

**"M & E : Future tech or Future tense?"**

**Day I - 18th March, 2020**

**(Agenda as on 29/2/2020)**

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| <b>0900 – 1030hrs</b>  | <b>Registration</b>  |
| <b>Main Ballroom/ Room1/ Room2 (March 18<sup>th</sup>, 2020)</b> |  |
| <b>1030-1130hrs</b>  | <p><b><u>Welcome Address &amp; Opening Remarks</u></b></p> <p><b>Dr. Sangita Reddy</b>, President, FICCI and Joint Managing Director, Apollo Hospitals Group</p> <p><b><u>Industry Address</u></b></p> <p><b>Mr. Uday Shankar</b>, Senior Vice President, FICCI and President - The Walt Disney Company Asia Pacific and Chairman – Star &amp; Disney</p> <p><b><u>Special Address:</u></b></p> <p><b>Mr. Dario Franceschini</b>, Minister of Culture, Italy</p> <p><b><u>Launch of FICCI- EY Knowledge Paper</u></b></p> <p><b><u>Inaugural Keynote Addresses:</u></b></p> <p><b><u>Moderation and Concluding Remarks</u></b></p> <p><b>Mr. Dilip Chenoy</b>, Secretary General, Federation of Indian Chambers of Commerce &amp; Industry (FICCI)</p> |
| <b>1130- 1150hrs</b>   | <b><u>Keynote by Mr. Ajit Mohan, Vice President and Managing Director, Facebook India (Keynote or in conversation) Ms. Vanita Kohli Khandekar, Contributing Editor, Business Standard</u></b>  |
| <b>1150-1200hrs</b>  | <b><u>Keynote Address: Mr. Lauri Rechartd</u></b> , Chief Legal Officer, International Federation of the Phonographic Industry (IFPI)  |
| <b>Main Ballroom (March 18<sup>th</sup>, 2020)</b>               |  |
| <b>1200-1300hrs</b>  | <b><u>Regulating Creativity: Overcoming Legacy Challenges</u></b>  |

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|  | <p>The M&amp;E sector was crowned as the Champion Services Sector in 2018 backed by an ambitious action plan to liberate the industry from archaic laws and to introduce policies that infuse growth and innovation. However, two years later, ROI is questionable in certain sub-sectors, jobs are dwindling and the appetite for risk and innovation is at its lowest.</p> <p>Can India learn from creative markets across the world which have shown double digit growth in the last decade or has the die been cast?</p> <p><b>Moderator: Mr. Vivek Couto</b>, Executive Director &amp; Co-Founder, Media Partners Asia (MPA)</p> <p><b>Keynote Address by Mr. Ajit Pai</b>, Chairman, Federal Communications Commission (FCC)</p> <p><b>Keynote Address: Mr. Ashok Kumar Gupta</b>, Chairperson, Competition Commission Of India(CCI)</p> <p><b>Followed by discussion:</b></p> <p><b>Mr. Ajit Pai</b>, Chairman, Federal Communications Commission (FCC)<br/> <b>Mr. Ashok Kumar Gupta</b>, Chairperson, Competition Commission Of India(CCI)</p> |
| <b>LUNCH</b>                                       |   |
| <b>Main Ballroom (March 18<sup>th</sup>, 2020)</b> |   |
| <p><b>1400-1500hrs</b></p>                         | <p><b><u>Television: Audience retention in an era of Tech Renaissance</u></b></p> <p>India's broadcast sector, one of the largest in the world, now braces for an era of content led by linear broadcast and immersive technology platforms, with multiple touchpoints for consumer engagement. Although cord cutting is widespread in developed markets, India is an outlier. The country's television sector commanded 39 percent share of the total ad spend in 2019, due to its wide reach. However, India's video streaming industry is growing rapidly. These market realities may be music to the ears of audiences who are spoilt for content choice. But the broadcasters 'are in a conundrum. Should they focus on retaining audiences on television because of revenue considerations? Or should they chase those eyeballs hooked to online platforms?</p> <p><b>Moderator: Ms. Vanita Kohli Khandekar</b>, Contributing Editor, Business Standard</p>   |

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|   | <p><b><u>Keynote Address:</u> Shri Shashi Shekhar Vempati</b>, Chief Executive Officer, Prasar Bharati</p> <p><b><u>Panellists:</u></b></p> <p><b>Ms. Megha Tata</b>, Managing Director, Discovery Asia Pacific<br/> <b>Mr. Gaurav Banerjee</b>, President-Hindi Entertainment, Star India Private Limited (Star Tv)<br/> <b>Mr. Raj Nayak</b>, Founder, House of Cheer<br/> <b>Mr. Siddharth Jain</b>, Managing Director, Warner Media Entertainment Networks (South Asia)<br/> <b>Mr. Aditya Pittie</b>, Managing Director, Pittie Group</p>  |
| <p><b>Ball Room 2 (March 18<sup>th</sup>, 2020)</b></p>   |   |
| <p><b>1400-1500hrs</b></p>                                | <p><b><u>BRICS1: Leveraging the opportunities between India and the BRAZIL - RUSSIA- CHINA AND SOUTH AFRICA</u></b></p> <p>BRICS is emerging as a new bridge for cultural activity and cooperative mechanism in the media and filmed entertainment space. Brazil, Russia, India, China, South Africa are global hotspots for film production and innovation. Audio visual co-productions among BRICS Nations are bringing filmmakers and creative talents closer than ever before. This interactive panel will deliberate to bridge BRICS Nations creating new framework for co-production, exchange of talent pool, funding and tech collaboration.</p>  |
| <p><b>Main Ballroom (March 18<sup>th</sup>, 2020)</b></p> |   |
| <p><b>1500-1600 hrs</b></p>                               | <p><b><u>Working with Italy: Tax Incentives, Regional Funds and Co-Production Opportunities</u></b></p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Fabrizio Giustarini</b>, Trade Commissioner, Italian Trade Agency (ITA) Mumbai<br/> <b>Ms. Maria Giuseppina Troccoli</b>, Head of Cinema and Audiovisual Department – DG Cinema of MiBAC<br/> <b>Mr. Francesco Rutelli</b>, President of ANICA (Italian Film Audiovisual Multimedia Industries Association)<br/> <b>Mr. Roberto Stabile</b>, Head of International Department of ANICA (Italian Film Audiovisual Multimedia Industries Association) &amp; ITA (Italian Trade Agency) Audiovisual Desks Coordinator</p> <p><b><u>BRIEF CASE STUDY</u></b></p> |

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|  | <b>Mr. Sergio Scapagnini, Indrapur Cinematografica</b>   |
| <b>Salon 1 &amp; 2 (March 18<sup>th</sup>, 2020)</b> |  |
| <b>1500-1600hrs</b>                                  | <p><b><u>The Business of Music in an Artist first economy</u></b></p> <p>The Music Business has shown consistent growth over the last 3 years after a significant crash from the last 19 years of internet piracy and the shift from Physical to Digital .More importantly Music is finally out of the shadows of Bollywood and the non-film music sector &amp; regional music sector has created a pop music industry that reflects the real India .Artists are coming out of the remotest corners of India and consumers are consuming their music via various touch points . With the significant proliferation of digital streaming services , internet / mobile platforms and brands using music , the business is set to skyrocket. This session will look at the changing nature of India’s music business as it finally moves out of the shadows of film music and becomes an industry on it’s own with the artists at the centre of the ecosystem and business models adapting fast to a dynamic industry.</p> <p><b><u>Moderator:</u> Mr. Atul Churamani, Managing Director, Turnkey Music &amp; Publishing Pvt. Ltd.</b></p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Mandar Thakur, Chief Operating Officer, Times Music</b><br/> <b>Mr. Tarsame Mittal, Founder, Tarsame Mittal Talent Management</b><br/> <b>Ms. Raja Kumari, Songwriter and Singer</b><br/> <b>Mr. Pawan Agarwal, Head of Music Partnerships, YouTube &amp; Google Play, (India &amp; South Asia) , YouTube</b></p> |
| <b>Main Ballroom (March 18<sup>th</sup>, 2020)</b>   |  |
| <b>1600-1700 hrs</b>                                 | <p><b><u>Citizen as Filmmaker: The Mainstreaming of Social Issues</u></b></p> <p>Since social problems, by their very definition, are about strife and pain, with a political dimension to them, their ‘entertainment quotient’ was considered low. Such ideas were labeled grim, too serious, not commercial, and dangerously controversial. That scenario seems to be changing with so many mainstream films with stars happily participating in the change.</p> <p>So, how do producers deal with the anxiety about a backlash? How do writers create a gripping narrative without diluting or dumbing the issue down? Can we now expect a closer consonance between society and cinema</p>   |

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|   | <p>henceforth?</p> <p><b><u>Panellists:</u></b></p> <p><b>Ms. Atika Chouhan</b>, Indian Film writer<br/> <b>Ms. Priti Sahani</b>, Indian Film Producer<br/> <b>Mr. Mrunmayee Lagoo</b>, Indian Film Writer (co-writer of Thappad)<br/> <b>Ms. Dia Mirza</b>, Indian Film Actor</p>  |
| <b>Ball Room 2 (March 18<sup>th</sup>, 2020)</b>    |   |
| <b>1600-1700hrs</b>                                 | <p><b><u>Ensuring a Fair Marketplace for Copyright Industries</u></b></p> <p>Today a nation's economic and competitive strength lies in its ability to harness growth through creative businesses and IP-intensive industries. No global discussion on trade is complete without a conversation on copyright/IP. India's rank on the Global IP Index has improved over the years. Yet, the sector's potential to make a significant economic impact lies un-realized. How can the country unlock the true value of its IP? What role can the private and public sectors play to use IP as a fuel to power India's creative economic engines? And how can the country evolve a modern copyright framework to compete in a global market?</p> <p><b><u>Keynote Address:</u></b></p> <p><b>Launch of the "Economic impact of the film, television, and video OTT industry in India, 2019 Report" by Deloitte.</b></p> <p><b><u>Panellists:</u></b></p> <p><b>Ms. Dipti Kotak</b>, Chief Legal Officer, Reliance industries Ltd.<br/> <b>Mr. Vivan Sharan</b>, Partner, Koan Advisory Group<br/> <b>Mr. Mihir Rale</b>, Executive Vice President &amp; Strategy Counsel, Star India<br/> <b>Mr. Narendra Sabharwal</b>, Chairman, FICCI IP Committee<br/> <b>Mr. Blaise Fernandes</b>, President, Indian Music Industry (IMI)<br/> <b>Mr. Trevor Fernandes</b>, Vice President, Govt. Affairs – APAC, Motion Picture Association(MPA)<br/> <b>Mr. Kamal Gianchandani</b>, Chief Executive Officer - PVR Pictures &amp; Chief Business Planning &amp; Strategy, PVR Ltd.</p> |
| <b>Salon 1 &amp; 2(March 18<sup>th</sup>, 2020)</b> |   |
| <b>1600-1700hrs</b>                                 | <p><b><u>BRICS 2: TECHNOLOGY + Content = Innovation: Game Changers in filmed entertainment</u></b></p>  |

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|  | This session will deliberate the latest ground-breaking developments, technology disruptions and convergence of film, media, tech, and business sectors. Game changing innovations in the filmed entertainment space.  |
| <b>Main Ballroom (March 18<sup>th</sup>, 2020)</b> |  |
| <b>1700-1800hrs</b>                                | <b><u>Mr. Karan Bedi, Chief Executive Officer, MX Player In conversation with Shri Aditya Thackeray, Hon'ble Minister of Tourism and Environment, Government of Maharashtra</u></b>  |
| <b>DINNER</b>                                      |  |
| <b>Day 2 - 19<sup>th</sup> March, 2020</b>         |  |
| <b>Main Ballroom (March 19<sup>th</sup>, 2020)</b> |  |
| <b>1030-1130hrs</b>                                | <p><b><u>Digital Stardom - Reinventing for the Next Million Viewers</u></b></p> <p>OTT has opened doors to new storytelling formats and opportunities for many mainstream actors. Web- only film and series have stormed the video on demand market, thanks to millions of dollars being invested by every content platform. Actors now have an opportunity to explore a brand new world, not restricted by content and characters that once needed to cater to only a mass theatrical audience. But can this change fulfill an actor's big screen aspirations?</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Karanvir Malhotra</b>, Indian Actor<br/> <b>Mr. Sushant Singh</b>, Indian Film Actor<br/> <b>Mr. Ali Fazal</b>, Indian Film Actor<br/> <b>Ms. Sayani Gupta</b>, Indian Film Actor</p> |
| <b>Ball Room 2 (March 19<sup>th</sup>, 2020)</b>   |  |
| <b>1030-1130hrs</b>                                | <b><u>Shoot At site</u></b>  |
| <b>Main Ballroom (March 19<sup>th</sup>, 2020)</b> |  |
| <b>1130-1230hrs</b>                                | <p><b><u>Start-Up and Stay Up: Mantras for M&amp;E</u></b></p> <p>The Indian M&amp;E sector grew 13% to reach INR 1.67 trillion in 2018. Digital India, investments in the net economy and opening of FDI in the M&amp;E sector has created many e-entrepreneurships in the media and entertainment sector offering a range of services from content creation to innovative tech. Can these new age start-ups carve the next paradigm of creativity?</p>   |

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|  | <p><b>Moderator : Mr. Vikram Chandra, Founder, Editorji</b></p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Jani Pasha, Founder, Lokal</b><br/> <b>Mr. Gauravjeet Singh, Chief Executive Officer, Playo</b><br/> <b>Mr. Vinod Kumar Meena, Founder, Kuku FM</b><br/> <b>Mr. Sai Sinivas Kiran, Founder, Mobile Premier League</b><br/> <b>Mr. Soum Paul, Founder, Homescreen Network</b><br/> <b>Mr. Paavan Nanda, Chief Executive Officer, WinZO</b></p>  |
| <b>Ball Room 2 (March 19<sup>th</sup>, 2020)</b>     |   |
| <b>1130- 1230hrs</b>                                 | <p><b><u>Free to Browse = Free to Choose</u></b></p> <p>India's appetite for video content has exploded the market for content creators. The creative sector has significantly invested in innovative and diverse content offerings catering to different tastes for an audience constantly on the move. Whether it is family watching or binge watching, producers have ensured effective and balanced mechanisms which not only protect consumers but also empowers them to choose from a wide variety of content. Is self-regulation the mantra for unlocking creativity as that will also help fresh investment coming into the creative economy.</p>   |
| <b>Salon 1 &amp; 2 (March 19<sup>th</sup>, 2020)</b> |   |
| <b>1130-1230hrs</b>                                  | <p><b><u>In Conversation with Mr. Gautam Menon, Indian Film Maker and Prakash Jha, Indian Film Producer</u></b></p>   |
| <b>Main Ballroom (March 19<sup>th</sup>, 2020)</b>   |   |
| <b>1230-1330hrs</b>                                  | <p><b><u>Where is the Money? Maximising the consumer's share of wallet</u></b></p> <p>Digital transformation is pushing every business in the VOD sector to continuously evolve its content offering while keeping a check on ROI. The sector is driven today by several monetization models such as SVOD, AVOD, Freemium, Partnerships in addition to new consumer engagement models. How will innovations in digital content models help win the consumer's wallet?</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Tarun Katial, Chief Executive Officer, Zee5</b><br/> <b>Mr. Greg Armshaw, Head Of Media - Asia, Brightcove</b><br/> <b>Mr. Sharang Sharma, Chief Content Officer, Reliance Jio Infocomm Ltd.</b></p> |

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|  | <p><b>Mr. Saugata Mukherjee</b>, Head of Original Content, SonyLIV<br/> <b>Mr. Gaurav Gandhi</b>, Director &amp; Country General Manager, Amazon Prime Video, India</p>   |
| <b>Ball Room 2 (March 19<sup>th</sup>, 2020)</b>     |   |
| <b>1230-1330hrs</b>                                  | <p><b><u>"Best Practice in Screen Sector Development-"</u></b><br/> <b>Mr. Kulmeet Makkar</b>, Chief Executive Officer, Producers Guild of India in-conversation with <b>Mr. Jonathan Olsberg</b>, Chairman, Olsberg – SPI and</p>  |
| <b>Salon 1 &amp; 2 (March 19<sup>th</sup>, 2020)</b> |   |
| <b>1230-1330hrs</b>                                  | <p><b><u>BRICS 3: The Future of Immersive Cinema</u></b><br/>         This session will focus on Virtual and Augmented Reality content creation and how innovators are creating compelling VR and AR content and explore new discoveries from experts and lessons for the future.</p>   |
| <b>LUNCH</b>   |   |
| <b>Main Ballroom (March 19<sup>th</sup>, 2020)</b>   |   |
| <b>1430-1530hrs</b>                                  | <p><b><u>Entertaining India: Southern Style</u></b><br/>         Telugu films, Baahubali, Saaho to name a few have not only broken Telugu box office records but have also created waves in the Hindi speaking belt. 2019's action thriller Saaho garnered nearly 55% of the total domestic box office. Tollywood has reinvented mass entertainment and Telugu stars today have a huge national fan following. What makes these very talented actors standout and break the traditional mould of superstardom?</p> <p><b><u>Panellists:</u></b><br/> <b>Mr. Sudeep Sanjeev</b>, Indian Film Actor<br/> <b>Mr. Rana Daggubati</b>, Indian Film Actor</p> |
| <b>Ball Room 2 (March 19<sup>th</sup>, 2020)</b>     |   |
| <b>1430-1530hrs</b>                                  | <p><b><u>We mean e- business! eSports the new M&amp;E sector</u></b><br/>         Rising internet penetration, falling data prices and proliferation of smartphones has resulted in double digit growth of the online gaming industry. eSports is set to become a USD 1 billion opportunity that is set to double in size in the next few years with 5G connecting 8 billion people by 2025. Popularity of eSports has created myriad opportunities for</p>   |



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|  | <p>stakeholders across the value chain with the global eSports market set to grow to 250 million eSports enthusiasts. Inopportunately, the nascent eSports market is experiencing challenges due to lack of an appropriate e-governance system and curtailing monetization of rights to traditional media.</p> <p>How can this sector benefit from the dynamic and evolving digital environment?</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Akshat Rathee</b>, Founder &amp; Managing Director, Nodwin Gaming<br/> <b>Mr. Anirudh Pandita</b>, Founder, Pocket Aces</p>   |
| <b>Salon 1 &amp; 2 (March 19<sup>th</sup>, 2020)</b> |   |
| <b>1430-1530hrs</b>                                  | <p><b><u>BRICS 4: Blockchain and Cinema: New Business Models, Opportunities and Challenges</u></b></p> <p>Blockchain technology is creating new opportunities for filmmaking and re-shaping the face of the global media and entertainment industry. In this session Futurist and Blockchain specialist Alexander Shulgin highlights recent developments in rights management efficiency and transparency and demystify blockchain technology. This session will also explore how Blockchain can be used in film financing, production, distribution, new business models and fight piracy.</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Prasanna Lohar</b>, Head Innovation, DCB Bank Ltd.</p> |
| <b>Dining Room (March 19<sup>th</sup>, 2020)</b>     |   |
| <b>1430-1530hrs</b>                                  | <b><u>Roundtable with Central &amp; State Govt</u></b>  |
| <b>Main Ballroom (March 19<sup>th</sup>, 2020)</b>   |   |
| <b>1530-1630hrs</b>                                  | <p><b><u>Director's Special: A New Age Director's panel</u></b></p> <p><b><u>Moderator:</u> Mr. Suresh Babu</b>, Indian Film Producer</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Vetrimaran</b>, Indian Film Maker<br/> <b>Mr. Ram</b>, Indian Film Maker</p>   |

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|  | <p><b>Mr. Vignesh Shivan</b>, Indian Film Maker<br/> <b>Dr. Ishari K. Ganesh</b>, Indian Film producer<br/> <b>Mr. Mysskin</b>, Indian Film Maker<br/> <b>Mr. Allu Aravind</b>, Indian Film Producer<br/> <b>Mr. Nag Ashwin</b>, Indian Film Maker</p>   |
| <b>Ball Room 2 (March 19<sup>th</sup>, 2020)</b>     |  |
| <p><b>1530-1630hrs</b></p>                           | <p><b><u>What India Watches! One Metric, One Standard</u></b></p> <p>By 2022, India will have 442 million smartphone users. By 2023, the country's internet users are expected to grow by 40%. These figures indicate a bright and financially prosperous future for online video. However, advertising by brands on these platforms remains low because of the absence of a common measurement metric. How can online video platforms come to a consensus to adopt a common measurement system?</p> <p><b><u>Moderator:</u> Mr. Vinit Karnik</b>, Business Head - Entertainment, Sports &amp; Live Events, GroupM</p> <p><b><u>Keynote Address :</u> Mr. Sunil Lulla</b>, Chief Executive Officer, Broadcast Audience Research Council (BARC)</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Vishnu Mohta</b>, Co Founder, Hoichoi Tv<br/> <b>Mr. Nishant Radia</b>, Co-Founder, Vidooly<br/> <b>Mr. Pankaj Krishna</b>, Founder &amp; Chief Executive Officer, Chrome Data Analytics &amp; Media</p> |
| <b>Salon 1 &amp; 2 (March 19<sup>th</sup>, 2020)</b> |  |
| <p><b>1530-1630hrs</b></p>                           | <p><b><u>Cloud gaming – making high performance games accessible to the Next Billion</u></b></p> <ul style="list-style-type: none"> <li>• Technical challenges of playing high performance engaging games on mobiles and especially mobiles with lower specifications</li> <li>• 5G and how it will change the gaming landscape</li> <li>• How to deliver latency free superior gaming experience to connected devices and enable game play for the Next Billion</li> </ul> <p><b><u>Panellists:</u></b></p>   |

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|  | <b>Mr. Mohd Zubair, Business Development Head, Kwalee</b>   |
| <b>Main Ballroom (March 19<sup>th</sup>, 2020)</b>   |   |
| <b>1630-1730hrs</b>                                  | <p><b><u>The Long or Short of it? Evolving content formats for consumer connect</u></b></p> <p>Video content has become ubiquitous in everybody's life, whether it is pull or push, streaming user generated, or live, digital video has transformed storytelling and transcended big screens. Primetime is no longer the new pass-time. Hybrid viewing in smart homes and through smart devices is set to transform storytelling formats and consumer engagement. How are content formats transforming to garner consumer attention?</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Sunil Nair</b>, Chief Executive Officer &amp; Managing Director, Fireworks<br/> <b>Mr. Vikram Chandra</b>, Founder, Editorji<br/> <b>Mr. Carter Pilcher</b>, Chief Executive Officer, ShortsTV<br/> <b>Mr. Zaigham Hameed</b>, Founder, Soul For Screen<br/> <b>Mr. Marc Woolridge</b>, ex-head of 21st Century Fox distribution</p> |
| <b>Ball Room2 (March 19<sup>th</sup>, 2020)</b>      |   |
| <b>1630-1730hrs</b>                                  | <p><b><u>Madhya Pradesh - The heart of Incredible India!</u></b></p> <p><b><u>MP Policy Launch</u></b></p>  |
| <b>Salon 1 &amp; 2 (March 19<sup>th</sup>, 2020)</b> |   |
| <b>1630-1730hrs</b>                                  | <p><b><u>BRICS 5: REIMAGINE STORTELLING: VFX - Making of Lion King</u></b></p> <p>A sneak peek into the behind the VFX journey – enormity and complexity into the making of Disney's The Lion King by Technicolour India. Creativity needs Technology and the Technicolour India team, working with their global ecosystem of studios' pioneering new methods to re-imagine storytelling.</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Biren Ghose</b>, Country Head, Technicolor India</p>   |
| <b>Main Ballroom (March 19<sup>th</sup>, 2020)</b>   |   |
| <b>1730-1830hrs</b>                                  | <p><b><u>From Real Life to Reel Life / Box Office Success Formula: Real Life = Reel Life</u></b></p> <p>Sometimes the best script you have is based on someone else's life. Audiences are lapping up real life stories based on patriotic, off beat and</p>   |

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|  | <p>sports genres and the box office numbers for these films are a testament to their popularity. Biopics are leading the way the way to huge box office numbers supported by top stars and directors. Is this new wave here to stay?</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Indrajit Lankesh</b>, Indian Film Maker<br/> <b>Mr. Pankaj Tripathi</b>, Indian Film Actor<br/> <b>Ms. Richa Chadda</b>, Indian Film Actor<br/> <b>Mr. Hansal Mehta</b>, Indian Film Maker<br/> <b>Mr. Sharad Kelkar</b>, Indian Film Actor<br/> <b>Mr. Rahul Dholakia</b>, Indian Film Maker</p>  |
| <b>DINNER</b>  |  |
| <b>Day 3 - 20<sup>th</sup> March, 2020</b>           |  |
| <b>Main Ballroom (March 20<sup>th</sup>, 2020)</b>   |  |
| <p><b>1030-1130hrs</b></p>                           | <p><b><u>Screenagers: Apps, Camera and Action</u></b></p> <p>India continues to remain a top mobile-first market, with more and more consumers connecting to the Internet via smartphones every day. According to App Annie's State of Mobile report, there were 19 billion app downloads in the country in 2019. The market for user generated content and supported apps has exploded and given rise to a new generation of influencers and opinion makers who draw the attention of marketers and a wide following across demographics. Welcome to the world of the third screen where fandom rules the roost.</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Awez Darbar</b>, TikTok Creator<br/> <b>Mr. Paras Tomar</b>, TikTok Creator<br/> <b>Ms. Aanam Chashmawala</b>, Founder and Director, What When Wear</p> |
| <b>Salon 1 &amp; 2 (March 20<sup>th</sup>, 2020)</b> |  |
| <p><b>1030-1130hrs</b></p>                           | <p><b><u>Legal Clinic Session 1: "(Keeping it fair)"</u></b><br/> <b><u>Completeness and Transparency of Data</u></b></p> <p>Data-related issues are fundamental to questions of fairness and transparency. Speaker topics would include issues regarding metadata and rights management; monetization and social media (including special discussion of YouTube); the possible impact of data protection and privacy laws on music industry analytics; the practical feasibility (or otherwise) of</p>  |

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|  | <p>audit by licensors; the risk of fake streaming data to boost metrics; the distribution of collective management royalties etc.</p> <p><b>Moderator: Mr. Pravin Anand</b>, Managing Partner, Anand and Anand</p> <p><b>Panellists:</b></p> <p><b>Ms. Liliaan Kadam</b>, PPL India<br/> <b>Mr. Aditya Gupta</b>, Attorney, Ira Law Partner<br/> <b>Mr. Frank Rittman</b>, President, Motion Picture Licensing Company (Asia) Limited</p>  |
| <b>Main Ballroom (March 20<sup>th</sup>, 2020)</b>   |  |
| <b>1130-1230hrs</b>                                  | <p><b><u>Young Czars' of the Digital Age</u></b></p> <p>While the consumption patterns of entertainment programming and device interfaces have evolved along with technology advancements, M&amp;E companies have already started to anticipate these shifts, and are embracing new ways to engage with their youngest consumers. But who could understand the young consumer and the shift better than the young czars of M&amp;E industry. The disruptors and the innovators are the new age thought leaders who aren't hesitant to challenge orthodoxies and look beyond the clichés. This high-octane session on business of entertainment and creativity infused with disruptive technology will share their perspective of the dynamics of M&amp;E industry.</p> <p><b>Mr. Karan Bedi</b>, Chief Executive Officer, MX Player</p> <p><b><u>In Conversation with:</u></b></p> <p><b>Mr. Kavin Bharti Mittal</b>, Founder &amp; Chief Executive Officer, Hike Messenger<br/> <b>Mr. Satyan Gajwani</b>, Vice Chairman, Times Internet and Board Director, Times of India Group</p> |
| <b>Ball Room 2 (March 20<sup>th</sup>, 2020)</b>     |  |
| <b>1130-1230hrs</b>                                  | <p><b><u>International Audio-visual Market &amp; a Taste of the Contemporary Italian Animation</u></b></p>   |
| <b>Salon 1 &amp; 2 (March 20<sup>th</sup>, 2020)</b> |  |
| <b>1130-1230hrs</b>                                  | <p><b><u>Legal Clinic Session 2: "(Keeping it fair)" Equity in Copyright in the Entertainment industry:</u></b></p> <p>There is case law in other jurisdictions on the potential gap between</p>   |

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|   | <p>statutory rights and equitable rights in copyright. A guest speaker from Canada will kick off the session with a presentation on intellectual property rights in tattoos, which neatly encapsulates the topic. In the entertainment industries such piquant situations can and do arise about outsourced work, the ownership of underlying works in films (post the 2012 amendments) and the like, absent sufficient care at the stage of commissioning the work.</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. William Genereux</b>, Legal Counsel, Genereux Law PC<br/> <b>Mr. Jagdish Sagar</b>, Intellectual Property Lawyer, Copyright And Entertainment<br/> <b>Mr. Ameet Naik</b>, Founder, Naik Naik &amp; Company</p>  |
| <p><b>Main Ballroom (March 20<sup>th</sup>, 2020)</b></p>   |   |
| <p><b>1230-1330hrs</b></p>                                  | <p><b><u>Small Towns – Big Stories</u></b></p> <p>Myriad stories of India’s hinterland are weaving cinematic magic and taking audiences to untold places through unique and unspoken stories. The streets and culture of India’s hinterland has become a storyteller’s delight in recent years and the numbers in terms of urban viewership and popularity is growing. Tales from the back and beyond have given rise to a new breed of writers and directors who are not only making small town India the <i>new cool</i>, but are also delivering the bang for the buck.</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Soumendra Padhi</b>, Indian Film Maker<br/> <b>Mr. Puneet Krishna</b>, Indian Film Writer<br/> <b>Ms. Radhika Madan</b>, Indian Film Actor<br/> <b>Mr. Inam Ul Haq</b>, Indian Film Actor</p> |
| <p><b>Salon 1 &amp; 2 (March 20<sup>th</sup>, 2020)</b></p> |   |
| <p><b>1230-1330hrs</b></p>                                  | <p><b><u>Legal Clinic Session 3: “(Keeping it fair)”</u></b></p> <p><b><u>Derivative Works in the Entertainment business</u></b></p> <p>Derivative works give rise to issues which remain unresolved absent settled industry practices, while legal disputes have to be determined on a case-by-case basis on a range of potential issues. The main kinds of derivative works would be remixes in the case of music/sound recordings, and sequels, prequels, translations and remakes in the case of film. Possible issues include: infringement and fair dealing/fair use, which may turn on how far an unlicensed derivative work actually reproduces or extracts content from the original; the defence of fair dealing/fair use on the basis that the derivative</p>  |

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|   | <p>work is transformative; and moral rights.</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Rajendra Kumar</b>, Counsel &amp; Senior Advisor, K&amp;S Partners<br/> <b>Ms. Geetanjali Viswanathan</b>, Partner, Ira Firm<br/> <b>Ms. Dipti Kotak</b>, Chief Legal Officer, Reliance JIO Studios</p>   |
| <p><b>LUNCH</b></p>                                       |   |
| <p><b>Ball Room 2 (March 20<sup>th</sup>, 2020)</b></p>   |   |
| <p><b>1430-1530hrs</b></p>                                | <p><b><u>Indian sports leagues on a bouncy wicket</u></b></p> <p>The success of the Indian Premier League (IPL) led to the launch of commercial sports leagues in India. However, unrealistic statutory compliances, incapacitated sports federations, high infrastructure costs and tussles between league owners and franchises have threatened their survival. The moot question is how can sports intellectual properties boom when these are not treated as an important industry? How can government ensure that leagues flourish and develop a robust sports ecosystem that generates investments and jobs?</p> <p><b><u>Moderator:</u> Mr. Boria Majumdar</b>, Indian Sports Journalist</p> <p><b><u>Panellists:</u></b></p> <p><b>Mr. Nandan Kamath</b>, Principal Lawyer, Lawnk<br/> <b>Mr. Venky Mysore</b>, Chief Executive Officer, Red Chillies<br/> <b>Mr. Vinit Karnik</b>, Business Head - Entertainment, Sports &amp; Live Events, GroupM</p> |
| <p><b>Main Ballroom (March 20<sup>th</sup>, 2020)</b></p> |   |
| <p><b>1530-1630hrs</b></p>                                | <p><b><u>Directing the Future - Setting the stage for India on the world screen:</u></b></p> <p>Creative visionaries discuss new storytelling formats, discovering new talent, working with cinematic partners to keep up with continually changing media habits. What is the mantra to drive excellence in creativity and storytelling in a culture of convenience?</p> <p><b><u>Moderator:</u> Mr. Vivek Vaswani</b>, Actor, Producer</p> <p><b><u>Panellists:</u></b></p>  |

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|  | <p><b>Mr. Mrigdeep Singh Lamba</b>, Indian Film Maker<br/> <b>Mr. Bharat Bala</b>, Indian Film Maker<br/> <b>Mr. Karan Anshuman</b>, Indian Film Maker</p>    |
| <b>Main Ballroom (March 20<sup>th</sup>, 2020)</b> |   |
| <b>1630 – 1730 hrs</b>                             | <p><u>Valedictory Session</u></p> <p><u>Keynote by Shri Piyush Goyal, Honorable Minister of Railways and Commerce &amp; Industry, Government of India</u></p> |