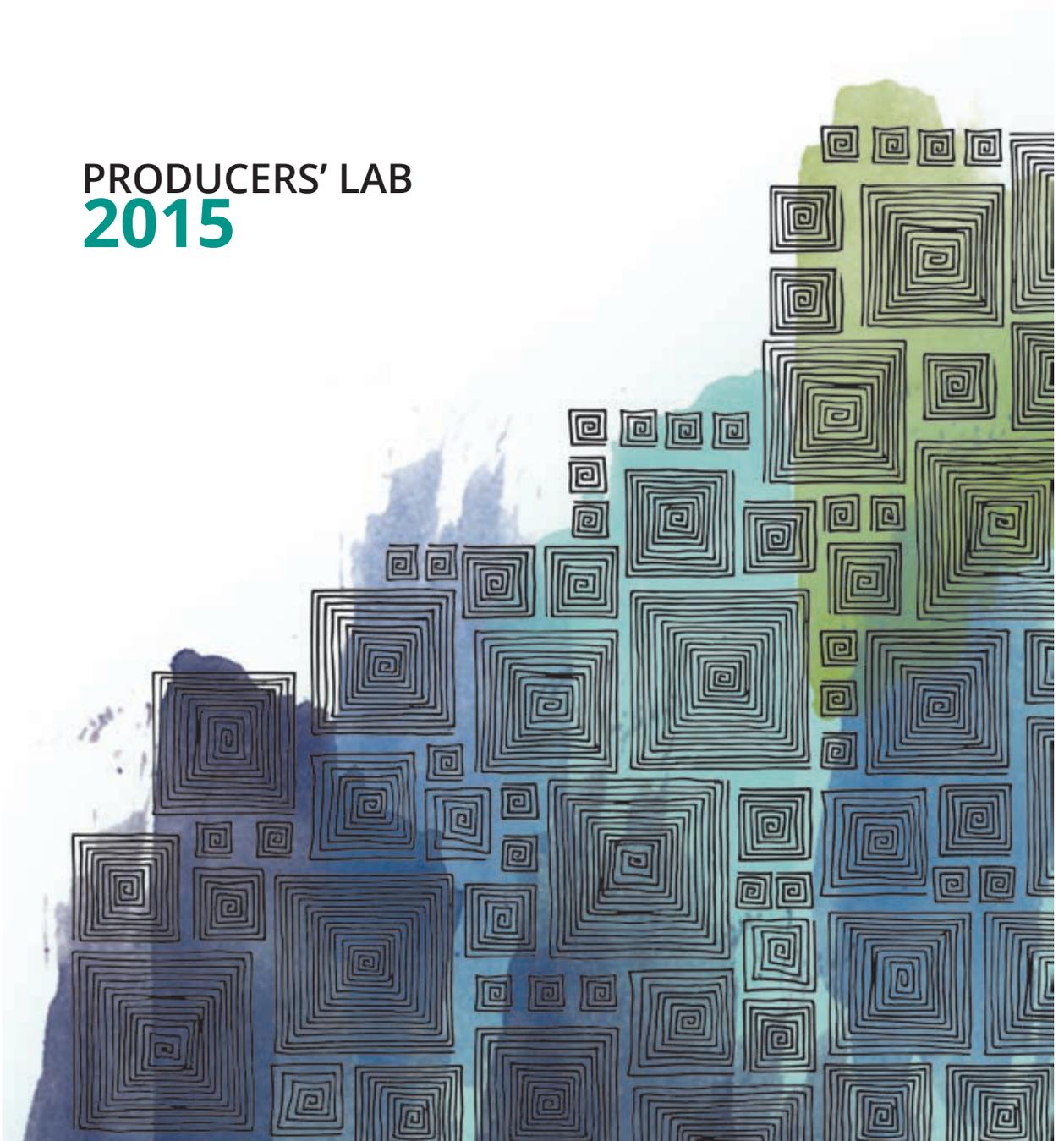




by NFDC

# PRODUCERS' LAB 2015





## INTRODUCTORY SESSION

3:00 PM - 5:00 PM

### Introduction & Orientation to Producers' Lab

All participants will gather at the Wan Hao restaurant at 2:45 PM on the Pool Level and will be taken to the Producers' Lab venue. Participants will introduce themselves followed by a detailed discussion on the flow of the Lab and how to immerse themselves in the Bazaar. Further, Shivani and Vindhya will walk all participants through the pitching guide and what to expect from the Lab.

#### Session by

**Shivani Saran**, Programmer, Producers' Lab  
**Vindhya Malik**, Creative Head - Social Communication, NFDC India

#### Coordinated by

**Debroop Bhattacharya**, Coordinator - Producers' Lab, Film Bazaar 2015



#### Shivani SARAN

Shivani is Co-founder and Producer of Mutant Films, an Indian independent production company based in Mumbai, along with Seher Latif. She is currently Executive Producer on Excel Entertainment and Red Chillies Entertainment's *Raees*. Shivani was previously Supervising Producer at NFDC where she supervised Anup Singh's *Qissa*, Ritesh Batra's *The Lunchbox*, Q's *Tasher Desh*, Ketan

Mehta's *Manjhi - The Mountain Man* and Ruchika Oberoi's *Island City*, amongst other films. She is Associate Producer on Gurvinder Singh's *Chauthi Koot* which premiered at Cannes 2015. Before moving to India in 2012, Shivani was Head of New Business Development at Chilean film production company Forastero. With Forastero, she is Associate Producer on Isidora Marras's *I'm Not Lorena* and was previously involved in the development and production of Dominga Sotomayor's *Thursday Till Sunday*.



#### Vindhya MALIK

Vindhya leads the Creative Wing of NFDC's government business unit. Her responsibilities include producing niche social communication including television commercials, corporate films, documentaries, among other audiovisuals commissioned to the Corporation by Central Ministries and State Government establishments. Vindhya's role also involves strategic development and execution of 360-degree integrated development communication campaigns with an attempt to make awareness

drives of the government focused and ensuring that they derive the maximum possible mileage in reaching the intended audiences. At NFDC, Vindhya has spearheaded the development of some of the finest communication strategies intended for traditional, new media and community mobilisation for units of the Ministry of Home Affairs, the Ministry of Human Resource Development, the Central Bureau of Investigation and Defence forces, among other units. Prior to NFDC, Vindhya assisted various news production setups including writing editorial content for ESPNStar and working on environmental and wildlife content for Riverbank Studios.

## SESSION 1

9:30 AM - 1:00 PM

### Pitching by Co-Production Market Participants

The Market has gained added leverage in 2015 with the introduction of Open Pitch where selected filmmakers will be pitching their projects to a curated audience of national and international producers, financiers and sales agents. Producers' Lab participants can observe these pitches and prepare themselves better for their own pitching session scheduled for November 24th, 2015.

Moderated by

**Aamir Bashir**, Writer/Director



#### **Aamir BASHIR**

Aamir Bashir is an actor, writer and director. His first feature film as director, *Harud (Autumn)*, produced by Chasing Tales, received critical acclaim at festivals around the world and won the prestigious National Film Award in

2013. It received support from the Hubert Bal's Fund Rotterdam for Post Production and also won the Don Quixote award at the Fribourg Film Festival. Aamir is currently developing his second feature film *Winter*, which was part of the NFDC Screenwriters' Lab 2014.

## SESSION 2

2:30 PM - 3:30 PM

### Role of a Producer

Miriam speaks in detail about a producer's role in the making of a film, breaking myths associated with the role, and detailing skills a producer needs as well as how to bring your complete self to the table. Miriam also talks about efficiently structuring a film and essential know-how for a film's budget.

Session by

**Miriam Joseph**, Producer



#### **Miriam JOSEPH**

Educated in India and Britain, Miriam, after finishing film school at London University, started her career with the BBC UK and went on to become a broadcast journalist and producer with them. Over the next 12 years, she worked for international television broadcasters like Channel 4, PBS, Canal Plus, The History Channel, producing political and history documentaries. Miriam is also a published author with two books to her name. She moved to Mumbai from the UK and joined Farhan Akhtar and Ritesh Sidhwani's

feature production house Excel Entertainment. First as Excel's Executive Producer and then as its CEO, she demonstrated an ability to build, nurture and lead large multi-disciplinary teams to deliver some of the highest and best production values seen in mainstream Hindi cinema. As a member of the Academic Council of SRFTI in Kolkata, she was instrumental in putting together the syllabus and instituting the country's first ever Producing Masters Diploma. She is a member of the National Skill Development Corporation's Media and Entertainment Committee and she also acts as a consultant to the National Film Development Corporation and the Deccan Centre of Innovation and Design.

### SESSION 3

4:00 PM - 6:30 PM

#### Pitching by Screenwriters' Lab Participants

All participating writers of the Screenwriters' Lab will pitch their stories at this special pitching session. The session will be moderated by actor, director and alumnus of the Film Bazaar Screenwriters' Lab – Aamir Bashir. Producers' Lab participants will gain knowledge on pitching by observing the Screenwriters' Lab participants and their pitches.

**Moderated by**  
**Aamir Bashir**, Writer/Director

## SESSION 4

10:00 AM - 11:00 AM

### Getting Innovative with Distribution

Anil talks about the role of an independent distributor in the theatrical distribution market in India discussing the parameters of an effective engagement with producers and how to factor in ground realities when looking to release your film theatrically.



#### Anil THADANI

Anil Thadani is a leading Indian independent film distributor. Hailing from a family which had deep roots in the film distribution industry and the largest chain of cinemas in Mumbai, Anil had a modest start by assisting his father. However, he then went on to start his own distribution outfit, AAFilms, which started by releasing hits such as *Yeh Dillagi* and *Dilwale Dulhania Le Jaayenge*, a blockbuster that went on to become the longest running film in the world. Anil Thadani then went on to open several outfits in Delhi, Rajasthan, and eventually pan

#### Session with

**Anil Thadani**, Distributor, AA Films

India. He believes that due to the stiff competition from corporates, it becomes very challenging to manage the distribution business pan India. This prompted Anil to work within the niche market of new comer films such as *Aashiqui 2*, *Fukrey* and *Student Of The Year*, and successfully change the perception towards these films from a business perspective. Moreover, confidence and support shown by industry experts and leaders, such as Karan Johar, Farhan Akhtar, Ritesh Sidhwani and Bhushan Kumar, helped him to consolidate his brand. Anil now distributes a mixed bag of films- the recent ones being some of the best known popular films such as *Dil Dhadakne Do* and *Bahubali*, and meaningful films such as *Masaan* and *Talvar*.

## SESSION 5

11:15 AM - 12:15 PM

### Understanding International Funds and Co-Productions

Teresa discusses the Medienboard and the dynamics of public funding in and co-production with Germany. Melanie presents the Film France, their partnering and support process and touches upon co-producing with France.



#### Dr Teresa HOEFERT DE TURÉANO

The Medienboard Berlin-Brandenburg is a key institution for film and media professionals in Germany. Based in the capital region, the fund is open to outstanding national projects and it also has a strong focus on international co-productions, ranging from high-quality arthouse to blockbusters. The film funding department's annual budget

#### Session with

**Dr. Teresa Hoefert de Turgéano**, Advisor, Film Funding - Medienboard Berlin-Brandenburg

**Melanie Chebance**, Head of Producers' Liaison Film France, The French Film Commission

is approximately €26 million. The fund supports films and film-related projects in the categories of script development, project development, package promotion, production, distribution and sales, and other activities. Films which were helped with finance include international co-productions such as *Inglourious Basterds* by Quentin Tarantino, *Cloud Atlas* by Tom Tykwer, Lana & Andy Wachowski, *DON – The King is Back* by Farhan Akhtar and many others.



#### Melanie CHEBANCE

Film France, a state-funding agency (supported by the CNC) in charge of promoting France, is the first stop for foreign production companies and individuals preparing to film in France. A network of 41 local film commissions throughout the country offers free information on locations, crews, labour

rates and facilities. Film France provides assistance with contacting appropriate agencies regarding immigration/work permits and filming permits, as well as information regarding labour rates, studio facilities, post-production facilities and suppliers. Film France also provides information about co-production opportunities in France and assists foreign producer who want to apply for the TRIP (Tax Rebate for International Production).

## SESSION 6

### 12:30 PM - 2:00 PM How to Get Post Right

Vijay goes in-depth of the post-production process and how important it is to have post on a producer's things-to-do right from the pre-production days of the film. Vijay talks formats, data management, VFX, post facility, DI, sound post, DCP generation and everything else, from a producer's perspective of asking the right questions. Vijay will especially focus on how to save money by bringing certain post processes in-house.

#### Session by

**Vijay Venkataramanan**, Editor and Post-Producer



#### **Vijay VENKATARAMANAN**

Vijay Venkataramanan graduated from the University of Southern California, School of Cinematic Arts, where he specialized in film editing and production. During his stint in broadcast production for Los Angeles-based advertising agencies such as DDB, he worked as an associate producer, supervising post-production on numerous campaigns for clients such as Epson, Wells Fargo & Activision, particularly enjoying multi-format, VFX-heavy projects. During this time, Vijay also served as a programmer

for the Indian Film Festival of Los Angeles (IFFLA). A sucker for commercial, masala Hindi cinema, he moved to India in 2007 where he has since worked as an editor and post-producer on Tamil and Hindi feature films. Apart from designing cost-effective post workflows, he also specializes in creating efficient organizational methods to integrate post-production prep as early as possible into projects in order to avoid panic attacks during the weeks prior to release. Vijay is currently editing and supervising post production on Mr. Ramesh Sippy's *Shimla Mirchi*.

## SESSION 7

### 3:00 PM - 4:00 PM Effectively working with your International Distributor

Scott talks about the role of an independent distributor in today's scenario of varied-budget films and how to engage with your distributor to effectively communicate your film's vision and purpose.

#### Session with

**Scott Veltri**, Vice President, International Sales, Magnolia Pictures



#### **Scott VELTRI**

Scott Veltri is currently the Vice President of International Sales at Magnolia Pictures where he represents the foreign rights on a vast library of independent feature and documentary films. His department also manages the pre-sales on several titles currently in production with companies like 2929 Entertainment, XYZ Films and Circle of Confusion.

SESSION 8

4:45 PM - 5:45 PM

Digital India – Prime domains for content creation and monetization

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 TG driven content feedback and analytics, and are definitely more economical.

Filmmakers like Sanjay Leela Bhansali and his *Bajirao Mastani* opting for a specially designed animated web series, Rohan Sippy directing star driven content like *The 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.

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!

Moderated by

**Vanita Kohli**, Media Specialist and Author

Session by

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

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

**Rohan Sippy**, Filmmaker and Producer



**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.



**Vaibhav VISHAL**

Vaibhav has dabbled with various capacities and roles in the industry, from taking care of the Social Media platform at Y Films, to creating customized digital content for Sony Pictures India. He has

also designed ad campaigns, doctored film scripts and trailers for films. He is currently the Chief Creative Officer for Eros Now.



**Rohan SIPPY**

Indian Producer and 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 No.*

*9211*, *The President Is Coming* and *Chandni Chowk to China*. Rohan also directed a musical theatre piece *Love & All that Jazz* for Chivas Studio and the Eros Now mini series *The Client* starring Bipasha Basu and loosely based on *Scandal*.



**Vanita KOHLI**

Vanita Kohli-Khandekar 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 *Content Asia*. The fourth edition of her book, *The Indian Media Business* (Sage) was launched in 2013.

## SESSION 9

10:00 AM - 11:00 AM

### Wearing the Creative Hat

Olivia discusses good lies, bad lies and how not to kill the creative flame.

Session with

**Olivia Stewart**, Creative Collaborator



#### **Olivia STEWART**

Olivia Stewart has been involved in a number of award-winning films, either as Producer or as a Mentor. Her films include *Distant Voices*, *Still Lives* (Cannes Quinzaine), *The Long Day Closes* (Cannes Official Competition), *The Neon Bible* (Cannes Official Competition), *The House of Mirth*, *Brassed Off*, *The Browning Version*, *Velvet Goldmine* (Cannes Official Competition); and, via her collaboration with Binger FilmLab, Amsterdam and NFDC, India, *Shell*, Ritesh Batra's *The Lunchbox* (Cannes Critics' Week), Kanu Behl's *Titti* (Cannes

Un Certain Regard), *Strangerland* (Sundance 2015), *Take Me To The River* (Sundance 2015), and Gurvinder Singh's *Fourth Direction* (Cannes Un Certain Regard). She has also been a member of the NSW Aurora Script Workshop in Sydney; the Glasgow Playwright's Studio Script Workshop; the Selection Committee for the Torino FilmLab Framework Programme; NFDC Film Bazaar and National Script Labs; and, the International Juries for the Locarno Film Festival, the Fajr Film Festival, Tehran and Asiatica, Rome, and in 2015 the San Sebastian Film Festival New Directors Jury. In 2013, she set up the Eye Prize with the Eye Film Museum, Amsterdam, with the aim of supporting and promoting an artist or filmmaker.

## SESSION 10

11:30 AM - 12:30 PM

### Working Creatively with a World Sales Company

Chris Paton will discuss the potential for producers to engage with sales companies who can creatively enrich a project using their broad experience and deep knowledge of cinema. He will also give tips on how to package a film to optimize its potential within the film festival circuit.

Session with

**Chris Paton**, Acquisitions and Marketing Specialist



#### **Chris PATON**

Chris Paton has over 25 years of film-industry experience working in publicity with TriStar Pictures, DDA Public Relations, and Premier PR. He has worked with Venice, Hong Kong, and Dubai Film Festivals and is on the

Cinemart Advisory Board for International Film Festival Rotterdam. He most recently served as Senior Vice President, Acquisitions at Fortissimo Films and has been appointed UK-Ireland Delegate for the San Sebastian Film Festival.

SESSION 11

12:45 PM - 1:45 PM

New Voices: Pushing Boundaries in Creation, Marketing and Monetization

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. At times the director moves from one producer to the other – almost doubling up as one himself! 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.

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.

Moderated by  
**Anurag Kashyap**, Filmmaker

Session with  
**Amit Masurkar**, Director - *Suleimani Keeda*  
**Karthik Subbaraj**, Director - *Pizza & Jigarthanda*  
**Bardroy Barretto**, Director - *Nachom-ia Kumpasar*



**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 *Suleimani 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.



**Karthik SUBBARAJ**

A rising star in South Indian film industry, Karthik debuted with the modest budget hit, *Pizza*, and moved on to make bigger films like *Jigarthanda* and *Iraivi*. His films

are known for their innovative content which resonate well with the youth.



**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*.



**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 60s 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 2 decades, evolved into one of the most representative faces of Contemporary Indian Cinema across the globe.

## SESSION 12

3:00 PM - 4:15 PM

### Understanding the Indian Copyright Act

Abhishek hosts a session on issues relating to copyright aspects in the film industry. He touches upon the concept of copyright, nature of rights granted under the Act, the ownership issues, licensing and assignment of rights, infringement and enforcement and the nature of remedies.

#### Session by

**Abhishek Malhotra**, Managing Partner, TMT Law Practice



#### **Abhishek MALHOTRA**

Abhishek Malhotra, Managing Partner, heads the dynamic and young team at TMT Law Practice, a boutique firm specialising in various aspects of the Media business, including corporate, litigation, intellectual property, competition and regulatory.

## SESSION 13

4:30 PM - 5:30 PM

### The Importance of Film Festivals

Marco focuses on the importance film festivals have in establishing the importance of films and filmmakers, creating the conditions for major critical (and public) recognition but also for a wider acceptance on the international market.

#### Session with

**Marco Müller**, Film Critic and Historian, Director and writer of documentaries about cinema. Professor (holds the chair of Film Styles and Techniques) at the Academy of Architecture - Universit della Svizzera Italiana, Switzerland's most international university.



#### **Marco MÜLLER**

Marco started working in 1978 as a festival programmer in Italy (has been Consultant for Asian cinema at the Venice Film Festival from 1981 to 1995). He has been the Director of *Ombre elettriche* (Electric Shadows) Festival in Turin (1981). Subsequently he has been the director of the festivals of Pesaro (1982-1989), Rotterdam (1989-1991) and Locarno (1992-2000). Director of the Venice Film Festival (2004-2011) and of Rome Film Festival (2012-2014). He is currently programming festivals in China. Müller has been the initiator of the Hubert Bals Fund and of the

Cinemart Project Workshop in the Netherlands, of the Montecinemaverit Film Fund in Switzerland and of the South/East Cinema Fund in Italy. In his parallel career as a film-producer, he has produced and co-produced 14 features that include award-winning movies (Academy Award for Best Foreign Film, top-tier honours in Cannes, Venice and other major festivals) from China, Bosnia, Turkey, Iran, Russia and Central Asia, Brazil (he has also produced short-films and documentaries). Müller has received important awards from institutions and foundations in 8 different countries. In addition to being a regular contributor of essays on film to European magazines and dailies, he has written and edited over a dozen books on Russian and Soviet cinema, Chinese, Indian and Asian cinema.

## SESSION 14

9:30 AM - 1:00 PM

### Participant Pitching and Feedback

Each participant delivers a 3-minute pitch of their project to a panel of mentors and receives instant feedback on the quality and effectiveness of his/her pitch.

#### Coordinated by

**Vindhya Malik**, Creative Head - Social Communication, NFDC India

**Debroop Bhattacharya**, Coordinator - Producers' Lab, Film Bazaar 2015



#### **Debroop BHATTACHARYA**

Debroop is a graduate from the SP Jain School of Global Management, Sydney, with a Bachelor of Business Administration Degree, with a major in Marketing. Being a young film enthusiast and a cinephile, it has always been his dream to pursue a career within the film and media industry due to its dynamic pace and constantly evolving environment. He has made short films for the India Film Project, a 50 hour

filmmaking competition, a commercial for Mountain Dew, and was approached by Mrs. Bapsy Jain, author of the best selling novel *A Star Called Lucky* to make a trailer to accompany her book release. Apart from this, he has also done various freelance videography and online commercial projects, along with facilitating in the content creation activities of various start-ups. With his experience gained during his role at NFDC Film Bazaar, he hopes to take forward his career in this industry, and establish himself as a key player in the long run.

## CLOSING SESSION

2:00 PM - 3:00 PM

### Producers' Lab Wrap-up and Feedback by Participants

#### Session with

**Shivani Saran**, Programmer, Producers' Lab

**Vindhya Malik**, Creative Head - Social

Communication, NFDC India

## NOTES

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