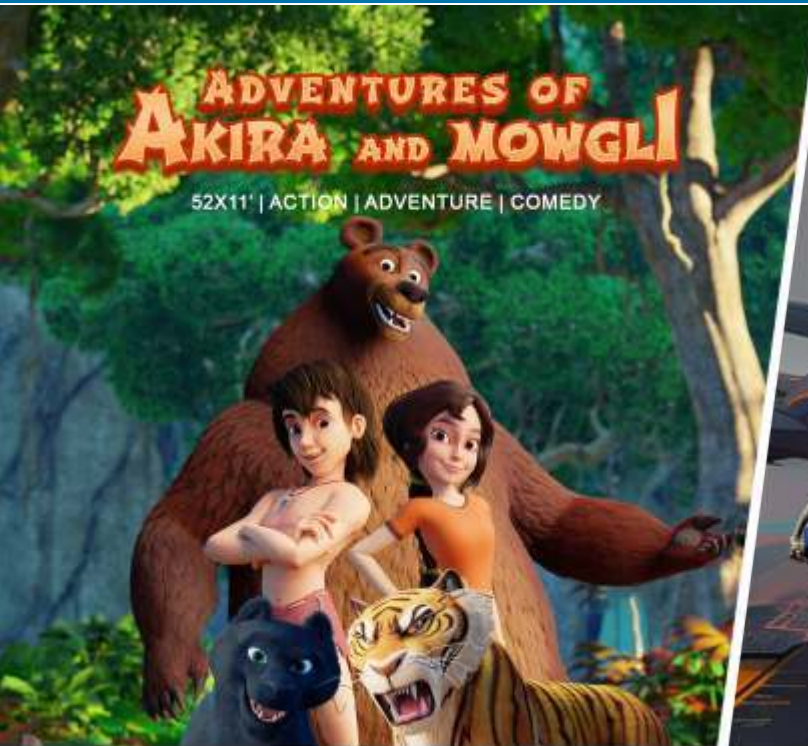


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It's not easy. That's what almost every animation and VFX studio owner has been mouthing these days. This is a period we have to see through, keep our heads above the quicksand, even if it feels like it is sucking us in. TV series budgets have been cut; we are working on wafer-thin margins. International work has slowed down.

The competition between us is so heated, we don't know who is going to get burnt, yes burnt, not singed. Most distributors have not been able to meet their targets, because of the evolution from linear television towards streaming.

Then there's the specter of major conflicts between Russia-Ukraine, and Israel-Palestine-Iran which could escalate further any moment should someone press the wrong button, which is making almost every business owner extremely circumspect.

For the VFX guys, the use of generative artificial intelligence has replaced low-cost Indian VFX studios that used to handle routine, repetitive jobs like rotoscoping, and wireframe removal. Andouch that has hurt. Then films with big star casts are going bust; you are also having some sleeper hits, but there's not enough of them. Caution is the buzzword everywhere.

India's macroeconomic parameters look very healthy; the stock markets have been buoyant; results have been mostly positive. Yes, the noose has been tightened on ad budgets by most big spenders. But overall there's expectant optimism, if there is a feeling like that.

What's pleasing about this year's MIPCOM 2024 is that despite the tough

times, the spirit amongst India's creative and distribution folks is pretty high; the mood is optimistic. And this is evidenced by the large number of studios and distributors who have made it a point to come to exhibit independently, and others who have chosen to be a part of the Indian pavilion in Palais-1.

Will it be a very successful MIPCOM? Hopes are running high. The Indian creative community has banded together and the delegation is larger than ever before, despite Spain being the country of honour. A lot of razzmatazz has been planned by the Iberian nation to ensure that its content-creating ability stands out; and to bring attention to its creative prowess.

However, the Indian delegation has put its might behind a larger pavilion, a panel discussion on how India's producers are slowly but surely pushing outward with their content and their finished IPs into international markets.

There's also the presence of Sony YAY!'s Ronojoy Chakraborty and Green Gold's Rajiv Chilaka at the premiere of "Obocchama-kun" - which is a co-production between Japan's TV Asahi and the Indian kids channel. That should bring a lot of cheer to many other Indian studio owner's faces.

Clearly, the market and the conference looks ready for a lot of hustle and bustle. Now it's up to us Indians to ride the wave of deals that should emerge during the four days.

Also, don't forget to say hi to the AnimationXpress team at our booth P-1 H22.

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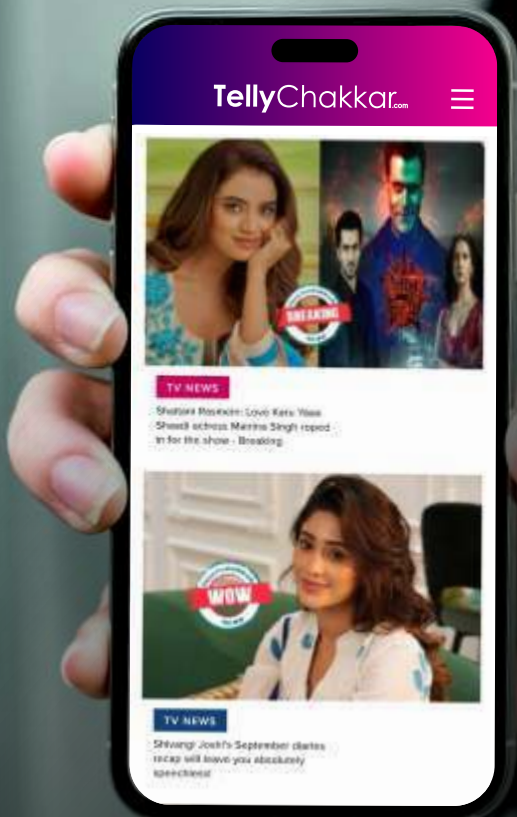
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# Taking Indian entertainment across globe

*Offering a broad range of genres from Hindi series to animation and factual entertainment, IndiaCast syndicates content to over 135 countries, with a focus on local adaptation*

By *Prenna Kothari*

When people think of India, images of its rich culture and Bollywood films with vibrant dance numbers often come to mind. IndiaCast Media, a joint venture between TV18 and Viacom18, plays a significant role in bringing some of the country's most popular content to global audiences. As India's first multi-platform content monetisation entity, its remit includes global channel distribution, advertising sales, and digital media distribution. With a bouquet of 61 plus channels, including 15 plus HD, and over 10 channels viewed in 80 plus countries, IndiaCast has become a key player in making Indian content popular globally.



*Govind Shahi*

What truly sets IndiaCast apart is the sheer scale of its syndication business, a major growth driver for the company. Armed with over 40,000 hours of content available and adapted for over 135 countries in more than 35

international languages, IndiaCast is one of the strongest Indian network for diversified content. Its extensive product catalogue covers a broad spectrum, including popular Hindi series from flagship channels like Colors, animation from Nickelodeon India, factual entertainment from HistoryTV18, and homegrown formats from MTV India. This vast collection allows IndiaCast to cater to a wide range of international markets, offering tailored content that resonates with audiences across geographies.

## CRACKING THE SUCCESS CODE

As IndiaCast EVP - head international business Govind Shahi explains, IndiaCast's success rests on three core pillars: Strategic Syndication Partnerships, Curated Content for Global Markets, and Localisation & Customisation. The company has built strong alliances with broadcasters, digital platforms, and distributors in key regions such as North America, Europe, APAC, and the Middle East. These partnerships allow IndiaCast to align its extensive catalogue with local audience preferences, ensuring global reach while maintaining local relevance.

IndiaCast curates content to cater to both niche interests in

Indian culture and universally appealing narratives. This includes some of their top-rated TV shows, Bollywood films, and entertainment formats, which are adapted for global tastes.

Moreover, localisation has been key to IndiaCast's strategy. By dubbing, subtitling, and adapting shows like *Udaariyaan* (dubbed in Arabic), *Parineetii* (in Turkish and Bahasa), *Sirf Tum* (in English), and *Naagin* (in multiple languages), IndiaCast ensures that cultural barriers are bridged, and their content becomes relatable to global audiences.

Says Shahi, "By localising content, we ensure that universal themes such as family dynamics, strong female protagonists, traditions, and drama resonate with viewers."

Nickelodeon's kids' content has also been dubbed into several languages, expanding its reach and making it accessible to younger audiences worldwide.

## CONTENT RESONATING WITH GLOBAL AUDIENCES

IndiaCast's content offering is impressively diverse, spanning Bollywood films, Indian dramas, reality shows, and kids' series. Bollywood films, celebrated for their vibrant storytelling, music, and dance, continue to captivate viewers, especially in regions with large Indian diaspora populations, such as North America, Europe, and the Middle East.

Beyond films, Indian TV dramas are making a significant impact. Standout titles like *Balika Vadhu*, *Parineetii*, and *Udaariyaan* — all featuring strong female protagonists and engaging narratives — have gained considerable viewership abroad. *Naagin*, IndiaCast's long-running thriller-fantasy, has become a global success, building a loyal following not just in India but also among South Asian audiences worldwide. Whereas kids content like *Shiva*, *Rudra*, *Gattu Battu* - attract international audiences with their relatable characters and compelling storylines.

In the realm of reality TV, *Bigg Boss* has gained substantial global traction. With its unique format blending celebrity culture and social dynamics, the show has inspired adaptations in multiple countries. Its mix of drama, entertainment, and cultural insights captivates a wide audience.

Another key trend Shahi highlights is the growing demand for digital content. "The rising popularity of OTT platforms has further fueled demand for digital series and short films, including original content from JioCinema, which explore contemporary themes and social issues, appealing to younger audiences and global viewers seeking fresh, diverse perspectives."

## KEY INTERNATIONAL PARTNERSHIPS

IndiaCast's international expansion has been bolstered by its partnerships with key players around the world. One of its major

innovations has been the launch of DesiPlay TV, IndiaCast's first FAST (Free Ad-Supported Streaming Television) channel. This channel is globally accessible through platforms like Sling, Plex, Telus, Pluto TV in Americas and Europe, Shahid and Starz On in the Middle East, and Rakuten in Europe. DesiPlay TV serves the global South Asian diaspora, offering a mix of Bollywood films and popular Indian TV shows with English subtitles.

DesiPlay TV has shown remarkable growth, like in Canada, it garners viewership of nearly 15,000 minutes daily on Pluto TV. The channel's free availability, combined with subtitling, has increased its accessibility to a wider audience. IndiaCast plans to further boost DesiPlay's reach by adding local-language dubbing, a move that Shahi sees as pivotal for expanding their audience. "In addition to this, we are also looking to launch more





channels worldwide.”

JioCinema’s content offerings, including Bollywood films, popular television series, and original productions, have also attracted a large audience within India and show significant potential for international growth.

### PLANS FOR MIPCOM

IndiaCast's participation at MIPCOM '24 will showcase new TV shows like *Megha Barsenge*, *Suman Indori*, *Durga – Atoot Prem Kahani*, and *Mishri*, along with JioCinema originals like *Shekhar Home*, *10 June ki Raat*, *PILL*, and films like *Bloody Daddy* and *Bhediya*. Additionally, Nickelodeon’s (India IPs) catalogue, dubbed in English and other foreign languages, will be highlighted for international markets.

At MIPCOM, IndiaCast will focus on key areas such as syndication & licensing, format sales, co-production opportunities, and expanding their global reach through distribution partnerships. “We are eager to explore collaborations in international syndication, licensing, co-production, and format sales, particularly in markets where Indian content has lower penetration,” Shahi shares.

By continuously refining its strategy and embracing global collaborations, IndiaCast is well-positioned to further expand its global footprint, bringing the diversity and richness of Indian content to new audiences worldwide.

IndiaCast can be found at MIPCOM stand P-1.K51 ■

*“Localising content allows universal themes like family dynamics, strong female leads, and traditions to resonate globally, while language adaptation bridges cultures and makes stories relatable to diverse audiences,”*

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# The great Indian media & entertainment opportunity



Deloitte India partner Prashanth Rao

In the past few years, the Indian market has emerged as an essential element of the global expansion playbook, and with good reason. Over 20 international OTT platforms are active in India. For Netflix, India is the second-largest market by subscriber growth and third-largest by revenue growth in 2024; anime streaming platform Crunchyroll expects India to account for 60 per cent of global growth; and Amazon Prime Video views India as a crucial growth market. India's spending on entertainment jumped by 100 per cent between FY2022 and FY2024.

India has proven to be a great test market, business partner, and consumer market, attracting attention from major players in the global media and entertainment (M&E) industry. This article analyses the factors that make India an attractive M&E market.

## ROBUST FUNDAMENTALS DRIVING GROWTH

In 2023, India became the world's third-largest economy by GDP based on purchasing power parity, growing at 8.2 per cent in FY24 amid global uncertainties. Additionally, over a third of the Indian population lives in urban areas, and over 600 million people are in the age group of 18–35. Additionally, gross disposable national income grew at nine per cent year-on-year in the year ending March 2024. These indicate the country's growing purchasing power. With almost a billion internet subscribers and over 50 per cent penetration of 5G services, entertainment consumption has also increased substantially in

India. The per capita consumption of data stands at 213 GB annually in 2024, up 13 per cent from the previous year. The average time spent on entertainment per person is four hours per day in 2023, which is nine per cent higher than in 2020.

This sets a solid foundation for India's M&E market, valued at US\$28 billion in 2023 and projected to post a CAGR of 10 per cent between 2023 and 2026. Gaming, and animation and VFX (AVFX) are the fastest-growing sectors, with CAGRs of 21 per cent and 18 per cent, respectively.

## DIVERSITY IN ENTERTAINMENT CONSUMPTION

### *Diverse content for diverse sensibilities*

India is a melting pot of cultures, languages, and sensibilities, with each segment offering a sizable market opportunity.

Though Hindi cinema has been a dominant force and continues to attract audiences, recent years have seen regional content transcending state borders and achieving mainstream popularity. South Indian movies, such as *RRR*, *Baahubali* and *KGF* achieved significant pan-India and global acclaim, including an Oscar. This success has led to ~US\$360 million investment by domestic and international streaming majors in regional content. This has also enabled the growth of smaller regional platforms and studios.

There is also a strong appetite for global content, fuelled by streaming platforms creating accessibility. Since 2021, ~75 per cent of the top-viewed series on Netflix in India is international content. A streaming major lost four million subscribers after losing licences to tentpole Hollywood shows. Genres such as anime and K-dramas have also caught the audience's fancy, reflecting their expanding content palates. Imminent advancements in AI-based live language translation and subtitling tools will enable wider consumption of international content. There is a place in India for various types and genres of content.

### *Diverse offerings for diverse audiences*

With entertainment becoming democratised and ubiquitous, India's M&E players serve diverse socioeconomic strata. For price-sensitive and lower-income audiences, free linear TV infrastructure and channels are offered, with some free TV broadcasters even eyeing profitability.

For high-income mobile audiences, integrated DTH and streaming offerings have enhanced choice, improving customer acquisition and retention for streaming platforms. On the

theatrical end, with collections rebounding to pre-pandemic levels, there is a higher focus on providing luxury experiences with premium amenities and advanced technologies.

Untapped technologies, such as Free Ad Supported TV (FAST) and immersive experiences (AR/VR), present a white space.

**FROM SERVICE PROVIDER TO DOMESTIC INNOVATOR**

India has long been a global service provider, offering low-cost, highly skilled human resources that can work effectively across cultural contexts. Over decades, it has emerged as a leading VFX partner to the global film industry, partnering for iconic titles, including *Avatar*, *Dune*, *Interstellar*, and *Game of Thrones*. The assimilation of these global best practices has elevated the domestic sector. There is increasing AVFX investment in Indian films, such as *Brahmastra* (US\$17 million in VFX, ~40 per cent of total budget), and *Kalki* (US\$27 million in VFX, ~40 per cent of total budget). In addition, animated content viewership has now transcended the kids’ demographic, with original IPs such as *Hanuman: The Legend* and *Bahubali: Crown of Blood* garnering a combined 16 million views on an SVOD platform in 2024.

A similar phenomenon plays out in the gaming industry, which has its roots in offshore development centres, such as Zynga and Ubisoft. This has bred a whole generation of gaming entrepreneurs, developing casual and battle royale titles for Indian and global audiences and seeing investments of US\$3 billion between 2018 and 2022.

**CONCLUSION**

The Indian M&E industry is undergoing a transformation, characterised by rapid growth, expansion and innovation. Its dual role as a thriving consumer market full of opportunity and a global partner positions it as a compelling target market. India offers immense potential for those who can harness the power of storytelling, technology and consumer insight to create a strong product proposition. As the industry continues to evolve, there will be many opportunities for growth and disruption ■

*(This article has been contributed by Deloitte India partner Prashanth Rao and AnimationXpress does not necessarily subscribe to these views.)*

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## TV Asahi to unveil ‘Obocchama-kun’ reboot, co-produced with SPNI, at MIPCOM

*The revamped series features the adventures of Chama, targeting young audiences, with plans for global expansion and licensing in India.*

By Anshita Bhatt

The reboot of the beloved anime series *Obocchama-kun* is set to make its international debut at MIPCOM this year, marking an exciting co-production between Japan's TV Asahi and Sony Pictures Networks India (SPNI).

The sequel features scripts and character designs developed in Japan, while the animation will be produced by India's Green Gold Animation, marking a fusion of creative talent from both nations. Targeted at six to 11-year-olds, the 2D comedy series (26 x 22' or 52 x 11') is based on the 1986 manga by Yoshinori Kobayashi. It follows the adventures of Chama, a “crazy rich” boy with his outrageous school and family life. With one of the world's largest fortunes and a mansion so vast that one could get lost without a guide, the Obo family is incredibly wealthy. It is said that the head of the family can influence global affairs with just a word. This is the splendid and tumultuous daily drama of their only son and the 999th head of the family – Chama, also known as Obocchama-kun.

In 2021, SPNI's kids entertainment channel Sony YAY! had broadcast the original *Obocchama-kun* series, acquiring all the existing 164 episodes. The show's immense popularity in India

led SPNI to approach TV Asahi for more episodes. “Since no additional or new episodes were available, we decided to co-produce a new sequel,” says TV Asahi animation sales & development head Maiko Sumida. “This [collaboration] has allowed us to bring fresh content to a much-loved classic, while enriching our partnership with Sony YAY!”



SPNI programming senior vice president Ronojoy Chakraborty adds, “*Obocchama-kun*'s success in India reflects the power of its playful charm and relatable storytelling. Bringing this series to MIPCOM allows us to showcase its global potential, offering a fresh opportunity to captivate international audiences and grow its fan community worldwide.”

TV Asahi's partnership with Sony YAY! has been instrumental since the latter brings to the table humour and storylines that suit Indian sensibilities, whilst keeping the essence of the show intact. “With their strong commitment in promoting the show alongside their own IPs, Sony YAY! has helped *Obocchama-kun* connect with Indian audiences,” states Sumida. “Their expertise in the local market has been key to the series' continued success in India.”



Indian audiences have hailed TV Asahi's other shows like *Doraemon* and *Shin chan* that have aired in the country for nearly 20 years and *Ninja Hattori* which has aired for over 10 years. "This success has opened the door to more collaboration opportunities – having another show like *Obocchama-kun* becoming a big hit has led us to not only distribute but to develop new content together with India and tailored to Indian audiences," she reveals.

The Japanese TV is adopting a 360-degree strategy to maximise the potential of its IPs in India. "This approach is key to building a robust brand presence," says Sumida. "By expanding our IPs across multiple platforms, we aim to create content that resonates with audiences globally." As part of this plan, the company has entrusted Sony YAY! with overseeing licensing, merchandising, and other IP-related ventures for *Obocchama-kun* in India. Adds Sumida, "Sony YAY!'s expertise in its own territory is central in expanding the brand through these various ventures."

Other than India, TV Asahi sees potential in countries like Spain and Italy where its shows *Doraemon* and *Shin chan* have performed well. The Japanese giant is exploring opportunities in Latin America and France, regions with a strong affinity to the Japanese manga culture.

SPNI plans to start airing the new *Obocchama-kun* series across India next year on Sony YAY! with TV Asahi retaining worldwide TV, VOD, and licensing rights outside Japan and India.

Other than *Obocchama-kun*, TV Asahi is presenting and pitching

a new project at MIPCOM, *Gregory Horror Show – Save Our Souls*. The series follows Jack who must save the souls of the monster guests in a supernatural hotel after he makes a bet with the evil hotel owner Gregory. The company is seeking co-producers for this project.

Visit TV Asahi Corporation at MIPCOM, Stand R7.E67, and Green Gold Animation and SPNI at Stand P-1.D1 ■



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# Graphiti Studios sets new standard with simultaneous Netflix and Prime Video release

*Narrating Indian freedom struggle stories through 'KTB Bharat Hain Hum', the series expands with a new season, radio series, and podcast*

*By Binita Das*

In October 2023, Mumbai-based Graphiti Studios launched *KTB Bharat Hain Hum*, an ambitious animated project co-produced with the Central Bureau of Communication (CBC) under the Ministry of Information and Broadcasting (MIB). This series made history by being the first Indian animated show to premiere simultaneously on both Netflix and Amazon Prime Video, making it a landmark achievement for the Indian animation industry. With availability in 12 Indian languages (including English) and seven international languages, the series set a new benchmark for multilingual releases.

As the second season gears up for an



Rani Laxmibai was born on 19<sup>th</sup> November, 1828 in Varanasi (Banaras), India.

Manikarnika, popularly known as Rani Laxmibai or the Rani of Jhansi, was well trained in military art. She accepted the marriage proposal of Maharaj Gangadhar Rao and gave a tough fight to the British till the very end to save her Jhansi.

October release, *KTB Bharat Hain Hum* promises to delve even deeper into India's history, unearthing stories of unsung heroes from the nation's freedom struggle. Graphiti Studios co-founder, director, and COO Munjal Shroff, shares insights into the production journey and what lies ahead for the series.

## INNOVATIVE PRODUCTION AND DISTRIBUTION

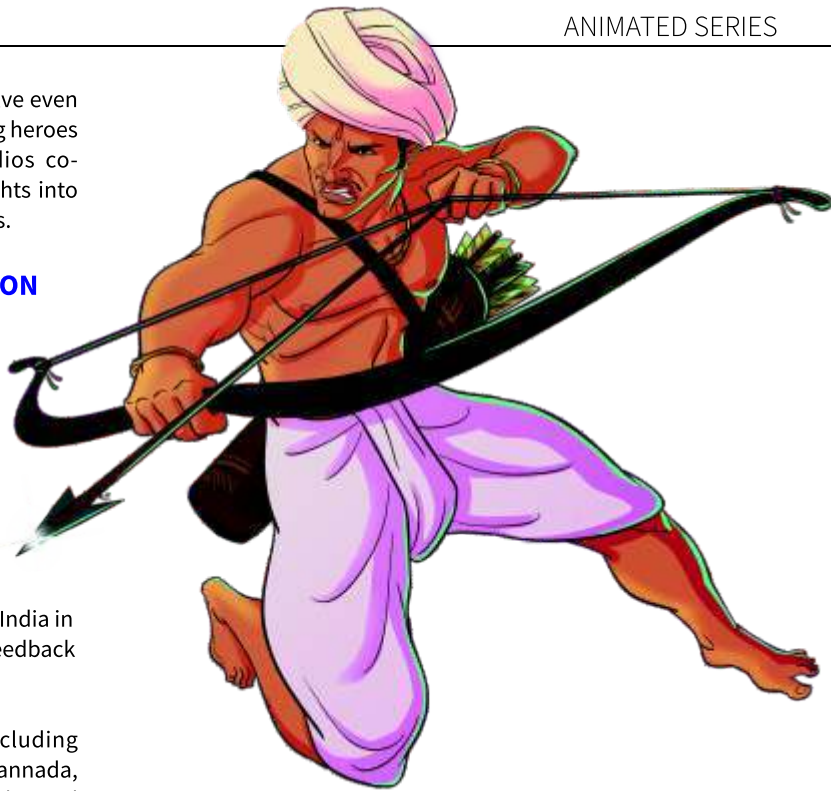
Featuring over 100 iconic characters, the show's uniqueness lies in its vast distribution strategy and multilingual production. Commenting on the show's unprecedented release on multiple platforms, Shroff remarks, "We are extremely proud and humbled to have both Netflix and Amazon Prime Video as our OTT partners. This is a global first, I believe no show has ever premiered simultaneously worldwide on Netflix and Amazon Prime Video. The response has been fantastic. We made it to the Top 10 TV shows on Netflix India in our first week of launch. We also received excellent feedback from the broadcasters."

The series is available in 12 Indian languages (including English): Hindi (the master language), Tamil, Telugu, Kannada, Malayalam, Bengali, Odiya, Assamese, Punjabi, Marathi, and Gujarati. It has also been dubbed into seven international languages: French, Spanish, Russian, Arabic, Chinese, Korean, and Japanese, ensuring its reach across 150 countries. Additionally, the series aired on Doordarshan's network of 28 channels, providing extensive domestic coverage and making it accessible to audiences nationwide.

Season one of the series consists of 26 episodes, each running 11 minutes, while season two will continue with the same format, presenting fresh stories and lesser-known heroes of India's freedom struggle. The show's production involved over 1,000 people from across India, working meticulously to deliver 2,600 language masters for both seasons.

## THE EVOLUTION OF THE STORYLINE

While the first season introduced 26 historical heroes like Rani Abbakka Devi, season two dives deeper, shedding light on more pivotal events such as the Chittagong raid and the Kakori Incident, and highlighting figures associated with the Hindustan Socialist Republican Association (HSRA), including Bhagat Singh and Chandrashekhar Azad. Graphiti Studios co-founder, director, CEO, who also serves as the showrunner, Tilak Shetty, emphasises that these



intricate narratives required multiple episodes, with six dedicated to Chittagong and four to HSRA. The series, with its signature trio—Krish the monkey, Trish the cat, and Baltiboy the donkey—continues to narrate these stories in an engaging manner, with added focus on inspiring poetry and patriotic songs.

## FORAY INTO RADIO AND PODCASTS

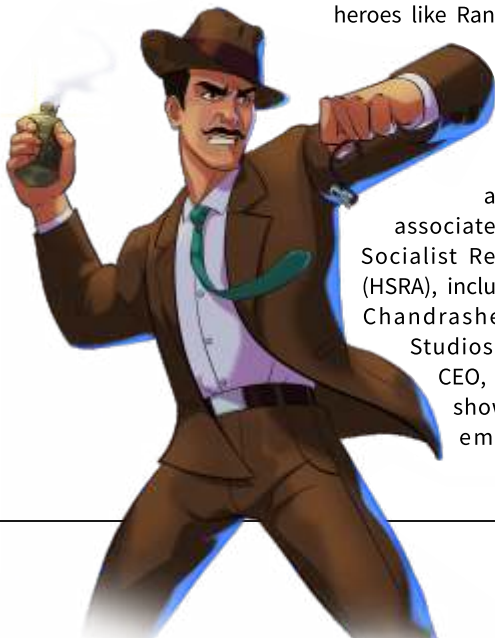
Riding on the show's success, Graphiti Studios is set to expand *KTB Bharat Hain Hum* into new formats. The *KTB Bharat Hain Hum* Radio Series and Podcast are set to air on the All India Radio (AIR) Network, marking the trio's first foray into audio entertainment.

"We are in conversations with several podcast platforms, including Spotify, and plan to launch soon," says Shroff. The series will be adapted and rewritten specifically for the podcast format, with 12 languages including English available initially. Depending on the response, the team may also consider producing the podcast in seven international languages.

The podcast episodes are being adapted and rewritten to ensure a fresh experience for listeners, with additional banter between the KTB trio.

## ANIMATION TECHNIQUES AND FUTURE PLANS

The animation for *KTB Bharat Hain Hum* blends 3D for the KTB characters with 2D for the historical storytelling. The second season has maintained this visual style while scaling up production.





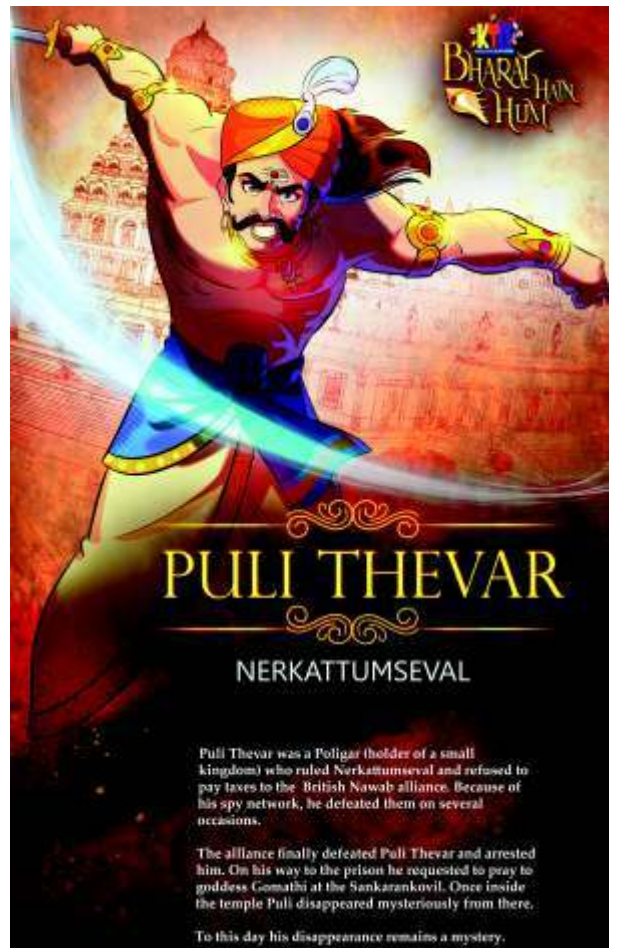


Over the last three years, Graphiti Studios has focused heavily on development and research, responding to the positive reception of *KTB Bharat Hain Hum*. With season two set to wrap up in October, the team is already preparing to begin work on season three.

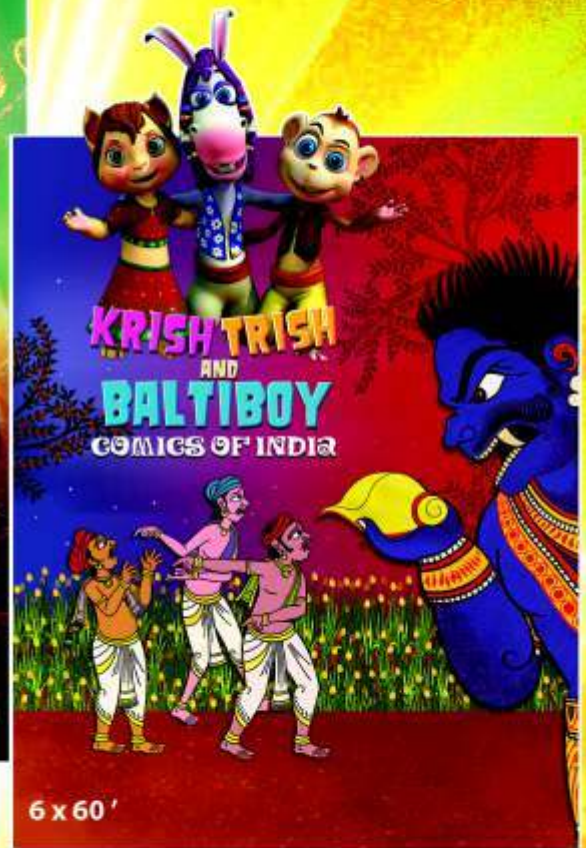
"There are many stories from Indian history we want to explore within the *Bharat Hain Hum* franchise," remarks Shroff. He also reveals that they are in advanced development on a new historical series, codenamed *Project GN*, which will consist of 26 episodes of 11 minutes each and is expected to go into production in December 2024.

Additionally, the studio is developing an anime series, which is still in its early stages.

Graphiti Studios plans to present the series at MIPCOM, seeking international co-production and distribution partners ■



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# Geophil strengthens global reach with strategic collaborations

*Upcoming showcase at MIPCOM 2024 highlights co-production strategies and fresh storytelling opportunities*

By Binita Das

Founded in 1985 by George Philip as a book publisher and distributor, Dubai-based Geophil has transformed into a prominent content producer and distributor, known for its sharp focus on storytelling. With a strong foundation in publishing, the company has leveraged its narrative expertise to deliver compelling film and television content.

In the lead-up to MIPCOM 2024, Geophil managing director Robin Philip, shares about their journey, the company's co-production models, and how Geophil is challenging conventional content licensing agreements to offer greater value to global buyers and co-producers.

Geophil's roots in book publishing have significantly influenced its approach to content creation. "As a company that started in the world of books, we place a lot of emphasis on quality story writing. A well-written story is the backbone of any good content," explains Philip. "Unlike

many studios that focus on star casts, our priority is the strength of the screenplay and dialogue. This is a philosophy we developed in our days in publishing and have carried forward into the world of content production."

## FORGING STRATEGIC GLOBAL PARTNERSHIPS

Geophil's keen eye for compelling stories has led to numerous strategic collaborations, most recently with Turkey's public broadcaster TRT. This deal provides Geophil with access to a range of historical titles that the company believes will resonate well in Asian markets.

Says Philip, "We've also partnered with the makers of two non-fiction formats, *Dream Team Academy* and *Party Hostel*, which we'll be showcasing at MIPCOM 2024 and other markets in the months ahead."

## REINVENTING CO-PRODUCTION

Geophil's co-production model sets it apart from traditional licensing agreements. "Our co-production model is based on the principles of producing high-quality content within a well-defined schedule and budget while ensuring a strong return on investment (ROI) for our co-producers," explains Philip. To achieve this, the media house has brought in a team skilled in financial modeling and deal structuring, allowing their partners to see greater value compared to traditional licensing.

Rather than offering content for a limited window, Geophil empowers partners to co-own content, providing long-term benefits that far exceed standard licensing deals. This model allows for better ROI and ensures content ownership remains with the creators.

## EXPANDING TURKISH & INDIAN CONTENT

Geophil's focus on co-production is evident in its joint venture, GlobalSphere Studios, with Turkey's MediaHub. Their first project, *Alaca*, has already been completed and distributed to multiple markets, receiving positive feedback from the platforms airing it. "We'll soon be announcing our second project under GlobalSphere Studios, currently in pre-production."

Turkish dramas have found a strong fanbase in India, particularly romantic family dramas. Philip highlights, "Indian audiences resonate with the simplicity in Turkish storytelling and cultural similarities, alongside the beautiful scenic locations. There's also a huge following for stars like Burak Deniz, whose drama *Ask Lafan (Pyaar Lafzon Mein Kahaan)* was recently licensed by Geophil and is among the most popular Turkish dramas on YouTube in Hindi."

Shifting focus to Indian content, Geophil's connection with Malayalam cinema is deep-rooted. "Our work on projects like *Kappela* and *Ela Veezha Poonchira* has been well-received. These stories are ideal candidates for international remakes, and we're exploring opportunities to expand these IPs beyond India. The industry has seen some massive box-office hits in the past 12 months which have also changed the business dynamics of producing in Malayalam. We've shortlisted a couple of good stories but will wait for the right time to start production."

## ADAPTING TO SHIFTING AUDIENCE PREFERENCES

As audience preferences shift rapidly, largely driven by social media trends and changing consumption habits, Geophil stays agile in its content strategy by experimenting with innovative formats.

In the past few months, the company has explored developing an original story narrated as short two-minute episodes specifically designed for the Indian audience. Additionally, they are adapting stories from successful gaming ideas. "These concepts, and many more, are still works-in-progress, but they allow us to stay ahead and keep our audience engaged," adds Philip.

## GEOPHIL'S MIPCOM STRATEGY

As Geophil heads to MIPCOM 2024, the focus will be on promoting its co-production models and engaging with potential partners interested in new forms of content ownership. The company is keen to secure co-producers for several upcoming projects they have lined up in five different global markets.

Visit Geophil's booth at P-1.D64.



Robin Philip

“ Our co-production model emphasises quality content within set budgets, ensuring positive ROI. We provide better value than traditional licensing by allowing partners to co-own content and recover investments ”





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# India welcomes you

*In conversation with Indian ministry about the country's diverse content and a fertile co-production landscape*

*By Anshita Bhatt*

India's media and entertainment (M&E) sector remains pivotal in its journey towards becoming a developed nation. Currently valued at over US\$24 billion and projected to reach US\$100 billion by 2030, this sector is driven by digital growth and increasing consumer demand.

Indian OTT platforms have seen a 194 per cent increase in revenue from international viewers in two years. The country recorded about 455 million online gamers and around 185 music streamers in 2023. The sector generates approximately 1.5 million jobs and attracts significant foreign investment. By promoting cultural exports and education through impactful content, the M&E sector empowers citizens and strengthens the economy.

In an interview with AnimationXpress, Government of India's (GoI) information and broadcasting ministry secretary Sanjay Jaju IAS highlighted the country's accelerated growth and why it continues to remain lucrative for international producers and filmmakers.

## **How does the Indian ministry plan to promote Indian TV and digital content at MIPCOM?**

With diverse content, rich storytelling traditions, and growing global distribution platforms, the demand for Indian content has risen beyond the Indian diaspora and is now viewed by millions across countries. The ministry supports the M&E industry by participating in global film festivals and setting up a pavilion at markets like MIPCOM which allows Indians to connect with over 4,500 international buyers, facilitate partnerships, and find value in their engagement with the global marketplace.

This kind of exposure has led to a partnership with Netflix for *Delhi Crime* series and securing distribution deals for horror-thriller films like *Tumbbad*, which ultimately drive trade



*Sanjay Jaju IAS*



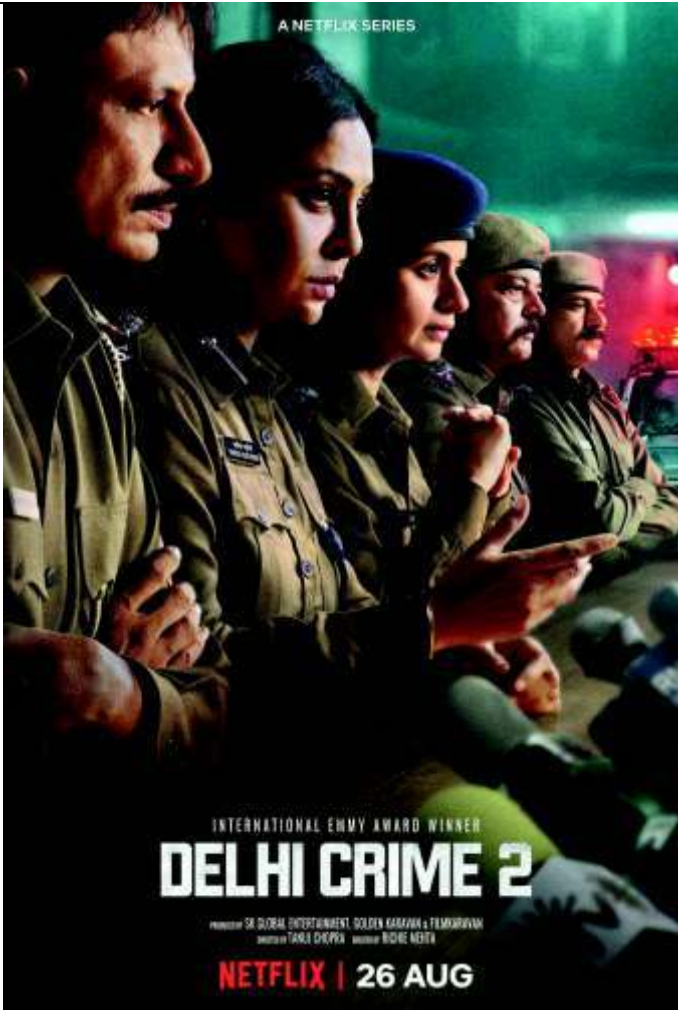
promotion and investment in India's burgeoning media landscape.

## **How will the development of India's AVGC-XR (animation, visual effects, gaming, comics, and extended reality) sector benefit international markets?**

The GoI is actively working on several initiatives and policies for the AVGC-XR sector. The plan focuses on establishing National Centers of Excellence (NCoE) to facilitate industry partnerships, provide training programs to build a robust talent pipeline, eventually offering international companies opportunities to collaborate on research and development, access skilled talent, and participate in innovative projects in the country.

## **How is India's international co-production landscape? How is the experience of international filmmakers regarding the support provided by the India Cine Hub (previously Film Facilitation Office)?**

Since last year, notable international co-production projects ranging from animated to live-action films have been approved by the GoI, including those with countries like Canada and the UK.



The international filmmakers have highlighted India Cine Hub's efficient handling of permits and clearances in reduced timelines as well as its assistance in identifying suitable locations and local talent, improving their production experience in our country. At the same time, we have received suggestions to provide more comprehensive information on local regulations. We are trying to ensure a seamless online experience for the filmmakers and most of the state governments are on board with this exercise.

**What has been the feedback from global investors regarding the 100 per cent FDI allowance and the ease of doing business in the country?**

Our supportive ecosystem provides a streamlined framework aimed at simplifying compliance and reducing bureaucratic hurdles. The feedback from global investors has been largely positive, highlighting the ease of doing business in India. They appreciate the processes, transparency, and regulatory reforms. The GoI plans to further streamline these agreements by reducing approval timelines and simplifying documentation requirements.

India's strong federal system allows variations in state-level regulations, many of which can be to the advantage of the investors. For example, incentives given by different state governments can be availed in addition to the financial incentives given at the national level.

We believe that a 100 per cent FDI, financial incentives for foreign co-productions and film shooting in India, and infrastructure development to support film and media production will position India as a preferred co-production and an attractive investment destination.

**How does Indian content enhance its soft power on the global stage?**

Indian content showcases our rich cultural diversity, values, and storytelling traditions. Through international platforms like Netflix and Amazon Prime, Indian series and films such as *Sacred Games* and *The White Tiger* have gained international acclaim, promoting a nuanced understanding of Indian society. Additionally, engaging content in regional languages attracts diverse audiences, fostering cultural connections. This global presence not only amplifies India's cultural richness but also strengthens diplomatic ties and encourages tourism, further solidifying its position as a prominent player in the global cultural landscape. ■



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# TVAGA and SEPC lead Telangana delegation to MIPCOM 2024, showcasing the state's AVGC potential

The Telangana VFX, Animation, and Gaming Association (TVAGA), in collaboration with the Services Export Promotion Council (SEPC), is set to showcase the immense potential of Telangana's Animation, Visual Effects, Gaming, and Comics (AVGC) sector at MIPCOM 2024, one of the world's most prestigious media and entertainment markets. Leading the delegation is Telangana government's principal secretary for the Industries & Commerce (I&C) and Information Technology (IT) departments Jayesh Ranjan. The delegation features 12 cutting-edge companies from Telangana, eager to explore new business opportunities, forge global partnerships, and attract investment.

Telangana has rapidly emerged as a major hub for the animation, VFX, and content creation industries in India, backed by a robust ecosystem of skilled professionals, state-of-the-art infrastructure, and strong government support. The state is home to world-class animation studios and VFX companies, offering a wealth of creative and technical talent that is highly sought after globally. With a growing pool of skilled artists, developers, and technicians, Telangana has positioned itself as a key player in the global AVGC market. The government's initiatives to foster innovation, provide training programs, and encourage foreign investment make Telangana an ideal destination for businesses seeking to collaborate and thrive in the ever-evolving world of media and entertainment.

The Telangana state booth in India Pavilion at MIPCOM 2024, organised by TVAGA, will highlight the diverse capabilities of 15 AVGC companies, putting the state's creativity and technological expertise in the global spotlight. This initiative is expected to drive foreign investment, create employment opportunities, and further cement Telangana's reputation as a global powerhouse in animation, VFX, and content production.

Jayesh Ranjan, alongside the TVAGA delegation, will be promoting Telangana as a prime destination for content creation and technology development. Companies and stakeholders interested in learning more about Telangana's AVGC potential are encouraged to visit the Telangana Pavilion at MIPCOM 2024, where they can meet Ranjan and explore how the state is fostering growth, driving innovation, and supporting international collaboration in the media and entertainment sectors.



*Jayesh Ranjan*



# Telangana

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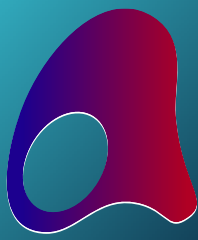
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Toonz Media Group partnered with Greyscale Animation to co-produce animated series based on the short film *Odd Dog*.



# Indian animation industry report: Navigating global shifts & emerging trends

By Animation Xpress Team

Global audiences are increasingly seeking diverse and high-quality content, pushing the animation industry into a more competitive and innovative space. Amidst this dynamic landscape, Indian studios are well-positioned to capitalise on these trends by showcasing their rich cultural narratives and distinct storytelling techniques.

As international collaborations are becoming more prevalent, Indian studios are benefitting from co-productions and distribution deals, solidifying their global presence and reaching a wider audience. Based on insights gathered by AnimationXpress, here's an overview of key trends shaping the Indian and global animation industries.

## EMERGING TRENDS IN GLOBAL ANIMATION

The demand for culturally diverse and inclusive storytelling is on the rise. Studios are increasingly focusing on content that explores diverse backgrounds and perspectives, offering narratives that resonate with global viewers.

In terms of content distribution, many production companies are adopting a digital-first approach—launching their shows on digital platforms like YouTube to build viewership. Streaming platforms continue to fuel a surge in high-quality, serialised animated content, catering to both niche and mainstream audiences worldwide.

A significant technological shift is happening with the integration of AI and machine learning, which is enhancing the efficiency of animation production processes like character design and rendering. Moreover, the rise of interactive experiences—such as virtual reality (VR) and augmented reality (AR)—is pushing the boundaries of how audiences engage with animation.

Short-form content and a blend of 2D and 3D animation are becoming popular, allowing more creative freedom and unique visual styles.

## TARGETING INTERNATIONAL MARKETS

For most Indian animation companies, traditional markets like the USA and Europe remain lucrative due to their mature markets and high demand for diverse content.

However, there's an increasing push towards regions like the Middle East, Southeast Asia, Korea, Africa, and Latin America. Companies believe that these regions have shown a rapid growth in content consumption, offer vibrant opportunities for collaboration, are experiencing a cultural renaissance, and are hungry for fresh and diverse content. Southeast Asia is a key target due to its rapidly growing digital infrastructure, young population, and increasing appetite for animation, particularly content that blends local and global influences.



Assemblage Entertainment is working on CGI production of Steve Hudson's upcoming animated feature film *Stitch Head*.



Zebu Animation Studios worked on *Lego Ninjago x Dreamzzz* video titled *I Just Had The Most Outrageous Dream*.



Assemblage Entertainment and Jellyfish Pictures delivers animation for the upcoming animated series, *Wolf King*, set to premiere on Netflix in 2025.



Genius Brands International and Powerkids Entertainment partnered to launch a co-branded kid's channel, *Powerkids Cartoon Channel!* featuring content from both companies' catalogues.

Studios like Toonz are not just entering the new-focus markets but also co-creating content that resonates with local audiences while leveraging tax incentives provided by various countries to optimise production across multiple geographies.

### WHO'S CONSUMING WHAT: AGE DEMOGRAPHICS

In India, the primary demographic for animated content consumption remains children aged six to 12. This age group is driven by the growing availability of educational and family-friendly content, greater access to digital services and streaming platforms, and the expansion of regional language offerings.

On a global scale, the 18-34 age group is increasingly drawn to animation, particularly due to the rise of adult-themed content with mature narratives, complex storytelling, and sophisticated animation styles, such as anime and adult-targeted cartoons. Platforms like Netflix and YouTube have played a significant role in driving this trend.

### WHAT WORKS BEST: CONTENT GENRES

For Indian audiences, mythological content continues to remain popular due to a deep connection to cultural roots, and an appetite for home-grown characters and stories that are relatable. Family-friendly and educational content too resonates widely as parents seek engaging, value-driven entertainment for their children. There's also a growing interest in Japanese anime and Korean dramas, driven by a desire for diverse storytelling.

Globally, there is a significant interest in fantasy, action-adventure, and sci-fi, often with a blend of humour and heart, as audiences look for both escapism and emotional depth. Animation that addresses social issues, emphasises diversity and authentic representation is gaining traction, reflecting demand for inclusive and globally relevant stories.

### ANIMATION STYLES: WHAT'S TRENDING

In India, 2D animation remains popular, particularly for traditional and educational content, due to its cost-effectiveness and cultural familiarity. This style has a strong following for nostalgic or character-driven stories.

However, advancements in 3D technology are making it more accessible, enabling studios to create more visually complex and action sequences. Internationally, 3D animation and hybrid styles (2D/3D) are performing exceptionally well, especially in markets like North America and Europe, where there is a preference for visually rich, high-production-value content.

Studios believe that despite the animation style, audiences always welcome and encourage good content with strong characters and story.

**CRACKING THE CODE:  
PENETRATING INTERNATIONAL  
MARKETS**

For Indian companies, entering international markets presents both opportunities and challenges. One of the biggest challenges is ensuring that their content is culturally relevant without losing its originality and at the same time, maintaining universal themes.

Navigating market entry costs, distribution channels, and varying regulatory landscapes, such as content restrictions and censorship in different countries, pose significant hurdles and require careful strategy and adaptation.

There is stiff competition from production companies from different geographies to position themselves in European and Hollywood markets. Dealing with this highly competitive global animation market, standing out amid a vast array of content, demands continuous innovation and high-quality storytelling.

Canada and some European countries have strong ecosystems where local production

is incentivised, making it difficult for Indian companies to compete in that ecosystem.

**CONCLUSION**

The animation industry demonstrated remarkable resilience during the Hollywood writers' strike. While this period of unrest presented challenges, it also provided opportunities for animation studios. Many focused on original content and existing projects, while increased demand for streaming content fueled growth. The ripple effects were felt in India, but the country's animation industry adapted by diversifying content, expanding into L&M and exploring co-producing.

The Indian animation industry is at a thrilling crossroads. While global challenges like decreased production and budget cuts will impact the sector, this pressure is likely to make it stronger and more innovative. By embracing new technologies and its rich storytelling heritage, India is well-positioned not only to service global projects but to export original content to the world, cementing its place on the international animation stage. ■



India's 88 Pictures contributed to the animation work on the series Gremlins: The Wild Batch streaming on HBO's Max.

**ANIMATION INDUSTRY INSIGHTS**



**Arjun Madhavan | CEO, Assemblage Entertainment**

*"To resonate with international viewers, localising and culturally adapting content is crucial. Collaborating with local creators ensures that the content remains authentic and relevant to regional audiences. In terms of acquiring global distribution deals, participating in international film festivals and markets helps attract potential partners, while leveraging streaming platforms and digital distribution channels allows us to reach a broader global audience."*

**Biren Ghose | Managing Director - Asia Pacific & Global ExCom Member, Technicolor Group**

*"While stories remain timeless, the methods of storytelling must continually evolve. For creative artists, and everyone collaborating with them, innovation comes from breaking free from repetition. Even within familiar genres or sequels, there must be a fresh approach and treatment to keep the audience engaged."*



**Manoj Mishra | Founder & CEO, Powerkids Entertainment**

*"We are witnessing the rise of interactive and immersive experiences, such as VR, AR and metaverse experiences in gaming, which are pushing the boundaries of how audiences engage with animated content. In addition, streaming platforms continue to fuel a surge in high-quality, serialised animated content, catering to both niche and mainstream audiences worldwide."*

**P Jayakumar | CEO, Toonz Media Group**

*"AI stands as the next transformative force in animation. At Toonz, we view it as a tool to augment human creativity, not replace it. The key is balancing AI's potential to streamline processes while protecting our animation community's artistry. It's a delicate balance, but one that could revolutionise our industry."*



**Rajiv Chilaka | Founder & CEO, Green Gold Animation**

*"As global animation trends evolve, the Indian animation industry will gravitate towards hybrid animation styles, higher production values, and more varied storytelling. The future lies in creating content that appeals globally while staying true to local roots, with increased collaboration between Indian studios and international partners."*

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# GoQuest Media expands content catalogue for MIPCOM 2024

*Mumbai-based distributor aims to forge new partnerships and enhance its international library*

By Prerna Kothari



Vivek Lath

**G**oQuest Media, a global independent content distributor headquartered in Mumbai, has built its success on curating stories that transcend local appeal and connect with audiences worldwide. With additional offices in the UK, Vietnam, and a sales presence in LATAM and Turkey, the company focuses on selecting engrossing dramas with universal storylines from across the globe.

Managing director Vivek Lath reflects on the company's decade-long journey, emphasising their strategy in content curation. "Over the past 11 years, we've fine-tuned how we pick titles for our international catalogue. It's a mix of objective ratings and gut instincts developed from client discussions and content trends," he says. From crime dramas like *Crusade* and *Erinyes* to spy thrillers like *Civil Servant* and *Traitor*, and romantic favourites like *Secrets of the Grapevine* and *Divorce in Peace*, GoQuest had great success bringing its titles to audiences worldwide—across Australia, Japan, the USA, the UK, Brazil, India, Africa, and Southeast Asia.

## PREMIUM TITLES & STRATEGIC PARTNERSHIPS

GoQuest's premium titles focus on strong narratives, production quality, and unique perspectives. "In the past, we focused primarily on international appeal, but with today's diverse audiences, we've realised viewers also crave stories rooted in local cultures," Lath explains. "They want familiarity in new and fresh cultural contexts."

The company has built key partnerships, including with Disney India for exclusive content distribution and Telekom Srbija, making GoQuest one of the leading distributors of Serbian titles worldwide. Their recent collaboration with Canada-based Amuz Distribution expands both companies' global reach. "Amuz shares our commitment to compelling human stories and quality narratives. Together, our varied catalogues are well-positioned to meet market demands in various regions," Lath says. Some highlights from their catalogue include the comedy series *LOL ComediHa*, emotional drama series *Valmont*, *About Antoine*, and light-hearted dramas *Counter Offer* and *Anyway*.

## TURKISH DRAMAS & CO-PRODUCTIONS

Earlier this year, GoQuest announced a co-production deal with Miami-based VIP 2000 TV for the Turkish drama series *Kuma/The Other Wife*. The series set against the scenic backdrops of Istanbul and Cappadocia, delves into a love triangle while



exploring family values, tradition, and freedom. Lath notes that the presales for *Kuma* have been strong, boosting confidence for further investment in Turkish dramas.

When asked about the attributes they look for in Turkish drama production partners, Lath reveals, "We seek partners with a strong track record in producing quality dramas, especially in the Turkish market. Their understanding of the genre and audience preferences is crucial. They should share our creative vision, have industry connections, access to talent, and uphold high production values. Collaboration and adaptability are key. As *Kuma* expands to more platforms, we're gearing up to announce our next project soon."

### AUDIENCE INSIGHT

According to Lath, audience preferences haven't changed as much as the industry claims; they have remained fairly consistent. What has changed is how media companies want to monetise their content and which audiences they wish to cater to.

### MIPCOM 2024 SHOWCASE

"Alongside *Kuma*, and the exciting Amuz Distribution's titles, we're bringing new seasons of our popular espionage drama *Traitor* and romantic melodrama *Secrets of the Grapevine* to the market," Lath states. "We're also showcasing Telekom Srbija's crime dramas *Absolute 100*, *South Wind: On The Edge*, and period

drama *Airbridge* which are among the most coveted titles recently produced in the CEE."

He adds, "We are also keen to connect with like-minded partners to collaborate on producing more Turkish dramas."

With a strong commitment to investing in original productions and an expanding portfolio, GoQuest Media is positioning itself as a pivotal player in the global distribution landscape, dedicated to delivering premium storytelling that resonates with audiences worldwide.

Visit GoQuest at MIPCOM Stand P-1.J7 ■

*“We seek partners with a proven track record in quality dramas, a strong understanding of the genre, shared creative vision, industry connections, and high production values”*



*Kuma/The Other Wife*

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# From entertainment to a cultural movement

*Tracing the evolution of anime from a niche content genre to a global cultural phenomenon*

By Anshita Bhatt

The anime wave in India is just beginning to gather momentum, growing steadily each month with no signs of slowing down. What started as a content boom has now evolved into a vast market, encompassing everything from media consumption to merchandise, fan communities, and experiential zones. Major broadcasters and OTT platforms are keenly eyeing this burgeoning market, eager to capitalise on its immense potential.

In the 2000s, anime in India was largely limited to shows like *Shin chan*, *Doraemon*, *Pokémon*, *Beyblade*, *Dragon Ball Z*, and *Naruto*, popularised by TV channels like Hungama (part of Disney India), Cartoon Network, and Animax. With the rise of streaming platforms, however, the anime landscape has now expanded significantly, offering acclaimed titles such as *Psycho-Pass*, *Vinland Saga*, *Jujutsu Kaisen*, *Attack on Titan*, *Death Note*, *Hunter x Hunter*, and many more.

## ANIME HERE, THERE, EVERYWHERE

Several factors have contributed to the surge in anime enthusiasm across India. Broadcasters are ramping up their anime offerings, and streaming giants like Netflix and dedicated anime platforms such as Crunchyroll, Animax (now a streaming channel available on Prime Video, JioTV, Tata Play Binge, and Samsung TV Plus), Anime Times, and Muse Communication are expanding their libraries.

## BROADCASTING EXPANSION:

Disney Kids Network remains a

major player among broadcasters, airing shows like *Doraemon* and *Gatapishi* on Disney Channel along with *Shin chan*, *The Hagemaru Show*, *Atashinchi*, *Perman* on Hungama, and series like *Beyblade* on Super Hungama. This summer, the network launched the new *Pokémon Horizons: The Series* on Hungama. Per BARC, *Pokémon* has been one of the most-watched series on Hungama, reaching 87 million viewers in 2023.

Warner Bros. Discovery's Cartoon Network has also joined the anime scene, airing popular titles like *My Hero Academia* and various shows and films from the *Dragon Ball* franchise in various Indian languages. Sony YAY! began airing the highly popular anime series *Naruto* in August 2022 and its sequel *Naruto: Shippuden* in March 2024.

## STREAMING GIANTS:

Crunchyroll, a dedicated anime platform, offers over 700 titles—close to 7,000 hours of content—in India, catering to a growing fan base. Netflix continually bolsters its anime catalogue, recently adding Studio Ghibli's *Grave of the Fireflies*, and *The Boy and the Heron* to its library. Prime Video hosts anime content from three channels—Animax (part of Singapore-based KC Global Media Entertainment), Anime Times (Japan's streaming service), and Crunchyroll.

In 2024, Indian telecom provider Bharti Airtel launched Anime Booth on its DTH services—Airtel Digital TV and Airtel Xstream TV—in collaboration with Sony YAY!. The streaming platform Tata Play Binge partnered with Animax to bring



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anime content to its platform; and major streaming company JioCinema introduced Anime Hub, featuring popular shows like *Demon Slayer*, *Mob Psycho 100*, *Spy x Family*, and more.

**LOCAL LANGUAGE APPEAL**

For hardcore anime enthusiasts, dubbed versions might be a dealbreaker, but the industry cannot overlook the immense demand and potential that local language content holds in India. Dubbing has been instrumental in expanding the reach of anime, allowing broadcasters and streaming platforms to connect with a wider, more diverse audience.

Major kids broadcasters Sony YAY! and Cartoon Network air their shows in multiple Indian languages, including Hindi, Tamil, Telugu, Kannada, and Malayalam. Even streaming platforms like Crunchyroll, Tata Play, and Anime Times offer dubbed content to cater to diverse linguistic audiences.

**ANIME ON THE BIG SCREEN**

Indian cinema giants like PVR and Cinépolis have embraced anime's cinematic potential.

- ✦ *Demon Slayer: Mugen Train* was released in India in August 2021.
- ✦ *Demon Slayer: Kimetsu no Yaiba – To the Swordsmith Village* was released in PVR in March 2023.
- ✦ When Japanese-director Makoto Shinkai's film *Suzume* was released in India in April 2023, PVR hosted a Makoto Shinkai Film Festival in May, during which the theatre chain screened four of Shinkai's previous anime films along with *Suzume*.
- ✦ The highly anticipated *Demon Slayer: Kimetsu no Yaiba – To the Hashira Training* hit the Indian theaters on 22 February 2024 in Imax and premium large formats (PLFs). A special fan screening of the film was hosted at Jio World Plaza in the city of Mumbai by Aniplex, Crunchyroll, and Sony Pictures Entertainment.

✦ 2024 also saw the release of *Haikyuu!! The Dumpster Battle*, *Spy x Family Code: White and Blue* and *Lock: Episode Nagi*.

✦ *Demon Slayer: Infinity Castle Arc* will be released in theaters globally as a trilogy of films.

✦ Warner Bros. India recently announced that the Japanese blockbuster anime film *Look Back* directed by Kiyotaka Oshiyama will be released in Indian cinemas soon.

**OFFLINE EVENTS AND COMMUNITY BUILDING**

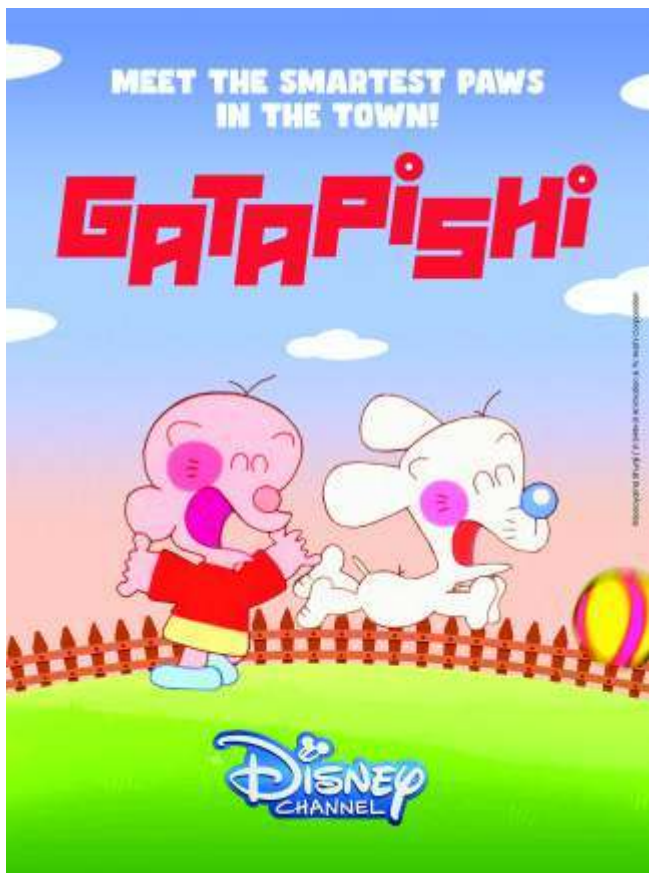
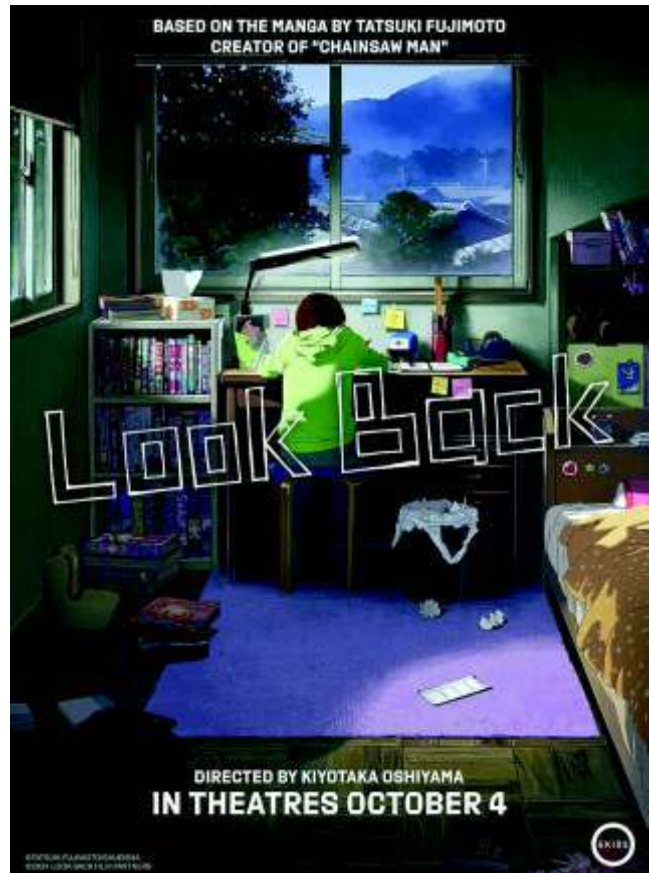
The anime boom in India extends far beyond content consumption, evolving into a vibrant ecosystem that includes offline community-building events, fan gatherings, and film screenings.

The Japanese Film Festival India, organised by the Japan Foundation in partnership with PVR Inox since 2017, showcased 11 anime films in major Indian cities from October 2023 to January 2024. The festival featured screenings including *Father of the Milky Way Railroad*, *Lupin The 3rd: The Castle of Cagliostro* (directed by Hayao Miyazaki in 1979), and *Detective Conan the Movie: Crossroad in the Ancient Capital*.

In October 2022, the third edition of Atsumaru Euphoria took place in Bengaluru, drawing anime enthusiasts from across the city. The event featured a curated anime playlist, merchandise, a dedicated gaming pavilion, and a taste of Japan with authentic dishes courtesy of the city's Japanese restaurant, Matsuri.

In October 2023, Indian entertainment channel Zee hosted the Zee Cafe Anime Fan Fest in Mumbai, bringing together anime fans for a celebration filled with anime-themed experiences, cosplay performances, live music, games, and pop-up shops.

To celebrate its launch on Prime Video in India, Anime Times hosted Anime Fusion events at educational





Anime-themed revamped outlet of McDonald's in Mumbai



institutes in Pune and Mumbai featuring cosplay competitions, quiz sessions, and a special screening of the anime series *Zom 100: Bucket List of the Dead*. This September, Anime Times also teamed up with Nagpur city's largest anime fan event, CosCon, which featured cosplay, an *Attack on Titan* voice-acting talent contest, and exclusive giveaways.

In September 2024, Muse Communication hosted a special screening of *Dan Da Dan: First Encounter* – a compilation of the first three episodes of the series *Dandadan* – in Mumbai. As the official distributor of the show in India, Muse aimed to promote its upcoming release on Netflix and Crunchyroll.

### IMMERSIVE EXPERIENCES

In 2022, Crunchyroll entered a strategic partnership with Comic Con India, becoming the associate partner for its Bengaluru, Delhi, and Mumbai editions. It further deepened its engagement with fans by becoming the powered-by partner for Comic Con India in 2023, featuring five events across the country. The platform attracted fans with anime-themed activities, quizzes, competitions, giveaways, and special screenings.

Taking immersive experiences to the next level, McDonald's introduced "WcDonald's" at select locations worldwide, including one in India. In April 2024, McDonald's transformed one of its Mumbai outlet into a WcDonald's universe, a fictional realm inspired by anime. The restaurant's decor and ambiance were completely revamped to reflect anime aesthetics, brought to life by the Indian marketing agency DDB Mudra Group.

Extending the immersive experience into music and gaming, Crunchyroll introduced Game Vault, offering premium members access to anime-inspired games like *Behind the Frame: The Finest Scenery*, *Captain Velvet Meteor: The Jump+ Dimensions*, *Inbento*, *River City Girls*, and *Wolfstride*. Additionally, the platform partnered with Spotify to launch curated anime playlists.

### NOT A GENRE, BUT A PHENOMENON

Anime's appeal is not just limited to Japan or India—it's a global sensation. Streaming giants, production houses, and distribution companies are increasingly recognising this universal appeal by reimagining popular live-action franchises into anime adaptations—such as *Terminator* (*Terminator Zero* in anime) and *The Lord of the Rings* (*The War of the Rohirrim* in anime). Netflix is bringing the anime series *Onimusha*, based on Capcom's video game series of the same title. Additionally, media giants are venturing into original content with anime-inspired storytelling, as seen in projects like *Blue Eye Samurai* and *Rick and Morty: The Anime*.

What was once considered niche content is now a dominant cultural force, shaping global entertainment and redefining pop culture. With its compelling storytelling, diverse genres, and rich artistic styles, anime captivates and engages an expanding audience worldwide. This surge is not merely a fleeting trend; it represents a lasting phenomenon that shows no signs of diminishing, solidifying anime's status at the forefront of contemporary pop culture. ■

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# Powerkids Entertainment: Tracing its journey in India through iconic IPs and collaborative growth

By Binita Das



Singapore-based Powerkids Entertainment, a leading producer and distributor of kids' and family content, is making waves in the Indian market. Backed by OCP Asia, Powerkids is known for an impressive portfolio of shows including *The Jungle Book*, *The Psammy Show*, *Robin Hood*, and *Peter Pan*. Their entry into India marks a significant expansion, reflecting their commitment to delivering imaginative and culturally rich animated content to diverse audiences.

## A DYNAMIC TEAM AND GLOBAL COLLABORATIONS

Under the leadership of founder and CEO Manoj Mishra, Powerkids boasts a core team of over 30 seasoned professionals overseeing editorial and creative aspects. In collaboration with more than 400 talented artists across partner studios, they create a vibrant production environment that drives the success of their projects.

One of their key achievements includes co-producing the *Dragonero* series, an adaptation of Sergio Bonelli's popular Italian comic book, alongside Bonelli Entertainment, Rai Ragazzi, and Nexus TV. This project not only diversified Powerkids' offerings but also solidified their position in the global animation industry. Another notable milestone is the production of the fourth season of their flagship series, *The Jungle Book*, and their partnership with Sony Pictures Networks India to co-produce *Young Achievers Academy*.

## STRATEGIC PARTNERSHIPS AND MARKET LEADERSHIP

Powerkids' success in the competitive animation market is driven by strategic partnerships. Their collaboration with JioTV and JioTV+ has allowed them to tap into India's growing demand for quality children's content, offering a blend of Indian and

international programming. Additionally, its expansion in the FAST sphere through their partnership with Samsung TV+ has further established the company as a key player in India's entertainment landscape.

Powerkids also supports smaller studios across India by outsourcing production work, recognising and nurturing hidden talent. They have always believed that there is great talent hidden across various pockets of India. Yet, many of these do not have the necessary resources or means to break into the highly competitive mainstream. So, they endeavour to identify these talents and provide them with an opportunity where they can display their abilities and carve out a niche for themselves within the industry's ecosystem.

## POWERKIDS' REMARKABLE PROJECTS

Powerkids has produced several iconic shows, but their flagship franchise remains *The Jungle Book*. With four seasons, two TV movies, and a spinoff already produced, two more spinoffs are currently in development. The series has been licensed to platforms in over 160 countries, including India, and enjoys tremendous success on YouTube, with over 24 billion lifetime views and two billion watch hours.

Their co-production, *Dragonero - The Tales of Paladins*, is another significant achievement. With season one airing across various territories and season two already in production, the series is poised for continued success.

Powerkids is also developing new shows like *The Adventures of Akira and Mowgli*, *Cuddle Cubbies*, and *King Eggbert*, promising an exciting future for their portfolio.

## EXPECTATIONS AND INDUSTRY INSIGHTS

Powerkids believes that financial incentives like tax breaks and grants can encourage investment in new projects and technologies. They also emphasise the importance of policies that facilitate international collaboration and the need for enhanced skill development tailored to the AVGC-XR sector. Strengthening industry-education partnerships and incorporating vocational training into academic curricula are seen as crucial steps in equipping future professionals with essential skills.

On the topic of AI in animation, a Powerkids spokesperson shares, "While AI has evolved significantly and offers great support in technical aspects, it still lacks the unique creative flair and emotional depth that humans bring to the table."

Powerkids' journey in India is a testament to their dedication to excellence and their ability to adapt and thrive in new markets, paving the way for future achievements in the realm of animated storytelling.

Don't miss Powerkids Entertainment at MIPCOM, Stand P-1.M20 ■

# Wackytoon Studio: Pioneering 2D animation in Eastern India



In the heart of Kolkata, where culture and creativity blend seamlessly, stands Wackytoon Studio Pvt. Ltd., the

largest 2D animation studio in Eastern India. With over a decade of dedication to the craft, Wackytoon Studio has earned its place as a powerhouse in the animation industry. Founded in October 2012, the studio has grown into a leading name in animation, recognised for delivering exceptional quality and innovation. The studio specialises in creating world-class 2D animations using cutting-edge tools like Adobe Animate/Flash, working on both national and international projects. The team's expertise spans across pre-production, production, and post-production stages, enabling them to handle the full spectrum of animation requirements for esteemed TV channels and OTT platforms.

Wackytoon Studio takes immense pride in its intellectual properties (IPs) that showcase its storytelling and artistic capabilities. Here's a closer look at some of the studio's notable IPs:

**Munna Autowala:** A thrill-packed series where every ride with Munna, the most skilled auto driver in the country, turns into an unforgettable adventure. Accompanied by three extraordinary kids—Sonam, Vishi, and Banku—Munna tackles societal challenges with a mix of humour, action, and chase sequences.



The chase-comedy-action series consists of 11-minute episodes and the target age group is three to eight years.

**The Chronicles of Panchabhuta:** This action-packed series centers on five teenagers who discover their hidden powers to defend Earth against the malevolent demon Kaal. Each teenager represents one of the

five elemental forces—sky, earth, water, air, and fire—as they come together to thwart Kaal's destructive plans. It is an action-adventure show of 22-minute episode and the age group is 16 years and above.

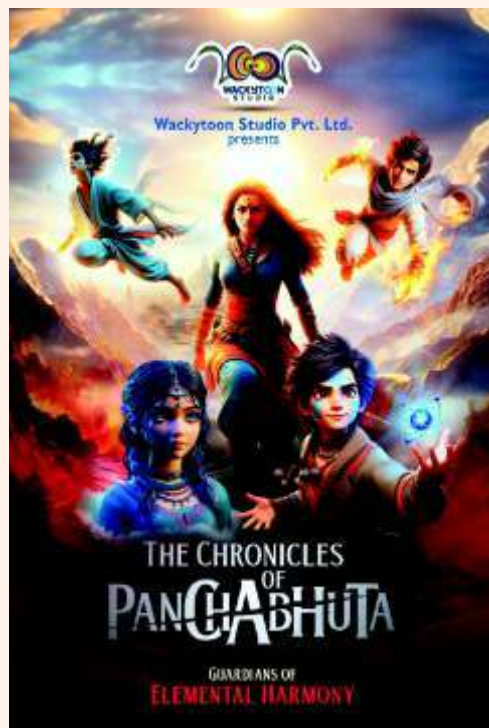
**Luka Chhipi:** A delightful show about the whimsical friendship between Luka, an adult gorilla, and Chhipi, a curious three-year-old toddler. The series uses visual humour and chase sequences to create an engaging experience that both children and adults can enjoy. It is a chase comedy with seven-minute episodes and the age group is for three to 10 years.

**Chotta Start Up:** It is an ongoing collaboration series with Green Gold Animation and Disney Hungama. Set in the lively town of Pocketpur, this series follows three young entrepreneurs—Tej, Rosy, and Gyani—along with their dog OTP, as they start a business that supports other businesses. The show is designed to inspire kids to think creatively and develop entrepreneurial skills. It is a self-help genre with 11-minute episodes and age group is nine to 13 years.

The studio is also also working on *Honey Bunny ka Jholmaal* with SonyYAY! for the past six years.

Wackytoon Studio is not just about animation; it's about telling stories that matter. From bringing high-energy chase scenes to life to creating worlds where young heroes save the planet, the studio's goal is to make a lasting impact on viewers. The team is driven by a passion for innovation, storytelling, and creativity that motivates them to deliver excellence in every project they undertake.

Wackytoon Studio is currently seeking collaboration producers for its exciting upcoming titles: *Munna Autowala*, *The Chronicles of Panchabhuta*, and *Luka Chhipi*. Join them in bringing these vibrant stories to life! ■







# Indian animation in the spotlight

*Ann Awards 2024 honours innovation and excellence*

The Ann Awards 2024 marked a pivotal moment for the Indian animation industry, bringing together top creative minds, studios, and professionals for an unforgettable celebration of innovation, artistry, and peer recognition. Held during AnimationXpress' fifth edition of the Animation & More (AM) Summit on 3 and 4 September 2024 at NESCO, Mumbai, the event culminated in a grand awards gala that highlighted the best in Indian animation.

As India's premier animation awards, the Ann Awards continue to set new standards, fostering talent and propelling the industry forward. The awards also offered valuable insights into the vibrant Indian animation ecosystem, highlighting opportunities for buyers and sellers to capitalise on the growing demand for innovative, high-quality animation content.

## HONOURING LEGENDS AND RISING STARS

Special "In Memoriam" awards were a key highlight of the event, paying tribute to industry pioneers. The Ram Mohan Award for Excellence in Animation, established in collaboration with Graphiti Multimedia, honoured the legacy of the late Padma Shri Ram Mohan, a visionary regarded as the father of Indian animation. This year, the award was presented to Nina Sabnani for her groundbreaking contributions to the field.

Another revered honour, The Arnab Chaudhuri Director's Awards paid homage to the enduring influence of filmmaker Arnab Chaudhuri with two distinct categories: The Arnab Chaudhuri Animation Ace Award celebrates directors and professionals who push creative boundaries with a distinctive voice in animation. This year's winner, Shaheen Sheriff, received both a cash prize and a TVPaint Animation 12 Professional license. The Arnab Chaudhuri Young Ace Award spotlighted emerging talent, with Kartik Mahajan winning for his short film *Phool Dei*. A graduate of the National

Institute of Design (NID) Madhya Pradesh, Mahajan was awarded a cash prize and a Huion tablet, supporting the next generation of storytellers and visionaries in the animation field.

## EMPOWERING WOMEN IN ANIMATION

For the first time, AnimationXpress and Women in Cloud introduced the Icons Award for "Outstanding Achievement in Animation by a Woman," honouring Charuvi Agrawal, founder of Charuvi Design Labs. Agrawal's work, including the critically acclaimed *The Legend of Hanuman* series on Disney+ Hotstar, exemplifies leadership and creativity in a rapidly evolving industry.

## A STRATEGIC PARTNERSHIP ECOSYSTEM

The AM Summit and Ann Awards 2024 showcased the collaborative spirit of Indian animation, with AMD as the knowledge partner and co-powered by Hungama, 88 Pictures, and ElevenLabs. International support came through strategic country partnerships with JETRO (Japan) and MDEC (Malaysia), highlighting India's expanding global footprint.

Maxon was the networking partner, while Autodesk and Zebu Animation Studios served as associate partners, and Powerkids Entertainment was the lanyard and badges partner. Kerala IT and CDIT were the state partners. Industry partners like Huion, MSI, Reliance Animation, Taarak Mehta Ka Ooltah Chashmah Rhymes, Wackytoon Studio, Women in Cloud, TVPaint, Tron School of Animation, and XP-Pen, further underscored the event's standing as a hub for industry dialogue and collaboration.

Executed by ITV Productions 2.0, Bright Outdoor Media served as the outdoor partner, with Asifa India as the community partner, MESC (Media and Entertainment Skills Council) as the skill partner, and DigiCon6Asia as the festival partner.


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## HERE'S THE COMPLETE LIST OF THE WINNERS OF ANNAWARDS 2024:

### DIGITAL & OTT

#### Best Animated Digital Series - 2D

*Storytime with Sudha Amma* by Murty Media

#### Best Animated Digital Series - 3D

*Mighty Bheem's Playtime - First Day At School* – Green Gold Animation [Domestic]

*Transformers Earth Spark Season 2* – 88 Pictures [International]

#### Best Use of Animation in a Music Video

*Life Song* by The Mill – Technicolor Group (3D)

*Hisaab* (by Divine feat. Karan Aujla) – Debjyoti Saha - Goppo Animation (2D)

*C C C* - Animated music video by Siddharth Modi & Aishwarya Chaudhari (2D)

#### Best 3D Content Acquired

*Boonie Bears - Guardian Code* – Ultra Media & Entertainment

#### Best Pre-School Content

*Mighty Bheem's Playtime - First Day At School* (3D) – Green Gold Animation

*Captain Kidd and Friends* (2D) – Kiddopia | Paper Boat Apps

#### Best Animated Short Film

*Gattu Chinki's Leadership Skill* – PunToon Kids

#### Best Animated Full-Length Feature Film

*Chhota Bheem Aur Registaan Ka Shehenshah* – Green Gold Animation (Domestic)

*Megamind vs. the Doom Syndicate* – 88 Pictures (International)

### LICENSING AND MERCHANDISING

#### Best Licensed Animated Series Programme

*Mia and Me* – One Take Media

#### Best Use of Leveraging a Character for Brand Marketing

Mowgli character in Burger Kin promotion – Powerkids Entertainment

#### Best Animated Character Merchandise

Appu merchandise – Appu Series

#### Best Animated Series Merchandise

Classmate Chhota Bheem notebooks – Green Gold Animation

### MEDIA ADVERTISING AND MARKETING

#### Best Digital Campaign for an Animated Series

*Lego Ninjago | I Just Had the Weirdest Dream* – Zebu Animation Studios

#### Best Channel Packaging

Welcome To #Happyverse | Summer 2024 – Sony YAY!

#### Best Brand Collaboration

Collaboration with Burger King for Jungle Book – Powerkids Entertainment

#### Best Experiential Marketing

Titans of Tomorrow - School Contact Program – Warner Bros. Discovery

#### Best Innovative Campaign

Orcas Films for HMD\_Crest

Tata Power - It's a beautiful world | Embrace Love Switch – Paperboat Design Studios

#### Best Promo

Happy Holi Promo – Vaibhav More Films

Happy Holi Promo – Warner Bros. Discovery | Pogo

Tata IPL 2024 opening graphics – Fairycows Animation Studio

#### Best Use of Animated Character in a Brand TVC

Kissan – Paperboat Design Studios

#### Best Animated Brand Film

Coke Durga Pujo – Vaibhav More Films

### PROGRAMMING

#### Best 2D Animated Series

*Jay Jagannath - Lanka Yatra* – Warner Bros. Discovery | Pogo & Ele Animations

#### Best 3D Animated Series

*Pirate Academy* – Toonz Media Group

*Bhoot Bandhus - Volley Bhoot & Tel Ka Kuan* – Nickelodeon | Viacom18 Media

#### Best Preschool Show

*Cuddle Cubbies* – Powerkids Entertainment

#### Best Live Action Kids

*Fevicreate Idealabs* powered by Nickelodeon – Prisha Arts

#### Best Animated Full-Length Feature Film

*Bartali's Bicycle* – Toonz Media Group [International]

*Chhota Bheem & Little Singham: Aag Aur Paani ki Takkar* – Warner Bros. Discovery [Domestic]

### SOCIAL MEDIA

#### Best Reel With The Use of Animation

अनजान गिफ्ट्स से सावधान! – Pratilipi Comics

*Cockroach Party* – Cartoonly Studios OPC

#### Best Social Media Presence by an Animation Platform/Studio

Powerkids TV – Powerkids Entertainment

#### Best Social Media Content - Animated

*Haath ka Khana* – Sakinanimation

*Chai Piyo Biscuit Khaao* – Neela Mediatech

### SHORT FILM

#### Best Student 2D Film

*Unicorn Lady* – Rebecca Rechana Paul

*Fish Out of Water* – Esha John (Whistling Woods International)

**Best Student 3D Film**

*Kath Ki Putli* – Maya Academy of Advanced Creativity

**TECHNOLOGY****Best Software Used in Animation**

*Lego Ninjago | I Just Had the Weirdest Dream* - Zebu Animation

**Best Use Of AI**

*Jhoot Bole Kauwa Nache* - Sudaka Kids

**PARTNERS/SERVICE****Best Title Song**

*Kahaani - Story Time With Sudha Amma* – Cosmos Maya India

**Best Preschool Show**

*Morphle and the Magic Pets* – Assemblage Entertainment

*Morphle - The Flower Power Prize* – Green Gold Animation

**Best Character Design**

*Bandits of Golak* – 88 Pictures

**Best Animated Digital Series**

*Story Time with Sudha Amma* – Cosmos Maya India [Domestic]

*LEGO Ninjago | I Just Had the Weirdest Dream* – Zebu Animation Studio [International]

**Best Animated Series**

*Puffins Impossible* – Assemblage Entertainment [International]

*B & B: Bujji and Bhairava* – Green Gold Animation [Domestic]

**Best Animated TVC**

*Madhya Pradesh Tourism* – Vaibhav More Films

**Best Animated Full-Length Feature Film**

*Elli* – philmCGI

**Best Storyboard Artist**

Basudev Nag (Wackytoon Studio) – *Honey Bunny Ka Jholmaal - One Day Flower*

**Best Concept Artist**

Ajit Khairnar (philmCGI) – *Chamkila*

**Best Lighting Artist**

Ravindra Adate (88 Pictures) – *Transformers Earth Spark 3*

**Best Producer**

Manoj Mishra (Powerkids Entertainment) – *Dragonero (Tales of Paladins)*

**Best Art Director**

Venkataramanan K (Zebu Animation Studios) – *LEGO Ninjago | I Just Had the Weirdest Dream*

Aajjay Mahajan (88 Pictures) – *Bandits of Golak*

**Best Animator - Male**

Arnov Mipun (philmCGI) – *Elli*

**Best Animator - Female**

Kavita Patil (88 Pictures) – *Bandits of Golak*

**Best Partnered Animation Work**

*Booba* – Assemblage Entertainment [International]

*Jay Jagannath* – Cartoonly Studios OPC [Domestic]

**TECHNICAL****Best Title Song**

*Jay Jagannath* – Warner Bros. Discovery | Pogo | Toonz | Ele Animations

**Best Storyboard Artist**

Sumit Mandre (philmCGI) – *Chamkila* [Professional]

Pixel Frame Animation Academy – *Swatch Bharath* [Student]

**Best Screenplay Writer**

Sonam Shekhawat – *Chhota Start-Up*

Gaurav Malani and Seema Malani – *Abhimanyu ki Alien Family*

**Best Dialogue Writer**

Yash Thakur and Bahaish Kapoor – *Little Singham: Kaal Ka Kaalverse*

**Best Production Coordinator**

Aman Singh (philmCGI) – *Chamkila*

**Best Modeller**

Aman Nayak (KVD Animation Academy) – Modeling and Texturing Student Work 2023-24

**Best Music Composer**

Sony YAY! – *The Giant Wheel Festival*

**Best Background Designer (Pre-Production)**

Ajit Khairnar (philmCGI) – *Chamkila*

**Best Producer**

Manoj Mishra (Powerkids Entertainment) – *Adventures of Akira & Mowgli*

**Best Animator - Male**

Sumit Mandre (philmCGI) – *Chamkila*

**Best Director of an Animated Film**

Dheeraj Berry (Cosmos Maya) – *Atrangi Titoo Ke Satrangi Sapne*

**LIVE ACTION FOR KIDS**

*Chhota Bheem And The Curse of Damyaan* – Green Gold Animation

**ANIMATED FEATURE FILM**

*Appu* – Media Fusion (India) [National]

*The Quest for The Never Book* – Powerkids Entertainment [International]

**SPECIAL AWARDS**

**Best Use of Animation in a Public Service Message**

*Life Song - The Mill* – Technicolor Group

*Sony YAY! Wishes you All the best for exams!!* – Sony YAY!

**Best Syndicated Content**

*Peter Pan* franchise – Powerkids Entertainment

**India's Most Loved Animated Character**

*Chhota Bheem* – Green Gold Animation

*Little Singham* – Warner Bros. Discovery | Pogo

**Popular Character (Global)**

*Mowgli* – Powerkids Entertainment

**Best Indian Cinema-Inspired Animated IP**

*Golmaal Jr.* – Reliance Animation Studios

**Best Showrunner**

Alok Sharma – *Little Singham*

**Young Animator of The Year**

Kartik Mahajan – *Phool Dei*

**Personality of The Year**

Veerendra Patil

**Contribution to The Animation Industry**

Toonz Media Group

**Best Indie Studio**

Studio Eeksaurus

**Studio of The Year**

Powerkids Entertainment ■

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Programme Selling  
Name : Manish Rajoria  
Designation : Director  
email ID : manish.rajoria@aadarshtechosoft.com  
Mobile No. : 9755504005  
Website : www.purpleturtle.com

## Artha Animation

Service Offered : **Animation**  
Name : Gaurav Malhotra  
Designation : CEO  
email ID : gaurav@arthaanimation.com  
Mobile No. : 9619942504  
Website : www.arthaanimation.com

## Bennett Coleman & Company Ltd (Times Network)

Service Offered : Distribution of News & Entertainment  
Channels, and Content  
Name : Gurjit Singh  
Designation : AVP - International Distribution and  
Content Syndication  
email ID : gurjit.singh@timesgroup.com  
Mobile No. : US No. +1 209 321 4554  
Website : www.timesnownews.com

## BOL

Service Offered : Language dubbing & Translations  
Name : Rahul Bhatia  
Designation : CEO  
email ID : rahul.bhatia@bolmedia.in  
Mobile No. : 9810112608  
Website : www.bolmedia.in

## Broadvision Services Pvt Ltd

Service Offered : Co-Production and Service  
Name : Sarath Narayanan  
Designation : Senior Producer  
email ID : sarath.n@broadvisiongroup.com  
Mobile No. : 9886700020  
Website : www.broadvisiongroup.com

## Aesuloid Media

Service Offered : Original Content Creation for Global  
Market  
Name : Srinivasan Parandaman  
Designation : Managing Director | Business Strategy  
email ID : parandsri@gmail.com  
Mobile No. : 8971457054  
Website : https://www.aesuloidmedia.com/

## Autodraft - Allbots Technologies Pvt Ltd

Service Offered : AI Tools for Animation Studios  
Name : Parmar Jaykumar Valjibhai (Jay Parmar)  
Designation : Co-founder & COO  
email ID : jay@autodraft.in  
Mobile No. : 9558273367  
Website : https://autodraft.in/

## Bhasinsoft India Ltd

Service Offered : Animation 2D & 3D  
Name : Sushil Bhasin  
Designation : Chairman & Managing Director  
email ID : skb@bhasin.in  
Mobile No. : 9845068826  
Website : www.bhasinsoft.com

## Broadvision Perspectives India Pvt Ltd

Service Offered : Investment, Co-production  
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Designation : Managing Director  
email ID : sriram@broadvisiongroup.com  
Mobile No. : 9886751356  
Website : www.broadvisiongroup.com

## Cosmos Maya India Pvt Ltd

Service Offered : **Animation**  
Name : Adithyan Shayan  
Designation : COO - International  
email ID : adi.shayan@cosmos-maya.com  
Mobile No. : 9008711009  
Website : https://cosmos-maya.com/

**Crazy Cub Animation Studio Pvt Ltd**

Service Offered : **3D Animation**  
 Name : Kamal Pahuja  
 Designation : CEO  
 email ID : kamalpahuja@crazycubanimations.com  
 Mobile No. : 9818854202  
 Website : www.crazycubanimations.com

**Culver Max Entertainment Private Limited**

Service Offered : OTT Platform - SonyLIV  
 Name : Saugata Mukherjee  
 Designation : Head - Content, Digital Business  
 email ID : antara.mitra@setindia.com  
 Mobile No. : 9674079516  
 Website : <https://www.sonypicturesnetworks.com/overview>

**Dragonfly Films**

Service Offered : Documentary Production  
 Name : Suresh Menon  
 Designation : CEO  
 email ID : mail@dragonflyfilms.in  
 Mobile No. : 8610674355  
 Website : www.dragonflyfilms.in

**Enterr10 Television Network**

Service Offered : Broadcaster, Distribution, OTT, Content Syndication  
 Name : Akshat Singhal  
 Designation : Director  
 email ID : akshat@enterr10tv.in  
 Mobile No. : 8356873045  
 Website : <https://www.enterr10tv.in/our-networks/>

**Giri Trading Agency**

Service Offered : Digital Business, Network, Retailer of Spiritual And Religious Products  
 Name : Abhishek Prakash  
 Designation : Director  
 email ID : abhishek@giri.in  
 Mobile No. : 9444444280  
 Website : <https://giri.in/>

**Green Gold Animation Studio Pvt Ltd**

Service Offered : Animation, Producer  
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 Designation : Founder & CEO  
 email ID : rajiv@greengold.tv  
 Mobile No. : 9866766009  
 Website : www.greengold.tv

**Crossover Media and Design Private limited**

Service Offered : IP Creation & Management  
 Name : Neerja Nanda  
 Designation : Chairwoman  
 email ID : neeru@guppytheatre.com  
 Mobile No. : 9820129809  
 Website : www.guppytheatre.com

**Discreet Art Productions LLP**

Service Offered : Entertainment services including audio-visual services, advertising services  
 Name : Srikanth Pottekula  
 Designation : Co-Founder & CEO  
 email ID : srikanth@discreetarts.com  
 Mobile No. : 9959733899  
 Website : www.discreetarts.com

**Encore Films**

Service Offered : Distribution  
 Name : Ankur Bhasin  
 Designation : CEO  
 email ID : ankur@encorefilms.in  
 Mobile No. : 9880623122  
 Website : <https://www.encorefilms.in>

**Fametoonz Pvt Ltd**

Service Offered : Animation Services  
 Name : Karthik Chandan Palepu  
 Designation : Director  
 email ID : karthik@fametoonz.com  
 Mobile No. : 9886116123  
 Website : <https://fametoonz.com>

**Graphiti Multimedia Pvt Ltd**

Service Offered : Animation Production  
 Name : Munjal Shroff  
 Designation : Director and COO  
 email ID : munjal@graphiti.net  
 Mobile No. : 9821148757  
 Website : <https://www.graphitimultimedia.com/>

**Hitech Film & Broadcast Academy Pvt Ltd**

Service Offered : 3D & 2D Animation  
 Name : Ashish Jagdish Thapar  
 Designation : CEO  
 email ID : ashish@hitechanimation.com  
 Mobile No. : 9833186523  
 Website : <https://www.hitechanimationstudio.com/>

**Hornbill Studios Pvt Ltd**

Service Offered : 3D Animation Services, Distribution & Co-Production And VFX Services  
 Name : Ravi Kumar Kothapalli  
 Designation : Managing Director  
 email ID : ravi@hornbillstudios.com  
 Mobile No. : 9886674970  
 Website : www.hornbillstudios.com

**Karman Unlimited**

Service Offered : Co-production, Licensing, Formats & Events  
 Name : Sunita Uchil  
 Designation : Founder & CEO  
 email ID : sunita@karman-unlimited.com  
 Mobile No. : 9833815445  
 Website : www.karman-unlimited.com

**Living Pixels Entertainment**

Service Offered : Animation IPs, Production, VFX  
 Name : Somesh  
 Designation : CEO  
 email ID : somesh@livingpixels.in  
 Mobile No. : 9948684859  
 Website : https://livingpixels.in/

**Mesmor Studio Pvt Ltd**

Service Offered : Distribution, Production, Licensing - IP - Merchandising, Co-Production, Acquisitions  
 Name : Vijay Satish Chandra Kalyan  
 Designation : CEO  
 email ID : kalyan@mesmorstudio.com  
 Mobile No. : 9000420838  
 Website : www.mesmorstudio.com

**METAVFX Creations**

Service Offered : VFX & Animation  
 Name : Devireddy Narasimha Reddy  
 Designation : Partner  
 email ID : difilm@gmail.com  
 Mobile No. : 9154952879  
 Website : https://metavfx.in/

**Kayra Animation Pvt Ltd**

Service Offered : Storyboarding, 2D & 3D Animation, VFX  
 Name : Arpit Dubey  
 Designation : CEO  
 email ID : kayraanimation@gmail.com  
 Mobile No. : 9179831131  
 Website : http://kayraanimation.com

**Little Black Star Visual Effects**

Service Offered : Visual Effects (Previsualisation, 3D Assets, Animation, Fx\*, Lighting And Composition, Environments, Crowds, Motion Graphics)  
 Name : Meghana Tirumalasetty  
 Designation : Co-Founder/Business Operations Manager  
 email ID : Meghana.t@littleblackstarfx.com  
 Mobile No. : 6303956463  
 Website : littleblackstarfx.com

**Lotpot Comics (Mayapuri Group)**

Service Offered : Animation, Kids IP Owner, Bollywood Content  
 Name : Shivank Arora  
 Designation : COO  
 email ID : shivank@mayapurigroup.com  
 Mobile No. : 9582001989  
 Website : http://www.mayapurigroup.com

**Mihira Ai**

Service Offered : Animation & VFX Studio  
 Name : Krishnan Abhishek  
 Designation : Head of Studio / General Manager  
 email ID : abhishek.krishnan@mihira.ai  
 Mobile No. : 9987701490  
 Website : WWW.MIHIRA.AI

**Montech Entertainment Pvt Ltd**

Service Offered : 2D & 3D Animations, VFX, Gaming  
 Name : Mriganka Mandal  
 Designation : Director  
 email ID : montech.ent.pvt.ltd@gmail.com  
 Mobile No. : 9064060051  
 Website : http://www.montechindia.in

**Moople Animation Pvt Ltd**

Service Offered : Animation Production Service  
 Name : Subrata Roy  
 Designation : Director  
 email ID : itzsubrata@gmail.com  
 Mobile No. : 9755504005  
 Website : www.hitechanimationstudio.com

**Mugshot Studios**

Service Offered : Animation  
 Name : Vivek Bhaskar Shukla  
 Designation : Director  
 email ID : admin@mugshotstudios.com  
 Mobile No. : 9833979711  
 Website : mugshotstudios.com

**Phantom Digital Effects Ltd**

Service Offered : Pre-Production, Post Production, VFX  
 Name : Bejoy Arputharaj  
 Designation : MD/CEO/VFX Supervisor  
 email ID : bejoy@phantom-fx.com  
 Mobile No. : 9566165795  
 Website : https://phantomfx.com/

**Prayan Animation Studio Pvt Ltd**

Service Offered : Animation, Comic Book, IP Development, Children's Book Illustration  
 Name : Vinayan V  
 Designation : CEO  
 email ID : vinayanv@prayananimation.com  
 Mobile No. : 9567460393  
 Website : https://www.prayananimation.com

**Roy Holdings**

Service Offered : Animation and Live Action Co-production  
 Name : Sukankan Roy  
 Designation : Creative Director  
 email ID : sukankan@royholdings.com  
 Mobile No. : 9830516130  
 Website : https://royholdings.wixsite.com/royholdings

**Sprout Studios Pvt Ltd**

Service Offered : Animation Production  
 Name : Rahul Rohilla  
 Designation : CEO  
 email ID : rahulrohilla@sproutstudios.in  
 Mobile No. : 8800998903  
 Website : https://www.sproutstudios.in/

**Mountain Flower Animation Pvt Ltd**

Service Offered : Animation  
 Name : Rajat Divate  
 Designation : Director  
 email ID : rajatmountainflower@gmail.com  
 Mobile No. : 9886850046  
 Website : https://mountainflowerstudio.com/

**Native Ninja Media Services LLP**

Service Offered : Localisation, Media Services, Production, Post Production  
 Name : Sanjeev Das  
 Designation : CEO  
 email ID : sanjeev@native.ninja  
 Mobile No. : 9833222952  
 Website : www.native.ninja

**Pixtone Images Pvt Ltd**

Service Offered : Audio-Visual Post Production Service (P1101)  
 Name : Srinivasan Santhana Krishnan  
 Designation : CEO  
 email ID : srinivasans@pixstone.com  
 Mobile No. : 9884023720  
 Website : www.pixstone.com

**Prismart Productions**

Service Offered : 3D Animation Services  
 Name : Jyoti Rautela  
 Designation : Chief Business Officer  
 email ID : Jyoti\_dr@prismart.productions  
 Mobile No. : +918527996328 / +918595575612  
 Website : https://prismartstudio.com/

**Reliance Animation Studios Pvt Ltd**

Service Offered : Animation 2D and 3D  
 Name : Tejonidhi Bhandare  
 Designation : CEO  
 email ID : tejonidhi.bhandare@biganimation.com  
 Mobile No. : 9373529935  
 Website : www.relianceanimation.com

**Ssoftoons Private Limited**

Service Offered : Animation 2D and 3D  
 Name : Sourav Mondal  
 Designation : CEO  
 email ID : sourav@ssoftoons.com  
 Mobile No. : 9836282587  
 Website : www.ssoftoons.com



**Start Animation Studio**

Service Offered : Animation Production 2D & 3D  
 Name : Viral Mehta  
 Designation : Line producer  
 email ID : viral.mehta@startanimationstudio.com  
 Mobile No. : 8886455427  
 Website : www.startanimationstudio.com

**Super Audio Madras Pvt Ltd**

Service Offered : Documentary & Animation Films  
 Name : Kunal Daswani  
 Designation : Director  
 email ID : superaudiomadras@gmail.com  
 Mobile No. : 9841081118  
 Website : https://klayentertainment.com/

**Sutra Digital**

Service Offered : Animation, Gaming and Comics  
 Name : Saravanan Mahendra Mani  
 Designation : Chief Operating Officer  
 email ID : sara@sutradigital.in  
 Mobile No. : 9550417145  
 Website : www.sutradigital.in

**Toonz Animation India Pvt Ltd**

Service Offered : Distribution & Licensing of Kids Content  
 Name : Jayakumar P  
 Designation : CEO  
 email ID : jaya@toonzmediagroup.com  
 Mobile No. : 9995674427  
 Website : www.toonz.co

**Toonz Media Group**

Service Offered : Animation Production Distribution  
 Name : Jayakumar P  
 Designation : CEO  
 email ID : jaya@toonzmediagroup.com  
 Mobile No. : 9895512121  
 Website : www.toonz.co

**Ultra Media and Entertainment Pvt Ltd**

Service Offered : Film Distributions, Film Production & Studio Services  
 Name : Rajat Agrawal  
 Designation : Company Director (Syndication and Creative Head)  
 email ID : rajat@ultraindia.com  
 Mobile No. : 9867037007  
 Website : https://www.ultraindia.com/

**Verbolabs Languages OPC Pvt Ltd**

Service Offered : Localisation, Translation, Subtitling, Voice-Over, Content Creation, Video-Editing, Video Creation  
 Name : Prithvi Jain  
 Designation : CEO & Founder  
 email ID : prithvi@verbolabs.com  
 Mobile No. : 9983370165  
 Website : www.verbolabs.com

**Vianet Media Pvt Ltd**

Service Offered : Music, Media, Films, & Content  
 Name : Utsav Aggarwal  
 Designation : Director  
 email ID : utsav@vianetmedia.com  
 Mobile No. : 9717153013  
 Website : www.vianetmedia.com

**Wallpeeps**

Service Offered : 2D & 3D Animation Services  
 Name : Pavan Kumar Addala  
 Designation : Director, Head Of Production  
 email ID : pavan@wallpeeps.in  
 Mobile No. : 9866608889  
 Website : https://wallpeeps.in/

**YoBoHo New Media Pvt Ltd**

Service Offered : Content Export  
 Name : Hitendra Merchant  
 Designation : CEO and Director  
 email ID : hitendra@yoboho.com  
 Mobile No. : 9755504005  
 Website : www.yoboho.com

**Za Studios**

Service Offered : Animation, Games, & VFX | Name : Siva Kumar Kasetty | Designation: Executive Producer  
 email ID : kasettysiva@gmail.com | Mobile : 9972610354 | Website : https://thezastudios.com/



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## Sports & Gaming



Cricket Gold



Revenant Esports



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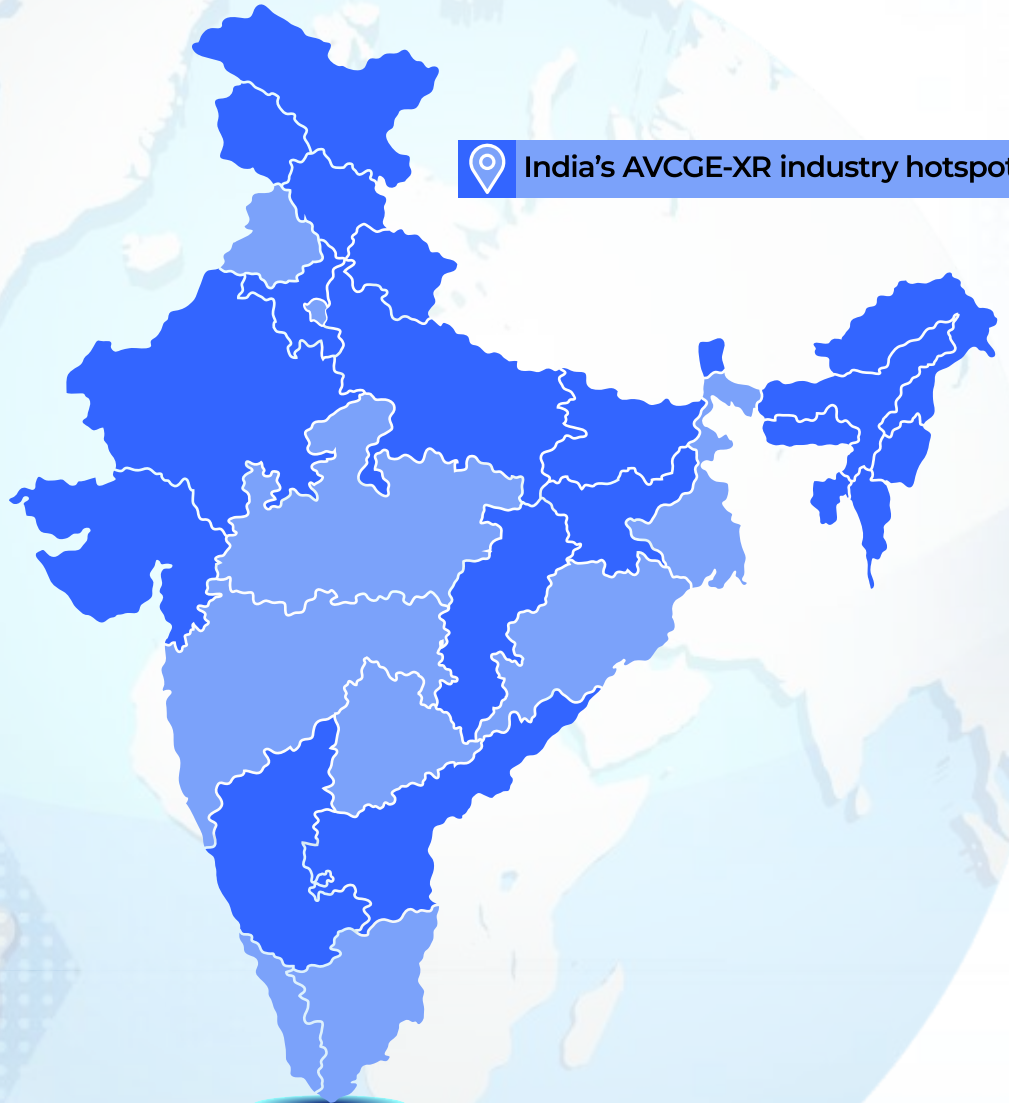
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