



KNOWLEDGE SERIES  
**2015**





11.00 AM - 11.45 AM

## Google-YouTube – Emergence of Content Destinations

From trailers to digital posters to deleted sequences to Panoramic Videos - YouTube plays host to a variety of content.

Google and YouTube are one of the most prominent tools today at a filmmaker's disposal for marketing a film, especially as they offer amazing monetising solutions as well.

The industry, especially Independent filmmakers, have utilized the potential of the platforms to generate significant awareness through low cost means as well as earn a part of their promotions budget as well!

In today's session, Google-YouTube aims to elucidate the marketing & monetising opportunities their platform offers.

**Presentation by Satya Raghavan**, Head of Content Operations, YouTube – India  
Followed by Q&A

There will be discussion about the relevance of the YouTuber Community in the business of content creation & viewer mapping. They will also present the scope of their verticals like YouTube 360, YouTube Red, et al for generating and exhibiting content.



### Satya RAGHAVAN

An alumnus of Harvard Business School, Satya is Co-Founder and former CEO of Skoolshop.com. He has worked as VP Marketing for Star India, as VP for Helion Advisors and as Consumer Marketing Manager for Microsoft India.

He currently heads Content Operations at YouTube India.

*\*\*If you wish to have a pdf copy of the presentation made then please write to us latest by 15 December, 2015 at [knowledgeseries@filmbazaarindia.com](mailto:knowledgeseries@filmbazaarindia.com). We will mail it to you within 7 working days.*

**12.30 PM - 1.00 PM**  
**FFO Logo Launch**

The 9th edition of Film Bazaar will introduce the Film Facilitation Office and the occasion will be marked by the launch of its logo by Col. Rajyavardhan Rathore, Hon'ble Minister of State for Information & Broadcasting in the presence of Shri Sunil Arora, Secretary, Ministry of Information and Broadcasting, Government of India.

The Ministry of Information & Broadcasting, Government of India is setting up a Film Facilitation Office (FFO), with a view to promoting India as a filming destination. The FFO, which will be housed in the National Film Development Corporation (NFDC), will facilitate according permissions for feature films, TV series and advertisement films to be shot in India by foreign filmmakers. After having established due processes, these services shall be extended for Indian filmmakers also.

The FFO will be additionally charged with facilitating obtaining of clearances from various Government agencies and help in creating on-the-ground

**Inauguration by**  
**Col. Rajyavardhan Rathore**, Minister of State for Information & Broadcasting  
**Shri Sunil Arora**, Secretary, Ministry of Information and Broadcasting, Government of India.

support crew for film and ancillary services through standardized vocational training programs. A dedicated web-portal will be created to enable online submission of applications, disseminate information on shooting locations and the facilities available with the Indian film industry for production/post production as well as all necessary information relating to film shooting in India.

The FFO will also aim to identify such issues that require policy interventions by the Government and recommend solutions.



**Col. Rajyavardhan Singh RATHORE**

Col. Rajyavardhan Singh Rathore is the Union Minister of State for Information and Broadcasting.



**Shri Sunil ARORA**

Shri Sunil Arora is Secretary, Ministry of Information & Broadcasting Government Of India.

1.45 PM - 2.45 PM

## Female Protagonists in Bollywood Today - How Real is the Discourse?

The male gaze is a universal ache and has been the point of debate for almost as long as the discourse on women's position in cinema. The last few years in Bollywood have seen the emergence of presumably a lot of very liberated female protagonists who seem to be taking a defiant, if not a definite stand, in a man's world.

*Ek Haseena Thi, Queen, Tanu Weds Manu, Gulab Gang, Dum Laga ke Haisha, NH10, Ishqiya* are some of the films that, in the recent past, have depicted celluloid women with a certain attitude and spunk.

But more often than not, this attitude gets perceived as waywardness, leading to the question whether perceptions are misplaced or otherwise. And the obvious question from thereon would be how much is enough in a world predominantly looked down upon by the male gaze? Maybe it's time to define 'Women centric themes'? One would also ponder over what truly propels such story telling.

**Moderated by**

**Namrata Joshi**, Film Critic, National Cinema Editor, The Hindu

**Panelists**

**Vani Tripathi Tikoo**, Actor, Theatre Artist

**Anurag Basu**, Filmmaker

**Sudhir Mishra**, Filmmaker



### Namrata JOSHI

Well known film critic, Namrata is the winner of India's National Award for Best Film Critic for 2004. A member of FIPRESCI, the international federation of film critics based in Munich, she

has been a member of the FIPRESCI critics' jury at the Toronto International Film Festival 2013. She has been awarded the Charles Wallace India Trust-Iqbal Sarin memorial fellowship and also the British Chevening Scholarship for Indian Journalists.



### Vani TRIPATHI TIKOO

Vani Tripathi's production house Drishya Entertainment has been doing some very creditable work around the archiving of films, music, dance and theatre. She is a trained actor and her engagement with integrating social relevance with the performing arts goes back to her Theatre in Education days at the National School of Drama, Delhi. Her actor's portfolio includes 50 plays and several television and film projects.



### Anurag BASU

Anurag Basu's filmography reflects his ability to carve interesting, not so 'regular' female protagonists in the most endearing way. Whether its *Gangster's* tragic yet lustful for life 'Simran' or *Barfi's* dysfunctional 'Jhilmil' and the lovely, fraught with human frailties 'Shruti' – his women have always stayed on in the viewer's sub-conscious long after the film was over.



### Sudhir MISHRA

He is a renowned Indian film director and screenwriter of critically acclaimed films *Main Zinda hoon, Dharavi, Is Raat Ki Subah Nahin, Chameli, Hazaaron Khwahishein Aisi, Khoya Khoya Chand* and *Yeh Saali Zindagi*. Sudhir made his directorial debut with the film, *Yeh Woh Manzil To Nahin* which won the National Award for Best First Film of a Director.

In recent times, his portrayal of women in Tagore's works has been much applauded. While he gears up to roll on with his *Jagga Jasoos*, one would inevitably expect yet another unique women character from his cine-world on the marquee next year!

3.00 PM - 4.00 PM  
**TV in Digital India**

India is in the midst of a massive digital transformation that is shaping not only the manner in which we consume content but also opening up an entire new ecosystem of monetization, thus creating value for all the stakeholders in the business of producing, marketing, selling content.

The Star Network has been amongst the first to embrace this disruption and leverage its creative cache to build its own digital platform and therefore helping in the evolution of a compelling content delivery mechanism.

This session will draw on Mr. Shankar's vision for the future of content making, delivery and consumption and how content makers must challenge the status quo and push the envelope.

**In Conversation**

**Gayatri Yadav**, Head of Marketing and Communications for Star TV Network, India  
**Vanita Kohli**, Media Specialist and Author



**Vanita KOHLI**

Vanita is a media specialist and writer and has been tracking the Indian media and entertainment business for over a decade. Currently she is a columnist and writer for India-based dailies Business

Standard and Mid-Day. She also writes frequently for Singapore-based ContentAsia. The fourth edition of her book, The Indian Media Business (Sage) was launched in 2013.



**Gayatri YADAV**

Gayatri Yadav is the Head of Marketing and Communications for Star TV Network, India. Gayatri has over 20 years of experience in Marketing across Consumer Products and Media. Gayatri started her career in Procter and Gamble, later joined General Mills where she was responsible for launching Pillsbury Atta and developing a strong portfolio of brands. Gayatri joined Star network in 2011 and is responsible for steering the Marketing and Communication agenda for India's leading media network touching over 600 Million viewers a week. Gayatri has worked on launching ground-breaking social impact shows like "Satyamev

Jayate" and more recently spreading passion for Sports (Kabaddi, Football and Cricket) in India. Most recently Gayatri has worked on the brand launch of Star's foray into digital – with hotstar. Gayatri has led the development of the marketing and communication function in Star into a high performing, world-class team. An alumni of Indian Institute of Management, Kolkata (1992) Gayatri has been recognized as one of "India's Best Brand Builders, the leading "Marketer in Media and Entertainment" in India and one of the "top 50 most successful women leaders" in India.

4.15 PM - 5.00 PM

## Film in India - Gujarat

The focus state for this session is Gujarat. Navigating us through the highlights and benefits that the state has to offer is the Manager - Film Cell, Khyati Nayak. The filmmaker perspective is provided by Shoojit Sircar who has shot extensively in the state over a period of time - his latest work to be shot there being some portions of the hugely successful *Piku*. What remains memorable about filmed Gujarat of course is one of the most cinematically shot campaigns ever - Shoojit Sircar's Gujarat campaign with Brand Ambassador, Amitabh Bachchan.

### Guests

**Khyati Nayak**, Manager- Film Cell, Gujarat State Tourism

**Shoojit Sircar**, Filmmaker

India is a multi-hued country with locations that are rich and varied in their landscaping, architecture and socio-economic profiling. Filmmakers have, over the years, courted these various locations to film their stories for celluloid. The Film in India sessions will, in the course of Knowledge Series, explore the scope

of filming in some of these states and what it entails through the eyes of the State as well as the filmmaker.

The session aims to look at the facilities and benefits that exist for filmmakers and how they can be further enhanced.



### Shoojit SIRCAR

With his roots in theatre, Shoojit Sircar today is one of the most prolific filmmakers in the country. He has created award-winning commercial and critically acclaimed features. His versatility is reflected in his ability to handle a variety of subjects with a stylized yet sensitive and humane approach.



### Khyati NAYAK

Khyati Nayak is Manager at Film Cell, Gujarat State Tourism.

5.15 PM - 6.45 PM

## Shoojit Sircar - A journey in Storytelling

He has always been a man of stories – the filmmaker who has a very strong sense of narrative. These narratives have often emerged from the smaller joys or even the mundanities of life.

While the music video for *Mann ke Manjeerey* used the female truck driver to create a leitmotif of the liberated woman, the recent *Piku* tells a sensitive tale of intricate human relationships using an aging father's obsession with bowel movements as the trigger point!

From his initial music video days, the biggest differentiator was his ability to tell stories with or without any known stars, but with a clear sense of his target audience and what would engage them was very clear.

### In Conversation

**Shoojit Sircar**, Filmmaker

**Anuradha SenGupta**, Broadcast Journalist,  
Producer

This has been the one aspect of his filmmaking craft that has remained constant in his journey through films. Stars, big budgets, conflict zone stories notwithstanding, Shoojit Sircar continues to weave stories effortlessly. The session aims to explore the genesis of all those stories and the craft of filming them.



### Anuradha SENGUPTA

Anuradha SenGupta is a broadcast journalist and producer, as well as one of the most versatile anchors on Indian news television. Her company IS Network has created shows like *Chivas Studio Gentleman's Code* on Star World. These days she's helping set up digital content/journalism initiatives.



### Shoojit SIRCAR

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10.30 AM - 11.15 AM

## Film in India - Maharashtra

The focus state for this session is Maharashtra. Home to the country's largest film industry, the landscape and culture of Maharashtra offers diverse locations, cultures and geographies to the eclectic filmmaker. From a bustling metropolis like Mumbai to sweeping mountain ranges of the western ghats and dense forests with diverse ecosystems and a wide coastal range, Maharashtra offers a plethora of sights. The filmmaker perspective is provided by Rohan Sippy. Apart from having shot extensively in Maharashtra and especially in Mumbai - both as a Producer and a Director, his film *Bluffmaster* will always be remembered as the film that captured Mumbai like never before.

### Guests

**Shri Sanjay Bhokare**, Managing Director & Deputy Secretary, Maharashtra Tourism Board

**Rohan Sippy**, Filmmaker

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of filming in some of these states and what it entails through the eyes of the State as well as the filmmaker.

The session aims to look at the facilities and benefits that exist for filmmakers and how they can be further enhanced.



### Rohan SIPPY

Indian Producer, Director, Rohan Sippy has an enviable range of films to his credit including *Bluffmaster*, *Dum Maaro Dum* and the dramatic-comedy *Nautanki Saala*. He produced *Taxi 9211*, *The President Is Coming* and *Chandni Chowk to China*. Rohan also directed a musical theatre piece 'Love & All that Jazz' for Chivas Studio.



### Shri Sanjay BHOKARE

Shri Sanjay Bhokare is Managing Director and Deputy Secretary of Maharashtra State Tourism.

11.30 AM - 2.00 PM

## Investor Pitch - Film Bazaar Recommends

Filmmakers whose films are in the Film Bazaar Recommends Section of the Viewing Room as well as the Work-in Progress Lab Projects are given an opportunity to pitch for finishing funds for their films. Investors and producers interested in gap financing are invited to be part of this session.

Moderated by

**Deepti DCunha**, Consultant & Curator, Work In Progress Labs & Viewing Room



### Deepti DCUNHA

Deepti DCunha is a Film Programmer specialising in Contemporary Indian Cinema. She has been the India Consultant to Marco Mueller since 2011 for Venice, Rome, Beijing and Silk Road International Film Festival in China. She has been a programmer for JioMAMI

2015, for two editions of International Children's Film Festival of India (ICFFI) and Osian's Cinefan Film Festival. Currently, Deepti programs for the Chicago South Asian Film Festival (CSAFF). She sources and curates films for the Viewing Room section and Work-in-progress lab for the prestigious NFDC Film Bazaar.

## Film Bazaar Recommends Projects

### Fiction

#### Film

*Autohead*

*G - A Wanton Heart*

*Haanduk (The Hidden Corner)*

*'I' Pad*

*Juje*

*Mantra*

*Moh Maya Money (In Greed We Trust)*

*Nila*

*Nongmei (Gun)*

*Ozhivudivasathe Kali (An Off-Day Game)*

*Rangaa Patangaa*

*Mor Mann Ke Bharam*

*The Threshold*

*The Head Hunter*

*Chidiya*

#### Director

Rohit Mittal

Rahul Dahiya

Jaicheng Jai Dohutia

Amit Rai

Miransha Naik

Nicholas Kharkongor

Munish Bhardwaj

Selvamani

Haobam Paban Kumar

Sanal Kumar Sasidharan

Prasad Namjoshi

Abhishek Varma, Heer Ganjawla,

Karma Takapa

Pushpendra Kriplani

Nilanjan Dutta

Mehran Amrohi

### Documentary

#### Film

*Black Is Beautiful*

*Machines*

*Raghu Rai: An Unframed Portrait*

*Right Forward*

*The Marriage Brokers*

*Train Chaar Baje Ki Hai (The Train Leaves at Four)*

*Fireflies in the Abyss*

#### Director

Deepak Sharma

Rahul Jain

Avani Rai

Surya Balakrishnan

Smriti Mundhra & Sarita Khurana

Antariksh Jain

Chandrashekar Reddy

2.30 PM - 3.30 PM

## DIGITAL INDIA - Prime domains for Content Creation and Monetisation

What was once considered only a film marketing tool is now gradually blossoming into a full blown Business model in a Digital India. Web Series & Mobile Series are here to stay. TV promotions are gradually becoming lower on priority as film marketers and content creators are fast realizing that the web and the mobile spaces get you more value for money— better reach, instant Target Group driven content feedback and analytics, and are definitely more economical.

Filmmakers like Sanjay Leela Bhansali and his *Bajirao Mastani* are opting for a specially designed animated web series. Rohan Sippy is directing star driven content like *Client* (with Bipasha Basu). Film entities like YRF (with Y Films) and Eros Now are investing into original content specially developed and designed for the digital space.

Most of the content gets consumed as a promotional tool to start with and eventually evolves into Gaming, Apps and much later a TV acquisition.

Moderated by

**Vanita Kohli**, Media Specialist and Author

Panelists

**Vaibhav Vishal**, Chief Creative Officer, Eros Now

**Nikhil Taneja**, Head of Development, Y Films

**Rohan Sippy**, Filmmaker, Producer.

So what's driving them to explore the web & mobile spaces? What then is the relevance of the TV space in the life cycle of the promotions of a film? How much of it is a valuation based game? And how does the monetization eventually happen?

The session aims to explore the Web platform as a great content enabler and Mobile Platforms as the platform that offers not just content enabling but also the best numbers!



**Vanita KOHLI**

Vanita is a media specialist and writer and has been tracking the Indian media and entertainment business for over a decade. Currently she is a

columnist and writer for India-based dailies Business Standard and Mid-Day. She also writes frequently for Singapore-based ContentAsia. The fourth edition of her book, *The Indian Media Business* (Sage) was launched in 2013.



**Vaibhav VISHAL**

Vaibhav has been part of the entertainment industry for almost two decades now. With experience in spaces ranging from music to food and films, and with expertise in advertising, television, radio and digital, he has always been in the middle of content creation and marketing, playing the Creative Suit to the fullest.

At present, he is the Chief Creative Officer at Eros Now, Eros International. Prior to this, he was attached to brands like FoodFood, Red FM and MTV.



**Nikhil TANEJA**

Nikhil currently runs the development and digital content at Y-Films and also works as a Creative Producer and Senior Manager at Yash Raj Films. Nikhil has also worked as a writer-producer-creative director for the Content & Creative Shows team at MTV India for three years. With a multi-faceted profile, Nikhil juggles several hats like Producer, Screenwriter, Director and Film critic, among others.



**Rohan SIPPY**

Indian Producer, Director, Rohan Sippy has an enviable range of films to his credit including *Bluffmaster*, *Dum Maaro Dum* and the dramatic-comedy *Nautanki Saala*. He produced *Taxi 9211*, *The President Is Coming* and *Chandni Chowk to China*. Rohan also directed a musical theatre piece 'Love & All that Jazz' for Chivas Studio.

3.45 PM - 4.30 PM

### Film in India - Chattisgarh

The focus state for this session is Chattisgarh. It offers colourful sights reflective of the vibrant heritage of India. Chattisgarh's Bastar area and its heritage sites like Khajuraho and Sudanpuri have been great tourist draws over the years and would surely appeal to the filmmaker as well. General Manager of the State Tourism Board, Mr. Sanjay Singh, will elaborate on the sites and benefits the state has to offer.

The filmmaker perspective is provided by their brand ambassador Anurag Basu who hopes to film there some day. However, he will share his experiences in shooting as a talent for the state promotional video.

#### Guests

**Sanjay Singh**, General Manger, Chattisgarh Tourism Board

**Anurag Basu**, Filmmaker

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of filming in some of these states and what it entails through the eyes of the State as well as the filmmaker.

The session aims to look at the facilities and benefits that exist for filmmakers and how they can be further enhanced.



#### Anurag BASU

Anurag Basu's initial films include the huge hit *Murder* and the Abu Salem inspired *Gangster*. And he discovered in the process amongst many others one of the finest talents of Bollywood today – Kangana Ranaut.

As he went on to make films like *Life in a Metro* and *Barfi* what seemed to get more visible is his inherent ability to tell engaging stories of complex human relationships in very picturesque surroundings. His next is the intriguing *Jagga Jasoos* which spans across many countries.



#### Sanjay SINGH

Sanjay Singh is the General Manager of Chattisgarh Tourism Board

4.45 PM - 5.45 PM

## Children's Films and New Markets

Driven by the notion that kids today are born into digitalization, the presentations and discussions in the session will explore the creation of 'Transmedia' content. Content which from the ideation stage itself can be adapted and developed across multiple platforms, like e-books, games, television and finally films.

Shedding insights on the current market for children's entertainment, the speakers will tackle the question of how the world looks at children's content in an integrated way.

It will also explore how the children's film market in India can use its own indigenous success stories like Rajiv Chilaka's *Chota Bheem* (wherein the creators took a mythological character that existed in public memory and re-imagined it to successfully adapt it to various platforms – from TV to film) to adopt, within its cultural parameters, these various technological transformations.

### Moderated by

**Namrata Joshi**, Film Critic, National Cinema Editor, The Hindu

### Presentations by

**Rajiv Chilaka**, Creator, *Chota Bheem*, CEO; Green Gold Animation

**Annette Brejner**, Head of the Financing Forum for Kids content

Followed by Panel Discussion

The digitalized space is a Direct from Consumer feedback space. With such a dynamic barometer and given the 'touch and feel' nature of the medium, the milestones in the narrative are bound to emerge from the viewer and this will eventually define the market. The session attempts to explore and understand these mechanisms.



### Namrata JOSHI

Well known film critic, Namrata is the winner of India's National Award for Best Film Critic for 2004. A member of FIPRESCI, the international federation of film critics based in Munich, she has been a member of the FIPRESCI critics'

jury at the Toronto International Film Festival 2013. She has been awarded the Charles Wallace India Trust-Iqbal Sarin memorial fellowship and also the British Chevening Scholarship for Indian Journalists.



### Rajiv CHILAKA

Rajiv is the Founder & CEO of Green Gold Animation. He has created and built India's largest animation brand *Chota Bheem*. Rajiv's leadership and creative abilities have made Green Gold India's largest producer of domestic content, having produced over 400 episodes of animation content, more than 50 television movies and three theatrical movies.



### Annette BREJNER

Annette Brejner has started and developed the Financing Forum's predecessor BUFF Financing Forum 2007- 2012. Together with Film i Skåne, she re-launched The Financing Forum in 2013 with a new profile. She has a Master's degree in Visual Communication and is former Festival Director of International Female Film Festival, Malmö.

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6.00 PM - 7.00 PM

## Kabir Khan - Traversing Real Stories to feature with stars

Documentaries, the small film with a star to the Salman Khan blockbuster - he has done it all. The conversation today aims to trace his journey across the varied cinematic landscapes he has traversed.

He shares his thoughts on how both worlds feed off each other – whether it's a *Kabul Express* and its predecessors – the two part award winning Taliban documentaries OR his documentary filming experiences in war zones and the amazingly constructed sequences of *Phantom*. And of course the glitterati of his filmography and his 'crossing over in reverse' films – the hugely entertaining and successful Salman Khan big budget star fares *Ek Tha Tiger* and *Bajrangi Bhaijaan*.

The toast of the season and the filmmaker who dares to have a foot in every door - Kabir Khan shares his amazing journey.

### In Conversation

**Kabir Khan**, Filmmaker

**Rajeev Masand**, Film Critic, Journalist



### Rajeev MASAND

Rajeev Masand has had an accomplished media career spanning 16 years covering the Indian entertainment industry. Rajeev is perhaps the only entertainment journalist in the country to have had two eponymous film shows

– *Masand Ki Pasand* (on Star News) and *Rajeev Masand Ki Pasand* (currently on IBN7).

Rajeev is Contributing Editor for GQ India, and writes a monthly column, Talk Movies for the Magazine. He is also Entertainment Editor at CNN-IBN.



### Kabir KHAN

Kabir Khan's cinematic language is unique in its marrying of the issue based human story with the glitz and glamour of the star studded big budget seasons big ticket release. This engagement with the serious can be traced back to his initial days as a cinematographer with the prolific journalist Saeed Naqvi.

He eventually evolved into shooting and directing his own documentaries which travelled across the world and were much applauded.

His debut feature *Kabul Express* starring John Abraham reflects this grooming. This eventually led to the more commercially positioned and rewarding *Ek Tha Tiger* and *Bajrangi Bhaijaan*.

10.45 AM - 11.30 AM

## Skill development in Film Industry - Standardized training techniques

Emerging technologies have not only increased the scope of content creation across multiple formats and platforms but have also scaled up the requirement for trained and skilled workers & technicians. It is important that not only the heads of departments but also their entire teams and rest of crew are in sync with the best of technology and their effective application as well as best practices in the M&E sector.

It's part of the government's Skill India program to help envision and facilitate standardised training programs and procedures across the Indian Film Industry. The session aims to explore the modalities for effective implementation of the same.

### In Conversation

**Amala Akinenni**, Actor, Director, Annapurna International School for Film and Media

**Nina Lath Gupta**, Managing Director, NFDC



### Nina Lath GUPTA

Nina Lath Gupta is the Managing Director of National Film Development Corporation Ltd.



### Amala AKKINENI

Amala will always be remembered as the silent, expressive actor from *Pushpak*. Her varied portfolio includes some very interesting work in Tamil and Telugu cinema including *Satya*, *Agninakshatram* and *Life is beautiful*. She has done films in Malayalam, Hindi and Kannada as well. She has also been a Bharata Natyam dancer, and an animal welfare activist.

She is currently working with Mr. Kamal Haasan, acclaimed actor, director and producer, towards establishing norms for vocational training for the film sector.

11.45 AM - 12.30 PM

## Film in India - Madhya Pradesh

The focus state for this session is Madhya Pradesh. With colorful occasions like the Ujjain Mahakhumbh or the stunning location of Bir Singh Palace, sprawling flora and fauna in Kanha National Park and nature's bounty like Dhuandhar falls, Madhya Pradesh offers one of the most diverse filming spaces in India. The Company Secretary and the In-charge of the state's Film Tourism Unit, Sandesh Yashlaha will take us through the beauties of the State and its benefit packages.

The filmmaker perspective is provided by the acclaimed filmmaker Prakash Jha who has shot extensively in the state for films like *Gangajal* and *Aarakshan*.

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### Guests

**Sandesh Yashlaha**, Company Secretary, In-Charge, MP Film Tourism

**Prakash Jha**, Filmmaker

of filming in some of these states and what it entails through the eyes of the State as well as the filmmaker.

The session aims to look at the facilities and benefits that exist for filmmakers and how they can be further enhanced.



### Prakash JHA

Prakash is known for his politically charged films like *Mrityudand*, *Gangajal* and *Rajneeti*. He has also been involved with development initiatives in Bihar through the NGO Anubhooti.



### Sandesh YASHLAHA

Sandesh Yashlaha is the Company secretary and In-charge of the Film Tourism unit of Madhay Pradesh State Government.

12.45 PM - 1.45 PM

## New Voices: The Filmmaker - Pushing Boundaries in Content Creation, Marketing and Monetising

It's no longer enough to be a passionate filmmaker. In a space that demands a lot of investment, where costs keep escalating and the returns are erratic and often dissatisfactory, it becomes very important to ensure that the story you wish to tell will at least be able to spread not only its risks but also its recoveries.

Thus, while the returns might be little, they could come from multiple quarters. For the Indie filmmaker, returns are also essential for branding and positioning purposes in their individual niche spaces. The Indie space isn't always blessed with a dynamic, resourceful producer with the director himself being required to take the dual role of director and producer. Hence the need to be an entrepreneur.

It therefore becomes important to develop the ability to thoroughly understand the scope of one's content and explore possibilities of multiple platforms of exhibition and exploitation.

Moderated by

**Anurag Kashyap**, Filmmaker

Panelists

**Amit Masurkar**, Filmmaker

**Bardroy Barretto**, Filmmaker

The session has on the panel a young Indie Brigade that has, in the past one year, thrown up content that apart from being well crafted, is also intelligently constructed and positioned. And they have managed to carve a niche within their own spaces.

Talking to them is the man who, in contemporary times, was the first to break free from the traditional mould – the original director-entrepreneur who always seems to have a work in progress – Anurag Kashyap.



### Anurag KASHYAP

Anurag Kashyap is probably one of the most potent voices of the Indian Indie. Inspired largely by the tradition of the Noir his craft spans across a huge range. The darkness of the genre often reflects hues from various sub genres. His filmography includes the gritty, iconic *Black Friday*, the grimy low budget *Ugly*, the very disturbing *That Girl in Yellow Boots* and the dusty, Hindi Heartland gangster epic *Gangs*

*of Wasseypur* on one end. On the other end is the psychedelic *Dev D* that gives the loser and the lost a second chance and the 60's Jazz saga of lives and loves gone wrong in *Bombay Velvet*. A regular in the line up of most of the celebrated film festivals across the world his list of awards and honours includes the prestigious *Chevalier dans l'ordre des Arts et Lettres* given to him in 2013 by the Government of France. The boy from small town India has, over the last two decades, evolved into one of the most representative faces of Contemporary Indian Cinema across the globe.



### Amit MASURKAR

Amit quit engineering college upon the advice of Pulp Fiction co-writer Roger Avary and started his adventurous career as a staff writer for *The Great Indian comedy show*. He has co-written the screenplay for *Murder 3*. His Debut feature *Sulemani Keeda* has screened at various Film Festivals across the globe to reasonable acclaim. What makes it interesting to this session is its huge online success – both in terms of eyeballs and revenue generation.



### Bardroy BARRETTO

Starting out in 1987 as an Assistant Cameraman, Bardroy went on to create his boutique production house 'Brown Skins' as a reputed banner in the demanding world of advertising film production. Bardroy made his feature film debut with his passion project, *Nachom-ia Kumpasar*.

2.15 PM - 3.00 PM

## Film in India - Tamil Nadu

The focus state for this session is Tamil Nadu. With picturesque locations, delightful old-meets-new lanes and by-lanes, the stunning Chettinad Palaces, and the UNESCO declared Heritage Sites like the Nilgiri Mountain Rail & Mammalapuram, the state offers a rich and varied platter to filmmakers. Offering the filmmaker perspective is Karthik Subbaraj whose *Pizza* and the recent *Jigarthanda* bring to life in a unique way through their narrative the magic of Chennai and Madurai. He shares his experiences of filming in the state.

### Guests

**Har Sahay Meena**, Commissioner of Tourism and Managing Director, Tamil Nadu State Tourism

**Bharatbala**, Filmmaker

India is a multi-hued country with locations that are rich and varied in their landscaping, architecture and socio-economic profiling. Filmmakers have, over the years, courted these various locations to film their stories in for celluloid. The Film in India sessions will, in the course of Knowledge Series, explore the scope

of filming in some of these states and what it entails through the eyes of the State as well as the filmmaker.

The session aims to look at the facilities and benefits that exist for filmmakers and how they can be further enhanced.



### Bharatbala

Bharatbala is known for his stunning visuals and the sheer scale of his music videos and advertising films. Equally memorable is his beautifully shot and spiritedly performed *Mariyaan* starring heartthrob Dhanush. Simple emotions and big canvasses mark the working style of this Chennai born man who has a fresh outlook to filmmaking. A person who breathes life into his visuals through real places and people, Bharatbala tells Indian stories with a universal sensibility to a world audience. Having grown up on a diet of international cinema, Bharatbala is deeply influenced by works of David Lean, David Lynch and Bimal Roy. Like Brazilian director Water Salles and Chinese director Zhang Yimou, who have brought stories from their countries into the world cinema space, Bharatbala too is passionate about showcasing stories from India to an international audience.



### Har Sahay MEENA

Har Sahay Meena is the Commissioner of Tourism and Managing Director of Tamil Nadu State Tourism

3.15 PM - 4.30 PM

## VR Technology & New Film Narratives

In an age where you carry your screen in your pocket and can watch films on your handset the VR experience customizes film viewing further. Each viewer wears the VR gear on his eyes and navigates himself through the film viewing., He can choose certain perspectives in the film and even situations. In other words every viewer in a room can actually watch the same film differently. Immersive Viewing as it is called is the next big thing. And this kind of viewing experience makes you wonder about the content creation. What was pre programmed reflexes in Gaming is now part of storytelling with specially created animation and even Live action sequences!

Empowered by some of the best talents from VFX, gaming et al VR films are stretching tech boundaries and opening up new horizons in narrative styles. So

Geust

**Shekhar Kapur**, Filmmaker

**Sudhir Mishra**, Filmmaker

are we ready for it in India? What are the cultural challenges? How will it affect the way

The session aims to unveil the magic of VR , its scope within the film narrative and how it will reach out to the maximum number of people. Story tellers need to tell stories.. and the adventure goes on. The 2 key discussion points are the way stories and narratives will evolve and avenues of distributing them.



### Shekhar KAPUR

Shekhar Kapur, Filmmaker, will share his experiences and insights fresh from his first ever VR film that he is creating with Annapurna Pictures. With a unique insight on new filmmaking trends and an oeuvre spanning diverse subjects, Shekhar Kapur is one of the most iconic voices to come out of the Indian Film Industry. From the evergreen fantasy - entertainer *Mr. India* to the grimy *Bandit Queen* and finally the saga of the *Queen of England* – his stories span across a wide range. What makes his cinema truly unique is also his knack of constantly playing with form, technology and the craft of story telling.



### Sudhir MISHRA

He is a renowned Indian film director and screenwriter of critically acclaimed films *Main Zinda hoon*, *Dharavi*, *Is Raat Ki Subah Nahin*, *Chameli*, *Hazaaron Khwahishein Aisi*, *Khoya Khoya Chand* and *Yeh Saali Zindagi*. Sudhir made his directorial debut with the film, *Yeh Woh Manzil To Nahin* which won the National Award for Best First Film of a Director.

4.45 PM - 5.30 PM

## Twitter - Super interactive Multi-platform Hosts

Twitter is the go-to medium for online marketing of films. The popularity of twitter rests on its interactivity. It elevates the medium from being a conduit for teasers and trailers to an online stage to building vast communities. Furthermore, given its ability to accommodate multiple platforms and formats, the site becomes that one place for users to integrate all their content in one place.

The session, with the help of case studies of film campaigns that Twitter has collaborated with, will elucidate the various marketing opportunities that independent filmmakers can mine in the site to generate higher awareness for their films.

**Presentation by**  
**Pratiksha Rao**, Partnerships Manager, Twitter  
Followed by Q&A

The session will also elaborate the company's plan, focus India to expand greater usage of the medium for social media marketing in an ecosystem where a platform like Facebook is expanding to also become a content creator with new VR technologies.



### Pratiksha RAO

Pratiksha leads Twitter's partnerships with content partners across South East Asia, while also working closely with film studios, producers and talent in India. Having worked in video production across platforms, she is always excited about new and independent cinema.

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5.45 PM - 7.00 PM

## Re-creating Real Stories - Challenges in the context of copyright/IPR

Stories that arise out of real life situations need very sensitive & experienced hands. Not just because they might affect the lives of the people they talk about or of those that are connected with them. But also because their narration of facts is largely based on the perception of their subjects – a situation that can create complications.

Ketan Mehta has seen it all through the many Biopics that he has either directed or produced. And Anurag Kashyap has seen it through his treatise on the Bombay Blasts – *Black Friday*.

So how does one set up a film like this? How does one secure it legally? What are the obstacles that one needs to anticipate and build defenses against? What are the implications, in case objections manage to bring the making or the release of the film to a halt? How do such films get a release eventually? And finally, who all have a right to share the IPR and copyright on a film such as this? The session aims to explore the legal hurdles, the Errors and Omissions

**Moderated by**

**Anuradha SenGupta**, Broadcast Journalist, Producer

**Panelists**

**Ketan Mehta**, Filmmaker,

**Madhu Gadodia**, Equity Partner (BHSc, LLB), Naik Naik & Company

**Anurag Kashyap**, Filmmaker

coverage and lessons from history in the context of making films that re-create real stories. It also aims to explore how filmmakers interpreting real life situations strive to find creative solutions within legal parameters. At a time when there are many real life stories being interpreted on celluloid this seems a very pertinent question to ask.



### Anuradha SENGUPTA

Anuradha SenGupta is a broadcast journalist and producer, as well as one of the most versatile anchors on Indian news television. Her company

IS Network has created shows like *Chivas Studio Gentleman's Code* on Star World. These days she's helping set up digital content/journalism initiatives.



### Ketan MEHTA

Ketan Mehta made a relatively quiet entry into the fillm industry with the volatile Aamir Khan starrer *Holi* and went on to create a filmography of great range. It includes documentaries and features that have been written about and discussed extensively. Some of the landmark films included The latest film in his directorial repertoire, the Nawazudin Siddiqui starrer *Manjhi: The Mountain Man* was a tale based on real events that garnered mainstream attention and box office success.



### Anurag KASHYAP

Anurag Kashyap is probably one of the most potent voices of the Indian Indie. Inspired largely by the tradition of the Noir his craft spans across a huge range. His filmography includes the gritty, iconic *Black Friday*, the grimy low budget *Ugly*, the very disturbing *That Girl in Yellow Boots* and the dusty, hindi heartland gangster epic *Gangs of Wasseypur* on one end.

On the other end is the psychedelic *Dev D* and the 60's Jazz saga of lives and loves gone wrong in *Bombay Velvet*.



### Madhu GADODIA

Madhu has advised on more than 500 film production and distribution deals and has structured deals for Bollywood production houses and Hollywood studios. Madhu leads her team of experienced professionals and spearheads Naik Naik and Company's Andheri Office.

A regular in the line up of most of the celebrated film festivals across the world his list of awards and honours includes the prestigious *Chevalier dans l'ordre des Arts et Lettres* given to him in 2013 by the Government of France. He is today one of the most representative faces of Contemporary Indian Cinema across the globe.

10.30 AM - 11.45 AM

## Crowdfunding Campaigns - Telling an engaging story

Crowdfunding campaigns have helped bring unique projects to life. From animation features in Sanskrit language to quirky independent fare, they have been the lifeline for independent filmmakers.

So, what does it take to successfully crowdfund a film? Is it about the platform that hosts the campaign? Or is it because of the stories that the filmmakers tell, about their films and about themselves, their passion and their vision? And the conviction with which they tell them? Who are the people who actually have the gumption to put money into a presumably high risk proposition they chanced upon on the internet?

Or is it something more scientific? The speakers share their individual experiences of mounting a successful crowd funding campaign and the logic that drives it.

### Moderated by

**Namrata Joshi**, Film Critic, National Cinema Editor, The Hindu

### Presentations by

**Ravi Shankar**, Filmmaker - *Punyakoti*

**Bhaskar Hazarika**, Filmmaker - *Kothanodi*

**Ruchi Bhimani**, Producer- *Proposition for a Revolution*

Followed by Panel Discussion



### Namrata JOSHI

Well known film critic, Namrata is the winner of India's National Award for Best Film Critic for 2004. A member of FIPRESCI, the international federation of film critics based in Munich, she

has been a member of the FIPRESCI critics' jury at the Toronto International Film Festival 2013. She has been awarded the Charles Wallace India Trust-Iqbal Sarin memorial fellowship and also the British Chevening Scholarship for Indian Journalists.



### Ruchi BHIMANI

In the course of her decade-long career, Ruchi has been involved with several landmark films like *Final Solution*, *Love in India* and *Patang*. Ruchi has been named as one of the Future Leader Producers by Screen International at Cannes Film Festival 2015. Ruchi is also a 2014 recipient of San Francisco Film Society's International Producer Fellowship.



### Ravi SHANKAR

Ravi Shankar is the mind behind the crowdfunded Sanskrit animated film *Punyakoti*. Ravi is keen to find an idiom and grammar of storytelling that is Indian in essence. He also wrote and directed a project on *Panchatantra* which was released internationally.

A deeply committed educationist, inventor and orator, he has also published two children's books. Ravi is fascinated by the medium of animation and has been encouraging animators in India to think originally despite the several challenges in the industry.



### Bhaskar HAZARIKA

Bhaskar is a New Delhi-based writer and filmmaker. After completing his MA in Film & Drama from the University of Reading, he has worked extensively in Indian films, television, and documentaries. *Kothanodi* is his debut film as director.

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12.00 PM - 12.45 PM

## Film in India - West Bengal

The focus state for this session is West Bengal. Flanked by the bay & hilly forests of the Doars, watered by the rivers and with a countryside that is still quite untouched, the state offers some truly picturesque locations. The 'urbanscape' offers an interesting mix of the period (Mughal as well as European) juxtaposed with various cultural influences and the modern and is relatively unexplored.

The filmmaker will share with us how West Bengal, over the years, has added to the visual narrative of his films. He will also share how the state has enabled and facilitated a palatable experience for him.

### Guests

**Surajit Bose**, Director-in-Charge, West Bengal state Tourism

**Sudhir Mishra**, Filmmaker

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of filming in some of these states and what it entails through the eyes of the State as well as the filmmaker.

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### Surajit BOSE

Surajit Bose is Director-in-Charge of West Bengal state Tourism



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He is a renowned Indian film director and screenwriter of critically acclaimed films *Main Zinda hoon*, *Dharavi*, *Is Raat Ki Subah Nahin*, *Chameli*, *Hazaaron Khwahishein Aisi*, *Khoya Khoya Chand* and *Yeh Saali Zindagi*. Sudhir made his directorial debut with the film, *Yeh Woh Manzil To Nahin* which won the National Award for Best First Film of a Director.

1.00 PM - 2.00 PM

## Vikas Bahl - Choosing the Story and Positioning It Right

Vikas Bahl could be credited as one of India's first Indie Vision producers. He has, over the years, made some brave and unusual choices and crafted success stories out of them.

Way back in 2007 he managed to carve out a UTV Spotboy within the large studio confines of UTV Movies. The vision was to make the Big Idea Small Film. As the Founder – Producer he hand-picked small budget films by some of the best directors we have today – *Dev D* by Anurag Kashyap , *Udaan* by Vikramaditya Motwane and *Paan Singh Tomar* by Tigmanshu Dhulia, to name a few.

The stories he chose to tell as a Director also reflect a similar approach – even though they are varied in their genre and narrative styles as well as the positioning for release and distribution. So there is a *Chillar Party* that gets an 'item song' by Salman Khan. On the other end of his filmography is a *Queen* that reinvents the 'cool quotient' of a small town girl and subtly tells an engaging coming-of-age tale.

As an independent producer today with directors as producing partners, he continues to choose and release successfully films that many would be wary to touch – a *Hunterr*, a *Katiyabaaz* , a *NH10* or the very acclaimed *Masaan*.

### In Conversation

**Vikas Bahl**, Filmmaker

**Rajeev Masand**, Film Critic, Journalist

So what is the science behind choosing what films to put out there? And how does one ensure that the right people get to know about it, talk about it and get to watch it? The session aims to explore and unravel some of these enigmas that have puzzled some of the best in the industry.

Vikas Bahl's entire film career graph – right from his UTV Spot Boy days seems to be a path that was chartered out of answering these few basic questions. So what makes the man who chose to deliver to the Silver Screen stories that few would dare to even consider ? The session aims to explore the mind and the guts that make up Director-Producer Vikas Bahl.



### Rajeev MASAND

Rajeev Masand has had an accomplished media career spanning 16 years covering the Indian entertainment industry. Rajeev is perhaps the only entertainment journalist in the country to have had two eponymous film shows - *Masand Ki Pasand* (on Star News) and *Rajeev Masand Ki Pasand* (currently on IBN7). Rajeev is Contributing Editor for GQ India, and writes a monthly column, Talk Movies for the Magazine. He is also Entertainment Editor at CNN-IBN.



### Vikas BAHAL

Vikas Bahl shifted from TV and advertising into films with Sanjay Leela Bhansali's *Black* where he worked with the production team. He joined UTV Movies & UTV Spotboy and over the next few years managed to create studio support, space and visibility for the Big Idea Small Film with releases like *Mumbai Meri Jaan*, *Aamir*, *Dev D*, et al.

Eventually he set up his own shop Phantom Films with friends and colleagues Anurag Kashyap, Vikramaditya Motwane and Madhu Mantena and has been producing as well as acquiring films to present and release.

Over the last few years Vikas Bahl has also evolved into one of India's most engaging directors with two National Awards in his kitty for his debut feature *Chillar Party* and the path breaking hugely successful *Queen*.

2.30 PM - 3.15 PM

## Film in India - Daman – Diu & Dadra Nagar Haveli

The focus state for this session is Daman – Diu & Dadra Nagar Haveli. They are picturesque tourist destinations with a unique blend of ancient heritage, beautiful beaches and modern infrastructure representing a fascinating getaway from the humdrum of city life. Both Union Territories present a unique opportunity for a special cinematic experience and off-beat location for production and film shooting. Navigating us through the highlights and benefits that the state has to offer is Vinod P Kavle - IAS, Secretary (Tourism), DD & DNH.

### Guests

**Vinod P Kavle**, Secretary - Tourism, DD & DNH  
**Karan Malhotra**, Filmmaker

The filmmaker perspective is provided by Karan Malhotra who filmed the stunning 2012 film *Agneepath* for Dharma Productions, starring Hrithik Roshan and Priyanka Chopra, in Diu.

India is a multi-hued country with locations that are rich and varied in their landscaping, architecture and socio-economic profiling. Filmmakers have, over the years, courted these various locations to film their stories in for celluloid. The Film in India sessions will, in the course of Knowledge Series, explore the scope

of filming in some of these states and what it entails through the eyes of the State as well as the filmmaker.

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### Karan MALHOTRA

Karan Malhotra belongs to that exclusive club of directors who debut with Dharma Productions and deliver a huge hit with the biggest of star casts. His remake of *Agneepath* starring Hrithik Roshan and Priyanka Chopra was a dream debut and a film which paved the way to his next film – the Varun Dhawan, Alia Bhatt starrer *Shuddhi*.



### Vinod P KAVLE

Vinod P Kavle is the Secretary, Tourism for Daman & Diu and Dadra and Nagar Haveli.

3.30 PM - 4.15 PM

### Marketing Mantras for Indie films

Today audiences are seeking out movies that are driven by compelling stories and characters that are drawn from the real world. Such films are often constrained by limited P&A budgets, non-availability of adequate screen space and frequently described as 'Indie' films. Though they may not have opening weekend figures to boast of, they certainly have loyal base of cine-fans, which often gives the movie a strong word of mouth.

The filmmakers of such content have to rise above the marketing clatter of the mainstream/commercial films. This session endeavours to give an insight on the cutting edge out of the box marketing strategies that could be crafted for such films to help push their distribution as well as consumption.

Presentation by

**Abhijit Avasthi**, Co-Founder, CEO, Sideways Consulting

Followed by Q&A



#### Abhijit AVASTHI

A metallurgist by formal education, Abhijit got into advertising after a mixed bag of experiences that includes working in a steel plant, manufacturing textile dyes, trading in saris and a few miserable attempts at exporting playing cards and match-boxes from India.

He started out as a copywriter with Enterprise Nexus and thereafter joined Ogilvy, where he went on to become the National Creative Director building brands like Cadbury's Dairy Milk, Fevicol, Asian Paints, Google, Star TV, Tata Sky, Bajaj Pulsar and Perfetti.

Abhijit has recently embarked on his new independent venture, Sideways Consulting, a creative problem-solving outfit that aims to infuse right-brain thinking into every aspect of a business. Sideways is currently working on projects around product innovation, service design, sales issues and of course, branding and communication. More than anything else he likes to boast about his huge family (he has 35 first cousins!) and the fact that he has visited 23 out of the 29 states in India.

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4.30 PM - 6.00 PM

## A R Rahman - Films and Beyond

A R Rahman's life and film discography have been chronicled and discussed at length. Yet what remains relatively unexplored and not discussed is his non film work and how all of that contributes towards his unique sounds and way of interpreting a film musically. He has, all through his career, been deeply involved with international collaborations that eventually led to Super Heavy with Mick Jagger and Dave Stewart and other greats.

Then there are the international musicals and concert tours. An avid Live artist he has another band Nafz in which he collaborates with interesting new talent from India. And finally his love for technology, his desire to work with young filmmakers and his mentorship initiatives through his K M Conservatory.

The session aims to explore all of these to try and understand the construct of the genius named A R Rahman.

### In Conversation

**A R Rahman**, Composer, Producer, Founder - K M Conservatory

**Nasreen Munni Kabir**, Documentary filmmaker, Author



### Nasreen MUNNI KABIR

Nasreen has made several documentaries on Hindi cinema's stars and directors and has written sixteen books on the subject of cinema. She has been working for 32 years as India Film Consultant for Channel 4 TV, UK, selecting and curating their annual film season. She is also responsible for subtitling films for Channel 4, UK.



### A R RAHMAN

He is often referred to as The Mozart of Madras for his work in the film and stage spaces. In a notable two-decade career, A R Rahman's film discography reads like a who's who of filmdom and a collector's item of the biggest musical hits. His long list of awards includes two Oscars and two Grammys. Rahman has been acclaimed for redefining contemporary Indian film music and his works are noted for integrating eastern classical music with electronic music, world music and traditional orchestral arrangements.

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