



PRODUCERS' WORKSHOP

2018



PRODUCERS' WORKSHOP

PRODUCERS' WORKSHOP / DAY 1

TUESDAY, NOVEMBER 20

TIME	SESSION	SPEAKERS	PG
10.00 AM- 10.30 AM	Orientation	Anupama Bose, Curator, Knowledge Series & Producers' Workshop	
10.45 AM- 11.30 AM	The Good Pitch	Miriam Joseph, Producer	6
11.45 AM- 12.30 PM	Role of a Sales Agent - Business Managing the Film and the Maker	Maria Ruggieri, Head, Sales & Acquisitions, Asian Shadows Miriam Joseph, Producer	7
12.45 AM- 1.30 PM	Presentation - the Premium OLFFI Tool	Ilann Girard, Managing Director, OLFFI	8
3.00 PM- 3.45 PM	Movies and Distribution on Facebook and Instagram	Jessica Serrao, Program Manager - Media Community Development, Facebook & Instagram Priya Singh, Program Manager - Media Community Deleopment, Facebook & Instagram	8

PRODUCERS' WORKSHOP / DAY 2

WEDNESDAY, NOVEMBER 21

TIME	SESSION	SPEAKERS	PG
10.00 AM- 1.00 PM	OPEN PITCH Co - Production Market	Svetlana Naudiyal, Deputy Director, Film Bazaar	
1.45 PM- 2.30 PM	Remakes, IPR & the Art of Adaptations	Meg Thomson, SVP, Worldwide Content, Globalgate Entertainment	9
2.45 PM- 3.45 PM	The Custom Pitch	Siddharth Roy Kapur, Producer & Founder, Roy Kapur Films	10

PRODUCERS' WORKSHOP / DAY 3

THURSDAY, NOVEMBER 22

TIME	SESSION	SPEAKERS	PG
10.30 AM- 1.30 PM	Film Bazaar Recommends	Deepti Dcunha, Film Programmer	
2.00 PM- 3.30 PM	Producers' Round Table		11
3.45 PM- 4.30 PM	Ease of Filming in India	Vikramjit Roy, Head, Film Facilitation Office of the M/o I&B at NFDC	11
6.00 PM- 6.30 PM	RECAP	R. Prashanth, Manager, Producers' Workshop	

PRODUCERS' WORKSHOP / DAY 4

FRIDAY, NOVEMBER 23

TIME	SESSION	SPEAKERS	PG
10.00 AM- 10.45 AM	Transmedia Strategies and Cross-Platform Narratives	Steele Filipek, Executive Editor, Starlight Runner Entertainment	12
11.00 AM- 12.30 PM	Producers' Round Table		12
12.45 PM- 1.30 PM	Maximising Films - The Festival Plan & IPR Management	Orly Ravid, Founder, The Film Collaborative	13
3.00 PM- 3.45 PM	Busting Myths - Animation and VFX are Big Buck Luxuries	Gitanjali Rao, Filmmaker, Animator Soumitra Ranade, Chairman & Creative Director, Paperboat Design Studios Pvt. Ltd.	14

PRODUCERS' WORKSHOP / DAY 5

**SATURDAY,
NOVEMBER 24**

TIME	SESSION	SPEAKERS	PG
10.30 AM- 1.00 PM	Participant Pitch and Feedback		14
1.30 PM- 4.00 PM	Participant Pitch and Feedback		

Speaker

Miriam Joseph, Producer



Miriam JOSEPH

Educated in India and Britain, Miriam, after finishing film school at London University, started her career at BBC UK for the next 13 years went on to work as a broadcast journalist and documentary producer with the BBC, Channel 4, PBS, ITV, The History Channel and Canal Plus. She moved to Mumbai from UK and joined Farhan Akhtar and Ritesh Sidhwani's feature production house Excel Entertainment. First as Excel's Executive Producer and then its CEO, she delivered some of the most game changing production values seen in mainstream Hindi Cinema. She has built, nurtured and lead large multi-disciplinary teams on many successful Indian and international productions and co-productions. As a member of the academic council of SRFTI in Kolkata, she was instrumental in putting together the first ever Producing Masters Diploma.

The Good Pitch

We flag off the Producers' Workshop 2018 with an overview of what constitutes a Good Pitch. ie a pitch that is both engaging and realistic... which engages yet does not give any false illusions. It ensures that the content finds the right fit in terms of the talent as well as supporters and partners to doing that reality check - that there are takers for that quirky first time Indie ! They say that a Good Pitch can take a good film a long long way. This session is a stepping stone to making that check list for that blue print. Over the next few days there will be sessions and Round Table meetings with experts from across the various aspects of films making and deal breaking... this session equips the aspirant to understand how to assimilate and apply all that knowledge and realisation.

Role of a Sales Agent - Business Managing the Film & the Maker

Sales Agents are not just about making that all important sale, getting in all that dreamt of revenue from those dream deals. Filmmakers today are very conscious about their branding and projection across festivals programmers and curators. And amongst the community of influencers who discourse and write about cinema. It is important to be identified and respected for your own niche but in a larger, global perspective by cinephiles. The session hopes to be able to explore and realise the value that sales agents can bring to the life cycle of a film and the filmmaker provided both manage this relationship with understanding, trust and respect for the medium and its various dynamics.

In Conversation

Maria Ruggieri, Head, Sales & Acquisitions, Asian Shadows
Miriam Joseph, Producer



Maria RUGGIERI

Maria is part of Asian Shadows International Sales Company driven to identifying and reaching out to the international market, Asian content made by local voices. The company has represented some of the most acclaimed films to come out of the continent like Rima Das' Village Rockstars, Ashwatthama by Pushpendra Singh, the Thai film 'Die Tomorrow' by Nawapol Thamrongrattanarit and Indonesian director Mouly Surya's 'Marlina the Murder in Four Acts'.



Miriam JOSEPH

Educated in India and Britain, Miriam, after finishing film school at London University, started her career at BBC UK for the next 13 years went on to work as a broadcast journalist and documentary producer with the BBC, Channel 4, PBS, ITV, The History Channel and Canal Plus. She moved to Mumbai from UK and joined Farhan Akhtar and Ritesh Sidhwani's feature production house Excel Entertainment. First as Excel's Executive Producer and then its CEO, she delivered some of the most game changing production values seen in mainstream Hindi Cinema. She has built, nurtured and lead large multi-disciplinary teams on many successful Indian and international productions and co-productions. As a member of the academic council of SRFTI in Kolkata, she was instrumental in putting together the first ever Producing Masters Diploma.

Speaker

Ilann Girard, Managing Director, OLFFI



Ilann GIRARD

Ilann is the CEO founding partner of OLFFI.com, the largest database and toolbox of public funding, covering in 95 countries over 950 financing schemes for development, production and postproduction for film and television. He also started ARSAM, a consultancy firm in 2001 and ARSAM INTERNATIONAL a Paris based Production Company in 2003. He has been an executive producer for various movies such as 'Renaissance', 'March of the Penguins' and 'Plastic Planet'. His production ventures such as, 'Goodbye Bafana', bagged a Cinema for Peace Award at the Berlinale in 2007, and 'Lebanon' that won a Golden Lion in 2009.

Presentation - the Premium OLFFI Tool

It is not easy for Indie projects to find traditional finance. Often when they do, it is largely perceived that it is at the cost of creative independence. Public Funds are often the solution. But have their own set of very specific requirements. The session aims to explore how filmmakers can identify the funds most and optimise them. This year, apart from understanding the scope of the OLFFI film funds inventory, the session will also focus on how these funds are relevant to Asian and Indian filmmakers.

Speakers

Jessica Serrao, Program Manager - Media Community Development, Facebook & Instagram
Priya Singh, , Program Manager - Media Community Development, Facebook & Instagram

Movies and Distribution on Facebook and Instagram

The session will be focused extensively on how to start building an audience for your movie on Facebook. It aims to enable film makers to do so by showcasing a suite of products, tools and features . Best practices & case studies from global partners will be shared. Innovations in managing content and its distribution through Facebook and Instagram will be explored through some exciting product updates. In an age driven by trending and instant access and opinions Facebook and Instagram form an information and image disbursement platform that goes a long way in creating and cementing opinions and perceptions.

Speaker

Meg Thomson, SVP, Worldwide Content, Globalgate Entertainment



Meg THOMSON

Meg Thomson's forte lies in exploring obscure content, finding new markets for it and identifying the right cultural fit to be adapted in. Her profile with Distribution and Financing consortium Globalgate Entertainment, includes curating and sourcing content from around the globe, especially from China and India. In her previous stint running an agency representing remake rights, she curated a catalogue of over forty feature films from diverse languages, to be sold internationally. She has also produced films like Flying Home, Siren DOT THE I, Myth America, working with content from in UK, USA, Belgium and Spain.

Remakes, IPR & the Art of Adaptations

There is a general grouse that there aren't very many stories in this world. And out of those few the ones that can be filmed are fewer and far between! Start the search for a film that will cut across cultures and markets and find resonance amongst the most disconnected of geographies and you have a truly minimalistic inventory ! But there are stories that are timeless , universal. And they can exist amongst the remotest of cultures, in the cinema of countries that do not really feature on the world cinema map. And they are all there to be reinterpreted , remade. So how does one choose that which is right ? What are the processes of acquiring rights to them ? What are the laws that will be applicable ? The laws of which country would be enforced - those that are selling or those that are buying or both ? The Art of Adaptations is not merely a translator's job - a deep cultural understanding and sensitivity come into play. As does the ability to understand and interpret the laws for a fair deal to all. This session is about opening windows into developing such sensitivity.

Speaker

Siddharth Roy Kapur, Producer & Founder, Roy Kapur Films



Siddharth ROY KAPUR

An eminent Producer and the President of the Producers Guild of India, Siddharth has been a figurehead in the Indian Film Industry, enabling content varied in scale and content across budgets and languages. Siddharth was also a former Managing Director of The Walt Disney Company India and UTV Motion Pictures. His filmography includes some of the most path breaking and acclaimed Indian movies of the last decade – Dangal, Haider, The Lunchbox, Barfi, Paan Singh Tomar et al. Siddharth recently set up his own production house, Roy Kapur Films, to produce movies and digital video content across all scales and genres. Siddharth has also been featured in Variety's list of 500 most influential global leaders in entertainment this year.

The Custom Pitch

Producing is about choices. And about finding the Right Fit. And most often these choices are driven by the niches or positioning that a producer chooses to associate himself or herself with. But there are some like Siddharth Roy Kapur who have traversed an entire spectrum of content. Whether for the larger studio slate or for building an Indie space within the studio system.. or for cementing collaborations and at times even going solo with projects that resonate with one's sensibilities within one's own space. Yet by his own admission he is "genre-agnostic and scale-agnostic" - a dictum that holds true in his own personal slate with Roy Kapur Films. So what is it that would make him sit up and listen to an Indie filmmaker/producer and possibly greenlight the project ? Is it just the content ? Is it the way it is put forth? Or is in the way one conjures up that world for him to experience and immerse himself in... so that he starts believing in the story one promises to tell ? Or is it more about the pitch having clarity in terms of positioning and understanding the scale of it all ?

What does Siddharth Roy Kapur the Producer think is that 1 Good Pitch ? Does it follow a template ? Or is there something like a Custom Pitch?

The idea is to ruffle and disrupt these young minds. To make them realise that 'Safe' never was 'It' and if you really search there will be an entire vista of content that will open up for you! One would need to work it backwards and expand its niches to find it its place in the sun!

Producers' Round Table

The session gives you an opportunity to have one on one interaction with different mentors who are experts in the business of filmmaking. This is a chance to ask questions, share ideas, and learn from the mentors

Thursday, 22 November, 2018
3.45 PM - 4.30 PM

Ease of Filming in India

The Film Facilitation Office is India's single window solutions to those shooting conundrums that can make or break a shoot - howsoever small or big it might be. They help iron out shooting permissions in the most complicated of locations. They provide information on India's co-production treaties and guidelines as well as on shooting locales and the facilities available in the Indian film industry for production/post production. They provide insights into incentives and subsidies and eligibility terms. For the producer it is an incredible resource to fathom and harness . This session aims at providing access and understanding of all this vital information to anyone who aspires to shoot in India.

Speaker

Vikramjit Roy, Head - Film Facilitation Office of the M/o I&B at NFDC



Vikramjit ROY

Vikramjit Roy is the Head of the Film Facilitation Office (FFO), set up by the Ministry of I&B and operated by NFDC. The FFO is mandated to promote the Film in India initiative of the Government and in doing so, ensure the ease of filming in India. In his role as the General Manager of NFDC, he commissioned 24 productions across 11 Indian languages, introducing 13 debut Directors. As Head of Marketing, a position he held simultaneously, he played a key role in the positioning of Cinemas of India, Film Bazaar as well as the Corporation's foray into digital distribution thus helping in creating an audience base for Independent cinema in the country. With 25 years of experience, encompassing both the Independent and Studio backed spaces, Vikramjit has built a reputation by engaging in both the Government and Corporate Sectors, enabling the development of the two.

Speaker

Steele Filipek, Executive Editor, Starlight Runner Entertainment



Steele FILIPEK

Steele Filipek is the lead transmedia producer and Executive Editor at Starlight Runner Entertainment. In the last decade, he has crafted story worlds and multimedia campaigns for such productions as Pirates of the Caribbean, The Amazing Spider-Man, Dexter, Transformers, and Nickelodeons' Teenage Mutant Ninja Turtles, while also helping brands such as Coca-Cola, Microsoft, Pepperidge Farm, and Reebok design narratives that engage users across multiple platforms. In addition, he is a writer and producer of film, television, radio drama, comic books, literature, and comedy. A graduate of NYU's Dramatic Writing program (BFA '06), he currently resides in New York City.

Transmedia Strategies and Cross-platform Narratives

This session is a prelude to the larger interaction in the evening. It offers insights into the nuances of the art of building stories & worlds upon the world that your film creates. The idea is to explore the narrative possibilities and avenues that the world of Transmedia content opens up and dwell upon a few focussed case studies. The session would also explore potential universe building through extant works of art across diverse platforms. It preps the participants for the evening session and jam between the Transmedia experts from the prolific Starlight Runner Entertainment and a filmmaker whose films evoke special and exclusive worlds through narratives in animation.

Friday, 23 November, 2018
11.00 Am - 12.30 PM

Producers' Round Table

The session gives you an opportunity to have one on one interaction with different mentors who are experts in the business of filmmaking. This is a chance to ask questions, share ideas, and learn from the mentors

Maximising Films - the Festival Plan & IPR Management

What you do not own you cannot sell. It all starts from understanding this basic irreversible truth. It is imperative to have a grip on all the rights assigned for exploitation. IPR Management. - that is what will eventually lead to having the right to travel or monetise the film. No pitch is complete without an understanding and a believable projection of the return on investment. The ROI is not limited to the revenues earned. Financiers invest in films because at times it is about personal engagement .. and at times it is also about building a brand - maybe as a precursor to starting a business vertical in producing films. Either which ways the maths has to add up - money invested needs to show returns as envisaged - whether in terms of branding or in terms of revenues. This session aims to provide insights into how to maximise films with adequate IPR management, festival strategy & relations and exploring alternate distribution models.

Speaker

Orly Ravid, Founder, The Film Collaborative



Orly RAVID

Orly Ravid is the founder and co-executive director of The Film Collaborative - an independent distributor and a non-profit wealthbank of knowledge on distribution. Called a big picture thinker, Orly's career in film includes acquisitions, sales, film festival programming at Sundance, theatrical and festival distribution - all of which has enabled to better help intellectually rigorous and important films reach their respective audiences via sustainable financial models. She is also an entertainment attorney and provides film sales and legal services. She has finally made her foray into Producing.

Speakers

Gitanjali Rao, Filmmaker, Animator

Soumitra Ranade, Chairman & Creative Director,
Paperboat Design Studios Pvt. Ltd.



Soumitra RANADE

An alumnus of FTII, Soumitra Ranade filmography includes titles like Jajantram Mamantram, Are You Alright Afghanistan? and Goopi Gawaiyaa Bagha Bajaiya. He has also produced and directed a wide array of content for film and TV in the fiction and non-fiction space, straddling both animation and Live-action projects. Soumitra has also written and designed many children's books and has had two photography exhibitions. He is the Chairman and Co-Founder of Paperboat Design Studios which is one of the foremost animation facilities in the country.



Gitanjali RAO

One of India's foremost animators, Gitanjali made a dainty yet much talked about entry in 2006 with her Cannes Critics Week premiere of her Indian animation 'Printed Rainbow' which went on to win her 3 awards there including for the Best Short Film. Since then it's been a quiet yet eventful journey through award winning animated commercials, being the jury on various film festivals including the 2011 Cannes Critic's Week short films jury and her much talked about animated short 'True Love Story'. Gitanjali is currently making her first animated Feature 'Bombay Rose', an Indo-french co-production, slated to complete in early 2019.

Busting Myths - Animation and VFX are Big Buck Luxuries

There is a general perception that Live Action films do not require animation and simple regular fare doesn't need VFX. That is not true - as this session will unravel for you! The other myth of course is that anything that is animation or VFX driven is billed by the second so is very time consuming and expensive. However there are independent set ups that are less about scale and the 'latest and most high end technology' money can buy - they are more about how animation and VFX in live action can be done simply, innovatively and economically. Finally it is the dedicated, passionate, smart, solutions driven animation studio that can make a difference to the life of an indie animation film.

Participant Pitch 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 the pitch



सत्यमेव जयते

Ministry of Information and Broadcasting