

CHILDREN'S FILM SOCIETY

INDIA:

A CRITICAL STUDY

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4518

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DECLARATION

I, Shravan Kumar, hereby declare that this dissertation titled '*Children's Film Society India: A Critical Perspective*' is the outcome of my own study undertaken under the guidance of Dr. Kusum Lata, Associate Professor, Urban and Regional Planning, Indian **Institute of Public Administration, Delhi**. It has not previously formed the basis for the award of any degree, diploma or certificate of this organisation or any other institute or university. I have duly acknowledged all the sources used by me in the preparation of this dissertation.

Date: February 14th, 2020

New Delhi

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CERTIFICATE

This is to certify that the dissertation entitled '*Children's Film Society India: A Critical Perspective*' is the record of the original work done by Shravan Kumar under my guidance. The results of the research presented in this dissertation have not previously formed the basis for the award of any degree, diploma or certificate of this or any other university.

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February 14th, 2020

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ABSTRACT

The impact of the media in shaping one's character and behaviors has been discussed for several years. There has been several thoughts and perceptions with respect to the possible impact the media can have on its watcher. By and large, because of their inescapability, media are considered to play an important part in our lives. Many people agree that media is remarkably an instructor of social norms, particularly to youngsters (Wynns,2006). As described by Wynns and Rosenfeld media has an effective role in shaping the states of mind, qualities and practices of its watchers. It is agreed that children's and youngsters are more prone to be affected. Children's Film Society, India is one such producer of children's movies, which have significantly played a vital role in shaping children's character, behavior etc. Especially, CFSI is committed to strengthening the children's film movement within India and promoting Indian produced children's films across the globe. It has also been producing children's content including feature films, short films and documentaries for the past 60 years. It has produced in excess of 300 children's films since its inception in 1955. Besides CFSI which produces films that are exclusively meant for children audience, there have been several films made by the producers in India and abroad which fall under the category of children's film. These are disseminated to the children through theatrical shows, screenings in national and international children's film festivals and on satellite digital platforms. Due to the increased use of Internet technology by children, the consumption of digital filmic content by children has been a constant concern of parents and teachers. At the same time when the joint family system is withering and nuclear families have become prevalent, children's recourse and consumption of films on different platforms have increased as a source of recreation and alternate source of storytelling. The objective of this present study was to document the status quo of scientific study about children's film in India through the lens of critical perspective. Based on this literature review, dissertation aims to provide some insights into current trends, strength, and weaknesses of the topic's coverage as well as to structure the existing body of research. This study constitutes a basis for future research about children's films in India. Hence, the analysis focuses on the main objectives such as i. to find out the kind of content that could be planned by CFSI for addressing the

preferences of the children. ii. to find out the kind of content the entertainment industry could plan on creating films for children. The thesis investigates research questions on what is the role and impact of Children's Film Society activities as a provider of Public service/Public good namely children's films?

The primary focus of this academic endeavour was a scientific study using qualitative method to draw a more comprehensive picture. This study also includes scientific literature in a broader sense, e.g. statistics, official reports, economic depictions and other material presenting evidence that goes beyond individual opinions and assertions often found in trade journals or other popular sources. Use of film clippings has been acknowledged in the study. The dissertation explores the wider perspective of children film being a public good and its dissemination to the beneficiaries i.e. children, being a public service.

In this regard, the dissertation explores the relevance of CFSI activities and outreach programs and its aim to be self-sustainable in the long run for attainment of which it is imperative that it churns out original children films that are market friendly and have wide national and international appeal. The dissertation examines the constitutional tenets of CFSI and its stated mission, and the bottlenecks it faces in personnel, infrastructural facilities and strategies and recommend changes that will reinvigorate CFSI into a modern film making institution. Also, the study entails a critical analysis on the present production and marketing scenario at CFSI, identify bottlenecks and present solutions for CFSI projects and recommend activities to achieve its modernizing goals. This dissertation focuses on a systematic approach to make them a part of children's curriculum, as a result of which a positive change can be brought about in the society. The findings from this would help children films and its development in modifying the norms of the social system. This would ensure a place for children's film in the mainstream popular films. Children can be encouraged to analyze films to understand moral and ethical values. Children's films need encouragement to create a positive ambiance and ethos in the country, which would enrich its culture and social structure by educating the future generations about personal and social values. The study suggests that CFSI needs to use new age tools and platforms to both produce and market its films. It is also important that CFSI can attract external funding, new partnerships with filmmakers and film institutions. It needs to produce and sell its niche

products as strength and build long-term brand loyalties. Further, dissertation recommends measures to bring about sustainability. For CFSI to dispense its role with vigour and clarity, there must be new vision statement for CFSI. This vision perspective must essentially be underscored by the need to create compelling, engaging and value-based audio-visual content in modern cinematic idiom for the children of India. It also suggests that the name of the organization should be modified from a Society to a Trust or a Foundation. All over the world television remains the most useful distribution platform for children content. CFSI should work out a dynamic strategy to ensure that television channels in India on a regular basis distribute its content. CFSI should enter into collaborative partnership and co-production agreements with Doordarshan National and Doordarshan Regional channels as well as other private children channels in India. Its films/ programmes must be dubbed in all Indian languages. To achieve this CFSI should popularise the use of its Mobile App among people living in remote areas beyond traditional ways of advertising.

(Keywords: children's, entertainment, participation, child rights etc.)

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CHAPTER I

LITERATURE REVIEW

Background

Indian films supposedly must carry many burdens of languages, cultures, traditions, and social systems. However, the term Indian Film is a contested field and lacks 'oneness'. The unity in diversity slogan reflects its living conditions and cultures where many languages are spoken. According to the 2001 census there are more than 10,000 raw mother tongues in India. If closely related and mutually comprehensible dialects are grouped, the number can be reduced to 1576 rationalized 'mother tongues', and with more consolidation, to 114 main languages. These 114 languages are the ones surveyed in the Indian census. Indian film producers have made films in thirty of the major languages. However, only the larger language groups figure in the arena of regional film production. These are mainly Hindi, Bengali, Marathi, Tamil, Telugu, Malayalam, Kannada, Punjabi, Bhojpuri, Odia, Assamese and Kashmiri. Interestingly, the forerunners are the language sectors in which theatre thrives. The obvious link between theatre and film making has been explored and established by theorists.

Like theatre, films have played a major role in developing a post-independence Indian identity. Indian theatre, after Independence tried to establish a distinct tradition for itself by going back to its roots' as against the European (British) theatrical tradition. Indian films, also, at the same time made a conscious effort to re-establish their lost tradition by reinforcing their values and tradition. It also served as a useful and emphatic medium to portray social, economic and political realities of the Indian society at different times. Films had a pervasive influence on the psyche of a common Indian who often identified him/herself with the central character of the film, be it a male or a female protagonist. Cinema is integral to Indian lives. Shyam Benegal pointed out that Indian audiences are most comfortable with and totally accustomed to the cinematic form. He endorses Indian psychoanalyst Sudhir Kakar's view that Indian Hindi Cinema represents a collective fantasy or group daydream, containing

unconscious material and hidden wishes of a vast number of people.

In 1899, Harishchandra Bhatvadekar produced two short films in India for the first time. Dada Saheb Phalke's *Raja Harishchandra*, a silent film, is recognized as India's first full length indigenously made feature film. It was released in Bombay in 1913. The silent films were of several genres like mythological, folklore, historical and fantasies. Silent films were often seen in the theatres with the accompaniment of harmonium, tabla, sarangi or violin. The silent films in India had the main titles in English and in regional languages.

The Talkie brought revolutionary changes in the whole set up of the industry and completely over-shadowed the phenomenon of silent feature films. However, it also brought into focus many peculiar problems which needed to be tackled, such as the need for dialogue. Role of writers or lyricists were brought to the forefront, the concept of prerecording was introduced along with the inclusion of songs. Minimum instruments were used as the instrumentalists had to be camouflaged behind the singer.

Nevertheless, notwithstanding several problems mentioned above, the talking film grew professional and higher in popularity. The era of the Talkies brought about social awareness and represented social themes like practice of human sacrifices, social relationships, women's liberation, marriage system and so on.

The question is how children's cinema becomes a separate genre? Children's cinema can cover different genres to deal with different issues of childhood. Therefore, the role of CFSI as such needs to be further examined.

Here, children movies are segregated into two broad categories, the mainly children's expression and casting of cinema. They usually feature songs routinely which in a good film are expected to move the story forward. Songs are sung by professional play-back child singers and lip-synched by the actors. Secondly, in addition it aspires to the level of seriousness of art and expression of children. Film critics refer to it as New Cinema or sometimes the New Wave. These kinds of films deal with a wide range of children's subjects, but many are usually the general explorations of complex child psychology and relationships within a child setting.

A children film should basically aim at children as its spectators. On the contrary, most children films are aimed largely at an adult audience. Critics and scholars have

been advocating that the films for children need special focus, treatment and care especially because most often the subjects of children films deal with like adventure stories, social situations, aspirations of children. A typically social film – the usual kind that is made in large numbers and is planned as commercial venture, may not be about children or be suitable for children's viewing at all. A film influences child more powerfully than it does elders, perhaps because young minds do not have the social filters in place. One can easily recall the film scenes and dialogues from films watched in childhood. In children movies, there must be a strong social message, particularly keeping the target audience in mind, to make them realize their immediate social context and sometimes also about the deprived, marginalized sections from their early age. This is done by featuring children as protagonist in order to showcase the social context of the deprived and marginalized subjects of childhood.

What constitutes children's film? There are various questions that need to be answered in this regard. Some of the questions that are often asked are: Is it made for children alone? Are children the protagonists? Or, is the film made especially by children? Children like comedy, adventures, sports and animal-based movies. However, one cannot limit children films only to such subjects. Children like films which have elements of fantasy, which appeal more than other genres in terms of entertainment with a moral message. It should deal with sensitive issues discussed simply and clearly. Which means children's films should touch the feelings of children and appeal to the elders which is entertaining and provides visual richness. Children's film may entertain and help the growth of mental potential in a proper way but not harm children's physical and emotional life. So, if a movie is made for children, then the social or psychological issues that the film is addressed should be easily explicable. Children's films should address only children's mental growth. CFSI proved that children's films need to be concerned with childhood more than other elements which would educate adults to understand a child's thoughts, feelings and sensibilities.

A good book to refer to in this context is *The Children's Film: Genre, Nation, and Narrative* by Noel Brown, published by Columbia University Press in 2017. Films for children and young people are a constant in the history of cinema, from its beginnings to the present day. This book serves as a comprehensive introduction to the children's film, examining its recurrent themes and ideologies, and common narrative and

stylistic principles. Opening with a thorough consideration of how the genre may be defined, this volume goes on to explore how children's cinema has developed across its broad historical and geographic span, with reference to films from the United States, Britain, France, Denmark, Russia, India, and China. Analyzing changes and continuities in how children's film has been conceived, it argues for a fundamental distinction between commercial productions intended primarily to entertain, and non-commercial films made under pedagogical principles, and produced for purposes of moral and behavioral instruction. In elaborating these different forms, this book outlines a history of children's cinema from the early days of commercial cinema to the present, explores key critical issues, and provides case studies of major children's films from around the world.

In the Indian context, Children's Film Society of India (CFSI), an autonomous organization under the Ministry of Information and Broadcasting has produced around 275 films since its inception in 1955. Besides CFSI which produces films which are exclusively meant for children audience, there have been several films made by the producers in India and abroad which fall under the category of children's film. These are disseminated to the children through theatrical shows, screenings in national and international children's film festivals and on satellite digital platforms. Due to the increased use of Internet technology by children, the consumption of digital filmic content by children has been a constant concern of parents and teachers. At the same time when the joint family system is withering and nuclear families have become prevalent, children's recourse and consumption of films on different platforms have increased as a source of recreation and alternate source of storytelling.

Film is an artistic expression with social and cultural body and a capable medium that talks with the language of universality. Film through real and fictional narration requests a widespread dialect. It has a persona one of a kind and is not the same as other works of art. It imparts thoughts and sincerely moves us. Films speak to and in the meantime imply. They remix the genuine and artificial, the present and past, living and memory on the same shared intellectual level. As Pramaggiore and Walli writes:

Film is a complex art form and cultural institution whose influence spans the 20th century and transcends it. In its infancy, film depended on the technology of the industrial revolution and the business model associated with the penny arcade. In its

maturity, the cinema emerged as a global entertainment industry, instigating and taking advantage of technological developments in photography, sound recording, and, eventually, electronic and digital imaging. The cinema not only contributed to a mass culture of entertainment and celebrity; it also provided a forum for education and critique through the tradition of social documentary and served as a medium of personal expression in the form of avant-garde films and home movies.

We see that literature has strongly shaped the way we think and behave. Over the last hundred years film has become a progressively more powerful and dominant form and we have enough evidence to suggest that the visual (such as the rise of digital novels, code poetry, and virtual autobiographies) has now significantly replaced the written form as the leading mode of communication in contemporary society. Furthermore, film in comparison to other visual art forms has become an integral part of our culture, it affects the way we live and how our society functions. At the very best it becomes an art form that enriches our quality of life. It should also be clear that films are more than mere entertainment. The message they contain, the images they offer, the choices they present and the resolution they suggest, not only shape our daily lives, but also relate to our national ideology and future goals. George Bernard Shaw saw the birth of film as a cultural revolution:

Ask any man who has done eight or ten hours heavy manual labor what happens to him when he takes up a book. He will tell you that he falls asleep in less than two minutes. Now, the cinema tells its story to the illiterate as well as to the literate; and it keeps his victim (if you like to call him so) not only awake but fascinated as if by a serpent 's eye. And that is why the cinema is going to produce effects that all the cheap books in the world could never produce. (Marcus 249)

As we know that both art form -literature and films contain dramatic and narrative elements and mutually influence and inform each other, the premise of this research is to examine and evaluate the several issues related to contemporary children in Indian context with the help of their representation in Indian cinema A child is one of the unheard and ignored voices in literature. And whenever the subject of children is discussed, a general discussion on their longings, ambitions and growing up are taken into concern and such discussions are normalized, put all children on one platform thereby neglecting the social realities they face in their day to day struggle.

The issues related to children such as child maltreatment, street children, children with disability, child abuse and neglect, children at war, etc. are less explored area in literary and cinematic discourse. Some significant recent international books and researches on children are as follows:

Children's Films: History, Ideology, Pedagogy, Theory (2000) by Ian Wojcik Andrews, is a study of Children's literature and culture series, provides a background to children's films and throws light on the politics of children 's films. This work discusses children's films criticism such as moral, social science, cultural, feminist's media studies and examines children's films from several critical approaches, comprising classical and current film theory. At last, it examines the history and emergence of children films with close readings of some popular visual texts and ends with the pedagogies of teaching children films.

Cinema's Missing Children (2003) by Emma Wilson reviews the contemporary films such as Kieslowski's *Three Colours: Blue*, Egoyan's *Exotica*, Solondz's *Happiness*, Campion's *The Portrait of a Lady*, Trier's *The Kingdom*, and Almodovar's *All About My Mother* and discusses the representation of missing and loss of children such as child at risk of abuse, abduction, illness etc. in these films. She also studies the subject of childhood innocence, a family 's traumatic loss and child protection as represented in these films.

Picturing Childhood: The Myth of the Child in Popular Imagery (2004) by Patricia Holland is a result of the author 's collection of pictures of children and childhood collected from a wide variety of sources such as magazine, newspapers, internet, etc. Through the photographs, the author discusses the several issues related to children such as abuse, education, welfare, and comes to conclusion that the notion of childhood should be re-evaluated by society. It also discusses the changing attitude of adults towards children.

Where the Boys Are: Cinemas of Masculinity and Youth (2005) by Murray Pomerance and Frances K. Gate Ward, deals with the subject of boyhood. As most of the studies in literature and films are on girls and women, this book discusses the Boyhood that goes unseen and uninspected both in literature and films, and answers the two main

questions – What are males before they mature? What is the foundation upon which masculinities are built?

The Developing Child in the 21st Century: A Global Perspective on Child Development (2006) by Sandra Smidt explores the concept of childhood in modern and examines in depth the factors that effect of the development of a child in a contemporary context through a socio-cultural approach to education and learning. This book evaluates childhood through the role of science and technology, the role of family, culture, group, society, the implications of neuroscience, etc.

Childhood and Cinema (2008) by Vicky Lebeau examines, —cinema as a technology of vision and, later, of sound that offers new ways of seeing and showing the child: as spectacle, as subjectl (Lebeau). The study investigates the terror of the childhood, as hope and despair, vulnerability and violence, pleasure and trauma presented in cinema as a contested site of symbolism and controversy.

Human Rights in Children's: Imagination and the Narrative of Law (2016) by Jonathan Todres and Sarah Higinbotham. This is book is designed to study children's literature from human rights perspective and law. It addresses the questions as the writer says, —How are the human rights norms adopted at the global level disseminated to the local level so that they make a difference in the lives of individuals, and children? And I wondered whether the themes of many children's books might already be doing this work—educating children about their own rights and the rights of others (Todres xvi).

The Children's Film: Genre, Nation, and Narrative, published by Columbia University Press (2017) by Noel Brown offers a a basic definition of children film as one produced and widely received as such. He has referred to at least 5 contextual processes for identifying this genre namely 1) Marketing and distribution strategies, 2) Censorship and suitability ratings , 3)Critical reception, 4)Merchandising & 5) Exhibition strategies

Though various aspects have been explored and discussed by the scholars about child and childhood, but still the child maltreatment and vulnerability are very less

investigated and questioned subject both in cinematic and literary environment especially in Indian context. There is need to study the child issues raised by these two mediums in India. According to UNICEF top terrible issues children facing worldwide are- violence through indoctrination, life as refugees, lack of access of education, abuse and violence, street children, child disabilities, health and sanitation, trafficking, child marriage, child and parental care. This research attempts to explore and discuss the issues related to the contemporary children in Indian context with the help of their participation in Indian cinema. The major issues children are facing in India are- Street children, child abuse (prostitution, child marriage, and sexual abuse), children with disabilities, children without parental care, children in armed conflict, child trafficking, and missing children.

We are now living in a world that is driven and ruled by market forces. In such a scenario it is paramount that this institution becomes self-sufficient financially and attain full-fledged autonomy in the true sense.

For achieving this objective, we need to invest substantially in the marketing of the films that this institution produces. Every film, no matter what kind and genre, has an audience, not just in India but worldwide, especially now with the world becoming a global village. This needs to be recognized and acted upon by bright minds that understand the dynamics of film marketing. If Aamir Khan can make film *Taare Zameen Par* into commercial successes, why can't CFSI do the same with its films? If appropriate expertise needs to be hired, then it should be resorted to as a viable measure. We need to have a strong policy to promote the objects of this institution and art in general.

There are no small theatres/spaces anywhere in the country that can screen progressive/thought provoking films or works of art. There is a need to believe that art (and its appropriate promotion) is important to have a sensitive and dynamic society.

CFSI organizes International Children's Film Festival every two years. However, CFSI has started organizing National Children Film Festival (NCFF) every two years. CFSI has produced qualitatively very high standard animation film namely "Goopi Gayan Baaja Bajayan" (GGBB) which has had world premiere at Toronto International Film Festival, Busan, Doha, etc. However, the budget for animation films needs to be

separately allocated, as the current budget for production of films has many other components like production of live action, shorts, etc., making of prints, dubbing, subtitling, etc. A separate budget for animation films will give more impetus to production of animation which is consumed by children in a very big way.

CFSI is a premier Institute in the country which exclusively produces value-based children's films. With proper planning, thought and some administrative measures for overhauling, it can achieve a pride of place amongst the global Institutions dedicated to children's cinema.

For research purposes, children's films may be also visualised into four categories in terms of the subject matter:

1. Films for children
2. Films about/on children
3. Films by children
4. Children characters in films

Films for children

In such films, genres like comedy, action and suspense are the themes. In these films the protagonist can be a child, adult or machine. They can be short films, parallel or art films, all which address children. Children are influenced by these films more often and this subject has become a popular choice of the children, mainly because they do not have the social filters in place. Human life itself is an imitation of the society. From birth, a human being imitates others and continues doing so through life. From birth till death one learns from the society.

Films about/on children

In such films, the themes revolve around children's lives and their living conditions. However, if we look at the parallel films, themes are usually about the socially and poor or differently abled children. Gender issue can also figure in these films. Some films also deal with certain section of children who are committed towards their goal and the different ways that they take to reach their goals which are justified at the end.

Films by children

In India children filmmakers are few. Those who try making films are not given due importance or encouragement by the film industry or the media.

For example, *C/O Footpath* (2006) is a Kannada movie directed by the eleven-year old Kishan Shrikanth. The film has been dubbed into the 5 major Indian languages and it has also been released in English. It was first shot in Kannada and the original version was released on 26 November 2006. The film is more than two hours long. The film is adapted from a short story written by himself. He is the youngest director of a professionally made feature length film, as acknowledged by the Guinness Book of World Records. He replaces Sydney Ling, who was thirteen in 1973 when he directed the Dutch film *Lex the Wonderdog*.

The film *C/O Footpath* involves the story of an orphan slum boy who is adopted by an old lady who finds him on a footpath. She brings him to live with her in the slum. With his friends, he makes a living by picking up rags, an encounter with some school students who call him an uneducated brute, changes the life of this slum boy. This makes him take up a challenge to get educated. How this boy finds a way to live his dream, going to school to get an education, amidst all odds and evens is the line of the story. Inspired by true life stories of great people like Thomas Alva Edison, Michael Faraday, and India's former president A. P. J. Abdul Kalam, it is a successful film originally released in Kannada in 2006. It successfully ran for 100 days in Karnataka.

Children characters in films

These films introduce the male or female lead with their childhood dreams and aspirations and sometimes childhood love or rivalry are decisive factors in the narrative. And the character's dreams/ desires/ aspirations from the childhood become the plot/ story of the film.

Children's films in different genres need to address the question of representation; or, in other words, what kind of interpretation and evolution such representation would involve. In India, there was a time when schools showed films, very often Charlie Chaplin classics or Disney cartoons. The current educational structure, where knowledge must compulsorily come from texts and where intense and mindless

competition for scores has eclipsed the joy of learning, has little space for cinema.

In this regard, CFSI have made efforts towards making different kind of films which focus on real social issues. Art or parallel films have often tackled dark aspects of society like dowry system, child marriages, illiteracy, gender issues etc. In this process some film makers have shown interest. For example, in the earlier decades some films like *Boot Polish* (1954), *Jagriti* (1954), *Bhai Behen* (1959), etc. were made. But these days when children have more options in the form of cartoon channels and the internet, they do not seem to be so interested in children's films. Vishal Bhardwaj, echoing the same concern says, —Children today are far more mature, at least in the metropolis and in emerging cities. With no-holds-barred exposure to foreign films and cyber world, any film that features children cannot be passed off as a children's film.

Kedar Sharma is filmmaker who made significant contribution to children's films and directed more than twenty-five films. He directed the first film made by Children's Film Society of India, *Jal Deep* (1956). The film revolves around a lighthouse and tackles children to be courageous and united. It was an entertaining and humorous film. Some other films directed by Kedar Sharma are *Scout Camp* (1958), *Meera Ka Chitra* (1961), *Khudahafiz* (1983).

In 1960 Rajendra Sharma made *Dilli ki Kahani* for Children's Film Society of India. The film unveils the history of Delhi. The film was awarded a Certificate of Merit. Phani Majumdar directed *Savitri* in 1961 which was also awarded a Merit Certificate. *Raju aur Gangaram* directed by Ezra Mir was released in 1962. Ezra Mir was a children's filmmaker who worked in Films Division and Children's Film Society of India. *Raju aur Gangaram* is the friendship between a boy and talking parrot. The parrot is Gangaram, which takes shelter in Raju's home on a rainy day. Both have an abiding friendship. The film shows how quickly and easily children can bond with birds and animal. The film was awarded a Merit Certificate in 1962.

Zul Vellani made a film on Rabindranath Tagore's *Post Office* in 1965. The film unveils the dream-world of a boy in his room. Santi P. Choudhary's *Heerar Prajapati* was adjudged the Best Film and was awarded Prime Minister's Gold Medal in 1968.

Sai Paranjape made several impressive films like *Jaadoo ka Shankh* (1974) and *Sikandar* (1976). The well-known New Cinema filmmaker Aravindan also made a

children's film called *Kummatti* (1979) about the children of a remote village in eastern Kerala. Kummatti is a magician, a *mantrik* and a singer. One day Kummatti hypnotizes the children to leave the school and takes them to the outskirts of the village. There the children are transformed into various animals. Later, Kummatti restores their original forms but one of the boys is left out of this restoration and remains a dog. Villagers try all kinds of spells to restore the boy's form but fail. Noticing his mistake Kummatti returns and transforms the dog into a boy. On reaching home the boy releases his pet dog from its cage. The film conveys a subtle message to allow the children to be free and without restrictions so they can soar high and widen their horizons.

Madan Bavvaria's *Ankur Maina our Kabootar* (1989) depicts children in relation to an endangered bird. In this movie Dr. Bhagiratha Prasad makes efforts to protect the pink dove species which is on the verge of extinction. When he leaves for Mauritius on his mission, his grandson Ankur accompanies him. Ankur makes friends with Maina in Mauritius.

In 1990, Parvati Menon made *Triyatri*. Ravi, Adi and Surya fail to score enough marks in their school leaving examination to get admission in college. Depressed, the three of them commence a cycle journey from Jaisalmer to Kanyakumari. The journey enhances their awareness and helps them to learn so much that *Triyatri* became an inspiring film for children. Mani Rathnam's *Anjali* (1990) is yet another film which broke new ground in children's film. It depicts the agonies of a family with a mentally challenged child. The film deals with the interrelationships within the family in authentic and sensitive manner and shows how they respond and react to the mentally challenged.

The contribution of Santosh Sivan to children films is significant. Sivan's film *Abhayam* (1991) brought into focus the anxieties of children about their future which makes them into memorizing machines. Eight-year-old Vinu is an artistically inclined boy irresistibly drawn to nature. His parents try to pin him to a rigid routine. Vinu finds himself a prisoner of time in terms of his daily chores. He finds solace in thinking about his loving grandfather and his village. One day Vinu runs away. In the course of his journey, he meets and interacts with many people and faces many unusual adventures and encounters. Vinu finally reaches his destination – his grandfather's

village.

In 1992, Pankaj Parashar made *Asman se Gira*, a fantasy film which became a huge success. In the movie a prince is fed up with studying and meets an alien youth from another planet. They spend time happily then the alien feels homesick and expresses his desire to go back. The prince makes several efforts to send him back and finally he succeeds in sending the alien to his planet. *Mujhse Dosti Karogi* (1992) a film made by Gopi Desai received critical appreciation. It is about some children who are lost in the wilderness on the India-Pakistan border in Kutch region. The nearby village lacks even basic amenities like drinking water. Surrounded by marshy soil, the border region 's silence is broken only by the MIG-planes which frequently fly over the village. The film strings together the imagery that comes out of the imagination of a boy who lives in the village. The confrontation that takes place between the reality and the romantic world of this little boy forms the content of the film.

Apurba Kishore Bir made a children's film titled *Lavanya Preeti* (1993) in which he portrayed the friendship among three children. A new world opens before Vidyullata when she makes friends with her classmates Gopal and Mayadhar. Gopal steals a golden ring from his house in order to protect a priest from getting insulted. The priest is saved from ignominy but Gopal 's family faces problem which threatens the natural and spontaneous way children respond to various situations.

Tapan Sinha who dealt with human values and relationships very sensitively in all his films also made similar films for children. According to Tapan Sinha the development of Indian children is irregular because education is not accessible to many and hence children's films ought to take up social issues and explain and analyze them in manner comprehensible to children. All children's films reflect his ideology. In his *Kabuliwala* (1950) Tapan Sinha succeeded in translating Rabindranath Tagore's original ideas on to the celluloid in visual terms. He made a similar effort in his *Safed Hathi* (1978). *Kabuliwala* won the best music award at Berlin film festival while *Safed Hathi* won the national award as film for children. *Shobuj Dweeper Raja* is yet another adventure film made by Tapan Sinha in 1979. Both *Safed Hathi* and *Shobuj Dweeper Raja* were produced by Tapan Sinha for Children's Film Society of India (CFSI).

This film has a boy character Santu who is brave and intelligent and helps his uncle in

an official investigation. A criminal gang is set to plan a theft in a remote island belonging to the *Jarowas*. They know that the local *Jarowas* have no idea of the exact value of the energy source that the criminals are planning to attack, and they use it as a source of abundant natural energy. Government sends a detective, Mr. Talukdar alias Kakababu to solve the problem in Andamans. The ten-year-old Santu joins his uncle. They both leave Kolkata by ship for the Andamans. Santu's soon detects the criminal gang before they leave to Andamans. Unexpectedly the criminal gang also travels to Andamans to steal the meteorite. Santu is active in helping his uncle to prevent the criminals. After all the chasing and fighting they find the light of the meteorite which is kept in an abyss. Here the tribal leader misunderstands Kakababu and tries to kill him but finally the criminals are caught by the police. The tribal leader realizes Kakababu's genuineness and his honest intentions and they respect him.

In this film the boy Santu has courage. The character of Santu is shaped as an ideal for children. Santu has a habit of writing dairy, and he takes notes of everything about the criminals which help him in estimating the criminal's plan and actions. He also fights with criminals, which shows his braveness. Santu's introduction in the film starts by his observation of two strange persons exchanging suitcases. When he sees them in the same boat, he travels, and he starts observing their actions keenly. If he notices something strange, he tries to pursue it alone at most of the times.

This film was produced by Children Film Society of India which represents the notion of the government of India. State productions preferably see the plot consisting morals and motivation towards nation building, particularly focusing on child characters in the production. This film has the national song —*Vande Mataram* which intends of welfare of nation in terms of its natural resources which film represents the issue of protecting the forest resources and the culture of the Indian tribe, and to that, need of young children's contribution to the nation. In this context, children need to gain the courage, intelligence and commitment towards building a nation which is the central point of the film.

Santosh Sivan has made *Halo* (1996) and *Malli* (1998). *Halo* is a film about a little girl Sasa who goes in search of her lost puppy called Halo in the city of Bombay.

Her friend Anil and others like a nun, a journalist and a unit boy in a video team help

her in the search. The group comes across a smuggler of dogs, a police commissioner and an editor. By the time the film ends the entire city of Bombay is in a chaos. The film puts the psychological state of young children, who live in big cities, under the spotlight. Santosh Sivan chose a larger canvas for his film *Malli*. It is a beautiful poem on celluloid shot in a forest. The film conveys a subtle message on the conversation of excitement.

In 1998 A.K Bir made another film *Nandan* depicting the mischief and daring of an adolescent. The film very effectively portrays the rebelliousness and aggressiveness, which is often a characteristic feature of adolescents.

In Veerendra Sayani 's *Kabhi Pass Kabhi Fail* (1999), Robin, a village boy is prodigy with numbers and mathematics. The entire village is impressed by his talent with numbers. A couple, Uncle Joe and aunt Sheela approach Robin's parents and promise them that they will arrange for his higher education. They take him along with them to the city. Instead of admitting him in school they try to exploit his prowess with numbers to make money by exhibiting it at various places. Robin is frustrated because he cannot pursue higher studies and feels depressed. All a sudden he loses his ability to manipulate numbers. Feeling dejected and insulted Robin runs away from the city and reaches his village with the help of his pet dog. Soon after he arrives in his village, he regains his computing ability. The film is an effective exposition of crooked people who try to exploit children and the trauma it creates for children.

Few other film makers have contributed to children's films, like Tapan Sinha's *Kabooli Wala* (1950), *Safed Haathi* (1978), *Dweep Ka Rahasya* (1979), *Aaj Ka Robinhood* (1987); Kedar Sarma's *Maha Theerth* (1951), *Scout Camp* (1958), *Meera Ka Chitra* (1960), *Khuda Haafeez* (1983), *Dosti* (1964); Phani Majumdar's *Savitri* (1961); Santi P .Choudary's *Heerer Prajapati* (1968); Adurthi Subbarao's *Sudigundalu* (1967) and *Maroprapancham* (1970); Bapu's *Balaraju Katha* (1970); Gulzar's *Parichay* (1972), *Kitaab* (1977); B. R. Ishara's *Kagaz ke Naav* (1975); Krishna Shah's *Shalimar* (1978); The first ever made film made in Telugu by Children's Film Society was *Gangabhavani* (1980); Shekhar Kapur's *Masoom* (1983); Jijo Punnoose's *My Dear Kuttichetan* (1984); Sandeep Ray's *Phatik Chand* (1984), *Goopy Bagha Phir Elo* (1990); Meera Nayar's *Salaam Bombay* (1988); Pankaj Parashar's *Asmaans Se Gira* (1990); Madan Bawaria's *Ankur Maina Aur Kabootar* (1990); Vasudevan Nayar's

Kadavu (1991); Akkineni Kutumba Rao's *Bhadram Koduko* (1992), *Patha Nagaram lo Pasivadu* (1999), *Gulabilu* (2005); T.S. Nagabharana's *Naviddive Echarike* (1995); B. NarsingaRao's *Harivillu* (2003); are some of the films that constitute the genre of Indian children films. These movies are good attempts in the portrayal of children lives.

These films show the importance children give to love, emotions and feelings. These films present ideals of children's lives. Films have become an important part of society because they influence behavior very much as established in research article by Amit Kumar, Gunjan Anand (Jan 2019) on the influence of Films and TV shows on the emotional maturity of kids. (*Prestige International Journal of Management and Research*, Vol 1, 111-119). Most of the movies address adults and only a few address children properly. Though several films are made in India to promote all-round development of children under the auspices of Children's Film Society of India, yet lot remains to be achieved in terms of the subjects they deal with. Children's film makers and the Society for Children Films have been demanding efficient and professional distribution system and enhanced number of venues for the exhibition of their films. These can be achieved only when the activity related to children films takes the form of a movement in terms of production quality of these films.

Participation of Children in Films

Dozens of examples of children's participation in films attest to their interest in the world around them, especially if given the chance to meaningfully express themselves on issues affecting them. A growing number of interest groups and media organizations have become involved, creating numerous opportunities for children to participate in films. Participation takes many forms—content development, professional skills training and media education—and applies to television, radio, the internet, print media, video, photography and CDs. The most visible and successful children's participatory programs are usually those that incorporate the ideals of "genuine and effective" participation, i.e., an environment in which children are involved in every step of the process from planning to evaluation. Challenges to "genuine and effective" participation include getting children to let go; creating an environment at home or school where participation is serious and encouraged; overcoming cultural norms that children should be seen and not heard; and generating

enough funds to sustain projects.

Children's participation in film generates highly positive outcomes for the children themselves, as synthesized by the Children's Film Society, India (CFSI):

- *A strengthened sense of pride, power and self-esteem as a result of feeling their voices are worth listening to, that they are part of their community, and that they have achieved an understanding of others and of their own culture.*
- *A wish to see their own everyday dreams and their own local, social and ethnic culture and reality portrayed in the media.*
- *Strengthened ability and curiosity, and increased media competence, i.e., their critical understanding of the media.*
- *Greater social justice engendered by allowing young children who do not manage well in traditional, print-based schools to take part in audio-visual media production.*
- *Greater interest and involvement in society on their own terms, which in turn inspires action to improve coverage of youth issues in the media and the situations in their own communities.*

Children's Film Society, India (CFSI) on Children and Media is a good source for information on specific projects and issues involving children and media around the world.

CHAPTER II

RESEARCH METHODOLOGY

The objective of this study is to document the status quo of scientific study about children's film from critically perspectives. Based on this literature review, researcher aim to provide some insights into current trends, strength and weaknesses of the topic's coverage as well as to structure the existing body of research. This study constitutes a basis for future research about children's films in India. Hence, the analysis focuses on the following main objectives:

Objectives of the Study

The following were the specific objectives of the present study:

- a) To find out children's preferences for the type of films, television and other forms of audio-visual media .
- b) To find out how children understand and experience gender in their daily lives
- c) To find out the kind of content creation and necessary platform to disseminate them that could be planned by CFSI for addressing the preferences of the children
- d) To determine the role and impact of Children's Film Society, India activities as a provider of Public service/Public goods namely children's films.

Research Questions

1. What is the role and impact of Children's Film Society activities as a producer of children's filmic content and their dissemination?
2. What are the perspectives of stakeholders especially the children regarding the kind of films which they would like to see being produced by CFSI?

The primary focus was a scientific study to draw a more comprehensive picture, researcher also included scientific literature in a broader sense, e.g. statistics, official reports, economic depictions and other material presenting evidence that goes beyond individual opinions and assertions often found in trade journals or other popular sources.

Rationale of the Study

With the disintegration of joint family system, the story telling tradition has been badly affected for children especially when the parents are working. This has resulted in the children taking recourse to watching films on different platforms. However, due to lack of empirical studies on impact of children's films on their subjective well-being, the present study becomes relevant. This will help children filmmakers, parents and educators to be able to increase the subjective well-being of the children. It would also be useful for policy makers to decide whether children film need to be produced with Government funding or as a co-production with the regular film makers of this genre. At the Government level, it should also be renewed whether we need Government controlled institutions like CFSI and if so whether they can fulfil the current day needs of children's films in the internet and digital content era. It is pertinent to ponder whether CFSI should act as a facilitator for the growth of Disney like institutions in the country, which would also be able to market the children's films.

Identification of Problem

Use of film clippings to induce moods of happiness and sadness in children has been acknowledged in research methods. With these references, there is a need for explorative research to explore the causal relations between creativity and expressions of feelings and how children's films impact these. The wider perspective of children film being a public good and its dissemination to its beneficiaries being a public service is to be explored and established.

Methodology

To achieve this, a two-pronged approach was utilised.

- A **Focus Group Discussion (FGD)** was held with select groups from the children who were invited to attend the programs. Three groups of children (ages 11 to 17 years), Std 6 to Std 11, were asked a set of questions aimed at discovering what entertainment they consumed and what were their opinions on the current modes of entertainment available to them. They were also asked questions on their experience and understanding of gender as in issue.

- **A Questionnaire** was distributed to a select number of children from the audience after the screening of the chosen films and it was collected soon after they wrote in their responses. The questions ranged from personal details, attitudes and understanding of gender, the preferred form of entertainment, and the kind of entertainment they would like to see in the future.

Ethical Concerns

A professional attitude was maintained by the researcher during the data collection. Confidentiality and religious cultures of the respondents has been be respected. The secondary data related to other stakeholders expressed in the form of articles, reports, critiques, documentaries etc. were collected, collated and analysed.

CHAPTER III

CHILDREN FILMS AND THE JOURNEY OF CHILDREN'S FILM SOCIETY OF INDIA (CFSI): 1955 – 2017

Basic Terminology and Definitions

From the perspective of media and communication studies, the subject-matter of “children’s film” is not self-explaining at all. Beyond a diffuse common understanding of the term, a thorough definition is needed for a proper scientific proceeding. Two different perspectives dominate the ongoing debate about the definition of children’s film: On the one hand, many authors prefer to define children’s films by their target audience (cf. e.g. Twele 2006; Scherbening/Seffrin 2007: 8). This kind of definition is based on the argument that children’s films are specifically made for children and not for adults. This means that children’s films are concerned with childlike topics and problems, give children the opportunity to identify with the protagonists and match their cognitive development – or in other words the stories are told for children (cf. Ruge 2008: 13; Völcker 2005: 37).

Research literature also describes children’s film as a genre with typical narrative conventions or stylistic devices. This perspective, however, is often criticized that typical genres of adult films can also be applied to children’s films; e.g. drama, comedy, crime or documentary, thus making this genre definition inadequate. Therefore, in present study children’s films are generally defined as **films aimed at children up to seventeen years of age**.

Children’s films can – just like adult films – be distinguished regarding their style of production into mainstream and art house films (cf. Völcker 2005: 31). There are different lines of argumentation about the definition of art house films. They are either conceptualized as experimental films or as ambitious films, and they are often screened at festivals and less frequently in cinemas (especially multiplexes) (cf. *ibid.*). In the special case of children’s films, mainstream films as **ambitious films, which**

tackle difficult topics and are not produced for entertainment purposes only (cf. *ibid.*).

The debate about the definition of children's films also broaches the issue of labelling films for children as the target audience as *family entertainment* and *family films*. According to Twele (2006: 3) as well as Scherbening/Seffrin (2007: 8) this classification is typically used by producers or distributors to reach a broader audience (the whole family including children, adolescents and adults). Twelve ascribes this proceeding to the common supposition that films which are primarily promoted for children are unprofitable because children make up a small portion of the audience (cf. *ibid.*). Similarly, Reich, a children's film producer, argues that the label *family entertainment* is important if the films shall be screened in the evening program (cf. 2000:3). Additionally, Völcker argues that adults need to be regarded as an extended target audience for children's films, because they are involved in the decision process for film selection and often accompany their children to the cinema (cf. Völcker 2005: 46f). This study, therefore, also incorporates literature that labels films as *family entertainment* or *family films*.

In summary, object of research of the current study is the Children Film Society aimed at children between the age of eleven and seventeen years with a special focus on life action feature films based on original scripts. However, sources and literature that do not follow this narrow definition and, e.g. talk about children's films in general without explicating in more detail, have also been included in the literature review if they contain information that is relevant in terms of our object of research.

Quality of Film for Children

As media options for most children have grown in recent decades, so too have concerns about the quality of media aimed at children. Growing numbers of parents, educators, researchers and policymakers around the world are alarmed about the lack of quality media for children and young people and the growing availability of low-quality entertainment featuring violence, sexual content, undesirable role models and lack of diversity. There are also serious questions about the short and long-term effects of this material.

- i. How much the media can influence children is somewhat debatable, but sociologists and researchers in different regions have observed some of the following adverse effects:
- ii. growing influence of entertainment media on children style and identity
- iii. decreasing role of traditional sources of influence: family, school, community, religion, etc.
- iv. appeal of individualism and personal, as opposed to collective or societal, achievement
- v. some confusion in values (misguided sense of right and wrong, of human relations)
- vi. an increasingly blurred line between advertisements and program content
- vii. distortion of reality and rising expectation gaps
- viii. newfound culture of “glamour” and “celebrity”
- ix. creation of harmful or unrealistic stereotypes; a promotion of intolerance or apathy
- x. emphasis on the banal and trivial; de-emphasis on education, creativity and culture
- xi. tendency for young children to think less for themselves and to follow media-set agendas.

Child-focused advocates lament these negative effects because they recognize the enormous, potentially positive influences media can have on young audiences—namely broadening their world outlook and destroying stereotypes, increasing communication and access to diverse ideas, and promoting critical thinking and participation in social and political life. Fueling concerns is the decline of parental supervision over young people’s media habits. In part, many parents are simply too busy to be closely involved in what their children are consuming. Also, children programming is sometimes not scheduled when most children are watching, so they end up watching material. In addition, it is increasingly difficult for adults to know what young people are consuming. They can’t keep up with the changing television fare, electronic games and websites, and they also cannot track *where* their children are consuming media—in their rooms, at school, at friends’ houses, on their mobiles, in internet cafes, or even while just hanging out.

What Constitutes Quality for Children?

There is no clear consensus on what comprises quality media for children.

Producers, children's specialists, parents and children all have somewhat different notions, although criteria such as being credible, comprehensible and uplifting, and empowering youth to think for themselves are recognized as key ingredients. Indeed, it seems easier to agree on what quality media for young people is not: dull, boring, patronizing, overly commercial or violent, vulgar, disrespectful, biased, manipulative or corruptive.

While it is important to remember children are as diverse in their tastes as adults, they tend to favor entertainment-oriented content, with lively and interesting characters, informal style and language, and dynamic and engaging presentation. They are also naturally drawn to subjects that interest them—music, sports, style, culture, celebrities, science and technology, etc.—and those that convey messages about how to have fun, be successful and look good.

Yet young children are not interested solely in light entertainment fare. They are also eager to learn, and drawn to information that shapes their identities, builds their sense of social belonging and makes sense of the world. They are attracted to content that entertains them, and to that which presents children like themselves, in situations that relate to their own lives.

Some children contributing to film festivals have lamented the frequent stereotypical portrayals of children as trendsetters or high-achievers on the one hand, or victims or wrong-doers on the other. They note the general absence from the media of the ordinary children who lives a typical life with routine ups and downs.

Many children also appreciate media content that deals credibly with topics they may find difficult to discuss with parents or adults, such as personal relationships, sexuality, AIDS, drugs, self-esteem, etc. They value information and advice provided by experts, as well as material prepared and presented by children themselves.

Lack of Real Choice

Despite all the media options seemingly available to many young children, young audiences aren't really given a fair choice. There is a dearth of quality programming

for youth and children across the board. There is even less choice in most countries heavily dependent on imports. A great deal of exported media for children are produced with formats and content that can appeal to and be understood by as any cultures as possible. Thus, the prevalence of animated programming and media violence is generally driven not so much because it is what child-audiences want, but largely because of competition and global marketing.

Need for More Realistic Portrayal

One of the largest problems regarding films on rights of children is simply lack of coverage of children in the news. What little coverage there is too often portrays youth in the context of sensationalist issues, e.g., child abuse, exploitation and violence, with little respect for the dignity and privacy of the children and scant opportunity to speak for themselves. Young children around the world feel excluded from or disserved by the media when they are portrayed simplistically as superficial, apathetic, poverty stricken or delinquent.

Advocacy through Media

In the last two decades, media for children has become more of a global issue. CFSI has begun to push for children's rights through the media—whether to ensure that child-audiences have access to diversified and high-quality media content, create opportunities for young people's voices to be heard, push for ethical coverage of children and youth, and strive for (self-) regulation of the media and for quality media education.

A broad range of CFSI initiatives and activities speak of the growing commitment to realize children's rights through the media. Numerous meetings, conferences and summits have taken place on the subject. Excellent guidelines have been written on how to report on children's issues as well as how to ensure effective children participation in media. Broadcasters and advertisers have adopted voluntary codes to ensure inappropriate material isn't aired during hours when young people watch or listen.

Such efforts must continue to harness the enormous positive potential of the increasingly powerful global media to make a real difference in children's lives

around the world by informing them, listening to them and ultimately empowering them.

Legal Framework

United Nations Convention on the Rights of the Child

The UN Convention on the Rights of the Child (CRC), adopted in 1989 and ratified by all but two countries, clearly spells out the rights to which all children everywhere are entitled. It contains four basic principles to guide political decision-making affecting the child:

1. the best interests of the child should be a primary consideration in such decisions;
2. opinions of children themselves should be heard;
3. child development, not only survival, should be ensured;
4. each child should be able to enjoy his/her rights, without discrimination.

Several of the CRC's key articles deal with the media and children. Article 17 spells out the important role of media to disseminate information that promotes the child's well-being in the broadest sense, giving states specific tasks:

States Parties recognize the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health. To this end, States Parties shall:

- Encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of Article 29;
- Encourage international cooperation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources;
- Encourage the production and dissemination of children's books;
- Encourage the mass media to have regard to the linguistic needs of the child who belongs to a minority group or who is indigenous;
- Encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being, bearing in mind the

provisions of articles 13 and 18.

- Article 12 of the Convention on the Rights of the Child recognizes the right of the children to express their own views in matters affecting them.
- Article 13 enshrines the right to freedom of expression:
"(...) This right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice."
- Article 17, together with Articles 12 and 13, should contribute not only to the development of well-informed citizens, but to young people's voices being heard more and more through the mass media. It sends a clear message that children should be both participants in and beneficiaries of the information revolution.

Constitution of India on the Rights of the Child

- All people under the age of 18 are entitled to the standards and rights guaranteed by the laws that govern our country and the international legal instruments we have accepted by ratifying them.
- The Constitution of India guarantees all children certain rights, which have been specially included for them. These include:
- Right to free and compulsory elementary education for all children in the 6-14-year age group (Article 21 A).
- Right to be protected from any hazardous employment till the age of 14 years (Article 24).
- Right to be protected from being abused and forced by economic necessity to enter occupations unsuited to their age or strength (Article 39(e)).
- Right to equal opportunities and facilities to develop in a healthy manner and in conditions of freedom and dignity and guaranteed protection of childhood and youth against exploitation and against moral and material abandonment (Article 39 (f)).

The concept of an exclusive cinema for India's children was mooted by its first Prime Minister Pandit Jawaharlal Nehru whose affection for children is well-known. Pandit Nehru established CFSI with the hope that indigenous and exclusive cinema for children would stimulate their creativity, compassion and critical thinking.

Children's Film Society of India (CFSI) started functioning as an autonomous body under the Ministry of Information and Broadcasting with Pandit Hriday Nath Kunzru as its first president. CFSI's maiden production was *Jaldeep* (1956), an adventure film directed by Kedar Sharma which won the best Children's film at the 1957 Venice Film Festival. Since then, CFSI has continued to produce, exhibit and distribute quality content for children.

From its inception, CFSI has been led by stalwarts each of whom has left their unique contribution to the world of children's cinema in India. Dr Gopal Reddy was the first chairperson of CFSI, followed by Nandini Sathpathy, A.G. Kidwai, Kamini Kaushal, Shri V Shantaram, Amol Palekar, V.S. Jaffa, Jaya Bachchan, Shabana Azmi, Sai Paranjpye, Raveena Tandon, Nandita Das, Nafisa Ali Sodhi, Amol Gupte , Mukesh Khanna.

Over the years some of the brightest talents of Indian Cinema – Mrinal Sen, Satyen Bose, Tapan Sinha, K Abbas, Shyam Benegal, MS Sathyu, Sai Paranjpe, Budhhdadeb Dasgupta, Santosh Sivan, Ram Mohan, Rituparno Ghosh and Pankaj Advani to name a few – have directed films for the Children's Film Society of India.

Catalogue

<p>Alegalu <i>Waves</i> Director: Prithvi Konanur Kannada/2012/colour/92Minutes</p>	<p>Aaji-Aajoba <i>Love has no Boundary</i> Director: Milind Ganesh Dastane Marathi – English Subtitle/2008/Colour/60 Minutes</p>	<p>Lilkee Director: Batul Mukhtiar Hindi – English Subtitle/2006/Colour/69Minutes</p>
<p>Gattu Director: Rajan Khosa Hindi - Englishsubtitle/2011/colour/80Minutes</p>	<p>Amulyam <i>The Priceless Gift</i> Director: Akkineni Kutumba Rao Telugu – EnglishSubtitle/2007/Colour/92Minutes</p>	<p>Nandu Ka Raja <i>Nandu's King</i> Director: Shaleen Sharma Hindi-Englishsubtitle/2006/Colour/80minutes</p>
<p>Who <i>That Fellow</i> Director: Buddhadeb Dasgupta Hindi/2011/Colour/82 Minutes</p>	<p>Tsunami 81 Director: Naeem Sha Hindi-Englishsubtitle/2007/Colour/91Minutes</p>	<p>Bandu Boxer Director: Rajeev Mohan Hindi – English Subtitle/2006/Colour/85Minutes</p>
<p>Xang Xang Klang Director: Col. Kapoor Hindi - Englishsubtitle/2010/Colour/70minutes</p>	<p>Foto Director: Virendra Saini Hindi/2007/Colour/80minutes</p>	<p>Gilli Gilli Atta Director: Pankuj Parashar Hindi – English Subtitle/2005/Colour/85Minutes</p>
<p>Puttani Party <i>The Kids Party</i> Director: Ramchandra PN Kannada -English subtitle/2009 Colour/75 Minutes</p>	<p>Mahek Mirza Director: Kranti Kanade Hindi-Englishsubtitle/2007/Colour/75Minutes</p>	<p>Gaja Ukiler Hatya Rahashya <i>Mystery Of Gaja Lawyer's Murder</i> Director: Jagannath Chottopadhyay Bengali – English Subtitle/2006/Colour/102 Minutes</p>
<p>Keshu <i>Keshu</i> Director: Sivan Malayalam – English Subtitle/2009/Colour/95 minutes</p>	<p>Hayat <i>Life</i> Director: Gholam-Reza Ramezani Iranian/2006/Colour/80Minutes</p>	<p>Summer With The Ghosts <i>Summer With The Ghosts</i> Director: Bernd Neuberger English/2004/Colour/85Minutes</p>
<p>Harun Arun <i>Harun Arun</i> Director: Vinod Ganatra Gujarati – English Subtitle/2009/Colour/73 Minutes</p>	<p>Chutkan Ki Mahabharat <i>Chutkan's Mahabharat</i> Director: Sankalp Meshram Hindi-Englishsubtitle/2006/Colour/87minutes</p>	<p>Wrong Mauritius Director: Raghuvir Kulkarni Hindi -Englishsubtitle/2004/Colour/76minutes</p>
<p>Surabhi Director: Vishal Chaturvedi Hindi/2008/Colour/89 Minutes</p>	<p>Lukka Chuppi <i>Hide And Seek</i> Director: Vinod Ganatra Hindi -Englishsubtitle/2006/Colour/75Minutes</p>	<p>Mitti Aur Chand <i>Clay and the Moon</i> Director: Paushali Ganguli Hindi-Englishsubtitle/2004/Colour/83Minutes</p>

<p>Chota Sipahi <i>The Little Soldier</i> Director: Jayshree Kanak & A S Kanak Hindi- Englishsubtitle/2004/Colour/83Minutes</p>	<p>Laadli <i>The Darling</i> Director: Mazahir Rahim Hindi/2001/Colour/97 Minutes</p>	<p>Paari Director: Aribam Syam Sharma Manipuri -English subtitle/2000/Colour/ 53 minutes</p>	<p>Innondu Mukha <i>The Other Face</i> Director: Vadiraj Kannada – English Subtitle/1997/Colour/130 Minute</p>
<p>Tora <i>Tora's Love</i> Director: Jhnu Barua Assamese -English subtitle/2003/Colour/63 Minute</p>	<p>Ranu Director: Shyamal Karmakar Bengali - Englishsubtitle/2001/Colour/85Minutes</p>	<p>Haathi Ka Anda <i>The Elephant's Egg</i> Director: Arun Khopkar Hindi-English subtitle/2000/Colour/75 Minutes</p>	<p>Damu Director: Raja Sen Bengali/1996/Colour/120Minutes</p>
<p>Heda Hoda <i>The Blind Camel</i> Director: Vinod Ganatra Hindi/2003/Colour/84minutes</p>	<p>Ek Tukro Chand <i>A Piece Of Moon</i> Director: Pinaki Chaudhary Bengali/2001/Colour/83Minutes</p>	<p>Ek Ajooba <i>A Miracle</i> Director: Sunil Advani Hindi – EnglishSubtitle/2000/Colour/74 minutes</p>	<p>Halo Director: Santosh Sivan Hindi – English Subtitle/1996/Colour/92Minutes</p>
<p>Yeh Hai Chakkad</p>	<p>Sixer <i>Sixer</i> Director: Gul Bahar Singh Hindi - Englishsubtitle/2001/Colour/80Minutes</p>	<p>Kabhi Pass Kabhi Fail</p>	<p>Abhay</p>

<p>Bakkad Bumble Bo <i>The Sensational Six</i> Director: Sridhar Rangayan Hindi - English subtitle/2003/Colour/82Minutes</p>	<p>es Chirayu <i>Eternal</i> Directors: Shyam Benegal, Santosh Sivan, Sai Paranjpye, Virendra Saini, Aziz Mirza, A K Bir Hindi - English Subtitle/2001/Colour/63Minutes</p>	<p><i>Win Some, Lose Some</i> Director: Virendra Saini Hindi -English subtitle/1999/Colour/94 Minutes</p>	<p><i>The Fearless</i> Director: Annu Kapoor Hindi/1995/Colour/131Minutes</p>
<p>Touching Wild Horses <i>Touching Wild Horses</i> Director: Eleanor Lindo English/2002/Colour/89Minutes</p>	<p>Choo Lenge Akash <i>We Will Touch The Sky</i> Director: Virendra Saini Hindi - English Subtitle/2000/Colour/90Minutes</p>	<p>The Goal Director: Gul Bahar Singh Hindi - EnglishSubtitle/1999/Colour/85Minutes</p>	<p>Senani Sane Guruji Director: Ramesh Deo Marathi/1995/Colour/115Minutes</p>
<p>Bhago Bhoot <i>Bhago - The Ghost</i> Director: Sai Paranjpye Hindi - English subtitle/2002/Colour/82Minutes</p>	<p>KattKattKadKaddu Director: JayashreeKanal Hindi - English subtitle/2000/Colour/90Minutes</p>	<p>Dubashi <i>The Translator</i> Director: K Hariharan Tamil - English subtitle/1999/Colour/96 minutes</p>	<p>Loving Hearts (Labanya Preeti) Director: A K Bir Oriya - English subtitle/1993/Colour/90 Minutes</p>
<p>Baaja <i>Mouth Organ</i> Director: A K Bir Hindi/2002/Colour/80minutes</p>	<p>Gharaksharangal <i>Crossed Letters</i> Director: Salim Padiyath Malayalam/2000/colour/75minutes</p>	<p>Nandan Director: A K Bir Oriya-English subtitle/1998/Colour/82 minutes</p>	<p>Karamati Coat <i>The Miraculous Coat</i> Director: Ajay Kartik Hindi/1993/Colouer/90minutes</p>
<p>Neel Parbat Ke Paar <i>Beyond The Blue Mountain</i> Director: Vivek Anand Hindi - English subtitle/2002/Colour/73Minutes</p>	<p>Gharaksharangal <i>Crossed Letters</i> Director: Salim Padiyath Malayalam/2000/colour/75minutes</p>	<p>Malli <i>Malli</i> Director: Santosh Sivan Tamil -English subtitle/1998/Colour/90 Minutes</p>	<p>Sunday <i>SUNDAY</i> Director: Pankaj Advani Hindi - English subtitle/1993/Colour/60Minutes</p>

<p>Ashwa <i>The Black Horse</i> Director: Shyam Ranjankar Hindi/1993/Colour/87Minutes</p>	<p>Ankur, Mania Aur Kabutar <i>Operation Pink Pigeon</i> Director: Madan Bawaria Hindi/1989/Colour/96 Minutes</p>	<p>KukDooKoo <i>Cock-a-doodle-doo</i> Director: Parvati Menon Hindi/1985/Colour/107 Minutes</p>	<p>Sabuj dweper Raja (Dweper Ka Rahasya) <i>Secret Of The Island</i> Director: Tapan Sinha Bengali/1979/Colour/111Minutes</p>
<p>Engalalum Mudiyaam (HumBhiKuchKamNahi) <i>We Are No Less</i> Director: T. Prakash Rao Tamil/1992/Colour/90 Minutes</p>	<p>Anokha Aspatal <i>The Unusual Hospital</i> Director: Mukesh Sharma Hindi/1989/Colour/98 Minutes</p>	<p>Tran Teniya Ane Chha Chabila <i>Three Kids, Six Robbers</i> Director: Govind Saraiya Gujarati/1983/Colour/107 Minutes</p>	<p>Rikki Tikki Tavi Director: A Zaguridi & Surendar Suri Hindi/1979/Colour/75 minutes</p>
<p>Mujhse Dosti Karoge? <i>Come! Lets US Be Friends</i> Director: Gopi Desai Hindi/1992/Colour/96Minutes</p>	<p>Etwa Director: Jyotirmoy Roy Hindi/1988/colour/77minutes</p>	<p>Khuda Hafiz <i>Goodbye</i> Director: Kedar Sharma Hindi/1983/Colour/91Minutes</p>	<p>Ganga Bhavani <i>The Goddess of the River</i> Director: T. Prakash Rao Telugu/1979/Clour/72Minutes</p>
<p>Hirer Angti (Hire Ki Anguthi) <i>The Diamond Ring</i> Director: Rituparno Ghosh Bengali/1992/Colour/111 Minutes</p>	<p>Mudalai (Dost Magarmachh) <i>The Boy and The Crocodile</i> Director: Romulus Whitaker Tamil/1988/Colour/103Minutes</p>	<p>KayaPalat <i>LifeProlonging</i> Director: Satyen Bose Hindi/1983/Colour/120 Minutes</p>	<p>Dangeyada Makkalu (Diler Bachche) <i>Brave Kids</i> Director: Vadi raj Kannada/1979/Colour/116 Minutes</p>
<p>Mujhse Dosti Karoge? <i>Come! Lets US Be Friends</i> Director: Gopi Desai Hindi/1992/Colour/96Minutes</p>	<p>Rhino Director: Shashank Shankar Hindi- EnglishSubtitle/1987/Colour/103minutes</p>	<p>Kashmira Director: Sukhdev</p>	
<p>Hirer Angti (Hire Ki Anguthi) <i>The Diamond Ring</i> Director: Rituparno Ghosh Bengali/1992/Colour/111 Minutes</p>	<p>Babula (Dost) <i>The Friend</i> Director: Sadhu Meher Hindi/1985/Colour/129Minutes</p>		

<p>Aasman Se Gira <i>Out of the Blue</i> Director: Pankuj Parashar <u>Hindi/1991/Colour/96 Minutes</u></p> <p>Abhayam (Main Phir Aaunga) <i>Shelter</i> Director: Sivan <u>Malayalam/1991/Colour/93 Minutes</u></p> <p>Netraheen Sakshi <i>The Blind Witness</i> Director: Nabendu Ghosh <u>Hindi/1991/Colour/90 minutes</u></p> <p>Triyatri <i>The Three Travellers</i> Director: Parvati Menon <u>Hindi/1990/Colour/125Minutes</u></p>	<p>Doongar Ro Bhed <i>The Secret Of The Mountain</i> Director: Kantilal Rathod <u>Rajasthani/1985/Colour/118Minutes</u></p> <p>Dhoomketu <i>The Comet</i> Director: Gopal Krishnan <u>Hindi/1985/Colour/113Minutes</u></p>	<p>Ahkluwalia <u>Hindi/1983/Colour/115 minutes</u></p> <p>Bal Shivaji <i>The Young Shivaji</i> Director: Prabhakar Pendharkar <u>Marathi/1982/Colour/115 minutes</u></p> <p>Sajjare Phool (Khilte Suman) <i>Blooming Flowers</i> Director: Sukhdev Ahkluwalia <u>Punjabi/1981/Colour/84 Minutes</u></p> <p>NaniMaa <i>Grandmother</i> Director: Parvathi Menon <u>Hindi/1980/colour/90 minutes</u></p>	<p>Anmol Tasveer <i>The Precious Photograph</i> Director: Satyen Bose <u>Hindi/1978/Colour/80Minutes</u></p> <p>Hangama Bombay Ishtyle <i>Gangsters In Bombay style</i> Director: Siraj Ayesha Sayani <u>Hindi/1978/B&W/89minutes</u></p> <p>Zangbo And Zing Zing Bar <i>A Boy And His Pet Dog</i> Director: Kantilal Rathod <u>Hindi/1977/Colour/78Minutes</u></p> <p>Uranchoo <i>The Runaways</i> Director: Shivendra Sinha <u>Hindi/1976/Colour/60 minutes</u></p>
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<p>Sikandar Director: Sai Paranjpye <u>Hindi/1976/B&W/88Minutes</u></p> <p>Chor Chor Chup Jaa <i>Robber Take Care</i> Director: B V Karanth <u>Hindi/1975/B&W/72Minutes</u></p> <p>Charandas Chor <i>Charandas - The Thief</i> Director: Shyam Benegal <u>Hindi/1974/B&W/155Minutes</u></p> <p>Bharat Darshan <i>Glimpses Of India</i> Director: K A Abbas <u>Hindi/1972/B&W/105Minutes</u></p> <p>Kala Parvat <i>The Black Mountain</i> Director: M S Sathyu & Alexander Zagurdi <u>Hindi/1970/Colour/88Minutes</u></p> <p>Ichhapuran <i>Wish Fulfilment</i> Director: Mrinal Sen <u>Bengali/1969/B&W/67Minutes</u></p> <p>Jawab Aayega <i>Answer Will Come</i> Director: Ismat Chughtai & Shahid Latif <u>Hindi/1968/Colour/81Minutes</u></p> <p>Heerer Prajapati <i>Diamond Brooch</i></p>	<p>Ek Tha Chotu Ek Tha Motu <i>Fat Guy , Thin Guy</i> Director: M.S. Sathyu <u>Hindi/1967/B&W/64Minutes</u></p> <p>Bandar Mera Sathi <i>My Friend The Monkey</i> Director: Gajanan Jagirdas <u>Hindi/1966/B&W/83Minutes</u></p> <p>Deepak Director: Harsukh Bhatt <u>Hindi/1966/B&W/67Minutes</u></p> <p>Kazaki Director: Prakash Arora <u>Hindi/1966/B&W/79Minutes</u></p> <p>Chanchal Ka Sapna <i>Chanchal's Dream</i> Director: S Sen Mazumdar <u>Hindi/1966/B&W/67Minutes</u></p> <p>Anmol Moti <i>Precious Pearl</i> Director: Nirmal Srivastava <u>Hindi/1965/B&W/64Minutes</u></p> <p>Dak Ghar <i>Post Office</i> Director: Zul Vellani <u>Hindi-English Subtitle/1965/Colour/61Minutes</u></p> <p>Kutte Ki Kahani <i>A Dog's Story</i></p>	<p>Rahul Director: Ram Gabale <u>Hindi/1964/B&W/68Minutes</u></p> <p>BapuNeKahaT <i>ha Gandhiji's Saying</i> Director: VijayBhatt <u>Hindi/1962/B&W/83minutes</u></p> <p>Hame Khelne Do <i>Let Us Play</i> Director: Rajendra Sharma <u>Hindi/1962/B&W/68minutes</u></p> <p>Scout Camp Director: Kedar Sharma <u>Hindi/1958/B&W/88Minutes</u></p> <p>Haria Director: Rajendra Sharma <u>Hindi/1958/B&W/66Minutes</u></p> <p>Bal Ramayan <i>Lord Rama's Twin Sons</i> Director: Vijay Bhatt <u>Hindi/1956/B & W/89Minutes</u></p> <p>Ramashastr Ka Nyaya <i>Ramshastr's Sense on Justice</i> Director: Vishram Bedekar <u>Hindi/1956/B&W/78Minutes</u></p> <p>Char Dost <i>Four Friends</i> Director: Nitin Bose/J Mitra <u>Hindi/1956/B&W/72minutes</u></p> <p>Jaldeep <i>Lighthouse</i> Director: Kedar Sharma <u>Hindi/1956/B&W/91Minutes</u></p>	<p>Ek Adesh <i>Command For Choti</i> Director: Ramesh Asher <u>Hindi-English Subtitle/2006/Colour/35minutes</u></p> <p>Zid <i>Grit</i> Director: Sumitra Bhavne & Sunil Sukhtankar <u>Hindi -English subtitle/2004/Colour/15Minutes</u></p> <p>Gunjan <i>Echo</i> Director: Vijay Shetty <u>MarathiSong-Englishsubtitle/2004/Colour/7Minutes</u></p> <p>Himmat <i>Courage</i> Director: Ved Rahi <u>Dongri -English subtitle/2003/Colour/30Minutes</u></p> <p>Aayeesha Director: Dr. B Siva Kumar <u>Tamil - English Subtitle/2001/Colour/32Minutes</u></p> <p>Lagi Sharth <i>Let's Bet</i> Director: Raghuvir Kulkarni <u>Hindi - English subtitle/2001/Colour/55Minutes</u></p> <p>Pakda Gaya <i>Caught</i> Director: Parikshit Sahnii <u>Hindi -English subtitle/2000/Colour/30Minutes</u></p> <p>Dinuche Bill</p>
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Director: Santi P. Chowdhury
Bengali/1968/B&W/76Minutes

Director: Harsukh Bhatt
Hindi/1964/B&W/69Minutes

Director: Ram Gabale
Marathi – English
Subtitle/2000/Colour/13mins

<p>Bhasha Alankar-1</p> <p><i>Pearls of Wisdom-1</i> Director: Asrani Sindhi/2000/color/25mins</p>	<p>Chatpat Chunmun</p> <p><i>Smart Chunmun</i> Director: Asha Dutta Hindi/1989/Colour/11Minutes</p>	<p>Pandit Bholanath</p> <p><i>Simpleton Priest</i> Director: Parvati Menon Hindi/ 1972/B&W/17</p>	<p>Masterji</p> <p><i>The School Teacher</i> Director: Durga Khote and Nilkanth Magdum Hindi/1964/B&W/50Minute</p>
<p>Bhasha Alankar-2</p> <p><i>Pearls of Wisdom-2</i> Director: Kanada/2000/color/29mins</p>	<p>Chingi Ani Chimi</p> <p><i>Chingi's Squirrel</i> Director: Dyananda Mukund Naik Marathi/1983/Colour/18Minutes</p>	<p>Anwani</p> <p><i>Bare Feet</i> Director: Ram Gabale Marathi/1971/B&W/</p>	<p>Raju Aur Gangaram</p> <p>Director: Erza Mir Hindi/1992/B&W/49Minute</p>
<p>Bhasha Alankar-3</p> <p><i>Pearls of Wisdom-3</i> Director: Oriya/2000/color/25mins</p>	<p>Amuvinte Attinkutty (Ammu Ki Bakari)</p> <p><i>Ammu's Goat</i> Director: Ramu Kariat Malayalam/1980/Colour/49minutes</p>	<p>Abhi Kal Hi Ki Baat Hai</p> <p><i>Not So Long Ago</i> Director: Clement Baptista Hindi/1970/B&W/42!</p>	<p>Chatur Balak</p> <p><i>Wise Kid</i> Director: Shantaram Athavale Hindi/1963/B&W/18Minutes</p>
<p>Bhasha Alankar-4</p> <p><i>Pearls of Wisdom-4</i> Director: Vijay Shetty Marathi/2000/color/29mins</p>	<p>Jadoo Ka Shankh</p> <p><i>The Magical Conch</i> Director: Sai Paranjpye Hindi/1974/B&W/51minutes</p>	<p>Munna</p> <p>Director: Phani Mazumdar Hindi/1969/B&W/47!</p>	<p>Boond Boond Se Sagar</p> <p><i>Pennies For A Cause</i> Director: Nagendra Bahuguna Hindi/1963/B&W/22Minutes</p>
<p>Pehle Aap</p> <p><i>After You</i> Director: Virendra Saini Hindi - Englishsubtitle/1999/Color/48minutes</p>	<p>Jhumroo</p> <p>Director: Parvati Menon Hindi/1974/B&W/39minutes</p>	<p>Golden Axe</p> <p>Director: Parvati Menon Hindi/1966/B&W/11!</p>	<p>Chatrapati Shivaji Maharaj</p> <p><i>The Great Warrior King – Shivaji</i> Director: Ram Gabale Hindi/1961/B&W/58Minutes</p>
<p>Radio Comes to Rampur</p> <p>Director: Asha Dutta Hindi - Englishsubtitle/1999/Colour/46Minutes</p>	<p>Ek Thi Titli</p> <p><i>The Butterfly</i> Director: Mohan Kaul Hindi/1973/B&W/30Minutes</p>	<p>Birthday</p> <p>Director: Phani Mazumdar Hindi/1965 /B&W/46</p>	<p>Savitri</p> <p>Director: Phani Mazumdar Hindi /1961/B &W/50minutes</p>
<p>MeraPuppyMeraKyonNahi HoSakta</p> <p><i>The Boy & The Dog</i> Director: Amit Tyagi Hindi/1991/Colour/36minutes</p>	<p>Jheel Aur Jeevan</p> <p><i>The Lake And Life</i> Director: Mohan Kaul Musical/1973/Colour/16Minutes</p>	<p>Shararat</p> <p><i>Mischief</i> Director: Narendra Durgwala Hindi/1965/B&W/23!</p>	<p>Mahateerth</p> <p><i>Great Pilgrimage</i> Director: Kedar Sharma Hindi/ 1961/B&W/45Minutes</p>
<p>Daajyu</p> <p><i>Big Brother</i> Director: Madan Bawaria Hindi/1989/Colour/24 Minutes</p>	<p>Lallu The Loafer</p> <p>Director: Asha Dutta Hindi/1972/B&W/54minutes</p>	<p>Woh Katta</p> <p><i>The Cutting Edge</i> Director: Mohan Kaul Hindi-/1964/B&W/5</p>	<p>Dilli Ki Kahani</p> <p><i>Delhi's Story</i> Director: Rajendra Sharma Hindi/1960/B&W/23Minute</p>
<p>Meera Ka Chitra</p> <p><i>A Life Portrait of Meera</i> Director: Kedar Sharma Hindi/1960/B&W/ 41Minute</p>	<p>Saral Biswas</p> <p><i>Simple Faith</i> Director: Phani Mazumdar Hindi/1959/B&W/20Minute</p>	<p>Ebegetiya</p> <p>Director: Neeraj Suji Assamese/2012/Colour/22Minutes</p>	<p>Jeeyo Aur Jeene Do</p> <p><i>Live And Let Live</i> Director: Bhaskar R. Sarnaik Hindi - Englishsubtitle/2003/Colour/21 Minutes</p>
<p>Nyaya</p> <p><i>Justice</i> Director: Rajendra Sharma Hindi/1960/B&W/36minutes:</p>	<p>Gulab Ka Phool</p> <p><i>The Rose Among Flowers</i> Director: Kedar Sharma Hindi/1958/B&W/17Minute</p>	<p>Katputli</p> <p>Director: Charmi Chedda Hindi/2008/Colour/14 Minutes</p>	<p>It Happens Only In My School</p> <p>Director: Subas Das English/2002/Colour/6mins</p>
<p>Eid Mubarak</p>	<p>Ganga Ki Lehrein</p>	<p>Manpasand</p>	<p>Pink Camel</p>

<p>Director: K A Abbas <u>Hindi/1960/B&W/21minute:</u></p> <p>Veer Purush <i>A Brave Youth</i> Director: Phani Mazumdar <u>Bengali/1960/B&W/10Minu</u></p> <p>Yatra</p> <p><i>The Journey</i> Director: Rajendra Sharma <u>Hindi/1959/B&W/54Minut</u></p> <p>Guru Bhakti <i>Devotion</i> Director: Rajendra Sharma <u>Hindi/1959/B&W/54minute:</u></p> <p>Ekta</p> <p><i>Unity</i> Director: Kedar Sharma <u>Hindi/1959/B&W/34Minute:</u></p> <p>Panchatantra Ki Ek Kahani <i>A Story From The Panchantra</i> Director: Rajendra Sharma <u>Hindi/ 1959/B&W/33Minute</u></p>	<p><i>Waves Of The Ganges</i> Director: Kedar Sharma <u>Hindi/1957/B&W/17Minut</u></p> <p>Animation ~ Feature</p> <p>Goopi Gawaiya Bagha Bajaiiya Director: Shilpa Ranade <u>Hindi/2012/Colour/75 Minutes</u></p> <p>Krish, Trish & Baltiboy- II Director: Munjal Shroff & Tilak Raj Shetty <u>Hindi – EnglishSubtitle/2010/Colour/60minutes</u></p> <p>Krish, Trish & Baltiboy Director: Munjal Shroff & Tilak Raj Shetty <u>Hindi – EnglishSubtitle/2009/Colour/60minutes</u></p> <p>The Prince And The Crown Of Stone Director: Gautam Benegal <u>English/2008/Colour/60Minutes</u></p> <p>Sunshine Barry And Disco Worms Director: Thomas Borch Nielsen <u>English/2008/ColourAnimationFeature/78Minutes</u></p>	<p><i>The Perfect Match</i> Director: Dhvani Desai <u>Hindi -English subtitle/2007/Colour/11minutes</u></p> <p>Maa..aa <i>Brahmin and the Goat</i> Director: Chetan Sharma <u>Hindi – Englishsubtitle/2006/Colour/16 Minutes</u></p> <p>Nokpokliba</p> <p>Director: Meren Imchen <u>English/2005/Colour/09Minutes</u></p> <p>The Friend <i>Frog & The Princess</i> Director: Narayan Shi <u>English/2004/colour/10Minutes</u></p> <p>Basuri Bajayai Varju Ne Little Varju and Friendly Flute Director: Rani Day Burra <u>Hindi-English subtitle/2004/Colour/16Minutes</u></p> <p>Ammachi Yude Meen <i>Grandmother's Fish Curry</i> Director: Shweta Mohapatra & Priya Kuriyan <u>Malayalam/2004/Colour/5Minutes</u></p>	<p>Director: Paushali Ganguli <u>Hindi – Englishsubtitle/2001/Colour/15 Minutes</u></p> <p>Ajeeb Ghar <i>Strange House</i> Director: Rajesh Agrawal <u>Hindi – EnglishSubtitle/2000/Colour/20Minutes</u></p> <p>Victor</p> <p>Director: Ashit Ranjan Sen <u>Hindi/1996/Colour/20 Minutes</u></p> <p>Mahakapi</p> <p>Director: Rani Day Burra <u>Hindi/1996/Colour/20 Minutes</u></p> <p>Lokgatha: Rani Aur Goli <i>Rani and Goli</i> Director: Bhimsain <u>Hindi/1994/Colour/22min</u></p> <p>Lokgatha: Oonth Aur Seeyar <i>Camel and the fox</i> Director: Bhimsain <u>Hindi/1994/Colour/22min</u></p>
<p>Lokgatha: Seedha Sahukar <i>Simple Merchant</i></p> <p>Director: Bhimsain <u>Hindi/1994/Colour/22mir</u></p> <p>Lokgatha: Dal Badlu <i>Fence sitter</i> Director: Bhimsain <u>Hindi/1994/Colour/22mir</u></p> <p>Lokgatha: Kushal Mangal</p>	<p>Chetak</p> <p>Director: V G Samant <u>Hindi/1993/Colour/16 mir</u></p> <p>Ballu Shah</p> <p>Director: Rajesh Agrawal <u>Hindi/1991/Colour/21 mir</u></p> <p>Chidiyarani Chatur Bahadur <i>The Brave Bird</i></p>	<p>Aasman Gir Raha Hai <i>Sky Is Falling</i> Director: Satish Kadrekar <u>Hindi/1987/Colour/11Minutes</u></p> <p>Karuna Ki Vijay <i>Piety Wins</i> Director: Kewaldas Bansod <u>Hindi/1985/Colour/12Minutes</u></p> <p>Darpok Ki Dosti <i>Coward's Friendship</i> Director: Prakash Jha <u>Hindi/1982/Colour/ 11Minutes</u></p>	<p>Nag Aur Kauwa</p> <p><i>The Crow and the Snake</i> Director: S B Nayampally <u>Hindi/1968/Colour /11Mi</u></p> <p>Jaise Ko Taisa <i>Tit For Tat</i> Directo: Madhav Kunte <u>Hindi/1965 /Colour/11Mi</u></p> <p>Monkey and the Crocodile</p>

<p>Director: Bhimsain <u>Hindi/1994/Colour/22mir</u></p> <p>Lokgatha: Juun Maari Nadi Laal <i>The river became red</i></p> <p>Director: Bhimsain <u>Hindi/1994/Colour/22mir</u></p> <p>Lokgatha: Chalak Kauwa <i>Dishonest Crow</i> Director: Bhimsain <u>Hindi/1994/Colour/22mir</u></p> <p>Lokgatha: Gadhe Kay peeche Gadha <i>Back to the Donkey</i> Director: Bhimsain <u>Hindi/1994/Colour/22mir</u></p> <p>Lokgatha: Gaay Ka Sach <i>The truth of a Cow</i> Director: Bhimsain <u>Hindi/1994/Colour/22mir</u></p> <p>Gauriya Ki Champi <i>Gauriya's Massage</i> Director: Gautam Benegal <u>Hindi/1994/Colour/16 min</u></p>	<p>Director: Pravin Thakur <u>Hindi/1991/Colour/15Minutes</u></p> <p>Tupa Tup Tupa Tup</p> <p>Director: Gautam Benegal <u>Hindi/1990/Colour/28Minutes</u></p> <p>Tree And the Money Bag Director: Rashid Ahmed Shaikh <u>Hindi/1990/Colour/23Mi</u></p> <p>Taru <i>The Tree</i> Director: Ram Mohan <u>Hindi/1990/Colour/22Mi</u></p> <p>In Search Of Truth Director: Kewaldas Bansod <u>Hindi/1990/Colour/21 mir</u></p> <p>Crow For All Seasons Director: Ashit Ranjan Sen <u>English/1988/Colour/20 Minutes</u></p>	<p>Pawan Putra Hanuman Director: Ajay Chakravarty <u>Hindi/1981/Colour/19Minutes</u></p> <p>Halde Jhute Morogotti (Sunehre Pankh Ka Murga) The Golden Winged Rooster Director: R Gangopadhyay <u>Malayalam/1980/B&W/21Minutes</u></p> <p>Ju Ki Kahani <i>Louse Story</i> Director: Rani Day Burra <u>Hindi /1977/Colour/15Minutes</u></p> <p>King And the Mouse Director: G K Gokhale <u>Hindi/1976/Colour /12Minutes</u></p> <p>Vidyut <i>Electricity</i> Director: Madhav Kunte <u>Hindi/1969/Colour/20Minutes</u></p>	<p>Director: S B Nayampally <u>English/1964/Colour/39M</u></p> <p>Ek Gudde Ke Karname <i>Adventures Of A Sugar Doll</i> Director: Kantilal Rathod <u>Hindi/1964/B&W/15Min</u></p>
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<p>Shriman Pinku Director: Sanjeet Ghosh <u>Hindi/2004/Colour/60minutes</u></p> <p>Tea Poy Episode 1 to 4 Director: Sanjeet Ghosh <u>Hindi/1992/Colour/23mins</u></p> <p>Gopi Gawaiya Bagha Bajaiya Episode 1 to 13 Director: Sanjeet Ghosh <u>Hindi/1992/Colour/23mins</u></p> <p>Alladin Aur Jadu Ka Chirag Episode 1 to 10 Director: Sanjeet Ghosh <u>Hindi/1992/Colour/23mins</u></p> <p>Ali Baba Aur Chalis Chor Episode 1 to 10</p>	<p>Samay Ka Chamatkar Director: Ajay Chakravarty <u>Hindi/1972/B&W/2Minutes</u></p> <p>Bhola Mohan <i>Mohan The Simpleton</i> Director: Ajay Chakravarty <u>Hindi/1965/B&W/18Minutes</u></p> <p>As You Like It Director: Sukumar Pillai <u>Musical / 1965 / B&W / 17 Minutes</u></p> <p>Panch Putliyan <i>Five Puppets</i> Director: Amit Bose <u>Hindi/1963/B&W/25Minutes</u></p> <p>Alladin And The Magic Lamp Director: Moscow Puppet</p>	<p>Chee! Yuck! <i>City Pollution</i> Director: Jaben Merchant <u>Hindi/2000/Colour/10mins</u></p> <p>Water so Precious Director: A.K Bir <u>Hindi/2000/Colour/12mins</u></p> <p>Baldoot 1 to 39 Director: Sai Paranjpye <u>Hindi/1998/Colour/24mins</u></p> <p>Guru Ghantal 1-3 Director: Gautam Joglekar <u>Hindi/1998/Colour/12mins</u></p> <p>Zoo Manners Director: Jagat Murari <u>Musical/1984/Colour/17 Minutes</u></p> <p>Desha Sa Kulu Re Pyara <i>Children's Camp Manali</i> Director: Chandita Mukherjee <u>Hindi/1977/B&W/15Minutes</u></p> <p>Irshad</p>	<p>Ladakh Director: Mohan Kaul <u>Hindi/1972/B&W/54Minutes</u></p> <p>Itihaas Ki Khoj <i>In Search of History</i> Director: Mohan Kaul <u>Hindi / 1972 / Colour / 30 Minutes</u></p> <p>Sagar Ka Prahari <i>The Watchman of The Sea</i> Director: Mohan Kaul & Brijji Bhusan <u>Hindi /1971 /B&W/43minutes</u></p> <p>Bal Jagat - 1 Director: Erza Mir <u>Hindi/1964/B&W/10Minutes</u></p>	<p>Bal Jagat - 7 Director: Parvati Menon <u>Hindi/1972/B&W/16Minutes</u></p> <p>Bal Jagat - 8 Director: Parvati Menon <u>Hindi/1972/B&W/19Minutes</u></p> <p>Bal Jagat - 9 Director: Mohan Kaul <u>Hindi/1972/B&W/14Minutes</u></p> <p>Bal Jagat - 10 Director: Parvai Nayyar <u>Hindi/1973/B&W/11Minutes</u></p> <p>Pahadon Ki Pukar <i>The Call Of The Mountains</i> Director: Rajendra Sharma <u>Hindi/1963/B&W/19Minutes</u></p> <p>Do</p>
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Director: Sanjeet Ghosh Hindi/1992/Colour/23mins	Theatre Hindi /1959 /B&W/21minutes	Director: M.S. Sathyu Musical / 1974 / B&W / 18 Minutes	Bal Jagat - 2 Director: Ram Gabale Hindi/1964/B&W/20Minutes	Tictonki Kahani <i>Story of Two stamps</i> Director: Rajendra Sharma Hindi/1961/B&W/34Minutes
Raju And Tinku <i>A Boy And A Mouse</i> Director: Ajay Chakravarty Hindi/1982/Colour/17Minutes	Documentary Films	Bharatiyam Director: Parvati Menon Hindi/1973/B&W/11Minutes	Bal Jagat - 3 Director: A. Siraj Hindi/1968/B&W/21Minutes	26th January Director: Rajendra Sharma Hindi/1959/B&W/24Minutes
Swarg Se Bachav <i>No Help From Above</i> Director: Ajay Chakravarty Hindi/1976/Colour/15Minutes		E-For Elephant Director: Lygia Matthew English / 2003 /Colour / 15 Minutes	Indiraji Aur Bachche <i>Indiraji With Children</i> Director: Mohan Kaul Hindi/1972/B&W/10Minutes	Bal Jagat - 4 Director: Rajesh Agrawal Hindi /1968 /B&W/20minutes
Lav Kush Director: K A Abbas Hindi /1972 /B&W/35minutes	Pollution Capsule Director: Bramhanand Singh Hindi/2000/Color/10mins	Dhanwa Lama <i>The forest</i> Director: Shalini Shah Hindi/2000/colour/10mins	Bal Jagat-5 Director: ASiraj Hindi/1969/B&W/22Minutes	
			Bal Jagat - 6 Director: Rajesh Agrawal Hindi / 1971 /B&W/17Minutes	

CFSI is the prime producer of children's films in South Asia. CFSI organizes film screenings across the country, reaching out to approximately four million children annually, and is committed to strengthening the children's film movement within India and promoting Indian produced children's films across the globe. CFSI has created history by screening its films not only in the domestic sector at the National Children's Film Festival (NCFE), but also in International Festival Circuits and Educational Institutes. CFSI's participation in film festivals has increased tremendously in the last five years. It has participated in more than 250 Indian and international festivals during this period. In 2015, CFSI, for the first time, also participated in FICCI FRAMES to scout potential scripts for children. CFSI introduced co-production to optimize the cost of production and enhance profitability.

Unlike children films produced in Bollywood, CFSI films build on role models effectively and through realism that resonates with children and helps them conquer the odds, which are against them. Movies like *Harun Arun* directed by *Vinod Ganatra* make children question hatred. Films produced by CFSI embrace diversity and celebrate differences. *Loving Hearts* by *A K Bir* explores adolescent love. *Keshu* directed by *Santosh Sivan* focused on disability. *Nandu ka Raja* directed by *Shaleen*

Sharma talked about how simple thoughts can inspire and change the course of life. CFSI promotes healthy and wholesome entertainment to children so that they feel motivated.

Hindi & the many languages in which CFSI Speaks to Children

In many films are dubbed into different Indian languages as also subtitled to reach out to a wide audience. CFSI also co-produces films to optimize the cost of production and enhance profitability.



The revolution in content creation for children in India

Entertainment for Children in India

Population of Children in India
30.46% of the total Indian population are children under the age of 14

Children’s access to Entertainment
7.4%, roughly only 150m Indian children have access to entertainment

Children outside of Entertainment
23.36%, roughly 350 million Indian children are remaining excluded in 2017

Only 150 million of the roughly 500 million Indian kids under the age of 14 have access to entertainment

“We face an acute shortage of Children’s Films and those that get made never reach the theatres”

Shabana Azmi
(Shabana Azmi)

Acclaimed filmmaker *Ashutosh Gowariker* said, "The Indian film industry has never focused at making quality cinema for children. Children's cinema is a totally neglected sector in India. I won't say it never existed. It existed only when Vishal Bharadwaj and Santosh Sivan made films. More recently, *Taare Zameen Par* is a wonderful example of a children's film. *Masoom*, *Makdee*, *The Blue Umbrella*, *Halo* and *Taare Zameen Par* are the only children's films made in Bollywood which are worth mentioning."

CFSI films provide that wholesome entertainment that children relate to. CFSI films have impacted children positively through the years, and the cinema has endured the test of time. Through its films CFSI explores adventure, science and miracles. Films made way back in the 1960’s and 1970’s are relevant today and when screened, children respond to them euphorically.

Films for children are being made mainly by the *Children’s Film Society of India* since 1955

Very few Indian films for children are made in Bollywood.

There are only 22 TV channels out of the over 800 channels in India that are creating content for children, of which 14 are owned by Disney, Turner, Viacom and Sun TV Networks.

The most reliable and easy to access wholesome and enriching content for children is created, distributed and reached out to the children in India with a special focus on those who are in rural areas and other remote locations by the CFSI

Most channels of the 22 existing ones for children run animated content and only 13% of animated entertainment watched by children in India are produced domestically whereas 87% is imported. However, as recently as in the 1990’s there was no local

content for children as most of the content being broadcast to children in India, is imported from the US, Japan, France, Pakistan and Canada.

The existing data on the number and status of children in India, their entertainment needs, and the data on the present outreach of entertainment to children in the form of films, and television programs shows a considerable gap asking to be filled. The need for more in terms of volume and diversity of content in children's entertainment in contemporary times cannot be more emphasized.

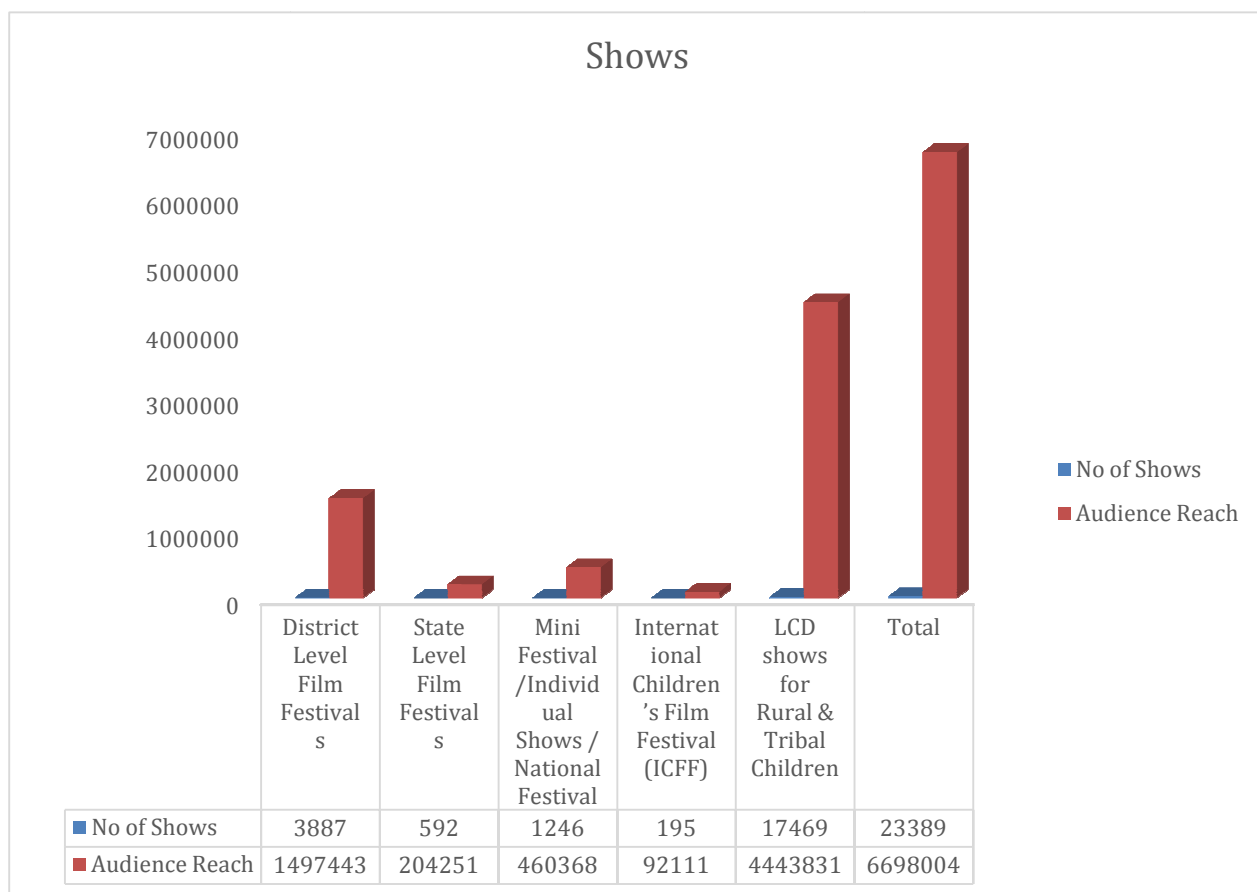
In its mandate to uphold the '*Right to Entertainment*' for every child in India, CFSI has spared no effort in creating, distributing and ensuring a reach to the last mile to where children are, through the existing network of schools and through alternate methods like Mobile Vans to those children who may not be in schools. No other effort of any public or private body comes even close to the work of CFSI in this genre.

In the last five years, CFSI has outdone itself by creating more films, in a wide variety of genres, conducting outreach to children from all strata of society through traditional and modern methods of media and communication, and achieving new milestones like fostering new public private partnerships to benefit larger numbers of children, and finding the impact of its work through primary and secondary research methods.

The work of CFSI as outlined ahead will corroborate its position as the number one creator of wholesome entertainment for children and highlight and expostulate on how CFSI can build on all its existing activities to make the much-required crucial impact on children's entertainment in India today.

CFSI's Outreach to the Children of India

CFSI has been reaching out to child audiences all over India through its film exhibition activity. Since 2007 CFSI films are exhibited free in urban as well as rural parts of the country, benefiting school going as well as non-school going children, mostly those children who don't have any other access to cinema. The pattern of exhibition in the years between 2012 and 2017, along with the audience reach can be broadly divided into following categories:



REACHING THE LAST MILE: STATE AND DISTRICT LEVEL FILM FESTIVALS

State Level Film Festivals

A total of 592 shows were held during the year 2012- 2017 as a part of state level festivals covering 204251 children.

Film Festivals in the North East

The State Level Children's Film Festivals were held in Six North East States with a package of several films provided by CFSI & screened across the theatres/auditoriums. Many Schools, NGOs, National / International Festival authorities and Individuals procure films for non-commercial screenings in theatres or in schools through 35MM/LCD Projectors/DCP/Blu-ray formats on payment basis of nominal rentals. **Such shows were organized benefiting children** by North-eastern Children's Film Festivals in many places in these States a few of whom are given below:

- **Meghalaya** - Shillong, Nongpoh, Nongstoin, Jowai, Tura
- **Assam** - Guwahati, Dibrugarh, Jorhat
- **Nagaland** - Dimapur
- **Mizoram** - Aizwal
- **Tripura** - Agartala
- **Sikkim** - Namchi Ravangla

A package of 16 films was provided by CFSI & them were screened across theatres/auditoriums in these States. A special budget was allocated for these States as not much attention had been paid to these parts of the country in previous years. There is a special focus on these States of India specifically to include them to the mainstream, which has not happened over the last 50 years. 43 film screenings were held in 17 districts of North-eastern States of India in 2016, and a total of 25, 989 children were reached. In the last five years from 2012 to 2017, nearly a thousand shows have been organized in the seven states of North-eastern India, where o children enjoyed CFSI movies.

District Level Film Festivals

Screenings are conducted in collaboration with the District Administrations of each of the States in India. Six to seven districts are identified in different states every year and screening programs for children are accordingly planned by CFSI. Children largely from Government Municipal Schools are encouraged to see the films, which are shown free in theatres. The District Education departments lend a credible support by theatre wise planning of schools. This activity comprises as one of the major sources for CFSI films to reach children en-mass on a large scale. A total of

3887 shows were conducted through District Level Film Festivals in the States of Bihar, Tamil Nadu, Punjab and Rajasthan reaching a child audience number of 1497443 from the year 2012-2017.

LCD shows for Rural and Tribal Children

17469 shows were organised for 4443831 children living in rural and tribal areas through the LCD projectors.

Special Screenings

CFSI organizes special screenings for visually impaired children with a special audio track that describes the actions in the movie. When these children were shown films, they were laughing, feeling and reacting to the drama in the films.

In 2015, in the 19th Edition of ICFFI, CFSI and Govt. of Telangana organized a special show for children with Special needs at the Indira Priyadarshini auditorium as part of the festival. Many such screenings have also been held over the years in Anandwan, and Hemalkasa, which are remote and tribal areas of Maharashtra. Filmmaking workshops at Cama hospital, and St Jude's children's cancer hospital, Mumbai and in various other venues in cities and towns for street children are also held regularly. Around 400 children (visually challenged, physically and mentally challenged) enjoyed the films, which were screened for them in 2016 - 2017.

Film Bonanza

Film Bonanza is a weeklong film festival, which is organized by CFSI in various cities of the country in association with the District and State authorities. 20 films are showcased during each leg of the festival.

The bonanza offers school students not only to watch the CFSI movies but to also explore the thematic activities surrounding the films, which are specially organized, games and practice of art and craft. An ambience is created in and around the theatre. It encourages kids to learn while having fun. There is much excitement post each of the screenings. The idea behind conducting these festivals consistently is to reach out to children who are in the interiors of the country, and in villages where there is no other source of entertainment for them. The shows are free of cost and the children are

given snacks during the festival. Screenings have been held in and around 8 cities so far.

CHAPTER IV

CFSI INITIATIVES RECOGNISED INTERNATIONALLY

Little Director's Program: Creating the New Paradigm That Slowly Became A Revolution

The Little Directors program was launched as a competition section in 2013 in the 18th ICFFI as a strategic program for children of all ages to participate in the process of storytelling, and for them to express their innermost hopes, fears and anxieties about issues that are of greatest concern in present times.

Awards and prizes are also given as in all other categories namely Competition Animation, Competition Shorts and Competition Little Directors at the International Children Film Festival (ICFFI) which is hosted by CFSI biannually and at the National Children's Film Festival (NCFI) as well. Four juries of 5 members each of eminent film personalities decide these awards. Special Mention Certificates (SMCs) are awarded at the discretion of the jury.

The Little Directors became popular among the children, media and received international entries in the 19th ICFFI held in 2015. It was subsequently taken up as program of a weeklong training of children on how to make films. The whole idea is to get the children engaged in making their own films, right from the stage of ideation, scripting, acting, directing and shooting. The endeavor is to get children to express themselves through the medium of film. CFSI also provides these children a platform to showcase their finished product.

The Bihar Story – 2017

This year, as a pilot, the Little Directors program went rural. CFSI in partnership with ACEE reached to the rural districts of Bihar namely Lakhisarai, Begusarai and Nawada and two communities in Patna. Five teams of children went through a filmmaking workshop with mentors and were involved in every stage of filmmaking.

The five films which came as a result of these workshops were screened at the 20th ICFFI in Hyderabad.

Over the last five years, between 2012 and 2017, many short films have been created and produced under the CFSI umbrella, by children themselves. The films have been showcased at the International and National Film Festivals, which are hosted by the CFSI every year; and children have been encouraged to express their lives, trials and tribulations through the film medium.

To begin with, it was decided that the first 10 workshops will be conducted in the states of **Bihar and Rajasthan**. As a pilot, the first five workshops were conducted in the month of October 2017, in four different districts of Bihar namely Begusarai, Lakhisarai, Nawada and Patna.

The outcome at the end of this pilot workshop were five short films on the issues concerning **Water & Sanitation and Gender**, specifically related to Swacch Bharat Mission – *Master Ki Class, Swachhta Ki Khoj, The Story of Kachrapur, Souch Souchalay and Bachpan*. The films were produced, created, acted and developed by the children from the five communities of Begusarai, Lakhisarai, Nawada and Rainbow Homes and Saidpur Slum from Patna. These were showcased at the International Children’s Film Festival 2017, held in the city of Hyderabad from 8th to 14th November 2017. The creators of the films, the children, presented their films to global audiences and press, gathered in Hyderabad for the event.

Little Directors Program – Phase 1 in Bihar

The following is the detailed process followed to execute the Little Directors Program – Phase 1 in Bihar. These filmmaking workshops provided an in-depth understanding of the dreams and aspirations as well as the fears and anxieties that children hold. The Little Filmmakers, through this workshop and their films, have expressed their concerns about Gender and Water and Sanitation. The CFSI’s Little Directors filmmaking workshop followed this timeline for implementation of its program in Bihar.

Selection of communities in Bihar

CFSI and ACEE shortlisted five communities for the workshop and making of the short films with the children. Begusarai, Lakhisarai, Nawada and Saidpur Slum and Rainbow Home from Patna were the five communities selected for executing the pilot project of Little Directors.

Training of Mentors, Mumbai

Four filmmakers Denver Fernandes, Aaron Edwards, Debroop Chakraborty and Azeemuddin Sayyed were provided training in shortfilm making and working with children from 25th September to 30th September 2017 at the ACEE office in Mumbai. They were trained by Vinta Nanda, writer, producer, director and MD of ACEE through a five-day workshop in Mumbai. The filmmakers/mentors were briefed about the various WASH and environmental issues prevailing in Bihar. As part of the training, the following sessions were held:

Day 1 - Introduction and Discussion on eight important issues related to water and sanitation and gender with respect to Bihar.

Day 2 - Presentation by the five groups about their issues and concept notes for the short film.

Day 3 - Storyboarding and budgeting

Day 4 – Shooting

Day 5 - Shooting and Editing (Post production)

Day 6 - Presentation of the short film for further discussion and feedback

The filmmakers, with the assistance of one partner each – Aakanksha Solanki, Anand Tiwari, Sagar Howal, Ankush Sarage and Vishal Dateria were asked to make one short film in Mumbai based on these issues. The outcome of this workshop were five short-films – *Dhua*, *Plasti-Sin*, *Loo*, *Karma - the Lady Dog who bites Back* and *The Waste Story*.

Screening of CFSI films and selection of children

The following CFSI films were shortlisted for the screening in the five communities in Bihar between 14th to 17th October 2017. The audience for the screening included the children in the community, the adults and other community elders.

1. Pinti Ka Sabun (a film on hygiene)
2. Bandu Boxer (a film on rural development)

3. Pani Re Pani (a film on water sanitation)

The films were screened in the community and followed by a briefing, and then children from each of the communities were chosen to participate in the workshops. Children between 7 to 16 years were selected, based on various criteria pre-determined by the team. It was seen that a combination of both boys and girls represented the community. The children were to plan, ideate, act, shoot and edit their films themselves with guidance from their respective mentors.

After the screenings, focus group discussions (FGDs) were held with groups of boys, girls, men and women in the community. They were questioned on the sanitation facilities available in their home and in their communities.

Filmmaking Workshops for the children

The selected children of the two centres in Patna and one each in Beguserai, Lakhiserai and Nawada were mentored by filmmakers who collaborated with local teams in Bihar, to make the films.

ACEE team, which included Hussain Kalvert, Aakanksha Solanki and Sukanya Sudarson facilitated the process in partnership with CFSE's Creative Head Ms Shruti Srivastava and Head of Marketing, Mr Mohan Herkel.

The local teams who joined the mentors included cameramen, sound recordists, attendants, studio managers, lyricists, composers and providers of various other facilities which were arranged by Mr Sanjeev Kumar, Editor at Vishwa Samvad Kendra.

The children guided by the five mentors developed stories surrounding issues related to Drinking Water and Sanitation. They then wrote their stories, cast their films as well as provided other production services like hair and makeup all by themselves. Apart from this, they also did all the camerawork and directed each of the films themselves.

The process for each of the films produced, written, directed, choreographed and recorded by the children, was over a period of four days, within which the children

learnt a lot, besides sharing their own personal experiences about issues related to drinking water and sanitation.

The details of the five films made by the children of Patna, Nawada, Beguserai and Lakhiserai are as follows:

Master ki Class

Name of the Place: Beguserai, Bihar

Name of the Mentor: Azeemuddin Sayyed

Names of the children worked with: Gulshan Kumar (14), Sapna Kumari (12), Shivam Kumar (12), Aarushi Kumari (12), Prince Kumar (11)

Role of the children: Director, Story, Actor, Assistant Director, Costume Director

About the film: Master ki Class is a short comedy film. Its purpose is to educate people about washing hands and personal hygiene. Here's the summary, a teacher teaches his students to wash hands before the meal and after the loo but fails to follow it himself.

Soch Sauchalay

Name of the Place: Lakhisarai, Bihar

Name of the Mentor: Azeemuddin Sayyed

Names of the children you worked with: Anupam Kumari (13), Sonu Kumar (13), Nitesh Kumar (14), Jyoti Kumar (13) and Laxmi Kumari (13)

Role of the children: Director, Actor, Story, DOP, Assistant Director

About the film: Soch Sauchalay is a short drama film. Its purpose is to make people be aware about lack of toilets and what one must face in society. Here's the summary, a boy on the way to school finds his mom defecating in the open and later what the child must face in the society.

Swachhata Ki Khoj

Name of the Place: Nawada, Bihar

Name of the Mentor: Denver Fernandes

Names of the children you worked with: Punam Chand (14), Krish Mukesh (14), Anjali Kumari (14), Ashutosh Pandey (13), Abhishek Kumar (13)

Role of the children: Production, Makeup, Costumes, Direction, Screenplay Writing, Location, Set Design, Prop handling, Dialogue Writing, Sound Recording, Crowd Control, Cinematography, Basic Editing, Lighting, Casting, Acting

About the film: This movie is the story of a little girl named Chutki who witnesses a traumatic experience while trying to defecate in a field.

Bachpan

Name of the Place: Rainbow Homes, Patna

Name of the Mentor: Debroop Chakraborty

Names of the children you worked with: Shivam Kumar (16), Dolly Kumari (14), Kajol Kumari (13), Pooja Kumari (14), Suleman Khan (14)

Role of the children: Shivam Kumar - Director; Dolly Kumari – Actor; Kajol Kumari - Actor & costume designer; Pooja Kumari - DOP and Suleman Khan - Set Design

About the film: **Bachpan** is a Docufiction revolving around the issue of child marriage. The film opens to show the daily life of a girl studying in a secondary school. We see a patriarchal father oppressing the life of his daughter. The plot turns when the father gambles his daughter to support his habit. The climax thrills as the tables turn for the first time in the girl's life.

The Story of Kacharapur

Name of the Place: Saidpur Slum, Patna

Name of the Mentor: Aaron Edwards

Names of the children you worked with: Abhishek (14), Amit (14), Sonu (14), Jasbeer (11), Piyush (13).

Role of the children: Writing, Script and shot planning, Costumes, Location scouting, set planning & decorations, Budget keeping, Sound recording, Camera, choosing music and instruments for the song, crowd control, sorting footage.

About the film: A story of how Sundarpur (beautiful place) has become Kacharapur (garbage place), and a boy's nightmare that makes him realize that the environment is choking.

Emergence of the International Children's Film Festival India (ICFFI) On the Global Stage-2012 to 2017

Children's film festivals are crucial for the dissemination of children's film with this power to attract attention, to polarise, to be debatable, and leave a lasting impression. Moreover, by inviting children to the cinema, taking them serious as an audience, and presenting challenging films, film festivals are important platforms for introducing children to film culture outside the realm of mainstream media. Relatively few critics have addressed children's films as serious texts. Even fewer have attempted to define what they are, and what they are not. One of the objectives here is to understand how festivals perceive and promote films for children through their programming practices and the circulation of the films on the circuit in order to show the challenges faced by programmers and the strategies they employ in curating programmes for very specific and at the same time heterogeneous audiences.

With the efforts to establish the major festivals as independent institutions globally, film festivals became increasingly professionalised and gained authority. As important cultural institutions, they attracted larger audiences and the public attending the festivals became more diverse, which in turn meant that their programming had to become more varied in order to cater to all members of the audience: Cinephiles, industry professionals as well as the general public. Especially gaining the attention of the general public and building a loyal local audience became an important point on festivals' agendas, as they were and still are very important in the success of film festivals, not only financially but also in their role in creating an atmosphere to ensure the success of the festivals. Festivals formed teams of programmers for a more varied input in the selection and programming process. They also started to closely work together with local institutions and city governments in many European nations. By the late 1990s, new film festivals became closely aligned with their host cities and communities, with film festivals serving as another venue to add to wider global culture offerings. All film festivals are sustained by a universalist discourse of art and aesthetics that transcend the festival or the nation. There is no film festival that does not see itself as devoting its energy and effort to the preservation and development of the art of cinema. Film festivals thus share a common goal that is informed by the notion of cinephilia which is the driving force behind programming practices in the

second phase of film festival history. As cultural institutions, film festivals are agents in film industries as well as in cultural and political spheres. They both operate on a global and a local scale. They are embedded in discourses on globalisation as most film festivals today have global palettes and global ambitions and as they must assert themselves in an ever-growing competitive global film festival circuit. Despite the shared aim, festivals thus must find ways to distinguish themselves to stay relevant in the global picture. At the same time, film festivals function on a local level as they do not just showcase cinema, they actively build audiences and communities, by either showing a diverse programme that appeals to varied audiences or by strict specialisation to speak to specific communities. While the 'A'-list festivals still hold the dominant position in the festival network, smaller specialised festivals have found the niches within the larger system and have built their own well-sustained networks and communities.

This paradigm shift to recognise children as serious and lucrative audiences – which partly evolved from Hollywood's and television's targeting of young and family audiences – contributed to the creation of these specialised children's film festivals in the 1980s and 1990s. On the one hand, they could point to the success of the Hollywood family film, which implied that young audiences were marketable, in order to justify their existence. On the other hand, these festivals positioned themselves against Hollywood's family film: Whereas the family film stood for traditional cinematic values such as narrative transparency, spectacle, emotive qualities, an optimistic message (culminating in a "happy ending") and broad audience suitability, factors which enforced the film's marketability, the emerging children's film festivals underlined their shared aim to act as presenters and distributors of progressive independent cinema for children, which they labelled quality children's film. Pointing to the lack of quality film for young audiences, the children's film festivals since then function as an alternative distribution platform beyond the realm of commercial cinema distribution. Today, in an international network of over 6000 film festivals in total, the children's film festivals only make up a small group: According to the European Children's Film Association, a database service for European high-quality film for children, there are 149 film festivals with children's film programming worldwide. Some 88 of these festivals are specialised children's film festivals and 61 children's film strands within larger festivals, both

with general and specialised (e.g. documentary) programming. This seems to suggest that there are enduring prejudices against children's film that have to do with the general connotation of this label with the Hollywood family film, its traditional values, and hegemonic position. Most children's film festivals and programmes are initiated, sustained, and are part of larger institutions: film festivals such as Berlinale Generation and TIFF Kids, and multimedia companies such as the Chicago International Children's Film Festival which is part of the Chicago based multimedia non-profit 'Facets', or media educational institutions; the Lucas film festival in Frankfurt am Main, for example, is organised by the German Film Institute. The affiliation of children's film festivals and programmes with different institutions speaks for the many ways to think about children's film, involving 'a range of personal, pedagogical, critical, textual, institutional, and cultural/ imperial points of view'³⁸. One-way film festivals think about children's film is doubtlessly the educational stance, as all festivals are (although not helmed or coordinated by) associated with local and national educational institutions.

In the Indian context, the International Film Festival of India (IFFI), founded as early as in 1952, is one of the most significant film festivals in Asia. Held annually, currently in the state of Goa, on the western coast of the country, the festival aims at providing a common platform for the cinemas of the world to project the excellence of the film art; contributing to the understanding and appreciation of film cultures of different nations in the context of their social and cultural ethos; and promoting friendship and cooperation among people of the world.

Apart from screenings held all over the country CFSI organizes film festivals where movies from around the world are screened. These festivals introduce children to new cultures and impart knowledge from outside their geographic surroundings.

CFSI holds the International Children's Film Festival, National Children's Film Festival, North-East Film Festival, and the Film Bonanza.

International Children's Film Festival India (ICFFI) also popularly known as The Golden Elephant is a biennial festival that strives to bring the most delightful and imaginative national and international children's cinema to young audiences in India. Since 1979 CFSI has hosted 20 International Children's Film Festivals. Outstanding features, shorts, live action and animation films are screened over seven days of festive celebrations, attended by more than one hundred thousand (100,000) children and hundreds of film professionals from across the world. Special care is taken to program films that cultivate an understanding of other cultures, lives and experiences and encourage children to reflect on the world around. Workshops on animation, script writing, filmmaking, dance and theatre and open forums at the festival are held regularly.

The International Children's Film Festival India (ICFFI) well-known as The Golden Elephant is a biennial festival that strives to bring the most imaginative and delightful international and national children's cinema to young audiences in India. The aim is towards stimulating critical appreciation and creative pursuit of cinematic arts amongst young people.

ICFFI is one of the largest and most colorful children's film festivals in the world. A unique feature of the festival is its audience; more than a hundred thousand children travel from little villages and towns from across India to view high quality international children's cinema that they would never be exposed to otherwise. Here they rub shoulders with other kids, eminent guests and film directors from different parts of the world. ICFFI is dedicated to these little delegates and to those imaginative filmmakers who attempt to make films for the toughest audience of all – children!

In a world that is cluttered with consumerist and often-violent content for children, ICFFI is committed to promoting cinema that is humane and non-violent, and yet delightful and fun! The festival also supports the work of children's filmmakers by rewarding them for their talent. Since 1979 CFSI has hosted 19 International Children's Film Festivals.

In the last five years, ICFFI has grown to be one of the largest and most colourful children's film festivals in the world. A unique feature of the International Children's Film Festival of India is its audience, which comes from across Indian diversities and cultures.

18th International Children's Film Festival India (2013)

The 18th edition of ICFFI took place from 14th to 20th November 2013 in the historic city of Hyderabad, screening 209 films from 48 countries. The festival had four Competition Sections; Competition International Live Action, Competition International Animation, Competition International Shorts, Competition Little Directors where international and national films competed for the prestigious Golden Elephant Trophies, accompanied by cash awards. The festival also screened specially curated Non-Competition Sections including Children's World that showcased the most acclaimed films from the last decade. The country of focus in the year 2013 was on

CFSI introduced the concept of 'Little Directors' in the 18th edition of the International Children's film Festival India (ICFFI) in 2013. In this section, films for children were made and directed by children themselves. In the 18th ICFFI there were 123 entries in the Little Directors Section which increased to 187 in the 19th edition in 2015 and 179 in the 20th edition which was hosted in 2017.

Czech Republic which presented the best of Czech children's films to young audiences in India. Some of the old treasured films from CFSI and NFAI commemorating 100 years of cinema were included in the festival.

19th International Children's Film Festival India (2015)

The 19th edition of ICFFI took place from 14th to 20th November 2015 once again in the city of Hyderabad. The festival had the same four Competition Sections and a Non-Competition Sections. For the first time, the 19th ICFFI was a theme-based festival in line with Honourable Prime Minister Shri Narendra Modi's *Digital India Campaign*, and several digital installations were put up like Evolution of Camera and

Big Croma Magic conceptualized by Purple People Labs installed by Samishthi International School.

CFSI also launched its Mobile App, keeping in mind the theme of the festival for selling of DVD's and booking CFSI shows. Overall the 19th ICFFI was focused on the futuristic perspective of Digitization and Entertainment.

20th International Children's Film Festival India (2017)

20th ICFFI received record number of 1402 entries, drawn from as many as 109 countries in various categories including Animation, Documentary and Short films and 179 entries in Little Director's section. Of these, 101 are from India and the rest (78) from other countries.

CFSI's 20th International Children's film Festival India held in the month of November 2017 has so far had the record number of film entries from across the world, indicating that the ICFFI has gained popularity the globally. The festival was hosted by Telangana Government jointly with CFSI and the Ministry of Information and Broadcasting(I&B), Government of India. The theme for the 20th edition of the festival was *New India* which was in keeping with the Prime Minister Shri Narendra Modi's promise of creating a New

India by 2022. In his Independence Day address to the nation, Mr. Modi had declared his resolve to create a New India in the next five years by fighting corruption and terror.

CFSI organized workshops during the 20th ICFFI which included a week-long training of children on how to make films. The idea behind this was to engage children in making films right from the stage of ideation, script writing, acting, direction and shooting. This is how children learn to express themselves through the medium of films. CFSI also provided these children a platform to showcase their finished products.

CFSI also organized screening for visually handicapped children at specially arranged events during the festival. Films were equipped with a special audio tracks that aided comprehension. Currently, CFSI has ten such films with special audio tracks.

The National Children's Film Festival: A Platform to bring out the dormant talent of young India

CFSI launched the first National Children's Film Festival (NCFE) in 2014, in a bid to expand the market for Children's films in India, and to encourage talent in the country. The festival is a three-day event starting on the 14th November, which also happens to be India's first Prime Minister's, Pandit Jawahar Lal Nehru's birth Anniversary and is celebrated as the Children's Day in the country. It concludes on 16th November. NCFE focuses on children's films, which are either made or shot in India, or made by Indian's in other parts of the world.

The theme for the first NCFE held at Delhi in 2014 was *Swachhta*. An extension of the festival was organized at Udaipur from March 2015 in collaboration with District Administration of Udaipur, Rajasthan. The second edition of the festival was held in Jaipur in 2016 on the theme 'Make in India'.

NCFE presents itself as a carnival to woo young audiences and lend itself as a learning platform through various workshops viz. Filmmaking, Script writing and Animation. NCFE also introduced *Open Forums* on the topics related to children. Known personalities from children's fields attended the Open Forums. Children were encouraged to take part in various workshops in which stalls of the central theme of the festival special designed. Armed with the objective of developing a taste for good cinema, CFSI also organized film workshops for children with a view to getting them acquainted with the basics of filmmaking. These Workshops were conducted for groups of talented and deserving children between the age groups of 5 to 16 years.

1st National Children's Film Festival (2014)

The three-day festival kick-started at Siri Fort Auditorium in New Delhi on 14 November 2014. *Pappu Ki Pugdandi* opened the festival which also screened many CFSI's unreleased films. Some of the other films were *Shortcut Safari*, *Goal*, *Mahek Mirza*, *Ek Ajooba*, *Kummati*, *Krish Trish* and *Baltiboy-3*.

NCFE had come to the notice of Bollywood personalities like *Amitabh Bachchan*, *Ajay Devgn* and *Sonakshi Sinha* who made special mention of CFSI and endorsed

NCCFF through the several platforms which they are central to as credible Indian film stars. *Sania Mirza*, the most celebrated and young lawn tennis champion who has been instrumental in leading the 'women in lawn tennis' movement in India and brought pride to the country internationally, was the Guest of Honour while Jimmy Shergill, film star of repute and Shiamak Davar (India's contemporary dance maestro) and his team participated in cultural programmes and workshops at the festival.

"I would like to congratulate CFSI on this brilliant initiative of organising a National children's festival cohesively every alternate year. I want to extend my heartfelt good wishes to all the children involved in the festival and CFSI for the success of NCCFF. We must all come together to watch these films and work towards a conducive environment to create platforms where such films can be showcased. This year the focus of the festival is *Swachhta* (cleanliness) and we should work towards spreading the message consistently through the year". — **Amitabh Bachchan, actor.**

"Children's Film Society of India is doing a wonderful job by making films for kids. I wish the Children Film Society of India all the very best for National Children Film Festival. Happy Children's day to all the kids. Have fun and enjoy cinema." — **Ajay Devgn, actor.**

"The Children's Film Society of India is doing a wonderful job of making films for children. I like to wish them all the very best for the National Children Film festival which is going to happen every alternate year. "— **Sonakshi Sinha, actress**

2nd National Children's Film Festival (2016)

The 2nd edition of NCCFF had the central theme of the festival as *Make in India*. The festival was a three-day event, which kick-started in Jaipur at Birla Auditorium from 14th November which was Children's Day and concluded on 16th November 2016. The festival screened a score of unreleased films produced by CFSI, with its latest offering, *Gauru* leading the pack. The films *Budhia Singh – Born to Run'* was premiered at the 2nd NCCFF as well. *Happy Mother's Day*, *Kima's Lode*, *Harun Arun*, *Ek Tha Bhujang* are some of the other CFSI productions which were screened at the festival and *Half Ticket*, *Pasanga 2*, *Bravo Biju*, *Dad*, *I am Watching You*, were also curated specially for the second edition of the festival which was a roaring success.

The films were carefully handpicked to create an opportunity for children to experience quality content made exclusively for them. Some of these films are winners of several awards, globally. The 2nd NCFE hosted in the Pink City in the year 2016, garnered the attention of the country's most celebrated Bollywood personalities like actors *Anil Kapoor, Irfan Khan, Ila Arun* and child star of the much-acclaimed film *Taare Zameen Par*, which was a sensitive portrayal of a dyslexic child, *Darsheel Safary*. Ad Guru *Piyush Pandey* took active part in the festival and spoke eloquently about the need for children's content to grow in India, at the NCFE opening ceremony. Other prominent celebrities like actors *Tisca Chopra* and child star, *Faisal Khan* hosted the festival. *Terence Lewis* (most popular marshall of contemporary dance) and his dance troupe participated in cultural programmes and three workshops were conducted in which children from across the State of Rajasthan participated.

NCFE presented itself as a carnival to woo young audiences and offered itself as a learning platform through its workshops viz. Filmmaking, Script writing and Animation. For the first time, NCFE also held Open Forums for children and known personalities to interact over sensitive issues and how children as well as adults could communicate and express themselves to each other, creatively.

Children were encouraged to take part in various workshops and specially designed stalls of *Make in India* were set up to walk visitors through the idea. Armed with the objective of developing a taste for good cinema, CFSI also organized film workshops for children with a view to get them acquainted with the basics of film making. These Workshops were conducted for groups of talented and deserving children between the age group of 5 to 16 years. The Festival screenings in Jaipur, were arranged in 10 theatres with daily 2 shows from 8 to 12 pm for children. Admission were free for all shows.

Embracing Sustainable Development Models to Encourage Future Children's Content

It's a strategic Planning of Content and Storytelling for Children during the most Disruptive Times of the Media and Entertainment industries. Together, the children will construct evolutionary paradigms to design the future of the country, therefore their participation right now, lends momentum to and accelerates the process of achieving the 2019 goals set by the Government of India.

A vision which took a collaborative approach had CFSI forge partnerships with the World Bank and its Development Impact Project (DIME), Cinopolis Foundation and Asian Centre for Entertainment Education (ACEE) and its flagship program The Third Eye, which partners with Hollywood Health and Society, Norman Lear Centre, University of Southern California Annenberg; to build on and implement this powerful program.

Now children set the agenda of Swachh Bharat Abhiyan

Swachh Bharat Abhiyan is a national campaign by the Government of India covering 4,041 statutory cities and towns, to clean the streets, roads and infrastructure of the country. The Prime Minister of India, Shri *Narendra Modi*, launched the campaign officially on 2nd October 2014 at Rajghat New Delhi. It is India's biggest ever cleanliness drive with 3 million government employees and school and college students of India participating in this long running event.

Toilets in rural areas:

The government is aiming to achieve an Open Defecation Free (ODF) India by 2 October 2019, the 150th birth anniversary of Mahatma Gandhi, by constructing 12 million toilets in rural India, at a projected cost of ₹ 1.96 Lakh Crores (US\$29 billion).

As of May 2015, 14 companies including Tata Consulting Services, Mahindra Group and Rotary International have pledged to construct 3,195 new toilets. As of the same month, 71 Public Sector Undertakings in India supported the construction of 86,781 new toilets.

Prime Minister Shri *Narendra Modi* spoke of the need for toilets in his 2014 Independence Day speech stating, ***“Has it ever pained us that our mothers and sisters have to defecate in open? Poor womenfolk of the village wait for the night; until darkness descends, they can't go out to defecate. What bodily torture they must be feeling, how many diseases that act might engender. Can't we just make arrangements for toilets for the dignity of our mothers and sisters?”***

In the discussions held between the Ministry of Information & Broadcasting, Government of India and the Ministry of Drinking Water & Sanitation recently, the

following has been decided to be undertaken to formulate the Swachh Action Plan (SAP) in the years 2016-2018.

- *Apart from the activities already undertaken by the Swachh Bharat Mission (SBM)/Swachh Pakhwadas the Ministries must prepare a Swachh Action Plan*
- *SAP shall be firmed up for at least two financial years*
- *SAP may contain various activities/programs/schemes with specific budget provision for the two financial years mentioned above*
- *Impact of the activities should be measurable as well as visible*

Prime Minister *Narendra Modi* also spoke of the need for toilets in schools during the campaign for the 2014 Jammu and Kashmir state elections stating, ***“When the girl student reaches the age where she realizes this lack of female toilets in the school, she leaves her education midway. As they leave their education midway, they remain uneducated. Our daughters must also get equal chance to quality education. After 60 years of independence there should have been separate toilets for girl students in every school. But for the past 60 years they could not provide separate toilets to girls and as result the female students had to leave their education midway”.***

- *Appropriate branding of the activities may be done by the organization/media unit for respective activities undertaken by them*
- *A suggestive/indicative list of activities that can be undertaken by media units is as under:*
 - *Campaigning*
 - *Adopting limited areas*
 - *Organizing competition and giving awards for Swachhta*
 - *Creation of assets which ultimately may be transferred to appropriate agency/local body for operating and maintenance*

Core Strengths of the Partners:

Children’s Film Society of India (CFSI):

Owns over 275 titles of meaningful full-length feature films, which have been created by the best-known directors from Indian Cinema over the last 50 years and continues to produce over six full-length feature films for mainstream cinema every year. CFSI hosts the International Children’s Film Festival, The *Golden Elephant Film Festival*, annually and produces several films created by children under its *Little Directors* program. CFSI is also able to give impetus to the program by taking edutainment

content to children who are outside the orbit of entertainment distribution networks in India through its networks of schools and district administrations; and who are children belonging to the most vulnerable sections of Indian societies. CFSI can bring over 400,000 children to the Cinopolis India theatres where edutainment content will be screened for them

World Bank-Development Impact Evaluation unit (DIME):

Brings State-Of-The-Art technical details for Impact Evaluation to the partnership. DIME recently launched a research program on entertainment education, which aims to provide the evidence base to scale up effective entertainment education by the World Bank and development partners

(<http://www.worldbank.org/en/research/dime/brief/edu-tainment>). The goal of this new research program is to strengthen the evidence base to scale up entertainment education by the World Bank, governments and other development agencies¹Provides contact with a network of foundations and organizations from across the world which are working with the same issues and with whom sharing of experiences and strategies can bring exponential advantages. Can technically lead the impact evaluation(s), submitting a final report that will be beneficial to content creators and financiers of entertainment education and behavior change in India and across the world

Cinopolis India Private Limited (CIPL):

With over 245 screens across Multiplexes in India, the corporation can reach edutainment content to 400,000 children belonging to low income groups in India annually. Through its Foundation *Cinopolis India* also plans to reach edutainment content to children from Urban Slums through its mobile screenings program and Free Screenings for underprivileged and marginalized children of India

Asian Centre for Entertainment Education (ACEE):

ACEE and its flagship program The Third Eye, which is a partnership with Hollywood Health and Society, Norman Lear Centre, University of Southern California (USC) Annenberg, builds models for the development and creation of

¹The World Bank DIME team is working with the Bill and Melinda Gates Foundation and MTV Staying Alive Foundation in the evaluation of the MTV Shuga.

strategic content for target audiences. The organisation builds platforms for creative communities to interact with specialists, social scientists, experts, advocacy practitioners and policy makers in India. The Third Eye program facilitates partnerships between content creators and grassroots government and non-government organisations to address pertinent issues through storytelling and it designs and evaluates interventions in popular entertainment and mainstream media

CHAPTER V

INNOVATING UNIQUE BUSINESS MODELS FOR PARTNERSHIPS

CREATING A SPECIAL SPACE FOR INDIA'S CHILDREN IN A MULTI-BILLION DOLLAR INDUSTRY

Introduction

By 2030, India will have 590 million people — nearly twice the current US population — living in its cities. The youth segment of this population is expected to include 170 million workers. These are the pre-schoolers of today. And yet this very important constituent is practically overlooked in all our policy plans and pronouncements. So much so that in a 2016 UN report on world cities and their outlook (UN World Cities Report 2016: Urbanization and Development — Emerging Futures), “children” or “education” have not even a sub-section.

India pegs her aspirations on big numbers — \$1.2 trillion as capital investment to build cities for 2030, 700-900 million square meters of commercial and residential spaces, 2.5 billion square meters of roads. But who is going to work in these places or use these roads?

The pre-primary and primary school children of today are going to be the work force of the 2030s. But there are few programs for early schools' goes. What the 21st century needs are creativity, innovation, problem solving, entrepreneurship and a drive to excel. But basic education seems to be less important in the grand scheme of things than the mission of skilling Indian youth by the lakhs.

Who is going to make India the super force some say we are destined to be?

A situation, in which 50 per cent of 300 million children in school can't read, needs action. And the call is more urgent when we know that 150 million of those children are 5-10-year-olds.

Creativity and critical thinking are the prerogatives of all children. Imagination is the most important requisite. The softer skills every leader needs quality in thought and deed, an ability to contribute to society, make and belong to civil society; to be a responsive and responsible citizen who treats every life form with kindness.

Audio-visual is a multi-billion-dollar industry!

An understanding of the opportunities for *Children's Film Society of India (CFSI)*, in the **Global Content-for-Kids** Audio-visual Market.

The Children's Film Society of India makes films for children specific to the diversity of cultures that they belong to and addresses them in all the Indian languages that they speak. CFSI reaches content to children belonging to different socio-economic backgrounds and has an outreach that goes beyond the reach of cinema theatres as well as television in India.

The Audio-Visual service sector in India holds tremendous opportunity for the Children's Film Society of India (CFSI), which is an autonomous body under the Ministry of Information and Broadcasting, Government of India.

CFSI has a body of work, which comprises of over 250 titles of full-length features, documentaries and short films made by the best-known talent of the country.

The library consists of meaningful cinema made over the last 55 years by stalwarts of the business of Indian entertainment, and which holds children across the country captive; at the time when screenings are conducted by the organization in metropolises, cities, towns, villages and in the remotest parts of the Indian sub-continent, through its partnerships with local administrations and through its vast network of Government Schools, Bal Bhawans, NGO's, Corporations and Public Sector Undertakings.

Providing tax incentives for film shootings, promoting film festivals as per rationalized plan, encouraging global partnerships, enhancing digital screen density, establishing more film institutes across States, initiating seminars, workshops, training camps for young filmmakers and introducing them to the latest technological innovations around the world are just a few of prospects that await CFSI in the global Audio-Visual industry which according to [Info COMM's 2014 Global AV Market](#)

[Definition and Strategy Study](#), was projected to be a **\$114 billion global industry by 2016.**

Significance of Audio-Visual (AV) Industry

The **professional audio-visual industry** is a multibillion-dollar industry, comprising the manufacturers, dealers, systems integrators, consultants, programmers, presentations professionals and technology managers of audio-visual products and services.

The proliferation of audio-visual communications technologies, including sound, video, lighting, display and projection systems, is evident in every sector of society: in business, education, sports and entertainment and museums. The application of audio-visual systems is found in collaborative conferencing (which includes videoconferencing, audio-conferencing, web-conferencing and interactive entertainment), presentation rooms and auditoriums; command and control centres, and more. There are **various types of audio-visual materials** ranging from film, microforms, slides, projected opaque materials, tape recording and flashcards. In the current **digital world**, audio-visual aids have grown exponentially with several multimedia such as DVDs, PowerPoint, television Entertainment-Education (E-E) series, YouTube, and other online materials. The goal of audio-visual aids is to enhance communication ability to present stories in simple, effective and easy to understand ways for children of all ages.

Concerts and events are among the most obvious venues where audio-visual equipment is used in a staged environment where the entertainment interacts with its live audiences.

Population of Children in India

30.46 % of the total Indian population of 1.3 billion are children under the age of 14. CFSI reaches those 350 million children out of the 500 million children in India under the age of 14 who don't have any other access to entertainment.

Audio-visual materials make understanding of complex contemporary paradigms and ideas more permanent since children use more than one sense. Audio-visual media is the most effective way to create awareness about contemporary issues as policy makers and schools today are using audio-visual resource as main teaching pedagogy in curricula.

The visual instruction makes abstract ideas more concrete to children. This is to provide a basis for organizations and undertakings to understand their important roles in encouraging and supporting the use of audio-visual resource. In addition, studies have shown that there is significant difference between the use and non-use of audio-visual material in teaching and learning.

Complex AV systems have become essential to the operation of government; institutions and corporations, resulting in a growing need not only for equipment but for installation, integration and managed services contracts.

The AV industry is strong, despite a challenging global business environment, because society relies on AV technology to facilitate essential communications. In order to meet the future needs of our customers, the audio-visual industry will require a well-trained workforce to respond to ever-growing customer needs. Corporations, educational institutions and government agencies are the three largest consumers of audio-visual products and services. The increased need for communication and collaboration in these environments is fuelling a reliance on audio-visual aids.

The Exceptional Experience

The audio-visual industry plays a critical role in delivering the experience. Whether they're in a classroom, concert hall, playroom or community centre, children from across socio-economic backgrounds are demanding the audio-visual experience; films and events that are engaging, inspiring and interactive.

Audio-visual Education

“Children learn best by observing and copying the behaviours of adults. It is therefore evident that learning is more effective when sensory experiences are stimulated. According to the Webster dictionary, audio-visual aids is defined as, *“training or educational materials directed at both the senses of hearing and the sense of sight,*

films, recordings, photographs, etc. used in classroom instructions, library collections or the likes”.

Audio-visual Education or Multimedia-Based Education (MBE)

Audio-visual Education or Multimedia-Based Education (MBE) is instruction where particular attention is paid to the audio and visual presentation of the material with the goal of improving comprehension and retention. After the use of training films and other visual aids during World War II, audio-visual technology gradually developed in sophistication and its use became more widespread in educational establishments such as schools, colleges, universities, museums and galleries, as well as at tourist destinations. The concept of audio-visual aids is not new and can be traced back to seventeenth century when John Amos Comenius (1592-1670), a Bohemian educator, introduced pictures as teaching aids in his book *Orbis Sensualium Pictus* (“picture of the Sensual World”) that was illustrated with 150 drawings of everyday life.

Importance of Audio-visual technology

The importance of **audio-visual technology** in education should not be underestimated. There are two reasons for this; one, learning via AV creates a stimulating and interactive environment which is more conducive to learning; two, we live in an **audio-visual age** which means that having the skills to use **AV equipment** is integral to future employment prospects. Therefore, exposure to AV technology in education is imperative.

Children are exposed from a young age to a range of other audio-visual technologies, which previous generations were not. This includes the television, DVDs, iPods, Nintendo Wiis, computer games and the Internet.

Audio-visual technology has been used in schools for decades, but only in the form of a TV and video player to show short educational films. Now it is the computer that shows these educational films and homework is also being done increasingly on PCs.

Children learn differently and audio-visual equipment gives teachers the chance to stimulate each child’s learning process with attention grabbing media. We are surrounded by audio-visual equipment and children are keen to understand technology

and keep up to date with applied science. Having this opportunity in the classroom helps to facilitate learning.

More and more schools are taking advantage of audio-visual technology to teach their children. This equipment can be used to present information to children but also the fact that they are interacting with audio-visual technology daily also makes them proficient in using technology.

Audio-visual lessons should not just consist of children working in pairs on a Power-Point presentation or rewriting a piece of work using Word. Information Communication Technology (ICT) should be challenging, exciting and fun.

The Market Landscape

According to India Brand Equity Foundation, India holds a very crucial place in the global education ecosystem. It has more than 1.4 million schools with 227 million students.

A total of \$1.1 billion has been pumped into the education sector by private equity investors, says a Kaizen equity fund report. The players focused specifically on K-12 education and include biggies like Sequoia-backed Cuemath and Byju's, which recently rose an undisclosed funding from Tencent. It has also acquired Edurite and Tutorvista. There are others like Playboy, Chippersage, and Efundu.

CFSI Ideas intend to continue making a difference. As part of its diverse offerings, it hosted its International Children's Film Festival in the city of Hyderabad in November 2017. CFSI ideas along with its innovative approaches can prove to be a disruption in the education space.

CFSI also runs a film-based module *School Cinema* where they screen films for children in all the Government Schools across India. The intent of making films is to teach children important life skills, which in the longer run prove beneficial. CFSI films are different because they refrain from preaching and are not pedantic. So, every movie is just a thoughtful presentation of different views and offers an open-ended judgment for the kids to evaluate.

The movies advocate values like honesty, respecting elders, following traffic rules and touches upon topics like adolescence issues, peer issues, and cultural sensitivity.

The future of Audio-Visual technology

Audio-visual technology can be described as something that: *“Prepares pupils to participate in a rapidly changing world in which work and other activities are increasingly transformed by access to a varied and developing technology.”*

Case Study: How collaborative audio-visual projects create revolutions

The **into Film Awards 2018** – celebrating achievements in film by young people and the work of those who teach them – are open to entries from schools across the UK. Run by charity Into Film, with the support of partners the Guardian Teacher Network and NATE, the awards invite schools to champion their best filmmakers, reviewers, film clubs, and teachers using film

Audio-visual technologies will play a huge role in the future thanks to the development of technology and the increasing body of evidence, which proves its ability to improve learning and future employment prospects. A wide selection of audio-visual tools makes teaching and learning an entertaining, rich and enjoyable experience. They inspire learners with creative and innovative multimedia activities and will also save time in lesson preparation.

for learning. Into Film works with schools across the UK to make more of film as a tool for education through clubs, cinema screenings, resources and training to support classroom teaching. Categories include live action, documentary, animation and educator of the year. Some of the winners of the 2017 awards were *The Magic Pencil* (best animation 12 and under), a comedy about a girl who finds a pencil that does all her schoolwork for her; *My Not So Ordinary Life* (best live action 13 and over), about life with autism; and *the Lost Station* (best documentary 12 and under), looking at the historical influence of a train station on a town in Cumbria. A full list of last year’s winners can be found on the Into Film Awards website.

Entertainment - the teacher

In 2011, there were 780 million literate people living in India, or 74% of the population. But an estimate from Planet Read, an Indian non-government organization, shows that at least 400 million “literate” Indians, mostly rural and semi-urban – cannot actually read simple text in everyday life. But the twist? There are 780 million Indians who watch on average more than three hours of TV every day.

A research report by Jackie Marsh of the University of Sheffield and Eve Bearne of the United Kingdom Literacy Association, entitled *‘Moving Literacy On’*, says that a British Film Institute (BFI) project resulted in a measurable improvement in children’s literacy to the extent of improving SAT scores in some local authorities.

What Children’s Film Society is creating to build on the audio-visual experience for the young India!

1. Interactive Whiteboards

Interactive Whiteboards help in improving learning in education in the following ways:

Make it easy to enhance presentation content by easily integrating a wide range of material into a lesson e.g. a picture from the internet, and annotations on these objects

- Allow communicators to create easily and rapidly customized learning objects from a range of existing content and to adapt it to the needs of children in real time
- Allow children to absorb information more easily
- Allow children to participate in group discussions by freeing them from notetaking
- Allow children to work collaboratively around a shared task or work area
- Fully integrate into a Virtual Learning Environment (VLE) and in the learning object repository there is potential for widespread sharing of resources

2. DVDs

Work with local authorities to provide schools with packs of seven DVDs containing 55 short films, and train primary and secondary teachers to think about film in terms of narrative, structure, editing and sound. It has been found through several studies that film can often spark a response in children who otherwise appear uninterested in literacy. Many teachers who have used the films have found that children who previously said very little, or had poor writing skills, demonstrate a much more sophisticated vocabulary and writing ability than they had previously shown.

3. I-Pod Touches

Learning consultant Professor Stephen Heppell ran a project in which he gave 13- and 14-year-old students iPod Touches (MP3 players with screens that allow you to browse the internet) and asked them to complete certain tasks. To his surprise, he found that their search engine of choice was not Google, but YouTube, because it provided them with a clear, visual set of results rather than a series of short paragraphs.

4. YouTube

CFSI is building on its own library of YouTube content customized for children across the country to address the cultures they belong to, and to talk to them in the diverse languages that they speak. YouTube and other similar sites such as Teacher-Tube and Teachers TV are powerful tools that are freely available to anyone and, offer vast potential for the use of audio-visual materials in education. YouTube has a wealth of educational content.

5. Mobile Phones

A recent Becta report by Elizabeth Hartnell-Young, *'How Mobile Phones Help Learning in Secondary Schools'*, showed how mobile phones could be used in a variety of imaginative ways, from taking photographs of designs or experiments in Design Technology or science lessons to making a recording of the teacher reading a poem that the student could listen to later.

The Internet puts the choice of how to learn in the hands of the learner, by enabling them to learn in their own time, at their own pace and in their chosen way.

Some primary schools have successfully used Create-A-Scape, a free learning resource from Future-lab that uses the GPS and camera functions of a handheld device such as a PDA, enabling learners to create learning journeys that are enhanced by audio-visual materials: collections of sounds and images are triggered when the user moves into a particular geographical area.

6. Internet Products

The Internet doesn't just give children access to a vast range of information; it also enables them to share their work with others. Dan Sutch, a Senior Researcher at Futurelab says: *"Podcasts are a great example of where a fantastic resource, of an expert, such as a teacher, explaining something, can be accessed when the student needs it. It might be in revision, on a reflection of the lesson, or it might be a lesson the child hasn't physically attended but as it's been podcast, they potentially have access to it."*

Embracing technology for Outreach

Digital & Mobile App

In tune with the 'Digital India' theme of the 19th edition of the Golden Elephant International Children's Film Festival, India (ICFFI) Children's Film Society, India (CFSI) launched a special informative and interactive mobile application.

As a simple user-friendly app, it will provide information about CFSI's ongoing and historical initiatives of making children's films. Through this Mobile App, the users will be able to browse through the entire catalogue CFSI and more importantly, this app will facilitate the sale of DVDs of CFSI's films. This mobile app will also provide details of upcoming films and projects and inform and update the visitors about the current status of the new and ongoing productions. Apart from this, the mobile app will facilitate on-request screening of our films, and pre-booking of tickets for both paid and free shows.

"CFSI is the home for children's cinema; we take great pride in the wonderful international programming we are able to present to our children. We firmly believe that these films will enrich children's lives and broaden their global perspective in new and exciting ways," says Mr Mukesh Khanna, ex- Chairman, CFSI.

CFSI Mobile App will feature the entire collection of their diverse and compelling content and will act as a platform to reach out to newer audiences across the country.

Launch of the Web Series

CFSI undertook the first step towards creating content for the online portals namely V3. It has been telecast on Doordarshan. The idea is that Web Series 'V3' be launched on the portals in the near future .

Reaching Films to Children in Conflict Zones

CFSI prioritizes certain areas where children have little or no access to cinema. Holding film festivals in Kashmir, areas affected by insurgencies and violence, and the remotest parts of the North-eastern States is a priority. Screenings are also held for children who are in hard to reach geographies, differently abled children and those in difficult circumstances. Screenings for Visually handicapped children are held at specially organized events and during festivals.

Reaching Films to Tribal Communities

In order to cater to rural and underprivileged children who are deprived of any major source of entertainment, CFSI has been organizing FREE shows for municipal and tribal children. Services of Nehru Yuva Kendra, Non-Governmental Organizations & District Administration of respective states are availed for this activity. The expenditure involved in conducting the FREE shows is borne by CFSI out of grant in aid provided by the Government for this purpose. Under this scheme, not only school students but also children living in remand homes, orphanages etc. are given the benefit of watching children's films, who otherwise are deprived of any other form of entertainment.

Reaching Films to Children Studying in Government Municipal Schools

This activity is conducted in collaboration with the District Administration of a state. Six to seven districts are identified in different states and screening programs are planned. The school children largely from Government Municipal Schools are encouraged to see the films, which are shown FREE in theatres. The District Education Departments lend a credible support by theatre wise.

CFSI Merchandise

CFSI during events and festivals distributes merchandise such as T-shirts, Caps, Bags, Badges and Pen Drives.

CHAPTER VI

INTERNATIONAL INITIATIVES TO BE REPLICATED IN INDIA

Introduction

A liberalized economy combined with a growing middle class were the key drivers which saw the Indian children's television channel market explode from the few shows on Doordarshan to a set of 21 full-fledged TV channels solely dedicated to children's entertainment today². This report aims to look at how to successfully develop and run a children's TV channel in India.

To achieve this objective, we shall be examining case studies of successful children's TV shows in India to identify their critical success factors. The three shows we have chosen to have achieved near cult status due to their popularity – Sesame Street [ages 2-4], Doraemon [ages 4-9] and Chhota Bheem [ages 4-12]. Following this, we aim to create a broad strategy for content creation that can be used to develop a well-crafted programming mix, which could potentially be syndicated in the future.

The TV industry is expected to cross \$32.7 billion in revenue by 2019³. Penetration of televisions is extremely high, with over 674.5 million people with access to a TV in India, with that number being roughly divided in half between urban and rural populations⁴. In the children's content segment, global stalwarts like Disney, Cartoon Network, etc. were the first to make a mark in the segment in India with their iconic shows like Tom and Jerry, Mickey Mouse, etc.

However, of late home-grown content too has seen an explosive growth in popularity, with Chhota Bheem being the flagbearer for this segment. Children's TV channels

² https://en.wikipedia.org/wiki/Category:Children's_television_channels_in_India

³ <http://businesseconomics.in/?p=2020>

⁴ <http://blogs.economictimes.indiatimes.com/et-commentary/media-penetration-a-sneak-into-households/>

can be segmented by age – content aimed at toddlers and content aimed at school-going children, and by format – into the animated as well as the live-action category. The report will conclude with recommendations on the programming mix, revenue model and content strategy for the successful launch of the first TV channel exclusively for kids launched by a public broadcaster in India.

Market Segmentation for Children’s TV

India has a burgeoning children’s population, with estimates numbering them at 471 million [1]. The segmentation of the content for a children’s TV channel has been done based on the different age groups they fall into, referencing the article “Cultural Opportunity of Children’s Television” written by Valerio Fuenzalida ^[2]. Given that the study was conducted in Mexico, which has a similar socio- economic scenario to India, we believe that the findings would be relevant for the Indian scenario as well:

Toddlers (0 - 5 years)

This segment of the population is numbered at 136.51 million⁵ in India. In this category, children require auditory, visual and tactile-kinetic simulation, which is provided through time spent with the parents. Opinion is divided on the effect TV programming has on this age group. Some believe that programming specifically for this category would lead to it becoming a substitute for active time spent with the parents. Others argue that even if there wasn’t any specifically created content, TV has become a part of modern life to the extent that you really can’t shield the toddlers from it, and considering this it would be better to have specifically created content that would help with the growth of the child. However, there seems to be a certain consensus on the following:

- The consumption time should be limited
- It should not be a substitute for family time
- Content should be regulated, and monitored by family the kind of content should also keep in mind the following:
- Visual Stimulation

⁵ <http://www.childlineindia.org.in/child-in-india.htm>

- Auditory Stimulation
- Loving voices with Parent like presenters
- Calm rhythm

Also, according to the author, this kind of TV programming also allows for the working mothers to keep their children stimulated while at work, or when the children are at the nursery. Channels in India, which fall in this category, include Nick Junior, Disney Junior, etc.

Preschool children and older (6 – 10) years

This segment of the population is numbered at 131.88 million ^[4] in India. In this category, television is mostly a form of entertainment post a long tiring school day. The need for recuperating by watching TV could probably explain the success of humor as a genre for children's content. The watching patterns of children is that when they are given a choice, they would watch channels that specifically make content for children. The author argues that there is huge understanding amongst children that certain channels (Nickelodeon, Disney, etc.) make content "for them", and as such they prefer to watch these channels when they have a say in the TV viewing decisions. This is further reinforced through associated media like video games, websites.

From the point of view of content, the traditional perspective that pedagogical content is best has lost popularity, with more focus moving to content that strives to actively involve the child. The author argues that such interactive content helps inculcate leadership skills in them and provides them an avenue where they are encouraged to do things without fearing failure – which neutralizes the stress of a demanding modern world. Channels in India which fall in this category include Disney, Cartoon Network, Nickelodeon, etc.

Apart from this, a study that we perused (Rajamohan, 2012)⁶ also divides the age segments and corresponding psychographic profiles into the following for the Indian population:

Age	Psychographic Profile
6 – 7 years	A fun seeker, heavily influenced by the family and by teachers
8 – 10 years	A role player, influenced primarily by school and by friends
11- 15 years	An emulator influenced by the peer group. At this stage, gradual non-acceptance of the family begins

Programming Strategy

Public Broadcasting: An Introduction

“The Children's Film Society, India (CFSI) was established in 1955 to provide children with clean and healthy value-based entertainment and cater to their educational needs through the medium of films. The Mission of CFSI is to facilitate promotion of children's films by encouraging, strengthening and spreading the Children's Film Movement all over the country and abroad.”⁷

“The BBC has, I think, a special responsibility that transcends, while it cannot afford to ignore, ratings and reach. Our responsibility is to supply a distinctive public service offering information, education and entertainment, which extends young people’s choices and lifts their horizons.”⁸

The British Broadcasting Corporation has stood the test of time as a pillar of public broadcasting, with its model and principles widely emulated around the world. Public broadcasting itself, relatively free from the economic mandate of profit-maximization

⁶ Satish.S, Dr. Rajamohan., "Consumer Behaviour and Lifestyle Marketing", *International Journal of Marketing*, Vol. 1, Issue 10: 2012, pp.158, accessed on 6-Mar-2017, ISSN 2277 3622, <http://indianresearchjournals.com/pdf/IJMFSMR/2012/October/13.pdf>

⁷ <http://cfsindia.org/citizens-charter/>

⁸ Davies, Máire Messenger. *"Dear BBC"*. 1st ed. Cambridge, UK: Cambridge University Press, 2001. Print.

can afford to have a greater appetite for risk and hence be more innovative and truly in the service of the public. It is driven by a mission of universal accessibility and appeal⁹ with programming that is unbiased, educating, covering all relevant areas and sections of society and serving to express the values, ideas and concerns of the nation¹⁰.

This mission takes on extraordinary importance when it comes to children's television. Public broadcasters have a directive of not only entertaining children, but also educating and shaping the minds of the country's next generation. Due to this, programming decisions take on a new complexity. We have examined BBC's successful forays into children's television, with CBBC and Cbeebies.

Case in Point: BBC

The BBC has two channels devoted to children's entertainment – Cbeebies for ages 6 and under, and CBBC for ages 6 – 12. In their respective target segments, these channels are the most watched children's channels in the UK. With growing popularity of the children's programming on BBC's primary channels BBC One and Two, the decision was made in 2002 to shift the complete content to focused channels CBBC and Cbeebies, which currently air from 7 am – 9 pm and 6 am – 7 pm respectively.

Cbeebies has received high praise for its engaging content and has an extremely high reach of around 46% in its target audience¹¹. It consistently ranks in the top 15 among all UK channels in share of total viewing¹², commanding a higher share than all of Disney's channels put together¹³. CBBC is lauded for achieving a good balance between drama and factual content, and education and entertainment. Its cost per user hour however is the highest among the BBC group of channels due to investment in drama production for a limited audience, whereas Cbeebies' is the lowest¹⁴.

⁹ https://en.wikipedia.org/wiki/Public_broadcasting#cite_note-3

¹⁰ http://portal.unesco.org/ci/en/files/18796/11144252115pb_why_how.pdf/pb_why_how.pdf

¹¹ <http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/reports/pdf/bbc-annualreport-201516.pdf>

¹² <http://www.barb.co.uk/viewing-data/monthly-viewing-summary/>

¹³ <http://www.barb.co.uk/viewing-data/monthly-viewing-by-channel-group/>

¹⁴ <http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/reports/pdf/bbc-annualreport-201516.pdf>

Cbeebies

Understanding the audience

The Cbeebies' target segment – ages 6 and under, is actually comprised of multiple segments. The under fours, who mainly interact with their parents and siblings are more rooted in the present, bothering less about the past or the future. They are also capable of moving effortlessly between fantasy and reality. The older children on the other hand also interact with their playmates at school and have a greater sense of realism. They look to relate what they watch on TV with their own lives and are constantly seeking new experiences.

The Cbeebies programming commissioning team has set out the following as the key needs of their audiences¹⁵

- Actively seek laughter and comedy and enjoy simplicity, silliness and hijinks
- With their verbal and reasoning skills still developing, they enjoy exaggeration and physical comedy
- Characters rooted, whose behavior feels instinctive and not contrived
- Seek variety, surprises and unexpected occurrences that helps them wonder and explore

The Programming Mix

Program formats include drama, straight narratives, activity driven and game shows. Both live actions, depicting real children as well as animation techniques are used in the shows. The channel actively seeks a public service orientation along with entertainment value in their programs. Commissioning of shows on the channel happen through an online submission system known as BBC Pitch. Parties whose pitches get accepted are then assigned a Cbeebies executive who acts as a liaison during the subsequent production process.

Programs on Cbeebies air from 6 am to 7 pm, with show lengths varying from 10 – 20 minutes¹⁶. The schedule is designed to align with the energy levels and moods of

¹⁵ <http://www.bbc.co.uk/commissioning/tv/articles/cbeebies>

¹⁶ <http://www.bbc.co.uk/cbeebies/programmes/schedules/2017/03/02>

children as the day progresses. Morning times have stimulating, upbeat shows followed by programs with educational content, storytelling and activities in the afternoons. In the evenings, fun programs are aired that are designed to relax children, wrapping up with calming shows towards bedtime.

Some programs from each slot are listed below as a representation of the broad programming strategy: (*Program descriptions sourced from en.wikipedia.org*)

Morning: 6 am – 12 noon

<i>Program</i>	<i>Description</i>	<i>Genre, Format and Purpose</i>
<i>Baby Jake</i>	Follows the adventures of a nine-month old baby, Jake and his magical characters which include a penguin, a rabbit, a tractor and a monkey.	Live action cum animation, comedy, entertainment, general engagement and stimulation
<i>Alpha blocks</i>	Designed to teach pre-school children spelling, reading and writing, this show uses animated blocks for each letter, with adventures being created whenever a word is formed.	Animated, activity based, comedy, educational show oriented to helping children with basic learning
<i>The Furchester Hotel</i>	The British spin-off of the puppet series Sesame Street, this show is designed to help children develop problem solving skills by resolving the issues of each guest at the hotel.	Live action and puppetry, activity based, educational show oriented to developing problem solving skills
<i>Bing</i>	Based on the successful books by Ted Dewan, this series follows the lead character, the pre- school rabbit Bing and his friends as they navigate the world around them.	Animation, fictional story-centered show, comedy, entertainment and engagement focused

<i>Teletubbies</i>	Follows 4 multi-colored aliens that are designed to emulate young children, set in a colorful, psychedelic landscape. The program is aimed at stimulating toddlers' minds and teaching <u>them</u> to navigate through troubles in life.	Animation, story based fictional show, mental stimulation, entertainment and personal growth oriented
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Afternoon: 12 noon – 6 pm

<i>Program</i>	<i>Description</i>	<i>Genre, Format and Purpose</i>
<i>I Can Cook</i>	Teaches children how to cook simple dishes, while also entertaining them with songs. The show also educates children about the cultivation processes of food ingredients.	Live action, features a host/narrator, educational, encouraging participation from children and their parents
<i>Grandpa in My Pocket</i>	Following the adventures of Grandpa, his grandson, a magical shrinking cap and the adventures that ensue, this show explores the relationships of children with their grandparents.	Live action, fantasy, comedy drama, voice over story narration, focus on formative relationships
<i>Messy Goes to OKIDO</i>	Messy, a furry monster and his friends who include a brother and sister, Felix and Zoey, a talking computer, an engineer and a lab assistant try to find the answers to science questions that spark their curiosity.	Live action cum animation, comedy and adventure, basic science education, entertainment, creating and satiating curiosity
<i>Mister Maker</i>	Arts and crafts show demonstrating fun artwork including 1-minute projects, lessons on basic shapes, combined with song and dance sequences	Live action and animation, driven by narrator and host kids, encouraging participation

<i>rah and Duck</i>	Follows the relationship between a sweet, kind and polite seven-year-old girl and her best friend, Duck and the adventures that they have together.	Animated, story driven, focus on friendship, imagination and problem solving
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Content Creators: Particularly for shows catering to toddlers, it is of extraordinary importance to intimately know the psyche of the children, to understand their physical and cognitive development processes and to be insightful of the workings of content production.

Show	Creator Profiles
Teletubbies	<p>Anne Wood¹⁷ – Former secondary school teacher, pioneer of children’s book club schemes and went on to become an editor of Scholastic’s Children Book Club, founder and editor of quarterly magazine <i>Books for your Children</i>, entered children’s TV production and eventually went on to setup her own production house.</p> <p>Andrew Davenport¹⁸ – Award winning producer, writer and puppeteer, Student of speech sciences, owner of a theatre company, CEO of Shine group’s children’s arm.</p>
Sesame Street	<p>Joan Ganz Cooney¹⁹ – American TV producer, involved in politics with writers and editors in public relations, experience at the educational TV station WGBH-TV</p> <p>Lloyd Morrisett²⁰ – Experimental psychologist with experience in education and communications, professor at UCLA</p> <p>Gerald Lesser²¹ – Psychologist from Harvard University who works in the fields of developmental psychology and its application to education</p>

¹⁷ <https://www.theguardian.com/society/2006/feb/01/childrenservices.guardiansocietysupplement>

¹⁸ <https://web.archive.org/web/20100410022424/http://www.ucl.ac.uk/alumni/alumni-news/ucl-people/uclpj08>

¹⁹ https://en.wikipedia.org/wiki/Joan_Ganz_Cooney

²⁰ https://en.wikipedia.org/wiki/Lloyd_Morrisett

²¹ <http://www.gse.harvard.edu/news/10/09/remembering-professor-emeritus-gerald-lesser>

Arthur*	Cookie Jar Inc. ²² – One of the largest producers of children’s entertainment and consumer products WGBH-TV ²³ – Non-commercial, educational content focused arm of PBS
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**Arthur is a popular Canadian TV show about the life and family of an aardvark which has been running since 1996 and is now in its 21st season.*

Evening: 6 pm – 7 pm

Program	Description	Genre, Format and Purpose
<i>In the Night Garden...</i>	Depicts a cast of colorful characters living in a magical forest, each of who’s adventures become a bedtime story for a child in bed—with the stories being created by a magical gazebo in the night garden.	Costumed actors, puppetry and animation, fantasy genre, calming show, designed to relax children
<i>Clangers</i>	A show about a family of marine creatures living on a different planet and speaking in whistles, with narrations providing the translation, stories are based on lives of peace and harmony.	Stop Motion Animation, musical format, calming show
<i>Bedtime Stories</i>	Nightly bedtime story reading by a presenter, including guest stars	Live action, story reading, bedtime activity

CBBC

Understanding the Audience

CBBC targets children in the ages of 6–12, an age that combines innocence with a free-spirited nature. At this age, children seek more independence while also enjoying the comfort of security. They start to shoulder more responsibility for themselves, try to form their own opinions and are slowly moving away from under the wings of their

²² [https://en.wikipedia.org/wiki/Cookie_Jar_\(company\)#Television](https://en.wikipedia.org/wiki/Cookie_Jar_(company)#Television)

²³ <https://en.wikipedia.org/wiki/WGBH-TV>

parents. They are highly creative, curious and tend to be more influenced by their peers.

The Programming Mix

With a healthy mix of live action, animated and hybrid shows, CBBC sets a tone of fun, energy and smartness. The shows are designed to encourage and satiate curiosity, entertain and educate. Several shows also have underlying elements of public service. The following shows are representative of the programming strategy of CBBC. *(Program descriptions sourced from en.wikipedia.org)*

<i>Program</i>	<i>Description</i>	<i>Genre, Format, Purpose</i>
<i>Blue Peter</i>	The longest running children's TV show in the world, it has a wide variety of entertainment content, much of which is filmed live. It often includes a music or dance performance and an activity as well.	Live-action, elements of drama, music and dance, comedy aimed at entertaining through depiction of popular culture
<i>News round</i>	A news show that is a store of the latest happenings of the world and fun facts for kids – an extremely popular show that has been running since 1972, and airs as a bullet in several times in the day's schedule.	News show run by an independent editorial team and presenters, accompanied by relevant graphics, show designed to educate
<i>Shaun the Sheep</i>	Follows the story of a bright and clever sheep and his friends as they try to add excitement to their boring lives, especially through their fascination with the lives of humans.	Stop motion animation, majorly silent show with no dialogues, slapstick comedy, age agnostic content

<i>Program</i>	<i>Description</i>	<i>Genre, Format and Purpose</i>
<i>Horrible Histories</i>	A critical and ratings success, the show focuses on teaching children the history of the western world. Based on the successful	Live action sketches with animation sequences and original songs about historic

	books by Terry Deary, it aims to popularize history and inspire curiosity among children.	figures, comedy, educational in a non-academic sense
<i>Operation Ouch!</i>	Features two Oxford educated doctors who discuss the working of a hospital's emergency department and performed experiments on the human body to show how treatments work.	Live action, involve real medical professionals, educational show aimed at teaching children biology and medicine
<i>Dixi</i>	Follows Shari and her friends and their adventures on a social media network, Dixi as they deal with the pressures of an online world like hackers, trolls and fictitious messages.	Live action drama, designed to entertain and sensitize children to the online world and encourage ethical behavior.

Content Strategy – Cases in Point

Doraemon

Industry: Japanese anime programming on Indian kids' channels. India currently has 14 exclusive channels dedicated to children, with content heavily sourced from U.S.A. However, since 2008, Japanese anime has made significant inroads into homes across India. Japanese anime has occupied prime slots in Indian television channels owing to their wide popularity. TAM media data suggests that shows such as Ninja Hattori on Nick India have captured the highest share of Hindi-speaking markets- 24% in the 4-14-year age group (Challapalli,2010).

Cartoons such as Doraemon, Shinchan[referto**Table1**],Pokemon, NinjaHattori have achieved critical and commercial success through a combination of ‘Indianizing’ the content through dubbing in Hindi and various regional languages, modifying the narrative to fit relatable contexts, active promotions of merchandise aimed at school-going kids [ages 7 and above], and omni-channel marketing through online, on-ground and word-of-mouth publicity.

Doraemon: Character sketch and plot summary

Doraemon is in the top 5 programmes rated by kids in India (BARC, 2017). The titular character is a blue-belled robotic cat, who returns from the 22nd Century, to help

Nobita Nobi, aged 10, deal with his everyday problems and tries to be a good influence on him. Nobita is prone to laziness- waking up late for school, being late with homework and consistently scoring low in his tests and exams. He constantly gets reprimanded by his mother for a lack of interest in academics. His athletic skills, especially at baseball, make him the butt of his friend, Gian's, wrath.

Narrative Strategy- a 'weak' child who survives in the face of a world of challenges and adversity.

As stated in a study, 'Children's Television in India-A Situational Analysis' by Agrawal, Karnik, Lal and Vishwanath (1999), "the objectives of a television programme should be based on an in-depth descriptive profile of the children it aims to target."

Nobita is representational of the typical 9-13 year-old school-going kid in India, with familiar social pressures of performing well academically and not being scolded by professors and parents, the fear of being bullied by bigger and stronger friends (Gian), the apprehension of asking out the girl you like (Shizuka) or being slighted by rich, spoiled friends (Suneo). Ours is a culture that requires children to acquire skills at home and school (McGhee,1988). By explicitly showing a child's insecurities and fears, the programme satisfies the emotional need to neutralize the fear of failure in a child under stress to achieve, especially in school (Fuenzalida, 2012). Doraemon plays the role of the symbolic adult who provides the magic gadget that seems to be the answer to Nobita's problems. However, it is important to note that even though Nobita appears to be absentminded, timid, dependent, gullible and cowardly in the beginning, it is his honesty, kindness and creativity that help him salvage every situation with the gadgets Doraemon gives him.

Content Strategy

Format: Doraemon was originally a best-selling *manga* [a style of Japanese comics that is published in a serialized manner in magazines, often providing inspiration for animated serials series written by Fujiko F Fujio and published in December 1969. The original comic is one of the best-selling manga in the world, having raked up over US\$ 100 million in sales.²⁴

²⁴ Berman, Nat, "The 10 Best Selling Manga of All Time", Money Inc., 2017, Retrieved 27 February, 2020,<http://moneyinc.com/10-best-selling-manga-time/>

Episodic format: Within the overarching setup of the show, each episode is self-contained with a unique storyline of its own.

Language: The dialogues have always been adapted to the local context. Other local adaptations were also made – test papers scores and signboards were displayed in English instead of Japanese, and currency notes were changed from the Japanese Yen to the US Dollar.²⁵ The voice-over artists were also household names, such as Mona Marshall of *South Park* [Doraemon] and Johnny Yong Bosch of *Power Rangers* and *Bleach* fame [Nobita Nobi] for the US production.

In India, dubbing in Hindi and other regional languages (such as Tamil and Telugu) has considerably helped to spread the geographical and socio-economic reach of Doraemon. Dialogues were not only dubbed, but many local references were thrown into the Indian language versions (Srinivas, 2008).

Overall strategy:

- Attracting kids [**age-group 4-9**] with technologically driven solutions adapted from the Japanese to the local *modern Indian* context through dubbing and change in dialogues- making the nationality of the character irrelevant to the overall narrative.
- Stories and narratives with characters that deal with moral dilemma and emphasize the importance of honesty, friendship, helpfulness, unselfishness and courage gaining widespread parental approval for the shows.

Doraemon brought a new narrative to Indian children’s television—providing a change from previous Indian cartoons such as Ramayana (1992), Hanuman(2005), Krishna(2006) and Luv Kush(2010), which were primarily focused on espousing moral values to one that was aimed at evoking basic human emotions (Sharma,2012).

Chhota Bheem

Industry: The growth of Indian animation content

Animation content really took off in 2014 in India (FICCI-KPMG Report, 2015). According to the report, animation production grew at 9% and animation services grew at 1%. Indian animation constitutes only 13% of the overall content on kids’

²⁵ 5 "Doraemon Anime's Visual & Script Changes for U.S. TV Detailed", Anime News Network, 11 May 2014, Retrieved 27 January, 2020, <http://www.animenewsnetwork.com/news/2014-05-11/doraemon-anime-visual-and-script-changes-for- u.s-tv-detailed>

channels [with the remaining dominated by US-made shows]. However, locally made shows such as *Motu Patlu* on *Nick* and *Kisna* on *Discovery Kids* are gaining significant traction. Given the size of the target audience [200 million kids in India], and given the importance of the television in the viewing of cartoons at home, the case for locally produced animation content is very strong.

Chhota Bheem-a INR 200 Cr. franchise: character sketch and plot summary

Chhota Bheem is a character created by Rajiv Chilaka, founder and CEO of Green Gold Animation. The TV series premiered on Pogo TV in 2008 and follows the story of Bheem and his friends, who are responsible for protecting Raja Indra Varma and the kingdom of Dholakpur from evil forces. There have been seasons released between 2008 and 2012, in multiple languages such as Hindi, Telugu and

Tamil. The series is produced and distributed by Green Gold Animation and co-produced by Turner International India. TAM Media Research, in 2011, has indicated that Chhota Bheem was watched by 34.732 million children in India. The creator was inspired by the Bhima of the Mahabharata. Thus, Chhota Bheem's character is infused with his incredible strength, that, amusingly enough, he derives from eating laddoos. The nine-year-old hero also inspires his friends to be honest, brave and helpful to others. He always springs into action instantly, because he believes that going out of your way to help others in danger is much more valuable than merely winning a game.

Narrative Strategy

Unlike Doraemon, which was based on a successful manga series of comics, Chhota Bheem was created by an animation studio based in Hyderabad- Green Gold Animation, headed by Rajiv Chilaka. Chilaka setup his own animation company, Green Gold Animation, in 2001, after graduating from the Academy of Art University, California. Chilaka worked on several cartoon characters such as Bongo, the alien (DD National, 2003), Vikram Betal (Cartoon Network, 2004), Krishna (Cartoon Network, 2008). Chhota Bheem was aired on the then-struggling Pogo, in 2008, after having faced many rejections.

Episodes build on popular themes, to make kids pre-empt certain dialogues or even sing along with the theme song, this increasing the connect with the cartoon. Most of the stories revolve around Chhota Bheem and his friends banding together to fight the enemies of Dholakpur and save the kingdom and its inhabitants from imminent danger.

Content Strategy

On the lines of most Indian animation productions, Chilaka had intended to base his cartoon on the mythological feature of Bhima, from the Mahabharata. However, as the story line evolved, the cartoon incorporated asynchronous features such as elements from Bollywood, trains and aeroplanes, to make it more relatable to the modern Indian context.

An analysis of 52 episodes reveals some of the broad plot elements explored –

- **An innocent 9-year-old:** In the beginning, the characterisation of Bheem was much

more in keeping with a mischievous nine-year-old, rather than that of the savior of a kingdom. He is shown to steal the irresistible *laddoos*, for which he is reproached by Chutki's mom. This episode emphasized the value of friendship by letting Chutki cover up for Bheem's misdemeanor. However, for about 32 episodes, the heroic character of Bheem was the focus.

- **Magical characters:** Another 7 episodes depict Bheem as an animal lover, and include supernatural elements, with the introduction of characters such as Dhooni Baba and Professor Shastri DhoomKetoan.
- **Dealing with superstition:** For 3 episodes, demystifying superstition was the focus, with Bheem revealing the apparently magical happenings at a haunted tree house, a wishing well and a 'talking' tree.

The backdrop of the story

- **The village of Dholakpur:** Affectional Indian village with greenery, ponds and a central banyantree where elders meet, and children play. Mud roads, bullock carts and huts connote both an ancient period and rural setting
- **The Mahal (Palace):**
Situated on a small hill and surrounded by the sea, a saffron flag always flies on the dome, with all architectural and furniture harking back to India's ancient kingdoms
- **Festival times and clothing-**
A mela is usually set up with a giant wheel, magic show, circus, sweet and toy stalls made of tents. Merchants call out in the streets to sell. Men are shown wearing dhotis while women wear sarees.

The characters

- **Chhota Bheem [Lead:9year-old]:** Brave and lovable, he is a great as set to the village of Dholakpur and derives all his strength from eating laddoos, Magnanimous and humble- ever-ready to save anyone endangers
- **Raju[4-years-old]:** Son of the Commander-in-Chief of the Raja (king's) army, excel sat archery and is inspired by Arjuna [Mahabharata], Sees Bheem as his role-model
- **Chutki [7-years-old]:** A simple yet very intelligent girl, who helps her mother make laddoos and works through other chores at home, Kind-hearted, brave and harbours affection for Bheem

- **Jaggu [the talking monkey]:** Teaches Bheem to swing and climb trees, and helps him steal laddoos, plays tricks on Kalia, Dolu and Bolu, while using hilarious tricks to solve some of the problems that Bheem faces, Is seen as the saviour by all the other animals in the forest
- **Kalia Pehelwan [10-years-old]:** Modeled after Duryodhan in the Mahabharata, he is jealous of Bheem's strength and fame, and thus always tries to land him in trouble, greedy by nature and a glutton, he uses his strength to bully younger kids, Identical twins-Dolu-Bolu, are Kalia's sidekicks, but abandon him in times of trouble
- **Indumati [7-years-old]:** She is the daughter of King Indra Varma and thus is a princess. But she has no pretensions, plays with Bheem and his friends, and is an animal lover, she adores Bheem for the times that he rescues her when she needs help

Broad themes used

Working as a team: the series demonstrates that the kids not only play together, but also come together to fight enemies, with even Kalia, usually assigned the role of the bully, pitching in to 'fight evil.' This message of unity ties in with the message of unity in a multi-cultural environment in India, with multiple languages, cultures and religions.

Tolerance, forgiveness and non-violence: Even though Kalia is often presented as a bully, Chhota Bheem encourages his friends to forgive him, thus emphasizing the value of forgiving the short comings in people in the larger interest of maintaining peace. There is an element of non-violence in most episodes, where, even though there are some animals that try to harm Chhota Bheem, he refrains from hurting them.

Respect for Indian Values: Traditional Indian values such as respect for elders is emphasized through actions such as following what elders have suggested them to do and the touching of elders' feet to seek their blessings. The men and women of Dholakpur are also represented in ethnic clothes, with even Bheem depicted with a *tilak* (red paste over the forehead as a symbol of spiritualism), wristlets and an orange dhoti

Overall Strategy

- a. The age segments targeted are quite wide [ages 4-12] and the show is relatable across ages and genders. For instance, a nine-year old kid would want to emulate Bheem, while his younger brother would relate more to Raju, both kids imagining their pet to resemble Jaggu and would all wish for as trust-worthy a friend as Chutki (Athreya,2011).
- b. The setting is in the fictional Indian village of Dholakpur with elements of ancient Indian culture integrated smoothly with modern cultural symbols such as Bollywood to keep the contemporariness of the programme.
- c. Bheem's character is also made more accessible to the kids by infusing his character with the childish traits of mischievously stealing *laddoos* from Tuntun's shop, when hungry. However, kids would be inspired by his heroic display of bravery and would want to emulate other positive aspects of his character such as his strength, sense of adventure, love for sports and intelligence.

Sesame Street

Sesame Street- a pioneer in the domain of children's educational TV shows.

First broadcast on the public broadcasting channel, PBS, in 1969, Sesame Street is primarily an educational show that combines elements of Muppets (created by Jim Henson), short films and animation. It is one of the most successful television shows in the United States, having produced 46 seasons and 4,384 episodes. Hensen's muppets were crucial to the success of the show, as kids were attracted to the stereotypical and funny nature of the puppets Some of the famous muppets include Abby Cadabby, a fairy training; Alistair Cookie, the cookie monster; Bert, who loves collecting paper pins and Big Bird, a large yellow bird with a quirky view of the world. The cast also included a diverse cast, from ethnically diverse backgrounds. The storyline is dominated by an African American family, the Robinsons, to appeal to the low-income families that were in most need of educational TV for their kids. Members of the family include Gordon (the head of the family and a school teacher); his wife, Susan (a nurse); Gordon' sister Olivia; father, Mr. Robinson and adopted son Miles. Children are also featured on the shows, but they are not professional actors, and so their natural reactions to the happenings in the show adds to its novelty.

It was created by Joan Ganz Cooney (a TV producer), Gerald Lesser (a psychologist at Harvard University) and Lloyd Morrisett (of the Markle Foundation, whose mission, in its own words is, “driving innovations that expand opportunities for employment and broaden ways for all Americans to learn and train for the work of the future”). All of them brought unique philosophies to the venture. Cooney felt that she needed to help spread literacy, especially to disadvantaged home, through a viral TV show. This, she felt, would help the kids catch up to what would be taught at pre-school. She also wanted to make her show “sticky” enough so that the learnings were retained by the kids long after they had stopped watching the show. Lesser believed that the task would be more challenging as he felt only good teaching had to make the child use all their senses and was a process that involved much more interaction and involvement than a TV show. Morrisett was inspired by TV ads and used the concept of short, live animation snippets and dancing and singing celebrities to teach kids how to read.

Sesame Street had one core principle – to be able to teach children, you must be able to attract their attention long enough. In the following paragraphs, we explore the factors to maintaining “stickiness” or memorableness of the shows, by taking reference to an insightful series of experiments mentioned in Malcom Gladwell’s book, “Tipping Point”.

Content strategy: Packaging shows the right way using insights on a child’s psychology:

Holding the kids’ attention: contrary to conventional ways in which TV tries to grab attention- bright lights, loud or funny noises, panning in and out, exaggerated action and rapid edits-are not methods that can be used in children’s channels. In a study by Lorch and Dan Anderson, it was concluded that kids are interested in content that they understand and quickly lose interest when they are confused. The creators of Sesame Street sought to scientifically measure the attention that kids were paying to their episodes, by adopting the ‘Distracter’ (a TV show is played on a TV monitor, and a slide show is played on a screen next to it, with a new slide beings how never $7\frac{1}{2}$ seconds),a technique developed by a psychologist named EdPalmer.

Simplify dialogues: Sesame Street was initially designed with the assumption that the kids’ parents should also enjoy the show, simply because they must be invested in

their children watching educational TV. Towards this end, two or more characters were made to talk all at once to make it more exciting for adults to watch. Palmer argued, however, that what might be exciting for adults to watch [multiple people talking together, clever puns in the show] was confusing to the kids, and this led them to quickly lose attention.

Mixing fantasy with live action: The creators of Sesame Street learned that they would have to have their fantastical Muppets (Oscar the Grouch, Big Bird and Snuffleupagus) walk and talk with adults and kids on the *Street*. By separating the Muppets from the live action, kids generally lost interest after the Muppets section as they didn't find real adults and kids talking as engaging.

Making our kids better readers, not just better entertained: The next research question for the team was, "having been able to keep the kid's interest in the show, were they paying attention to the letters that the Muppets held while trying to teach the kids to read? Or were they distracted by what the Muppet was doing?" The insight on this was brought in by Barbara Flagg, a specialist on photography of eye movement. This was since we can only focus on a very small area at a point in time, called the perceptual span. The finding concluded that the letters must be displayed in the middle, and not at the bottom, of the screen, because that is where we tend to focus our attention when watching any programme. Also, the Muppets must not be overtly active, that is, moving their mouth and hands a lot, because that distracts the kids from the reading lesson, and instead makes them focus on the actions of the Muppet.

Tying everything together with Astron narrative: The original magazine format of Sesame Street, was based on the philosophy of commercials. One of the interesting findings of the research was that no segment of the show must be above 4 minutes in length, with 3 minutes being the optimal.

Thus, every programme was broken into small, unconnected segments, with each one dedicated to teaching, say, a single letter of the alphabet. But this was counter to the finding that narratives were essential to kids- it was a way for them to organize their experience, reflect further and make sense of things in their life. Indeed, stories were an essential element for kids to bring together their feelings, events and actions, thus leading to the need for programs that have a story binding all the segments, characters and episodes together.

Actively engaging the kids: To make lessons more meaningful and memorable, the child must be involved, both mentally and physically. Sesame Street makes several attempts to keep the kids intellectually engaged while watching TV- for instance, when Kermit holds out his finger and traces a letter that is animated on the screen, the kids are often seen repeating the same action. When the characters address questions at them, they jump up and enthusiastically answer the questions in chorus. This is a strategy used in several shows, ranging from *Blue's Clues* to *Dora The Explorer*.

Repetition isn't boring to preschoolers: Repetition is helpful to preschoolers, as they experience the same thing incompletely new ways every time, they watch something. A specific example from Sesame Street is a segment where the actor James Earl Jones recites the alphabet, with long pauses in between. When Sam Gibbon, one of the producers of Sesame Street, observed kids watch the show, this is what he had to say, "after a couple of repetitions, [the kids] would respond to the appearance of the letter before it appeared...first they learned the name of the letter, then they learned to associate the name of the letter with its appearance, and then they learned the sequence of letters." Thus, kids aren't looking something new in every show, but are rather more worried about understanding what's happening and this appreciate predictability. This helps them feel that good about themselves as they feel that they can help the characters on screen by pre-empting questions and answering them correctly.

Overall strategy

- a. Sesame Street looks at addressing the pre-school segment of kids [**ages 2-4**], and one of its major objectives is to be educational- to improve the reading and comprehension skills of its audience.
- b. Simple dialogues (no confusing puns), mixing Muppets with live action, ensuring the action and focus of the kids' attention is at the right place in the program, actively engaging kids intellectually and emotionally and repetition of episodes to create recall value were all features of Sesame Street.
- c. One of the shortcomings of Sesame Street that needs to be addressed in later programming the lack of a strong unified narrative for the program. This is how kids organize their thoughts, and thus is an essential aspect of any kids 'programming.

Marketing Strategy

Market Research

We have also done a market survey of children's viewing habits, covering questions like - the age of the child, the timings of the shows typically watched, the typical duration of the shows watched, the type of shows they watch, the most popular shows watched along with what makes the show the child's favorite and the parent's role in the TV watching process in terms of involvement and restriction they impose. This survey was floated out to mostly parents, and we believe that to a large extent, their answers would reflect the TV viewing habits of their children. We have received 28 comprehensive responses for children in the ages 9-14, and a summary of the findings are provided in the appendix. This survey is a rudimentary one, and we believe that a study conducted on a larger scale on similar lines would help CFSI streamline their programming and content creation.

Extensions

Strong characters become strong brands. When these brands are marketed well, i.e., brought closer to the audience, they further enhance the appeal of the characters themselves. The key is to remove any barriers that may exist to widening the reach of the TV show and creating new channels for the audience to access the content.

Feature Films

Strong, appealing characters on TV who come into a child's view each day can easily be extended into films. Released in January 2016, when the cartoon series had already gained considerable traction on TV, *Chhota Bheem-The Himalayan Adventure*, was an enormous financial success. Made with a budget of INR 6 Cr., the movie raked in over INR 350 Cr. at the box office.²⁶ Similarly, there have been movies on the Doraemon franchise, Sesame Street and many more.

Spin-off series: Archery of characters in a show can lead to the production of stand-alone programs based on them. *Mighty Raju* (24 episodes to be produced by Turner) and a new series based on Arjun (to be produced by Disney), are two examples of how characters can feed off the success of the parent series.²⁷

²⁶ <http://www.animationxpress.com/index.php/latest-news/green-gold-team-visits-himalayas-for-their-next-venture-chhota-bheem-himalayan-adventure>

²⁷ "What Next Chhota Bheem?", FortuneIndia.Com, 2017, Retrieved on 28 December 2019, <http://fortuneindia.com/2013/august/what-next-chhota-bheem-1.6083>

Books, Games and Merchandise

Making children's books, physical and digital games and merchandise based on the TV show is another important route for the content into a child's life. For example, on Indian festivals such as Holi, Diwali and Raksha Bandhan, merchandise with branded characters such as Shinchon, Doraemon and Pokemon have helped spread the 'conversational capital' of the cartoons among kids. Inexpensive merchandise such as geometry boxes, water bottles, bags, watches and shoes help reinforce the character in the target segment of school-going kids (9-14 years old). Green Gold Animation also makes Chhota Bheem themed stationery, furnishings, food and beverages, apparel, action figures and comic books.

Revenue Models

Public broadcasting services have a variety of revenue streams arising from public funding, including²⁸:

Government Grants

- **Equipment License fee:** Fee levied on the public for the ownership of television
- **Universal Household License fee:** Conceptualized due to the changing technological landscape that led to consumption of content from sources other than television, under this model, all households pay a fee regardless of what equipment they use, be it computer, TV or smartphone.
- **Income Tax Charges:** In some countries, due to high losses from fee evasion and lack of an efficient enforcement mechanism, there has been the adoption of a model where part of the income tax is redirected towards public broadcasters.
- **Hypothecated Industry Levies:** A construct that redirects a portion of the tax from the revenue of the commercial broadcasting industry, or even some streams in the telecom sector, towards public broadcasters.

Several broadcasters use one of these sources in combination with traditional advertising revenues.

²⁸ http://www.cbc.radio-canada.ca/_files/cbcr/documents/latest-studies/nordicity-public-broadcaster-comparison-2016.pdf

A world view

Germany²⁹

Households in Germany are charged an obligatory, flat monthly fee of €17.98 for use of any electronic devices – in an application of the universal household fee model. Low income families and students are exempted from this fee, with differently abled persons having to pay a reduced amount. Corporations including small establishments pay based on the number of people employed.

In addition, public channels in Germany also carry advertisements. This dual stream of revenue results in Germany having one of the largest public broadcasting budgets worldwide. Despite this, quality of programming is found to be lacking.

Spain³⁰

In 2010, the government implemented a system of revenue streams for its public broadcasting corporation to meet its budget of over €900 million:

- Government grant of €500million
- Hypothecated industry levy on commercial broadcasters of 3% and 0.9% on telecom providers
- 80% of the spectrum license fees obtained from radio and television operators

The United States³¹

Public TV stations in the US must gather budgets from multiple sources including federal, state and private streams, usually on a per-project or annual basis upon proving the value of their programming. Tax-funded non-profit Corporation for Public Broadcasting (CPB) provides about 15% of the annual

²⁹ <https://www.theguardian.com/media/2015/jul/19/public-sector-broadcasting-worldwide-bbc>

³⁰ http://www.cbc.radio-canada.ca/_files/cbcrc/documents/latest-studies/nordicity-public-broadcaster-comparison-2016.pdf

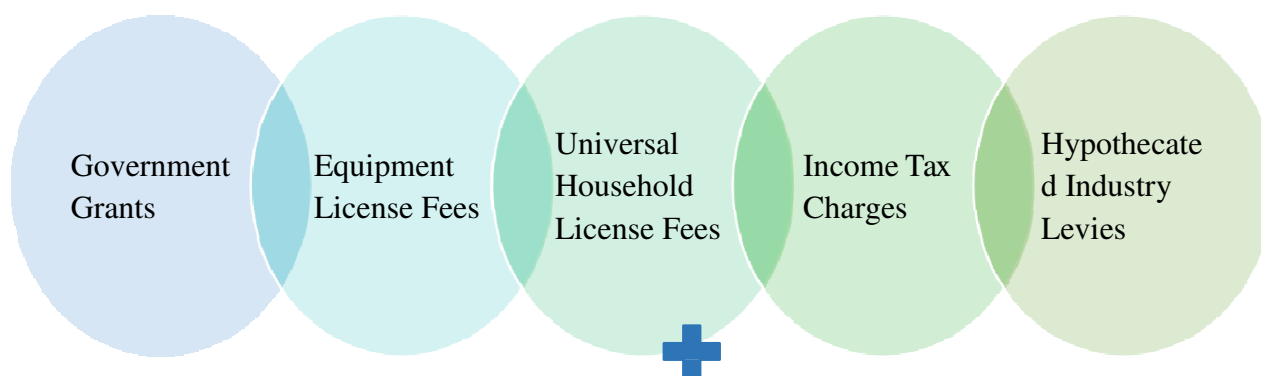
³¹ <https://www.theguardian.com/media/2015/jul/19/public-sector-broadcasting-worldwide-bbc>

funding for several TV and radio stations. The National Endowment of Arts (NEA) provides funds at an individual program level. Several popular shows have appealed and sourced funds directly from viewers as well.

The United Kingdom³²

BBC is funded by the collection of license fee levied on all households accessing content. BBC's content is also highly acclaimed which has led to a considerable amount of revenues coming in from the sales of its programming overseas as well as use of key brands for merchandise. It also receives government grants from the Foreign and Commonwealth Office.

Indian public broadcasters Doordarshan and AIR have been historically funded by government grants. Of late, there has been an impetus from the government to reduce their dependence on government funds and achieve more financial independence ala the BBC. Hence, the models mentioned above are now an area of interest in choosing the revenue models.



Commercial Revenues from Advertising, Sale and Licensing of Content, Merchandising

Strategy Brief: Revenue Models

What is indisputable is that children's cinema in India does not just remain under-funded but is also under-loved and under-watched. Film directors claim a lack of funding; producers bemoan poor distribution and exhibition systems; and both lament the indifference of audiences- largely parents- towards children's cinema.

³² Annual report/ BBC/ 2015-16

What is inescapable is the fact that children's film-market in the real sense is non-existent not just in Bollywood, but in Indian cinema at large. A lot of time, 'family films' fill in for children's films, at others you find them watching U/A shows replete with item numbers and violence.

It is a typical chicken-and-egg situation where filmmakers point a finger at the lack of support from the market, and the market blames lack of quality content for its own growth. What's worse is the competition from abroad, the quality content from the West that today's children have access to.

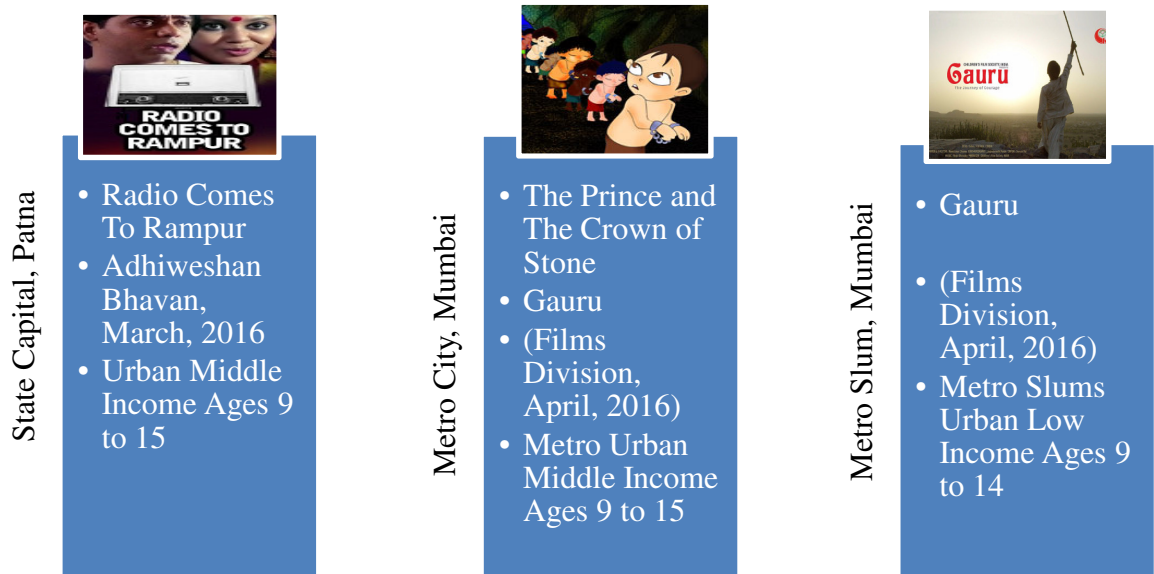
CHAPTER VII

DATA INTERPRETATION AND FINDINGS

Introduction

The first study conducted in March, 2019, was in the Bihar State Capital, Patna, which was with children belonging to the middle income groups as viewed from the socio-economic classifications generally, and the second and third studies were conducted in Mumbai, with children belonging to the middle income groups of the Metropolis and children belonging to low income groups namely from the Mumbai Slums, respectively.

The three groups were:



These chosen groups of respondents were part of the audience of the *Children's Film Society of India (CFSI)* events in the months of March 2019 and April 2019 – the first, a screening of the film 'Radio Comes To Rampur' at the Bihar Ek Virasat festival at the Adhiweshan Bhavan, Patna on March 18, 2016, 11 am to 12.30 pm and the second, during the last of a 4 day Summer Bonanza festival of films for Children at the JB Hall, Films Division, G. Deshmukh Hall, Pedder Road, Mumbai on April 26th, 2016 at 11 am and 4 pm.

Both the events consisted of film screenings which were free to all children, and part of a carefully curated package made by the CFSI which showcased the best of contemporary and wholesome entertainment for children.

The Research Findings

The researcher measured the impact of the current entertainment scenario as perceived by the children and of the specially chosen CFSI films upon the target audience of the children present for the screenings.

- i. The three films after which the study was conducted were:
- ii. *Radio Comes to Rampur (Patna)*
- iii. *The Prince and the Crown of Stone (Mumbai)*
- iv. *Gauru (Mumbai)*

Summary of Findings from the Focus Group Discussion

Each of the three groups reported enjoying the three films respectively. The films were varied in their content.

- The first one, *Radio Comes to Rampur* was set in the 1970s and was the story of what happens when a radio is brought into a village for the first time
- The second was an animated feature called '*The Prince and the Crown of Stones*' which narrated the story of how a little prince highlights important values of humanity
- The third film was a live action feature, *Gauru*, telling the story of a young teenager from Rajasthan and his brave journey across the desert along with his grandmother and younger sister to escape the severe drought situation.

Classification of Groups

Group 1 (Urban City State Capital- Bihar)- Patna

Groups 2 (Urban City Metro): Mumbai Urban includes Dadar-Malbar Hill and Bandra-Juhu

Group 3 (Urban City Metro Mumbai): Mumbai Suburban includes Sion-Dharavi and Ghatkopar-Kurla Slum pocket.

In **Group 1 (Urban City State Capital- Patna)**, the boys were more in number than the girls. In **Groups 2 (Urban City Metro- Mumbai Urban) and Group 3 (Urban**

City Metro Mumbai Suburban – Sion-Dharavi and Ghatkopar-Kurla Slum), the girls outnumbered the boys.

In the two groups in Mumbai, both boys and girls were equally expressive.

Synopsis of the findings

On their ambitions – What they want as their careers?

The discussions highlighted that from the age of 11 through 17, most children were clear about what they wanted as careers, although from their responses *it is evident and important to note that options for children belonging to middle classes in Patna were significantly less than the children belonging to middle classes in the Metropolis Mumbai and surprisingly less than even the children belonging to the poorer sections of society in the Metropolis Mumbai's slums.*

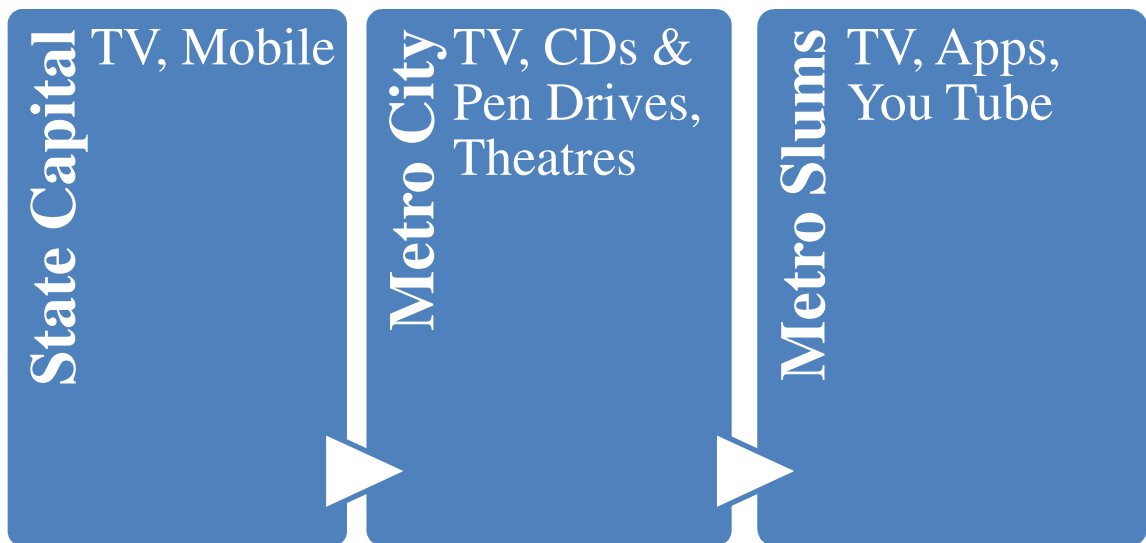
Favourite forms of Media:

All the three groups reported enjoying both the traditional (TV, films) and the new forms of media (digital and mobile based media) and mentioned a wide variety of favourites in programs covering all genres.

On the kind of content, they enjoyed watching

State Capital	<ul style="list-style-type: none">• Educational, Documentaries, Science, Biographies• Action, Suspence, Comedy
Metro City	<ul style="list-style-type: none">• Non-Fiction• Adventure, Thriller, Comedy• Reality• Positive Stories - Non Preachy
Metro Slums	<ul style="list-style-type: none">• Non - Fiction, True Stories• Action, Mystery, Horror• Positive Stories, Moral Stories

On which were the ways in which they consumed content:



OTT Platforms included: Hotstar - 52.94%, Other- 32.35%, Netflix- 17.64% and YouTube- 2.94%

Favourite Internet platforms were: You tube, Facebook, Daily Motion, Google, Twitter.

On their personal concerns and worries

Children from State Capital of Bihar- Patna and Mumbai Slums responded to this query sparingly and not in detail.

Children from Metro City Mumbai were very vocal. They cited their problems in detail.

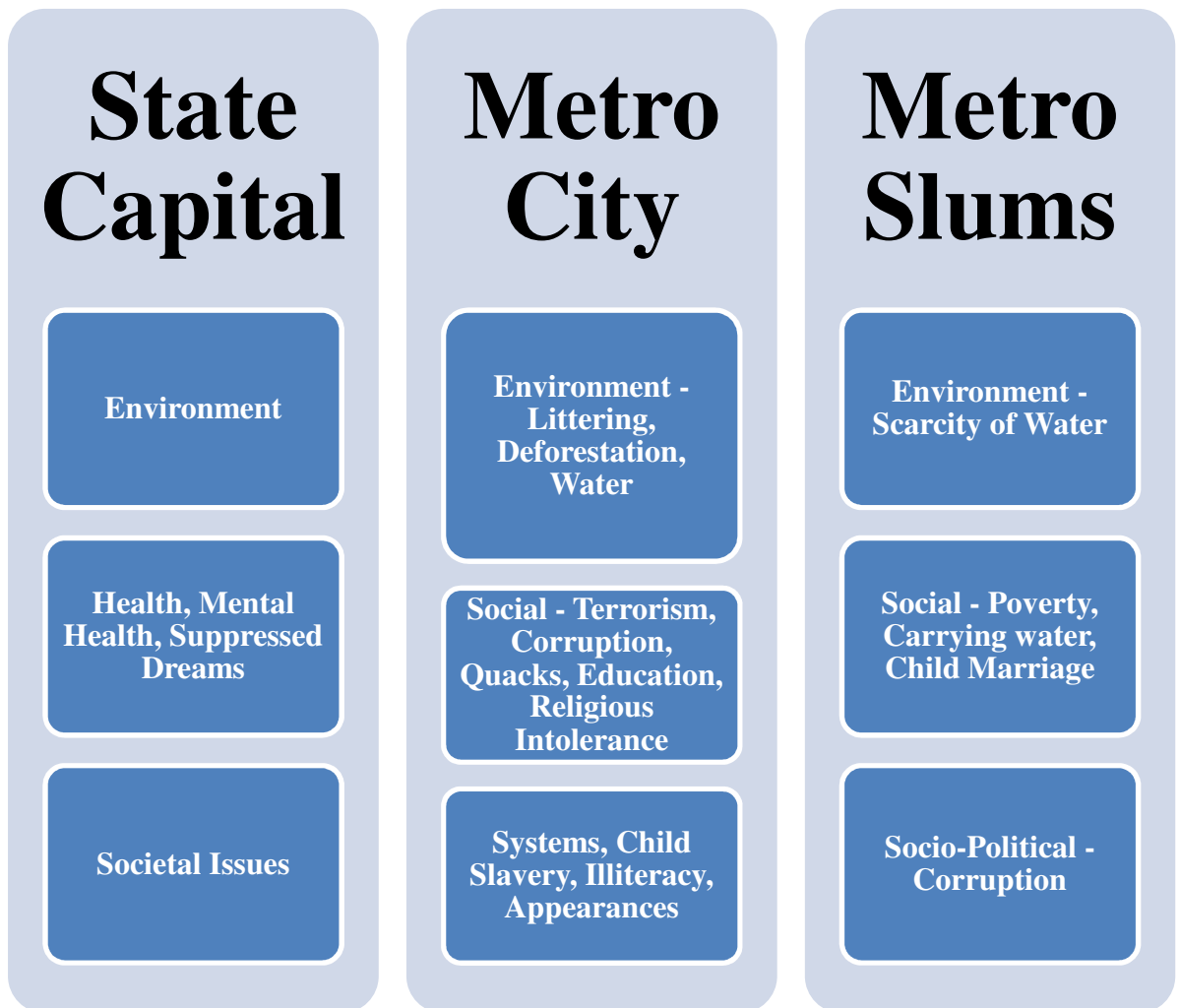
On Issues that are a matter of concern

The understanding on issues like environment, health and mental health, social issues (superstitions) was high in all three demographics.

- The students of **Group 1, Urban City State Capital** cited issues like environment, water crisis, health and mental health, and social issues (superstitions)
- The group from **the Group 2- Urban Metro (Dadar-Malbar Hill and Bandra-Juhu)** spoke with concern for the world around them and mentioned many macro-issues like terrorism, caste and class divides and concern for environment. The range of topics in every question was larger in this group. *Their understanding of problems that surround them had depth and their concern for certain issues was obvious.* For example, they were unanimous in

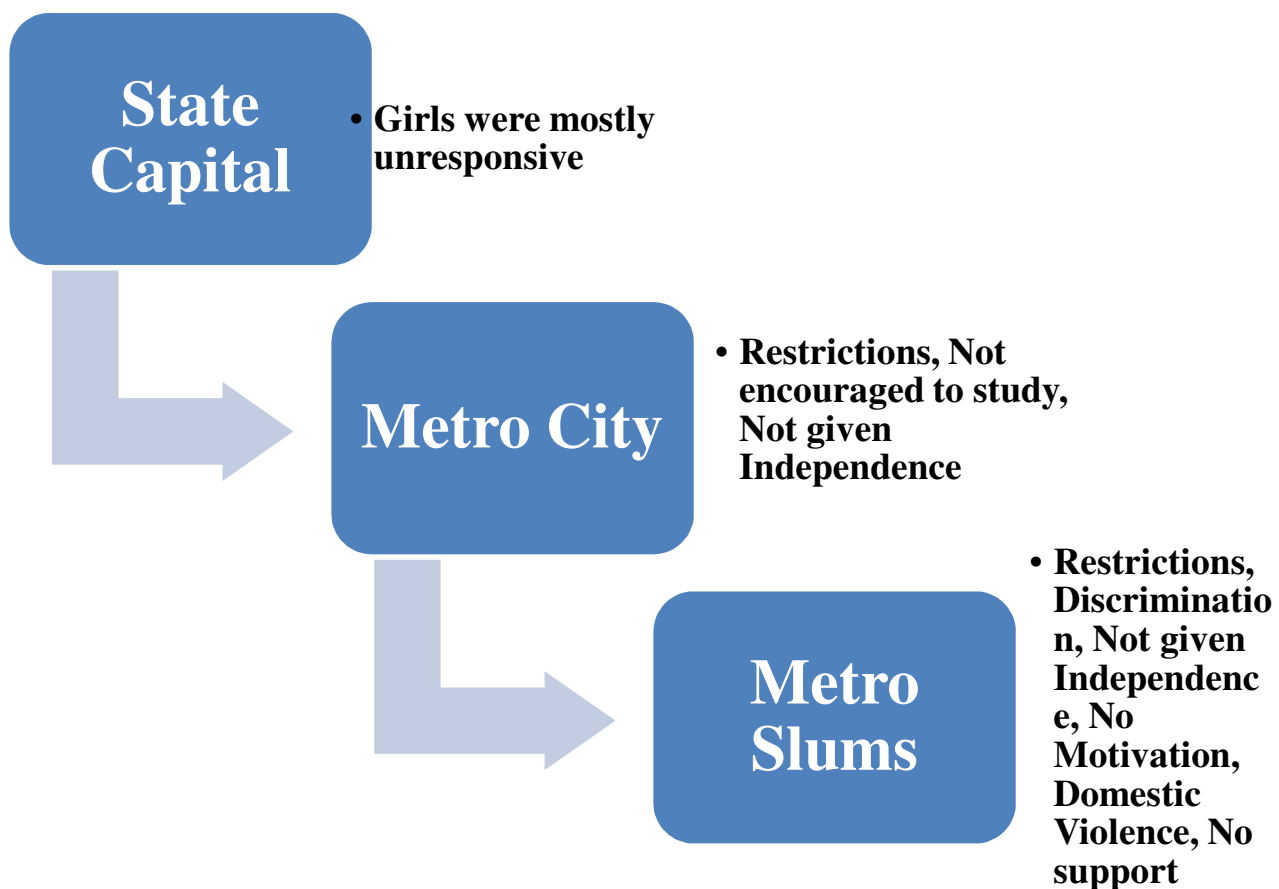
mentioning their distress about child labor in Mumbai, inequities created by caste and economic status and the subsequent violation of child rights, be it in the children begging in the streets or in the rural practice of child marriage.

- The children from the **Group 3- Urban Metro Sion-Dharavi and Ghatkopar-Kurla Slum** comprised of a wider age range of children and were equally expressive. They spoke with a deep sensitivity of their immediate surroundings and showed an ability to reflect on their life situations. *The topics of concern for them were closer to their lived realities*, like water problems, issues of gender inequity, and child marriage. The children from this group did not speak out easily about their personal opinions.



**When girls were asked if they felt more/less privileged as compared to boys:
Gender based discrimination takes the following forms according to children from all demographics-**

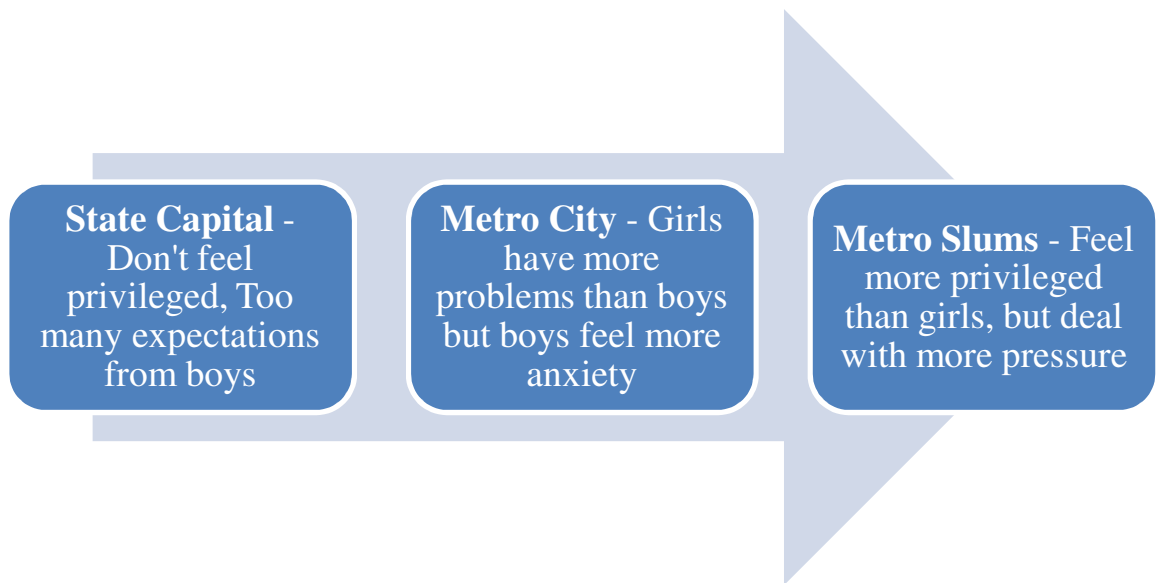
- That acceptance of what girls do is less as compared to boys
- “Relatives tell us not to wear jeans, and they reprimand our parents for giving us too much liberty”, was one response from **Group 3 (Urban City Metro - Sion-Dharavi and Ghatkopar-Kurla Slum)**, girls
- “Boys have a copyright for everything” was a response from **Group 2 boys (Urban City- State Capital)**



When boys were asked if they felt more/less privileged as compared to girls

Responses across all three demographics were similar:

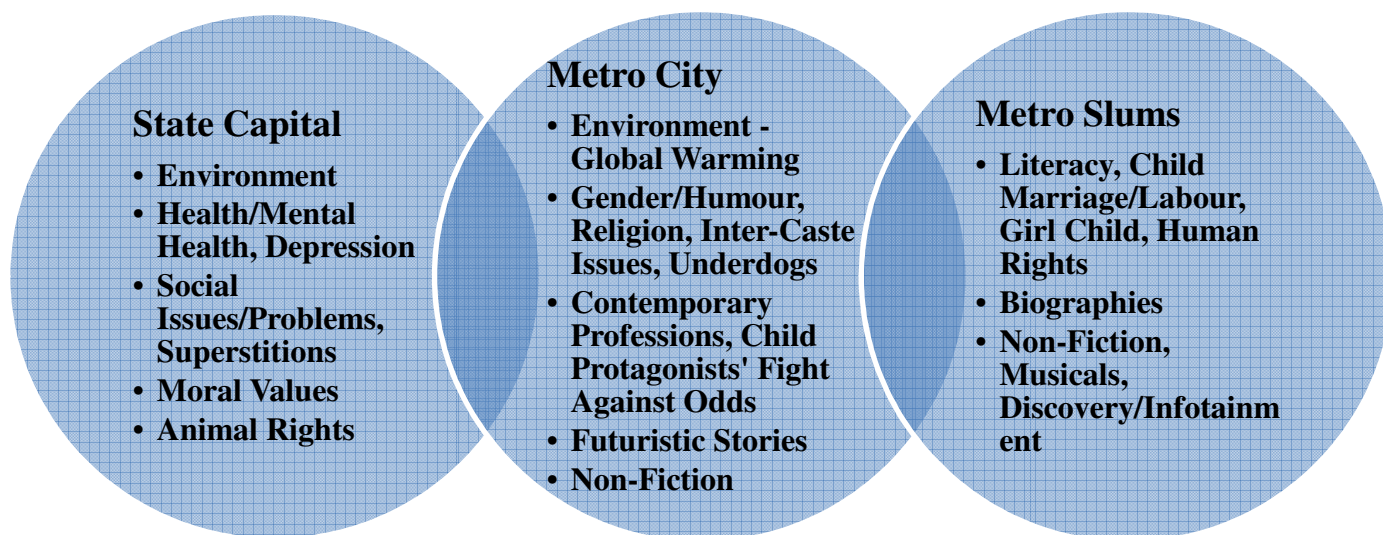
- That people expect less from girls and more from boys
- That boys should never cry is an expectation from people
- That boys are expected to be strong and sporty
- One response from a boy- “I am thin and don’t enjoy sports. I am often told that boys should be muscular, strong and sporty”
- That boys would become the ‘men of the house’, so they must behave and act accordingly



All three groups spoke extensively on gender issues. Their sensitivity to gender issues and more markedly gender based discrimination was high.

- **Group 1- Urban City State Capital, belonging to Middle Income Societies,** said that they did not feel privileged by their gender and that at school and at home, they had experienced equitable treatment
- **Group 2- Urban Metro, belonging to Middle Income Societies,** said that while on a personal level they did not feel discriminated as such, but they expressed concern about the existing inequities and the fact that the society at large is still differential in its treatment of girls, enforcing a set of rules which are not always understood or appreciated by the girls.
 - *Boys spoke on how they sometimes feel burdened with expectations from the society and their struggle to cope*
- **Group 3- Urban Metro Slum, belonging to poorer sections of society,** also expressed their worry about girls having more restrictions- both overt and indirect
 - i. “Girls have to follow dress codes which are often imposed on them by their relatives, who criticize their choice of clothes.”
 - ii. Two children from the group narrated a poignant story of how his family married off a boy of 17 years and how his education has suffered owing to this decision
 - iii. The burden of work on girl children and discrimination faced by women in society also came up for discussion. This group of children mostly narrated their lived experiences.

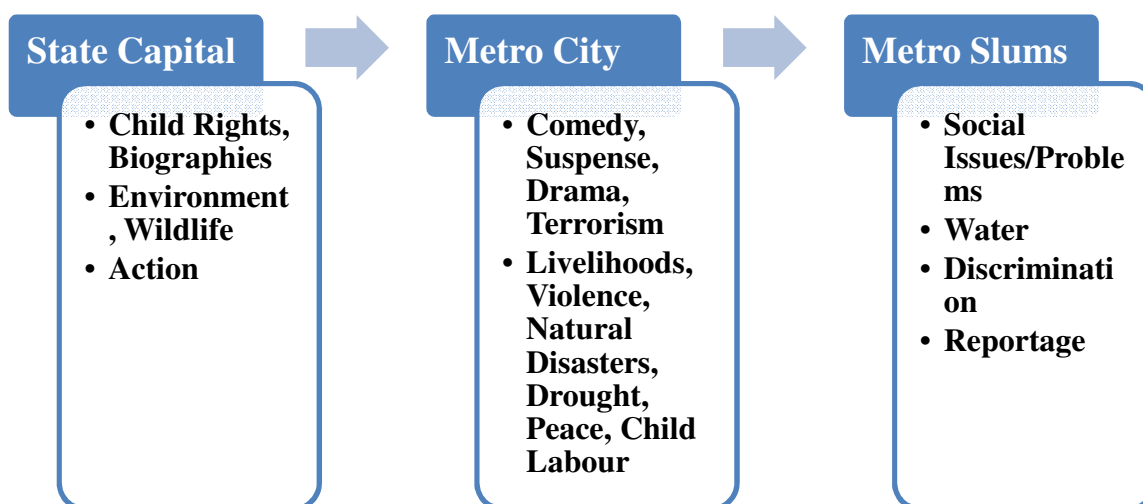
The topics they would like CFSI to make films on:



On What Topic Would the Children Like to Make a Film?

An overwhelming number of children in the State Capital of Bihar, Patna and Metro Slums of Mumbai, stated 'Child marriage', which they said, "is very common" and how "the police do not respond to the issue". The response from children from the Metro City, Mumbai was largely about parent- child relationships which promote understanding of each other, and they showed concerns for Child labour.

One participant expressed that while she wanted to become a psychologist, she would like to make a film on the issue's children faced just so that she could share with the world what the concerns of those like her, really are.



All three groups had a large list of topics on which they wanted CFSI to consider making films. The understanding of social issues and their genuine concerns are reflected in their suggestions which cover all genres and more importantly the need to convey messages on environment, sustainable development, gender and rights through popular media. Each group spelled out child rights and its violations as a potential topic, and cited child labour and child marriage as a very specific topic on which films for children need to be made. No one said that they wanted CFSI to make films without any issue/concern addressed.

Observations from the Focus Group Discussions:

All three groups of children, though diverse in their socio-economic strata, were very articulate.

- **Group 1 –Urban State Capital (Patna)** was shy and did not open easily. They were giving polite responses and needed to be coaxed into speaking their minds. They started speaking after the initial questions were asked and gave detailed responses only after the facilitator kept asking open-ended questions. The films they said they liked to see were educational, informative and those, which had a moral. No one said they wanted to see films, which are purely entertainment.
- **Group 2- Urban City- Metro Mumbai (Dadar-Malbar Hill and Bandra-Juhu)** was younger (11 and 12 years) but very assertive and communicated their opinions with ease. Their choice of films (films that they enjoyed

watching) was eclectic and the range was vast, including both English and Hindi, and spanning genres.

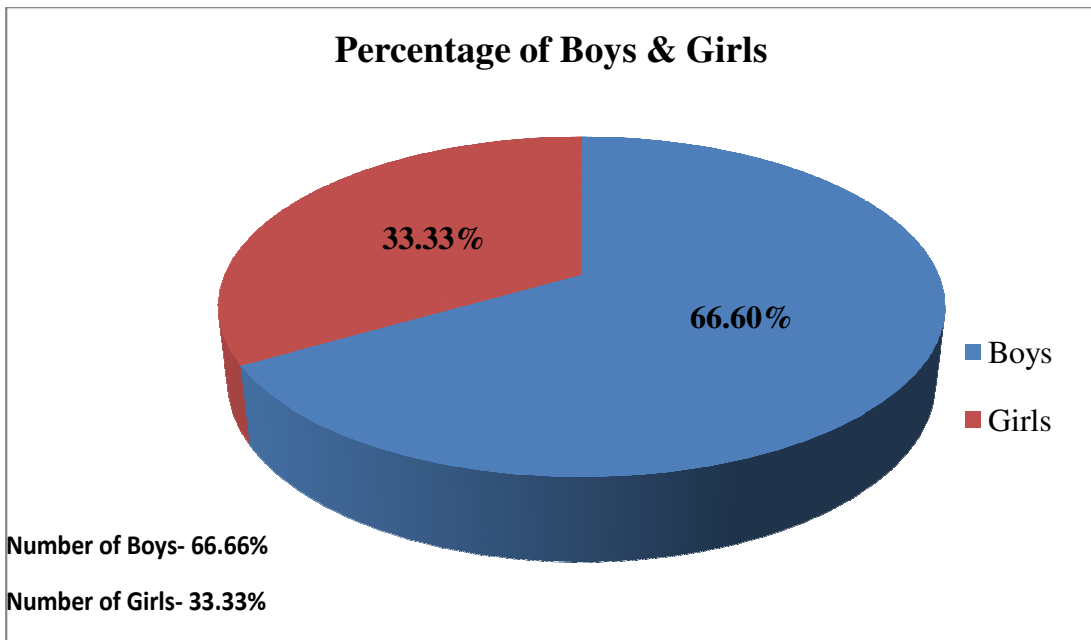
- **Group 3- Urban Metro Mumbai includes Sion-Dharavi and Ghatkopar-Kurla Slum** was older and very articulate. The range of films they liked watching included horror, suspense and comedy, the preferred language being Hindi for most and English as a second option

Summary of findings

Group 1 – Urban City State Capital Bihar, Patna, Group 2 – Urban Metro City Mumbai (Dadar-Malbar Hill and Bandra-Juhu), Group 3 – Metro includes Sion-Dharavi and Ghatkopar-Kurla Slum, Mumbai

There were 500 children from various schools in Patna, Bihar, who attended the screening and the 100 children who answered the detailed questionnaires were all from Std 5 to Std 8. There were 250 students from Gopi Birla School, Mumbai which is attended by children from middle and upper middle classes and 250 students from the Doorstep School which run in the slum areas of Mumbai. The age group of the 100 children from various schools in the State Capital Bihar, Patna, who answered the detailed questionnaire, was 10 to 14 years. The age group of the 100 children from Gopi Birla School, Mumbai, who answered the detailed questionnaire, was 9 to 17 years.

The age group of the 76 children from the Doorstep School, Mumbai, who answered the detailed questionnaire, was 7 to 14 years.

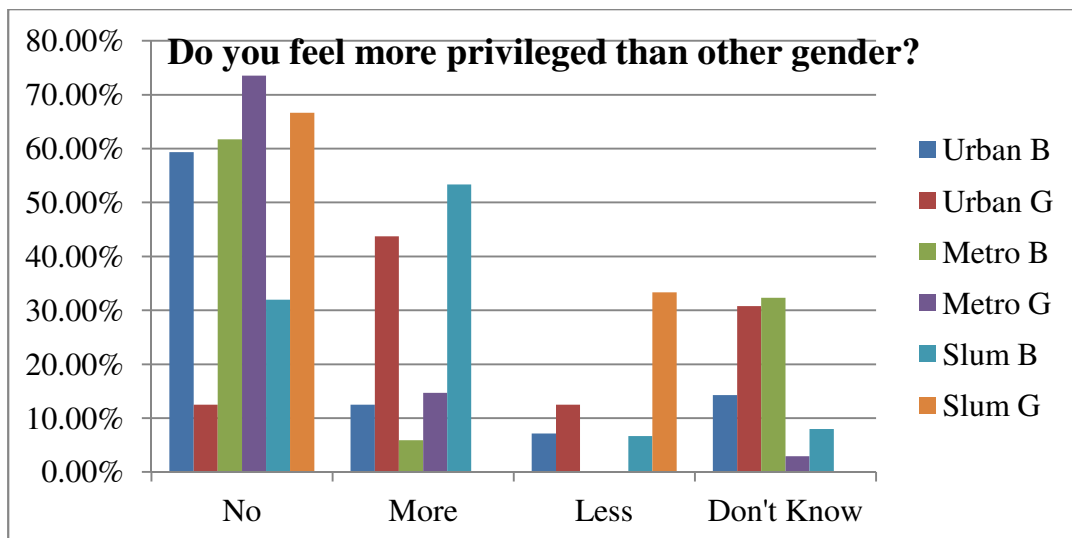


The children (from all three groups) who responded to the questions exhibited moderate to high levels of understanding about their own social situation.

Group 1- Urban City State Capital, Patna and Group 2 Urban City Metro (Dadar-Malbar Hill and Bandra-Juhu) - Metropolis Mumbai's Gopi Birla School's students wrote their responses immediately after the film screening. The children from Patna were in a larger age range and some required assistance for comprehension of some questions from the facilitators.

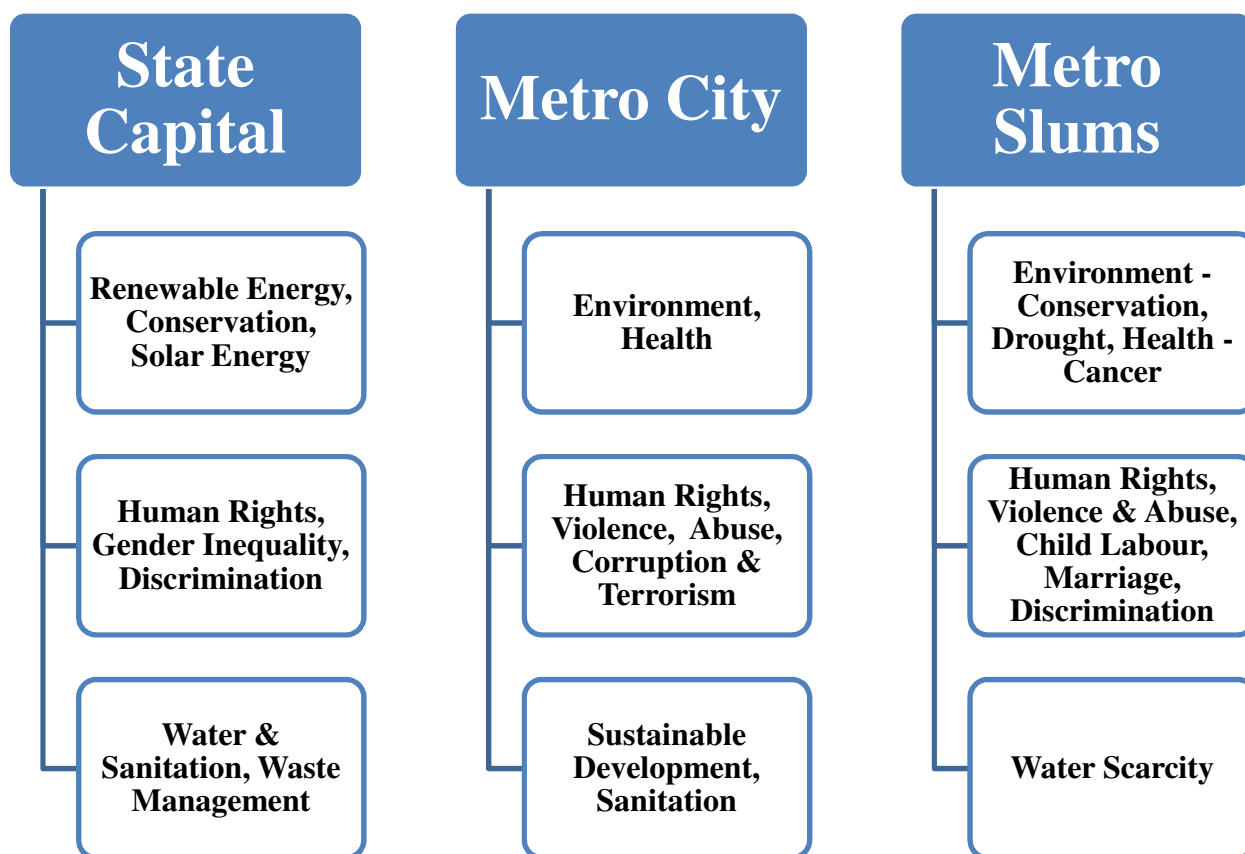
The Group 3, Sion-Dharavi and Ghatkopar-Kurla Slums - The Doorstep school questionnaires were filled in later as the teachers informed us that the children would require assistance with writing out responses.

Do you feel more privileged according to your gender?



What are the issues that concern you the most?

Concerns for social issues were high among the respondents across all the three demographics. While only 34.71% of the children in Patna responded to this question, there was a 100% response from children belonging to the Metro City Mumbai, and children from poorer sections of society belonging to the slums of Metro City Mumbai. One response from a girl in Patna which was to be made note of was, when she added that she did not see why only girls/ women were made to work at home.



Gender was an issue that elicited many and detailed responses and life experiences were narrated.

The expression on prevailing gender inequity and discrimination was high among all three groups but their mode of expression differed vastly. The most articulate were the children from **Group 2 Urban City Metro Mumbai (Dadar-Malbar Hill and Bandra-Juhu)**, Children from **Group 1 Urban City State Capital Bihar, Patna** were clear and specific but did not cite many examples whereas, the children from the **Group 3- Urban City Metro Mumbai Slum includes Sion-Dharavi and Ghatkopar-Kurla (Doorstep School)** were not able to articulate details of gender-based issues but were sharp in their response.

Concern for Issues

- **Group 1 – Urban City State Capital Bihar, Patna**, the concern on environmental issues (*water and sanitation and energy*) brought responses only from the older children (Std 8) and they stated the need for *conservation of water, and energy, and the need to spread awareness.*

- **Group 2 - Urban City Metro Mumbai includes Dadar-Malbar Hill and Bandra-Juhu**, the concern for issues was wide ranging and comprehensive in all the aspects; there was hardly a concern or issue of note that was left unmentioned.
- **Group 3 - Urban City Metro Mumbai Slums includes Sion-Dharavi and Ghatkopar-Kurla**, The issues which were articulated by the children of the *Doorstep School* who belonged to poorer sections of society, were those which concerned their lives and those which had a direct impact upon them (*Water shortage, child labour, child marriage, environment*)

What is your preferred genre of entertainment?

All three groups have mentioned important and contemporary topics, which range from human rights, child rights, girl child and women's issues, environment, sustainable development, water, pollution, terrorism, socio-economic inequities, corruption and moral values.

Not a single child from any of the three groups has stated entertainment as a standalone point.

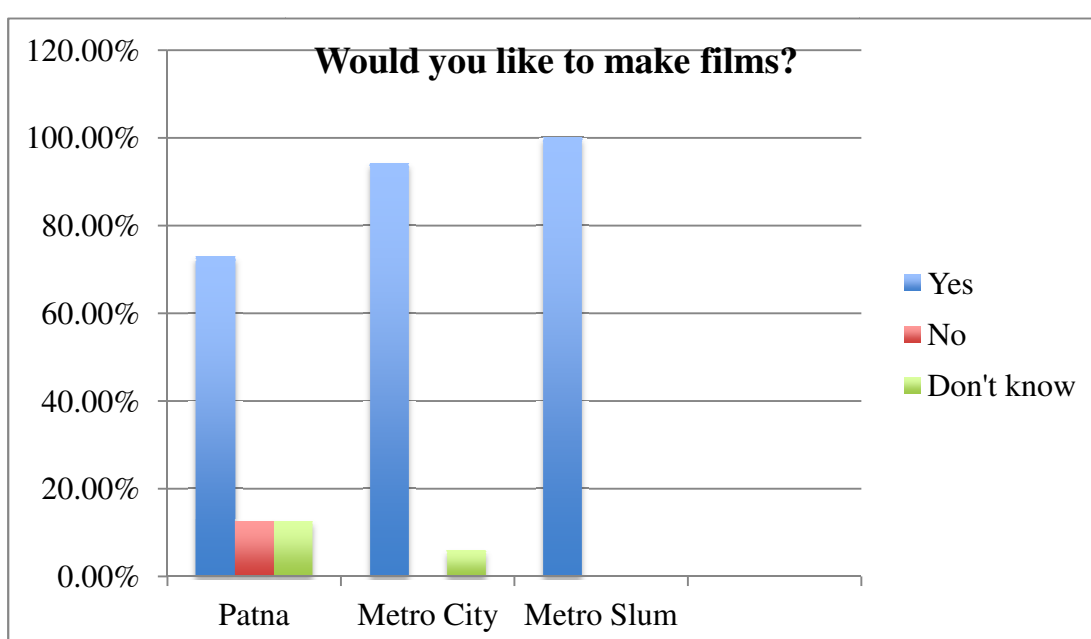
State Capital	Non Fiction - Discovery, Animal Planet, Zee Q, Engineer This
	Sports - Cricket, Kabaddi
	Children's Entertainment - Bal Veer, Comedy, Cartoons
	Drama/GEC - Diya Aur Baati Hum, Crime Patrol, Tarak Mehta, Big Boss
Metro City	Non Fiction - Nat Geo, Discovery, Animal Planet
	Sports - Cricket, Football
	Children's Entertainment - Cartoons
	Drama/GEC - English Entertainment, Channel V, Star World
Metro Slums	Non Fiction - Discovery, Nat Geo, Movie Channels
	Sports - Cricket, Football
	Children's Entertainment - Cartoons, Disney
	Drama/GEC - Dance Shows, Big Boss, Diya Aur Baati Hum

The range of the films preferred was wide, covering all genres- viz., *Historical, Comedy, Adventure Patriotic and Action.*

TV shows preferred were *Infotainment (Discovery channel), Sports, Cartoons, Reality Shows and Music.* **Children from Urban City Metro (Dadar-Malbar Hill and Bandra-Juhu),** reported a wide repertoire of the films watched by them. The tilt was towards international content.

On whether the children would like to make their own films?

When asked if they would like to make a film, in all the groups, almost all said that they would like to make a film.



What the children would like to make films about?

The interest in meaningful content comes across, as the list of topics is exhaustive and covers a wide range. The children expressed the desire to make films on contemporary issues of universal concern, which included some which seemed close to their hearts, like child labour, child marriage, poverty, environment, urban and rural areas, education, struggles faced by children, friendship, dreams of children, and happiness.

What genres & subjects they would like to explore?

Comedy, fun, educational, biographies, historical, action, religious topics, caste-based issues, the self, education, villages and towns, children’s education, struggles of

children, dreams of children, space, world wars, friendship, detective stories, environment, forests, and happiness.

State Capital Bihar, Patna

- **Social Issues / Human Rights/ Development Issues**
- **Educational-** historical,
- **Entertainment (Comedy)**
- **Psychological issues-** happiness, fun, the self

Metro City Mumbai includes Dadar-Malbar Hill and Bandra-Juhu

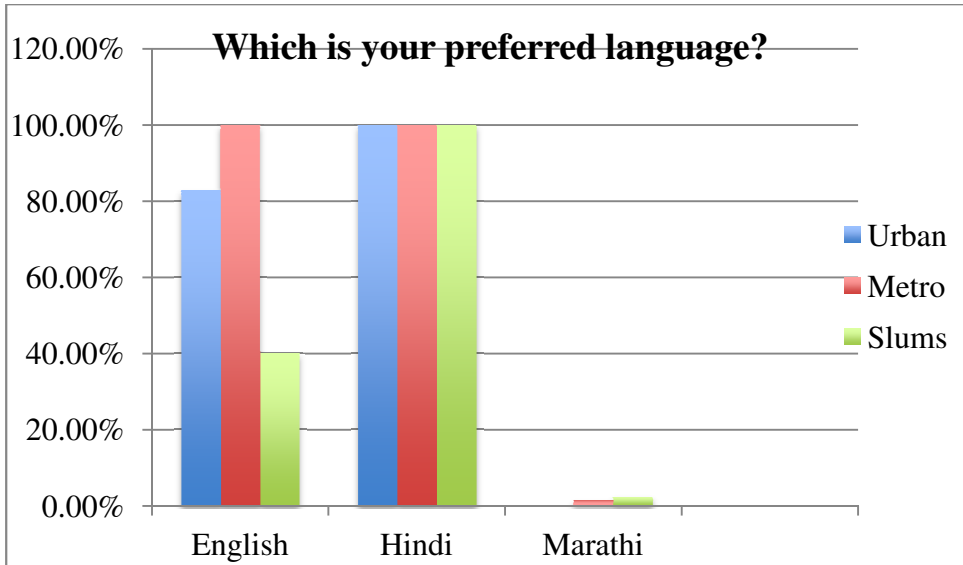
- **Human Values-** Real life experiences, moral values, social values, moral teachings, friendship, humanity
- **Biographies, Non-Fiction**
- **Entertainment** including comedy, suspense
- **Environment-** wildlife, space, animals
- **Socio-political issues** including Terrorism, Equality, Human Rights, Gender, Elderly, Poor

Mumbai Slums includes Sion-Dharavi and Ghatkopar-Kurla

- **Sustainable Development-** Films on the issue of water and its scarcity
- **Human values-** On human relationships (father and son), Personal life experiences
- **Human Rights-** Child marriage, child rights, land related issues, corruption, pollution

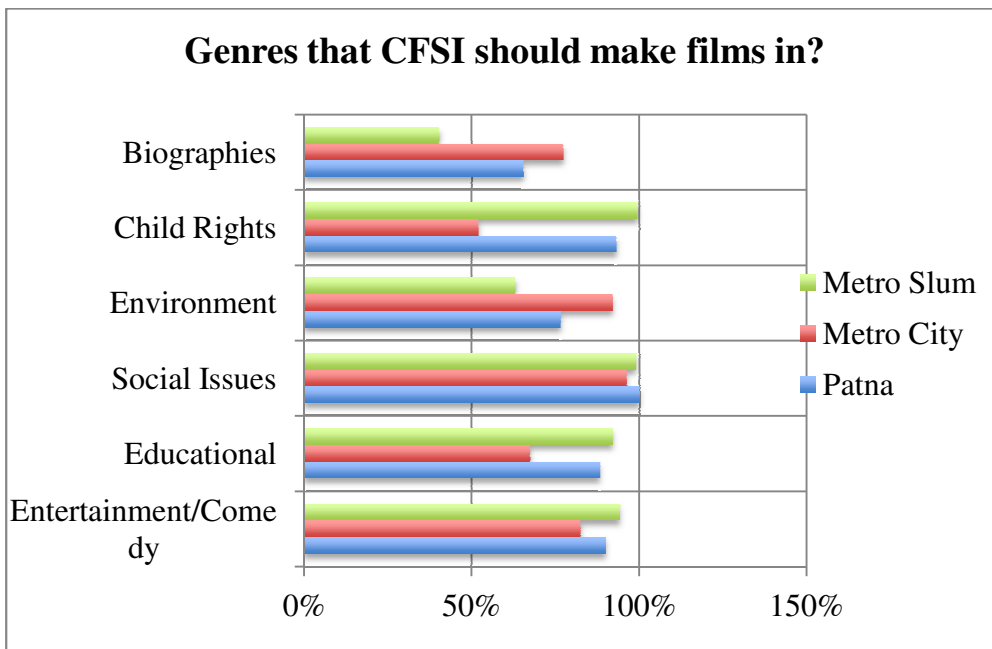
Which language do you prefer watching entertainment in?

Preferred language for children from across all demographics was Hindi (100%) and English (40%), Preferred language was English as cited by 82.35%, Hindi, according to 76.47% and Marathi, for 2.94%.



Which are the genres that CFSI should make films in?

Echoing on the kind of content they would like to see, the list includes all possible genres- *Comedy, Action and Informative*. Specific topics like children’s issues, child rights, human rights, unity in diversity, India specific issues, gender issues, rural urban divide, corruption, pollution, environment, health and mental health issues that came up show that films on macro issues are also wanted by children.



Observations on the participation by the three groups

- *The FGDs and Questionnaire data complement each other.* While the questionnaire responses varied according to the ages and other factors (variant socio-economic status), the focus group responses were clear, lucid and very detailed.
- *The socio-economic background of the children influenced their responses and participation in subtle ways, both for the FGDs and the written questionnaires*
- The children in **Group 1 – Urban City State Capital** FGD were well mannered, spoke after deliberation and needed some coaxing to speak out their minds and the questionnaires in Group 1 were filled in most accurately by the older children (Std 8), while the younger ones were less detailed in their answers
- The children in **Group 2- Urban City Metro includes (Dadar-Malbar Hill and Bandra-Juhu)**, both for the FGD and questionnaires *were the most elaborate and had a lot to share.* Each query was answered by each child and the response was very detailed
- The children in **Group 3 – Urban City Metro Slum includes Sion-Dharavi and Ghatkopar-Kurla** were spontaneous and expressive in the FGD, but only after specific open ended and explanatory questions were asked. In this group, the questionnaire was responded to by 15 children (the least number) only and the responses were not very elaborate

So, above graphs represent that the consumption of audio-visual entertainment (television and films) among children between the ages of 11 and 17 years is very high, with everyone watching their favourite television shows and films at home on TV and on the computers and mobile phones.

- The most preferred genres in television were non-fiction, sports and children's entertainment, drama/ GECs and in films were historical, comedy, adventure, patriotic and action. The languages they preferred to watch the TV show and films in, in descending order of preference were Hindi, English and Marathi/Regional language.
- The children said that they would like CFSI to make films on Social Issues, Child Rights, and Entertainment topics including Comedy, Educational topics, Environmental issues, and Biographies

- Given a chance to make a film, the children cited Social Issues (including human rights and human values), Socio-political issues (including terrorism) Sustainable Development (including wildlife an environment), Psychological issues, Biographies, Non-fiction (including science films) and Entertainment (including comedy)
- The issues that concerned the children ranged from macro-issues like Environment, Sustainable Development, renewable energy, to water scarcity and energy conservation; human rights and social concerns with special reference to child rights violations, to socio-political problems like corruption, terrorism as also general health concerns of the society

The understanding of gender among all children, across the three different demographics was high. Gender based discrimination and each group articulated gender inequities as a felt reality. There was also understanding about and clear expression of discontent regarding existing societal norms on gender.

The Focus Group Discussions echoed the responses of the detailed questionnaires and were rich in narrative detail, from the concerns about inequities, to human rights violations to world politics and the need for ensuring equity.

CHAPTER VIII

CFSI : SOME CRITICAL PERSPECTIVES

Recommendations

- CFSI should mentor the first film of the top student of a film School, funding his/her film.
- TV has always been a great supporter of alternative cinema worldwide. Rai Cinema gave impetus to the likes of Bernardo Bertolucci. Similarly, we find that BBC Films and Ch4 Films have supported the likes of Danny Boyle's early films.
- CFSI should have a co-production scheme, with DD where these films are premiered like DD did with Satyajit Ray's Sadgati. The costs could be shared, and these films can get a major build up in the media. A carefully worked out strategy will pay dividends both to DD and CFSI.
- Nomenclature of CFSI needs to be altered to include 'India' to make it clearly identifiable and distinguishable in the global market.
- Mandate of CFSI should be expanded to include production of feature length documentary films soon in keeping with global trends.
- CFSI must set up a Development Fund aimed to broaden the quality, range and ambition of film projects being developed. These must specially be done in the case of Co-productions. This will give CFSI a wider catchment to work with outstanding talent.
- There should be differentiated funding programmes- one for first-time feature filmmakers and another for established filmmakers.
- The New Cinema Fund should be a dedicated fund to support International Co-productions. This should focus on both emerging talents and established filmmakers working outside the mainstream, concentrating on the most innovative writing and the most gifted directors for International Co-productions. CFSI must aggressively seek out co-productions with countries with which India has co-production treaties. CFSI must use development fund set aside specifically for these kinds of co-productions.

- CFSI get adequate budget apportioned for Publicity and Marketing of its films. Big production companies put at least half of the budget of what it cost to produce the film and sometimes even more into marketing campaigns for their films. Low budget films must try to make noise with little for marketing and publicity. This never works. So, an adequate budget must be allocated.
- CFSI should use Social Media platforms more innovatively. Just the presence of CFSI on Twitter and Facebook is not enough. There must be a digital strategy worked out for each film, given the target audience. It must also work out distribution strategies worldwide. In case of co- productions it should sign on Sales Agents even before the film is green lit. It must strategize before the film gets made- and use actors with marquee names to do media buzz creation.
- While theatrical release and film festivals cannot be the only criteria for judging success of CFSI produced films, there should be a conscious effort to create hubs for screening of "good cinema" regularly. This can be done in all major cities and support from State Government can be sought to create such canthers.
- CFSI should focus on number and quality of documentary film to boost up documentary children film movement in the country.
- Given the fact that CFSI role is confined only to production and commissioning of documentary films, the report should suggest ways and means to popularize documentary film movement through marketing and distribution avenues for such films as they enjoy the world over.
- CFSI must be both redefined and restructured – to support Children Documentary Films and give a fillip to this important movement in the country.
- Most of the children documentaries today do not have a regular distribution and exhibition platform.
- Efforts must be made to give creative autonomy to filmmakers and select subjects for productions which have social relevance, gender issues and cultural as well as linguistic diversity.
- CFSI must make serious, credible and professional efforts to sell their films in the International marketplace.
- For regular exhibition of CFSI documentaries, a dedicated slot in DD/Private TV Channels must be mandated.

- CFSI in-house productions must be reduced to only producing newsmagazines and documenting important national events and the unique fairs and festivals of the country.
- Now that tablet computers and laptops are being given to school and college youth – CFSI must go online with its archives and major documentaries directly to schools.
- CFSI has no more competencies to run Film Festival. Therefore, Mumbai International Film Festival should be ideally executed and arranged by Directorate of Film Festival/International Film Festival of India – so that there is a synergy and a competent body with expertise to arrange International Film Festival.
- The present structure of CFSI is by itself a constraint. Film Division is overstaffed and needs a complete overhauling. The demography of its staff members shows that there is a very small percentage of young officers/technicians and this needs to be addressed urgently.
- CFSI should promote audacious films, long format documentaries, socially relevant films which take a very hard and critical view, but which are well researched on some of the contemporary issue

CFSI should bring out the number of films made including in different languages and released commercially. Constraints faced for commercially releasing the films and marketing should be clearly brought out.

Number of films exhibited in schools and film festivals including international films screened during film festivals.

CFSI should clearly bring out the constraints faced with respect to budgetary support, production, marketing and screening of such films.

CFSI should highlight CFSI's achievements in providing value-based entertainment and education through its films to help children in understanding the world and shaping them into responsible citizens of modern India.

CFSI should analyze how far dubbing of regional language and international films has been successful in providing healthy and wholesome entertainment.

Summer vacation is an ideal time to release films made for children, by filmmakers who have a good track record in film making.

Urgent Structural reforms

- One option is to close down CFSI and this budget allocated to NFDC with a mandate to produce films for children. Alternatively, this budget could be shared between Doordarshan and NFDC to do the same. However, if CFSI is to be continued it needs to be completely overhauled.
- CFSI has been operating under the radar. Its profile has been timid and activities tentative. But for one or two exceptions- most of its films have been ordinary at the very best. Under these circumstances it is important to evaluate and put the CFSI within a more meaningful context.
- If the organization is to be relevant currently with extraordinary media competition- where the mind shares and the attention of the target audience is being appropriated from a variety of media sources- the Ministry needs to redefine and restructure CFSI immediately and drastically.
- In basic administrative terms CFSI has number of vacancies which need to be filled up.
- For it to be sustainable and remit its role with vigour and clarity, there must be new vision statement for CFSI. This vision perspective must essentially be underscored by the need to create compelling, engaging and value-based audio-visual content in modern cinematic idiom for the children of India.
- The name of the organization should be modified from a Society to a Trust or a Foundation.
- The credibility of the organization and its profile needs to upgrade, and this can be better achieved by having a Brand Ambassador that the children of India can relate to.
- Exposure to other international organizations producing films and content for children should be mandatory for CFSI personnel.
- CFSI would be better served if it studies the programming of the Australian Children Television Foundation, National Film Board of Canada and even the Children's programming by other European media companies.
- CFSI neither has the band width- nor the monetary muscle or the budgetary support to get into the fiercely competitive commercial space. The impact of the organization must be valued in terms of the multiplier effect it can generate, the buzz it can create for its programmes.

- All over the world television remains the most useful distribution platform for children content. CFSI should work out a dynamic strategy to ensure that its content is distributed by television channel in India on a regular basis.
- CFSI should enter into collaborated partnership and co-production that Doordarshan, National, Doordarshan Regional channels as well as other private children channels in India. Its films/ programmes must be dubbed in all Indian languages.
- Historically, it has been seen all over the world that locally produced children contents are marginalized by dubbed content available on licensing basis from other parts of the world (especially USA). In order to combat this lopsided culturally vision, it is important that the Government plays an interventionist role and creates regulations whereby locally produced content for children is made mandatory during such time bands.
- This policy has been successfully implemented even in developed countries like France and Canada. This policy is also aggressively promoted by China. It has resulted in companies like Disney etc. creating original content for the Chinese market in China. The regulatory framework of the Ministry of Information and Broadcasting must address this issue on a priority basis.
- CFSI should also make an innovative use of new media platform. CFSI should work aggressively in promoting co-productions with production houses and television channels not only with Indian but also internationally.
- CFSI should create seed fund for development of scripts and ideas which could become the basis for such co-productions.
- CFSI should also create a Cell to assess the impact, of media (violence, crime etc.) on children.
- CFSI should try to access fund from organizations as UNICEF for creating children centric content.
- CFSI should explore and develop Animation, which has both shelf life and portability across international markets. However, in order to do so, it must use modern idioms and narrative styles.
- CFSI should create a data base of ideas and themes- with Indian focus- yet international appeal- which they can develop as co-production both with Indian and international partners.
- CFSI should have realistic budgets for animation films that are of global standards. India has in the past few years become an outsourcing hub for animation films, CFSI

needs to leverage this cost difference and create compelling argument for international co-production.

- The International Children's Film Festival held every two years in Hyderabad (AP) is a commendable feature. However, it would be far more relevant if this festival was held annually and the festival rotated in different state capitals to expose the entire country to some of the outstanding films being produced from all over the world, to the children of India.
- While the seminars/workshops and ancillary activities of the Festival must be encouraged- the entire Festival should be brought under the ambit of DFF/IFFI- so that CFSI could concentrate on the core competence of creating programmes and other outreach activities.
- Way-forward in Co-production and this can benefit in enhancing the quality of films, increasing the reach.
- CFSI can benefit from the existing bilateral treaties with different countries to focus on best possible target countries/markets for pitching co-production ventures.
- Proposed new PR and Marketing strategies and platforms for CFSI films.
- New and innovative distribution models that can also augment revenues and helps CFSI in self-sustenance and reduce dependency on the Government grants.
- Encourage the social organisations and schools for using the mobile app and benefitting from the same
- Promote the use of Mobile App among people living in remote areas beyond traditional way of advertising.

CHAPTER IX

CONCLUSION

Good children's films shall be made when we allow children themselves to write and direct them, said Satyen Bose. Vishal Bhardwaj stated that it was a vicious circle. Whatever children's films have been made over the years were low-budget endeavours of a handful, well-meaning, creative lot. With fewer outlays for children, the outcomes have not been too spectacular and hence for most film makers; this genre has remained a risky proposition. How can the children's film be defined? Children's films must learn from children, be not only about children, but to see the world through their eyes. When our actors or directors or producer say, this is a family film, it is a clean film, and you can watch it with your child', does not imply that the film is a children's film. Usually those kinds of films have a romantic theme, intended for adult audience. A children's film is a film for children. But this does not mean that it must be about the child or children, it could be on anything, if it targets the children spectators.

But these days when children have more options in the form of cartoon channels and internet, they are somehow not incredibly interested in children's films. Children today are far more mature, at least in the megapolis, metropolis, class 1 cities and towns. With no-holds-barred exposure to foreign films and cyber world, any film that features children cannot be passed off as a children's film.

Children and animal play because they enjoy playing, and therein precisely lies their freedom. For the adult and responsible human being play is a function which he could equally well leave alone. Play is surplus. The need for it is only urgent to the extent that the enjoyment of it makes it a need. Play can be deferred or suspended at any time. It is never imposed by physical necessity or moral duty. It is never a task. It is done at leisure, during "free time". Only when play is a recognized cultural function, as rite and a ceremony it is bound up with notions of obligation and duty.

Usually, every activity of a person is directed by a motive, either conscious or unconscious, that can be determined by need and necessity. One may be attracted towards literature, music, sports, social and political issues or anything because in

some way they may impact upon one's daily life. Motives and desires of human beings are not transparent that they can be easily identified or understood.

According to social learning theory, much social learning take place from books, film, television, and other mass media. According to the cultivation theory, the repetitive lessons that people learn from film may serve as a basis for a broader world view, therefore, making film a considerable source of values, ideologies, beliefs, and images. Film has become the most widely shared image and message making medium for people and new methods of transmission provide for even deeper penetration and integration of dominant patterns of images and messages into our everyday lives. These two theories suggest that if children are given the opportunity to develop skills and concepts that could enable them to understand and decode the way in which film assists in the construction of their own version of realities, then they would be less dependent on and more critical of the cultural environment created by the film. It is true that children's films have been tried on like second-hand apparel passed down by the adult media system. The social situations were obviously far more complicated and sinister than the films would lead to believe.

In the world of globalization, when human community is becoming increasingly susceptible to mechanized life in which the economic interest, social status, high levels of earnings kill human initiative, and parents are not bothered about their children, the lack of parental love and care can bring a child to the street and can spoil the joy of its precious life. A vulnerable group of the urban poor is growing rapidly in cities. The street children and working children are without shelter, care and food. Many of them may just be runaways the result of broken homes being sucked into the corruption of the street life of the cities.

Society surrounds the individual with all sorts of mores and inhibitions, regulations, rituals, and taboos, which frequently serve to build up resistant barriers to the ready satisfaction of his/her needs and demands. It sets up an economic system requiring that man satisfy essential needs through money and then makes the acquisition of money a difficult and, at times impossible act. The society sets up social cast and class systems, preventing or hindering free social locomotion, so that a member of one caste or class may be dissatisfied in his desire to become a member of another and to acquire the privileges of that caste. Class system emanates from and profoundly

influences the whole mode of life and through within the community. Social classes are spontaneous formations, which are expressive of social attitudes. However, participation in society is necessary for the development of personality. One 's culture and sub-culture vary according to one 's socio-economic class. Personality is influenced through a process called socialization in which agents such as playmates, teachers, and media play a role. Just like there are different books meant for children and for adults; so is the case with cinema. In a child 's film, there should be optimism and hope that the world can be a better place. Marketability can interfere with art, particularly in the film industry. Usually children watch films with much violence and revenge, carried out by heroes of the film and there by valorising them. Children are attracted to what they see. Today most films are like this, dealing with personal retribution as the only means to meet the ends of justice. The mechanism of law and justice in India must accommodate wide-ranging socio-political and economic changes, have been taking place and the common feeling among large sections of the urban population is that the system does not have adequate protection to ensure social justice. The appeal of taking the law into one 's own hands is great in most of the mainstream Indian films.

We know that child's rights have been formulated by government and non-government organizations. There may be child rights but the child's needs to assuage hunger gives the exploiter the opportunity to stamp over their rights. The present trends of mechanization and scientific advancement have made humans mere cogs in a machine thus putting them under pressure and demands. Therefore, it is the right of the child to seek that their rights are implemented. Children are the future of the society and must have their share in its evolution. They have been under the control of their parents for too long and are often ignorant of their rights. Children have no voice to question what happens around them and become victims of all sorts of damage. *Cinema* for children is very important for social awareness. A systematic approach to make them a part of students' curriculum, a positive change can be brought about in the society. This idea would help children films and its development in modifying the norms of the social system. This would ensure a place for children's film in the mainstream popular films. Children can be encouraged to analyse films to understand moral and ethical values. Children's films need encouragement to create a positive

ambiance and ethos in the country which would enrich its culture and social structure by educating the future generations about personal and social values.

WAY FORWARD

Introduction

“Films for children have a message and huge impact on the growth of a child. It’s a medium that helps develop learning of a child through an audio-visual mechanism. There is huge audience for children movies in the country. Filmmaking as a medium helps cultivate the creativity of a young child.”

Behaviour Change through stimulating children's creativity

CFSI’s storytelling is sensitive to contemporary issues and address the following that face Children from ages 9 to 16 (preadolescents and adolescents).

Physical Changes & Their Effects

A myriad of biological changes occurs during puberty. The successions of these events during the period that children are growing up are complex and entertainment produced by CFSI takes cognizance of them. As a matter of fact, CFSI primary objective is to make meaningful entertainment, which informs and educates as well.

Psychological Changes

These changes are accompanied by significant stress on young people, while influencing and affecting their relationships with their peers and adults. It is an age of impulsivity accompanied by vulnerability, influenced by peer groups and media, that result in changes in perception and practice, and characterized by decision making abilities along with acquisition of new emotional, cognitive and social skills.

Life Cycle Related Issues

This is an age when physical, cognitive and social development milestones mark the transition from childhood to adulthood. These can be accompanied by behavioural, emotional and learning related problems/ difficulties with respect to the home and school environment.

Identity and Roles

Gender identity and gender roles, career choice and social acceptance (peer pressure) assume importance and need to be addressed.

Media is an important influence on adolescents during these crucial years and CFSI works towards creating content for children that will not only entertain but spark their creativity and enhance their lives.

Work with Ministry of Education and Ministry of Rural Development

In a bid to further the process of bringing out creativity amongst children, CFSI conducted 10 film festivals in various cities of Bihar and 10 film festivals in UP, in partnership with the *Department of Science and Technology* and *Bal Bhawan; Ministry of Education and Ministry of Rural Development, Government of India*.

Launched in *Patna* and followed by the cities of *Gaya, Kaimur* and *Bhagalpur, Bihar*, in the year 2016, the film festivals- each spanning two days, were aimed toward underprivileged children in the three States of *Bihar, Uttar Pradesh* and the *North-Eastern States* of India.

Further, by connecting with over 120 Bal Bhawan's and 12 Bal Kendra's in different States of India which operate under the *Ministry of Education, Government of India*, they were able to conduct similar events, so as to reach every socially disadvantaged child in the age group of 9 to 16, and to keep up a sustained dialogue with all of them.

CFSI – Cinépolis Partnership

CFSI and Cinépolis have collaborated to take CFSI films to the children of India. Through this unique endeavour, films made by stalwarts from the Indian Film Industry over the last 50 years and belong to CFSI are being screened in Cinépolis theatres across the country in specially planned morning shows for school children from public and private schools. Cinépolis, is the world's 4th largest movie theatre circuit, operating more than 465 multiplexes with over 4300 screens in 13 countries and serving more than 200 million patrons annually. The company currently operates 265 screens under the brand names of Cinépolis.

This partnership between CFSI and Cinépolis which has been facilitated by Asian Centre for Entertainment Education (ACEE) and its flagship program The Third Eye,

is an arrangement by which Cinepolis India will provide its theatres that dot the length and breadth of the country and CFSI will urge Government run schools from across the country to take all their students to see the films that have been selected to be screened.

These shows are already underway and have received an overwhelming response. This is a prime example of public private partnership for the cause of children's right to entertainment.

CFSI - PVR and Ryan International School Partnership

CFSI has in an innovative move, partnered with PVR and Ryan International Schools to screen its films to children. In this partnership, PVR has tied up with CFSI to charge a minimum ticket rate to the students and share the revenue. This was done on a pilot basis in Delhi which went on to be a success and was then followed in Mumbai. The reach out has been tremendous with over 5,138 children attending the screenings and paving the way for a new revenue stream for the organisation. This has not only helped the organisation reach out to children but in turn has opened new avenues for content production.

Working with Ministry of Information & Broadcasting to dub films in North Eastern languages

Working under the directive of the Information & Broadcasting Ministry, CFSI has undertaken the task of dubbing 10 of its films in 6 North Eastern languages and vice versa, to dub 3 North Eastern films into 13 regional languages. This is a huge endeavour and will prove fruitful in delivering this wholesome children's content to different parts of the country and provide the children with such lovely entertainment.

The list of films being dubbed is as follows:

1. Gattu
2. Happy Mother's Day
3. Gauru
4. Kaphal
5. Pappu ki Pugdundi
6. Ek Tha Bhujang
7. GGBB

8. Shaanu
9. Pinti ka Sabun
10. Gili Gili Atta

The 3 CFSIs films made in the North Eastern states and being dubbed in 13 languages are:

- i. Paari (Manipuri/Feature film)
- ii. Tora (Assamese/Feature film)
- iii. Kima's Lode (Mizo/feature film).

International Footprint of CFSI

Association with global economists, academics and international state leaders

CFSI Films Are Educational Tools in International & National Universities

CFSI films have been used as educational tools in various educational institutions both in India and overseas. For example, '**Mahek Mirza**' (2007, 75 minutes), was selected to be a part of the University syllabus by the Ohio University, USA. Another film, "**Gopi Gawaiya Bagha Bajaiya**" was screened at Jamia Millia University, New Delhi, for the students of M.A, Visual Effects and Animation on August 27, 2014 as part of their curricular activities. CFSI's film '**Gattu**' (2009, 75 minutes) was screened by Film Club Library, an educational charity where students get to watch

Children Film Society, India: Make A Strategy for Creating and Marketing Digital Content for Indian Children

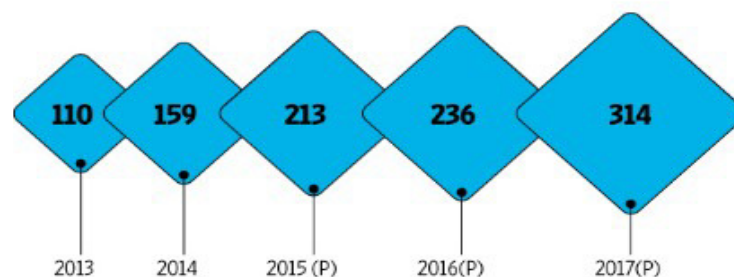
Indian children animation industry has been ruled by foreign characters which had a history of initial success in their domestic market. Local successes are small and most of them have been forgotten. Last two decades have been ruled by character like micky mouse, tom & jerry which were created before 1950's. The main reason for the success of foreign brands lies in the economies of production. If the character becomes hit, then marginal cost of production decreases with every new release. As a result, Indian children have mostly consumed international content dubbed in either Hindi or local language. In 1990's Doordarshan was used to telecast animation and non-animation shows for children but slot given to these shows was limited, so when players like cartoon network entered the market it became a huge success which paved the way to more number of channels dedicated specially to children. Though

India has a rich film and television history, but Indian animators were hired by foreign production house for backend jobs which lacked a sense of storytelling. Also, Indian children adapted to these foreign characters hence the demand for Indian originated content didn't pick up. This trend is changing recently with the success of Indian origin shows like Chhota Bheem, Motu-patlu etc. Indian animation industry sees this as a huge opportunity for their revival. Hence, we can expect a greater number of shows with Indian origin in near future. Also due to internet penetration there is a shift in medium of consumption. The market of online content has seen a growth with the increase in number of smartphones. This market provides ample opportunities for its stakeholders to grow and establish themselves ¹

Indian Children Entertainment and media industry ²

Indian entertainment & media industry is growing rapidly and is expected to reach INR 2260 billion by the end of this decade with a CAGR of 14.4 percentage point. The major driver of this growth is the online content which has seen a sharp rise in terms of consumption of video content³ Digital advertising has also seen a more than expected growth (38%) which will be a major source of revenue.

MOBILE INTERNET USERS IN INDIA 2013-17 (E) (in million)



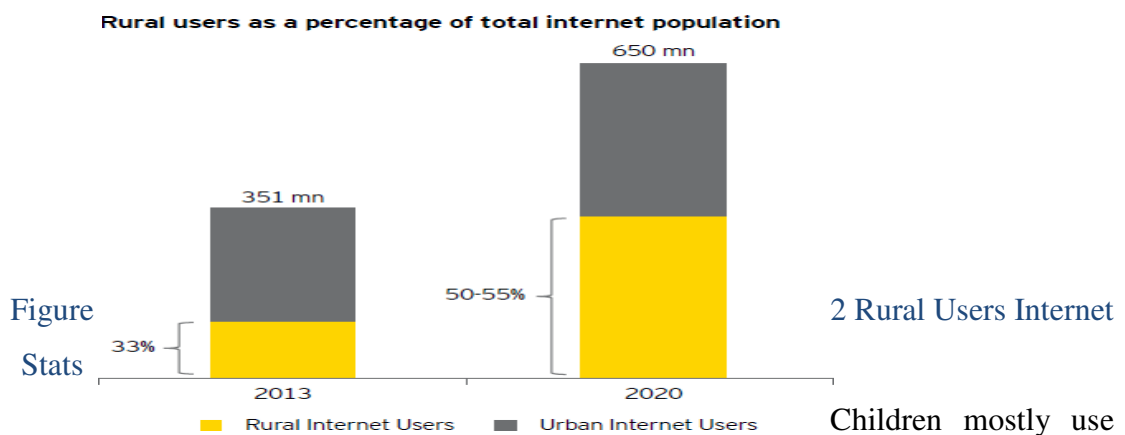
Source: Iamai-IMRB Mobile Internet in India 2014 report; KPMG-Ficci M&E industry report 2015

Figure 1: Mobile Internet Users

Since Children entertainment and media industry is closely linked with penetration of mobile phones and internet. There is high correlation between growth of digital industry for children and internet penetration, so we have analysed these data wrt Indian population

Internet penetration and children⁴

India has a population of 1.3 billion out of which 351 million people currently has access to internet making India second largest country in terms of internet user base the largest segment which uses internet is the age group 26-35 followed by the age group 16-25. Our target market which is children in the age group of 6-16 has the lowest share (<9%) in terms of users. If we segment our market based on gender around 71% of the males have access to internet and 69% of all users access the internet daily. However, than penetration is still low (12.81%) in rural market while more than half (54.43%) of urban population has access to internet.⁵



internet for entertainment, communication and social networking. However, the order of the preference varies from urban to rural population.

Mobile penetration in India and children⁶

Currently in urban India only 35% of urban children own a mobile phone, but this number goes up to 83% if we are considering shared ownership.

In terms of uses most of the parents use it for calling while only 22% of children do so. Mobile internet penetration is going up and around half of the mobile phones in India have internet connectivity. If we look at the type of app used by children, they mainly prefer entertainment app followed by educational app.

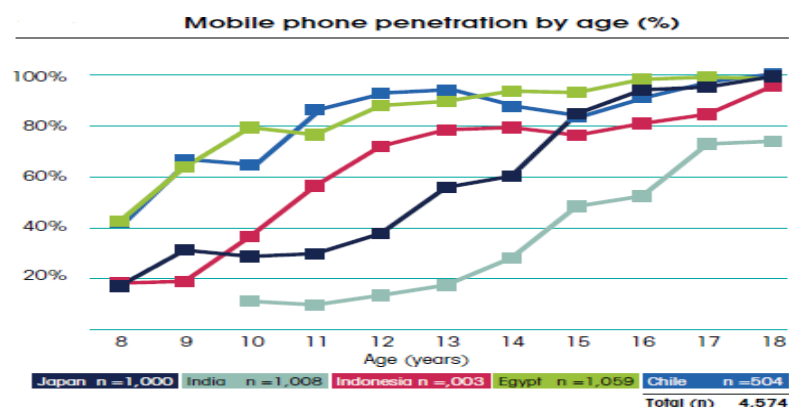


Figure 3 Mobile Phone Penetration

Top YouTube channel for kids in India				
Channel	Age group	Type of content		Subscriber
CVS 3D Rhyme	Below 6	Nursery Rhyme, stories	Short	952 K
Chuchu Tv	Below 6	Animation, Rhyme		925 K
Edew Cate	Below 6	Rhyme		339 K
Appu Series	Below 6	Maths, Rhyme		535 K
Rajshri Kids	Both segments	Entertainment		107 K
Geetanjali Videos	Above 6	Entertainment		78 K

Digital content

Digital content refers to any program stored in the form of analog or digital data. We can store digital content in files of various formats on any computer or handheld device. This content can be of the form which can be streamed on a projector or a device if the person has relevant digital files. Digital content differs from the traditional content in some ways. It can be easily and quickly shared through cloud storage as compared to physical sharing of traditional content. It can also be compressed and decompressed using zip software's, which helps in storing a lot of content with minimal space. Also, with the advent of cloud services like AWS, amount of space required to store large movie files on digital portals has become economical.

Recent trend in the Children media industry⁷

- With the increase in penetration of internet media consumption is shifting from tradition medium like TV to a more digital and user controlled medium like app and internet. This trend will help media conglomerates to aggregate consumer and spend more on digital content creation for children. e.g. Rajshri production.

- The traditional TV shows had a format in terms of duration; most of the show had a run of 30 or 60 minutes. This was mainly due to the quantization of slots made available by the channels. Consumer recently has shown a shift in preference towards short content less than 20 minutes. This will give more flexibility to content developers.
- Currently the internet wave is mainly concentrated to urban cities but as internet penetration will increase in tier II and tier III cities, we can expect a more regionalization of content. More regional language shows and shows dubbed in regional languages are coming up focusing on local children.

Consumer Learning

The tastes of consumer in this field are very dynamic and change time to time. It is very difficult to capture the interests of children and keep them involved with the content unless its full of action and humor. There are various factors that govern the taste of entertainment. This includes the central character, title, story line or script, dialogues and marketing of the serial or movie.

The **central character** or hero should appeal to the children and must be able to create connection with audience. For e.g. Choota Bheem has been able to create emotional connection with children and seeing the success of the serial, a movie was also released. The **story line** should be not necessarily based on a science fiction character but can also be based on local heroes or characters from epics of India. The focus should be making it action packed, humorous and interesting for boys. But for girls it should not necessarily focus on action but factors such as interesting and comprehensive storyline with humor is must. The design element of the content should also be in par with the international standards. Though to create differentiation, channels have started developing content based on education as well, but the center remains entertainment. The choices of children are primarily influenced by their parents, siblings and friends.

The **title** should also be easy to remember and captivating. The **dialogues** should be simple, quirky depending on the context but should not be too complicated that children are not able to understand easily. In urban areas, there is rise in the number of children watching content in English. But this may or may not be so in case of towns.

In rural areas local languages are the preferred by children and this may be true for semi-urban areas as well.

Marketing

Marketing also plays a prominent role in increasing the interest and overall involvement of children. To influence children, many companies try to increase the involvement of children through merchandise, contests and Apps. This helps the companies in gaining extra revenue also.

Top Players in Children Entertainment Industry ⁸

1. Turner Broadcasting

It is an arm of Time Warner Group, which is one of the biggest names in the Media Industry in the world. The main channel of Turner Broadcasting in India is our all-time favourite **Cartoon Network**. Every child in India has bright memories of black and white check logo of Cartoon Network. It feeds most of its shows from WB Vault and The Cartoon Network Studios. The shows are telecasted in four languages in India including regional languages Tamil and Telugu. The most popular shows running currently on this network are Ben 10, Power puff Girls, Dexter's Laboratory, and Adventure Time etc.

The second most watched kids' channel in India is **Pogo**. This was started with a view of showing animated content and live action shows to children of various age groups. Some of the most popular shows on Pogo are **Chhota Bheem**, Mr. Bean, Tom and Jerry Show, Takeshi's Castle etc. The Turner Group recently also launched a new 24-hour channel, Toonami, which is dedicated to action-adventure series.

2. Viacom International

One of the largest media groups in India, started their channel, **Nickelodeon** in 1999. This channel is aimed at a different age group. Its shows focus more on adolescents. The popular shows on Nickelodeon are Ninja Turtles, SpongeBob Square Pants, **Dora and Friends** etc.

Viacom has also an analogous of Toonami which focuses mainly on action-adventure. This channel is known as **Sonic**. It was launched in 2011 in India. It caters to an age

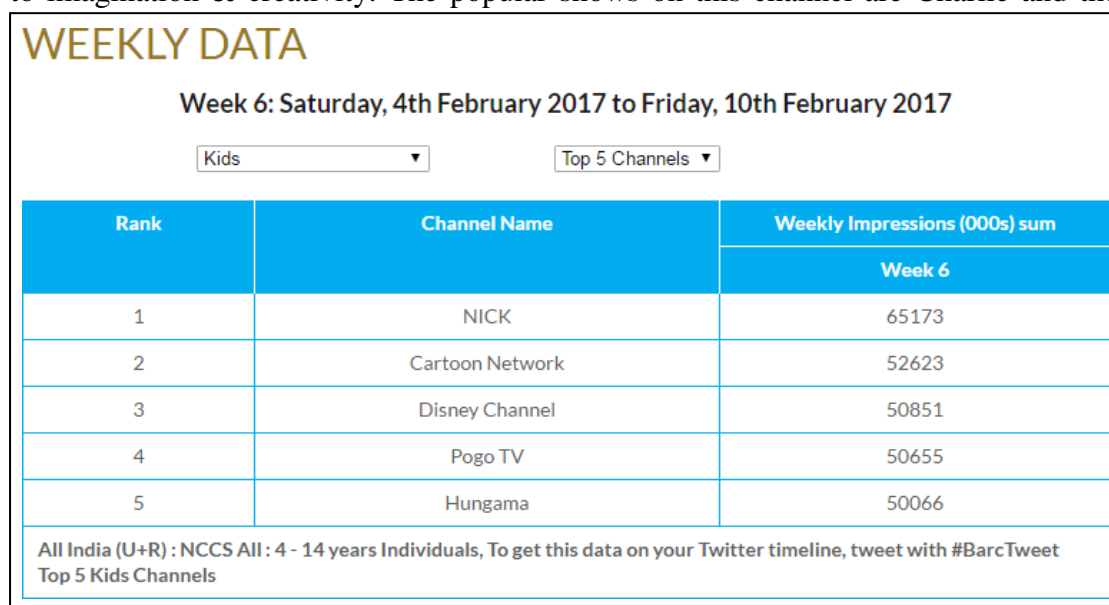
group of 10-17. The popular shows on the channel consist of Power Rangers, Shaktimaan Animated, Kung Fu Panda and horror series Are You Afraid of the Dark.

3. Disney Channels Worldwide

Disney India is a subsidiary of American Media giant Walt Disney Company. It is a public limited company. The flagship channels of Disney are **Disney Channel and Hungama**. Hungama was started by UTV but was later bought by Disney. The popular shows of Hungama TV are Shin Chan, Doraemon, Pokeman and BeyBlade. Disney Channel shows list includes Best of Luck Nikki, Art Attack, Indian Jungle Cubs etc. Disney also runs specialized channels Disney XD targeted at adolescents and Disney Junior, targeted at prepare schoolers.

4. Fox International

Yet another media giant of the world, Fox Networks has a kid's channel, **BabyTV**, which is dedicated to infants and toddlers. This channel focuses on all round development of child based on nine developmental themes ranging from first concepts to imagination & creativity. The popular shows on this channel are Charlie and the



numbers, paint me a world, Play Time etc.

Figure 4 Weekly Ratings of Top 5 kid's channels in India (According to BARCIndia)

Digital content for kids (Market analysis)⁹






All the major channels discussed above have their own web applications and mobile apps. Disney channel operates Disney.in, Pogo has Pogo.tv, Hungama has hungamatv.com and BabyTv works under the domain babytv.com.

Disney – This website has plenty of options for kids. They have Videos, Movies, Games, Parks & Travel and Characters on their website. The homepage is quite intuitive. The shows, videos and characters have been listed in horizontal concurrent reels as we see on YouTube. The site gives information about their latest movies, schedules of shows and booking options for theme parks. Apart from web presence, Disney has strong mobile penetration. They have variety of mobile games, Episode's (specialized episodes for mobiles), puzzles etc. The most popular games are Where's my water, Nemo's Reef and Temple Run.

Pogo – Pogo has only three main categories, namely Videos, Shows and Games. The website displays show timings in a marquee running on the top. The site is very colourful and organized. They also show Videos and Games in horizontal frames like Disney. Unlike Disney, pogo doesn't have a widespread mobile presence. Their popular shows like Chhota Bheem have been converted into games by third party developers. But these games are not under the banner Pogo.

Babytv – It has four main categories on its website. They are Nursery Rhymes, Shows, Games and Parent Activities. This site is very colourful and animated. The designs are alluring for kids. Games have also been segregated into two categories i.e. Activity based and Fun based games. Activity based games focus on learning shapes, colours, animals, numbers and alphabets. Babytv has good penetration on mobile as well. They have a lot of games and videos available on the Google Play store. Some of them are free, while other are paid. The games on mobile also focus on activity-based learning.

Table 1: Top 5 shows in Kids category in India (According to WorldBlaze.in)

Rank	Show	Character
1	Doraemon	
2	Ninja Hattori-kun	
3	Chhota Bheem	
4	Harry and his bucketful of Dinosaurs	
5	Hagemaru	

Digital Presence

CFSI has wide digital presence. It has its own website cfsindia.org and a YouTube channel. On its website, information about latest events organized by CFSI, latest movies and news related to children films are shown on the homepage. Apart from this, there is a Film Catalogue, which is a consolidated database of all the movies made by CFSI over the years. It is like IMDB of CFSI, where visitors can view numerous movies and customize their search according to language, category and year of production. These movies are available for sale through DVD or acquisition of rights for Indian and World sale.

There is a module called Film Festival on the CFSI website, which shows you the relevant information about latest film making workshops running currently in various cities. IT also shows the gallery, news and archives of various film festivals.

Mobile App

CFSI has its own mobile application, which can be downloaded from Google Playstore. This app was launched in 2015. It has some interesting features like Paid shows and Free shows. This allows users to fill a form and arrange for seeing a paid or free movie of their choice in any event organized in schools, colleges or other

institutions. The list of upcoming films, trailer and film catalogue are also available on the app. Users can also choose to buy DVD of their favourite movies on mobile.

Digital Analytics

We analysed the online traffic data for cfsindia.org and found some interesting results. We can see the monthly traffic metrics for cfsindia.org from Aug'16 to Jan'16 in Fig 3.1. The graph clearly shows that on an average number of visits per month on CFSI website has been around 6.7K. This is a good number but when we look at Avg Visit Duration on the right side of the panel in Fig 3.1, we find out that average visit duration is just 90 seconds, which is very low. This points out to the fact that visitors are opening the CFSI website, but it is unable to engage visitors for a longer period. Content viewing site like cfsindia.org should have way larger visit duration.

Now let us look at the Bounce rate, which refers to the percentage of visitors who navigate away from the website after just looking at the homepage. The bounce rate of cfsi.org is also high, because the site offers various options for navigating. This means that on an average 55% of the visitors navigate away after just viewing the first page. CFSI website should be made attractive and engaging in order to improve bounce rate and hence website ratings.



Figure 5: Monthly Traffic analytics for cfsindia.org

VRIN Analysis 10 11 12

Now let us look at the resource analysis of CFSI. We have tried to figure out important resources of CFSI, which may be valuable, rare, Inimitable or non-substitutable for other firms.

Experience

CFSI has been making films for children since 1955. It is the oldest firm to make movies dedicated for children in India. The experience of the firm in this field is unparalleled. It knows the trends of children's likes and dislikes over the years and can make movies well suited to Indian children.

Emotional Connect

CFSI has produced numerous movies for Doordarshan. The children of Doordarshan era are parents of today. They have pleasant memories of various characters shown in these movies. If CFSI can revive these characters, the parents may advise their children to see these shows as they liked the shows when they saw them.

Government support

CFSI functions under Ministry of I&B. It is a government body and has government officials in the administration. This gives it a unique advantage over other competitors if they must take up a new initiative. The government officials working in CFSI may have good contacts with other officials which can help them get hassle free approvals. Also, they are aware of the ins and outs of government processes, which is quite an asset in any industry.

Regional content

Yet another advantage for the firm is having content in ten regional languages. India is a diverse country where people have different tastes and cultures. Making films in different cinemas and languages is a big plus for CFSI.

Large content database

CFSI has database of over 250 films on its website. This is huge opportunity in terms of numbers of shows which can be made from these. If you have a lot of content, you can choose the best among them and showcase it digitally on various channels.

Table 2: VRIN Analysis for CFSI

Resource	Valuable	Rare	Inimitable	Non-Substitutable
Unique Experience	Green	Green	Green	Green
Emotional connect	Green	Green	Green	Yellow
Govt support	Green	Yellow	Yellow	Red
Regional content	Green	Red	Red	Green
Large database	Yellow	Red	Red	Green

Issues of Concern

After analyzing various aspects of the firm, we have filtered some points which can be a cause of concern for CFSI in digital space.

While comparing consumer behavior and CFSI following gaps were identified:

Table 3: Gaps between Consumer preferences and CFSI

Attributes	CFSI Position
Central Character	As of now, there are few serials which has gained popularity in terms of the central character.
Titles	The titles used by CFSI cannot be remembered easily.
Story line	CFSI has made serials that have gained popularity and it has been licensing the content to other channels
Dialogues	The dialogues are available in more than 10 languages which helps in increasing the penetration whereas in terms of simplicity, dialogues can be made more realistic.
Marketing	To increase the brand recall and recognition, CFSI should focus on marketing of content as well.

While comparing CFSI with its competitors, we have identified following issues:

Firstly, we will look at the website ratings. The number of visitors per month is low if we compare it with other big banners in the same industry. The bounce rate is high, which means users are navigating away from the site after seeing the homepage only. The site may not be attractive and colorful enough in order to attract children and engage them for a longer period.

Moreover, the website doesn't have any free videos, which is what Indian parents or kids may be looking for. All the big digital channels are providing some amount of free content on their website. This is being done in order to promote their site and win the loyalty of the users. Indian audience is not yet mature enough to pay for each episode they are viewing on the internet. Even big players like Hot Star are unable to charge for all their content. Pogo, Disney and Cartoon Network have placed some short popular videos for free on their website, which are used to attract children. Once you win the confidence of the viewer and make them habitual to your show, then you can charge for it.

Also, there is no provision of online payment on the website for paid shows. The website asks to fill a form and sends an automated reply after filling the form. But no one follows up the request through phone or email. These transactions should be made user friendly through online payment gateways to facilitate the users. Moreover, the links of trailers of movies in the Film Catalogue on the website takes you to YouTube channel of CFSI. These links should directly point the user to the trailer window and not to the YouTube channel page. Also, the YouTube channel is not being updated on regular basis.

Table 4: Comparison of digital presence of various kids' entertainment channels

Channel	Games Park Travel	Free Videos	Movies Info	Episode's
Cartoon Network				
Disney				
CFSI				
Nick	✓ ✓	✗ ✗ ✗		
Pogo	✓ ✓	✗ ✗ ✗		
Baby TV				

The Digital content of CFSI focuses more on movies, that too non-animated. But according to our research, children preferences are changing rapidly, wherein they prefer to see animated content over non-animated ones. Also, educational and

entertaining games are being used by almost all the kids' channels to attract the attention of children. These games can also draw parents' interests if they are educating children in some way.

On the mobile app, apart from the issues discussed above, there is no cannibalization of content. For example, Disney has created several different apps for various popular characters. This helps in increasing revenues per download and usage of the app. Also, Disney has released some free and paid episodes of selected TV programs as '*episode's*' in the form of a mobile app. This has widened their reach to a large extent.

Segmentation, Targeting and positioning analysis

Segmentation based on type of Geographic region

Urban Areas

The penetration of children entertainment channels as well as internet in such areas is very high. But it is possible that all the children in these areas have access to internet or smart phones. Children can access content through computers, laptops or parents' smart phones but major mode of entertainment is through TV only.

Due to the popularity of channels such as Disney, Pogo, Nickelodeon, etc. it will be very difficult to start to new channel and gain considerable market share in short time. There are two aspects of a business; one is point of difference (POD) and other is point of parity (POP). To differentiate, one must have certain PODs. But to get the membership of a category, one must have POPs. These POPs include content quality at par with international standards, Apps, games, free videos and trailers.

Rural Areas

These are the regions where the penetration of DTH, cable and internet are very low. This results in almost no competition from any player. This gives CFSI an edge to gain popularity among kids very quickly. This can also help CFSI in testing its content which can be later tailored for the other two areas.

Semi-urban Areas

The penetration of DTH, cable and internet are much more as compared to rural areas but less than metro cities. Children entertainment channels are quite popular in these

areas. Various players such as Disney, Pogo, Nickelodeon, etc. have already gained a lot of popularity in these areas. In terms of infrastructure, the recent efforts by Indian Government will help in increasing the digital connectivity and penetration in these areas. Thus, adoption of digital content is going to increase in these areas.

Segmentation based on Income:

Income based segmentation is crucial in this context as if a family belongs to higher income group, there is higher probability of internet connection, smart phones (with each member) or other streaming and handheld devices that help in watching digital content. In addition to this, watching digital content also fulfils symbolic benefits along with its utilitarian benefits.

In families belonging to middle income category, usually parents have smart phones and children watch content or play games on their parents' phone. Middle income families are very price sensitive.

Lower income group families don't have smart phones or even if they do then they might not have necessary internet connectivity to watch digital content. But with time as the internet penetration, usage rate increase and price per unit consumption of internet decreases, the adoption of digital content will increase in all the three income groups.

Positioning of Competitors

It is very crucial to closely look at the positioning strategies of various channels owned by different media giants. This helps in gaining a broad perspective and consequently leads to better positioning of our content. Fig below covers various channels operating in children's media entertainment industry. The content produced is mainly consists of Western shows tailored to Indian languages, local content produced in India and Japanese anime. The content on the basis of theme can vary from educational content where host is telling about Do It Yourself techniques such as M.A.D to teaching simple logical problems or action packed show with any super hero like Ben10, etc. to a classic, contemporary story telling show full with emotions and laughter. The shows are not only meant for kids, but many channels make it a point to tailor the shows for the whole family so that even parents and grandparents can watch with kids. For our analysis we have taken the type of content that is

produced and the way it is produced as our criteria for comparison. Channels such as Cartoon Network, Pogo and Disney Channel localize the western content and produce content in India also. The content has a mix of action as well as stories that help in creating a bond between the character and children. The case is similar with other channels such as Disney XD, Disney Junior, Nickelodeon and Baby TV. But contrary to this Hungama airs Japanese anime translated in Indian languages and creates a major differentiation as compared to other channels. ZeeQ, an Indian channel focuses on creating content lined up with Indian culture. It covers Indian stories such as Vikram and Vetal, Amar Charitra Katha etc.

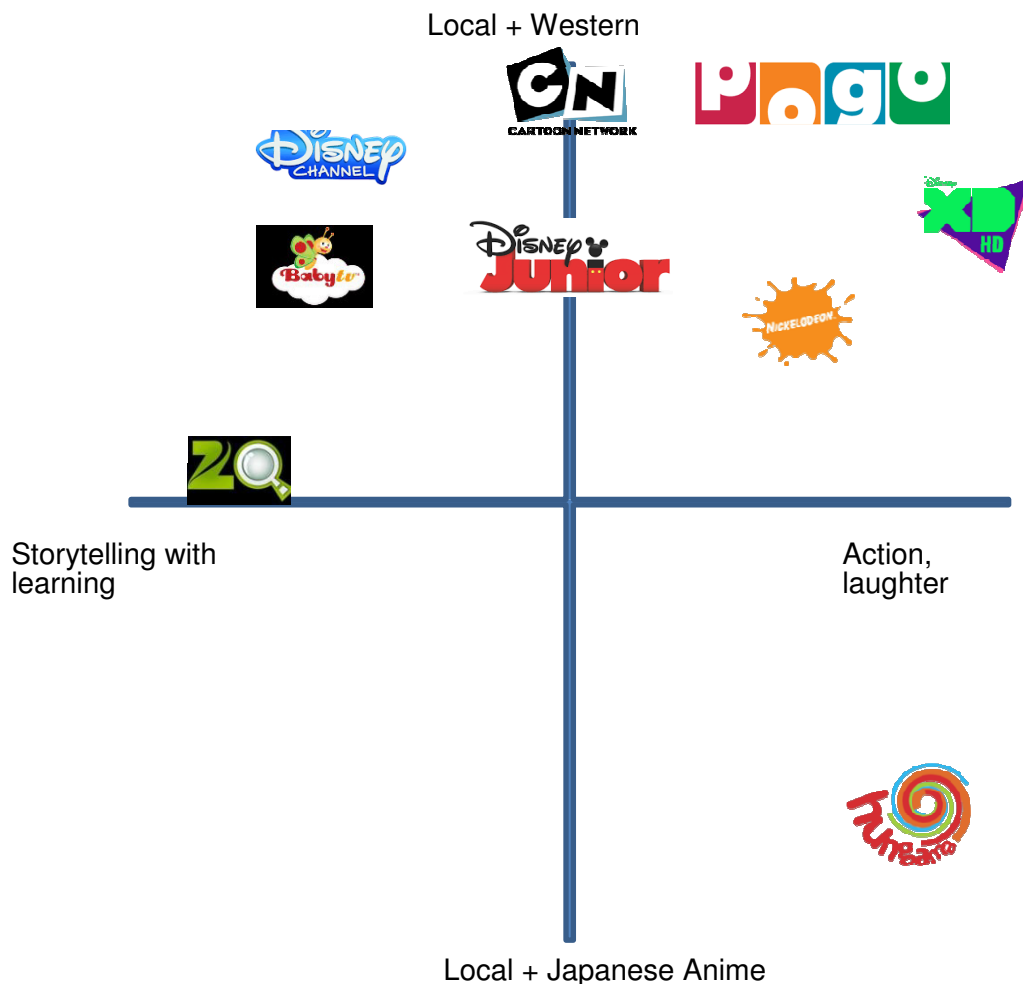


Figure 6: Positioning Map of Different

Positioning Strategy & Content Development

CFSI has made more than 250 films that includes various animated short, feature films, live short, feature films and documentaries for children entertainment. These films are available in 10 languages. Very often CFSI sells right to telecast content to other channels that cater to children entertainment. The content is based on Indian stories and has won numerous National and International awards.

From the positioning map, CFSI is currently positioned as one which produces content on old Indian stories and focusing on the entertainment part more. But there are many players operating in the same domain. It is crucial to create differentiation in such a way that its core positioning is in line with CFSI's values and mission. Hence, it should move towards the left quadrant, focusing on entertainment with education part.

CFSI should focus on revitalization of old series in line with the current tastes of children. The whole point of doing this is to connect with children as it did with their parents. The quality of content should be maintained at par with competitors. The cost of production will go up initially but once the content is generated, same content can be used again and again. It is very important to tailor the language of the content as per local tastes. In urban areas children may prefer content in English but in rural & semi-urban areas, CFSI should modify the language of the content to regional languages.

Due to the popularity of channels such as Disney, Pogo, Nickelodeon, etc. it will be very difficult to start to new channel and gain considerable market share in short time. Thus, in the short run CFSI should license its content to these channels and try to gain mind share of children. But CFSI should also focus on its own website and app.

The content should be full of fun, humour and adventure. It should also have some action. The content should seem realistic to its audience and children should be able to relate to it. The characters must appeal to the audience as it leads to the success of the serial and movie. The dialogues should be simple to understand, and some moral values should be imbibed in the stories.

There are two aspects of a business; one is point of difference (POD) and other is point of parity (POP). To differentiate, one must have certain PODs. But to get the

membership of a category, one must have POPs as well. All the other content providers have games centered on main character of each serial. This not only increases the involvement of children but also increases the popularity. This can be a rich source of education as well as entertainment for children. CFSI should also create games and promote their characters.

Medium for various types of content

For serials, CFSI should initially start licensing its content to children entertainment channels and major online streaming channels such as Amazon Prime, Netflix, Hot Star, etc. The content on online streaming platforms should be at minimal or no costs. The content should also be made available on YouTube and its own website. The content should be initially made available for free. The revenue can be generated through advertisements and licensing fees initially. The website also should be revamped, and user interface should be made user friendly and responsive.

For films, CFSI can probably start by screening on children entertainment channels (old movies). The same films can be made available on e-commerce websites such as Amazon, Snapdeal and Flipkart. It should also be sold through online streaming through its own website and online streaming websites.

To promote new films or serials, CFSI can reach out to schools where it can reach out to large number children in various age groups at once. It can also go for screening of movies based on “edutainment” in schools. This will help CFSI in increasing its popularity. This can work very well in semi-urban and rural areas.

Recommendations

After analyzing children industry, CFSI and consumer behavior, we identified primary gaps between CFSI and current trends in the industry. On basis of this analysis, we recommend a dual strategy of:

1. Content Development Strategy
2. Marketing Strategy

Content Development Strategy

The content should be focused on a central character like one in Chhota Bheem or Krishna. The animated series are preferred over non-animated content. So, CFSI should try developing more animated and 3D content with special effects. In the current hit shows, there is a pattern of basing the show on normal character that children find like their school friends. But the only difference is that the character has special powers which makes distinguishes him from others. His rest of life is quite similar a normal child. Also, it has been observed that the central character usually makes use of his powers to help the needy and save his friends and others from their problems. This quality is quite admired by children in India. As every child thinks that he/she is the Centre of all problems in one's childhood and they wish to have some supernatural powers to get away from the real-world problems like their hero does in the series.

On the content side, we have observed that characters having vibrant colored costumes and catchy titles like Ben 10, Doraemon are more popular among kids of our target segment. Use of Indian scenic beauty and portrayal of Indian villages has been a plus point in may animated series running these days. So, it would be a good idea to incorporate the same in our content as well. Apart from this, regionalization of content is a space where there is lot of scope for growth. Most of the shows in India are dubbed in regional languages but none made according to the tastes of different regions. In rural India, regional languages are more popular than English or Hindi. CFSI, having a vast experience in regional cinema of kids, can make a strong impact in this category by making regional digital animated content.

Another interesting observation found in our research is that children like episodes of a series to have some story and moral learning imbibed in them. Animated series having moral ending is more likely to be successful in Indian market. This trend may be attributed to parent's choices as they are the ones who want their children to learn moral teaching through cartoons and then inspire their children to follow that series.

Marketing Strategy

1. *Product Alignment* – CFSI should align their products to their inherent values keeping in mind the current consumer preferences. The customer needs are changing day by day. As we have identified a move towards animated content and action-

based anime. CFSI has made a lot of content but a few of them is animated or action and adventure based. So, we recommend that content aligning with the latest trends shall be marketed.

2. *Social media presence* – CFSI has presence on all primary social media platforms. But the analytics related to all of them are a point of contention. Its mobile app has very low download, website has very low views and high bounce rates. The YouTube channel is hardly updated, and website doesn't match the current standards of kids' websites. So, they should improve their social media standings by promoting their app and updating their website. They should put regular updates on their YouTube channel and try to promote as a verified channel by paying some fee to YouTube.

3. *Target parents* – Parents are the root of the children's preferences especially in a country like India where parents have all the control on their kids of any age. If we can target parents and gauge their preferences, we will be able to better market our products. We can bundle children merchandise with some products to promote CFSI or hold some contest based on our upcoming show through this product. This will really help us getting popularity among Indian kids.

4. *Co-branding* – Recently CFSI has made an agreement with Ranbir Kapoor starrer 'Jagga Jasoos' to promote their movie. This is a nice way to get the attention of kids and their parents. We should encourage this behavior in future for our digital series as well and make use celebrities to promote our web content.

5. *Integrate games* – All the major players in kids' industry have games on their online portals. Whether it is a mobile app or website, games are a Centre of attraction for kids. But CFSI doesn't have games on its website and app. Neither does it have dedicated apps for characters of CFSI unlike Disney. Integrating games on these portals will be a big plus to attract kids to our content or digital channel. Games are an easy and interesting way to engage kids for a longer duration. This helps in retaining the customer and cross attraction towards other products on our website like shows and movies.

6. *School as promotional medium* – Children spend most of their productive time of the day in school. Hence schools are best medium to promote our content.

CFSI should showcase free premier of shows in government schools and some selected private schools. This will help in raising their interest in our shows. If they like the show, then they will continue to watch the same on our digital channel. Schools can give our shows the required push start to make our characters as popular as Chhota Bheem in today's world.

Free content on APP - Though on CFSI app there is a section dedicated to free content where one must send a request in order to watch a movie. It takes a lot of time and sometimes a user never gets a request approved. For using CFSI App basic information of user is taken so it is not necessary to take this information at the time of request submission. Competitor app like Disney, pogo has a lot of free content which can be accessed easily without any hassle of submitting information. This leads to repeat consumer which is missing in case of CFSI. So, in order to compete with APP like Disney CFSI needs to provide free content which are accessible directly from their APP.

7. *Other conventional mediums* - Apart from medium mentioned above company can also go for conventional medium for promotion which includes paid advertisement, promotional blogs, public relations, coupons for APP downloaded.

Conclusion

- a. What is the way forward in Co-production as far as CFSI is concerned and how it can benefit in enhancing the quality of films, increasing the reach, optimizing the costs and generate revenues as they go ahead and look for co-production on a serious note?
- b. What should be the arrangement, guidelines, best practices, term & conditions, legalities etc. that helps in meeting up with the mission and vision of the institution and helps building the brand salience of the institution in a sustained manner?
- c. How can CFSI benefit from the existing bilateral treaties with different countries? What are the best possible target countries/markets for pitching co-production ventures?

The thesis should be able to propose recommendations in following areas of Marketing and Distribution of CFSI films –

- a. New PR and Marketing strategies and platforms for CFSI films.
- b. New and innovative distribution models that can also augment revenues and helps CFSI in self-sustenance and reduce dependency on the Government grants?

- c. What should be done to encourage the social organizations and schools for using the mobile app and benefitting from the same?
- d. What can be done to promote the use of Mobile App among people living in remote areas beyond traditional way of advertising?

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