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An AnimationXpress.com Special **Issue No. 5**

December 2018



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December 2018

Indian animation merchandising makes a mark!



India's VR scene is just warming up!



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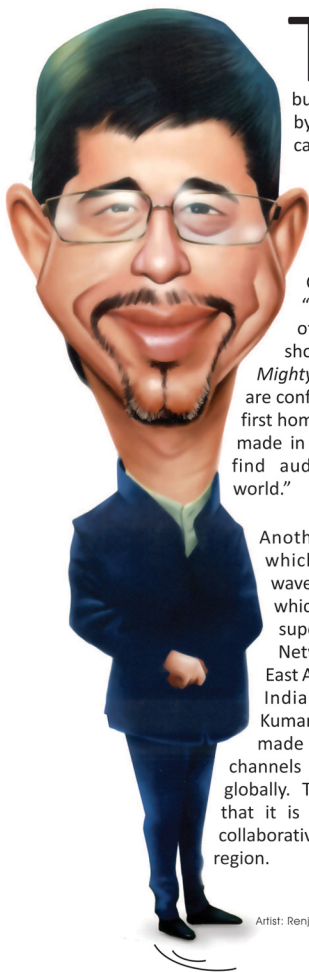
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atf

ASIA TV FORUM & MARKET
in association with miptv and mipcom
Asia's entertainment content market



There's hustle and bustle in the Indian animation business. And it's marked by positivity that "Yes, we can do it." Speaking at Indiantelevision Dot com's OTT creators, business and tech summit, Vidnet, Green Gold Animation CEO Rajiv Chilaka said: "We are in the process of completing our Netflix show which is in 3D CGI, *Mighty Chhota Bheem*. We are confident that it will be the first home grown character and made in India show which will find audiences all over the world."

Another Indian character which has been making waves globally is *Lampu* which is produced under supervision from Cartoon Network creatives in South East Asia. Created by veteran Indian animator Vaibhav Kumaresh in India, it has been made available to all the channels of Cartoon Network globally. The only difference is that it is produced locally, and collaboratively with others in the region.

Artist: Renjith G from Toonz Media Group

And that exactly is the theme of one of the lead stories in this Asia Television Forum's special edition of Spark Connect. You will read about what's attracting Indian studios to south east Asia.

The licensing and merchandising business has been growing by leaps and bounds. Some say it has crossed Rs 25,000 million and is burgeoning at a healthy clip. Our report on the licensing and merchandising business attempts to unravel what's causing this expansion and what are the challenges it faces.

Virtual reality has been much talked about, but what is its state in India is the subject of another one of our features. What will help propel it to the next level even as family entertainment centres and VR lounges are coming up? The answer: more and more content.

Brands becoming media companies? Red Bull has shown that his can happen with the successful growth of its Red Bull Media division. In India, brands spanning several product categories have started investing in short films and series in order to entertain and engage with the digital first generation. Our story on branded entertainment throws insights on developments in the fascinating world of video marketing.

India's creative and distribution executives have been flocking to the Asia Television Forum in Singapore in recent times. Why? And what is the presence like this year? And how is India being showcased at the Marina Bay Sands Expo & Convention Centre is the subject of another report in this issue of Spark.

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Brands get content-wise

Yugandhara Shete

There's a new trend that's making waves in India today: that of brands investing increasingly in digital content to reach out to digital millennial who might be TV-nevers. And not just through standard 10-20-30 second TVCs which tom tom the brand's promise blatantly. Rather, they are backing digital first creators, using influencers to create engaging short films and series to tell stories without the brand sticking out like a sore thumb during the narrative.

Banks, FMCG brands, travel aggregators,

pace of 130 per cent to 150 per cent annually. Online tracker Vidooly expects investments by brands in digital content to sky rocket to more than \$100 million in the next couple of years.

Brands have decoded the best way to communicate with their millennial audiences through digital platforms and have perceived the power of native advertising. Digitisation has been a game changer for brands mainly due to the vast amounts of data made available across demographics.



ecommerce platforms and what have you have all got on to this gravy train.

According to Media Partners Asia, the digital video market in India is expected to be worth \$1.6 billion by 2022. With branded content, advertisers get better brand stories, better established audience and better engagement rates than ads.

According to an Adage report, branded content in India has been growing at a rapid

YouTube talent aggregator One Digital Entertainment co-founder and COO Gurpreet Singh has been at the forefront, extolling brands to partner with the large influencers that he has on his portfolio. Says he: "Branded content is engaging, informative and entertaining. So far, the growth has evidently been colossal and going forward, it is only set to soar."

One Digital Entertainment created a property called *Mostly Yatra* with India's

leading female stand-up comedy YouTuber Prajakta Koli. The activity included videos related to travel that talked about the most humorous things about journeys and seamlessly integrating the brand - travel portal Yatra.com - in the videos.

Then phone company OnePlus associated with stand-up comedy group AIB for a series. The show, *If apps were People* portrayed the features of the mobile phone in a storytelling format without the consumer knowing that the brand was behind the content.

Points out Singh: “Designing content with parameters like a unique sketch, a core personality, connecting to the audience on a personal and emotional level, will always makes it a little bit easier to weave in the brand effortlessly and seamlessly.”

Singh’s studio also designed a unique campaign for Nokia with A-list influencers and created content around the same for engagement and a huge reach. Rapper Raftaar’s deal with Vodafone for his independent single *Instagram Love* is a good example of a brand funding content while still letting the artist retain full IP and the right to earn royalties, which, until then was unheard of in India.

“To ensure that quality content reaches the right people at the right time in the right way, it is essential that the target audience is in place first.”

– One Digital Entertainment co-founder and COO Gurpreet Singh

Another leading digital content producer the Mumbai-based Pocket Aces reveals that branded content is being lapped up like

never before. The studio has seen video consumption in Pocket Aces owned YouTube channels Dice Media, FilterCopy, and Gobble rising 10x in views and 27x in minutes watched just over the past year, thanks to the increasing consumption of videos on hand held devices. Founders Ashwin Suresh and Anirudh Pandita shared that the content producers have aligned their formats to perfectly weave in the preferences of the audiences while subtly reinforcing brand messaging.

“The strategy is to create storylines wherein the brands fit seamlessly, rather than force fitting them.”

– Pocket Aces founders Ashwin Suresh and Anirudh Pandita

Suresh and Pandita shared an example of how a healthy lifestyle is promoted with a character in its successful show *What the Folks* eating Epigamia yoghurt to beat her mid-day hunger pangs. *What the Folks season 2* will have branded content around Epigamia, furniture platform Pepperfry and Google Duo, while another series, *Adulting* will be seen promoting the brand Pippa Bella.

The FICCI EY report 2018 shows the growth in screens and internet broadband penetration, leading to more consumption of content and increased time spent on digital media. Advertisers are shifting their budgets to the digital medium, which has led to digital advertising now contributing 17 per cent of total advertising in 2017. The share of digital advertising is expected to grow to 22 per cent by 2020.

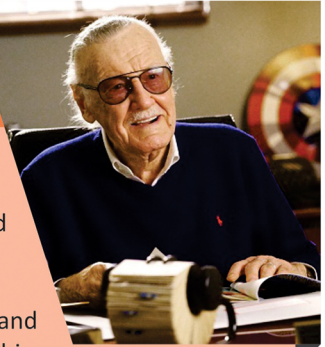
Clearly the band of branded content can only grow from here.♦♦

In Brief

Marvel veteran Stan Lee bids adieu at 95

Comics and action character fans collectively went into a state of shock on 12 November when news trickled out that comic titan Stan Lee had passed away at the ripe age of 95.

Lee almost single handedly created the global action and comic character franchise which has become a money machine churning out billions of dollars annually. Spiderman, X-Man, Iron-Man, Thor, Ant Man, The Hulk, The Fantastic Four, Black Panther are some of the iconic characters that have emerged from Marvel Comics which he transformed from a family run business to now one of the major business verticals of Disney.



Disney celebrates Mickey Mouse's 90th birthday with a 90-second video

The most beloved mouse and the show-runner for Disney Animation has turned 90! And to celebrate its mascot's birthday Disney released a 90-second video featuring 90 years of magic of Mickey Mouse, on 18 November.

The clip includes most famous and popular shorts of Mickey Mouse such as *Plane Crazy*, *The Band Concert*, *The Sorcerer's Apprentice*, *Thru the Mirror*, *Brave Little Tailor*, *Lonesome Ghosts*, *Hawaiian Holiday*, and *Get a Horse!*, as well as films like *Mickey, Donald, Goofy: The Three Musketeers* and *Mickey's Christmas Carol*.



India Gold Winner for DigiCon6 Awards wins grand prize at final event in Tokyo

In a first, the India gold for DigiCon6 Awards has been awarded the grand prize. With 12 countries like Japan, China, Taiwan, Hong Kong, India, Indonesia, Korea, Malaysia, Singapore, Thailand, Vietnam, Cambodia and Sri Lanka participating in the festival, termed as Asia's Supreme Short Film Contest, *Death of a Father* by Somnath Pal received the most coveted accolade, the grand prize of the festival.

This year Pal won a cash prize of 500,000 Yen and the gold position trophy among others.

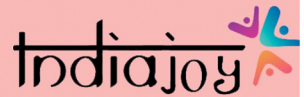
Green Gold Animation bags two awards from Asian Academy Creative Awards

Green Gold Animation and *Chhota Bheem* have added new feathers to their caps! The animation studio has bagged two awards from Asian Academy Creative Awards in the categories of 'Best Trailer India' for *Chhota Bheem Kung Fu Dhamaka* and 'Best Animated Series India' for *Super Bheem*.

Slated to release in summer 2019, *Chhota Bheem Kung Fu Dhamaka* will see Chhota Bheem now stronger than ever, in the kingdom of China participating in the emperor's annual martial arts competition. The world's top fighters have assembled in China and Bheem along with his friends from Dholakpur also takes part in the tournament, which is disrupted by evil villain Zuhu who creates havoc.



India Joy 2018 to celebrate gaming, digital media and entertainment content



The government of Telangana has been at the forefront of pushing animation, visual fx, and gaming. Earlier this year, it backed ATF's India popup – the ATF India Kids Summit in Hyderabad, which was a huge success. And in early December, it actively promoted India Joy – the Indian version of China Joy, along with the Telangana VFX Animation and Gaming Association (TVAGA). Positioned as the largest expo to celebrate gaming and digital media and entertainment content it is being held from 1 to 6 December 2018 in Hyderabad.

India Joy is positioned to serve as a platform for aggregators, bringing together prestigious international events in one place to unfold opportunities for investors, corporations, studios, content developers, delegates, consumers, hardware manufacturers and students, through series of networking, trade exhibitions, product launches, B2B and B2C events. With 15+ events, 5000+ international visitors, 25,000 participants, during the week long celebration, the expo's venues are the HITEX Exhibition Center and HICC in Hyderabad.



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Bridging content and investment

The platform aims to bridge the gap between investors and IP creators. The content-rich ecosystem is in need for investment more than ever with the homegrown IP rush and hence, the platform will act as an investment accelerator, giving further impetus to the industry's growth.



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Indian IPs pack a punch in the L&M market

Sharmindrila Paul

Licensing and merchandising (L&M) has always been a crucial part for the growth and flourishing of IPs and brands across the globe. Though it commenced in India nearly three decades ago with Disney stepping in with a master franchisee, the sector has only gained momentum over the years and the domestic IPs are presently hugely popular in the business.

With local original shows gaining popularity, and licensing business growing stronger, there's an inherent demand for agencies to provide holistic licensing and branding solutions to enter domestic and neighbouring markets for expansion, co-productions, increasing awareness of IP rights, symbiotic business deals and increasing consumer demand from a young Indian population with bulging pockets, L&M has gained tremendous significance.

According to a recent report (*World Trademark Reviews*' 'The rise of licensing in India', May 2018), retail licensing in India is estimated at \$1.26 billion of which, entertainment licensing is valued at \$406 million.

Amongst the leaders in the L&M business in India, are Disney India, Turner India, Viacom18, Green Gold Animation (the creator of the *Chhota Bheem* and *Mighty Raju* franchises) besides animation studios like Cosmos-Maya, Toonz Animation and a clutch of selected distributors like Dream Theatre. The products range from food items, apparels, toys, board games, 'Back to schools' products (tiffin boxes, pencil boxes, backpacks, stationery products, sports items and so on), books and more.

The domestic breakout in the sector came with the massive nationwide popularity of Chhota Bheem along with other local characters such as Motu Patlu, and Little Singham which have helped propel the industry forward. In fact, *Chhota Bheem* is one of the most sought after brands in the south Asian markets.

Mentions Green Gold Animation CEO Rajiv Chilaka, "We got our first licensing deal for our flagship brand *Chhota Bheem*, in 2010. Since then, it's been a glorious ride so far. We started at a time when character licensing was new in India, so it took us time to establish the division and set our policies in place. But at the same time, it also helped



us learn, develop and hone our skills in licensing and merchandising.”

In 2011, *Chhota Bheem* had around 10 active licensees which have grown to 60 active licensees over the years. The character has been licensed by more than 150 brands and is currently present in more than 12 countries and growing. This includes a successful licensing deal with Global Village, Dubai for two years.

“The last 10 years Bheem has seen a lot of milestones in the L&M circle.

We have been in the top league and the biggest licensor when it comes to toon character-licensing not only in merchandise but also in events, mobile gaming, e commerce, CSR initiatives and more. We’re keen to explore more licensing opportunities beyond the boundaries of our country,” added Chilaka.



The major metros – Mumbai, Delhi, Kolkata, Chennai and Bengaluru, are most active in buying merchandise as licensees have stronger distribution networks in these prime areas.

Though, brick and mortar stores are still the major purchase points in India, online shopping sites nowadays are playing a crucial role in making these products available to consumers across India. Few licensees closely work with some of the leading ecommerce players to create dedicated character branded stores.

Says Cosmos-Maya CEO Anish Mehta, “There are more than 400 million kids in India which is a huge opportunity in the L&M sector. *Chhota Bheem* and *Motu Patlu* are strong cases of Indian IPs which are bringing about this sort of a co-existence between the two businesses and we are currently focused on developing the successor to this legacy.”

Earlier this year, Chennai-based Indian YouTube kids channel ChuChu TV with 16.1 million subscribers, signed a deal with

Dream Theatre to launch a range of global products that’ll help rolling out merchandise and toys modelled on its characters, ensuring that its IP is license-ready. (World Trademark Reviews’ ‘The rise of licensing in

India’, May 2018).

Experts opine that the L&M business in India faces its own challenges, the biggest being piracy which is the result of organised retail that remains less than 10 per cent of the market in the country, indicating a vast gap in the supply and demand of authentic licensed products. Says a long term observer of the L&M sector: “The L&M sector in India requires a long-term vision and strategy being a part of the blueprint when a brand is created. Licensors should bear in mind that India is a price-sensitive market; therefore, products must be available at a suitable price for Indian consumers.”♦♦

One Take Media: One of the leaders in VAS in India

Demand for niche and specialised content continues to grow and feeding into this need is One Take Media (OTM). OTM has emerged as one of the leaders in value added services (VAS), and an AVOD and SVOD service provider to leading DTH and cable TV companies like Airtel Digital, Dish TV, D2h, Dishhome Nepal, Incable Digital Cable and to various leading OTT companies in India and around the world.

OTM is clearly identifying the right trends and niche markets that require fresh content. One of its most interesting offering that promises to break the clutter is popular Korean TV Series dubbed in Hindi as well as K-Pop which is Korean popular music. OTM is currently offering 14 genre



services to Incable Digital Cable in India which have become the most sought after services by its viewers.

The service genre list of OTM has expanded from kids' shows and movies, Hollywood movies, Bollywood Spice, Hollywood Hindi Action, Tamil, Telugu, Malayalam, and Marathi to various other languages.

One Take Media founder and CEO Anil Kherra says: "We are thrilled to be in the right place at the right time and having identified the gaps and the right business opportunity, our team is highly motivated to deliver the same."

OTM's success affirms the fact that the viewers are willing to pay an extra cost to consume ad-free content, to get an experience similar to what leading OTT players offer, albeit on a larger TV screen.

With over thousands of hours of content, it possesses a rich library of varied content and its production studio has been a part of some world-class content creation projects. It provides resources to help producers produce media, distribute, and acquire media content.♦♦

INDUSTRY TESTIMONIALS

Biren Ghose

Country Head
Technicolor, India

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

Pankaj Kedia

Sr Regional Director –India,
SEA & ANZ Dolby laboratories

Good to see Animation Xpress going to new segments and new areas, for example, sound. It's really good to be working with you guys. Pleasure working with you and all the best and wish you guys a lot of success.

I just want to thank Animation Xpress for being a platform between Animation companies like myself and students. Really building a bridge across the worlds. We have been sharing information on their experiences within Animation and Visual Effects.

Phil Stilgoe

CEO Centroid
Motion Capture

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

Alok Sharma

Head-Media & Entertainment
Autodesk India

VR in India awaits a content push

Krishanu Ghosal

Is VR still a virtual idea or a reality in India? Well, the jury is out, and opinions are mixed, but the fact is it is picking up pace, though many still say it is a niche. Where it is getting traction is in the area of training, even as VR zones or arcades are popping up in metros nationally.

As far as solutions are concerned, not many might be pushing the limits of what VR can offer as the potential of VR is not being exploited and the only reason VR is being used is because it's a buzzword. One of the reasons why bigger corporates are still not going after full scale VR deployment in India is because there are not enough right use cases and it's sort of an experiment for them. It's in the hands of developers to ensure that these experiments result in bigger deployment.

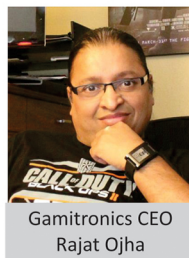
According to a report by International Data Corporation (IDC), the worldwide spend on AR/VR is projected to reach \$17.8 billion in 2018, from \$9.1 billion in 2017, which is an increase of over 90 per cent. India's numbers dwarf that at less than \$20 million dollars being invested in VR projects.

Says VR producer Meraki VR co-founder Sairam Sagiraju: "Coming from the content production side I can confidently say that brands, corporates and industrial set ups in India continue to embrace VR for marketing, sales and training needs. However, we still suffer from a lack of interest from consumers at large."

The company is currently collaborating with a neuropsychiatrist to develop VR tools to help better treat her clients. That apart, the studio has written an episodic series waiting to be filmed.

VR as a medium is largely limited to the urban metros in the sub continent, especially in the real estate sector apart from gaming or entertainment. Large billboards promoting real estate projects with the phrase "Virtual Reality demo available" are becoming a comparatively common sight in the cities and adjoining areas.

One of India's VR veterans and Gamitronics CEO Rajat Ojha explains, "VR is largely being used in commercial niches only but there are VR zones/cafes which are



Gamitronics CEO
Rajat Ojha

opening up and seeing some good traction initially but unable to sustain the momentum because of lack of innovation or substantial content. There are many movie trailers and experiences being launched but these die right after movie launches."

However, the early betters of the technology still seem to be bullish about it. Mumbai-based Smaaash is at the forefront with \$67.7 million funding for its arcade centres. However these are not VR specific

but VR was a novelty there when they launched.

One of India's earliest game publishing companies, Nazara Technologies has invested in Instaspotz VR arcades, Gamitronics has enabled Jadooos and Sterling Resort for VR zones and telecom major Jio collaborated with Whistling Woods to setup a VR lab and showcased its VR headset in the recent Indian Mobile Congress.

With all these in place, what can we expect to see in the VR ecosystem in India in the next five years?

Projects Ojha, "It's definitely growing. Let's break it into subsets: Entertainment consumption, Training and Content creation for the world."

He opines that VR is here to stay for training, becoming an integral part of corporate exercises in the next three years.

"The adaption is there but nobody is trying large scale implementation today as everybody is figuring out how to use the medium to the best and also avoid side effects if there are but it's about time," Ojha adds.

His view is that as far as entertainment is concerned, VR "will continue to be part of



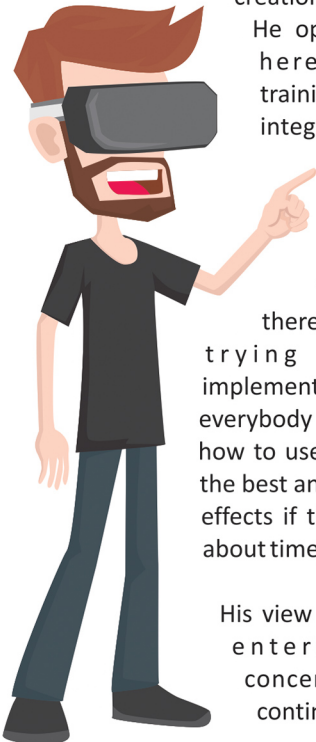
Meraki VR experience centre at IFFI Goa

location based entertainment and family entertainment centres and independent VR arcades and it'll continue to grow but not at the same pace that training VR will."

What's holding VR back from achieving its potential?

Comments Ojha, "If people put serious efforts to make content which is just right for the device then there's no reason why it won't be successful and *Beat Saber*, *PokerStars* VR and others are proving it right. I strongly believe that India has the potential to do world class VR content and that's where humongous growth is waiting to happen. Indian game studios are fairly matured now and there's strong support from Unity and Unreal so this is the greenfield opportunity for Indian studios to create world class games. Our last game got featured on Viveport for a month as the best VR experience game and we are sure that we'll push the boundaries by many miles with our next one."

As far as gear goes, with the dropping prices of headsets and indigenous products being developed, and the Jio juggernaut beginning to bet on it, it's not too long before the VR phenomenon penetrates into smaller Indian cities and towns.♦♦



South East Asia ahoy!

Poonam Mondal

These days when you step onto a Singapore Airlines flight headed to Changi Airport, you are more likely to see a CXO or creative head of an Indian animation studio, either in the economy or business class section. And this is just not once in a few months, the travel is happening with increasing frequency. India's animation tribe has discovered the benefits of having an outpost in one of the south east Asian nations. Whether it is Green Gold or Cosmos-Maya or Toonz Animation, an increasing number of them are setting up facilities or offices in either Singapore, Thailand and or in the Philippines. South east Asia has gained an allure like never before for India.

too has offices out of Singapore and the Philippines. In fact, some of the work for its films is generated out of partner studios in the Philippines.

* Phoebus Media run by animation vet Rahul Bakshi is currently considering setting up a base in the Philippines.

"The trend is not really new," says a media observer. "Animation studios like UTV – which has since been shuttered – too had set up base in Asia around a score of years ago. They wanted to use the talent that artists and studios in Philippines had to enhance their production pipelines and grab international projects. But they were



Consider:

* Cosmos-Maya uses its Singapore base as its office address to deal with business globally. Indeed, its majority investor Emerald Media too operates out of South East Asia.

* Green Gold Animation which is the poster boy of India's burgeoning animation sector

ahead of their times; the demand for Indian content domestically and in the region was not really there. And there was no Indian animation wave which is now beginning to be felt not just across south east Asia but the world. The studios today are also backing their ambition with capital armed with expansion money."

True. The South East Asian diversity in the

art of animation has inspired countless Indian animators and studios in the past. But this time it is the following factors that are driving Indian studios:

- Increasing demand for animated content
- Increasing demand for outsourcing of content from India
- Globalising Indian IPs
- To diminish the distance between the client and the studios.

The Indian animation industry is known for its service work. Walt Disney, Imax, Sony and MTV are some of the international companies which have outsourced their production packages. *The Lion King*, *The Jungle Book* and *Finding Nemo* are some of the better known finished products. Cost competitiveness is probably the biggest factor why India is chosen over others. An Indian animator costs \$25-an-hour compared to \$125-an-hour for American animators.

India's creative content industry specialises mainly in 2D and 3D animation and it has nearly 300 animation studios and professionals wrapped up in service work. With the demand for animated content, the gap of cost competitiveness, distanced production and so on, Indian animation industry players have started spreading their wings in Singapore, Philippines, China and other parts of SEA.

As the animation studios are aiming to produce more and more homegrown niche content, therefore international collaborations are approaching at a new level. These international approaches have set new standards for Indian animation



“

Our shows have been airing in Indonesia, Singapore, Malaysia and Vietnam and are all doing very well. So yes, on the syndication front, we are fast expanding our geographies.

- Cosmos Maya CEO Anish Mehta

”

studios to reach a global level. Since Cosmos Maya is a prominent name in the Indian animation Industry, therefore, they are “contemplating the idea of spreading our studio footprint in SEA given the abundance of creative talent and affinity to animation,” commented Mehta.

On the other hand, many studios are stepping into SEA with an aim to globalise their IPs. For example Green Gold Animation, has been seeking to give a global touch to their famous Indian IP *Chhota Bheem*. In the upcoming 3D movie, *Chhota Bheem Kung Fu Dhamaka* which will release 2019 summer the studio has used China as a location backdrop as well as local characters and some of the work was done in the region. This is another gambit by the studio to popularise *Chhota Bheem* and make it relatable among the south east Asian audiences.

Apart from that, outfits like Toonz Media, Xentrix Studios and others are spreading their footprints and localising their content in the SEA market.♦♦

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The Indian ATF rush

Parth Kaushik

The Singapore flu is afflicting India's content creators, traders and programmers. An increasing number of them are making a beeline for Asia's biggest content market – the Relx group run-and-organised Asia Television Forum (ATF). Taking place in the famed (of the rooftop infinity pool) Marina Bay Sands Expo & Convention Centre, it attracts around 4,800 executives from more than 60 countries over the three days, it is being held from 4 to 7 December 2018.

Like last year, this year too, ATF has attracted a slew of Indian exhibitors and participants like Zee Entertainment, IndiaCast, Star India, GoQuest, One Take Media, One Life Studios to name a few. A delegation under the umbrella of Ankur Bhasin's Media & Entertainment Association of India will also be making its presence felt. Almost 60+ companies with over 100 Indian participants will be marching the aisles of the exhibition areas of the MBS eyeing the content fare on sale



From left to right: Anand Baid, Shamoly Khara, Mansi Darbar

Why are Indians taking a cue from the flamingo migratory pattern and jetting into ATF? For one, the explosion in content demand thanks to the 460 million internet users making India the second largest online market. By 2021, predictions are that about 635.8 million internet users in India will be gobbling up data and video like there is no tomorrow. Then there is the unending demand for content from the 900 TV channels that beam into Indian homes via cable and satellite. And while cord cutting has started to make its presence, it is only among the elite in the metros.

and stitching deals. Green Gold is back as a sponsor of the Asian Animation Pitch for the second year in a row wherein it will fund a medium sized company or creator to the tune of \$19,000 to help his/her/its show/idea become a reality.

Additionally, the highlight of this year too will be two India sessions: 'What Indian buyers want?' and 'Fresh Content from India!'. Both are being curated by Indiantelevision Dot Com group founder & CEO and ATF India, Pakistan, Sri Lanka and Bangladesh representative Anil Wanvari,

featuring a stellar line up of content, distribution and broadcast executives. The session dedicated to exploring what buyers look out for will delve deeper into the trends and themes that Indian buyers are attracted by from the standpoint of international distributors.

India's leading broadcast group Viacom 18 Digital Ventures EVP & head - content Monika Shergill, director One Take Media's founder Anil Khera, The Viral Fever global head business & content Rahul Sarangi, Applause Entertainment head content business operations Mansi Darbar, GoQuest Media Ventures founder & managing director Vivek Lath, Eros Now (India) chief operating officer Ali Hussein, One Life Studios managing director Rahul Kumar Tewary, Kinsane Entertainment chief marketing officer Pranab Punj, GreyMatter CEO & founder Chandradev Bhagat, are amongst the many speakers who will be jetting down at Singapore to take part in the two panel discussions and presentations.

"ATF allows delegates from around the world to form great synergies in terms of collaboration and partnership which leads to future development in terms of business. I think it's a great platform which it provides to all the people to come together into one ecosystem from different parts of the world and bring in their content synergies and marry them together leading it to a product that is showcased worldwide to all the viewers in terms of digital entertainment," shares Darbar.

Highlighting the significance of the event One Take Media director Shamoly Khera says: "We have had a good experience with

ATF, so far we have been able to build some good relationships with the content platforms and creators that we met at ATF and we hope to strengthen them and engage with some new ones this year. The panels and discussions are also quite stimulating each year and this year we are excited to contribute our views on what Indian buyers are looking for in media."

Native Puppets founder & director Anand Baid explains: "I am excited to check out the ATF animation competition. We have developed our own IP; an animation series based on a 15th century Maharaja and it's all comedy. So I am actually going to check out the market of how a concept can be leveraged and sold on a platform like ATF so that the next time when I go back, I will be better prepared."

Echoing the buzz around the event, FX factory's CEO Ramesh Meer shares: "ATF has always been one of the ultimate markets on account of its sheer exposure to international buyers and global broadcasters interested in premium content. I look forward to seeing the latest trends and developments in the world in terms of digital entertainment."

Wanvari, who has been working to build India's presence at the market, says: "The Indian content market is on a roll, as is ATF. We are highly pleased with the response that Indian studios, platforms and distributors have been receiving from smaller broadcasters and buyers in South East Asia as well as the big global majors who come to ATF. The presence from India can only grow from here on as more and more deals are struck courtesy the meetings at ATF."♦♦

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