





About the Conference

The mainstream commercial Indian cinema is now popularly referred as Bollywood worldwide. Of course there is a longstanding debate on how the Bollywood specifically refers to Mumbai - based Hindi cinema. No doubt, regional cinema in India - Tamil, Telugu, Kannad, Malyalam, Marathi, Bhojpuri. Assamese, Manipuri and Bengali cinema – has its own identity which in many cases is very distinct, and is not considered less appealing than Bollywood. Nevertheless, Hindi films are in the mainstream and unarguably, the term Bollywood is being used as a brand name for Indian commercial cinema.

Since 1990s, driven by the demand of the non-resident Indians, especially settled in the West, Bollywood cinema has gained grounds in countries such as UK, USA, Canada and Australia. Hindi cinema has always been popular in the African, Eastern and Mid-eastern countries, from Nigeria, Egypt, Morocco, Dubai, to Malaysia and Russia.

Bollywood cinema with its own specific narrative style, plot-line, genre, technique, use of music, song and dance and star system, works in a very different manner than Hollywood or any other Western film industry. Indian cinema is now more than 100 years old and its popularity seems to be growing each day. No wonder Bollywood has helped India's soft power grow very strong and is today one of the biggest exports, through its multi-platform links of film, music, song, dance, promotional/advertising films etc.

This conference will look at various aspects of Brand Bollywood and how its reception and consumption, collaboration and distribution have changed over the years, especially post 2000s. Every possible aspects of Bollywood will be researched, analyzed and discussed by scholars and filmmakers in various sessions of the conference.

With changing technology, the distribution of content and viewing habits have changed. Having passed through the stage of theatres to cable TV and satellite TV, we have entered in internet regime. We are now using the alternative networks of Amazon Prime and Netflix which are providing services of video on demand. The news and entertainment industry has also moved to Over-the-top (OTT) system where content providers distribute streaming media as a standalone product directly to consumers over the internet bypassing telecommunications, multichannel television and broadcast television. The conference will also cover such alternative networks.

Objectives of the Conference

1. Connect Indian Cinema researchers, scholars and filmmakers

2. Increase understanding of the use of music, song and dance in Indian Cinema

3. Encourage understanding between Australia and India by developing in each country an appreciation of the quality, diversity and sophistication of each other's cinema

4. Increase awareness and understanding of Australia in India and/or of India in Australia, amongst people and institutions who have the capacity to influence others

5. Demonstrate the quality of the growing interest of Indian and Australian scholars and academics in Indian cinema research and development

Sub Themes of the Conference

1. Bollywood's reception, consumption and distribution in globalized era

2. Various aspects of Indian Cinema

3. Genres of Indian Cinema

4. Bollywood Cinema and its collaborations – local or international

5. Regional Cinema in India

6. Distribution of films in India and overseas

7. Multiplex oriented Indian Cinema

8. Indian Cinema and overseas market

9. Satellite rights of films

10. Exhibition of films on movie based TV channels

11. Indian Cinema in the age of internet

12. Bollywood and online platforms

13. Video on demand and viewers' choice

14. Films and entertainment contents on Netflix/Amazon Prime

15. Alternate networks and Over-the-top system

16. Bollywood song and dance reception in the West

17. Indian Music, Song and Dance in the Performative Spaces

18. Bollywood and Cricket - connecting India and the West with what effect?

19. Bollywood in Australia

20. Bollywood and international funding

21. Bollywood Gangster films

22. Alternate cinema of India

23. Hinglish films in India

24. Representation of women in Indian Cinema

25. Representation of downtrodden community/classes in Indian films

26. Issues of censorship and regulation of Indian Cinema

27. Central Board of Film Certification (CBFC) and certification of Indian films

28. Certification of foreign films in India

29. Bollywood and Indian Culture

30. Bollywood and social transformation

31. Bollywood and women liberation

32. Bollywood and human rights

33. Films based on contemporary contents and news developments

34. Women centric films of Bollywood

35. Latest trends and varied themes in Indian films

This is not an exhaustive list of sub themes. The scholars/researchers may choose sub themes relevant to the main theme/objectives of the conference.

Special Attraction:

• Publication of Conference papers with ISBN

• Release of published books in Conference only

Outstation delegates:

• Lodging facility near the venue of the conference with no charges

• Visit of historical monuments in Delhi subject to choice of delegates

REGISTRATION FEE INCLUDES:

1. Meals, Refreshment and Lodging

2. Conference Proceedings (Publication of Abstracts)

3. Seminar kit, Brochure and related material

Call for Papers

Academicians, researchers, students, media professionals and filmmakers are invited to submit papers on their original unpublished work.

Format of Abstract:

Key words: Mention 4 to 5 key words

Length of Abstract: 250 - 300 words

Authors: Brief introduction of Author/Co-author (Max. 100 words)

Format of the Full Paper:

Length of paper: 3000 – 5000 words

First page: First page should contain title along with full names of author/authors with designations

Title of paper: Times New Roman 14 bold caps

After one space: Author, Affiliation, e-mail in font 12 italics. Leave one space. Then Abstract title in 12 bold; Abstract in Times New Roman font 12 justified

Main text of paper: Titles in Times New Roman 12 bold caps; Text in Times New Roman 12 justified

Subheadings: Times New Roman 12 bold italics

Spacing: 1.5 between lines

Margins: 2.5 cm.

Paging: Page numbers at the right bottom of the page

Figures: Title should be at the bottom of figure

Tables: Title to be at top of table

References: APA format

Submission of Abstract and Paper:

Submit the Abstract and the Full Paper by email

Conference Email: ican@dme.ac.in

Registration Fee

Academicians/Professionals/Filmmakers [Paper presenter]

Paper in English

Rs 2,000/-

Academicians/Professionals/Filmmakers [Paper presenter]

Paper in Hindi

Rs 1,750/-

Academicians/Professionals/Filmmakers [Participation only]

Paper in English

Rs 1,750/-

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Research Scholars [Paper presenter]

Paper in Hindi

Rs 1,250/-

Research Scholars [Participation only]

Paper in English

Rs 1,000/-

Research Scholars [Participation only]

Paper in Hindi

Rs 750/-

Students [Presentation/Participation]

Any language

Rs 500/-

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Deadlines for Submission

Conference unveiled for academia

August 9, 2018

Deadline for submission of Abstracts

September 20, 2018

Notification of Abstract

September 25, 2018

Deadline for Registration

September 30, 2018

Deadline for Submission of Full Paper

October 7, 2018

Deadline for publication of Volumes

October 15, 2018

Conference Dates

November 16, 17 and 18, 2018

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