

## Bollywood's love affair with Indian animation

- Where's all the Indian content going?
- Hyderabad's AVGC surge
- The ATF Indian Gold Rush





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It has been a winter of content – not discontent - in India. Literally. The past year has seen announcements being made about a plethora of original shows being launched in India. Mostly by the OTT platforms which began initially by importing big Hollywood hits and films and showcasing them to lure the early adopters. But that was in the past. The quest for international content seems to have sated. And today there is a tremendous hunger for originals.

An estimate is that more than 150 of them will have been rolled out by the 42 odd streamers in Hindi, Bengali, Tamil, Telugu, Marathi in just 12 months.

And this slew of shows is coming courtesy the likes of Amazon Prime Video, Netflix, ZEE5, MX Player, Hotstar, Voot, SonyLIV, TVF, Dice Media, Hoichoi, Addatimes – among others.

All over India – the streamers have been hunting down production and creative talent to help them churn out the content. And they are roping in the Bollywood brigade, advertising film makers, and TV program producers.

Shows have been as varied as drama to stand up and improve comedy to thrillers to crime to slice of life to women to sagas about the underworld, the advertising industry, to music talent shows. The production values are top notch like those found in American and European shows. And to top it all the series are finite and have strong scripts and gripping storylines.

Binge watching is on the up in India as the mobile

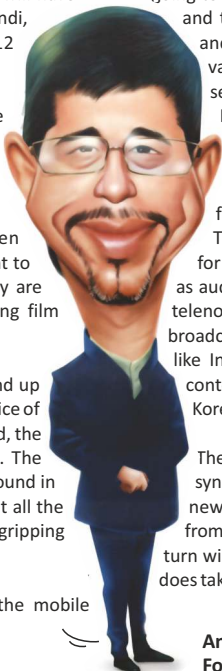
population numbering around 500 million has started engaging increasingly with the internet, thanks to cheap pricing data plans introduced by the telcos, led by Jio.

Watch time is growing 30 to 40 per cent according to many senior managers in OTT, and the pace is expected to hold

The OTTs will seek to monetise their original catalogue as the novelty of the shows amongst Indians begins to wear off and as the seasons roll on. Many of these shows are going to make their way into syndication internationally and they could well gain traction with TV networks and streamers in various countries wanting to offer variety to their audiences. Bear in mind that the second most watched kids show on Netflix is an Indian animated series – *Mighty Little Bheem* with more than 100 million views.

International custom could come as a breath of fresh air for India's syndication professionals. There has been a drying up of growth in demand for Indian TV shows from traditional buying markets as audiences there have tired of the same old fare of telenovellas or romantic or fantasy tales that India's broadcasters have been taking to markets. Countries like Indonesia, Thailand, Pakistan (there's a ban on content there), Vietnam, are moving more towards Korean and Turkish shows.

The past year has been one of struggle with Indian syndication executives looking to find new buyers in newer territories. However, demand for content from regions is cyclical and the hope is that India's turn will come sooner than later. And when that uptick does take place, the floodgates could then open.



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Founder, CEO & Editor-in-Chief

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# Bollywood's love affair with Indian animation

Sharmindrila Paul

**B**ollywood is getting animated! And that too for the small screen. Over the past two years, two of India's kids TV broadcasters – Discovery Kids and Sonic - have latched onto three blockbuster Bollywood films and adapted them into animated series. Rather successfully.

The flag bearer has been Discovery Kids, a part of Discovery India. It launched *Little Singham* – an adaptation from the Rohit Shetty-directed and Bollywood megastar Ajay Devgn-starring super cop brand *Singham*, which is the story of an honest cop fighting a corrupt system in April 2018.

*Little Singham* is the youngest 'super-cop' who uses his intellect with super powers to fight criminals, monsters and dangerous mutants to save his city.

The series has got good traction and enabled Discovery Kids to remain amongst the top contenders in the kids channel space by contributing close to 60 per cent of the viewership, accelerating its rise to the second position in the kids' genre from the ninth position in 2018.



**Fukrey Boyzzz**



The success of *Little Singham* was the outcome of intensive and extensive research aided by a brilliant understanding of the consumer-kids - and their fascination for Bollywood characters and stories. This helped the channel to deliver the right product to the right TG at the right time.

Comments Discovery Kids business head Uttam Pal Singh, "We're happy to be the trendsetters in this format. Animation as an industry is definitely entertaining and Bollywood is like a religion here. So, these two joining forces together is sure to gain more traction. The kids' genre in India has been devoid of ground-up superheroes and *Little Singham* was a bold and at scale attempt to fill this gap. It's a masala-faceted series rooted in action, adventure and comedy."

Singh worked closely with Rohit Shetty Picturez for the IP creation and Reliance Animation as the animation studio partner for *Little Singham*.

It followed up with another animated IP, *Fukrey Boyzzz*, inspired by the popular



film franchise, *Fukrey*. For *Fukrey Boyzzz*, this time the channel teamed up with the Farhan Akhtar and Ritesh Sidhwani run production house Excel Entertainment.

Says Sidhwani: “The launch of *Fukrey Boyzzz* opens new horizons for us. We are making our foray into animation and are enamoured with how this series has shaped up. I am extremely excited to have characters from *Fukrey* spread joy to everyone with their crazy antics at school. Honestly, the animation that Discovery Kids has created has the potential to grow further in terms of short form content for the targeted age groups.”

*Fukrey* has been a fan favourite since its release with the characters made so relatable and funny by actors Pulkit



### **Fukrey Boyzzz Cast**

Smarat, Varun Sharma, Manjot Singh and Richa Chadda. But remaking it into an animated series that targets kids, has surely been a challenging task for the Discovery kids team.

Discovery South Asia managing director Megha Tata points out that the success of *Little Singham* as an animated series gave them the confidence to go for another Bollywood adaptation in *Fukrey*. Singh and his content colleagues burned the midnight oil to create an entertaining series together with the Excel team, a bunch of writers,

content creators and animators.

Says Tata: “This made us believe that it is not about just creating animation of a successful movie franchise because if it was that easy then, a lot many people would have done it. Also it’s about how you package it, write it, storytell it and how you make it relatable to kids is what makes the difference, without losing the essence of the original characters.”

*Fukrey Boyzzz* was given a twist to make dreams a reality, which leads to a riot of fun, laughter and adventure in the lives of characters - Choocha, Hunny, Laali and

B h o l i  
Punjaban.

In fact, it was Discovery’s team lead by Singh who approached the Farhan Akhtar-Ritesh Sidhwani promoted Excel. Says

Singh, “In the *Fukrey* franchise, we saw great potential from the audience point of view. The characters were so appealing, that we decided to give it a shot. We also had a lot of other things to look at too and wrapped the concept into a setting and pitched it to Excel which they loved. Leveraging the brand’s strength is the popularity of the actors that would definitely attract more eyeballs. It was a very conscious decision to resemble the animated characters to the actors of the film. We brought in the whole cast and I think their animated versions found their

own space in the series by adding more layers. It's like a sitcom that you want to come back to every time and enjoy. I think *Fukrey Boyzzz* is going to lift the Indian animation industry."

Premiered in mid October this year, the series eventually led to a huge upsurge in viewership of 60 per cent in the afternoon slot and 84 per cent in the evening slot. The show jumped to number three in the following two weeks as the overall channel time spent viewing (TSV) galloped 19 per cent from 82 minutes to 98 minutes. (Data provided by Discovery Kids.)

Apart from Discovery Kids, another channel that has seen the potential in this trend is the Viacom18-backed kids channel Sonic, a part of Nickelodeon. The team launched *Golmaal Jr.* in May this year and has been garnering appreciation and eyeballs all over.

It is based on one of the iconic movie franchises of Hindi cinema – *Golmaal*, immensely popularised by Shetty again, and brings to life a mix of slice-of-life friendship, relatable characters, humour and loads of fun – all rolled into an enthralling joyride.

It follows the fun faceoff between two groups helmed by Gopal and Madhav respectively, who indulge in pranks and funny encounters at Golden Hills Hostel. Together, they are fun, chaotic, mischievous and entertain and engage kids.

"Bollywood has been the wholly accepted religion of India which has entertained kids and adults alike. It is an important part of every Indian kid's life and they have always loved films and these characters. The animated series '*Golmaal Jr.*', with its unique take on fun, friendship and humour is sure to get the same patronage and love from our young fans. The addition of '*Golmaal Jr.*' will bring further depth and repertoire to our squad of indigenous Nicktoons."

**Viacom18 kids entertainment cluster  
content head Anu Sikka**

What is more exciting is that Sonic has improvised the character of Bhavani Shankar, immortalised by actor Utpal Dutt in the 1979 classic *Gol Maal*, as the principal in order to pay homage to the veteran.

The series has a 2D animation format of 11 minutes, showcased in the usual half an hour slot. Targeted at the age group of six to





12 years, humour is the key ingredient and the broadcaster has

tried to give full justice to the original franchise with the use of proper elements. Viacom18 Hindi mass entertainment and the kids TV head Nina Elavia Jaipuria thinks that the show will be entertaining not just for the TG but for elders too. According to the latest BARC report (2 November to 8 November 2019), Sonic stands at number three among the top five kids channels.

The original IP of *Golmaal* rests with Rohit Shetty Picturez and it shares the animation content's rights with Reliance Animation.

Mentions Shetty: "The *Golmaal* franchise is

very close to my heart and is already popular amongst the family audience. I'm sure the new 'prank gang' - Gopal, Madhav, Laxman and Lucky are all set to entertain children. The concept of *Golmaal Jr.* had been in place for a while and I'm very excited about the partnership with Nickelodeon, to bring this show to life. Each character and their traits are so carefully crafted that I'm confident the kids will love *Golmaal Jr.*"

Will we see more franchises being inspired from Bollywood films?

"Indeed you will," says Sikka. "We are looking at stories which will entertain kids, and Bollywood has many more which can be drawn into series."

The question is: what will they cotton onto next? ♦♦

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## One Take Media Co. to distribute 'Sheikh Chilli & Friendz' overseas

One Take Media Co. has announced the agreement reached with Apsons Entertainment (Mayapuri group, owners of Lotpot - kids comic magazine) for overseas distribution of World famous series *Sheikh Chilli & Friendz* for World Territories (except SAARC). This show has 104 episodes of 11 minutes each.

The rights are open for broadcast platforms and OTT platforms globally (except SAARC region). In India this show is successfully running on Discovery Kids and has millions of followers.

The stories in this series have been designed keeping in mind today's children, who are modern and have gadgets. The stories are light and are based on events linked to the children's lives and have action, drama, and fun.

Mayapuri Group Lotpot magazine owner Aman Bajaj has 30+ years of experience in production and animation. His team is developing multiple IP characters of Lotpot kids magazine like *Motu Patlu*, *Sheikh Chilli & Neetu*. Said he, "*Sheikh Chilli & Friendz* stories are based on magic and fantasy. The characters are based in the modern world and are well equipped with technology so that kids of this generation can connect to them."

The main characters of *Sheikh Chilli and Friendz* are nine year old Sheikh Chilli, who lives in a town called Jhunjhun Nagariya. He is a sweet and innocent lad and has some

good friends. He has a friend Bulbul who talks a lot but is dumb-witted. Mallika is Sheikh Chilli's dear friend and very intelligent. Then we have "The One And Only" Khatkoo, who is just six inches tall and stays in Sheikh Chilli's pocket. Noorie Jinn was found by Sheikh Chilli in a bottle. He comes out of the bottle only when Sheikh Chilli recites the magic words and does only



what Sheikh Chillli asks him to do. Buri is a sorceress and is out to get the necklace with the blue diamond worn by Noorie Jinn. Another character is Gama, Sheikh Chillli's class-mate but a bully and always troubling Sheikh Chillli. Lootera is the stupid thief who is always trying to rob everybody but does not succeed because of Sheikh Chillli's gang.

Lotpot CEO Shekhar Chopra mentioned, "We are happy to collaborate with One Take Media Co. This association will take *Sheikh Chillli & Friendz* to global territories."

One Take Media CEO and founder Anil Khera added, " We are very confident that this acquisition of *Sheikh Chillli & Friendz* for global distribution would prove to be a successful bet. We are constantly striving towards offering new media and content to our viewers. Watching *Sheikh Chillli & Friendz* will be a complete delight for our audience's world over."

OTMC is one of the leaders in providing value added services to DTH, telecom ,OTT and cable industries, services include Hollywood movies, Hollywood movies



and Korean TV series.

One Take Media specialises in content



**Anil Khera**  
One Take Media founder and CEO

production, global content acquisition and distribution, providing value added services (VAS) to global DTH and cable platforms in various genres like kids nursery rhymes, kids animated series, kids animated movies, celebrity based master chefs' cooking shows, Hollywood movies in english, Hollywood movies dubbed

in Hindi as well as various regional languages like Marathi, Bengali, Bhojpuri, Gujarati, Tamil, Telugu, Kannada and Malayalam. OTMC is the first company to start Korean TV series to be dubbed in Hindi and K POP content.

The company also provides consultation on setting up a DTH business and supply all consumable products Set Top Boxes, CAS, dish antenna and accessories. In India One Take Media Co. has renowned clients like Dish TV, d2h, Airtel DTH, Viacom 18, Discovery TLC , Sony Liv, Zee 5 and MX. It is successfully running Active Kids and Active Cooking on Dish, d2h and Hollywood Diaries on Airtel DTH platform.

With over thousands of hours of content, One Take Media offers content licensing services, acquires TV rights, VAS/SVOD channels and so on, across a wide array of genres and formats. They possess a rich library of varied content and their production studio has been a part of some world-class content creation projects. It provides resources to help producers produce media content, help distributors distribute media content and acquire media content.♦♦

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# Hyderabad's AVGC urge

Poonam Mondal

**T**he city of nawabs or noble men. That's one of the sobriquets the southern Indian metro Hyderabad has been known by. But in recent times – along with Telangana – a state of which it is the capital – it is increasingly being labelled as the ITES city and more so as an the AVGC city - animation, VFX, gaming and comics, that is.

Led by a very industry friendly minister KTR (KT Rama Rao) as he is known, it has been rolling out the red carpet in a bid to encourage the sector to expand globally and generate employment for locals. His principal secretary for I&C and IT the Jayesh Ranjan has been meeting all and sundry in industry in a bid to push that vision on the ground and implement it to the hilt.

IndiaJoy is one of the flagship initiatives which was born in conjunction with the Telangana VFX, Animation, Gaming Association (TVAGA) – a body that represents the interests of the AVGC sector in the state. Led by TVAGA president Rajiv Chilaka has been gradually building up the festival since 2018 attracting animation, visual effects gaming professionals not only from India but all over the world. In only its second year, IndiaJoy drew in AVGC leaders

from Google, Jio Games, Nodwin Gaming, PhilmCGI, Technicolor, AnimationXpress, redchillies.vfx. and many more who made their way to the Hyderabad Information Technology and Engineering Consultancy City's convention centre.

Says KTR: “We are committed to IndiaJoy. In its second year, it covered several sectors

right from OTT to animation to VFX to games. The industry is burgeoning and we want Telangana and Hyderabad to ride and capture a large area of this growth wave. Already

Hyderabad is accounting for a majority of the VFX, gaming and animation work emerging out of India.”

The four day show encompassed a large gamut of offerings including knowledge sharing sessions, presentations, exhibitions, award shows and much more. Playing host to a list of notable gaming, animation, VFX delegation from around the country and overseas, the event evidently attracted publishers and investors from various sectors.

Says Ranjan: “Hyderabad is home to Green Gold, Digital Domain, Cosmos Maya, Rotomaker, DQAnimation, HopMotion, etc.







Telangana is home to many great artists and the animation, gaming and VFX community, which is helping drive the economy here. We want IndiaJoy to play an important role in showcasing our prowess to the world and attract further investments, co-productions, developments to emanate from here.”

Firstly, the inclusion of special innovations like Influencer Con and the equal elan at which India’s oldest game dev conference, IGDC, went down at the festival is absolutely commendable. Among the innovations this year was also an esports league, the fall season finals of the ESL India Premiership, which was put together by Nodwin Gaming. As players and enthusiasts thronged the arena, they were also treated to game showcases by some of the most prolific developers of the country. Government representatives could be seen strolling and talking to delegates often which makes it even more heartening for the industry.

The number of attendees increased by more than threefold in just a year, so there was something right that was done.

The exhibition itself was a treat to the eyes. Comprising of more than 50 booths, the floor was buzzing with activity as attendees flocked to try out a new game or to learn

about an exciting new payment gateway or just to talk business with some of the companies’s execs.

IndiaJoy is just the most visible aspect of Telangana’s drive in the AVGC sector. It has a very aggressive AVGC policy which it drafted two years ago in order to attract investments. Some of the highlights of the policy are:

- Establishing National AVGC Centers in line with National Informatics Centers (NIC)
- Allotment of appropriate extent of government land subject to fulfillment of prescribed obligations on employment, investment and terms and conditions of allotment, in Hyderabad and other Tier II locations of the State, to eligible animation, visual effects, gaming and comics companies for their expansion and setting up their own facilities.
- The Telangana government shall take up with the central Indian government to reserve at least five to 15 per cent of the air time on channels(both domestic and international) to promote locally created content to provide a level playing field for domestic content development and foster competition between domestic players, foreign companies that set up base in Telangana as well as start ups.
- Government of Telangana shall create a suitable venture capital funding mechanism in association with stakeholders to extend appropriate seed capital assistance to first generation entrepreneurs, start ups, small and medium enterprises engaged in the AVGC sector.



Proposed Image Tower

- Reimbursement of production cost for “animation theatrical released film” upto a maximum of Rs 1 million per film for one company per annum. For SC/ST and women entrepreneurs – Rs 1.5 million per film.
- Reimbursement of game production cost for gaming companies which have developed online, mobile, console game upto a maximum of Rs 0.5 million per game for one company per annum.
- Rs 1.5 million as recruitment assistance for employing minimum 100 employees within two years of commencement of commercial operations.
- 50 per cent exhibition stall rental cost limited to nine sq mts of space will be reimbursed for participating in AVGC conferences and exhibitions. For SC/ST and women entrepreneurs – 100 per cent Exhibition stall rental cost
- Mega project incentives: special incentives and subsidies package will be worked out for mega projects investments beyond Rs 1000 million.
- The Telangana government had proposed a special building - a gaming and animation park - will serve as an incubator/spring board” for the AVGC sector. And work has been going on what is called the Image Tower – a first of its kind facility in India.

This will result in the first virtual online college ‘Creative Mentors Animation & Gaming College’ in Hyderabad which will leverage R&D to exploit new opportunities in the digital media value chain.

It will be constructed in Raidurgam Village RR District Hyderabad on 16 Acres land by State Government through Telangana Industrial Infrastructure Corporation (TSIIC).

The red-carpet treatment, the Image Tower, industry friendly AVGC policies – all of these are coming together at the right time together in Telangana. ♦♦

# Where's all the Indian content going?

Krishanu Ghosal

**R**ich in diversity and characterised by an unquenchable thirst for entertainment, content from India has made its place all over the globe. During the last few years, hit by digitisation, content from the country has started travelling outwards, even more than it evidently did.



**Vishnu Mohta**

Hoichoi co-founder and SVF executive director

With the rush of more and more originals, courtesy the budding OTT ecosystem, the line-up of Indian content is now more varied than ever. Creators are exploring more ideas which have a global appeal, so that the content, be it any genre, can travel and pique curiosity.

Says Hoichoi co-founder Vishnu Mohta “We are a global platform that is distributed to all

kinds of regions that one can think about. It's been there from day one in fact. So we have a global presence in 160 plus countries. For us there are some focus-markets that are there, the big ones are essentially the US, Middle East, Australia, Canada, UK. These are the bigger markets. Bangladesh also remains to be the biggest focus group.”

It has been somewhat of a challenge for kids content creators from the country to find a mark on the overseas register as only region-agnostic shows seem to be working, the ones with a global appeal. However with the advent of the digital OTT platforms like Amazon, Netflix, YouTube the traditional dependency on acquisition of the show by broadcasters to reach the target audience and earn revenue has reduced significantly and with more regional OTT players coming up this trend is expected to continue.

For example, One Life Studios has licensed *Porus*, a historical drama television series based on the Battle of the Hydaspes, in Malaysia, Vietnam, Cambodia, Brunei, Laos, and Myanmar in a deal with JKN Global Media, and in Indonesia in a licensing deal with Soraya Intercine Films. It was overall distributed to 11 countries and 14 territories.

Says DQ Entertainment COO Manoj Mishra, “When it comes to kids’ content specifically only content that have global appeal have been able to get acquired outside India and



**Manoj Mishra**

**DQ Entertainment - COO**

unfortunately there has been very few shows that have been successful in going global.”

*The Psammy Show* which is a co-production between DQ Entertainment, Disney Germany and Method Animation France, has made its way to China this as state broadcaster CCTV has picked up the rights to broadcast the show, and swiftly climbed up the charts since August.

The same was resonated by Rajshri Entertainment VP - Content alliances, licensing & business development Inderpal Singh Jaggi, “In terms of again, coming back to animation, *Dr. Binocs* is a series which is available in a lot of international countries, available in China, in Russia, South Korea, France, We have actually syndicated a lot of this content and these are all, territories like China and South Korea are relatively newer markets where a lot of Indian content is travelling. Our animation content

has done quite well in these territories.”

The continued increase in high-speed internet penetration in small markets and mobile consumption has led to an evolution in consumption habits and distribution channels. This has only given a boost and resulting in the emergence of new business models and associations.

Singh further added, “We have seen a lot of uptake also coming from a lot of lifestyle content. We have done a lot of international and Indian shows on Yoga, health and wellness. There is uptake happening in eastern European countries as well, countries like Poland and all that. I also see countries like Indonesia, Malaysia and Vietnam being great markets. So these are comparatively evolved economies that the content travels really well”.



**Inderpal Singh Jaggi**

**Rajshri Entertainment VP - Content alliances,  
licensing & business development**

According to him, the company is also looking out for co productions as the dynamics of the market widen further. For the Indian market however, co-productions have mostly been restricted to the genre of animation, however newer models are being looked upon now.

Some reports also suggest that countries like Russia and Kazakhstan which were the usual buyers for Bollywood movies, but had been a little distant, are raking up the pitch again in the market. However, a change in the advertising business has caused a significant shift in how television companies purchase content. A lot of business for syndication companies has moved to investing in production business and coming in early at the creation stage.

Says DocuBay COO Akul Tripathi, “With the content marketplace exploding and audiences having the option to sample a great variety of narratives and formats, the hunger for content has only grown. This provides a tremendous opportunity for platforms like DocuBay, as people look for new content and mediums that resonate irrespective of the time and place. With the emergence of multiple domestic and international players, it’s truly a consumer’s market and it’s extraordinary to see this tremendous growth and opportunity in the global content industry.”

Taking an instance of Green Gold Animation’s *Mighty Little Bheem* making a fantastic debut on Netflix and how it went on to become one of the highest watched shows on the platform in the pre-school genre, only shows how the quality of content has changed over the past few years. The show is already running strong

on its second season and has already been greenlit for a third one.

As the number of studios and production houses in the country increase rapidly, India is showing signs of being an amazing original content market rather than just a service destination. Alongside the big players of the market, many rather boutique studios, from across the country have joined the bandwagon with their own take on originals and are now looking to expand their footprints across the globe. The road ahead seems to carry good and interesting prospects for the new face of content creators as newer opportunities are unfolding in terms of monetisation, distribution and newer modes of collaboration.

With newer markets opening according to distributors and the country producing more content with global themes in mind, the market is projected to grow at a good scale in the coming years.♦♦



**Akul Tripathi**  
COO, DocuBay



# The ATF Indian Gold Rush

Parth Kaushik

**W**hy are Indians making a beeline to attend the Asia Television Forum (ATF) which takes place at the Marina Bay Sands in Singapore in December every year?

As it were, ATF which has both a conference and a marketplace for trading video content has long been the acclaimed hotspot for infinite deals and partnerships. And this year, it is gearing up for an even grander confluence of 5,600 plus professionals from more than 60 countries including those from Europe, the US, Latin America and Asia.

Indian attendance at ATF has indeed witnessed a tremendous growth spurt with Indian content creators mushrooming up in droves over the past five years. There is a great rush amongst creators for evolving and experimenting with newer mechanisms of creative storytelling, thanks to the boom in digital platforms and channels.



**Hui Leng Yeow**

Reed Exhibitions Group Project Director

“India is a key market for us,” says Reed Exhibitions group project director Hui Leng Yeow. “It’s courtesy the diversity of culture, language

and content that it has. We believe ATF can be a key window for Indian content to be showcased to all of Asia and to the world. Hence our very strong focus on the

territory.”

Around five years ago Reed Exhibitions Singapore appointed TV, animation, and gaming industry veteran Anil Wanvari as its India, Pakistan, Sri Lanka and Bangladesh point man. This move has made it easier for companies in south Asia to maneuver around ATF as well as what could appear to be a challenging registration process. And it has yielded results. Today more than 70 Indians can be found pacing the aisles of the market in the Marina Bay Sands.

“When it comes to Asia, ATF is a good place to congregate as it comes soon after Mipcom which is in October every year,” says Wanvari. “It allows conversations which began between buyers and sellers in Cannes to go to the next level. Attendees also get to hear from and trade with very local representatives from different Asian regions. The ATF Singapore team has been very sensitive to the needs of India and they have, along with me, have been going on interactive road shows across the country meeting different ecosystem



**Anil Wanvari**

ATF India, Pakistan, Sri Lanka, Bangladesh Representative

players and encouraging them to think global which has helped Indian companies to venture out.”

This year, Wanvari will be moderating two sessions – like in the previous two years. One on ‘Fresh Content from India’ and the other one on ‘What Indian Buyers want?’ Each of the sessions features some high profile executives representing some leading content companies in India.

Additionally many other prominent Indian executives are featuring in keynotes or panel discussions on 3 December during the leaders’ summit. Among them: Reliance Entertainment CEO Shibasish Sarkar, Voot CEO Gaurav Rakshit, Hoichoi co-founder & SVF executive director Vishnu Mohta, Green Gold Animation founder and CEO Rajiv Chilaka, Lattu Kids CEO Vivek Bhutiyan, Banijay Asia CEO Deepak Dhar, ZEE Studios International Film marketing distribution & acquisition head Vibha Chopra and Amazon Prime Video India content head Vijay Subramaniam.

ATF aims to bring together influential content sellers and buyers from TV, digital, kids and formats arenas to provide exciting insights, unleash opportunities and forge new partnerships for the Asian markets

across an international platform. This is where the best minds meet – content creators, distributors and investors – giving maximum opportunities to be seen and heard at Asia’s most dynamic content marketplace. One can get vital market insights from industry’s top-most experts and doors open to potential business opportunities through a dedicated series of both intimate networking sessions to large-scaled ones.

Extolling the importance of ATF, Sony Pictures Networks India licensing head Malvika Prabhu says: “We have been a regular and active participant of the event and it holds a prominent position in our annual calendar. ATF provides a platform to engage with a large part of Asia, which is one of our most critical and profitable markets. It also serves as a great window to the emerging trends in the market and the possibility to explore new avenues of revenue generation. The quality of meetings, the credible sense of business and the conducive settings keep us interested in ATF year on year.”

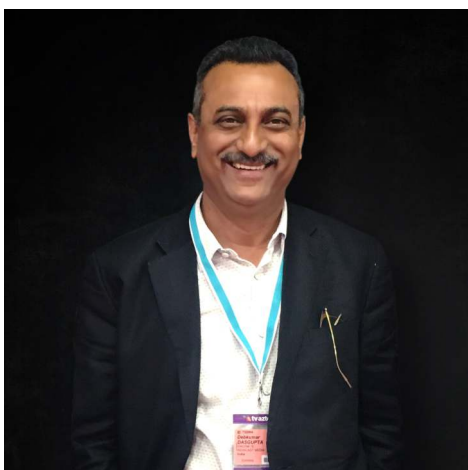
Indiacast Media Distribution SVP & business head Debkumar Dasgupta throws light on the new flurry of offerings across the genres of mythology, drama, mystery, romance and social issues he is bringing to ATF this year. The prominent among them being *Luv Kush – Ramayan* (through the perspective of Luv and Kush sons of Lord Ram); *Chhoti Sardarni* (the story of a young fearless woman who takes on the world with her premarital pregnancy); *Bahu Begum* (the story of the journey of three individuals entwined in one marriage) and *Vidya* (the tale of an illiterate army widow who gathers the courage to teach English).



Malvika Prabhu

Sony Pictures - Head Networks Licensing

“Our stories are known to resonate strongly with the audience and the Indianness appeals magnificently across the globe. With our top rated show *Chhoti Sardani* (the brave hearted), the upcoming launch of *Naagin 4*, our most popular series in India and across international territories, we have a strong line up to showcase at ATF,” explains DK as he is known to colleagues in the industry. “Our goal is to bring the best of fiction content to our viewers backed with fresh and unique



**Debkumar Dasgupta**

**Indiacast Media Distribution SVP & business head**

live action, we also have in our catalogue some of India’s best animation shows.”

Amongst the animated series he proudly talks about feature: *Shiva*, *Motu Patlu* and *Gattu Battu*, *Ting Tong*, *Bhoot Buddies* and *Daaduji*.

One Take Media Director Dimpy Kherra notes “After MIPCOM in Cannes, our favourite destination is ATF in Singapore. As the gathering is more Asian, the content

offerings are having Indian and South Asian flavour. We always had a very positive & fruitful experience by participating every year in ATF. This time One Take Media Co, has a bigger booth, bigger offerings for buyers and expects good footfall,”

Hoichoi co founder and SVF executive director Vishnu Mohta has other reasons for attending ATF. He explains: “We want to understand the formats that are working in the south east asia region. And whether we can license the rights to remake some of those shows for our platform. Secondly whether we can extend our content to some of the other languages like Bahasa and other southeast asia languages where we can license our dubbed content so that they can play it on their OTTs.”

Mohta’s SVF is exhibiting for the first time at ATF in the marketplace. What’s motivated him to do so?



**Dimpy Kherra**

**One Take Media Director**

He elucidates: “Today the world is moving to a space where it is all about a great story. Shows like *Narcos* and others that were predominantly non-english have done very well with global audiences. Same thing applies to Hoichoi also, we dub our content in Tamil and Telugu in India. They have done really well on our partner platforms like Airtel TV, Vodafone Play. So from the acceptance viewpoint, I know for a fact that the content in Southeast Asian region is very relatable across borders. People are moving away from the entire agnosticism towards original language of the content. South Asia is a very large region which is content-ready in general. It comprise of roughly around two billion people and if you take Asia in general, then it's an even bigger population. So there is every reason to believe that things can be localised and we can focus on the region itself which will be more attuned to what the needs of the region are. It also gives you a sense of what sort of content ideas are working in the region. ATF is an amazing opportunity within the subcontinent to have that cross-section and cross-pollination of ideas and stories.”

Growth spurt in digital content consumption in India has given rise to immense opportunities for broadcasters and OTT platform providers. As a result, investments have doubled in original IP creation. Smartphone penetration, fused with more OTT platforms has enabled tier-II and tier-III cities to access content online, both on YouTube and large OTT platforms of

broadcasters.

Testament to which is the exclusive session titled “The Might of India” which will focus on Reliance Entertainment’s investment and growth, including the general Indian content business, its journey into regional markets, and what it means with the world coming into India. The session will set the tone of the kind of future this industry will have to align with, as we increasingly dwell in the shadow of India’s might.

Viewers in India, just like the trends we find across the globe, are looking for strong, differentiated content, and the voracious appetite for factual entertainment is witnessing an organic growth.



Vishnu Mohta

Hoichoi co-founder & SVF executive director

The continued increase of high-speed internet in small markets and mobile consumption has led to a rise in consumption habits and distribution channels. This has only given a leg up; resulting in the emergence of

new business models and collaborations.

It's a clear indication that India is also being viewed as a potent market; both for syndication and distribution as the world increasingly shrinks into a global village.

India's Media & Entertainment sector has witnessed the rise in content consumption as well as creators, due to new viewing platforms and viewing services. And content creators in India have their eyes firmly set on the Asia's largest content market to explore syndication, distribution and co-production synergies.♦♦

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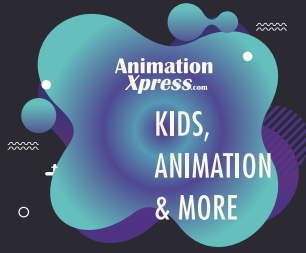
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