



# FICCI FRAMES 2023

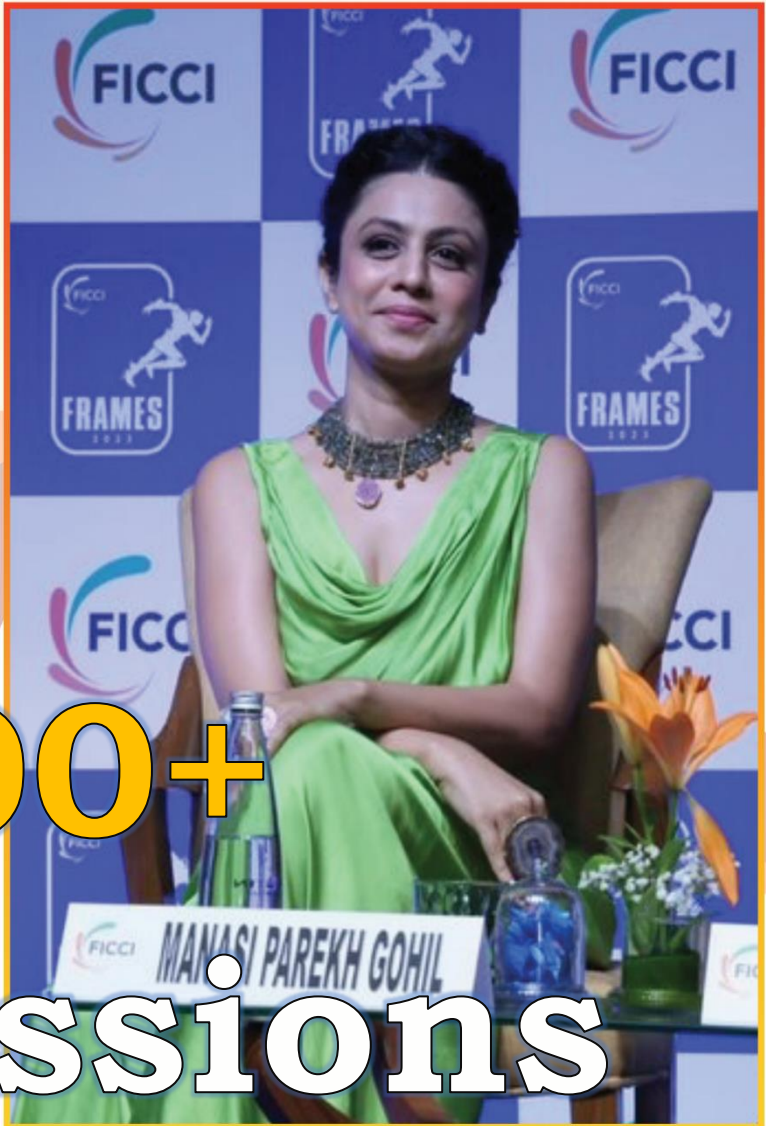
## Post Event Report

3rd May–5th May  
Hotel Westin, Mumbai



# 23<sup>rd</sup> Edition





100+  
Sessions





200+

# Speakers



100+

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## Introduction

The 23<sup>rd</sup> edition of the FICCI Frames was held from 3<sup>rd</sup> to 5<sup>th</sup> May 2023 at Hotel Westin situated in Powai Lake, Mumbai. It witnessed the enthusiastic participation of key stakeholders from the film fraternity (including actors, filmmakers, producers, writers, technicians); policymakers; industry stalwarts; innovators; thought leaders, and the three-day event was all about, discussions, exchange of breakthrough ideas and fostering collaborations. FICCI Frames is an annual event, and it is proudly the 'largest convention for the media and entertainment industry' in the whole of Asia.

The Indian media and entertainment sector stood at a valuation of US\$21.5 billion in 2021 and is poised to reach the figure of \$55-\$65 billion by 2030. The scope of the industry is hugely vast and diverse, consisting of a wide range of sub-sectors including films, television, digital media, gaming, animation, advertising and so on. The growth in the sector is being fuelled by factors such as a large youth base, increased smartphone users, cheap internet packages, rise in disposable income and growth in online transactions. This combined with the massive popularity of regional content, subscription-based OTT platforms, digital media's creator economy and popularity of gaming segment, has opened newer and wider avenues of expansion.

Today, this dynamic industry is standing at the cusp of a transformative change. The advancement and adoption of disruptive technology is constantly changing the way people create, consume, and engage with content.

In this regard, FICCI Frames serves as a platform for the concerned stakeholders, to deliberate and discuss the key developments in the M&E space, and the associated challenges and opportunities that accompany these developments. With a prolific line-up of speakers, interactive sessions and brilliant audience filling the rooms, the conference saw the exchange of invaluable insights based on the vivid experiences of practitioners in this space.

In addition to this, the conference served as a place for networking, discussing collaborative opportunities and having thought-provoking discussions on a diverse range of topics such as nuances of filmmaking process, content creation, distribution models, monetization and business strategies, audience engagement, harnessing potential of OTT, future of advertising, regulation of digital media etc.

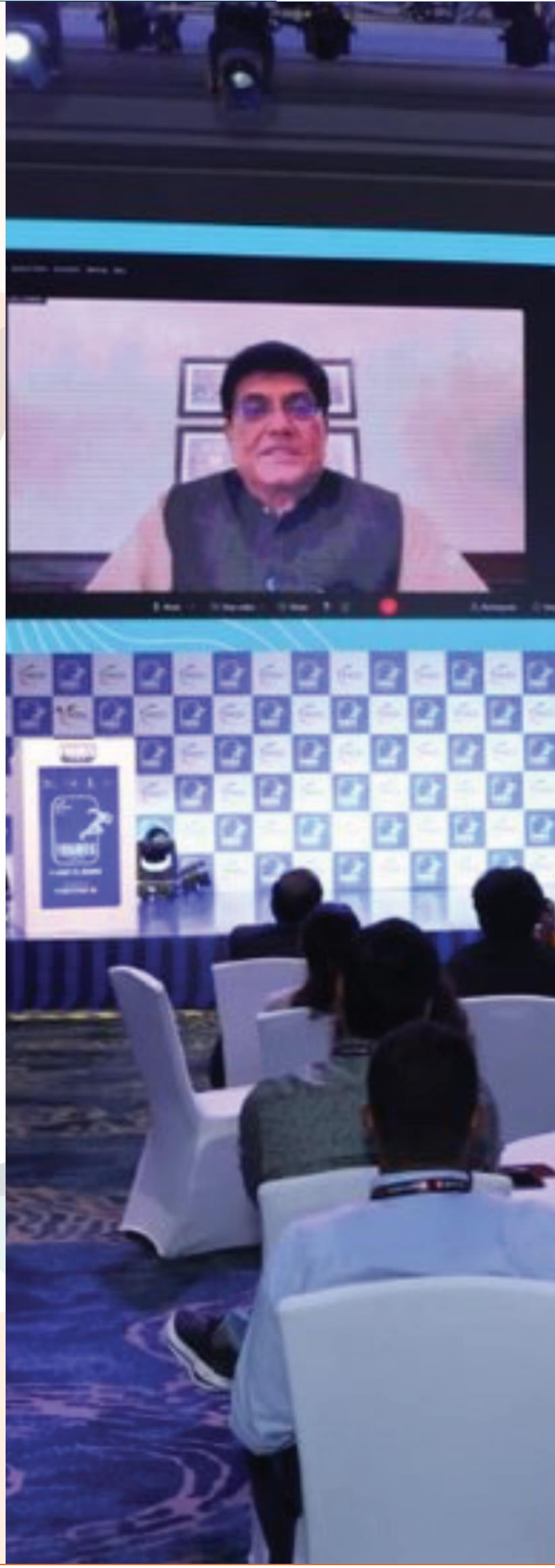
FICCI Frames 2023 was truly a place to unleash imagination and be inspired about the limitless possibilities of the future of media and entertainment sector.

"The Media & Entertainment industry can showcase to the world, the New India of today, boosting the economy, helping the country reach a new audience, influencing opinions, and spreading positivity."

'The recent Oscar wins for the 'Naatu-Naatu' song & the 'Elephant Whisperers' showcase India's emerging contribution in the field of entertainment.

We gave a social message that sustainability is at the core of our thinking & comes naturally to Indians' -

**Shri Piyush Goyal,  
Hon'ble Minister of  
Commerce & Industry,  
Consumer Affairs & Food &  
Public Distribution and  
Textiles, Govt. of India.**





“

“The government would like to be a facilitator and supporter of the media and entertainment industry. We need to finance projects and give support to young filmmakers who don't get funds otherwise” -

**Mr Apurva Chandra, Secretary,  
MIB, Govt of India**



“

“Collaboration is the new mantra. Collaboration, coexistence and convergence- these will be the way forward in telecom and other networks, whether we accept it or not.” -

**Mr. V Raghunandan,  
Secretary, Telecom Regulatory  
Authority of India (TRAI)**

“

“The way technology is changing, and the way new players are coming, we must ensure a level playing field for all. We should not impose regulations or restrictions on the new players; less regulation is the best regulation,” -

**Dr. PD Vaghela,  
Chairman, Telecom Regulatory  
Authority of India (TRAI)**



# DAY 1



Apurva Chandra, Secretary,  
Ministry of Information and  
Broadcasting



V. Raghunandan  
Secretary, TRAI



PD Vaghela  
Chairman, TRAI



Jyoti Deshpande,  
Chairman, FICCI M&E  
Committee and CEO, Viacom18  
Media Pvt. Ltd.



Gopal Vittal  
MD & CEO, Bharti  
Airtel Ltd.



Harit Nagpal  
MD & CEO, Tata Play



Praveen Someshwar  
Co-Chairman, FICCI M&E  
Committee and MD & CEO,  
HT Media Ltd.



Ishan John Chatterjee  
MD India, Youtube



Avinash Pandey  
CEO, ABP Network



Ravish Kumar  
Head, Regional  
Entertainment, Viacom18



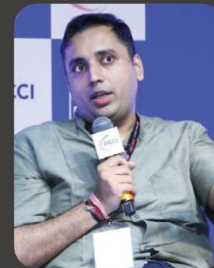
Sunil Lulla  
Founder & Chief  
Evangelist, The Linus  
Adventures



Anuj Gandhi  
Founder, Plug and Play  
Entertainment



Pankaj Krishna  
Founder & CEO, Chrome  
Data Analytics & Media



Ambesh Tiwari  
Business Head, Audio &  
Studio, Pratilipi



Aamir Mulani  
Founder & CEO,  
Playbox TV



Praveen Chaudhary  
Director, Warner Bros  
Discovery



Amit Dhanuka  
Executive VP, Lions  
Gate



Ajay Chacko  
Co-founder, Arre



Nachiket Pantvaidya  
Ex-Group CEO, Balaji  
Telefilms



Nitin Burman  
VP & Head-Non  
Subscription Revenue,  
Arha Media



Miriam Chandy  
Director & Producer



Kireet Khurana  
Director, Climb Media  
India



Leena Yadav  
Filmmaker



Girish Dwibhashyam  
CEO, DocuBay



Sai Abhishek  
Head of Factual & Lifestyle  
Cluster, Warner Bros Discovery

# DAY 1



Ashish Kulkarni  
Chairperson, FICCI AVGC-XR  
Forum and CEO, Punnaryug  
Artvision Ltd.



Megha Tata  
CEO, Cosmos Maya



Munjal Shroff  
Co-Chairman, FICCI AVGC  
Forum and CEO,  
Graphiti Multimedia Pvt. Ltd.



Biren Ghose  
Country Head,  
Technicolor India



Jehil Thakkar  
Partner, Deloitte



Monika Shergill  
Vice-President,  
Content, Netflix India



T.V. Ramachandran  
President, Broadband  
India Forum



Rahul Vatts  
Chief Regulatory  
Officer, Bharti Airtel



Sameer Jain  
MD, Primus Partners



Aman Gupta  
Co-founder, Boat



Abhishek Chaubey  
Filmmaker



Sudhir Mishra  
Filmmaker



Sriram Raghavan  
Filmmaker



Hansal Mehta  
Filmmaker



Ajit Andhare  
COO, Viacom18 Studios



Sourabh Kumar  
Founder & CEO,  
PunToon Kids



Mayank Shekhar  
Senior Journalist & Film  
Critic



Vivan Sharan  
Partner, Koan Advisory



Suhani Singh  
Senior Journalist,  
India Today



Gowree Gokhale  
FICCI Co-Chair, Task Force Privacy  
and Data Security & Partner,  
Nishith Desai Associates



Gaurav Dwivedi  
CEO, Prasar Bharti



Gaurav Laghate  
Senior Editor, Mint



Ayushmann  
Khurrana, Actor



Madhureeta  
Mukherjee  
Editor, Bombay Times



Madhoo Shah,  
Actor



Akul Tripathi  
Filmmaker

# DAY 1



Sonali Khan  
MD, Sesame Workshop  
India



Manoj Mishra  
CEO, Powerkids  
Entertainment



Bikram Duggal  
Vice President & Head  
of Studios, Disney Star



Kunal Sawant  
Head, INCA



Rahul Chittella  
Writer & Filmmaker



Shaunak Sen  
Filmmaker



Manoj Bajpayee  
Actor



Priyanka Jha  
Journalist & Author



Utsavi Jha  
Actor



Viraj Ghelani  
Social Media  
Content Creator



Kamiya Jani  
Social Media Content  
Creator



Anisha Dixit  
Social Media Content  
Creator



Saloni Gaur  
Social Media Content  
Creator



“The art of storytelling that Indians across the country have is amazing. In 2030, when India will be the 3rd largest economy, our Media & Entertainment sector will be one of the largest creative ecosystem and creative economy in the world” - **Mr. Shailesh Pathak, Secretary General, FICCI**



“The lines between a consumer of a video and a creator, are blurring. Today, everyone is a creator, and that is leading to the explosion of hyperlocal communities and new content genres.” - **Mr. Ishan John Chatterjee, Managing Director, Youtube India**

It's an exciting time to be in the M&E business, as we leverage the three pillars of the industry – content, commerce, and community, fuelled by technological innovation.' - **Ms. Jyoti Deshpande, Chair, FICCI M&E Committee and CEO, Viacom 18 Media Pvt. Ltd. & President Media & Content Business, Reliance Industries Ltd.**



'The more local we grow, the more global we reach. India is being looked at as a creative juggernaut and is being looked at globally' – **Ayushmann Khurrana, Indian Actor**

'The power of cinema is immense, and it would be really great if more people exercise it to the best of their abilities!' – **Bhumi Pednekar, Actor**



## Key Highlights – M&E



- Indian Media and Entertainment (M&E) sector grew 20% in 2022, expected to reach a valuation of US\$ 35.4 billion by 2025.
- Television remains the largest segment, followed by Digital Media, Print and Filmed Entertainment.
- Contribution of digital media segment in M&E sector has risen from 16% in 2019 to 27% in 2022.
- Digital advertising constituted 48% of the total advertising revenues, while television contributed 30%, followed by 16% of print.
- M&E sector has become medium agnostic given that video, audio and experiential entertainment is available across many segments.

## Segment Performance



- **Television:** Total television screens numbered around 180 million and are expected to reach 206 million by 2025.
- **Concerns:** TV subscription revenue continued to fall for the third year in a row and overall time spent on TV decreased 7% over 2021.
- **Recommendations:** In agreement with TRAI, there is need to explore differential pricing and bundling for rural markets; reactivation of millions of inactive set-top boxes through incentive schemes; Provide television hardware for free to below poverty-line households. Content studios, broadcasters and distributors will need to address the demands of the heterogeneous Indian market, to effectively monetize their products and services.



- **Digital Media:** Digital subscriptions grew 27% to reach the figure of INR72 billion. Indians stood at 8<sup>th</sup> position in the world for the most amount of time spent on phone applications, with an average of 4.9 hours/day.
- **Concerns:** India's low data prices are the key reason for growing telecom internet user base and despite that 300 million feature phone users, are yet to migrate to smartphones. Also, tele density is highly skewed towards urban markets.
- **Recommendations:** Aggregators need to explore the possibility of bundling down the prices for OTT video subscriptions (from currently INR 3000/year to 1500/year) to onboard more users. In addition, SVOD platforms will need to increase their content investments to grow and retain paying subscribers.



- **Print:** Advertising revenues were up 13% in 2022 as print retained its strong position in Tier 2 and 3 cities. Overall, ad insertion volumes increased by 16% in 2022 over the past year.
- **Concerns:** Poor international economic environment is forcing not only the global brands but Indian companies also to hold back on advertising as a precautionary measure and there is caution in the market as we enter 2023.
- **Recommendations:** The need for a futuristic data strategy has never been higher as retargeting and 360-degree customer view has become critical.



- **Films:** Over 1600 films released in 2022, theatrical revenues crossed INR 100 billion. Highest number of films were released in Telugu (278), Kannada (233), Tamil (288), Malayalam (199), followed by Hindi (194) language.
- **Concerns:** Footfalls increased to 994 million in 2022 but were still significantly lower than the 1,460 million footfalls recorded in 2019.
- **Recommendations:** Relatable stories and best-in-class production values will be required to ensure theatrical success going forward, which will revive genres with a healthy mix of mass escapism.



- **Gaming:** Segment reached the valuation of INR 135 billion in 2022. There are 421 million gamers in India and around 90-100 million plays frequently. Online gaming will continue to grow across verticals (esports, fantasy sport, casual gaming) and there will be around 500 million gamers by 2025.
- **Concerns:** Sharing of Indian users data, concerns regarding youth addiction, content restriction, taxation and regulatory provisions are major challenges faced by the industry.
- **Recommendations:** Regulations should be applicable in a calibrated manner, and it should be applicable as per the size & reach of the game.



- **Animation and VFX:** Segment grew 29% in 2022 and reached a valuation of INR 100 billion, expected to reach INR 190 billion by 2025.
- **Concerns:** Availability of skilled talent to meet the opportunities provided by the high global and domestic demand for content is the key challenge in sector.
- **Recommendations:** AVGC Taskforce has laid emphasis on 3Ts (Talent, Technology and Tools) to achieve India's vision of garnering 5% of the global market share in AVGC sector by 2025.



- **OOH(Out-of-home) Media:** Segment grew by 86% in 2022 to reach INR37 billion and real estate, organized retail and FMCG were the largest advertisers on OOH. India has over 100,000 digital screens, it is expected to double by 2025.
- **Concerns:** Increased regulations to limit the amount and type of advertising that is allowed in public spaces, and its aesthetics.
- **Recommendations:** With 5G services, brands will be able to have more customized conversations with their target audience instead of generic communication, which can be quickly downloaded onto relevant DOOH screens.



- **Music:** Around 87% revenues were earned through digital means and the segment stood at a valuation of INR 22 billion in 2022. Indians spent 25.7 hours/week listening to music, but paid subscriber base was around 4-5 billion.
- **Concerns:** Music streaming platforms have been unable to achieve profitability due to prevalence of free/ ad supported music on radio, YouTube, etc. that prevents mass consumers from subscribing.
- **Recommendations:** In order for subscription only models to work, the industry will together need to move towards mechanisms to promote payment, such as limiting the number of free songs, or quality of the streams.



- **Radio:** India has 1,233 operational radio stations. Ad volumes in the sector increased 25% in 2022 as compared to 2021.
- **Concerns:** Radio measurement remains restricted to a few cities and hence, the ability to demonstrate reach and listenership remains low. Several top-end smartphones have not incorporated an FM radio receiver/ chipset, and this is impacting reach.
- **Recommendations:** There is a need to address issues relating to listenership measurement, implementation of digital radio, and mandating the inclusion of FM receivers in smartphones, for the sector to achieve its true potential.



- **Sports:** Sports viewership grew 6% on television, and consumption in regional languages increased from 22% (2021) to 28% (2022). Cricket dominates television viewership at 74%, while soccer, kabaddi and wrestling all garner over 5% of total sports viewership.
- **Concerns:** Cricket continued to dominate television viewership even though its share dropped year-on-year and sports consumption in Hindi language declined by 4%.
- **Recommendations:** A good pipeline of high-performing athletes is crucial for a sporting nation to continue delivering winning moments to fans, and India has started to build a multi-sport pipeline at scale.



## Day 1

### Session 1- Inaugural Session- The Show Always Goes On: Nine Decades of Entertainment, Spectacles and Extravaganza (1000-1130 hrs)

**Moderator:** Mr. Viraf Patell, Actor

#### Welcome Address by:

**Mr. Subhrakant Panda**, President, FICCI & Managing Director, Indian Metals & Ferro Alloys Ltd.

#### Industry address by:

**Ms. Jyoti Deshpande**, Chair, FICCI M&E Committee and CEO, Viacom 18 Media Pvt. Ltd. & President Media & Content Business, Reliance Industries Ltd.

#### Address by:

**Mr. Ayushmann Khurrana**, Renowned Indian Actor

#### Launch and Presentation of FICCI- EY Media and Entertainment Report

#### Windows of Opportunity: India's M & E

#### Sector Maximizing Across Segments

**Presentation by:** Mr. Ashish Pherwani, Partner, M&E, EY

#### Inaugural address by:

**Shri Apurva Chandra**, Secretary, Ministry of Information & Broadcasting, Govt. of India

#### Vote of Thanks

**Mr. Shailesh K Pathak**, Secretary General, FICCI

**About Session:** Over 90 years ago, *Alam Ara*, the first ever Indian talkie hit the silver screens. In the decades since, India's media and entertainment sector has enthralled the world with movies, TV shows, live events, sports entertainment, and OTT content. The inaugural session of *FICCI Frames 2023* celebrated Indian storytelling and analyzed the M&E sector's potential as a global soft power and lay the intellectual ground to make India the content hub of the world.

**Mr. Subhrakant Panda** started the session by exclaiming that due to digital revolution the cost of data has never been lower, which has resulted in the manifold increase in content

consumption (jumped from 16% in 2019 to 27% in 2022). A significant role has especially been played by digital TV and online gaming. Due to its vibrant culture, rich history, and favorable demographics, India has the potential to become the world's entertainment industry's hub. The use of the diverse talent pool by industry participants is crucial for ensuring the expansion of the entertainment sector. Gaming is the fastest-growing subsegment of the entertainment industry, and millennials are propelling online gaming to become the fourth-largest component. To keep up with shifting trends, one must be inventive and flexible.

**Ms. Jyoti Deshpande** highlighted that the digital revolution by Jio to connect everyone through data, has led to a digitally empowered society. This is an essential prerequisite for growth in the entertainment industry. By 2027, monthly data consumption per person would increase from 20 GB to 46 GB. As the disruption due to digital scales up, there is need for progressive thinking and adequate knowledge-sharing.

**Mr. Ayushmann Khurana**, talked about the importance of seizing opportunities and being part of impactful stories, regardless of whether he is the main protagonist or not. He believes that the key to success is that if one makes an engaging film for a wide range of audience.



**Mr. Ashish Pherwani**, talked about some of the dominant trends in the present M&E Industry. The market size of the M&E sector has surpassed Rs. 2 trillion and this presents a

significant opportunity for further growth. A key transformation in the sector is being brought by digital advertising, which has a market potential of 50,000 Cr.

The M&E sector is anticipated to increase at a rate of 10.5% CAGR, with 2/3<sup>rd</sup> being digital and 1/3<sup>rd</sup> through traditional means.



**Mr. Apurva Chandra** addressed the audience by stating that the government would like to be a facilitator of the M&E industry and not a regulator. He talked about that while the world is interested to hear India's stories, our entertainment industry contributes less than 1% to the world entertainment industry. This is a major shortcoming, and the government is working with the industry partners to bring more manpower/ talent pool to the sector.

The AVGC policy has been released with the aim to skill youngsters in computer animation and VFX. Other policy efforts are also being undertaken to promote the sector such as revamping of the cinematograph act to take strict action on piracy, soft-touch approach for the OTT medium to actively promote a self-regulatory mechanism in that space.



**Session 2- Media Mastermind Keynote: FRAME it in 10 minutes (1130-1145 hrs) Impact of 5G on Media & Entertainment Sector**

**Address By: Mr. Gopal Vittal**, MD & CEO, Bharti Airtel Ltd.

**Mr. Gopal Vittal** spoke about the impact of 5G on M&E sector. Pandemic and work from home culture has truly changed the way network companies work. OTT and other digital media platforms are dependent on the work of the telecom industry. The advantages of 5G network are enormous- it is like a supercomputer connected to the cloud; multiple devices can be connected to the network simultaneously without compromising the speed.

However, there are challenges that stand in the way of realization of its potential. Applications and the ecosystem needed to harness the power of 5G are still not developed. In addition to that, business models also need to keep pace with 5G, and they should design their approach around the key components of 'Buy, Bill, Pay and Serve'.

**Session 3- Keynote Address: Ensuring a level playing field in Entertainment Broadcasting (1145-1210 hours)**

**Dr PD Vaghela**, Chairman, Telecom Regulatory Authority of India

**In conversation:**

**Mr. Harit Nagpal**, MD & CEO, Tata Play

**Dr. PD Vaghela** began his address by shedding light on why it is difficult to regulate broadcasting. He believes that the reason for the same is that the parties in question have diametrically opposed interests. While broadcasters desire complete freedom, regulation was desired by LCO and MSO (Local/Multiple System Operators). According to LCO, TRAI should regulate in a manner that balances the interests of all parties. To proceed, DTH operators and LCOs must provide

directives. Before sending TV channel signals to local cable operators (LCO), the broadcasting industry's regulatory body has requested that multi-system operators enter into written agreements.



**Mr. Harit Nagpal**, stated that if the industry stakeholders can reach common ground, it would be very convenient for TRAI. LCOs need to be safeguarded as revenue declines and they would need protection in this transition stage.

There should also be a level-playing field with uniform rules and regulations. For example, while presently there is a license fee for DTH operators, for MSO/LCO and OTT there are no licensing requirements.

**Session 4- Fireside Chat**

**Shri Apurva Chandra**, Secretary, Ministry of Information & Broadcasting, Govt. of India with

**Mr. Praveen Someshwar**, Co-Chair & FICCI Media & Entertainment Committee & MD & CEO, HT Media

In the fireside chat, Mr. Praveen Someshwar asked about how the M&E Industry can unlock its potential.

**Mr. Apurva Chandra** replied by agreeing that we have to increase the contribution of M&E industry to our GDP and there are a lot of measures that we need to work on to accomplish the same. India is constrained by infrastructure and manpower which both industry and government should work together



to overcome. Many of the states are offering special incentives for shooting in the country. Simplification of the process of investing in the domain of visual effects and animation is needed to make it more attractive.



### Session 5- Media Mastermind: Building the Future of Creator Economy in India (1230 - 1240 hrs)

**Keynote address: Mr. Ishan John Chatterjee,** Director, India YouTube

**Mr. Ishan John Chatterjee** spoke about that the lines between consumer and creator have blurred due to mobile devices. Creators are not only helping millions in learning but also making a living out of it. Youtube's ecosystem contributed 10,000 crores to Indian economy and generated 7.5 lakh jobs in India. As new business models emerge YouTube will offer more avenues for creators to monetize their content.

### Session 6- Future of Broadcasting: Indian Entertainment's most bankable sector (1230 - 1330 hrs)

**Moderator: Mr. Gaurav Laghate,** Senior Editor, Mint

#### Panelists:

**Mr. Gaurav Dwivedi,** CEO, Prasar Bharati

**Mr. Anuj Gandhi,** Founder, Plug & Play Entertainment

**Mr. Avinash Pandey,** CEO, ABP Network and President, IAA and NBDA

**Mr. Ravish Kumar,** Head, Regional Entertainment (Kannada & Marathi Clusters), Viacom18

**Mr. Sunil Lulla,** Founder and Chief Evangelist, The Linus Adventures

**About Session:** Television broadcasting accounts for 44% of the M&E sector's overall revenues. TV is still the most popular and affordable medium, and Indians are enthusiastically tuning into TV content. A 2022 BIF-CUTS national survey highlighted that 70 percent of respondents found TV to be the most value-for-money service, with diverse content at reasonable prices. The panel discussed the future of the broadcasting sector – will it be pay TV, free-to-air/DD Freedish, or broadband-driven?



**Mr. Gaurav,** mentioned that in the present age good content is growing, thriving and evolving. In India, we have the presence of both cord-cutters and cord-stackers. Cord cutting in India is currently estimated to be 0.5 million whereas OTT services are currently used by about 80-100 million households. Broadcasters create content, and the potential for broadcasting is enormous. While traditional mediums are undergoing many changes, hybrids have become a necessity.

**Mr. Avinash,** highlighted that watching TV is now a pretty old and ingrained habit, and when a person is at home, there is always an inclination to watch live TV. More news consumption happens on growing old once you have family and kids.

**Mr. Sunil Lulla**, asserted that the largest content is still on TV. There are shows that are completing their 7<sup>th</sup> year, while the digital base is still small and only starting to gain traction.

**Mr. Ravish Kumar**, made the point that everyone must be served content. The primary goal should always be entertainment and our audiences are evolving in a significant manner. 5G is still in its early stages and it is only required for certain applications at this stage, so it will not have an immediate impact on users. The television industry has not seen a lot of technological advancement, such as hybridization or bundling.

**Mr. Gaurav Dwivedi**, further stated that there is a growing space for innovation and experiments, an example in point being the Bhojpuri commentary on IPL. This is difficult to achieve because when something becomes a hit, people try to clone it and lap it up. The focus should be on delivering a wide range of content (comedy, horror, kids) that can serve a wider audience and not just pay attention to profitability, as Doordarshan did.

In response to a comment that now watching Doordarshan isn't cool anymore, Mr. Dwivedi said that it's a fair question and they are working on it. There will hopefully be a change in this perception in the coming times.

He concluded by saying that there is a need to be proactive and at an industry level a discourse should be started regarding what we wish to bring and deliver. Creativity, by definition, cannot be reactive. As creators, there is a need to stimulate thoughts.

**Mr. Sunil Lulla** talked about how it is important to innovate. There is definitely a fear of failure as witnessed in the case of HD that did not perform very well. But to survive and thrive is only a matter of producing quality rather than focusing on quantity.

The incentive structure is quite bad and organizers will pay for something which will get

more viewership. So, the basic question remains, how to get people pay to pay for news remains? It is important to note that now when there are 300 channels, and all are showing the same interview then how can one pay!

TV still has a very strong base of people who tune in daily, and this should be utilized well by paying more attention to the younger audience.

### Session 7- Redefining the New Age Hero (1300 - 1330 hrs)

**Fireside Chat with Mr. Ayushmann Khurrana**, Indian Actor

**Moderator: Ms. Madhureeta Mukherjee**, Editor, Bombay Times



**Mr. Ayushmann Khurrana**, emphasized the significance of the story. The story should be exciting, and it is important to be detached from the character. Also, the value of simplicity, remaining organic, and establishing camaraderie with co-actors is also important. OTT is creative renaissance, and it has created a space for new talent and the biggest takeaway from Covid times is that no medium is too small now.

### Session 8- Digital Media: What is the right revenue model? (1430 -1530 hr)

**Moderator: Mr. Pankaj Krishna**, Founder & CEO, Chrome Data Analytics and Media

**Panelist:**

**Mr. Ambesh Tiwari**, Business Head, Audio & Studio, Pratilipi

**Mr. Aamir Mulani**, Founder & CEO, Playbox TV

**Mr. Praveen Chaudhary**, Director, Retention Engagement & Growth Strategy, DTC Marketing, Warner Bros Discovery, APAC

**Mr. Amit Dhanuka**, Executive VP, Lions Gate

**Mr. Nachiket Pantvaidya**, Ex Group CEO, BalajTelefilmS.

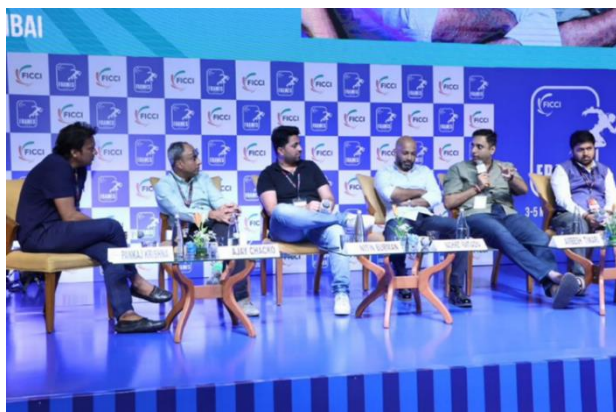
**Mr. Ajay Chacko**, Co-Founder, Arré

**Mr. Nitin Burman**, Vice President & Head- Non Subscription Revenue, Aha

**About Session:** Despite India being a price-sensitive market, consumers demand quality content. There is a lot of debate on the right revenue model for OTTs – one that aligns with their target audience while balancing business goals.

The panel deliberated on the viability of existing business models available for OTTs – AVOD, SVOD, hybrid, and aggregation – and the prospects of new ones.

**Ambesh Tiwari** spoke about that every OTT platform has a certain type of content in place that it can offer to the audiences. But the biggest challenge is that the cost customer acquisition is very high. Digital advertising is only adding to the costs which is unsustainable. Aggregation and creation of bundle or buffet of content is the right way to serve Indian consumers. If distribution of OTT can be cracked then OTTs will be more successful.



**Mr. Praveen Chaudhary**, addressed that there are certain challenges that OTT players has to grapple with but there are definitely signs of encouragement. Industry is evolving for the better and we have already reached a stage

where business models have become profitable. There is a place for every player in the ecosystem, however, a successful model in integrating ads with content is yet to emerge.

**Mr. Nachiket Pantvaidya** also resonated with the fact that advertising is the way for OTTs to increase their revenue potential. Intersection of ecommerce with content is the way to go in future.

**Mr. Amit Dhanuka** highlighted that as the reach of every channel is different, demographics (target audience) will dictate the revenue model. Consumers are willing to pay; however, the challenge is whether the OTTs can come up with the right model to serve the consumers. Creator-led monetization is the opportunity to look out for. Aggregation/bundling/advertising model will play a massive role in this.

**Mr. Ajay Chacko** spoke about that premium experience and target audience is key for regional players. We can explore some flexibility in terms of devising separate revenue models for rural and urban audiences. The big challenge is to ensure loyalty of creators with platform and advertisements are going to play a very big role in revenue generation.

### Session 9- How to Fund, Make and Sell an Indian Documentary? (1430 -1530 hrs)

**Moderator: Mr. Akul Tripathi**, Filmmaker



**Panelist:**

**Ms. Miriam Chandy Menacherry**, Director, Producer, Screenwriter

**Mr. Kireet Khurana**, Director, Climb Media India Pvt Ltd

**Mr. Shaunak Sen**, Filmmaker

**Ms. Leena Yadav**, Filmmaker

**Mr. Girish Dwibhashyam**, Chief Operation Officer, DocuBay

**Mr. Sai Abishek**, Head of Factual & lifestyle Cluster, South Asia, Warner Bros. Discovery

**About Session:** The warriors of the documentary world were asked about what is the reality of making 'reality content'. Is there any method for aspiring makers to fund, make and take their passion films through. What is the future of documentaries to remain the medium for social change? The good, the bad and the ugly of the scene, revealed by the main players of the industry.



**Mr. Girish Dwibhashyam**, talked about that non-fiction is a very broad genre where the 'subject defines the form'. There are examples of documentaries that have done well, particularly the ones on climate change and social issues. It all boils down to the narrative and how well the story is told. In non-fiction it is all about how engaging and tightly edited, well-shot the content is, in addition to an engaging background score.

There were three suggestions that were made by Girish to budding filmmakers: First, to not send WhatsApp messages while pitching. Secondly, never approach without researching well as an underdeveloped pitch does not give a good impression. And lastly to articulate the pitch very well.

**Mr. Shaunak Sen**, said that documentary movies are an exploration of truth. For every kind of content there is an audience, its just that the quality should be good. If we continue making quality products, the audience will surely gravitate towards it.

**Ms. Leena Yadav**, resonated with the narrative that it is all about the idea, content and narrative and how they are weaved together.

**Mr. Kireet Khurana**, talked about the importance of filmmakers like Saeed Akhtar Mirza who never shied from taking chances. His films 'Alberto Pinto ko Gussa Kyun Ata Hai', 'Arvind Desai ka Ajeeb Dastan' in the late '70s laid the foundation stone for the new wave cinema in India. Moreover, 'Salim Langde pe Mat Ro', 'Mohan Joshi Hazir ho', Naseem are his feature films in the genre of city cinema. In those three films Saeed unveiled the layers of criminality, real estate menace and the functioning of the identity politics in the city of Bombay.

In present times, it is a task, however, to find funding for such films as the producers would obviously be looking at its viability.

**Ms. Miriam Chandy**, spoke that for documentary filmmakers there is this desire to see the world in a better way. For Miriam, character setting was the starting and important point. She spoke about her experience of creating 'Lyari Notes' is the narrative of four young girls who attend Hamza's music school and learn what it takes to express oneself despite the cycles of violence.

The potential is documentary filmmaking is unlimited but the economic viability of it needs to be better figured out.

**Mr. Shaunak Sen** tells that the documentary circuit was unchanged for the longest time and it is only in the past 6-8 years that the films have done well and there has been a breakthrough. However, the challenges remain as there is a struggle to get documentary films distributed. Also, raising funds and no strings attached money is always difficult.

**Mr. Sai Abishek**, addressed that while people try to take shortcuts, one has to come up with concrete ideas and not shallow thinking. That won't make the cut. There has to be a vision and rumination. Many more filmmakers should enter in the documentary movie creation. In a country like ours, there is not enough done in diverse areas of crime, history, mythology narrative, non-fiction etc.

### **Session 10- Is AVGC Sector a vehicle to make India a global content leader? (1430 - 1530 hrs)**

#### **Moderator:**

**Mr. Sameer Jain**, MD, Primus Partners

**Keynote Address: Mr. Apurva Chandra**, Secretary, Ministry of Information and Broadcasting, Govt. of India



#### **Panelist:**

**Dr Ashish Kulkarni**, Chair, FICCI AVGC Forum & CEO, Punnaryug

**Ms. Megha Tata**, CEO, Cosmos Maya

**Mr. Munjal Shroff**, Co-Chair FICCI AVGC Forum & CEO Graphiti Multimedia Pvt. Ltd.

**Mr. Biren Ghose**, Country Head, Technicolor, India

**Mr. Jehil Thakkar**, Partner, Deloitte

**About Session:** The Animation Visual Effects Gaming and Comics (AVGC) sector in India is rapidly growing and has the potential to make India a global content leader. With a large and talented workforce, favorable government policies, and increasing investment in technology, the AVGC sector has the ability to

provide high-quality content that can compete with global players. The sector has already seen success with several Indian companies creating globally recognized content. However, challenges such as funding and infrastructure still need to be addressed for the sector to reach its full potential. Overall, the AVGC sector presents a promising opportunity for India to establish itself as a major player in the global content market. Now with the AVGC policy in place, what's next?

**Mr. Sameer Jain**, spoke about India's role in the world of cinema. There are concerns in that space because we are not aware of our own strengths. India's share in the AVGC sector is less than 1% and AVGC taskforce has done well to give strong recommendations to overturn the current state of affairs.

**Dr. Ashish Kulkarni**, was asked about the response of the State in harnessing the potential of AVGC sector. He spoke about that every state in India wants film industry in the state. This aspiration can be fulfilled by the AVGC sector. There is potential to bring international filmmaking in all states, including NE but the challenge is that there is need of coherence, as States have AVGC under different ministries and departments. With the NEP 2020, MESC is being looped in to impart skilling to individuals and create a collaborative ecosystem.

**Mr. Apurva Chandra**, when asked about what can be done to bring public and private sectors together for the success of the national AVGC policy. He replied by affirming that the AVGC certainly requires collaboration from various ministries and state govts, especially to meet challenges of education and skilling. States have to provide infrastructural support and industry has an important role to play in that regard.

He also highlighted some of the efforts the government is planning such as proposing seed



capital fund for startups; fund of funds that can be used to leverage other funds; incentives during post-production stage; DD Kids to cater to a specific genre of content, but that needs to be made financially viable.



**Ms. Megha Tata**, spoke about the evolution of content creation in India and how she believes a plateau is being reached in that space. The economics of doing animation in India has certain challenges. A lot of people think of animation as only cartoons, we need to get out of the thinking. Animation is a medium, not a destination. Therefore, it's important to create animation for adults.

**Dr. Ashish Kulkarni**, was asked about the response of the State in harnessing the potential of AVGC sector. He spoke about that every state in India wants film industry in the state. This aspiration can be fulfilled by the AVGC sector. There is potential to bring international filmmaking in all states, including NE but the challenge is that there is need of coherence, as States have AVGC under different ministries and departments. With the NEP 2020, MESIC is being looped in to impart skilling to individuals and create a collaborative ecosystem.

**Mr. Munjal Shroff** spoke about that there is hunger for Indian content. His company is also paying special focus on the region of Northeast, our freedom struggle, and women-stories. The attempt is to create content that resonates with all within and outside the country. There is both potential and market for Indian content, but we need to raise the bar on quality of content.

**Mr. Jehil Thakkar** spoke about the fact that we are at the cusp of democratization in access to technology. The establishment of the Centre of Excellence for AVGC sector is a step in the right direction. Skilling is important to lower the cost of companies in the coming times and several startups are paying attention to this fact. Another suggestion that Mr. Jehil gave was that there is a need to explore 'commercialization of technology products' that the industry creates as part of their production process to bring down the costs.

**Mr. Biren Ghose**, talked about that there is a need to bust certain myths regarding human resource and going forward there is need for talent rather than manpower. Also, one more change in perception that we need to bring is that India does only backend work while India is much more capable of doing end to end delivery too. We are doing a lot of high value work and to further move forward we need to train talent and give them exposure to the best works in the world.

### **Session 11- India's Storytelling opportunities (1530-1600 hrs)**

**Ms. Suhani Singh**, Senior Journalist, India Today

**In conversation with**

**Ms. Monika Shergill**, Vice President, Content, Netflix India

**Ms. Monika Shergill** talked in length about how streaming is playing a significant role in unlocking new talent. Different styles and genres of content is being experimented with,

which is giving rise to demand for new talent. Thus, there is a constant search for new voices and talent. Netflix is expanding both in terms of stories and content. It is increasing access and footprint by catering to a wide range of audience. Regional films are being dubbed to make them more accessible to a global audience.



The ecosystem is expanding, and audience is adopting new mediums for consuming content. Marketing can act as an enabler in converting a good story and good content to great content. The global presence and distribution scale of Netflix is unmatched, Premium story telling is very new to India. But the wheels have started turning and heading in the right direction. While promoting talent is important, it is also necessary to focus on profitability.

### **Session 12- Destination India: Co-produce and Co-create (1530-1630 hrs)**

#### **Keynote Address:**

**Shri Apurva Chandra**, Secretary, Ministry of Information and Broadcasting, Government of India

#### **Roundtable Members:**

**Mr. Tolhah Ubaidi**, Acting Consul General, Consul General of Indonesia, Mumbai

**Ms. Fatma Ildem Erbayar**, Vice Consul, Turkey Consulate in Mumbai

**Ms. Padma Karani**, Market Analyst, Consulate General of Spain in Mumbai

**Mr. Alejandro Lerdo de Tejada**, Trade Advisor, Consulate General of Spain in Mumbai

**Mr. Toshihiro Kaneko**, Deputy Consul-General, Embassy of Japan in Mumbai

**Ms. Maria Virginia Yapur**, Deputy Consul, Consulate General of Argentina in Mumbai

**Ms. Shivangi Ambani**, Senior Sector Manager, Department for Business & Trade, UK Embassy

**Ms. Grace Dsouza**, Culture and Trade Officer, Consulate General of Canada in Mumbai

**Ms. Annie Hafiz**, Senior Tax Credit Officer, Canadian Audio-visual certification office (CAVCO)

**Mr. Dean Hoff**, Consulate General of South Africa

**About Session:** India's vibrant and diverse entertainment industry offers immense potential for cross-border collaborations and partnerships. We aim to foster collaborations between the participating countries, invite them to sign film co-production treaties and more, contributing to the growth of the global entertainment industry. The Consulate General members of foreign embassies in India and representative from Ministry of Information and Broadcasting, GOI come together to delve into the legal, financial and creative aspects of co-productions and partnerships among the nations, with a focus on India as a preferred destination for filming and producing content.

In the session, there was discussion about the factors that play an important role in the signing of co-production treaties between the countries. An example is that Whenever Bollywood plans to make a movie (offshore) they often check with the logistics for example flexible number of hours of flight, better routes because taking the crew abroad involves huge cost. Also, the kinds of facilities offered, availability of good food, accommodation, good locations for the shoot and the state incentives play a key role in facilitating these co-production treaties.

Representatives from Canada pointed out that the country is allocating funds for animation films and there is provision for making and promoting films in regional languages such as Punjabi and Gujarati, which can get funding from NRIs staying there. Representatives from



Spain also shed light on the kind of incentives they offer for good quality cinema.

### **Session 13- A free ride or a virtuous cycle? Content providers v/s carriage (1530-1630 hrs)**

**Keynote address: Mr. V. Raghunandan**, Secretary, TRAI

**Moderator: Mr. Vivan Sharan**, Partner, Koan Advisory

#### **Panelists:**

**Mr. T.V. Ramachandran**, President, Broadband India Forum

**Mr. Rahul Vatts**, Chief Regulatory Officer, Bharti Airtel

**Ms. Gowree Gokhale**, FICCI Co-Chair, Task Force Privacy and Data Security & Partner, Nishith Desai Associates

**About Session:** Globally, carriage operators are eyeing a chunk of revenue earned by content streaming websites. The South Korean government introduced the 'Sending Party Pays Model' in 2016 and mandated the sending party – an OTT streaming or communication service – to pay for internet traffic. Thailand too attempted something similar but had to backtrack in the face of consumer backlash.

India is no different and telecom operators here want OTT services to follow in the footsteps of South Korea – especially because they've incurred significant costs to push the 5G network. On the other hand, OTTs claim that they contribute to traffic and hence telcos' revenues, and thus telcos should share their revenues with OTTs. This session discussed the fallout of this conflict and the impact on both telcos and content providers.

**Mr. Raghunandan** opened the session with his keynote address. He emphasized that collaboration is the new mantra. There is a need for innovative content providers, broadcasters, LCO, carriage services to come together with quality services. It was acknowledged by him

that the new entrants and innovative players should have light-touch regulations.

By working together, broadcasters and carriage providers can ensure that consumers have access to a wide variety of high-quality TV channels at reasonable prices.

**Mr. Vivan Sharan** led the discussion toward why a perceived tension exists between OTT and telecom, though the two are as different as, chalk and cheese.



The ITU (International Telecommunication Union) and ECC (European Communications Committee) have recognized the symbiotic relationship between telecommunications and the entertainment industry. Neither can exist without the other and both are essential components of the broader digital ecosystem. Moving forward it is clear that telecommunications and entertainment industries will continue to be intertwined. The new technologies like IoT will only increase the demand for high quality content, while placing demands on telecom industry. There is a need to look at positive angle and see how to synergize and create a vibrant and sustainable digital ecosystem that benefits consumers.

**Mr. Rahul Vatts** also added the points in the same line that different players like telecom and entertainment industries have differing views on the appropriate level of regulations. Telcos may advocate for more regulations in order to create a level playing field and prevent anti-competitive practices. Digital application providers and distributors, on the other hand, may prefer a

more hands-off approach or forbearance from regulators.

Excessive regulations could stifle innovations and limit consumer choice. The market forces should be allowed to determine the winners and losers.

**Ms. Gowree Gokhale**, said for a balanced outcome there is a need to recognize obsolete and let go of it and control people who are running too fast. The way to promote innovations is that there shouldn't be heavy regulations, high entry barrier, high entry fees.

#### **Session 14- Disrupting the Audio & Wearable Industry: Boat's Journey to Success (1600-1630 hrs)**

**Mr. Aman Gupta**, Co-Founder & Chief Marketing Officer, BoAt

**Moderated by: RJ Mahvash**

**Mr. Aman Gupta**, started his speech by explaining the idea behind boAt's name, it's motto and what the brand stands for. He noted that it is essential to look at ROI in every move of the business plan and one should focus on

doing things the right way and with due process, and they can be assured that the money will follow. He shared his success stories and his ideas on finding happiness and satisfaction with work.

#### **Session 15-Creating the Magic of Cinema: Filmmaker's Perspective (1600-1630 hrs)**

**Moderator:**

**Mr. Mayank Shekhar**, Senior Journalist and Film Critic

**Panelist:**

**Mr. Abhishek Chaubey**, Filmmaker

**Mr. Sudhir Mishra**, Filmmaker

**Mr. Sriram Raghavan**, Filmmaker

**Mr. Hansal Mehta**, Filmmaker

**Mr. Ajit Andhare**, COO, Viacom18 Studio

**About Session:** What happens when five acclaimed filmmakers, one solid studio head and a 'hard to dodge' critic get talking about the future of Indian cinema? This unique collective attempt to reflect if Indian makers are learning to be up to speed with the times. Are we innovating or just about aping? In the age of



streaming and internet, the world is your stage, but are we ready for it? We have the world's largest population, should we even chase the world's audiences? This, and more such questions like that, answered by none other than some of the most sought-after cinematic minds

**Mr. Hansal Mehta**, shared his experiences of being born and growing up in the city of Mumbai and believes that he is lucky that he didn't have to pay rent. When asked about what has changed over the years, he said that the industry is a much more organized place and there is an audience for a wide variety of stories as unlike the prevalent thinking, a good story travels farther than we think.

**Mr. Aijt Andhare**, stated the continuing relevance of cinema and its role in delivering premium content. However, people in the industry need to work harder since going to cinemas is becoming unnecessary for the wider audience.

**Mr. Sriram Raghavan**, was asked about the participation from women and does he believe there has been a barrier in their entry. He believed that there was definitely a barrier, but they have broken through now. There is a wonderful change underway in cinema, where more women are writing stories and different characters.



**Mr Sudhir Mishra**, said that OTT platforms has certainly played a role in reducing the weekend pressure on box-office, however, the relevance of cinema halls is not going anywhere. There has been an unnatural obsession with numbers in the past and that is not the case now.

**Session 16- Disrupting the disruptors, gen alpha and their media: Trending kid's content in the Indian subcontinent (1630-1730 hrs)**

**Keynote address: Ms. Leena Lele Dutta**, Business Head, Sony YaY

**Moderator: Mr. Uttam Pal Singh**, Head of Kids

Cluster-South Asia, Warner Bros. Discovery

**Panelist:**

**Ms. Madhoo Shah**, Indian Actor

**Mr. Sourabh Kumar, Founder & CEO**, Pun Toon Kids and VID Unit

**Mr. Manoj Mishra**, CEO, Powerkids Entertainment

**Ms. Sonali Khan**, MD, Sesame Workshop India

**About Session:** Kids' content has seen a surge in demand in recent years, especially during the pandemic. With the rise of OTT platforms, the



content ecosystem has become more diversified, and kids have access to a wide range of content choices. This session discussed the latest trends in kids' content in the Indian subcontinent, including popular genres, themes, and formats. We will also explore the challenges and opportunities for content creators and distributors in catering to the diverse preferences of young audiences in the region.

**Ms. Leena Lele Dutta**, in the keynote address, spoke about 'Gen Alpha' and how in the present times they are increasingly exposed to digital media. This generation is exposed to tools like artificial intelligence and machine learning from such a young age. Due to constant shifts in preferences and choices of Gen. Alpha, there is a confusion in creating content for them. It is a completely new era of content for kids. Content consumption is becoming finer and adapting to it is the best way forward.

Traditional TV plays a big part in influencing children in rural areas. Creating indigenous content, dubbing shows in regional language is thus vital. However, children's exposure to content is not limited to TV. Hence, there is a need to categorise different type of content for children.

**Mr. Uttam Pal Singh** commented, that it is indeed true that Gen. Alpha has been exposed to technology at a rapid pace. Hence, they have a lot to choose which makes content creation more difficult. Television is here to stay and its content will drive the numbers in viewership. Rating system needs an overhaul and industry push is required to set benchmarks.



**Ms. Madhoo Shah** stated that parents have to evolve in their parenting style as per children's behaviour, to better understand them. Children are already consuming content, and it is essential to ensure that they are exposed to the right kind of content.

**Mr. Sourabh Kumar**, there is significant opportunity to create content around real world, instead of focusing on superficial abilities. There is need to incorporate values, culture in the stories such as compassion, love etc. We need to create content around our culture to appropriately cater to the demographic profile. Kids have started watching reels and shorts that has pushed content creators to start creating content on similar lines.

**Mr. Manoj Mishra**, highlighted that monetisation is the most important aspect which

needs to be looked into due to change in consumption patterns (mobiles have become major medium of content consumption for children)

**Ms. Sonali Khan**, mentioned that in the present age globalisation of content is being witnessed. Children are consuming content at a rapid rate and we need to be cautious about how children are consuming the content. Viewership patterns are changing. The way stories are being told and received is changing. Children need more action-packed content, therefore re-inventing the content continuously is the need of hour. Moreover, content must be delivered in an engaging and fun way.

### Session 17- Bringing families together in the divided digital age: A Case Study of Gulmohar (1630-1730 hrs)

**Moderator: Ms. Priyanka Sinha Jha**, Senior Journalist & Author

**Panelist:**

**Mr. Manoj Bajpayee**, Actor

**Mr. Rahul Chittella**, Writer & Filmmaker

**Mr. Bikram Duggal**, Vice President & Head of Studios, Disney Star India

**Ms. Utsavi Jha**, Actor

**About Session:** How does a sensitive family film steal hearts in an age where heists, superheroes and spies are the order of the day? Was it only the actors or platform flexing their chops or a sincere writer-director partnership silently at play. What blood, sweat and tears went in to get this family together on the page and then the stage. The leaders of this pack come together and share their truths. Just like members of a family that stayed in a house called Gulmohar.

**Mr Manoj Bajpayee**, decoded his process of approaching the series Gulmohar as an actor. He believes that as an actor he does not focus much on genre and is more concerned about how engaging the script is. The primary focus is on the importance of character while choosing a film.

**Mr. Rahul Chittella**, spoke about the production process of Gulmohar. The process followed was collaborative, which made it easier. The ideas of cast and crew were acknowledged and incorporated in the creative process to enhance the filmmaking process.





**BRINGING FAMILIES TOGETHER  
IN THE DIVIDED DIGITAL AGE:  
A CASE STUDY OF GULMOHAR**



**Mr. Bikram Duggal**, mentioned that script is the foundation of filmmaking process. The story of Gulmohar was compelling, and involved complex interplay of characters. The process of film making starts with thoughts on writing a compelling and engaging story, and not being led by any particular genre. And no matter what challenges stand in the way, great stories find a way to the audience.

**Ms. Utsavi Jha** recalled that acting in the series was a unique and new experience for her. The experience was nurturing and everyone were very supportive and it turned out to be a dream project. After the wrap up, Gulmohar sets were missed which are a testament to the story and filmmaking process.

### **Session 18- How are the top influencers of India changing the game? (1730-1830 hrs)**

#### **Moderator:**

**Mr. Kunal Sawant**, Head, INCA (WPP digital arm)

#### **Panelist:**

**Mr. Viraj Ghelani**, Social media content creator

**Ms. Kamiya Jani**, Founder & Editor in Chief, Curly Tales

**Ms. Saloni Gaur**, Social media content creator

**Ms. Anisha Dixit**, Social media content creator



**About Session:** Be it comedy, health, fashion, finance, films, education; or any other sector, there are influencers who have built followings in each stream. They collectively are changing the dynamics of advertising and pegged to be

one of the fastest-growing segments. We ask the star influencers, are all as hunky dory as it seems? What's the 'new' on their minds? Their challenges and learnings were revealed. Is it time for an Influencer's body?

**Mr. Viraj Ghelani** talked about that the biggest challenge is to stay updated with trend, stay relevant, and draw attention. Viraj said that the one-minute videos have been truly an effective mode to reach people. Young people want to be entertained and has gotten into the habit of endlessly scrolling through social media.

**Ms. Kamiya Jani** also spoke about that it a challenge to stay relevant. Once you attain virility, it cannot be said that you have arrived; instead, it is crucial to maintain and follow through. Chasing her passion—traveling—has proven successful for Kamiya, who finds it somewhat effortless. She concluded by saying that it is important to concentrate on little things in life, develop as a creator, and use content to tell stories.

**Ms. Saloni Gaur** highlighted that the audience is the ultimate king, and they only determine what is pertinent. She concurred with Kamiya that keeping things straightforward always works because the audience responds to it better. It is also critical that brands pay attention to their audience. A thought or concept for the story can be provided by agencies and brands, but it's only the creator that can then use their own distinctive style to create & deliver the content. Brands should give content producers freedom. In this line, she quoted an example of her collaboration with Zomato, and the only brief they provided was the idea.

**Ms. Anisha Dixit**, when asked on the question of regulations, she resonated with other influencers and feel there is no need to box creativity. Although in case of subjects like fitness/ mental health influencers who have huge followings like 10 lakhs or more, can have some regulations. For all others who are creating short fun content, there should be ample space to let the creativity flow.





# DAY 2



Piyush Goyal

Hon'ble Minister of Commerce & Industry, Consumer Affairs



Vikram Sahay

Joint Secretary (P&A) MIB



Sanjiv Shankar

Joint Secretary (Broadcasting-I) & CVO, MIB



Prithul Kumar

Joint Secretary (Films) MIB



Rakesh Maheshwari

Former Director, MeitY



Vidyanand Sagaram

Victorian Government, Australia



Anil Bhardwaj

Advisor (B&CS)-II, TRAI



Blaise Fernandes

President & CEO, IMI



Jyoti Deshpande

Chairman, Ficci M&E Committee



Shailesh Pathak

Secretary General, Ficci



Rahul Vatts

CRO, Bharti Airtel



Mihir Rale

Chief Regional Counsel, Disney Star



Bharath Laxmipati

Senior Vice President, Green Gold Animation



Munjal Shroff

Co-Chairman, Ficci AVGC-XR Forum



Ashish Kulkarni

Chairperson, Ficci AVGC-XR Forum and CEO, Punnaryug



Ashish J Thapar

CEO, Hi-Tech Animation



Anu Sikka

Head- TV Network, Viacom18



Sushant Sreeram

Country Head, Prime Video India



Rohini Srivathsa

National Technology Officer, Microsoft



Ajit Thakur

Co-founder, Aha



Vivan Sharan

Partner, Koan Advisory



Nitin Tej Ahuja

CEO, Film Producers Guild of India



Tanveer Bookwala

Producer & Founder, DING Infinity



Zaman Habib

General Secretary, Screenwriter Association



Siddharth Roy Kapur

Founder & MD, Roy Kapur Films



Arpan Banerjee

Alliance for Creativity & Entertainment



Ajay Kumar

Director, Anand & Anand Associates



Vipul Agrawal

Co-founder & CEO, Mugafi



Abhishek Dhoreliya

CEO, MarkScan



Anjum Rajabali

Screenwriter



Gangs T Gangadhar

Co-founder & Group CEO Quotient Ventures



Aparna Purohit

Head, India Originals Amazon Prime



Saugata Mukherjee

Head Content, Sony Liv



Pavan R Chawla

Founder-Editor, MediaBrief.com



Monica Nayyar Patnaik

MD, Sambad Group

# DAY 2



Devesh Gupta  
Executive President,  
Jagran



Shashi Sinha  
CEO-Media Research  
Users Council India



Vinit Karnik  
Business Head  
(Entertainment) Group M



Rana Barua  
Group CEO, Havas  
Group India



Saurabh Saxena  
CEO, VMLY&R



Rohit Gopakumar  
COO, Optimal Media  
Solutions



Dheeraj Sinha  
CEO, Leo Burnett



Abe Thomas  
Reliance Broadcast  
Network



Onir  
Director



Imtiaz Ali  
Director



Nikhil Advani  
Filmmaker



Abhay Pannu  
Writer & Director



Juhi Chaturvedi  
Screenwriter



Mitu Bhowmick  
Indian Film Festival of  
Melbourne Director



Ashwiny Iyer Tiwari  
Filmmaker



Monisha Advani  
Film Producer



Ashima Chibber  
Director



Sandeep Modi  
Filmmaker



Saiwyn Quadras  
Screenwriter



Kaushik Moitra  
Partner, Bhaurucha &  
Partners



Gowree Gokhale  
FICCI Co-Chair, Task Force  
Privacy



Madhu Bhojwani  
Film Producer



Saraswathi Vani  
Director & Creative  
Producer



Rajeev Masand  
COO, Dharma  
Cornerstone Agency



Gnanvatsal Swami  
Social Reformer/  
Motivational Speaker



Anil Kapoor  
Actor



Bhumi Pednekar  
Actor



Nakuul Mehta  
Actor



Ishwak Singh  
Actor



Jim Sarbh  
Actor



Rima Das  
Filmmaker



Swati Chopra  
Journalist, Quint



Rakul Preet Singh  
Actor



Shobhita Dhulipala  
Actor



Aditya Roy Kapur  
Actor

**DAY 2****Session 1- Orienting the Moral compass of a Creator (1030-1120 hours)****Panelist:**

**Dr. Gnanvatsal Swami Ji**, Motivational Speaker, Social Reformer

**Moderator:**

**Mr. Munjal Shroff**, Co-Chair, FICCI AVGC Forum & CEO, Graphiti Multimedia Pvt. Ltd

**Mr. Munjal** welcomed Dr. Gnanvatsal Swami Ji and spoke about moral values in the creative industry.



**Dr. Gnanvatsal Swami Ji** began his address by reflecting on the ultimate motto of life, which is to be happy and to create happiness. We are witnessing a scenario where there is an increase in the number of high-rise buildings, but the character of people is deteriorating. Death, suicides, abuse of children and military killings are rampant, and rising every day. In this scenario, moral principles, customs, spirituality, legacy, social fabric, ethics, discipline, are required for us to sustain. He mentioned that although there is a rise in education, the crime rate is also increasing day by day, a trend that requires introspection.

He underscored that while it is important to leave a better world for our children, it is also our responsibility to leave better children for the future world. We need to reorient our moral compass to use resources judiciously, in order to ensure that resources are equally available and accessible for people in need. This is where

the orientation of moral values comes into the picture.

He also highlighted that intelligence is not sufficient for strengthening the moral fabric of society. Intelligence has to be converted to knowledge and knowledge needs to be transformed into wisdom first. This also requires dematerialization and decoupling of society's activities.

He gave the example of Dr. Abdul Kalam and his message on harboring positive thoughts and focusing on the positive aspects of life.

He concluded his address by speaking about the need for the creative industry to remain accountable to society as well as viewers. He reiterated that the fundamental laws of morality should not be compromised with, in the name of creativity, and gave the example of cricket to emphasize that any freedom comes with responsibilities.

**Session 2- Commerce meets Creativity: Special Session (Virtual Mode) with Shri Piyush Goyal (1120- 1140 hrs)****Welcome Address:**

**Ms. Jyoti Deshpande**, Chair, FICCI Media & Entertainment Committee & CEO, Viacom 18 India President Media & Content Business, Reliance Industries Ltd.

**Special Session (Virtual Mode):**

**Shri Piyush Goyal**, Hon'ble Minister of Commerce & Industry, Consumer Affairs & Food & Public Distribution and Textiles, Govt. of India

**Vote of Thanks:**

**Mr. Shailesh K Pathak**, Secretary General, FICCI

**Union Minister of Commerce and Industry, Textiles and Consumer Affairs, Food and Public Distribution, Shri Piyush Goyal**, during his address, lauded the industry for its commitment to take Indian cinema on the global map.



He reiterated the role being played by the government to support the efforts of the M&E industry in expanding the frontiers of the sector globally and reaching the remotest corners of the world.

Shri Goyal said that the M&E industry can disseminate the message to the world that India is on the pathway to become a developed nation by 2047. He also said that India as the fastest growing economy of the world along with an unparalleled talent and skill base at a very competitive price offers unmatched opportunities for economic development and business growth to the world.

The Minister appreciated the industry for efficiently adopting modern technologies and cited the example of widespread use of smartphones as cameras. Shri Goyal said that the media and entertainment industry will grow by leaps and bounds with the emergence of digital platforms. Shri Piyush Goyal lauded the Indian VFX companies involved in Hollywood movies like Avatar. He said that startups are contributing to the growth of this sector significantly.

The Minister noted that the M&E industry can showcase to the world, the New India of today and boost the economy, helping the country reach a new audience, influencing opinions, and spreading positivity. He said that this positivity encourages people, government, and businesses to be more aspirational and look at the future with greater hope demanding better lifestyles and better business opportunities.

He highlighted that the M&E industry has a huge potential to connect people, businesses and nations leading to a better understanding and appreciation of different cultures and conditions across the world.

The Minister said that the world is also appreciating Indian art and culture and the recent Oscar Awards for the 'Naatu-Naatu' song and the 'Elephant Whisperers' showcase this global appreciation. Shri Goyal said that these Awards helped India convey a social message that sustainability is at the core of Indian culture and tradition. He also said that the message of Naari Shakti was effectively conveyed as the Awards highlighted that Indian women of substance are defining New India. These achievements are boosting the morale of billions of people.



Shri Piyush Goyal noted that the theme 'inspire, innovate and immerse', is relevant to the current times as it reflects the vibrancy demonstrated by the M&E industry. He said that the theme also resonates with the belief that creativity can indeed enhance commerce. He added that the industry acts as a key pillar of India's cultural identity and cultural heritage. The Minister noted that FICCI Frames has now become an established platform in the M&E sector showcasing to the world what India truly represents. Every artist can dream, and every dreamer can succeed in New India and urged the M&E industry to build a space which entertains, empowers, enlightens, and inspires the whole nation, in this journey of progress and prosperity.

**Session 3- Bringing in the change: Ms. Bhumi Pednekar on being an unconventional actress and choosing socially relevant films. Can an actor bring about social change? (1130-1200 hrs)**

**Moderator:**

**Mr. Rajeev Masand**, Former Film Critic & COO, Dharma Cornerstone Agency (DCA)

**Bhumi Pednekar** spoke about her journey as an unconventional actress and her choice of socially relevant films. She spoke at length about her experience working on films like Toilet: Ek Prem Katha (2017), which highlighted the importance of sanitation and hygiene in rural India, and Dum Laga Ke Haisha (2015), which broke multiple societal stereotypes. She also mentioned that being a part of 'Badhaai Ho' was one of the best decisions of her career. Bhumi feels that it is important for cinema to resonate with the times that we live in. Every project requires a different creative process, and it is important to adapt to the creative experience that is unique to every project.

She highlighted that there is a lot of stigma around the way one looks, and this issue is prevalent not just in India but also globally. Creators therefore need to acknowledge this and incorporate social messaging in the content that they create.

She said, "I realized the power of cinema and how it can influence a large number of people." In this context, she reiterated that it is important for her to be part of a good script, irrespective of the screen time.

She reveals that it is in her nature to give back to society and influence social change through her art. She, therefore, feels fortunate to be associated with an art that gives her the opportunity to give back to society.

**Session 4- Trial by Fire: Challenges for Regulators to Navigate (1130-1200 hrs)**

**Moderator:**

**Mr. Vivan Sharan**, Partner, Koan Advisory



**Panelists:**

**Mr. Anil Bhardwaj**, Director General, TCSR & Advisor (Broadcasting), TRAI

**Mr. Rahul Vatts**, Chief Regulatory Officer, Airtel

**Mr. Mihir Rale**, Chief Regional Counsel, Disney Star India

**About Session:** Regulators all over the world struggle to balance industry growth, consumer welfare, and other intersectional concerns such as privacy, security and quality of service. These complexities are compounded by the unceasing march of technology, unpredictable commercialization models, and new competitive landscapes.

This session witnessed domain experts discussing appropriate regulatory designs and strategies to address these challenges.

**Dr. Anil Bhardwaj** started his address by talking out the role that TRAI has been playing as an early regulator in the ecosystem. He also said that it is important to introspect on the extent to which technology can help in navigating the ecosystem.

Rules of content are getting re-defined due to technology, broadcasting, TV, among others. TRAI serves as the regulator for both broadcasting and telecommunications sectors.

Speaking of consumers, Dr. Anil mentioned that regulators have to take into account that the consumer is the king in present times. Keeping a consumer centric approach is essential to ensure a level playing field. TRAI has sent recommendations to the Government to promote the enablement of consumers.

He highlighted that except Reserve Bank of India (RBI), most of the regulatory bodies are relatively young. These bodies should adopt a collaborative approach and involve all stakeholders to ensure that intersectional issues such as quality of service, privacy, and security are taken into consideration.

It is also necessary for regulators to protect the investments of investors as well as the interests of consumers. TRAI is working on finding a

balance between the interests of service providers and consumers while grappling with issues related to spectrum allocation and pricing. One challenge is determining the correct methodology for pricing public goods in a way that takes into account market determinants and is fair to both providers and consumers. Additionally, TRAI is facing the need to reorient its framework to address cases where goods are not excludable, meaning they cannot be easily restricted to certain users.

Intersectional issues, quality of services, privacy and security, erosion of values were also touched upon. It was accepted that the consumer must be protected, as they are the biggest stakeholders. TRAI has come with consultation papers, and discussions are regularly held to ensure that the opinion of all stakeholders is taken into account.

**Mr. Mihir Rale**, mentioned that spectrum allocation and auctioning are primarily issues of the telecommunications industry, that can have indirect implications for the broadcasting space. It is, therefore, important for all stakeholders to work together to ensure that these issues are addressed in a way that supports the growth of both industries. There is no doubt that spectrum allocation should be done in line with the plurality of voices within the constitutional framework.



The satellite spectrum is critical to provide communication services in remote areas and for expanding broadband access across the country. In this vein, he mentioned that the current regulatory framework for satellite spectrum allocation and auctioning needs

revision. Impact Assessment is necessary to ensure that the allocation and auctioning process is fair and transparent and does not favor any particular stakeholder.

He reiterated the vital role that TRAI by conducting research, gathering feedback from stakeholders, and recommending policy changes to the government.

He further said that it is important to deliberate whether the viewers want fragmentation of content. We must be able to take informed choices and distill and customize them as per individual choice or preference.

**Mr. Rahul Vatts**, made the point that there is no need to wait for a consultation paper, instead, feedback can be given to TRAI by submitting informed views to TRAI. In the current environment, content and carriage are treated as separate entities with different values within the value chain. Though in the digital age, there is a growing recognition of the need for convergence between content and carriage. In a converged environment the focus is on providing consumers with seamless access to a wide range of high-quality content across multiple platforms and devices.

He said that Satellite Spectrum and DT spectrum are not exclusive and can be used by multiple users simultaneously. In the context of convergence, the rules must be available to everyone and the content must be equitable.

Further, he said that with the emergence of DTH, cable, and content application providers, it has become more challenging for regulators to remain agnostic to exclusivity. These new players are not subject to the same tariff regulations and licensing fees as traditional broadcasters, thereby causing disparity. DTH, IPTV is regulated for tariff and license fees. Cable is regulated for tariff and no license fee. Content creators are not subjected to tariff or license fees.

**Session 5 - AVGC: Scripting Success with indigenous homegrown stories that capture the hearts and minds of kids (1130-1200 hrs)**

**Moderator- Dr. Ashish Kulkarni**, Chair FICCI AVGC Forum

**Panelist:**

**Mr. Bharath Laxmipati**, Senior Vice President, Green Gold Animation

**Mr. Ashish J Thapar**, CEO, Hi- Tech Animation

**Ms. Anu Sikka**, Head - Creative, Content & Research Kids TV Network, Viacom 18



**About Session:** While the 2000's witnessed the emergence of homegrown toons in India, the last decade witnessed the success of numerous indigenous IPs, some setting milestones, unlike any other. With storylines and characters becoming local, the affinity and demand for Made in India, kids' content continues to stay strong. Indian broadcasters and animation studios continue to be bullish on them. Brands too have leveraged the success and connection that consumers have with these characters to deepen brand engagement. In this session, the panel explored the story behind the success of Indian toon IPs, the journey so far and what lies ahead.

**Dr. Ashish Kulkarni** introduced the panellists, and briefly described the work that each of them have been doing in this sector. He highlighted that the evolution of animation segment in India has been very constructive, and there is scope to create significant impact with the help of animation. In an encouraging sign, broadcasters have also become more accepting of different kind of stories.

**Mr. Bharath Laxmipati**, spoke about adopting a 360-degree approach while creating Indian characters. Initially every show available in India had foreign origin, but the scenario has changed now. He gave the example of Chhota Bheem and spoke about the way in which the success of Chhota Bheem changed the way in which animation is created, including from the perspective of IP.

Mr. Bharath was asked about the ways in which Indian Co-Production ecosystem could be accelerated. In his opinion, one of the foremost steps for co-production revolves around the convergence between Eastern and Western sensibilities. Giving the example of Mighty Little Bheem, he said that investing time in storytelling is important. Besides this, it is also essential to ensure that the theme caters to the global audience, along with the domestic audience. He also emphasised the need for a Development Fund to ensure that viable commercial projects are taken up to translate ideas into reality.

Expressing his views on the current state of inadequate innovation in the industry, Mr. Bharath said this needs to change. There is significant scope for Indian co-production, especially in the pre-school genre/segment. Therefore, it would be a good idea to explore this segment with both Indian and foreign partners investing in it.

**Mr. Ashish J. Thapar**, was asked about the journey that India has traversed from importing characters to now having homegrown ones. He mentioned that the transition has been gradual, with Indian studios now being involved from conceptualization to delivery stage.

Acknowledging that the transition has still been going on, he suggested some measures to accelerate the Indian co-production ecosystem. He reiterated that any studio needs empowerment along with right talent, robust research ecosystem and Development Fund. The small studios in particular need support from stakeholders, including the Government.

According to Mr. Ashish, animation is a medium that allows one to travel. Talking about the need for Development Fund, he said that this fund is a low hanging fruit in the context of IP creation. Only then, can co-production be accelerated, considering that production of good content will require good international partners.

He also suggested the need for standardization of the process to produce good quality content. He also expressed optimism regarding collaboration between studios, broadcasters and platforms in future, especially in the context of interactive content for kids.

**Ms. Anu Sikka**, spoke about the evolution of Indian characters in kids' category. Earlier there were only mythological characters for local animation shows in India.



She highlighted the example of “Keymon Ache”, which aired on Nickelodeon India, and was the first instance of foray into contemporary Indian character. This was followed by Motu Patlu that has celebrated ten years on air and is still in production.

When asked about some measures that could be taken to accelerate Indian co-production, she mentioned that co-production has to start from concept development stage. It is heartening to note that audience has also become more accepting of different type of content. However, studios need support as broadcasters cannot take the responsibility of the entire production process.

In the context of her observation that stories catering to pre-school audience find easier and wider acceptance, she said that kids' category



of content is quite behind in terms of revenue generation. For instance, despite its appeal, Nick Junior commands only 6-7% of the market share.

Ms. Sikka also highlighted that animation has to go beyond kids, and cater to adults as well. Also, animation has to be taken on the global platform, since that would mark the next phase of growth for Indian animation.

### **Session 6- Content Mastermind- OTT: Powering India's Storytelling and Creative Ecosystem (1200-1215 hrs)**

**Keynote: Mr. Sushant Sreeram**, Country Head, Prime Video India

**Mr. Sushant Sreeram** spoke about how in the present time, there are multiple entertainment options in India and the industry needs to continuously experiment and diversify to cater to the needs of the consumers.

With the inception of OTT platforms, the opportunity for story tellers has skyrocketed in recent times due to the increased accessibility by a wide range of audience. There are shows across a variety of genres today that are streaming on every platform. The opportunity for collaboration with creators is constantly growing due to OTT platforms. Catering to different linguistic options for customers should be a priority for platforms to widen their reach with an aim to go global. The next decade will surely belong to Indian stories and story tellers.

### **Session 7- Content Mastermind- Generative AI (1215-1230 hrs)**

**Keynote address: Dr Rohini Srivathsa**, National Technology Officer, Microsoft

**About Session:** Generative AI is transforming the media and entertainment industry by creating new forms of content and enhancing existing ones. From generating realistic images and videos to composing music and writing stories, this technology is disrupting traditional

methods and paving the way for a new era of creativity and innovation. In this talk, Ms. Rohini explored the potential of Generative AI and its impact on the industry.

Ms Rohini shared the power and potential of Generative AI to do complex jobs in an efficient way. Gen AI is generating a lot of content and creatively AI is assisting in semantics search and now in code generation also. AI has become 60% more efficient in code generation. One has to think Gen AI as a tool to perform organisational activities.



However, privacy is an important factor for organisations incorporating AI. It is important to fine tune AI as per the customer demands and expectations.

### **Session 8- India's Creative Revolution: A New Era of Storytelling (1230-1330 hrs)**

**Master class by Ms. Saraswathi Vani Balam**

**Saraswathi** is a creative mentor and partner with Epic Games and she began her address by explaining the role of Dancing Atoms in this space.

She started her Masterclass by talking about India's rich and diverse culture that has a history of storytelling dating back thousands of years. From ancient epics like the Ramayana and Mahabharata to modern-day cinema and digital media, India has been bubbling with creativity, imagination, and innovation.

Today, India is emerging as a global creative

powerhouse with a vast pool of talent in the fields of film, animation, gaming, and comics. She, however, feels that India has not invested in training people to be story tellers, and this is the gap that Dancing Atoms wants to bridge. There are only 1,90,000 talented artists working in the animation industry in India compared to the millions around the globe. Expressing her optimism regarding Indian talent, she suggested that even if each state or city invests in one person to train them on storytelling, that would produce considerable results. For instance, Dancing Atoms invested in freshers and trained them for six months with the help of best trainers in the field of animation.

She mentioned that more Visual Effects helps movies in generating more revenue. Some examples are: RaOne, Bahubali, Avatar, the Lion King. She also spoke about the different technologies such as AR, VR, Artificial Intelligence, Motion Capture, Cloud Rendering, that are playing an increasingly important role in this ecosystem.



Ms. Saraswathi highlighted some challenges, to the animation and VFX segment in India.

- o Skills Gap: While there are many talented animators and VFX artists in India, there is still a skill gap in certain areas. This can make it challenging for studios to find skilled talent for big projects.
- o Lack of Training and Education: There is a shortage of quality animation and VFX training and education programs in India.
- o Limited diversity: The animation and VFX industry in India needs to expand its horizons.

- o Limited funding: Although the Indian animation industry is growing, it still faces a funding gap. This can make it challenging for smaller studios and independent animators to secure funding for the projects.
- o Gender: There needs to be equal creative voices.  
After highlighting the challenges, she also suggested certain concrete solutions, given below:
- o Diversity initiatives: Animation and VFX studios can implement diversity initiatives to encourage a more inclusive and representative industry. This could include targeted recruitment efforts, mentorship programs, and training opportunities.
- o Improved working conditions and compensation: Studios can improve working conditions and compensation to reduce turnover rates and retain talented artists. This could include better work-life balance, competitive salaries, and benefits such as health insurance and retirement plans.
- o Skills Gap: To address the skills gap, animation and VFX studios can collaborate with educational institutions to develop training programs that teach the skills in demand. They can also invest in in-house training programs to upskill existing employees.
- o Increase investment in designing, characters and storytelling.

### Session 9- Digital Media: Taking Stock of Self-Regulation (1230-1330 hrs)

#### Moderator:

**Ms. Gowree Gokhale**, FICCI Co-Chair, Task Force Privacy and Data Security & Partner, Nishith Desai Associates

#### Speaker:

**Mr. Vikram Sahay**, Joint Secretary, Ministry of Information & Broadcasting, Govt. of India

#### Panelists:

**Mr. Vivek Krishnani**, President & CEO- Film Business, IN10Media Networks

**Mr. Ajit Thakur**, Co-Founder, Aha

**Mr. Nitin Tej Ahuja**, CEO, The Film Producers Guild of India

**Mr. Tanveer Bookwala**, Producer, Founder, DING Infinity



**About Session:** The self-regulation model has been in place both for print and TV for a long time in India. In 2021, the Government has also introduced a self-regulatory mechanism for digital media by amending the Information Technology Rules 2021. At the third tier, the Government also constituted an Inter-Departmental Committee (IDC) as an oversight mechanism. The panelists throw light on a slew of issues concerning the self-regulatory mechanism in India such as: what has been their impact on content creation and consumption both on TV and OTT platforms.?

**Shri Vikram Sahay**, gave his opening comments by highlighting how the 'digital space' is different, and the government decided to adopt a soft approach and 'self-regulatory' approach in this sector as it decided to put faith in the creators of the nation. Instead of going to police the consumers should engage with regulatory mechanism of the platforms to address their grievances. However, it is important for creators to follow the appropriate ethical code to stay out of any legal trouble that may come out of generating controversial content.

**Ms. Madhu Bhojwani** talked about that while it is important for creators to push their boundaries, it is important to follow the code of ethics. Though in the pre-2021 years there were

concerns regarding litigations, in the post-2021 era, platforms have established robust frameworks to address the issues of consumers. However, we must remain cautious against over-regulation as it hampers innovation, and a truly collaborative approach is needed to address the issues faced by the industry.

**Mr. Tanveer Bookwala** stated that we are living in sensitive times and it's difficult to please everyone which has created a difficult situation for creators. This causes creators to question everything which hampers the creative process. Creativity cannot thrive in fear. The government is working in tandem with creators and current regulations are doing well to redress the grievances of the consumers.

If every stakeholder adopts the right attitude and works in tandem with each other it's a win-win situation for everyone.

**Mr. Ajit Thakur**, mentioned that the creative community has been adaptive and responsible thanks to the self-regulation and soft touch approach. To address and resolve the issues faced by the audience, institutions are in place. The advantage of OTT over TV is the kind of characters that we can create on the OTT platforms which is different for kids and other family members.

**Mr. Nitin Tej Ahuja**, highlighted how there is a process and mechanism in place for regulating content on OTT platforms to address the issue of the audience and soft touch approach is helping in adhering to the court orders. The main concern is the lack of awareness about the regulatory mechanisms in place for the industry. The state govt. and relevant bodies should invest more in proliferating information about the existence of regulatory mechanisms.

**Session 10- The Challenge of being an Indian Screenwriter (1230-1330 hrs)**

**Moderator: Mr. Anjum Rajabali, Screenwriter**

**Panelists:**

**Mr. Zaman Habib**, General Secretary,



Screenwriter Association

**Mr. Siddharth Roy Kapur**, Founder & MD, Roy Kapur Films.

**Ms. Juhi Chaturvedi**, Screenwriter, Piku

**Mr. Saiwyn Quadras**, Screenwriter, Maidaan

**Mr. Vipul Agrawal**, Co-founder & CEO, Mugafi

**About Session:** In terms of professional opportunities, screenwriters have perhaps never had it so good. Feature films., OTT shows, TV serials, reality shows, short films, documentaries, micro shorts. The money has improved too. And yet, there are serious complaints. Unfair contracts, harsh indemnity clauses, lack of assurance of credit, fees not good enough, endless wait for royalties, fear of extra-constitutional backlash.

So, how are writers negotiating these challenges? Are they dampening their creative spirit? Is a resolution to these problems in sight?

**Mr. Anjum** opened the discussion by mentioning why screenwriting is a sunrise field. He said that there is huge demand of good writers and it's gradually increasing with the advent of OTT.

He further talked about the set of concerns and challenges that the writers are facing and how the whole idea of writer's union being able to exercise their strength is what is required in India.

**Mr. Zaman Habib** mentioned the woes of writers. Firstly, he said that writers are not acknowledged and then there is a problem of compensation and credit. There has to be some standard definition of the work process, which should be discussed beforehand and then adhered to. Many times, some other writer is brought in and is asked to takeover mid-way. There should be a proper definition and agreed-upon clause.

In addition, there is a lack of a formal system for protecting and enforcing the intellectual property rights of screenwriters.

**Mr. Siddharth R Kapur**, also agreed with the fact that though writers are not acknowledged, he asserted that the situation is changing for good. The power position in the industry is surely tilted, but in present times the recognition to screenwriters is increasing. A Screenwriters

Association (SWA) has been formed to help address the issues faced by writers and to ensure that they receive credit for their work.

The contract can be made by lawyers protecting the interests of both the writers and producers. It should not have clauses tilted in the producer's favor which makes the final credits, the discretion of the producer. Writers, many of whom do not have institutional training and rigor in the process are low on average but eagerness to do something is high and churn up content. To go through it all producer's team has to skim through the material.

**Mr. Saiwyn Quadras**, stated that there is need for an increased understanding between the producer and writer regarding agreeable clauses and SWA should be involved if there's any issue. However, there are other difficult issues where producers put pressure on the writer to not approach the union, which violates their constitutional rights. It is also not easy to get a professional arbitrator as that is an expensive route.



**Ms. Juhi Chaturvedi**, mentioned that there is a need to empower the SWA as only then they will be in a better position to help the writers. Juhi talked about her personal experience and that she never really faced issues with respect to acknowledgement and recognition for her work. Though sometimes she found herself in a tough spot where the producers/makers of the

film made her feel that she should be thankful for the credit she has gotten for her respective work.

Visibility is important for everyone. Producers, actors, and all others are equally invested in the film and are telling the story, so why is this tug of war going on!? The reason for this is perhaps that for a very long time now writers have been made to feel that the work awarded to them has been done as a favor done and the same thing has been internalized by the writers too.

On being asked about self-censorships, Juhi was of the opinion that writers should be mindful of what they are writing as no freedom is never absolute. The writer and producer should be on the same page.

**Mr. Vipul Agrawal**, believed that formalizing the process may have an answer to the tussle between writers and producers. There are agencies for it and both parties can actually sit together to discuss the clause and standardize it.

### **Session 11- Rebooting and Retooling Content Protection (1430-1530 hrs)**

#### **Moderator:**

**Mr. Kaushik Moitra**, Partner Bharucha & partners

#### **Keynote Speaker:**

**Mr. Sanjiv Shankar**, Joint Secretary (Broadcasting), Ministry of Information and Broadcasting

#### **Panelists :**

**Mr. Rakesh Maheshwari**, Former Senior Director and Group Coordinator, MEITY

**Mr. Blaise Fernandes**, CEO, IMI

**Mr. Arpan Banerjee**, Alliance for Creativity and Entertainment

**Mr. Ajay Kumar Garg**, Director Tech & Law, Anand & Anand Associates

**Mr. Abhishek Dhoreliya**, CEO, Marks Scan

**About Session:** In this session, panelists deliberate upon and discuss ways to improve processes that impact content protection.

These include inter-ministerial coordination, technological tools for piracy control, ways to reboot the National Intellectual Property Rights (IPR) policy and the persistent gap between center and states vis-à-vis enforcement capacity. They also discussed other allied issues such as the inclusion of content protection issues in bilateral talks and ways in which encrypted platforms can be dealt with in an interconnected world.

**Mr. Sanjiv Shankar**, began his address by presenting facts and figures on how big an issue piracy is. He mentioned that piracy is a significant issue in the media and entertainment industry which has caused huge financial losses to content creators and distributors. The biggest hit was taken by the block buster movie Bahubali, when in 2015 over 1485 active piracy links of SS Rajamouli film were available on Internet. The film has been illegally downloaded 24.76 lakh times. Similarly shows like 'Scam 1992' on Sony Liv and 'Aashram' series had their pirated version circulated within half an hour of broadcast.



In 2014, India was listed in the International Piracy watch-list wherein India is one of the 4 countries listed. The issue of piracy is addressed in the National IPR policy and taken up by international treaties and conventions. The ministry has taken certain measures to combat piracy, like forwarding complaints to local administrations, cracking down on unlicensed ground-based channels, and conducting audits.

Piracy is more like a behavioral issue that is not just limited to India but is global. It can be attributed to various factors. According to research conducted by 13 countries, piracy was driven by several factors including the availability of content, ease of access, and low cost.

There can be certain measures taken to deal with piracy, like, Increasing the availability of legal content can arrest traffic going toward illegal sites. Making legal content accessible and affordable. Also working with ISPs and tech companies to block access to illegal sites and cracking down on illegal distribution networks. Enforcement and regulations from both central and state governments are necessary. On the same hand educating the youth to say 'no to piracy' should be driven. They should be made aware that it isn't safe to go to illegal sites for free downloads.

**Mr. Rakesh Maheshwari**, in this context explained the blocking of contents under section 69 A provision. The IT intermediary guidelines require online platforms and intermediaries to make an effort to prevent any infringement or violation of any law. The IT law 2021 mandates that they must act immediately when they receive a report of any such violation, and the time to act has been reduced from 30 days to 15 days, and even further to 24-72 hours in certain cases. Additionally, an online dispute grievance redressal mechanism has been established to address any issues related to content on online platforms. Actually, the sites should be blocked as soon as possible as they replicate very fast. In the case of Indiamart.com court has authorized the blocking of a website; the government must act swiftly to ensure that the blocking is done. The joint registrars in the court can initiate the blocking process. The government can come up with a policy to update server with a patch as soon as one comes up all machines get updated with a patch.



**Mr. Blaise Fernandes** said that it is a welcome move by the Union Cabinet to approve the Cinematograph Amendment Bill 2023 which aims to curb the transmission of pirated film content on the internet. This was done after in-depth consultation with various stakeholders. There should be ways to lock down platforms within 15 minutes if piracy is detected. The time frame to act can be reduced to make it more effective, as piracy happens rapidly and present 3 hours would be enough to wipe it out. China lagged in music industry but today it is at 5<sup>th</sup> position by taking effective measures to combat piracy. China has also strengthened its intellectual property laws and increased enforcement efforts.

There is IFPI IMI study where 70% of people admitted to going on pirated websites. The global average of the same is 30%. In Korea, the Korea Copyright Protection Agency (KCOPA) has emerged as a leader in the digital revolution and controlling piracy. The K-pop and Korean artists have collections of copyright-protected works online and the share of digital collections is something that was

never seen before. India must take inspiration from this.

**Mr. Arpan Banerjee** highlighted that an efficient redressal process is essential in dealing with piracy, it should not involve too much red tape and should result in timely convictions. This requires a collaborative effort between different stakeholders, including the government, law enforcement agencies, industry associations, and content creators, to ensure that the process is effective and streamlined.

Citing some examples, Arpan talked about the case where The Alliance for Creativity and Entertainment (ACE) applauded the sentencing of operators of the infamous 8maple network of piracy sites. In one of the lengthiest sentences handed down for criminal copyright cases, the court sentenced the defendants to 18 months in prison and confiscated more than 2 million dollars in illicit gains.

Digital piracy is a global criminal enterprise impacting the entertainment industry. Motion Picture Association (MPA) represents major studios and is dedicated to promoting and

protecting the interests of the film and television industry.

**Ajay Kumar Garg** spoke about how there is revision needed in the Copyright Act of 2005, particularly of Section 65 A of the bill, which talks of 'protection of technological measures' and 65B, on 'Right Management information'. These need to be revised as are weak and lack standards. There is also a marked lack in coordination between stakeholders, including government and regulators. Technology moves faster than enforcement authority so in order to keep up there should be revision.

**Mr. Abhishek Dhoreliya**, runs a company 'Marks Scan' with a team of 250 people in identifying where piracy is happening. He mentioned that pirates make serious money close to 1.5 billion dollars according to an industry expert through advertisement, pornography, gambling etc. There are no checks and balances in place and so they are having their way. This is not an Indian problem per se but a global menace.

An Infringing website list (IWL) can be created as a good starting point after a rigorous selection procedure by the industry body. This can be used to prevent financial transactions with these infringing platforms. Effective reinforcement measures such as legal action, fines, and blocking orders can be taken against these bad actors.

### **Session 12- She LEADS: Bold Vision and Brave Actions, Women in Filmmaking (1430-1530 hrs)**

#### **Moderator:**

**Mr. Nakuul Mehta, Indian Actor**

#### **Panelist:**

**Ms. Aparna Purohit**, Head, India Originals at Amazon Prime Video

**Ms. Ashwiny Iyer Tiwari**, Filmmaker

**Ms. Monisha Advani**, Film Producer

**Ms. Ashima Chibber**, Director

**Ms. Rakul Preet Singh**, Indian Actor

**About Session:** The women share what it takes to hold the space they do. What goes into making the business more gender neutral and what is the hope of the future.

**Ms. Aparna Purohit**, shared that to promote a balanced industry, is important to ensure women are in position of leadership and they have a voice. Some critical issues that need to be paid attention are: Pay parity, lack of women in HOD positions (only 10% women are there) and why women have 25% less screen time in trailers or shorts.

The way scenes are shot and written by women creators is different. Hence representation matters. Women can capture the emotional restraint of characters in a much better way.

**Ms. Ashwiny Tiwari** highlighted that it is important that the industry does not restrict women story writers and women centric stories. Gender issues remains a reality in the industry and people are apprehensive about employing women directors. It's important for men to support the cause of pay parity for women to reduce the prevalent gender gap in the industry. Women need respect in the industry to change the gaze of people.



Also, while theatrical release is important, OTT release is also equally important since theatrical release is there for a short period of time but on OTT the content remains forever.

**Ms. Monisha Advani** mentioned that she feels that women are articulate in business and can handle business decisions





effectively. Producers should keep their eyes open for great stories which will inspire the generations to come.

**Ms. Ashima Chibber** believes that a story has a different gaze, sensitivity and fresh experience when a woman is leading the project. When a creative person steps into this industry the focus should be on the story, movie, actor and not the gender of the person involved in the creative process.

The technicality across the gender is same but women are able to bring more sensitivity to the stories.

**Ms. Rakul Preet Singh** mentioned that it is important that women master the courage to let their work speak for them and not let external factors affect it. Payout needs to be decided on the ability to pull crowd in the theatres and not on the basis of gender.

Beauty of OTT is not confining the stories to 3 hours and the content can be shown in the form of series to fully realise the potential of the script. OTT also presents opportunities for new talent to work veterans of the industry. Both theatrical and OTT can coexist beautifully. True change will happen when men promote feminism and be feminists themselves.

### Session 13- Exploring down under: India and Australia Co-production (1430-1530 hrs)

**Moderator: Mr. Rajeev Masand**, Former Film Critic & COO, Dharma Cornerstone Agency (DCA)

**Keynote Address: Mr. Prithul Kumar**, Joint Secretary (Films), Ministry of Information & Broadcasting, Govt. of India

#### Panelist:

**Ms. Mitu Bhowmick Lange AM**, Indian Film Festival of Melbourne Director, Producer of 'My Melbourne' and Board Member of VicScreen

**Mr. Onir**, Film Director

**Mr. Imtiaz Ali**, Film Director

**Mr. Vidyanand Sagaram**, Victorian Government, Australia

**Ms. Rima Das**, Filmmaker



**About Session:** The session focused on the unique collaborative case studies between India and Australia in cinema. The interactive session was organized with the objective of providing the attendees with the opportunity to hear from the directors on their insights and recent experiences with the 'My Melbourne' project including script writing workshops, filming and post-production. The recently announced co-production treaty between India and Australia is a testament to the opportunities that exist between the regions to explore.

**Shri Prithul Kumar**, spoke about the Audiovisual co-production treaty with Australia, designed to promote joint production of films between the two countries. India has announced incentives for film makers under the co-production agreement.



Acknowledging that creativity can flourish only in the absence of red tape, he highlighted the role that Mo/IB is playing in this regard. The Ministry of Information & Broadcasting, set up the FFO in the National Film Development

Corporation (NFDC) with a view to promote and facilitate film shootings by foreign filmmakers in India. The services rendered by the FFO have now been extended to Indian filmmakers as well.

FFO acts as a single window clearance and facilitation point for producers and production companies with a view to assist them in getting requisite filming permissions.

**Ms. Mitu Bhowmick Lange AM**, spoke about the 'My Melbourne' project, which is backed by the Indian Film Festival of Melbourne (IFFM). The project was launched to empower people from marginalised background to showcase their own stories.

"The key idea was to provide a platform to emerging creatives from diverse marginalised backgrounds from various walks and abilities of Australia, mentored by some of the world's best film makers. It's an anthology of four stories weaved into one feature film called My Melbourne based on authentic migrant experiences. We cannot be what we cannot see," Lange added.

Describing the inspiration behind the project, Ms. Mitu mentioned that 'My Melbourne' brings four iconic filmmakers from India to mentor young filmmakers from Australia, and the movies will be based on the theme of race, disability, sexuality, gender and displacement. The films will be helmed by Mr. Onir, Imtiaz Ali, Rima Das and Kabir Khan. Also, in order to walk the talk on the themes of the films, the screening of the film will also be in an accessible location. Further, she mentioned that Indian and Australian Government are very supportive around the idea of co-production. While creative forces both in India and Australia are interested in working with each other, there a lot of fe3ature films that can be explored in this space.

**Mr Onir**, spoke about the theme of his film and the way it showcases and promotes diversity and equality. The films of 'My Melbourne' are based on diversity and are focused on bringing

forth talent locally from Melbourne. In this context, he also said that the cast of his film are from different countries and regions, that has ensured a good learning experience for all.

**Mr. Imtiaz Ali**, spoke about the significance of learning from different cultures in Australia, and how 'My Melbourne' project has given him the opportunity. He is also keen to explore opportunities for collaboration with new and upcoming filmmakers.

**Mr. Vidyanand Sagaram**, reiterated the role that the India-Australia co-production treaty will continue to play in this space.

**Ms. Rima Das**, spoke about her film under the project, and highlighted the ways in which the film revolves around the theme of disability.



#### **Session 14- What is the future of advertising? (1530-1630 hrs)**

##### **Moderator:**

**Mr. Vinit Karnik**, Business Head- Entertainment, Group M

##### **Panelist :**

**Mr. Rana Barua**, Group CEO, Havas Group India

**Mr. Saurabh Saksena**, CEO, VMLY&R India

**Mr. Gangs T Gangadhar**, Co-Founder & Group, CEO, Quotient Ventures

**Mr. Rohit Gopakumar**, COO, Optimal Media Solutions (Times Group)

**Mr. Dheeraj Sinha**, CEO, Leo Burnett, South Asia & Chairman BBH India

**Mr. Abe Thomas**, CEO, Reliance Broadcast Network (BIGFM)

**About Session:** Today, the influencer is the agency, writer, producer, editor and publisher; all wrapped into one. We seek to learn from our traditional counterparts and are going to keep earning their relevance in the coming future. What does the future of the business really look like? Is the influencer a moot point of concern, or the disruption is real. Also how are traditional players innovatively using influencers to add firepower to their campaigns.

**Mr. Rana Barua**, started his address by mentioning that today consumers are getting exposure to multiple facets. With the advancement of technology and the internet, consumers have access to a wide variety of content and information from different sources. They can choose to consume content and information from different sources. They can choose to consume content in various formats such as text, audio, video, and images. Additionally, consumers today have the ability to interact with the content and creators through social media, comments, reviews and feedback.

**Mr. Saurabh Saksena** started his address by pointing out that in today's digital age, consumers have access to a wide variety of content and options. They have the power to easily switch to different platforms or providers if they are not satisfied with the content or service they are reviewing. With social media and online reviews, consumers can also share their experiences and options with a wider audience, which can impact the reputation and success of a company. Therefore, it is important for companies to prioritize consumer satisfaction and continually strive to meet their needs and expectations.

The OTT industry has responded well to the changing consumer demands by offering a wide range of content, including movies, TV shows, web series, and live events. They are also doing well to maintain a constant engagement with consumers through various means, such as

personalised recommendations, interactive features, and social media promotions. A lot has changed in the approach as there is the focus on outcome more than just advertising.

**Mr. Gangs T Gangadhar** spoke about why one has to be interesting, relevant, entertaining and informative as now the consumers have the control. Gangs said that personally, he doesn't watch any shows, series or movies unless he gets a recommendation for that. Time is a precious commodity, and it cannot be invested on anything. In this perspective, pressure on brands to stay relevant is humungous.

**Mr. Rohit Gopakumar**, believes that by combining the strengths of different mediums like digital, TV, MX, businesses can offer a more comprehensive and personalized experience to their consumers. It also allows for greater flexibility in terms of how and where consumers can access content.



Print is growing in smaller towns. We are suddenly not going to jump into the deep pool of digital. Advertisement with a good message and purpose-led communication is a good strategy.

**Mr. Dheeraj Sinha**, spoke about how due to technological innovations and social media this is the best time for advertisement industry. By making use of ML/AI technological innovations, there is a great opportunity to move up the value chain. 20 years back there was an entitlement but now that is gone. Entertainment has to be optimised dramatically to catch eyeballs.

**Mr. Abe Thomas**, shared the presently he sees two clear trends: Clients working on solutions and specialized units for solutions. Clients are shifting to business outcomes. Opportunity, solution and business outcomes remain the core aspect. We are now making meaningful engagement with the consumer.

Consumers trust the influencers more. Consumers are more likely to listen to the recommendation of influencers as in case of paid partnerships there is always a doubt.



## Session 15: Authentic Indian Stories: The Rocket Boys Case-Study (1530-1630 hrs)

**Moderator:** Ms. Swati Chopra, Journalist, Quint

**Panelists:**

**Mr. Siddharth Roy Kapur**, Founder & MD, Roy Kapur Films

**Mr. Jim Sarbh**, Actor

**Mr. Nikkhil Advani**, Filmmaker, Emmay Entertainment

**Mr. Abhay Pannu**, Writer, Director

**Mr. Saugata Mukherjee**, Head Content, Sony Liv

**Mr. Ishwak Singh**, Actor

**About Session:** What really rocketed this show into its popularity. What did the writer/director do to take two historic icons of the country and create engaging arcs of two seasons? How did they

strike the balance of authenticity vs drama? How did the actors bring themselves to these personalities? What were the producer's unseen battles? What's next? There may not be a countdown to this session, but it will surely lift off and inspire.

**Mr Jim Sarbh** believes that it was strict work ethic and connecting during rehearsals, in addition to putting in the hours of work, that led to the chemistry between lead characters. Improvisation is not possible without putting in effort and time into rehearsing.

The actors studied the characters through biographies, excerpts from people around the characters to imagine the character traits in real life. Also, the scientific information tied to the story and scenes of the show contributed to the shows success.

**Mr Nikkhil Advani** highlighted that it was the initial tone-setting that led to successful output of the show. Strong story and taking the risk of shooting the season 2 simultaneously also played a key role in delivering an impactful narrative. It is important for the creative team to

be on constant lookout for improving the process. It is the job of producers to ensure that the story tellers and creators have all the resources at their disposal.

**Mr Abhay Pannu** mentioned how the characters were humanized and it was shown that they had flaws and would make mistake. There is a proper arc to the characters as well which makes them more relatable.

The reason the show reached out to wide range of audience because it was a story about two friends, it was a story about love.

**Mr Saugata Mukherjee**, believed that the major factor in the success of the show was how well the lead actors shouldered the characters effortlessly contributing to the success.

The story of the show also had a big role to play in this success. It was important for the production team to come out with content which stand out from the plethora of content available to audiences today.

**Mr. Siddharth Roy Kapur**, believes that 'The Rocket Boys' were team effort which made it successful.

Lower budget tends to push creators towards certain genres but the creative team of rocket boys with efforts and willingness to put themselves out there, the decision to take up this project was made easy.

**Mr. Ishwak Singh**, highlights that it is important to have a liberal director who heeds the ideas of people around him but also keeps the creative process in check and does not stray away from his vision.



### Session 16- Print 2030 (1630-1730 hrs)

**Moderator: Mr. Pavan R Chawla**, Founder-Editor, MediaBrief.com

**Panelist:**

**Mr. Devendra Darda**, Managing Director, Lokmat Media Group

**Ms. Monica Nayyar Patnaik**, Managing Director, Sambad Group

**Mr. Devesh Gupta**, Executive President, Jagran

**Ms. Shashi Sinha**, CEO- Media Research Users Council India (MRUCI)

**About Session:** Print continues to grow in India, having debauched the claims of its naysayers repeatedly. But will it still be going strong in 2030? Understand the Indian print industry across topics like new readers coming into the medium, cover price increases, community building, impact of digital news and more in a session that will make you look at print through a whole new perspective.

**Devesh Gupta** mentioned that why is it important to give value to printing and why it continues to hold significance in the present times. He cited the example of 'Sakhi Club' which is a women's only club and is an excellent example of community building. However, it is important to devise measurement metrics for the industry, which in turn requires investments.

**Sashi Sinha**, recalled that while earlier print and TV were of the same size, today television size is bigger than print side. Lack of measurement will hurt the industry at some point and it is needed for it to grow in future.

**Monica Nayyar Patnaik** mentioned that investments are required for expansion. Newsprint is the biggest bleeding segment. If the govt can provide assistance with that, it will be a great help.

### Session 17- How to adapt international shows successfully? (The Night Manager) (1630-1730 hrs)

**Moderator: Mr. Komal Nahta**, Film Critic

**Panelist:**

**Mr. Anil Kapoor**, Actor

**Ms. Shobhita Dhulipala**, Actor

**Mr. Sandeep Modi**, Filmmaker

**Mr. Aditya Roy Kapur**, Actor

**Mr. Anil Kapoor**, mentioned that the casting for the show (The Night Manager) was done by keeping actors in mind and not stars. Every actor brought something of their own to the characters. Unique scripts are becoming more attractive for him as an actor, and he believes repetitive story lines are detrimental to his career.

**Mr. Aditya Roy Kapoor** believes that the story writers have managed to keep the story grounded and its not a simple copy paste job. Pre-production workshops were beneficial for the creative process and helped during tight shooting schedules.

He aspires to continue doing good work and hopes that the work reaches a wide range of audience. His idea is to approach everything as an actor and stardom is a byproduct of good work.

**Mr Sandeep Modi**, noted that every actor has put in a lot of efforts to make the characters their own which has contributed to the success of the show. The idea was to figure out where the character comes from to bring authenticity to the screenplay.

**Ms. Shobhita Dhulipala** spoke about why she feels that it does not matter how much screen time the character gets. Shobhita believes nuanced writing of the character matters; the character should be interesting.

Representation should not be taken out of context, the film's character should represent feelings, emotions and an identity should not be fixed entity.





## **Exhibitors at FICCI Frames 2023**

**Government of Madhya Pradesh**

**Government of Assam**

**Tata Play**

**IIM  
Bangalore**

**Power Kids  
Entertainment**

**Mugafi**

**Pitambari Media**

**One Take  
Media**

**PhantomFX**

**National Film  
Development  
Corporation (NFDC)**

**Lakshya Digital**

**FICCI-ATA Carnet**

**Talent Track Media**



# Exhibition Stalls



# DAY 3



Vikram Sahay  
Joint Secretary (P&A),  
Ministry of Information  
and Broadcasting



Yuvraj Padole  
Deputy Director,  
Madhya Pradesh  
Tourism Board



Mautik Tolia  
Founder, Bodhi Tree  
Multimedia



Ashish Pherwani  
Partner, M&E, EY



Rajat Agrawal  
Director, Ultra Media &  
Entertainment Group



Rohit Jain  
MD, Lions Gate



Aashish Singh  
Producer, Lyca  
Productions



Aradhana Bhola Sirohi  
MD, Fremantle India



Pablo Ren  
Vice-General, Monius  
Group



Shariq Patel  
CEO, Zee Studios



Sandeep Alur  
Director, Microsoft  
Technology Center



Arunabh Kumar  
Founder & CEO, TVF



Purna Sharma  
Creative Producer, TVF



Vipul Mayank  
Creative Producer, TVF



Vaibhav Bundhoo  
Director & composer



Vinay Thakur  
Supervisor, MPC India



Inigo Vimal Roy  
CG Supervisor, MPC  
India



Siju Prabhakaran  
Chief Cluster Officer,  
South-Zee5



Ratna Pathak Shah  
Actor



Renuka Shahane  
Actor & Director



Manasi Parekh Gohil  
Actor



Stare Yildirim  
Turkish Film Producer  
& Director



Burak Deniz  
Turkish Actor



Latha Srinivasan  
Senior Journalist



Swwapnil Joshi  
Actor



Saurabh Varma  
Filmmaker & CEO,  
Content Engineers



Baradwaj Rangan  
Film Critic



Muthu Kumar  
Director



Radhika Sarathkumar  
Actor & Producer



Indranil Roychowdhury  
Director & Screenwriter

### DAY 3

#### Session 1- One Nation: Many Cinematic Voices (1100-1200 hrs)

**Moderator:** Ms. Latha Srinivasan, Senior Journalist

**Panelist:**

**Shri. Vikram Sahay**, Joint Secretary, Ministry of Information & Broadcasting, Govt of India

**Mr. Swapnil Joshi**, Actor

**Ms. Ratna Pathak Shah**, Actor

**Mr. Mautik Tolia**, Founder, Bodhi Tree Multimedia

**Ms. Renuka Shahane**, Actor, Director

**Ms. Manasi Parekh Gohil**, Actor

**Mr. Rajat Agrawal**, Director, Ultra Media & Entertainment Group & Head Content & Acquisition & Syndication of Ultra Jhakaas

**Mr. Yuvraj Padole**, Deputy Director, Films and Event, Madhya Pradesh Tourism Board



**About Session:** Now that the term 'regional cinema' is behind us and 'Indian cinema' is here, we learn from true blue Indian cinema practitioners if changing nomenclature is enough. What can be done to make cinema in all languages survive? What push do the ones thriving need to flourish? Is it only up to the government or can the industry do something for itself? Most importantly, how can we keep going global without losing our identity, diversity and richness?

**Shri Vikram Sahay**, was asked about the initiatives and efforts that the government is

undertaking to provide support to the small players in the movie industry. He responded by highlighting that the government's approach is to see the cinema of the country with an 'Indian' lens and not 'regional' perspective. Language is no more a barrier for making 'impactful' content & creativity in the M&E Industry. To promote the same, Government of India is providing support in the following ways- **Young Creative Minds** to give platform to youngsters to showcase their talent in Goa Film Festival; **National Film Development Corporation (NFDC)** is supporting film production with a language-agnostic approach and is providing the freedom to young talent to create content in the language of their choice. Special focus is also being given to the **Northeast region** to boost their film industry and encourage participation of talent from remote places. Govt. is also open to provide **cash incentives** to promote the small players in the industry and provide assistance for good content and stories.

**Mr. Swapnil Joshi**, announced the launch of a new OTT platform, called Bharat ka Mobile TV (One OTT), that will cater to the entertainment needs of rural Maharashtra. The platform will feature Marathi content from different regions of Maharashtra to cater to the target audience's preferences.

He emphasized the importance of knowledge-sharing by film industries located in different parts of India for absorbing and incorporating each other's best practices. He also highlighted that OTT platforms are the future and will play a vital role in providing quality content. Government should consider creating a 'national awards' category even for OTT content, since they are doing exceptionally well in terms of content. However, he also acknowledged that TV and theatre will continue to hold their place in the entertainment industry. He further spoke about the challenges of the film industry, noting that filmmaking is inherently risky. Nonetheless, he stressed the importance of having more risk-takers in the industry, mentioning that this is the only industry where the money is received before the product is

shown. Ultimately, the success of the film industry relies on creating quality content that appeals to audiences.

**Ms. Ratna Pathak Shah**, noted that having a panel of diverse language speakers on the same stage is a positive sign of progress in the industry. She attributed this to the increasing number of educated Indians who consume content in different languages, regardless of their mother tongue.

Shah also acknowledged that filmmakers today are better equipped to tackle the challenges faced in the industry, thanks to the availability of necessary tools and resources. She emphasized that the accessibility and affordability of resources have significantly impacted how content is created today.

The panel also discussed the importance of recognizing the unique flavour of films in different languages. Shah stressed that not everything can be pan-Indian and that filmmakers should embrace and celebrate the diversity of different languages and regions. This would help create content that is more representative and relatable to the audience.

The discussion highlighted the need for filmmakers to adapt to the evolving preferences of audiences and embrace the diverse cultural identities and regions during the creative process. The audience today is interested in real-life stories instead of over-the-top fictional stuff.

**Mr. Mautik Tolia**, talked about how other languages, in addition to Hindi, are also becoming important in cinematic creation. The talented cohort of young filmmakers are emerging from different parts of India. The audience is also accepting grassroot stories and some shining examples in this regard are:

- Local Assamese Film 'Utpaat' (made with a humble budget of 50 lakhs film but ended up making profit in crores); It was an Assamese people that focused on Assamese people.
  - An Odiya Film made about 17 crores only from the Odiya Market.
  - The Great Indian Kitchen, a Malayali Film made on low budget made a good amount of money, driven by the popularity of word of mouth
- The demand side of film production is changing

at a high pace and due to this factor, it is important to be cognisant of the evolving preferences of the target audience.



**Ms. Renuka Sahane**, highlighted the significance of theatre in the Maharashtra industry. She pointed out that Marathi theatre is a vibrant and innovative space, that is pocket-friendly for both the creators and the audience. She emphasized the need to consider the viability of taking Marathi industry to a pan-India presence as the industry is struggling to compete with the bigger industry due to lack of financial resources and glamour quotient. This can only be achieved through a paradigm shift in the way experimental films are made and distributed.

Sahane also noted that there must be subsidization of the production and distribution process in the Marathi cinema to ensure its growth. She stressed the importance of regrouping and redesigning the promotion and distribution network to promote the industry's growth.

Overall, she focused on the importance of creating a sustainable and thriving film industry in Maharashtra. This would require a focus on local audience, experimentation, and strategic distribution and exhibition policies to ensure the viability and growth of Marathi cinema.



**Ms. Manasi Parekh Gohil**, emphasized that collaboration between established and emerging talent could lead to the creation of exciting and innovative content.

She underscored that by leveraging the best of both worlds, filmmakers can create engaging and successful content that appeals to the audience and meets their preferences.

Govil also noted that even if the script is good, there is a question of whether it is suitable for theatrical release or for OTT platforms. She stressed the importance of considering the target audience and the story's format when deciding where and how to release the content.

**Mr. Rajat Agrawal**, noted how revenue-sharing models have become helpful for producers. The mode of international co-production is also an encouraging development for the financial health of the industry.

He emphasized that there is a need for multiple platforms even in the same language. This will provide a space for the making & streaming of diverse content. The platform 'Ultra Jhakaas' is

trying to bridge the impediment of language barrier.

**Mr. Yuvraj Padole**, laid focus on the rich cultural heritage of Madhya Pradesh and how it provides an abundant source of stories for filmmakers to draw inspiration from. He also highlighted the state government's efforts to promote ease of doing business (EoDB) across various sectors, including the media and entertainment industry. Govt is providing technical support, equipment, lights, camera, and a hassle free environment for shooting films.

Padole praised the government's commitment to provide required support to local talent and their efforts to incentivize good filmmaking by providing assistance and subsidies to non-controversial movies. He noted that the government's focus on supporting the industry through various measures is a positive step in the right direction.





## Session 2- Changing Business of Content: How big is the shift and how long is it to stay? (1200-1300 hrs)

**Moderator:** Mr. Ashish Pherwani, Partner, M&E, EY

**Panelist:**

**Mr. Rohit Jain**, Managing Director, Lions Gate

**Mr. Aashish Singh**, Producer, Lyca Productions

**Ms. Aradhana Bhola Sirohi**, Managing Director, Fremantle India

**Mr. Pablo Ren Baolu**, Vice General of Monius Group, China

**Mr. Shariq Patel**, Chief Business Officer, Zee Studios

**About Session:** While content is the king, we ask the kingmakers, the producers, the studios and the exhibitors to give us their side of the story. What are they dodging and tackling on a daily basis today? How are they coping with the changing times? Who is the producer of the future? What about the business inspires them to keep it going. What about the business they hope the creative minds understand. From 101 to an in-depth chat with the risk takers.

**Mr. Rohit Jain**, was asked about the financial viability of platforms being a Chartered Accountant. He elaborated by specifying that for a platform, it is all a portfolio game and people with larger ambition will have larger portfolios. The cost of talent in the present time has gone up significantly. The commercialization of IP is an organized play and though independent producers have different goals, sometimes they are also driven by money in the short term. To strengthen our M&E industry, it is imperative that we stop aping the west and focus more on capitalizing our own superheroes. It's happening in the south industry and passion will play a key role in this regard.

**Mr. Aashish Singh**, noted that as far as the budgets are concerned, they are already above the line for feature films and will only keep going up. As a lot of actors are also turning producers,

they understand this scene better now.

The process of storytelling is evolving as there are writers who are submitting from different parts of the countries and their stories are going global. Presently, the source of confusion for a content creator is that each OTT platform has a different requirement, and they have to mould their narratives as per these demands.

The biggest change that the industry must adopt in the coming 2-3 years is to 'break the formula' in the creative process. Content creation will become more immersive and collaborative and thus space for alternative voices must be created.

**Ms. Aradhana Bhola Sirohi**, began the talk by highlighting that during pandemic, people started consuming more and more content. When asked about her opinions regarding that does India have a writing problem, she noted that while there is no dearth of good writing, the major shortcoming is the lack of connecting platforms.

In the coming 2-3 years, the industry will have work on combining innovation and storytelling, in addition to, focusing on creating viable business models through consolidation and mergers.



**Mr. Pablo Ren Baolu**, put forth the perspective of taking Indian stories to China, in front of the audience. He highlighted that films and television content play an important role in cultural exchange and since 1955, about 900 Indian films have been released in China. The prospects of these films performing well is dependent on PR and the quality of content.

While the market is getting bigger, there is need for creation of content that is suitable to the sensibilities of the larger audience.

Women and kids' content has the scope of faring well in the coming years and this much focus needs to be diverted in that direction.



**Mr. Shariq Patel**, was asked about the viability of Indian films resonating with global audiences. In this regard, he noted that we are on the right track as filmmakers are scaling their production. This trend will only accelerate and improve in the coming times, although there is potential to create real money and revenue from small and mid-sized projects.

He also highlighted that in the race to create multiplexes, we have killed theatres in Tier 3 towns. Going forward, we need to invest in infrastructure and technology to further strengthen the output from the industry.

### **Session 3- Impact of Generative AI on M&E (1200-1300 hrs)**

**Microsoft Technology workshop by: Mr. Sandeep Alur**

**Mr. Sandeep Alur** presented on the topic of GPT-4 and Artificial General Intelligence (AGI). He highlighted that GPT-4 provides a glimpse into the future of AGI. He also mentioned that Generative AI has given an AI a structured user interface for the first time. During his presentation, he showcased the capabilities of Bing browser infused with GPT-4 and Dall-E in real-time. He believes that this will enable users to generate creative content with ease in the near future. However, he emphasized that AI should be seen as an assistant and not a

replacement for humans in decision-making.



He demonstrated the power of Multimodal GPT-4 which has the potential to revolutionize how we work and improve efficiency in repetitive and menial tasks. Sandeep also demonstrated the power of NUWA infinity, which can predict what will happen in the next frame just by looking at an image. He pointed out that GPT-4 does not suffer from the issue of model hallucination that is present in other AI tools, making its generated information more factual.

Sandeep also talked about MuseNet, which is capable of generating musical compositions with 10 different instruments and can combine styles ranging from country to Mozart to the Beatles. He mentioned that Microsoft aims to build a responsible AI that ensures fairness, explainability, counterfactuals, causal analysis, and maintains the user's privacy. Lastly, he discussed Microsoft's plans to incorporate Generative AI with Microsoft office products to assist users with their tasks.

### **Session 4- How to pitch & write for the web series: Celebrating 11 years of TVF (1400 – 1500 hrs)**

**Moderator:** Mr. Saurabh Verma, Film Maker & Chief Creative Officer, Content Engineers

**Panelist:**

**Mr. Arunabh Kumar**, Founder & CEO, The Viral Fever (TVF) and his team

**Ms. Perna Sharma**, Creative Producer: Kota factory, Saas Bahu Achar Pvt Ltd, Girls hostel and the Director of Audible

Permanent Roommates

**Mr. Vipul Mayank**, Creative Producer - Gullak S3 and Panchayat S2.

**Mr. Vivek Kumar**, Associate Creative Producer, Tripling 03, Gullak 03, Pitchers 02

**Mr. Vaibhav Bundhoo**, Director & Composer

**Mr. Arunabh Kumar**, began his address by reminiscing about his journey and the experience of working as an assistant director on the sets of "Om Shanti Om". He recalled that when he was starting out, entertainment industry meant only films and there was no concept of OTT. He believes that one should experience and learn the process of creating content before plunging into the industry.

Also, when aspiring to be a creator, one should be careful about their personal overspending, and it took him almost 5 years to crack the market.

Writing is one of the most lucrative jobs in the market today but not everyone can write. For content to reach the masses, it is important to have clarity on whether the audience will enjoy it or not. Without tight screenwriting and great direction, even a good story can fail.

**Ms. Perna Sharma**, highlighted that how working with TVF refined her art of storytelling. She noted that narration is important and feedback from the fellow creators helps in the making the script even more refined and nuanced.

Perna laid focus on the difference in the creative output of women. She specified that women are more passionate in the creative space, and when women write about a character, the characters are sharp and have a wide range of emotions.



**Mr. Vipul Mayank**, talked about how TVF broke the traditional ways of churning out content and transformed the creative space for the better.

He mentioned that how it is important for the story to be compelling, but the story should also be sensitive to what's happening around the world.

The creators are exploring the story in the space by listening to the ideas from all spectrum, which is an important aspect in creative process at TVF. Keeping the story simple is important but equally difficult to accomplish.

**Mr. Vaibhav Bundhoo** recalled how working on the sets of Gangs of Wasseypur helped him in immersing himself in the art of storytelling and cinema. He noted that to stay in touch with today's generation it is important for the seasoned creators to pay heed to newcomer's opinions. Vaibhav also mentioned about the importance of how working with the right group of people at the right time plays an important role.

He also touched upon the importance of music in telling a story. Music helps in making the audience feel what the story intends. It is certainly influenced by the personality of music directors that trickle down in the output and enhances the delivery of the script.



**Mr. Anandeshwar Dwivedi**, noted that we must make stories driven by our experiences and that can entertain the audience. A truly collective effort is required to grow in the M&E industry, and it is imperative to incorporate the suggestions and feedback of audience.

Youtube comment section has provided the stakeholders with an insight to public psyche like never before, and it is essential to work on these vital suggestions. He closed his comments by stating that they are not competing locally, and the aim is to make the presence of TVF known globally.



## Workshop on “**The Art of Bringing ‘Guillermo del Toro’s Pinocchio to Life’ (1500 – 1600 hrs)**”

### **Masterclass by:**

**Mr. Vinay Thakur**, Supervisor, MPC India

**Mr. Inigo Vimal Roy**, CG Supervisor, MPC India

**About Session** Guillermo del Toro’s Pinocchio is a dark, adult retelling of the classic fairy tale, following the adventures of a wooden puppet who dreams of becoming a real boy. The film features the voices of Tilda Swinton, Ewan McGregor, Christoph Waltz, David Bradley, and Ron Perlman.

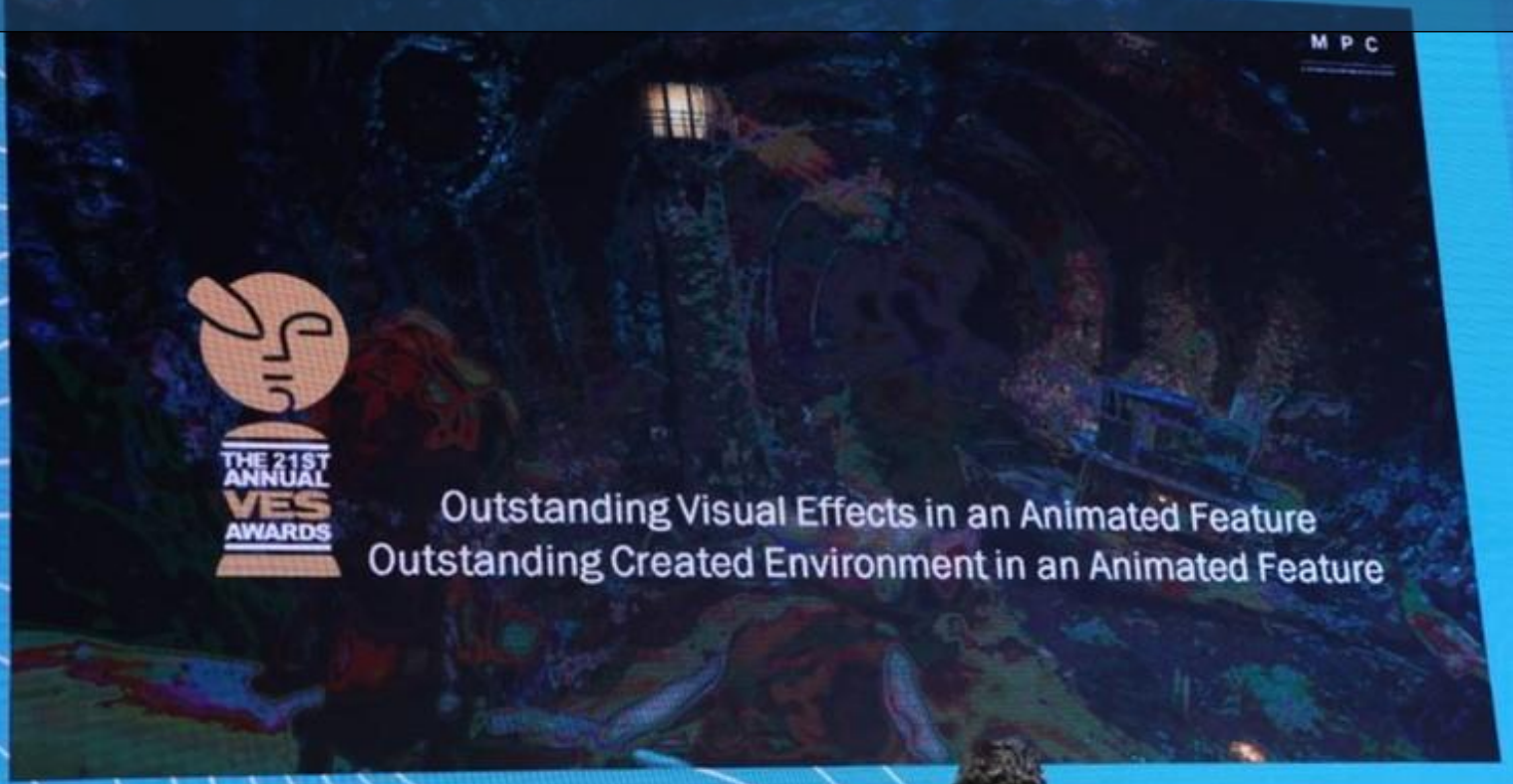
One of the key contributors to the film’s success was the Moving Picture Company (MPC)-the visual effects studio that created the film’s animation and visual effects. MPC’s team of talented animators and artists helped bring Guillermo del Toro’s Pinocchio’s world to life with their intricate visual effects work to support the filmmaker’s vision for the environment and match the stop-motion, adding depth and dimension.

**Mr. Vinay Thakur and Inigo Vimal Roy** gave a presentation detailing the VFX and animation magic behind the Oscar-winning feature. They showed many clippets from the movie and explained the technical process that goes behind bringing these magical characters to life.

While showing the image of ‘caravan with city overlooking’, They explained the intricacies behind the stop motion animation which has been used with VFX. A multilayer slap comp, which in essence is layered image editing. To create soldiers and kids characters on-screen, Computer-generated (CG) models were created. A board with different images of noses and eyebrows was used as a reference for creating the CG models.

To generate the scene of ‘Pinocchio and Death’, hourglasses and shelves were combined using a technique called compositing, using a special type of software bundle called AOV. Moreover, to bring to life the scene of ‘Pinocchio sitting by the fireplace’ instead of using traditional fire simulation techniques, a technique called ‘cloth simulation’ was used to create the fire effect in the video or photo project.

# Masterclass



### Session 5- Celebrating Diversity on OTT- Unravelling the codes of regional content (1500 – 1600 hrs)

**Moderator: Mr. Baradwaj Rangan**, Indian Film Critic

**Panelist:**

**Mr. Muthu Kumar**, Content maker

**Ms. Radhika Sarathkumar**, Content makers

**Mr. Indranil Roychowdhury**, Content makers

**Mr. Siju Prabhakaran**, Chief Cluster Officer,  
South – ZEE5

**Mr. Muthu Kumar**, started his address by noting that how the theatre time for small movies is shrinking. He talked about the difference between OTT and films and highlighted that while films have to speak to a broader audience, OTT has the advantage of reaching people individually, through phone or other medium.

**Ms. Radhika Sarathkumar**, who is a pioneer in the television space addressed the question of whether audience is different for OTT and Television. She stressed that the audience is essentially same and is always hungry for something new. During television time, it was a set format, but OTT brought something new. OTT has brought a fresh perspective and new thinking, which is changing the consumer. South Industry is producing extraordinary content and as the borders have been blurred, now content is all that matters.

OTT can offer so many different things. We need to think internationally about the system of development stage. The development stage is very crucial and thus there is a need to Trust, Develop and Deliver. Also, now there is a much greater need to market our content well.

**Mr. Indranil Roychowdhury**, highlighted that there is a need to find a median path on what works on big screens and small screens. Filmmakers need to understand the importance of changing tracks and going from short to long format, and finding what is common between

them.

In Bengal, big screens have seen reduced footfall. The reason is due to 'multiplex syndrome', which makes people watch films in a fixed way and pattern whereas people nowadays have different preferences, such as watching with family in the comfort of their home.

It is important to invest in story tellers for the future. Long-term investment in a skill which is only beginning to develop is important and several courses can be offered on this.

The biggest challenge that needs to be addressed in the coming years, is to create a new tradition of writing. Writing should not be restricted to one region; it should be pan-India and contextual. This gives space for symbiosis and collaboration.



**Mr. Siju Prabhakaran**, noted that OTT was pitched as a 'content platform' as an alternative to break the 'big starts' formula movies. OTT writing needs to develop even more as the audience is becoming unforgiving. Audience taste has changed post COVID. Platforms are also figuring out how to do things differently to give what theatre has not been able to give. He emphasized that the future of regional OTT is very bright, despite the challenges. There are various stories that are waiting to be told. Due to this, writing needs to become more organized and institutional, as the industry grows.

### Session 6- Valedictory Session with Mr. Burak Deniz (1600 – 1700 hrs)

**Panelist:**

**Ms. Stare Yildirim**, Turkish Producer

**Mr. Burak Deniz, Turkish Actor**

**Ms. Stare Yildirim**, started her address by saying that she has lived and worked in both the eastern and western worlds, and she feels that women are generally more respected in the west than in the east. Her background in literature and love for writing led her to storytelling, which she sees as a means to spread hope to people who cannot read or write.

Ms. Stare enjoys consuming Indian content in her free time and sees many connections between Indian and Turkish cultures. She would love to produce a film where the first part is shot in India and the sequel in Turkey. She has made many friends in India and admires the beauty of

India's rich cultural heritage.

**Mr. Burak Deniz**, addressed the audience by proclaiming his passion for acting and how he finds acting to be a calming influence. The best part about his job is that it brings happiness to the audience.

As per Burak, every movie he has been involved in is unique and he's always looking for opportunities to try new things that will help him grow as an actor. He is eager to take on diverse roles and challenge himself with each project.





## About FICCI

The Federation of Indian Chambers of Commerce and Industry (FICCI) was established in 1927 and it is the apex business organization in India. A non-government, not-for-profit organization, FICCI is the largest advocacy platform for the industries and businesses established in India. The membership of FICCI is drawn from multinational companies and the corporate sector (both public and private) and it has the representation of about 250,000 companies from various regional chambers of commerce. FICCI serves as the platform for networking and consensus-building for industry representatives, business community, policymakers, and other concerned stakeholders.

## About Primus Partners

**Primus Partners** is a management consultancy firm that provides consulting solutions to clients, to help them navigate through the many complex opportunities of the country. As a go-to trusted advisory partner in Navigating India, the firm looks forward to joining hands for nation-building, with both the public and private sector. The firm proudly claims that its expertise embodies 'Experience in Action'. The firm is proud to be associated with FICCI Frames as a supporting partner for the event.

