

MIPCOM 2022 Special

# SPARK

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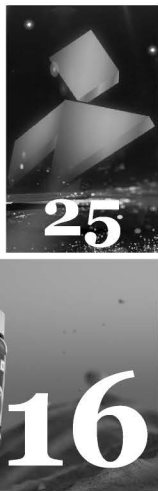
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Unstoppable. Resilient. Innovative. If someone asks me to describe the Indian media and entertainment industry, especially the animation, VFX, gaming and comics (AVGC) fields, these three words sum it all. With the itch to never stop and keep producing and delivering content, in the past two years, the Indian AVGC folks fastened up setting up cloud technology for remote working, learnt and adopted various other advanced technologies as well like virtual production. These efforts were clearly reflected in the EY-FICCI report which states that in 2021, at 57 per cent, animation and VFX were the fastest growing segment.

Clearly the world is buying into the Indian animation story. Mattel TV's first show that is not tied to an existing Mattel property, Deepa & Anoop, has been created by India based Graphiti Multimedia's Munjal Shroff and is streaming on Netflix. India's leading animation studio Green Gold is coming up with an animation series based on Indian tennis star and multiple grand slam doubles titles winner Leander Paes. Toonz Media is producing Zombie Town, a live-action adaptation of a mystery novel by R.L. Stine, and is co-producing various animation properties like Creepy Candy, Kayara, Bartali's Bicycle, SWAT-KATS Revolution.

Armed with technology, we also have the new entrant in the field, Zebu Animation, who has been working majorly on Lego's projects; then there's 88 Pictures that has delivered Netflix's Samurai Rabbit: The Usagi Chronicles, NBC's 5 More Sleeps 'til Christmas; whereas along with producing content for OTT platforms like Netflix, Amazon Prime, AppleTV, Disney+, HBOMax, Peacock, Assemblage Entertainment is all set to provide its animation services to Rob Edwards directorial debut Sneaks. And the list goes on and on...

Be it original content creation, co-productions or service work, Indian animation studios have left no stones unturned to make a definite mark in the industry. And their efforts have not gone unnoticed. After years of perseverance, the government has finally taken proactive steps to further strengthen the AVGC industry as they have put in a task force in place which shall recommend ways to market and bring out the sector's highest potential. These measures will help encourage international biggies to set up base in India and shall also kickstart co-productions and collaborations between India and global studios.

And it doesn't stop there.

This year, the Indian government, through the ministry of information and broadcasting (MIB) and the ministry of commerce, has put its might behind India's presence at MIPCOM in Cannes. The Indian pavilion under the Services Export Promotion Council is much larger, almost double the size of 2019. From the government side, MIB additional secretary Neerja Sekhar, deputy secretary Armstrong Pame, and representatives from Indian public service broadcaster Doordarshan will also be flying down. Additionally, they are also sponsoring three sessions - one at MIPJunior and two at MIPCOM to familiarise international M&E executives and professionals about the regulatory developments and how the Indian content industry has evolved over the past three years.

Phew! That's a lot going on here. With India gradually embracing the global content opportunity, providing top notch services in animation, VFX, gaming, virtual production and exploring the metaverse and NFT space on a large scale, you will definitely hear a lot more about us in the coming years.



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# Serving the evolving Indian kids entertainment universe

*Original IPs, regionalisation, dubbed international shows, digital offerings – kids TV broadcasters are going the whole hog*

**Sadia Halima**

With a kids-first approach, Indian children's TV channels are making a dash towards providing original home-grown content in genres ranging from chase action, fantasy, spooky comedy, detective stories, superheroes, action adventure and magic to slice of life. The pandemic and lockdowns have changed the way kids consume entertainment from a single medium to various media platforms. Broadcasters have followed them by serving shows on OTT, YouTube, social media in both long and short forms. According to TV ratings monitor the Broadcast Audience Research Council (BARC), children aged two to 14 years contribute the highest percentage share of viewership amongst all age groups - almost 20 per cent of all TV impressions.



The Warner Bros. Discovery owned POGO airs in Hindi, Tamil, and recently the channel has added a Telugu-feed, expanding into the southern states of Andhra Pradesh and Telangana. Shows like *Chhota Bheem*, *Titoo – Har Jawaab Ka Sawal Hu*, *Smashing Simmba* and *Bandbudh aur Budbak* are now available in Telugu.

As for Sony YAY!, it recently entered the Malaysian market to further expand its presence across south-east Asia. Sony YAY! launched in Tamil – a language spoken in Tamil Nadu in India and in Singapore and Malaysia - with a total of seven popular kids' entertainment shows including *Sab Jholmaal Hai* (Honey Bunny), *Guru Aur Bhole*, *Tarak Mehta Ka Chhota Chashma*, *Kicko & Super Speedo*, *Paap-O-Meter*, *Prince Jai aur Dumdaar Viru* and *HaGoLa*.

The broadcaster has consistently been at a claimed number one position in the Hindi speaking markets (HSM) urban with 63.7 gross ratings points (GRPs). Celebrating its fifth anniversary, Sony YAY! also added *Rabbit aur Bhalla* and the world's popular anime *Naruto* to its content library. *Naruto* was successfully received by the audience, with a reach of over 40 million across all age groups. The broadcaster is also planning to license its IP to OTT platforms like Netflix and Amazon Prime, however it currently has a strong presence on YouTube to serve digital kids.

"During the pre-pandemic phase, kids' genre's viewership ranged between 550 to 575 GRPs," says Sony YAY! programming head Ronojoy

## GOING VERNACULAR - BREAKING THE LANGUAGE BARRIERS

Adding different language audio feeds is the recent trend observed in the kids' TV category. Channels are dubbing and airing international and original animated shows in regional languages to be relevant to India's multiple language TV universe.

Hyderabad-based ETV Bal Bharat is catering to kids in 12 Indian languages and holds a vast edutainment and preschool content library.

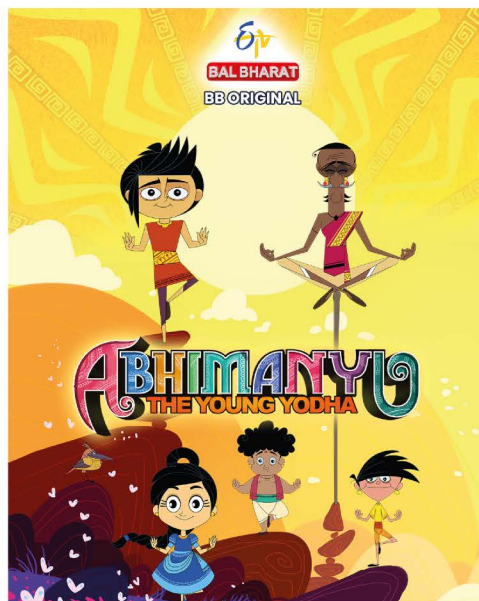




Chakraborty. “Sony YAY! has witnessed an approximate 30 per cent CAGR growth in its channel share owing to its content offerings and immersive experiences from its launch to the current year. We also believe that today’s generation is growing up faster than ever before. The content choices between kids and grown-ups are becoming more homogenous. Audiences now prefer watching multiple shows, snacking multiple titles rather than binge watching a singular show. Hence, it’s extremely important for content platforms to serve more variety.”

*Oggy and the Cockroaches* – from its very first season - has been the most loved show on the channel and has done well in all HSMs and in Kerala. Thus, the channel is bringing back this show to audiences in a brand new avatar starting this October.

## GROWTH OF HOME-GROWN AND INTERNATIONAL CONTENT



Warner Bros. Discovery has successfully diversified its offerings and built a roster of engaging content through its leading channels - POGO, Cartoon Network and Discovery Kids. With the immense Warner Bros. Discovery has successfully diversified its offerings and built a roster of engaging content through its leading channels - POGO, Cartoon Network and

Discovery Kids. With the immense success of original animated IP *Little Singham*, Discovery Kids in association with Reliance Animation and Rohit Shetty Films recently launched a brand new show *Baby Little Singham*. The show takes the viewers back in time to showcase their hero's childhood and gives a glimpse into the tales that made him a mighty kid. Along with the Toonz Media Group, the channel has also launched an original 2D animated show *Bunty Billa aur Babban*. And for the first time it premiered a 3D animated movie titled *Kaal Bana Vish Kaal*.

Warner Media's kids broadcast channels holds a vast library of original animated IPs including *Dabangg* - The animated series, *Ekans* - Ek Se Badkar Snake, *Titoo* - Har Jawaab Ka Sawaal Hu, *Smashing Simmba*, *Chhota Bheem*, *Lambu-G Tingu-G*, *Lamput* and many more.

Expanding its international content library, Cartoon Network launched the slapstick comedy animated show *Taffy*. The channel also recently launched popular anime *Dragon Ball* and is also planning to air new shows like *Digimon Adventure* and *Yo-kai Watch* in the coming months. As for POGO, it launched

a new original 2D animated show *The Pandavas* in collaboration with the Kolkata based Hi-Tech Animation.

## INNOVATIONS AND CREATIVITY

With over 900 hours of local content, Nickelodeon continues to top the charts by leading the category with a 15 per cent market share. The Nickelodeon franchise reaches over 44 million kids each week, enjoying the highest viewership market share of 31 per cent (year to

date) within the category followed by Warner Bros. Discovery at 27 per cent, Disney Network at 22 per cent, Sony Network at 12 per cent, Sun Network at six per cent and other channels at two per cent.

The Nickelodeon franchise has launched 11 IPs in 11 years, and recently it hosted the first ever metaverse screening of the Kids Choice Awards 2021, which amassed a great response from viewers. With content marketing in the metaverse being the next wave in digital marketing, the franchise has created a category first Web3.0 event.

The kids channel is also actively involved in collaborating with local influencers and bloggers such as Siddharth Nigam, Cahat Tewani and Saru Mukherjee to engage with kids.

“Influencer marketing works very well for the kids category as they are the first movers and early adopters of trends. Influencer marketing gained momentum and it is only going to increase in the next couple of years,” says Viacom18 head of marketing kids’ entertainment cluster Sonali Bhattacharya. “The rise in video content platforms with numerous acts that have been offered currently allows users to generate content and put

themselves out there like never before. We do depend on that and choose our influencers very carefully. We work and collaborate with them to create the best content and experiences for our kids through Instagram reels, YouTube, local short video platform TakaTak, Facebook and all the possible mediums.”

“We believe that today’s generation is growing up faster than ever before. The content choices between kids and grown-ups are becoming more homogenous. Audiences now prefer watching multiple shows, snacking multiple titles rather than binge watching a singular show.”

**Ronojoy Chakraborty**



## NEW PLAYERS IN THE BROADCAST SPACE

The past two years have seen the entry of two new players in the hypercompetitive kids space: Gubbare and ETV Bal Bharat.

Launched in November 2020, IN10 Media's Gubbare has been able to reach out to 19.5 million kids since its inception till December 2021. Further with the launch of original shows like *Akki Jaanbaaz*, *Roro Aur Hero Bhoot Mast Zabardast*, the channel has been able to expand its reach to 24 million viewers. Recently, the channel launched its third original animated show *Akul Nakul* - The Asuras. The show is based on the theme that asuras (mythological demons) are not evil and brings an imaginary world for kids with a unique storyline. An Asuraverse is planned to be built along with the show.

Flagged off in April 2021 in 12 Indian languages, ETV Bal Bharat made its mark with two successful original home-grown IPs *Abhimanyu* - The Young Yodha and *Chotu Lambu and Robu*. The channel further launched its third original IP *Pandeyji Pehalwan* which is a desi-drama, action/slapstick comedy show which features Pandeyji, super-hero of Kailashpur and is considered as one of the strongest men in the world who can solve all the problems of the people. Pandeyji is always there to help whenever the residents of the village face a problem. The other shows include *Kong: King of the Apes* and *Pac-Man and the Ghostly Adventures*.

Indian kids are not complaining. With a plethora of kids channels, digital platforms and shows to pick and choose from, they are making merry binging on them.



# Kolkata's Wackytoon Studio traces their decade long journey

Binita Das

Kolkata-based animation house Wackytoon Studio that has been working on some amazing projects for big organisations like Disney India, SonyYay!, Cartoon Network, Pogo, Netflix, Amazon Prime, and aha (dedicated OTT platform for Telugu lovers), since 2012, consists of a creative lot who leave no opportunity to lead by example. The studio's portfolio boasts of India's first ever 3D animated theatrical movie Chhota Bheem Kung Fu Dhamaka, which is based on one of the most popular IP Chhota Bheem by Green Gold Animation. In a detailed conversation with Animation Xpress, Wackytoon Studio CEO Niloy Kanti Biswas discussed their decade old journey and the next destination they are headed towards.

The quirky named company has two studios in total having 15,000 square feet of space at the IT hub of West Bengal, i.e. Saltlake Sector-5. Giving a glimpse of the journey and throwing some light on the studio name, Biswas said, "In October 2012, wild passion and insatiable hunger for creativity gave birth to Wackytoon Studio! Based in Kolkata, we are a powerhouse of international standard animation. We are blessed with a crew of super talented and fun artists who use their exceptional animation skills to create brilliance. We believe in the amalgamation of various art forms with finesse par excellence. We believe in bringing together the best of all media to create something exceptional."

"We love to call ourselves unconventional as our people always think outside the box rather than simply being weird as this name suggests. Powered by a crazy imagination and insane talent, we are determined to take art to the next level. It has been conceptualised as a lab which aims to experiment with a blend of various media of artistry and create a newer and richer expression of art," he said. The studio now plans to ride on the bus of the booming VFX industry in India in coming years.

Having a large number of artists, the studio caters services in 2D division like 2D concept development, 2D pre-production and 2D production.

"But we have not limited ourselves to 2D production only. We have revamped the 3D division as well

by focusing on 3D pre-production, 3D post production as well as VFX arena for various national and international TV channels and OTT platforms," the CEO shared.

Their scope of deliveries on a 'Monthly To Yearly' basis in terms of 'episodes & minutes' includes: '2D Animation Production: Animatics To Master Delivery' consisting 10 monthly, 120 yearly episodes of total 2,640 minutes and '3D Animation Production: Animatics To Master Delivery' consisting six monthly, 72 yearly episodes of total 1,584 minutes.

Talking about some of the remarkable projects that they have worked on, Biswas said, "The famous shows that we have worked on are Chhota Bheem, Sab Jholmaal Hai, Rudra Boom Chick Chick Boom, Mighty Little Bheem, Kalari Kids, Mighty Raju and Chhota Bheem Kung Fu Dhamaka."

As mentioned earlier, the studio does not want to limit itself to just one art form. While they have successfully tapped into the animation industry, Biswas now wants to venture into the blooming VFX industry. Biswas referred to a recent report by Vantage Market Research. He mentioned that the global VFX Market was valued at USD 26.3 Billion in 2021 and is all set to surpass USD 48.9 Billion by 2028, exhibiting a CAGR of 10.9% during the forecast period 2022-2028. In terms of revenue, the application segment held the largest revenue share in 2021 and is estimated to maintain its dominance for the forecast period. The growth can be attributed to rapid urbanization, technological advancement, and an increase in investment by developing countries.

Niloy Kanti Biswas

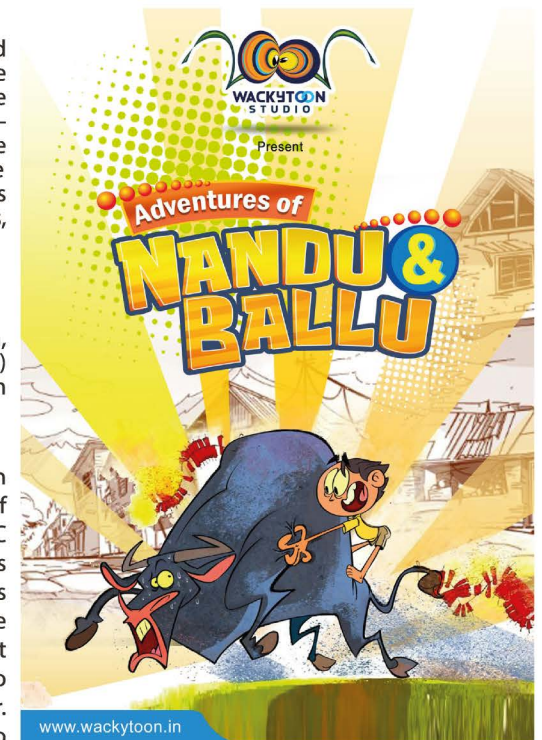
Asia Pacific captured the lion share in 2021 and is projected to retain its position over the forecast period. This can be attributed to the existence of a significant number of VFX industry companies and the high adoption rate owing to government measures that stimulate this industry in this region. The growth is primarily due to the increasing collaborations, he added.

According to him, the central government's announcement of setting up of a task force to recommend steps for promotion of animation, visual effects, gaming, and comic (AVGC) sector, is a stimulus that will help the animation industry to thrive further.

"It is very encouraging to see that the Union Budget has taken into consideration some of the long-pending suggestions for the AVGC sector, while noting the strong potential this industry holds for employment-generation as well as taking 'Made in India' titles global. We welcome the finance minister's announcement to set up an AVGC promotion task force to provide a much-needed boost to the sector. This announcement highlights the need to build capacity to serve both domestic and global markets, and is a strong indicator of the impetus that the government is willing to provide for its growth," Biswas said.

*"After attaining fame for remarkable projects like India's first ever 3D animated theatrical movie Chhota Bheem Kung Fu Dhamaka, based on one of the most popular IP Chhota Bheem by Green Gold Animation, we are now keen on exploring Indian VFX industry."*

Niloy Kanti Biswas





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## Global Streaming Platforms: A New Window for Animation

**Swati Maskara**

OMDIA senior principal analyst (digital content and channels) Tim Westcott shared a detailed report on *Global Streaming Platforms: A New Window for Animation*. The analysis focussed on streaming in the TV and online video landscape, the importance of animation to online video, how much animation is being originated by streamers, followed by a close-up on the key players and a quick review of the streaming services in India in the end.

### HERE ARE THE MOST NOTEWORTHY TAKEAWAYS FROM OMDIA'S REPORT:

**Online video subscriptions have already overtaken pay-TV:** Over the last decade, subscription video on demand (SVOD) has become a mass market phenomenon worldwide. Online video subscriptions overtook pay-TV globally in 2020: but there are still more pay-TV households than SVOD households. India forecasts that 43 per cent households will have both a pay-TV subscription and SVOD in 2027, up from just 15 per cent in 2015. Most online subscription video homes have more than one service: the global average was 2.2 in 2021.

**Online ad revenue will outgrow subscription and TV advertising:** In this maturing market,

online video advertising revenues will grow more quickly than subscription, and will be the largest revenue source in 2027. Ad-supported online video revenues will grow from \$148B in 2021 to \$361B in 2027, a CAGR of 16 per cent. Traditional TV advertising revenue totaled \$159B in 2021 and is forecast to be \$160.2B in 2027, a decline in real terms.

### The importance of animation to online video:

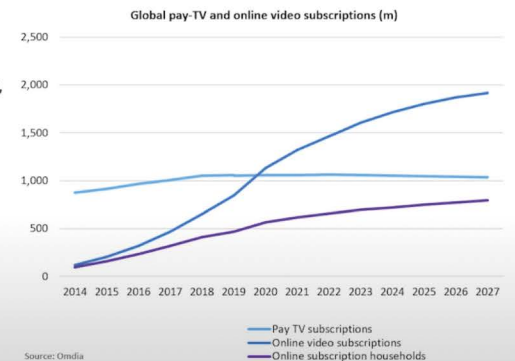
The report said that most of the leading US on-demand services offer animation, either targeting children or adults. However, Disney+ is far more animation-focussed than others: some 35 per cent of the titles in the Disney+ catalog in Q2 2022 were animation. This, compared to 12 per cent Netflix and HBO Max, 10 per cent for Peacock, six per cent for Paramount+ and five per cent for Amazon.

### Animated content in on-demand services:

AVOD service Tubi was a leader in terms of volume, with 1,523 animation titles in Q2 2022. Crunchyroll (now owned by Sony) offered just under 1,400 anime titles. Netflix was just ahead of Disney+ with 539 animation titles. Tubi was also the leader in terms of theatrical animation titles, with 262, but Disney+ isn't far behind too. Netflix has 77 animation movies, similar to the 69 available on Amazon.

### Online video subscriptions have already overtaken pay-TV

- Over the last decade, subscription video on demand (SVOD) has become a mass-market phenomenon worldwide
- While Omdia expects subscriptions to continue to grow, annual growth rates are starting to slow – and will continue to do so
- Online video subscriptions overtook pay-TV globally in 2020: but there are still more pay-TV households than SVOD households
- Omdia forecasts that 43% of households will have both a pay-TV subscription and SVOD in 2027, up from just 15% in 2015
- Most online subscription video homes have more than one service: the global average was 2.2 in 2021



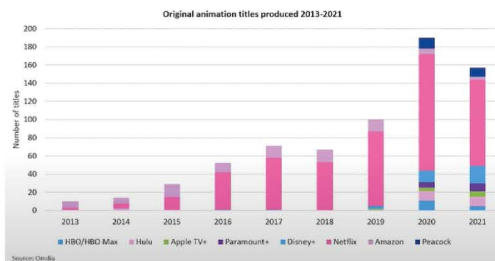
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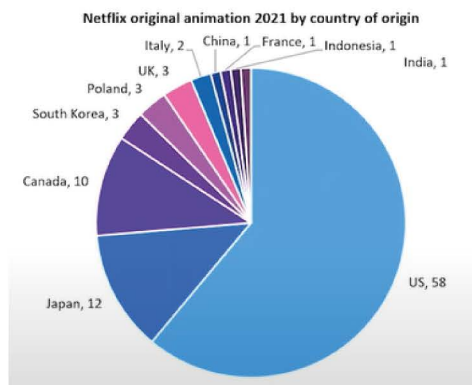


**Most animation titles on on-demand services are not original:** Apple TV has the smallest catalog of the SVOD services, but the highest proportion of original animation. Tubi has the largest animation offer but none of its titles are original to the AVOD service. Netflix also has a high level of originals, and for Amazon the share is less than five per cent. This does not take away from the fact that Netflix is by the far the largest producer of original animation. Since 2013, Netflix has far more original animation than other SVOD platforms: a total of 489 titles.

**Close-up on key players:** The report declared Netflix as the powerhouse of streaming animation. Since 2013, Netflix has 489 original animation titles, including 95 in 2021 alone. Children are the main target audience for animation with 384 kids-based titles produced to date. Disney+ mostly produces animation in-house and is an aggressive opponent to Netflix in particular. Disney's combined services now have more subscribers than Netflix, but so far Disney+ has done very limited production outside the US. Amazon has a selective approach when it comes to original investment and often targets markets which are key for retailers, such as India. And, of course, HBO Max has its animation plans scaled back after the Discovery merger and it would be interesting to see what kind of content they dive into from here on.



**Streaming services in India:** OMDIA's report stated that Disney+ Hotstar is well ahead in the Indian SVOD market, with just under 40 million subscribers at the end of 2021. Amazon Prime Video has 7.3 million and is ahead of Netflix with 6.2 million. OMDIA has reduced its forecast for Disney+ Hotstar following its loss of IPL streaming rights from 2023 to Viacom18. However, they expect the platform to remain the largest player, thanks to its offerings of original content and plans to increase production in languages other than Hindi.



**Children's content is not a key driver of subscribers in India:** Westcott also pointed out that there is room for growth in Indian production for the international platforms. International platforms have ramped up local production in India, but so far there have been few animation projects.

Tim Westcott



**Animation Production House Ssoftoons has rolled out its own animation over-the-top (OTT) platform, Ssoftoons Plus, that offers entertaining animation content for all age groups.. As a complete family entertainer, Ssoftoons Plus offers content across genre, from mythology, comedy, folklore, drama, and kid's content, promoting Indian cultural values and historical knowledge.**

**With its new OTT platform, Ssoftoons aims to create a niche for themselves as a leading 'animation for all' platform with content in multiple regional languages, with socio-culturally rich Indian content, the company stated. For Sourav Mondal, co-founder and CEO, Ssoftoons, we aim to directly connect with users across the demography, focusing on regional content that can be accessed through a one-size-fits-all subscription model and a more diverse subscription model, which caters to the populace of different income levels.**



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# Leveraging its strength in virtual production, Illusion Reality Studioz eyeing to expand its network

Dhruvi Joshi

Illusion Reality Studioz, Contiloe Pictures' in-house VFX division, has, in a short span of time, churned out some high-class, quality projects one after the other - proving to be the one stop destination for all VFX and animation needs. Having some of the most prestigious National and International projects under their belt including the *State of Siege* franchise, *Ramyug*, *American Pie Girls' Rules*, *Sye Raa Narasimha Reddy*, *21 Sarfarosh Saragarhi 1897*, *Chakravartin Ashoka Samrat*, *Jhansi ki Rani*, *Sankatmochan Mahabali Hanuman* and the most recent magnum opus on Doordarshan *Swaraj*, Illusion Reality Studioz believes in the ethos of merging storytelling and art with science.

The VFX powerhouse, under its mother company Contiloe Pictures, has received the coveted National Award in the Best Animation Film category for their 3D animation feature *Mahayoddha Rama* and were the first to introduce real time facial Motion Capture on the small screen with *Vighnaharta Ganesha* - becoming first movers in the category.

With two set ups, one in Mumbai, the other in Bhubaneswar, the studio, rebranded in March 2021, is looking at growing both the setups in India. Providing world-class VFX and making a mark in Indian as well as international markets, the studio continues to collaborate with studios across the globe including Los Angeles, Spain, and South Africa and aims to continue to grow its network.

Illusion Reality Studioz business head and group CFO Nitin Dadoo speaks to Animation Xpress about their studio setup, current projects, expansion plans and much more.

## TECHNOLOGY AT ITS FOREFRONT

Illusion Reality Studioz is known to provide services in animation, virtual production, matte painting, set extension and others but it enjoys working the most on blending CG with

live shots. In the percentage-wise distribution of the services provided by the studio, the majority which is around 35 per cent, is done in VFX composition which is one of the areas the studio is well-versed in, followed by CG character and environment creation and 10-15 per cent goes into roto clean up.

Over the years, the studio has developed its strength in virtual production and VFX compositing. It has used virtual production in two of their shows, *Dharma Yoddha Garud* and its upcoming show on the Mughal era. The other technologies that the studio has used especially in *Dharma Yoddha Garud* are Unreal Engine,

NCam (which does real-time camera tracking) accompanied by the motion capture suit for creating the CG demons and capturing the actions of *Garud*.

Talking about the challenging projects, Dadoo said, "There are two projects mainly, one is the November 2022 release which will be announced soon where we need to showcase the Mughal era. The other

one is *Swaraj* for Doordarshan. This show celebrates 75 years of Indian independence and tells stories about unsung heroes. The visual effects for this needed to be apt as it showcases stories from the 1498-1947 period. When we talk about India's freedom struggle, we picture war, invasions and grand backdrops of our pre-historic era. To recreate all of this, we needed a vision and thorough research. From the entrance of Vasco da Gama or Rani Abbakka's fight against the Portuguese - each of these elements needed to be showcased realistically. At Illusion Reality Studioz, our aim is to support and enhance the vision of our clients".

## AN ARRAY OF PROJECTS FOR INTERNATIONAL AND DOMESTIC MARKETS

Illusion Reality Studioz has a strong foothold across international markets as well. It vent-



ured into Hollywood with *Pie Presents: Girls' Rules* and is currently working on three big budgeted international projects: *Cosmic* - a 10-episode U.S. reality show; *Blood Psalms* - a first-of-its-kind premium digital series created in South Africa that showcases intricate VFX sequences including CG animals; and *A J Fikry* - which is based on the famous American character A J Fikry. *A J Fikry*, available online, is gearing for its theatrical release and Illusion Reality Studioz is the official partner on-board working on the visual effects.

In India, the studio is working on *Yashomati Ke Nandlala* for Sony TV and the aforementioned shows *Dharma Yoddha Garud* for Sony SAB TV, *Swaraj* for

DD National and an untitled show on the Mughal era. The studio is also working on a major docudrama series titled *Vadnagar* which will showcase the pre-Maurya empire Gujarat. For the show, the studio is looking at creating that era through CG and will be showcasing futuristic levels of motion graphics, CG locations, and crowd simulation among other things.

## FUTURE PLANS

Leveraging its strength of virtual production, VFX compositing and previsualisation, Illusion Reality Studioz is trying to collaborate with and support other studios across mediums and levels. On their plans, Dadoo added, "We are keen on expanding our services to Bollywood and are open to collaborating with studios in the space."

Contiloe Pictures overall, which has superiority in creating and working on historical and mythological content, is continuing to expand its horizon to the thriller genre and it plans on doing so in the future as well.

With its expanding repertoire, the impressive VFX and animation studio is set to achieve bigger benchmarks for itself and establish itself as a global entertainment giant.

Nitin Dadoo



# Brand experts discuss the fundamentals of kids animation and advertising

Swati Maskara

Compared to the other genres, the kids' category is still considered under-indexed when it comes to revenue and investments. However, with an increase in the kids' viewership, brands are now setting their foot in this category and are exploring innovative ways to make the most of this sector.

The Indian animation space has come a long way since its initial days as an outsourcing hub for small animation projects. Today, India boasts of its own champion creators, world-class animation studios, and intellectual properties with cult-like following amongst kids. This has given birth to tons of new brand associations, marketers are more interested in spending, and the industry is flourishing. According to BARC India's THINK Report 2021, TV had a total of 9,239 advertisers and 14,616 brands advertised on the medium in 2021, of which, 49 per cent i.e., 4,483 were either new

According to a report by Kantar Group, a data analytics and brand consulting company, more than a third of TV viewing kids buy the product seen in the advertisement, if they like the ad. 2020 and 2021 have been turning points in accelerating the demand for interactive kids' animation content as families were forced to find entertainment as well as education for kids at home. In 2021, spending on digital advertising to children stood at 2.9 billion U.S. dollars worldwide. Between 2021 and 2031, it is expected to increase at a CAGR of roughly 22 per cent

but with the correct approach and hitting the bull's eye with the target audience, the return on investment is achieved. According to the FICCI EY Report 2022, during the pandemic, the kids' genre viewership grew about 30 per cent and co-viewership with parents also increased. This increase in viewership brought in many new advertisers including e-learning platforms, e-commerce, personal care and FMCG brands like Hershey's, 99 Pancakes and many others.

six experiences post-Covid. We use vision clues to add to the experience. We are resorting to experiences built into the fugitive world, and kids are absolutely loving it."



advertisers or returning ones. The report also stated that TV commercials with an average commercial duration of fewer than 30 seconds were most favoured by advertisers while spots more than 60 seconds were least preferred. 2021 saw a substantial double-digit spike, delivering an all-time high of 1,824 million seconds of Ad Volumes during the year.

to reach 21.1 billion dollars. As the world becomes increasingly virtual, kids' animation has a pivotal role to play in shaping the young minds' through cognitive learning and infotainment. Here, the brands saw an excellent opportunity for exciting collaborations.

Parle senior category head Krishnarao Buddha said, "Currently, 40-50 per cent of our products are targeted at kids and we are trying to appease that audience via TV ads in kids genre on every platform available. Word of mouth is extremely important. Innovation and novel ideas go a long way in bringing more advertisers."

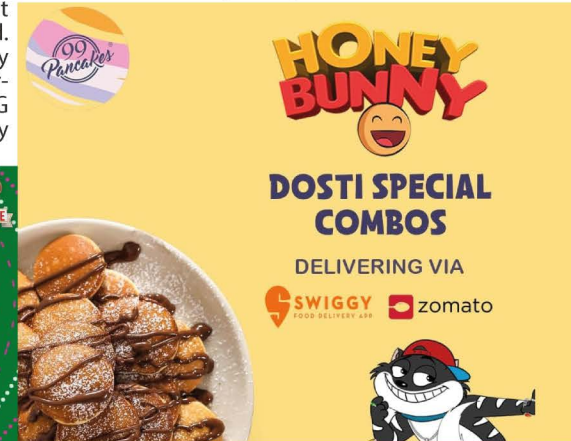
Producing animated advertisements for the mass audiences has always been a costly affair,



\*This CG animation in this film is created by Vaibhav More Films. All copyright belongs to PEPSICO 7UP.

The report also mentioned that since due to the pandemic, live-action production had gone down, many advertisers switched to animated content, which proved to be cost effective and beneficial. Companies like CRED, Google Pay, Kissan, 7 UP, Fevistik, Glance App and Munch switched to animated content for their commercials that were an instant hit.

Lockdowns also required the ad agencies to resort to plan-B; something that can keep the advertisement storyline intact and give the audience content they could relate to. Through outside the box thinking, tweaking the content creation aspect and establishing animation as a storytelling medium, you can carve a niche for yourself in the kids' category. Global indoor theme park Kidzania's marketing director Tarandeep Singh Sekhon said, "We've launched



GroupM South Asia head (sports, esports and entertainment) Vinit Karnik added, "The opportunities are immense. The creator community has to think innovative, disruptive, and radical - that is the only way to increase the pie. The industry is ready to spend."

At the present moment, India is doing really well when it comes to tapping the right advertisements. By using design-driven, tech-enabled immersive content for brands and platforms, Indian creative studios are explicitly pushing the boundaries of imaginative storytelling. Here's hoping that the advertising pie increases, since it is only going to give birth to better content!



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# Hi-Tech Animation continues churning out political animation chat shows to kids shows

**Binita Das**

Indian state West Bengal and political discussion goes hand in hand. Be it the roadside tea stalls or personal drawing rooms, witnessing some or the other conversation surrounding politics is not a rare sight. Banking on this frenzy, Hi-Tech Animation of Kolkata origin rose to fame due to its work on a popular animated political chat show's broadcast on a leading Bengali news channel. Along with that, it has been delivering kids' favourite shows like *The Pandavas*, *Taarak Mehta Kka Chhota Chashmah*, *HaGoLa*, *Bhoot Bandhus* and are also nurturing young minds in its training institutes.

Based out of Kolkata and Mumbai with a state-of-art production setup, the studio currently has employee strength of 800 plus working under the leadership and guidance of its managing director Subrata Roy and CEO Ashish Thapar. The studio maintains a strict policy of employing India's best talents to ensure quality even during time bound deliveries.

"Hi-Tech Animation started with a goal of making Kolkata, the animation hub of India. The journey began in a small room based out of South Kolkata in the year 2011. Its first animation chat show between the two political heavy weights was aired on ABP Ananda. The show was a huge success and since then Hi-Tech never had to look back.

It slowly started expanding its base by co-producing national TV series with few top tier studios in India," Thapar told Animation Xpress.

He further explained that the reputation of Hi-Tech began expanding among broadcasters and gradually Hi-Tech got its breakthrough by getting a chance to independently produce 3D series for eminent broadcasters of India like Sony YAY!, Nickelodeon, Warner Bros. Discovery. Finally, the studio got to join the league of elite production houses in India, thus writing the story of its steady rise.

## STUDIO'S SUCCESSFUL RUN WITH ITS IPS

Talking about their remarkable IPs, the CEO said, "Hi-Tech has been working on several projects but its one-of-a-kind Intellectual Property - *The Pandavas* telecasted by Warner Bros. Discovery requires a special mention. *Pandavas* is one of the series which has been developed with the Unreal Engine, thus giving the environmental backgrounds of the show a unique and realistic look and feel. Apart from that, a prominent 2D show done by Hi-Tech *Chikoo aur Bunty* is also being telecasted on Nickelodeon. Hi-Tech also has other 3D and 2D shows namely, *Taarak Mehta Kka Chhota Chashmah* and *HaGoLa* which are

being aired on Sony YAY!, *Shiva*, *Rudra*, *Bhoot Bandhus* are being telecasted on Nickelodeon and *Ekans* on Warner Bros. Discovery."

*Case Deben Na Please* and *Hirak Rajar Darbare*, its two political satire-based shows made using 3D animation have garnered immense popularity amongst the Bengali speaking community. The caricatures made imitating political leaders depict the versatility of animation and the fact that it can be enjoyed by viewers of any age. Hi-Tech is also currently working on several international projects.

## HONING THE YOUNG TALENT

Moving ahead, Thapar observed that more talents are getting involved in this field of work now, unlike the past. "Hi-Tech boldly proclaims so because it has a line of premier animation institutes all over Eastern India and it is found that more and more young talents are engaging themselves in this field of animation with the full support from their family. We have roughly 1,000 students graduating from our institute every year. Apart from joining us they are also getting placed at MPC, Technicolor, Amazon, DNEG, ReDefine, etc," he exclaimed.

## FUTURE PLANS

According to Thapar, for the animation indus

try to thrive further they look forward to creating more and more shows in India which will get worldwide prominence in upcoming years and they are striving ceaselessly towards achieving the same.

Throwing some light on the future plans of Hi-Tech Animation, Thapar added, "Hi-Tech has become a well-known studio in India and currently we are focusing on co-producing international series with foreign entities, developing more IPs with legitimate stakes, doing high end service jobs and developing shows for OTT Platforms. Hi-Tech is about to close a deal on a series for a reputed OTT Platform, the name of which will be disclosed shortly."

A regular at the MIP market, Thapar will be attending the event this year as well and will try to sell their IP *The Pandavas*. Simultaneously, he is on a lookout for good co-production opportunities and high-end outsourcing work.

**“Hi-Tech has become a well-known studio in India and currently we are focusing on co-producing international series with foreign entities, developing more IPs with legitimate stakes and so on.”**

**Ashish Thapar**





# HI-TECH Animation

Hi-Tech Animation has a line of premier training institutes in Eastern India. Rated as one of the largest production houses in eastern India with over 800+ employees. The company is an abode for artists and creators producing World-class content for films, television and digital media.

Our computer animation studio boasts of an esteemed array of national and international clients like Sony Yay, Nick, Byju's, Cartoon Network, Zee News, ABP Ananda, Zee Bangla, SITI Group of Channels, to name a few. Our team always endeavours to amaze our viewers by exceeding their standards in terms of quality. We seek to make our media production studio a delightful environment by allowing employees to think freely, encouraging fresh concepts, recognizing extra effort, and supporting impartiality.



## Our IP's



**Pandavas** - One of the most popular Indian mythology – Mahabharata is an epic tale of struggle between two sets of brothers – the pandavas and the kauravas. It symbolises the victory of truth and justice represented by the pandavas over the manipulations and immortality of kauravas. The tales of Mahabharata, which has been a part of Indian culture, has been presented as live action series innumerable times for generations. The basic premise of this mythology deals with questions of morality and life. The best season will be based in gurukul (school) where they are trained in weaponry to basic learning, basically preparing them as the future rulers of their kingdom. Currently the show is being telecasted in Warner Media.

**Chikoo aur Bunty** - We are working on another project developed by Hi-Tech Animation, a 2D show "Chikoo aur Bunty" which is currently being telecasted in Nickelodeon. The story revolves around two brothers, Chikoo is a 11-year-old Virat Kohli fan whereas Bunty is a 10-year-old dance freak.

## OUR CEO - MR ASHISH THAPAR

**Mr. Thapar** has been working in animation production for over 22 years and have had a fair amount of well-rounded experience across all the aspects of animation production. He began his career as a production assistant and have worked on multiple international projects in different capacities, which has helped him have a deeper understanding of the animation production process and has shaped up his multi-dimensional perspective on this ever-fascinating industry. Though his core domain has been animation he has dabbled a bit in the Visual Effects space as well on some rather interesting films.

Having worked on multiple projects of international repute with leading studios like Disney, Vanguard Films, Sony Films, The Jim Henson Company, RGH Entertainment and leading Indian production houses like Dharma Productions & Yashraj Films have given him the opportunity to interact with some of the best creative talent globally, and has contributed immensely to his managerial as well as creative skills. Currently he is working as the CEO of Hi-Tech and previously worked as a COO of Maya Digital Studios, as a President of IP Division of 88 Pictures, Senior Producer of Prana Studios and so on.



# Demystifying the Metaverse & Web 3.0

**Binita Das**

*To take advantage of the opportunities, we need to understand their basics.*

Keeping pace with the ever-changing technological space, India is also one of the early entrants in the Metaverse world. Referring to an immersive environment, existing in real-time, Metaverse is a complete ecosystem. Participants of this world can have their virtual identities/avatars.

Before moving on to Metaverse and its Indian story, one must understand the concepts clearly. Experts urge everyone not to treat the Metaverse as an alien new concept. Also, more than focusing on its journey in India, one should start understanding the global essence of Metaverse.

## UNDERSTANDING METAVERSE

"The Metaverse, which we seem to have taken to calling the immersive industry, is the fourth content consumption/experience platform, after cinema, TV and OTT," says Whistling Woods International vice-president & business head, CTO & head of emerging media Chaitanya Chinchlikar. "Various types of immersive engagements like cinematic VR, live streaming of sports, concerts, e-commerce and so on, are being done in this world today. Further, the immersive world throws up technologies which are then used in various things like production, simulation, education, marketing, health and more."

Metaverse is actually a platform, or an ecosystem. It allows a whole new D2C (direct to customer) front-facing engagement for brands and a whole new immersive experience for its users.

Here the potential is immense, because now you have a whole new monetisation platform for content creators to use. In contrast, Web 3.0 is something different and it should not be confused with the Metaverse.

"You can have the Metaverse with or without Web 3.0 and also Web 3.0 can be with or without the Metaverse. So conflating the two isn't needed," explains Chinchlikar. "Web 3.0 is the evolution of the internet to its next level. Now users can not only contribute to online content, they can also be a decision-maker in who sees their content and where all the content goes. It adds agency (control) to the user's interaction with the internet. The user has more agency over ownership rights, IP rights, etc."

Adds gaming industry veteran & Gamitronics founder Rajat Ojha, "The biggest possibility of the Metaverse is to literally be the operating system for the next generations. Everything that GenZ or Gen Alpha consumes has already been done in Metaverse and once some of the safety concerns are addressed, we'll be there to be the thin layer between the user and the experiential internet. Be it socializing, consuming/making content, watching OTT, having digital economy, playing multiplayer games, information, etc all of it are just some of those opportunities."

It will add significantly to what the industry is already doing.

Paperboat Design Studios co-founder and director Aashish Mall emphasises, "It's a long dream. A lot more is required at the end of technology. It's not even the beginning of the XR era. We're always looking towards the west for innovation rather than creating our own. I hope it won't become the same sweatshop journey like VFX and animation. We need a progressive community to make better regulations."



**Chaitanya Chinchlikar**



**Rajat Ojha**



**Aashish Mall**



This futuristic technology brings along its own challenges with it. Awareness is the key.

"People keep referring to anything multiplayer as Metaverse, which needs to be debunked. Of course regulatory issues, safety, privacy and compliances are other challenges which need to be addressed but it's just part of any technological evolution so all of these challenges will be stories tomorrow," adds Ojha.

## INDIAN STORIES

PartyNite, a Metaverse platform created by AR/VR robotics company Gamitronics has been successfully hosting virtual events like the Indian pop star Daler Mehndi's concert, Space Tech framework etc.



Ojha reveals that the audience reaction to these innovative initiatives blew him away.

"We were surprised to see 100x of the expected numbers we planned for. We have three metrics to evaluate: one is users inside the Metaverse when the event is happening, second is when the users are watching it live on other mediums like YouTube/Facebook and third is impressions by the event hosts or celebs post the event and all were phenomenal. Space Tech launch was a closed VVIP event and only invited dignitaries were there," he points out.

"We have already closed the deal with our first Dubai project and there are few others lined up. This happened the same month of opening our Dubai office so I'm pretty sure the appetite is really strong," he highlights.

Paperboat Design Studios' TATTVA118 is a unique global Metaverse, where the universe is bounded by a theme of elements from the periodic table.

"We all know, the world is made up of elements and TATTVA118 provides a platform where

elements will play the role of superheroes. The user (alchemist) will enjoy the surprises of land which was created by the land owner and other users. Not just Metaverse, we have also designed a 360 degree product lineup including movies, TV series and merchandise," Mall shares.

Some other interesting Indian stories include the work of Bollywood celebrity designer Shubhika Sharma from Papa Don't Preach who is said to be India's first metaverse fashion designer. Her outfits, along with the accessories, are available as non-fungible tokens (NFTs) post-show.

Mythoverse Studios, a venture of media entrepreneurs Madhu Mantena and Sheetal Talwar recently announced its intent to venture into the space. The company is currently producing two of the biggest epics ever told, *Ramayana* and *Mahabharata*, and will bring immersive experiences across various mediums and platforms inspired from Indian Mythology.

During the launch of *Rudra-The Edge Of Darkness*, Disney+ Hotstar in association with internet pioneer Hungama Digital's Web3 venture - Hefty Entertainment, unveiled the digital avatars of the show's star actors Ajay Devgn and Raashi Khanna. Offering a virtual universe of the series, the metaverse is now open to its viewers and fans who will be able to engage with the universe of Rudra by choosing a virtual avatar for themselves.

In another interesting instance, in the month of February 2022, Tamil Nadu couple Dinesh SP and Janaganandhini Ramaswamy hosted their wedding reception on the Metaverse which was created by a start-up called TardiVerse. The couple chose a Hogwarts-themed reception.

## JOBS IN METAVERSE

"Jobs in the Metaverse sound interesting. It sounds like I want a job on Mars. But you need to be specific about what it is that you want to do in the Metaverse. It's not very different from what you do in other content. There is the creative, technology, production, design, system integration, data management and these are the functions that exist in Metaverse as well. The specialist roles get an additional dimension now. Yes, there is a significantly larger role of technical awareness," says Chinchlikar.

According to most industry professionals, there can be no separate educational courses in institutes to train for Metaverse; one can have lateral extensions in existing ones.

Many would be interested in creating their own platform or trade via the Metaverse.

"You should be very clear of what you are going after. The immersive world is not the Metaverse and there are many other layers which play pivotal roles in defining it. You should have a long term strategy about community building, analytics, positioning, target audience and also other side of privacy issues and safety issues. Once you have clarity on most of these then you can have better strategies and understanding," advises Ojha.

## THE GLOBAL ASPECT

"Metaverse is not an alien new thing that has come in. It is something that the industry has been working towards for the past 40 to 50 years, which is drawing the user inside the content. Larger screens in cinema were one

step towards immersive, surround sound was another, stereoscopy, Dolby Atmos all were one step towards immersive. So we have been on the journey for a while," Chinchlikar elaborates

The difference, points out experts, is that the Metaverse is now being marketed more aggressively. Globally, people have been doing cinematic VR for the last eight years. Sports broadcasters have been using immersive methods in recreation of sporting scenes in order to do sports analysis for years.

"If we again go in the discussion of Indian and global then we will make the same mistake that we have done in the race for intellectual property (IP) creation around animation. Now it's too late to think only India, meta theme and concept means no geographical boundaries or territories," expounds Mall.

Hopefully, those dipping their feet into the Metaverse ocean globally and in India are listening!

VIDEOGYAN

3D SHOWS



**ZOOL BABIES**

FORMAT : 57x5"  
VIDEO FORMAT : MP4  
RESOLUTION : 1920x1080  
TOTAL DURATION : 4 Hours 59 Min 14 Sec

<https://youtu.be/Rj-C-3SUhlc>



**TOO TOO BOY**

FORMAT : 70x1"  
VIDEO FORMAT : MP4  
RESOLUTION : 1920x1080  
TOTAL DURATION : 5 Hours 23 Min 18 Sec

<https://youtu.be/PIdOsP4lhD0>



# Ann Awards honours Indian animation maestros late Ram Mohan & Arnab Chaudhuri

**Introduces 'Ram Mohan Award for Excellence in Animation' & 'The Arnab Chaudhuri Director's Award'**

**Binita Das**

Showered with amazing response, Animation Xpress' Ann Awards witnessed its third edition this year. Being India's premium full scale animation award, it intends to bring recognition and set the bar high for the Indian animation industry and all its aspects. Post pandemic, Ann Awards returned back to its on-ground version honouring two Indian stalwart animators in the form of 'in memoriam awards'.

AnimationXpress in association with Graphiti Multimedia instituted a new Award named as 'Ram Mohan Award for Excellence in Animation' in honour of the father of Indian animation – Late Padma Shri Ram Mohan. In 2021, to honour the creative genius who plotted Indian animation industry on the global map, the late Arnab Chaudhuri, a new award category named 'The Arnab Chaudhuri Director's Award' was introduced with Ashima Avasthi's (his wife) help which witnessed its second edition this year.

"Ram Mohan Sir is an iconic figure. He is not just a legendary artist and mentor but he is an institution. He has groomed so many skilled artists who in turn have spawned the Indian Animation Industry as we know it today. He created so many characters that we still watch, love and adore. Many artists leave behind an inspiring body of work but few leave behind a vibrant and thriving industry that today employs lakhs of artists. Such is his legacy," said Graphiti Multimedia founder; FICCI AVGC Forum co-chairman & MESC advisory board member Munjal B. Shroff.

Remembering the stalwart's lifelong contribution, the award was handed over to a professional who created benchmarks and has spent his life contributing to the industry in a major way. Amidst a mesmerized audience, Ram Mohan's wife Dr Sheila Rao, his son Kartick Mohan, Graphiti Multimedia CEO & co-founder Tilak Shetty and Shroff presented the award to veteran animation film designer Dhimant Vyas for his yeoman contribution.

As for the 'Arnab Chaudhuri Director's Award', Pivari Kejriwal emerged as the winner of the category 'Arnab Chaudhuri Young Ace Award – Short Form content'. This category is for



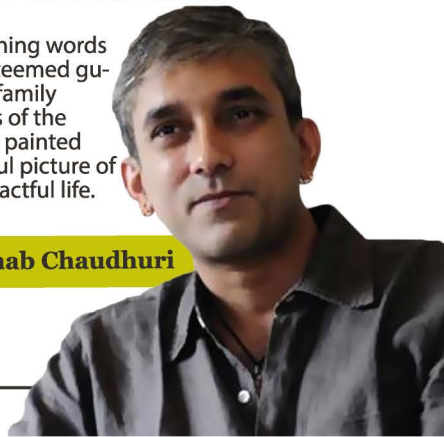
**Late Padma Shri Ram Mohan**

student directors who showcase innovative creative originality and the project selection was entry driven. In the coming years, the award entries will be open for all Asian countries.

The 'Arnab Chaudhuri Animation ACE Award', which was conceptualised for emerging directors who are making their mark with their brilliant boundary pushing work that has its own unique creative voice, went to Upamanyu Bhattacharya. The winner was decided by a panel of esteemed jury members including Art Design and Technology educator Nina Sabnani; The Walt Disney Company Animation, Media Networks Europe & Africa Original Programming VP Orion Ross; MG University St Joseph's College of Communication academic chairman Prakash Moorthy; filmmaker, animator & UCLAN part time animation lecturer Pete Bishop, On Air Promos creative director Rob Middleton; Ashima Avasthi and AnimationXpress.com founder Anil Wanvari.

The touching words of the esteemed guests and family members of the maestros painted a beautiful picture of their impactful life.

**Late Arnab Chaudhuri**



# Ann Awards 2022: Recognising & Honouring The Indian Animation Ecosystem

After two long years, with the resumption of on-ground activities, the Indian animation ecosystem witnessed a massive gathering of 1,200 attendees on 26 August 2022 in Mumbai as Animation Xpress successfully concluded the third edition of Kids, Animation & More (KAM) Summit, which was dedicated to celebrate the new dawn of animation. The summit was followed by the grand gala award ceremony titled ANN Awards bringing together students and the most esteemed professionals from the sector to celebrate and recognise the talent behind the Indian animation industry.

Here's the list of the awards that were presented in various categories:

## PROGRAMMING

### Best Preschool Show

Wisdom Tree - Moral Stories (ETV Bal Bharat) Domestic project  
Oggy Oggy (Philm CGI) International project

### Best Channel Packaging

Unbox the Fun packaging (Warner Bros. Discovery)

### Best Promo

Dragonero (Powerkids Entertainment) International project  
Ekans Pehredaar (Warner Bros. Discovery) Domestic project

### Best 2D animated series

Chhota Bheem Buddhe Bachhe (Green Gold Animation Pvt Ltd)  
Akki Jaanbaaz (IN10 Media Network)

### Best 3D animated series

Rudra Magical Dreams, (Viacom 18 Media Pvt Ltd - Nickelodeon) Domestic project  
Pinocchio & Friends (Toonz Animation India Private Limited) International project

### Best Animated Film

Rudra In The Forgotten World (Viacom 18 Media Pvt Ltd - Nickelodeon)  
Little Singham ki Black Shadow se Takkar (Reliance Animation Studio Pvt Ltd)

### Best Animated Short Film

Lust in the Woods (Wackytoon Studio Pvt Ltd)

### Best Music Composer

Ding Dong Bell Title Song (Sony YAY!)

### Best Remotely Produced content

Oggy Oggy (Philm CGI)

### Best Live Action Kids Programming

Disney Imagine That Season 2 (Disney Broadcasting India Pvt Ltd)

## DIGITAL / OTT AWARDS

### Best Animated Film

Christmas Thatha (Green Gold Animation Pvt Ltd) Domestic project  
Trollhunters: Rise of the Titans (88 Pictures Media and Entertainment Pvt Ltd) International project

### Best Animated Digital Series

Chicky season two (Philm CGI) Domestic project  
Jungle Book (Powerkids Entertainment) International project

### Best Animated Music Video

Tarak Mehta Ka Chota Chashmah music video (Sony YAY!)

### Best Remotely Produced Content

Smaashhing Simmba (Duty pe Bhoot) (Reliance Animation Studio Pvt Ltd)

### Best Animated Social Media Brand

Wowkidz (Cosmos-Maya India Pvt Ltd)

### Best Reels

Getting too old for this and Champi (Priyanka Tampi)

## TECHNICAL AWARDS

### Best Character Animation

Kandittundu (Studio Eeksaurs Productions Pvt Ltd) Domestic project  
Oggy Oggy (Philm CGI) International project

### Best Character Design

Kandittundu (Studio Eeksaurs Productions Pvt Ltd)

### Best Director of an animated TV series

Aashish Mall and Avinash Walzade – Besurdas Chala Khyberpass (Paperboat Design Studios Pvt Ltd)

### Best Director of an animated film

Adithi Krishnadas - Kandittundu (Studio Eeksaurs Productions Pvt Ltd)

### Best Title Song

Bhoot Bandhus (Viacom 18 Media Pvt Ltd - Nickelodeon)  
Tarak Mehta Ka Chhota Chashmah music video (Sony YAY!)



### Best Title Design

Shonar Bengal (Paperboat Design Studios Pvt Ltd)

### Best Screenplay

Nupur Sharma - Little Singham - Super Squad in Kojima Island

### Best Editing in an animated TV series

Deepak Bhanudas Salunke - Titoo (Cosmos-Maya India Pvt Ltd)

### Best Editing in an animated film

Lust in the Woods (Wackytoon Studio Pvt Ltd)

### L&M – LICENSING AND MERCHANDISING AWARDS

#### Best animated character merchandise

Chhota Bheem and Rasna association (Green Gold Animation Pvt Ltd)

#### Best use of leveraging a character for Brand marketing

Chhota Bheem and Cadbury association (Green Gold Animation Pvt Ltd)

#### Best licensed animated series programme

Billa Jasoos (One Take Media Co)

#### Best licensed animated character programme

Bablu Dablu Monster Plan (One Take Media Co)

### MAM – MEDIA ADVERTISING AND MARKETING

#### Best Animated Brand Film

Perk Disclaimers Campaign (Paperboat Design Studios Pvt Ltd)

#### Best Experiential marketing

Perk Disclaimers Campaign (Paperboat Design Studios Pvt Ltd)

#### Best Innovative Campaign

Disney Imagine That season 2 (Disney Broadcasting India Pvt Ltd)

#### Best use of animated character in a brand TVC

Chhota Bheem and Cadbury association (Green Gold Animation Pvt Ltd)

#### Best Digital Campaign for an Animated Series

Pushup Challenge (ETV Bal Bharat)

#### Best Brand Collaboration

Disney Imagine That Season 2 x Cello (Disney Broadcasting India Pvt Ltd)

### SOCIAL MEDIA AWARDS

#### Best Animation song

Abhimanyu The Young Yodha (ETV Bal Bharat)

### Best Animation Short film

Power of Change (Creative Multimedia College/ Hyderabad) Domestic project

5 More Sleeps Till Christmas (88 Pictures Media and Entertainment Pvt Ltd) International project

### STUDENT AWARDS

#### Best Student 3D film

The Hero (MAAC)

#### Best Student 2D film

Long Lost Home (Satyajit Ray Film and Television Institute)

### SPECIAL AWARDS

Best use of animation in a public service message Bhookh (Vivi5 Studios)

#### Best Syndicated Content

Bablu Dablu The Adventure 2 (One Take Media Co)

#### India's most loved animated character

Chhota Bheem - Veer Bahadur Bheem (Green Gold Animation Pvt Ltd)

#### Best Bollywood inspired animated IP

Little Singham (Reliance Animation Studio Pvt Ltd)

#### Best Animated Music Video

Bhoot Bandhus (Viacom 18 Media Pvt Ltd - Nickelodeon)

#### Best Animated Project in Metaverse

Vir - The Robot Boy with Yug Metaverse for India's first Holi party in the Metaverse (Cosmos-Maya India Pvt Ltd)

#### Best Animator – Male

Mukund Bhaleghare - Atram Shatram Clay Animation (Skill Tool Studio)

#### Animation Personality of the Year

Soumitra Ranade (Paperboat Design Studios Pvt Ltd)

#### Best Indie Studio

Plangle studio Pvt Ltd

#### Studio of the Year

Studio56 Animation Paperboat Design Studios Pvt Ltd

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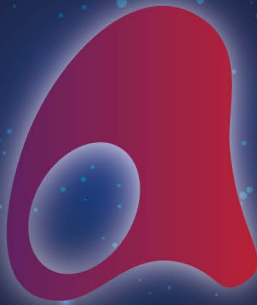
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