplaKidz is the online destination to head to.

HooplaKidz Recipes promotes healthy eating, while HooplaKidz Lab tutors interesting scientific experiments. HooplaKidz also aims to nurture the tender craftsmanship in kids with videos teaching them about basic art and craft concepts on HooplaKidz How To, and also about fashion and style on HooplaKidz Style.

All the programs feature three central characters, Annie and her pets Ben, a dog, and Mango, a mischievous monkey.

With as many as 2.86 million subscribers and 2.08 billion views, HooplaKidz was started in June 2010 and is owned by RTL's BroadbandTV's the Mumbai-based YoBoHo Media.♦♦

The advertisement is set against a purple and blue background. At the top, it reads 'INDIA'S BIGGEST TELEVISION AWARDS'. The central focus is a large, ornate golden sculpture of a face, possibly a deity or a historical figure, with intricate carvings. Below the sculpture, a group of dancers in traditional Indian attire are performing on a stage. At the bottom left, it says 'VIEWED BY MORE THAN 450 MILLION WORLDWIDE'. To the right of this text is a golden trophy. Further right, it says 'INDIANtelevision The Fifteenth Indian Telly Awards'. At the bottom center, there is a website address: 'www.indiantellyawards.com'. At the bottom left, there is contact information: 'For Licensing & Syndication Opportunities Contact: syndication@indiantelevision.co.in'.

Leader-speak at MIPCOM

Anshita Bhatt

More than 250 Indian TV and digital executives will be pounding the aisles of the Palais des Festivals in Cannes between 16 to 19 October 2017. AnimationXpress' SPARK reached out to some of the leaders from the Indian entertainment ecosystem who will be scouting for new shows to acquire, new buyers for their drama series as well as looking for co-prod deals and for distribution partners. Read on for some leader insights:



Sunita Uchil
Zee Entertainment
Enterprises Chief Business
Officer (international ad
sales, global syndication &
production)

This MIPCOM, Zee will be showcasing some of our latest Indian dramas *Piya Albela*, *Kundali Bhagya*, *Woh Apna Sa* and fresh mainstream lifestyle entertainment shows *Yoga Girls*, *Big Fat Truth*, *Altar'd* and *Conquered* will be showcased. We will be presenting our first ever English adaptation titled *Lala's Ladies* of the super successful and popular Indian sitcom *Hum Paanch*. The 20 part series is currently under production in the UK. Besides this, we also have *Phantasmagoria*, *Moksha*, *Love Thy Neighbour*, *India's Asli Champion* and other exciting formats and originals from Zee Format Factory.

This October, we are celebrating the twenty fifth anniversary of Zee in the television business. It has been a wonderful journey touching so many lives and audiences across all five continents. Today, we have a footprint across 171 countries and 37 International

channels. Our licensing catalogue continues to appeal across geographies and we are continuously innovating to adapt and appeal to new lifestyles and audience demands. Global Content Hub has been launched to encompass the scope of our content library including dramas and movies from the sub-continent and lifestyle, factual and formats for international markets.

Booth No. P-1.K51

Abhishek Maheshwari
The Walt Disney Company
India VP and head (media
networks & interactive)



People from around the world travel to MIPCOM and MIP Junior to showcase new content concepts and it is a great way to understand the trend of content consumption worldwide. Like every year, we will be present at the event to view the showcased content and decide on what will work for our audience in India.

Booth No. C-14



Inderpal Singh
Rajshri Entertainment
General Manager (content alliances)

We are showcasing a host of new shows including our new travel show called *Off the Farm*. *Off the Farm* is our first step towards creating premium long form food and travel shows. Over the next couple of months we are coming up with more such shows. We are also showcasing the second season of our very popular kids learn series called *The Dr. Binocs Show*.

We are very excited to showcase our line up for this year at MIPCOM. We are looking forward to meeting new buyers across various territories.

Booth No. P-1.E24



P. Jayakumar
Toonz Media Group
Chief executive officer

As always, we go to MIPCOM with a holistic approach. As the CEO of

the group, my focus would be to look for new partnerships and collaborations, new business strategies and newer innovations to go after. Our distribution teams will be going with our latest titles to be showcased at the market. Our Spanish team will take care of sales and distribution focusing on Europe, North America and Latin America. Our India team will be looking into Asia Pacific and Middle East.

Our creative team will be pitching the latest shows in development and looking for co-production partnerships with international broadcasters and studios. Our Turkey team will be focusing on that specific territory, while

our New Zealand office will be taking care of territories such as Australia and New Zealand.

I also expect to see new IPs and studios to collaborate with. We are also on the lookout for acquiring better content every year and the team will be actively pursuing this year as well. MIPCOM is one of the most important markets for us and the expectations are quite high.

Booth No. R7.F25, R7.H14

Manoj Mishra
DQ Entertainment
(International)
COO



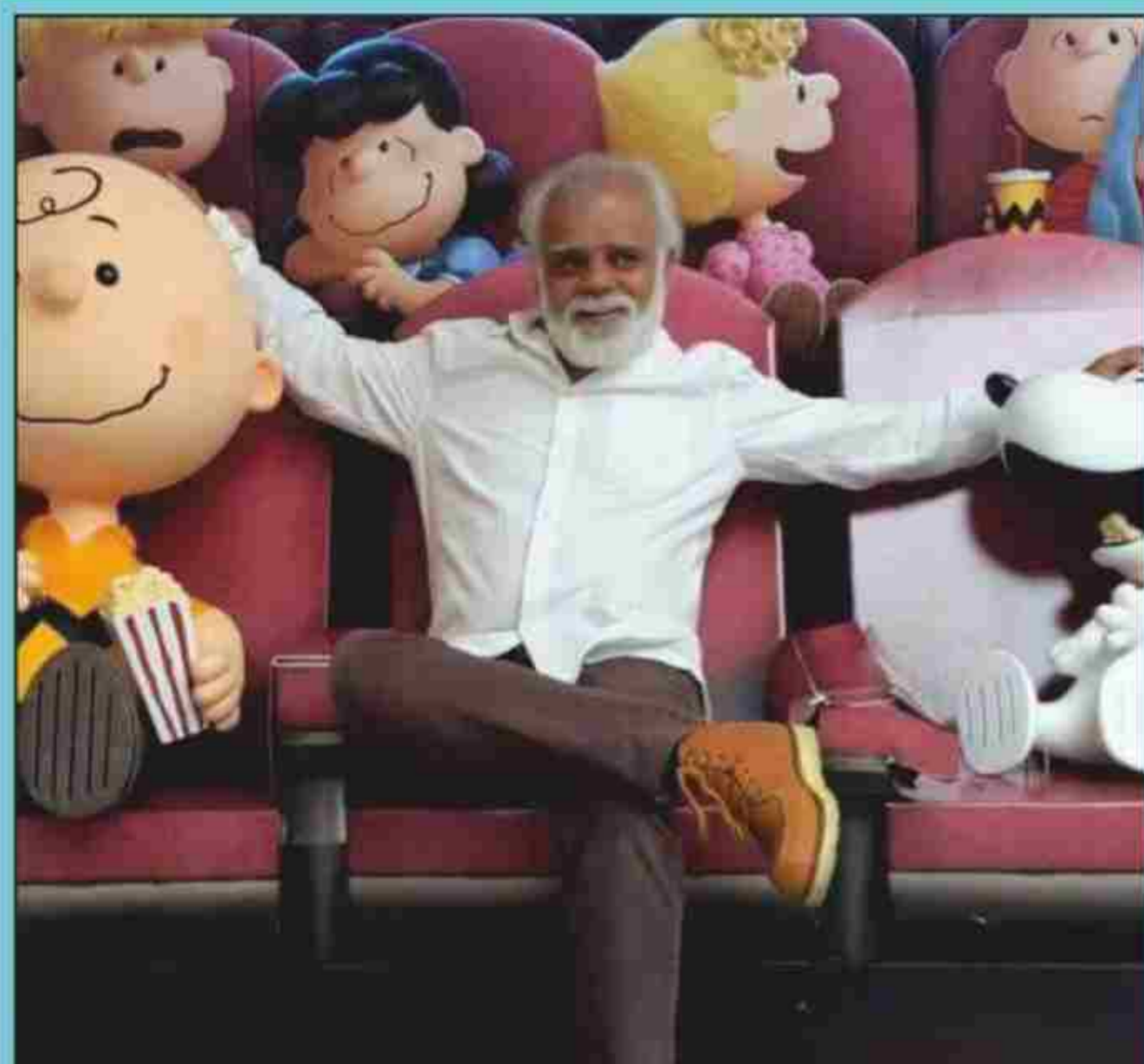
Our focus this market will be on partnering and closing deals with broadcasters, VOD players and distributors for our popular property slate. We will be exploring opportunities in other territories for earlier shows *Charlie Chaplin*, *Casper* season one & two, *Iron Man* season one & two.

With our latest IP *5&IT*, we are expecting to sign up more broadcasters from different regions and with the response we have been receiving so far we believe most of them would love to pick it up.

We also have *The Quest for the Never* book (90 min Feature film) a fantastic adventure-comedy theatrical release for which we are locking distributors for different regions.

Meanwhile we intend to have strong co-production partners on board for our new IP – *Wind in the Willow* – that is under development this market.

Booth No. P-1.L20



Nishith Takia
Bioscopewala Pictures
Founder & managing partner

The primary reason of my going to MIPCOM 2017 is to find distributors/production partners for our animated feature film, *HOODOO*.

The film is being directed by Fabrice Zeolowski, the writer of the Oscar nominated film, *Secret of the Kells*.

We are also carrying with us a few IPs that are animated TV series.

Going to MIPCOM every year has now become more of a habit. It is a great place to meet friends and business colleagues from all over the world.

It is also a great eye opener for entertainment trends as well for what is happening globally on the creative front.

It is a great market to discuss our new IP developments with potential partners and distributors.

Booth No. P-1.K14

Prakash Rohra
Wings Entertainment
Managing director

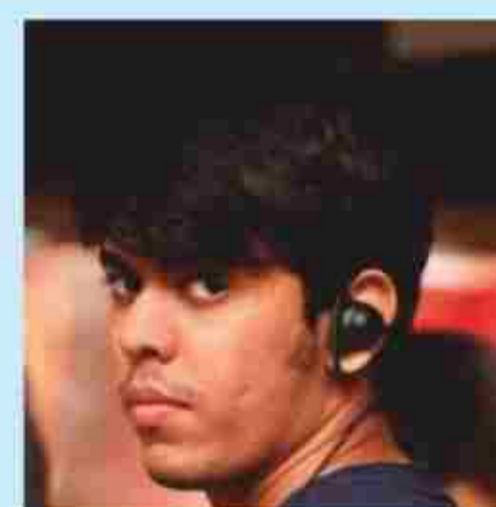


We have 50 animation channels in 50 languages.

I am visiting MIPCOM and MIP Junior for the first time to meet and tie up with kids' creative content creators to buy licences, translate and dub content for our YouTube channels as well as for other digital platforms.

The animation content market is rapidly growing around the world due to the broadband internet availability in the rural parts of India and around the Asian countries. So the future of good content creators is very bright for next five years.

Rajat Agrawal
Ultra Media & Entertainment
Syndication and Creative
Head



For MIPCOM this year, Ultra Media has a brand new cookery show which we believe is extremely unique. We are also bringing in newly acquired TV series wherein MIPCOM will be the first market for this display. Due to the heavy demand for Indian drama, we are in the middle of production of a 104 episodes series which is purely family centric.

We will also be showcasing a horror web series which is slated for a digital release in the beginning of November 2017. Ultra had also produced a short film titled *Khilauna* which garnered accolades at the Urbanworld Film Festival and would be showcasing the same.

Apart from this, Ultra will be foraying heavily into live action as well as animation

production in 2018 and would be happy to discuss any potential co-production opportunities in MPCOM. Ultra's ever-increasing movie catalog, now comprising of 1500 plus titles, has always been our key selling point this success should continue.

Ultra in the past has got a good response for its studio services at MIPCOM. We hope to receive enquires for rotoscoping as well as paint.

Booth No. R7.F18

Yash Patnaik
Beyond Dreams
Entertainment
Founder & Managing
Director



Last year has been a super year for content. With the emergence of international players like Netflix, Amazon Prime and domestic players, digital has created opportunities and challenges for traditional players. Innovation has been the key word for not just content creation but for marketing and serving as well. So it's going to be an exciting week.

This year's MIP Junior and MIPCOM are interesting for us in many ways. As we gear up for our expansion in to digital space next year, we will be exploring both animation and live-action content and formats. We will be meeting some of the leading studios for their finished content as well as opportunities for execution of our original IPs.



Dinesh Gupta
Sacom Mediaworks
Managing Director

As for most content companies, MIPCOM has clearly been the single most important content market for us. Sacom Mediaworks

owns four distinct IPs- BollyWorld, BollyMusic, KollyWorld, KollyMusic that are custom made and adapted for our global partner platforms. Meeting our global buyers, content partners and breaking into newer territories have been some of our core objectives at the market.

As a professional, understanding and exploring newer opportunities and technologies in the ever evolving global marketplace has always been a key highlight at MIP markets. As a content company, adding new linear and digital platform partners for our IPs, tech products and solutions is something we always look forward to as a business.

Vaibhav Modi
Victor Tango
Entertainment
Director



We will be looking at some exciting scripted and unscripted formats that have a transmedia appeal and also discussing some of our original formats with potential international partners. We are also actively seeking content companies looking at professional representation in the Indian market.

On our agenda, we also have forging partnerships to offer line-production services in the sub-continent.

We expect to find a lot of exciting collaborations to create differentiated content for broadcast and digital platforms.

We would like our ideas also to travel far and wide across the world. MIPCOM has always been a great trend-spotting destination and I am sure it will prepare the industry for a great 2018.♦♦

The animation originals' rush

Sachin Bhat

It's been boom time for India's animation studios thanks to the clutch of kids channels that has launched and the explosion in OTT and streaming services, spurring a demand for children's content. Animation studios have been popping up to create originals as well as to provide services to international players.

Original Indian shows like Motu Patlu, Chhota Bheem, ViR: The Robot Boy have gained a cult status following their colossal success, and continue to entertain young viewers to the hilt.

The story though, doesn't end there, for there are more animated shows and feature films queuing up to premier in the coming months. So keep a weather eye on these upcoming original Indian IPs.

Atchoo

Atchoo is a co-production of Indian's Cosmos-Maya and Italy's Studio Campedelli and Cartobaleno, along with Rai TV, the public broadcaster in Italy.

Rhyming with the sound produced during forceful and spasmodic expulsion of air through the nostrils, this one tells the story of Teo, a nine-year old boy who turns into an animal every time he sneezes. How his transformation creates troubles in his life and brings the house down in effect is essentially the crux of the plot.

Scheduled for a fall 2017 launch globally

Slick Rick

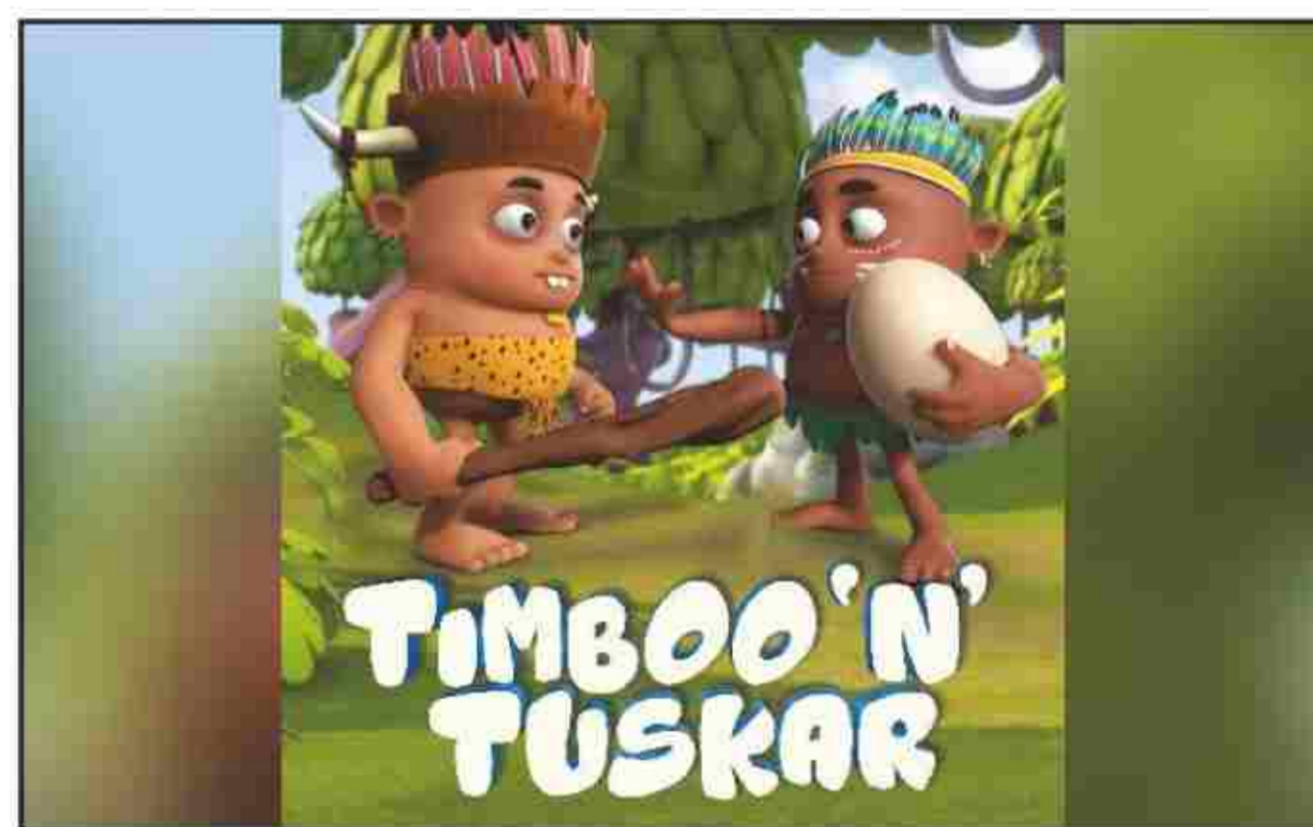
This silent action comedy revolves around a tuk tuk driver who lands himself in hot water after getting involved with a criminal gang.

The 90-minute film is in the last leg of production. The release, subject to distributors, may take place later this year or early next year.

It has been written and directed by Ankur Bhasin of Bhasin Studios. Bhasin



Studios and Fantastic Films International (FFI) based in Los Angeles have inked a deal for a worldwide sales representation of *Slick Rick*.



Timboo 'n' Tuskar

Two knob-headed troglodytes, Timboo and Tuskar, have all but each other's company to live by. Just like any two best friends in real life, they too pull off pranks on each other. However, as fate would have it, they often end up falling into their own trap!

Set in the stone-age era, the Tweedledum-and-Tweedledee of animation will take you back in time, and into their hilarious world where if it ain't chickens, it's feathers.

A Videogyan IP, *Timboo 'n' Tuskar* is one of the latest productions of the Bangalore-based studios and is set to launch next month.

INDUSTRY TESTIMONIALS

AnimationXpress has aggregated a relevant community of industry professionals, artists and technicians in animation, gaming & VFX. We at Technicolor India have partnered with AnimationXpress for our recruitment needs right from inception

Biren Ghose
Country Head
Technicolor India

AnimationXpress is one of the most trusted sources of news and information for animation and the VFX industry in India. We, at Autodesk, rely on it for market intelligence. For more than a decade now, it has additionally contributed to the CG community in India through the industry events and initiatives it puts together

Alok Sharma
Country Manager- Channels
Autodesk India & SAARC

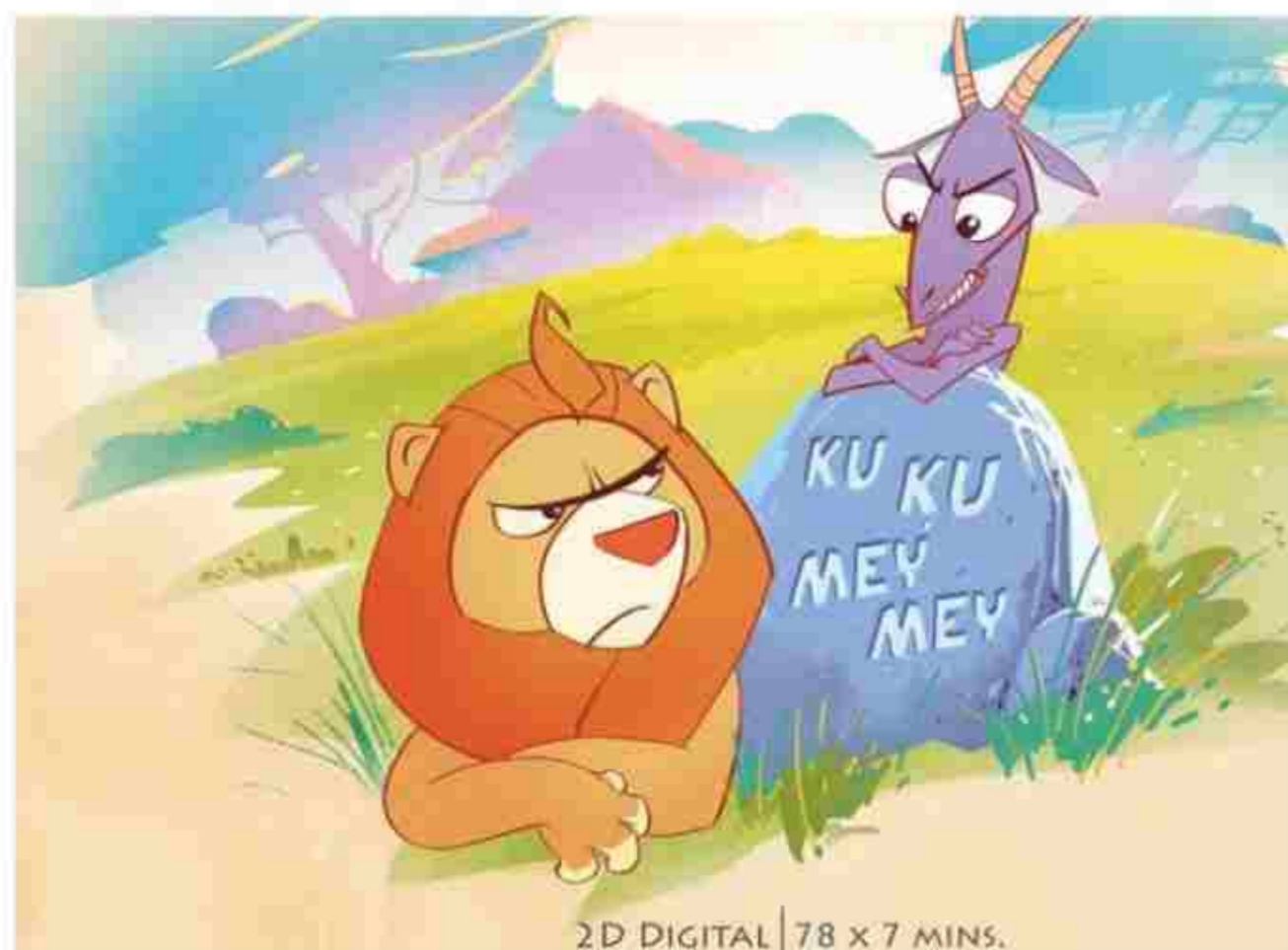
I have been a fan of AnimationXpress since its inception way back in 2005. It has been a godsend for the industry and it has flowered and grown. The team is doing great work keeping us informed about developments in India, Asia and the world

Rajiv Chilaka
Founder & Managing Director
Green Gold Animation

Our resource channel partner AnimationXpress has significantly contributed in connecting us with best of the creative minds. AnimationXpress is part of our success story in India

Prafull Gade
Managing Director
Deluxe India

Kuku Mey Mey



Mumbai's HopMotion Animation has the animated series *Kuku Mey Mey* (78x7) in the production pipeline, a non-dialogue slapstick chase comedy. The makers are currently in talks with broadcasters and have developed a digital strategy for the same.

The series is scheduled to release early next year in India, but will premier on Amazon Prime in the US first. As and when the episodes will be ready, they will also be released on US's Toon Goggles and other AVOD platforms.

In *Kuku Mey Mey*, Kuku Singh is a lion who seems to have lost his inner wild. Mey Mey on the other hand is a goat who seems to have found her inner watchdog. And when these two characters clash, they give wildlife a whole new spin and the result is a chaos-laden chase comedy that turns the tables on the predator and the prey.

Punyakoti

For a language that is being increasingly consigned to the pages of school books, here comes a feature film that will celebrate its contribution to Indian culture.

Produced by Puppetica Media and directed by Ravi Shankar, *Punyakoti* is the first animation movie in Sanskrit. Slated for a 20 April 2018 release, the feature film is crowd-sourced as

well as crowd-funded.

Based on a famous folk song in Karnataka about a cow that speaks the truth at all times, the story depicts a man-animal conflict in a form that is both entertaining and informative. The movie also carries a message of honesty and of living in harmony with nature.

Veteran Indian music director Ilaiyaraaja will be giving the music score and 30 independent animators are working on the project simultaneously!

Beo N' Peno



A slapstick comedy for kids aged four to twelve, Animantz brings you an amazing tale of friendship between an idiosyncratic polar bear Beo, and a quirky penguin Peno. They keep frolicking around aimlessly in the wilderness, also pulling each other's legs. But when the danger bells ring, they jump to each others' help.

Currently under production, the first season is of 52 episodes of seven minutes each. Animantz founder and CEO Prabhakar T has recently struck a deal with Indian OTT platform ATL Balaji Entertainment, and US-based Toon Goggles and Battery PoP. A few distributors worldwide have also been appointed to reach out to broadcasters.◆◆

Get set, go: An overview of the Indian delegation from MEAI

Swati Panda



This is one Indian association which has been gung-ho about MIP's markets – MIPCOM and MIPTV – over the past two years. The Media & Entertainment Association of India (MEAI) is once again bringing an Indian delegation into MIPCOM this year.

Says MEAI secretary Ankur Bhasin: "MIP Junior and MIPCOM are must attended events on our calendar for they bring the largest gamut of industry participants under one roof. The quality and quantity of participants is unparalleled and it is the right platform for a global reach of services and IPs alike for animation as well as live action."

Bhasin – along with other outward looking Indian executives – founded the association around three years ago to help build an umbrella platform which would push Indian content worldwide by building delegations in different markets and exhibitions.

Reveals Bhasin: "I wanted MEAI to play an adhesive role in an attempt to concentrate the players from the Indian industry under one banner and promote national business internationally. There are other associations too which are working as representative

bodies but they are focused on domestic issues more rather than global marketing."

MEAI has members from a range of media houses, animation and VFX companies, apps and gaming companies, journos, and education institutes located in Delhi, Pune, Mumbai, Bangalore and Chennai.

"We have been supporting the efforts of MEAI because it has been working to aggregate and help smaller SMEs and newcomers to global markets as they make efforts to become more international," says Reed Midem's India, Pakistan, Sri Lanka and Bangladesh representative for MIPCOM, MIPTV, MIPCANCUN and MIP China Anil Wanvari. "We have preferential pricing for first timers which we share with MEAI's members."

Bhasin says he also assists newcomers by offering them value added services such as fair guidance and pre-event briefings, along with MIP's Indian rep Anil Wanvari and assistant representative Devika Kawle.

"With the right approach, the business potential of this event can be harnessed by industry (small and bigger organisations alike) for fueling the growth and to understand the

future market trends," he says.

Amongst the studios which are coming to MIPCOM 2017 under the MEAI umbrella include: Animantz, Gateway aniMedia Works, iLO Entertainment, Pinpoint Studios, Rocksalt Interactive Games.

Animantz – a studio based in Kolkata – on its part has worked on international projects such as *Carotina*, *Speed Racer*, *The Lebanon Man*, *Masameer*, *Red giant* et cetera and local projects like *Hanuman the Immortal*, *Turboboosters*, *Pette the Prince*, *Sakthimaan*, *V4 Virat Jhol Maal* and more.

Animantz founder and CEO Prabakar Thirunavukarasu will be representing the organisation at MIPCOM this year and his goal is to sell the company's animation series *BEO n' PENO* to VOD platforms non-exclusively worldwide, build his broadcasters contact base, appoint distributors for territories which it does not have any. It also has plans to look for service jobs in 2D animation from other animation companies, agents or animation producers.

Gateway aniMedia's agenda for this year's MIPCOM/MIP Junior includes service work and co-production opportunities. As per Gateway aniMedia CEO Rahul Gadiya, he is bringing IPs such as *Cooltoonz*, *King Shamsher & Witty Harry*, *Ricky & Rhea* to MIPCOM and is also keen on exploring foreign collaborations.

Kolkata-based **BFX CGI** is a full service CG animation studio which creates CG animation, covering all aspects of the 3D pipeline for CG animated movies, television series, video games and commercials. It is looking for service work and co-production opportunities for CG animated features and television series at MIPCOM. It is currently working on its thirteenth international feature and has recently completed two major features from

Europe - *The Incredible Story of the Giant Pear* and has produced almost half the animation for the feature *Harvie and the Magic Museum*.



Ankur Bhasin is driving MEAI's global agenda

iLO Entertainment is an emerging animation and feature film production, distribution and entertainment company which has produced over 1000 minutes of 2D and 3D animation, over 500 minutes of stereoscopic 3D with multiple animation TV series and feature films for international production companies and leading broadcasters. It is currently looking forward for partnering with global and reputed studios for service projects, work on hire and co-production opportunities. CEO Rinu Rajasekharan and marketing director Aruna Kumar are the people representing iLO Entertainment.

Telangana-based **Rocksalt Interactive Games** director Deepak Jadhav will be representing the team at MIPCOM 2017. Jadhav is looking for assignments for his company from the world's leaders.

"Rocksalt," says he, "understands and lives the key values that define its character as trustworthy, quality conscious, teamwork oriented and excellence driven organisation. It is a team of talented artists and programmers who aspire to provide high quality services to the gaming and animation industry."◆◆



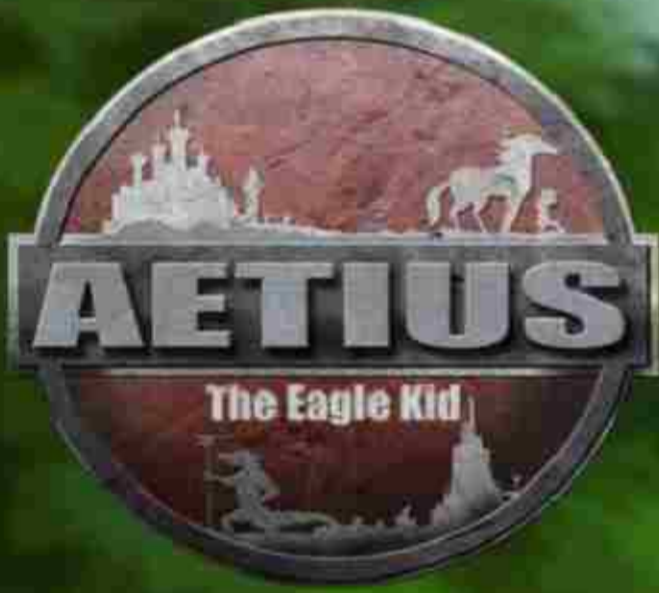
AETIUS

The Eagle Kid

FORMAT
TV Series

GENRE
Adventure Comedy

RUNNING TIME
11 Minutes X 26 Episodes



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India's animation biggies are coming with a suitcase of shows

Sachin Bhat

MIPCOM, the world entertainment content market, plays host to multifarious kids and animation shows being premiered, year on year. Indian animation studios are in no mood to be left behind. More than a handful of them will be at the market this year unveiling their new offerings to international broadcasters, digital platforms and distributors. AnimationXpress' SPARK offers you the pick of the lot.

Green Gold

Super Bheem



More than a billion kids worldwide have seen him go the whole hog in protecting his village Dholakpur from the evil machinations of the pantomimes. But now comes a show where a 14-year old Bheem exhibits superpowers!

Hailed as Super Bheem, he and his group of close buddies embark on an inter-galactic adventure to fight crimes by mighty baddies, who too possess supernatural abilities.

Packed with heart-pounding outer-space adventures and thrilling tussles, the show promises to take the kids on a helluva ride!

Kalari Kids



An ode to Kerala's martial arts form Kalaripayattu, the show revolves around four kids Beenu, Gopi, Unni and Ami of Kalaripur, who practice Kalaripayattu to help the hoi polloi in the time of crisis. However, to go by the old cliché, there are two different sides of a coin.

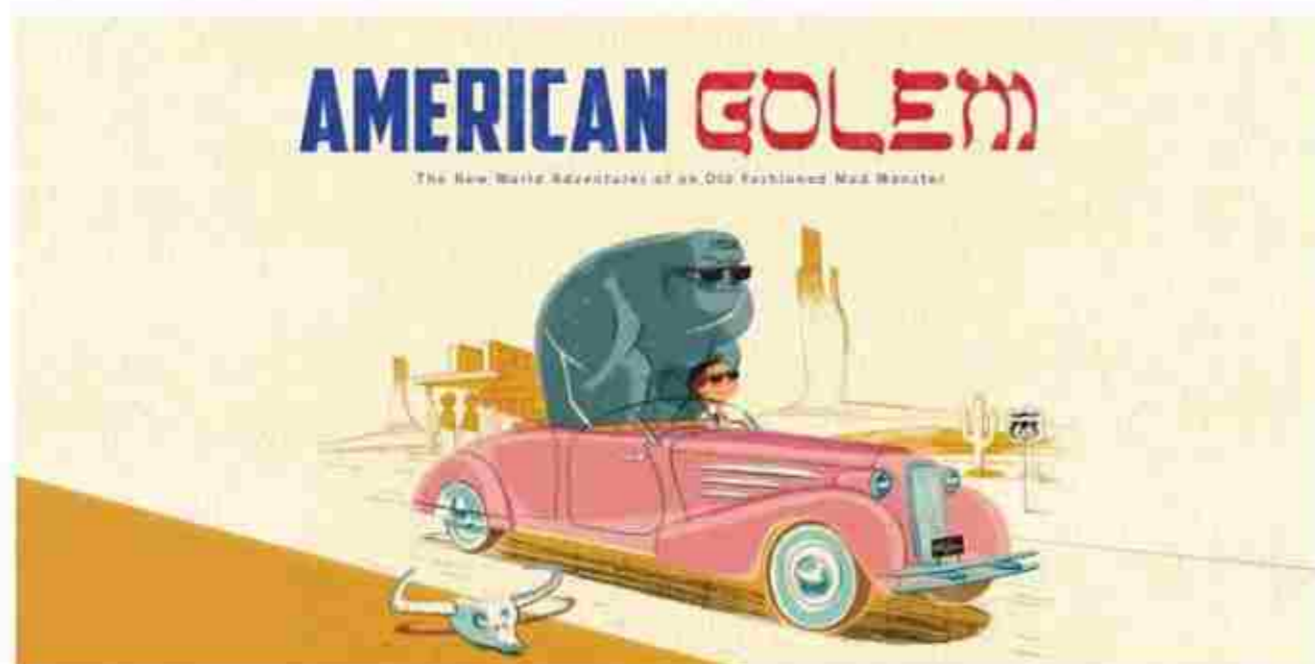
Whilst the tutelage of Guru Palan teaches them to use the art form to do good deeds, there are corrupt elements in the form of Raaka, Dhaana and Mani, who use Kalari to dupe tourists and make money.

Tutored by Guru Palan's bête noir Guru Veta, the evil master and his students never throw away an opportunity to prevail over the do-gooders.

Martial art has never been this intriguing!

American Golem

In the times of relentless deceit and treachery, qualities like nobility, morality and ethics have become hard to come by. So much so that



trust has become one of the prominent issues. An obscure kid who arrives in America faces a similar dilemma after harrowing experiences in the Old Country. To avoid a déjà-vu, he creates a monster Golem, for his defense.

But as he realises there are more friends to be made than people to be feared, the kid gives the monster a new purpose – helping others!

American Golem is an educational series for children which inculcates the importance of teamwork and the role of culture and heritage in our lives!

I Am No.1



A jungle can have only one king. But in *I Am No.1*, there's two!

On the one hand, you have the ferocious lion called Loro, whilst on the other, there's an equally ravenous tiger Tip. And completely unbeknownst to each other, they both are the kings of the same jungle!

So in order prove to each other who's the worthy claimant of the title, Loro and Tip engage in humorous competitions like

jumping out of a balloon into low earth orbit, getting the most crushed papers into a garbage can et cetera. All this with the aid of their henchmen, Chitti the cheetah and Len the leopard.

Kung-fu Dhamaka

Unlike the other shows of *Chhota Bheem*, this one's a 90-minute animated feature film with a Chinese twist.

There's a kung-fu competition in China, and Bheem and his friends are straining every sinew in practice sessions to nail it. However, things go awry as Kalia is kidnapped by Zhu-hu, a dark Chinese warrior.

Now, it is up to the rest of the gang to come up with a new kung-fu technique to rescue their estranged friend.

DQ Entertainment

5 & It

During one of their regular excursions in their uncle's beachfront mansion, the quintet of Cyril, Anthea, Jane, Robert and William stumble upon a sand fairy named 'Psammead', who promises to grant them a wish each day. Sounds interesting, but the only problem here is that each wish would have unfavourable consequences, and the effects of which cannot be negated till the sun sets.

The young protagonists have a tough choice to make, as they embark on a rollicking adventure replete with unforeseen surprises and rib-tickling humour.

The Quest for the Never Book

After two hugely successful animated series, Peter Pan returns with his own feature film

The Quest for the Never Book which throws the perennially-young boy and his group of friends on yet another sticky wicket.

This time around, they'll have to align against the might of Captain Hook, who by happenstance, comes into the possession of the Never Book and misuses its mythical powers to unleash monsters in Neverland.

Clocking at 90 minutes, the movie encapsulates Peter and his allies' audacious quest to recoup the book and fulfill a fabled prophecy.



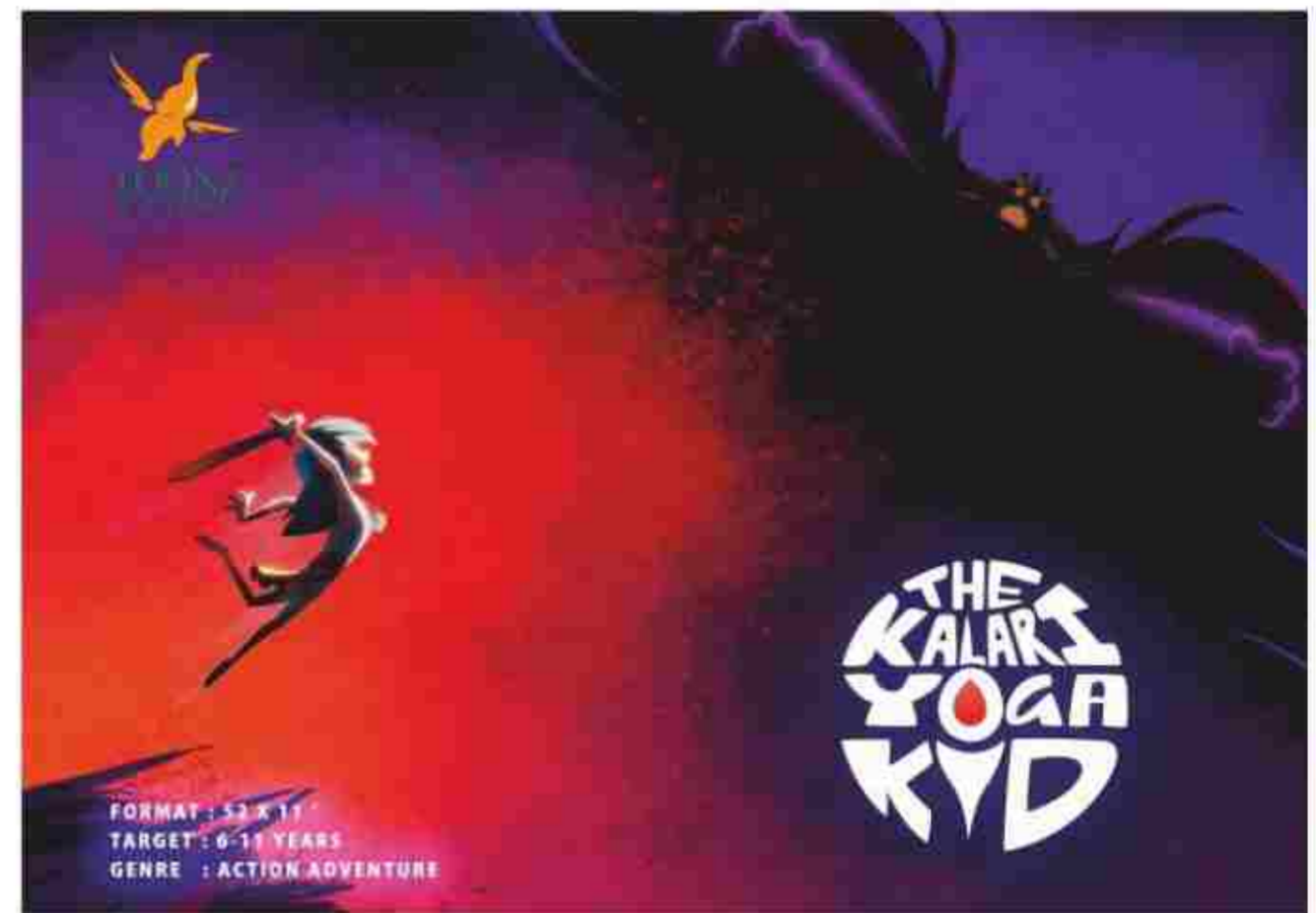
Toonz Media

Ooger and Mr. Booger

The hilarious adventures of a lazy, filthy bear and his clean, ambitious ally - a snot - who try to live together against all odds. A slapstick comedy, the 78x7' series is told through the unique mixed media with 2D Flash characters on live static backdrops!

The Kalari-Yoga Kid

When an evil sorcerer petrifies an entire village to get the precious scrolls of Kalari-Yoga, a boy and his two friends have to travel through kingdoms, learn the oldest martial art of Kalari and the mind control technique of Yoga eventually releasing their family and village from the curse.



Through this amazing adventure, they discover the secret scroll of Kalari-Yoga and become amazing adventurers.

Fantastic Farmers

It is about all the fun and all the learning which the seven-year old twins Jack and Lucy have living with their friends and family on an amazing mulberry farm. Jack and Lucy want the whole world to know how food and fibre is produced, where it comes from, and how it gets from the farm to you.



Smighties

The fantastical adventures of the small and mighty heroes from a magical land, that's part fun, part heroic and all zany! The Smighties are every kid let loose in a realm of amazing possibilities with their best friends to share the amazing experience with. It's a fun experience no kid will forget.♦♦

IndiaCast dishes out new MIPCOM menu

Krishanu Ghosal

Leading Indian channel distribution and programme syndication company IndiaCast is looking to cast its spell on newer markets at MIPCOM 2017. Part of the multibillion dollar Reliance group, it has been a regular at the world's number 1 content confab for more than half a decade.

"We strongly believe our content has enormous potential here and we look forward to introducing our latest offering across both fiction and non-fiction categories to the larger audience base in Asia, Turkey, CEE, MENA and CIS countries," says IndiaCast media distribution SVP & business head of syndication and digital South Asia Debkumar Dasgupta.

Incorporated in 2008 in a joint venture between US major Viacom and TV18, IndiaCast, the multi-channel distribution company tags itself as India's first multi-platform 'content asset monetisation' entity. The company has been distributing a gamut of channels from both the media houses across various regions.

At this year's MIPCOM, IndiaCast plans to introduce its new series *Dil Se Dil Tak*, *Swabhiman*, *Ishq Mein Marjawan* and *Tu Aashiqui* from the group's flagship channel Colors, which is a leader in general entertainment category and is known for bringing in an array of differentiated drama series.

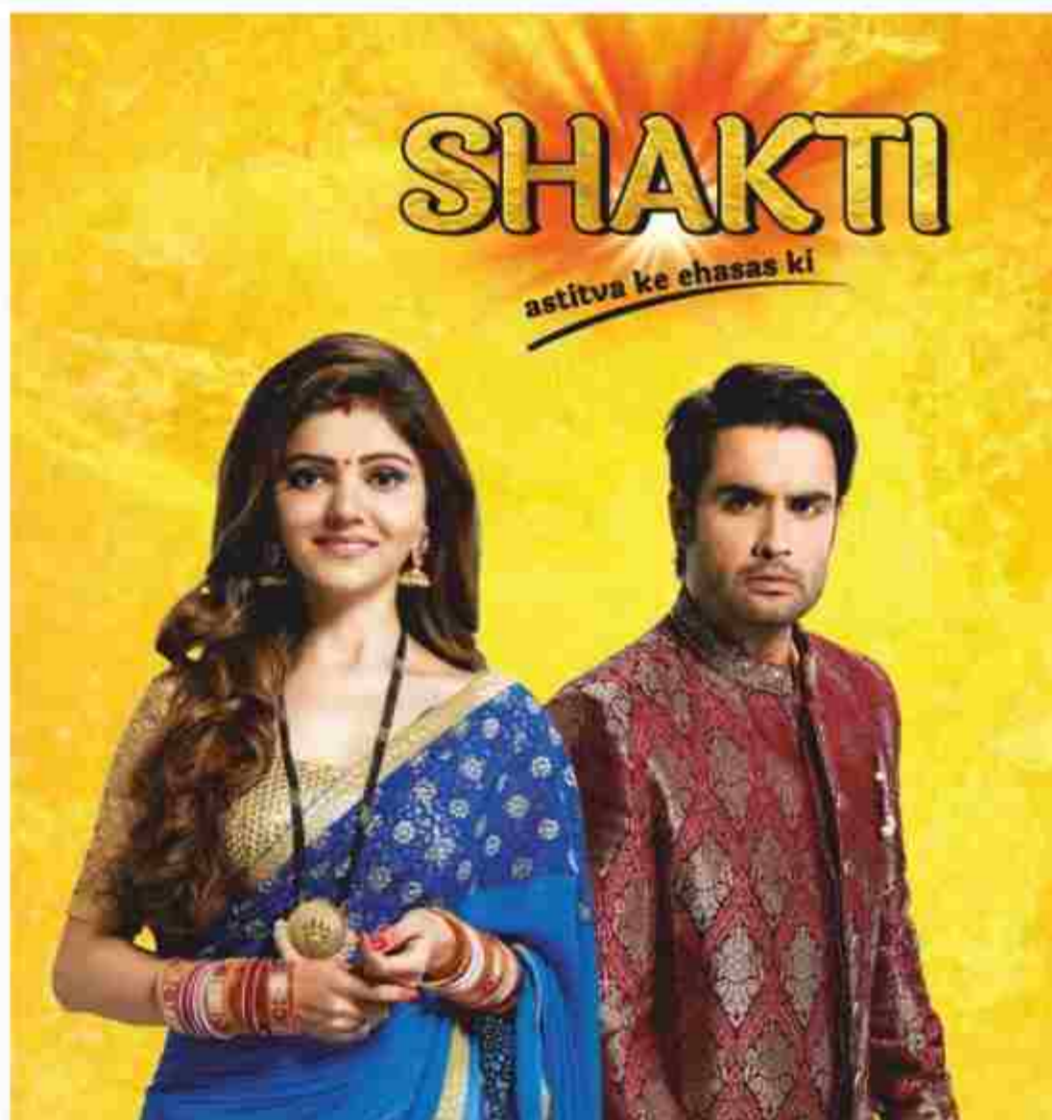
The company will also be aiming at establishing strategic alliances and explore business opportunities in the Latin American market. It has reportedly already initiated the first step in the process by appointing a local

syndication representative. Alternatively, it is also investing in dubbing of its best-selling series, *Balika Vadhu (The Young Bride)* and *Nagin (Serpent)* in Spanish and has tied up with a dubbing house in Mexico.

"Our content library boasts of over 30,000 hours from our network channels that spread across genres such as general entertainment, music, youth and lifestyle, news and infotainment in multiple languages. We believe there is headroom for growth for international content – and particularly Indian content – and hence we look at MIPCOM as one of the key priority markets for content distribution," espouses Dasgupta.



Debkumar Dasgupta.
IndiaCast media distribution SVP & business head (syndication and digital South Asia)



IndiaCast is coming with an interesting slate of drama series

With the digital explosion and online platforms soaring, it is no surprise that the company is looking forward to tap into the VOD / OTT platforms that are now as integral to the ecosystem as traditional TV.

“Our catalog has the best of Indian entertainment across all genres. We believe, Indian dramas in general and our content in particular, will suit the sensibility of the global market,” expresses Dasgupta.

He will be leading the IndiaCast syndication team at MIPCOM, while a senior management team member will also be present.

Apart from drama series, it is also pushing its locally-produced kids animation series – *Gattu Battu*, *Shiva* and *Motu Patlu* - commissioned by the network’s channel Nick, which have done well domestically and internationally. Additionally on digital, it is seeking buyers for its finite series – *Nagin*, *Chandrakantha* and *Kavach* – which already have had successes on free TV across Asia and Africa.

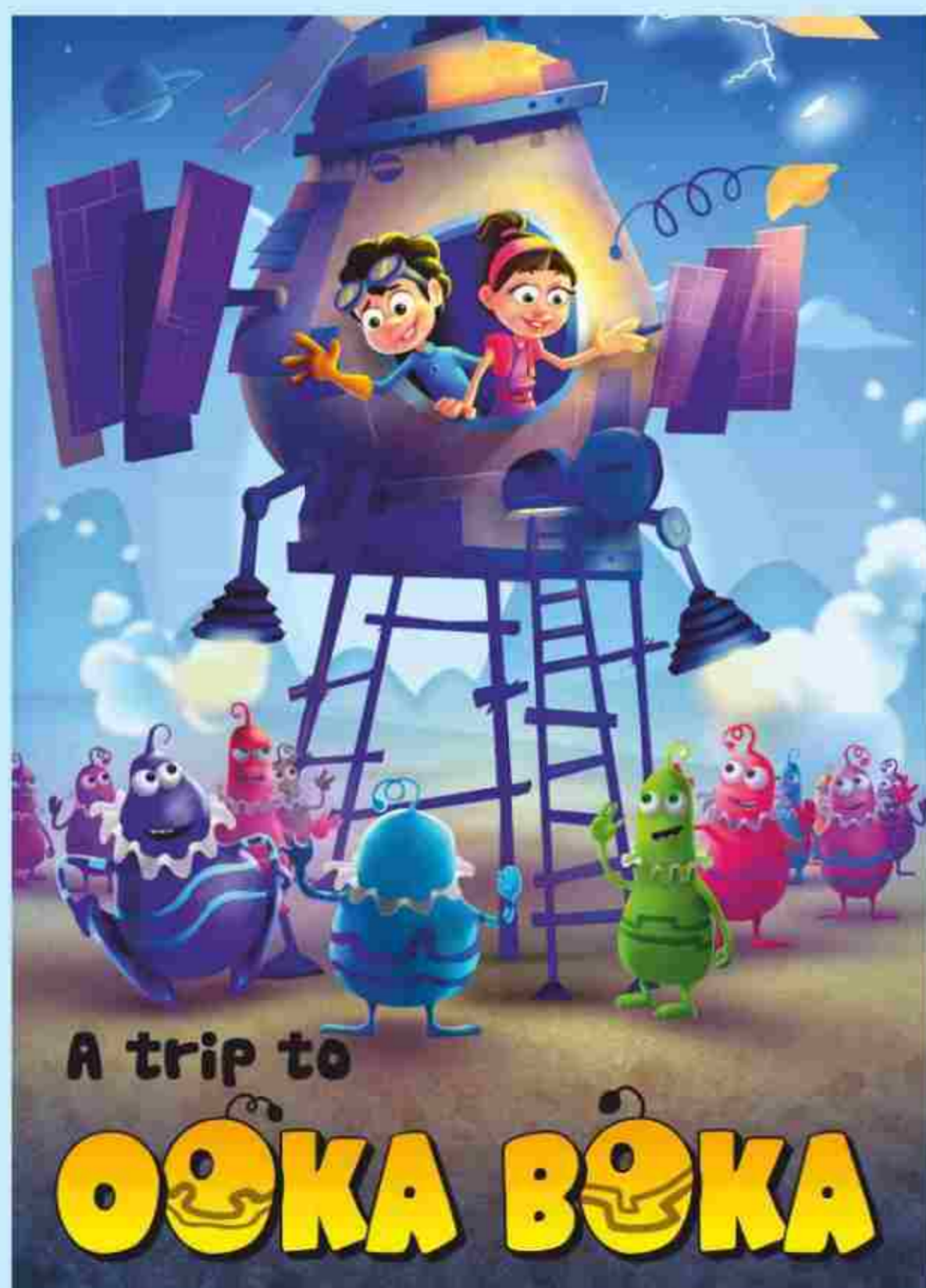
With a plethora of family dramas – including romance and emotional – IndiaCast’s offerings might just strike the right chord with the targeted buyers who have had success with earlier series from the company.♦♦



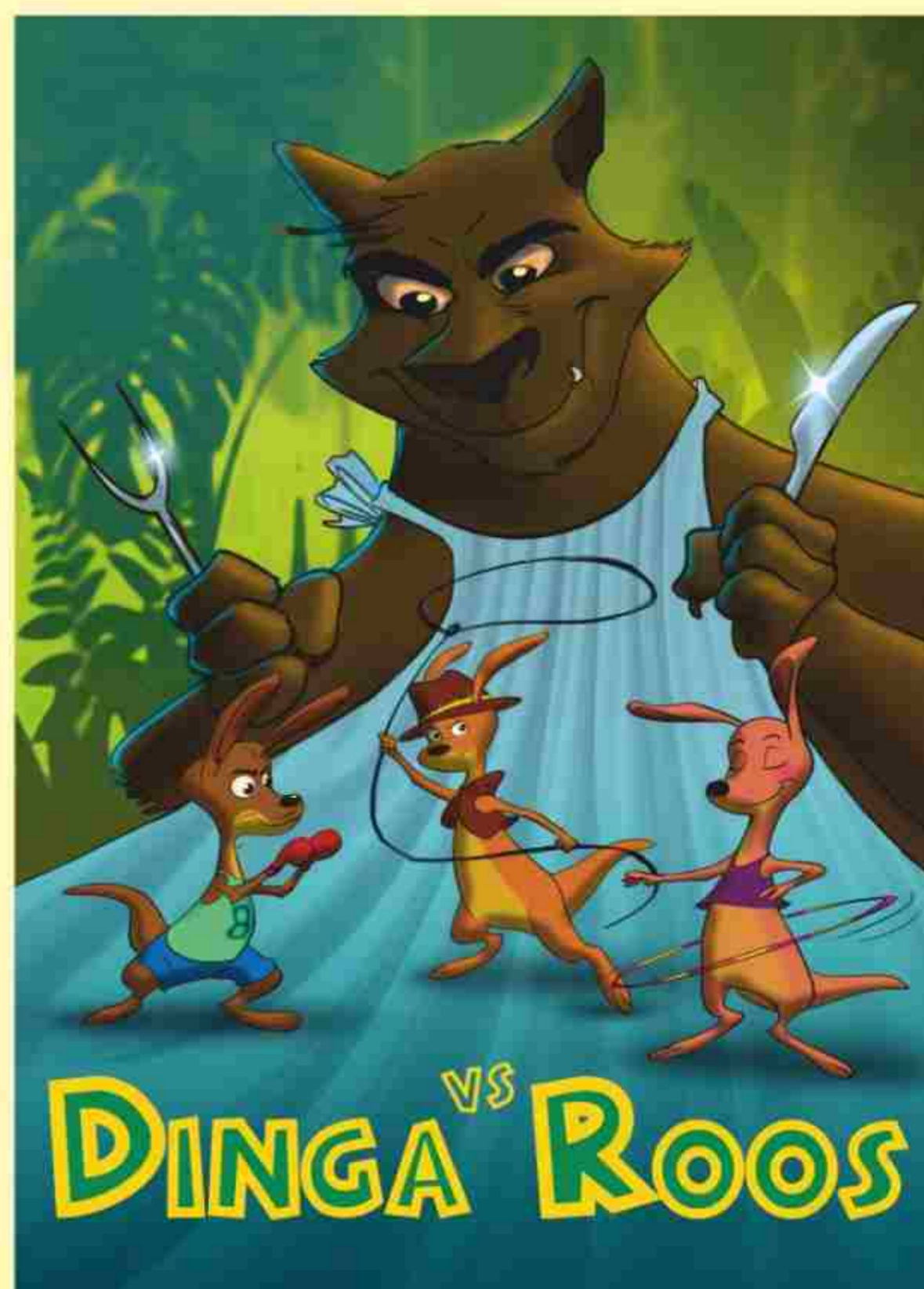
A Trip to Ooka Boka

Although Nova and Luna are welcomed by the aliens, soon they discover the earthlings (our twins) have a tendency to make any situation whatsoever veer towards disaster. And now they want Nova and Luna to leave their planet but the only tiny hiccup is neither of them know a way to fly back to earth. Until they find the way, the aliens will have to tolerate Nova and Luna's crazy adventures!

The twin's boundless enthusiasm to discover the alien civilization - of which they understand absolutely nothing is equalled by the many misinterpretations of the world and objects around them that often doom them to comical failure. *A Trip to Ooka Boka* is - Hip. Frightening. Funny. Emotional. Cinematic. But more than anything, hilarious.



Dinga Vs. Roos



As the old jungle wise monkey saying goes, "One animal's friend is another animal's feast". Well, that's what this show is about... but with a catch! Literally!

Dimwitted DINGA, wants to sink his teeth into oh-so-juicy KANGA, the lady Kangaroo. However, there's only eight tiny hiccups – Kanga has octuplets, THE ROOS in her pouch who pop-up just when needed to protect their mother and themselves from all of Dinga's outrageous schemes.

Dinga is a buster, the little Roos are jumpsters. Dinga has strength, his adversaries have speed. Dinga will try every trick in his book to have the Kanga-Roos for breakfast, lunch or dinner but the little fellas always give him a knockout punch. The battle is on!

Interested Producers And Buyers Can Contact: rakeshgurav@eplusstudio.co.in

Industry Directory



Company Name: Pinpoint Studios

Contact Person: Rakhee Singh, Anand Pawar

Designation: Owner, Creative Director

Contact No: +91 9769880813 / 8424046969

Email ID: info@pinpointstudios.in

Address: 108-109, Runwal Heights, L.B.S. Marg, Mulund (w), Mumbai- 400080.

Website: www.pinpointstudios.in

Company Profile: As an introduction, Pinpoint Studios prepares roadmaps for you to ensure a bump free ride for your projects. We have passion for story and love for character.

From script to story board, character development to background designing, layouts to illustrations, our unique production techniques help streamline your project with much simplicity and smoothness. We have the talent and infrastructure to execute projects of any scale. We specialise in preproduction of all your projects. For us every project is personal and extraordinary.

We aim to provide you with the best results within the promised time and yes! Quality is never compromised. We would love to explore working opportunity to handle all sorts of pre-production jobs for you.



Company Name: Rocksalt Singapore (Pte) Ltd.

Contact Person: Deepak Jadhav

Designation: Director

Contact No: +91 9160131333

Email ID: dj@rocksaltinteractive.com, business@rocksaltinteractive.com

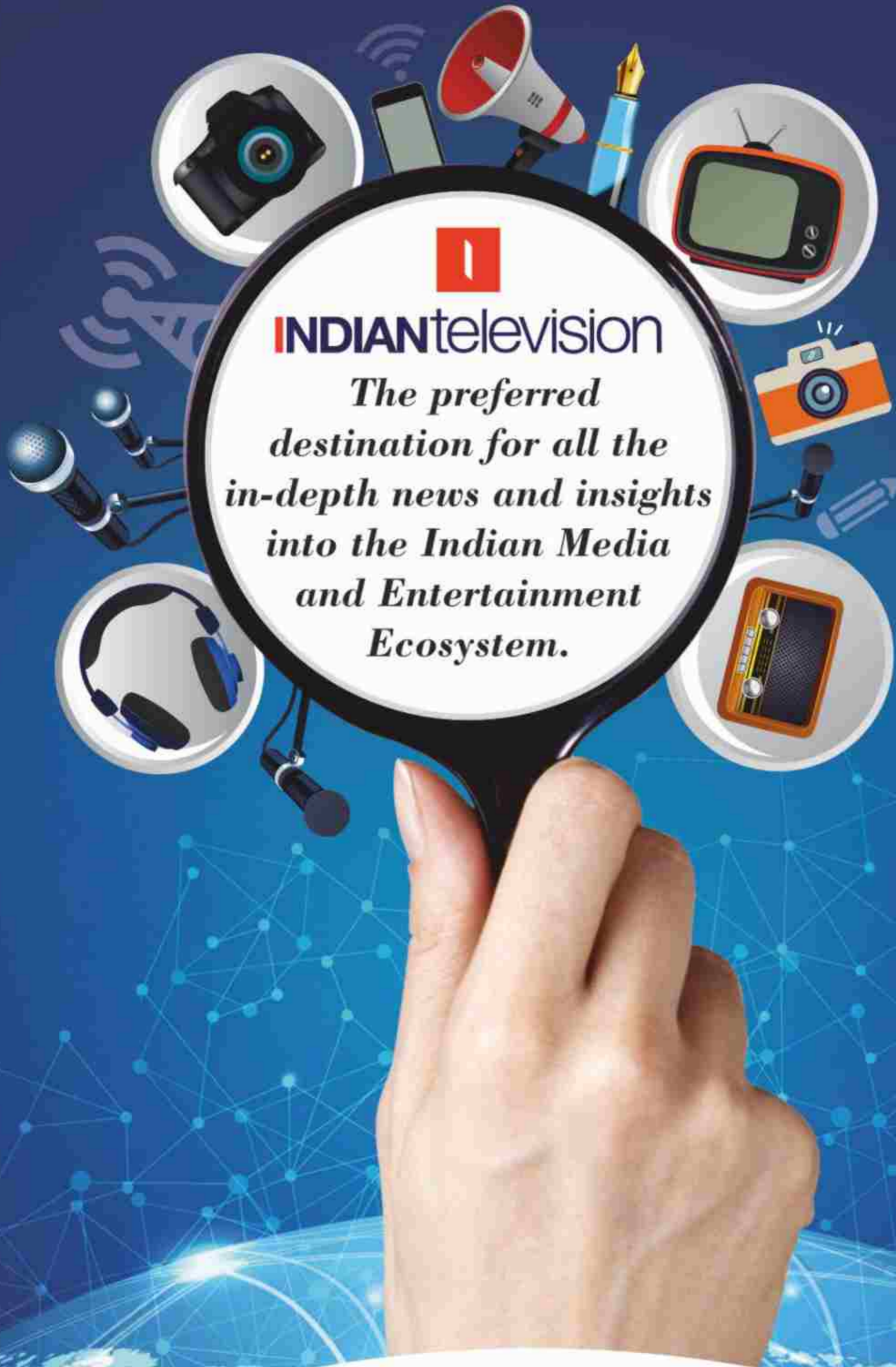
Address: C/O 100 Beach Road, #30-00 Shaw Tower, Singapore 189702.

Website: www.pinpointstudios.in

Company Profile: ROCKSALT, established in 2011 by a group of extremely talented and innovative team, develops concept art, 3D modeling, texturing and animation for numerous platforms.

With a team of 120+ artists operating from studios in Hyderabad and Manila and business office in Singapore, we develop artwork, character animation for visually and technically superior games for various platforms.

We have a number of high-end popular games and animation production series' art development to our credit.



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