

ISSUE 01

2026

PANDEMONIUM

CINEMA CULTURE CHAOS

WOMEN
IN
VFX

RAJASTHAN
TO
HOLLYWOOD

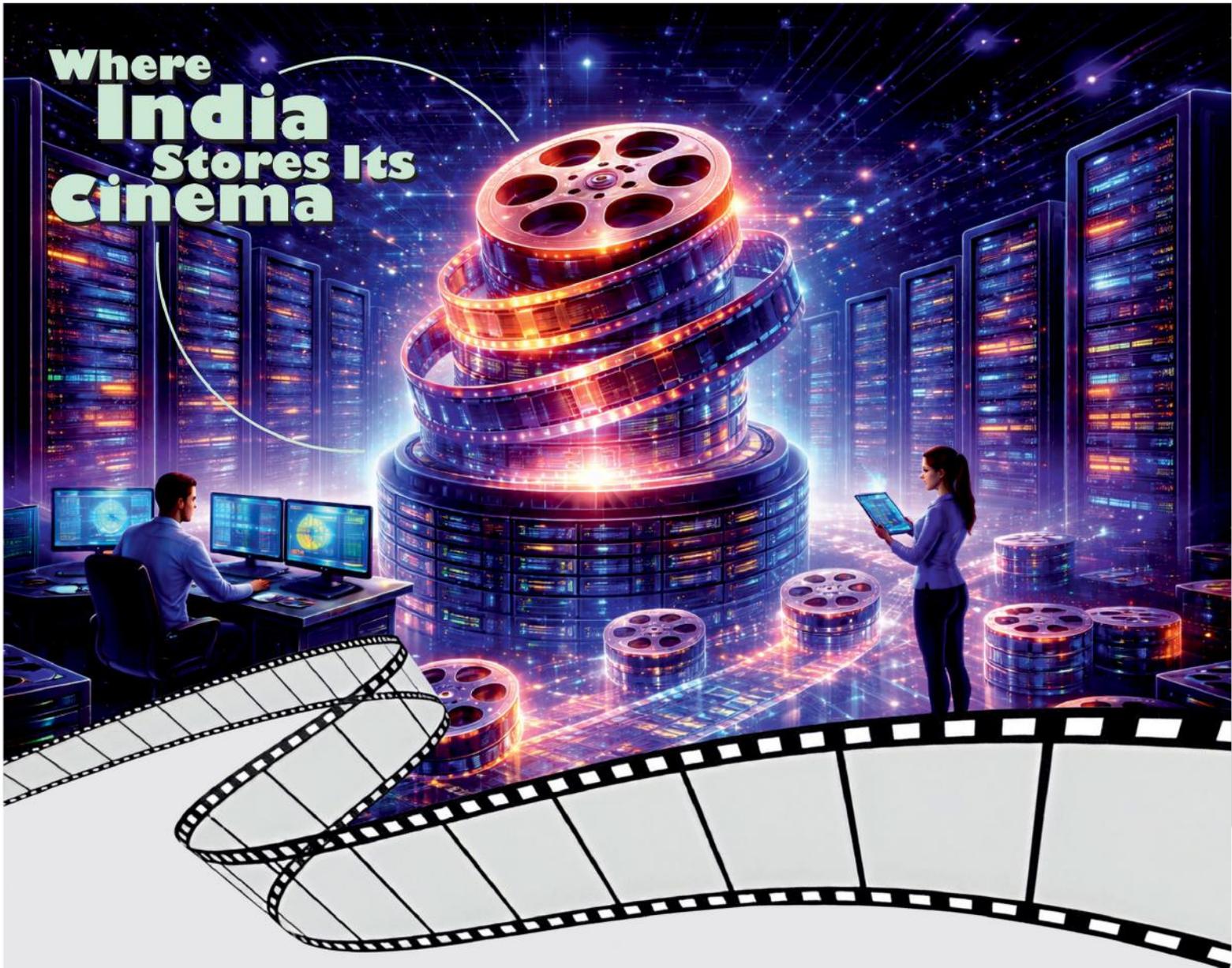
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PANDEMONIUM

CINEMA CULTURE CHAOS

Issue One

EDITOR'S FOREWARD



For a magazine called **Pandemonium**, it feels appropriate that we are launching at a moment when the entire creative world is in mild chaos.

Attention spans are collapsing, formats are shrinking, data is exploding, studios are sprinting, and algorithms seem convinced that nobody can sit still for more than eight seconds. Perfect timing.

This issue steps into an industry that is rewriting itself faster than anyone can document it. China has turned micro-drama into a global export. Streaming platforms have turned volume into strategy. The VFX sector is drowning in zetta-bytes and running out of digital elbow room. And cities like Hull are suddenly appearing on location wishlists, surprising even themselves.

Pandemonium was built for this exact climate. We are not here to tidy the story. We are here to track it as it evolves, shifts, mutates and occasionally contradicts itself. The fun lies in the friction. The innovation lies in the disruption. Creativity has never been this restless, and the industry has never been this unpredictable.

If the world is moving faster, then Issue One is our opening attempt to keep pace and ask the right questions along the way. Consider this the calm introduction before the real chaos begins.

Welcome to Pandemonium. This is our first page. The rest is about to get interesting.

Sam Bhattacharjee

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PANDEMONIUM



December 2026 Cover Image

PANDEMONIUM

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Publisher: Pandemonium (trading as 4K Inc Ltd)

ISSN - 2978-5979

MANIFESTO

Pandemonium is not noise. It is intent.

A spark in a system that has grown too comfortable.

A reminder that creativity is supposed to be unruly, that innovation is supposed to disturb the usual order, that culture cannot be audited into silence.

We publish for the makers who don't wait for permission. For the studios that build pipelines in the dark and light the way for everyone else. For the storytellers who live between continents, identities, and timelines. For the technologists who turn neural nets into paintbrushes. For the rebels who still believe craft matters more than compliance.

Our pages exist because the world swung too far into sameness, because algorithms started curating taste, because bureaucracy mistook interrogation for insight, because creativity became an industry, and someone finally had to say no.

We stand with the creators who hold a camera in one hand and a question in the other, with the companies carving new routes through old systems, with the dreamers reshaping post-production, VFX, AI, music, and cinema, with every voice that refuses to be boxed by geography, regulation, or expectation.

We explore the fault lines. We document the collisions. We celebrate the imagination that survives the noise. We challenge the institutions that forgot who they serve. We shine a light on the culture that thrives at the edges.

This is the space where art meets infrastructure, where ideas outrun paperwork, where narratives take back control, where creators define the era instead of reacting to it.

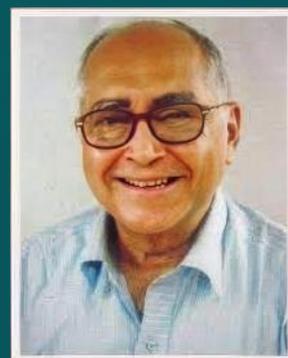
We don't chase trends—we interrogate them until they confess. We don't platform power; we platform evidence of life.

We are never polite about mediocrity, and we will never apologise for obsession. Here, beauty is allowed to be difficult, and truth is allowed to be expensive.

Pandemonium is not a magazine about disruption. It is disruption. A declaration that creativity will not be managed into mediocrity. A pledge to champion the brave, expose the absurd, and amplify the ones who build in spite of everything.

If the old world trembles good.
If the new world begins here even better.

This is Pandemonium.
This is the manifesto.
This is where the future starts to speak.



PARTHA CHATTERJEE
Executive Editor



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RAJASTHAN TO HOLLYWOOD

THE STORY OF IMLI PAANI

Sometimes the most unexpected journeys begin with the simplest craving. A humble street drink from Rajasthan travelled across continents and found itself celebrated on a Hollywood stage. This is the story of Imli Paani, and how cultural honesty became its greatest strength.

A Small Desire in a Sun-Soaked Home

In a quiet Rajasthani household, a pregnant woman waits for her husband to return with bottles of imli paani. The drink, made by soaking tamarind until its sweet and sour flavour settles into balance, is sharp, refreshing, and deeply familiar. It is not exotic. It is domestic. Comforting. Ordinary.

From Domestic Moment to Cinematic Idea

This simple moment became the emotional centre of a short musical film made for a UK-based brand. The premise was gentle by design. A craving, a wait, a small pulse of tension shaped around a ritual that needed no explanation. There was no spectacle to sell. No cultural translation required.

Why the Film Worked

The film succeeded because it refused to overstate anything. It captured a household moment with sincerity and allowed the story to breathe. The music, composed with restraint, lifted the scene without overpowering it. An ordinary craving became something quietly universal.

When the Audience Asked Why

At post-screening discussions, the cultural gap produced unexpected comedy. Many viewers had never heard of tamarind. Questions followed. Is it sweet? Is it sour? Is it an everyday drink or something linked to pregnancy? Is it India's version of pickles and ice cream. The filmmakers answered simply. Imli paani is woven into childhood memories, street corners, summer afternoons, and home kitchens. You do not need to grow up with it to understand its charm. One sip is usually enough.



Beyond the Award

The film's journey stretched beyond recognition at the Film Arts and Hearts Festival in Hollywood. A slice of Indian life, created for a British brand and filmed in Rajasthan, resonated with an American audience. Not through spectacle. Through honesty. It was a reminder that authenticity still travels.



"What began as a fun idea for a humble street food condiment connected far beyond anything we imagined."

Mani Singh Bhatoa, P&B foods

Closing Note

A woman waiting for a drink became a film. A film became a conversation. And that conversation crossed continents while holding onto the softness of its origins.

WORN WITH MEANING

HOW COLOUR YELLOW PRODUCTIONS USES FASHION AS STORYTELLING

In Bollywood, clothing is never just decorative. It speaks before dialogue, signals emotion before plot, and reveals character long before transformation is complete. Few production houses understand this language as intuitively as Colour Yellow Productions, where fashion is treated not as styling, but as narrative design.

Founded by Aanand L Rai, Colour Yellow Productions based in Mumbai has built a cinematic identity rooted in authenticity and costume forms a huge part of that. The clothes in its films feel lived in, not displayed. They belong to the characters, the streets they walk, and the worlds they inhabit.

COLOUR AS EMOTIONAL CODE

Colour Yellow films often use restrained palettes to reflect inner lives. In *Tanu Weds Manu*, the mix of earthy tones, faded fabrics and traditional silhouettes mirrors the chaos, warmth and contradiction of its characters. Nothing feels overly polished. The imperfections are intentional.

In *Raanjhanaa*, colour becomes emotional memory. Kundan's repeated yellow shirts are not accidental. Yellow signals hope, obsession, faith and stubborn optimism, all central to his identity. The colour returns like a motif, quietly reinforcing his emotional arc without explanation.

CLOTHES THAT BELONG TO THE CHARACTER

Colour Yellow resists glamour for glamour's sake. Characters dress like people you recognise. Sarees crease naturally. Dupattas slip. Shirts wrinkle in the heat. In *Zero*, Babua's oversized clothes emphasise vulnerability and defiance at once, reinforcing character rather than distracting from it.

Fashion here is not aspirational in a glossy sense. It is intimate. It tells you who these people are, where they come from, and how they feel about the world.

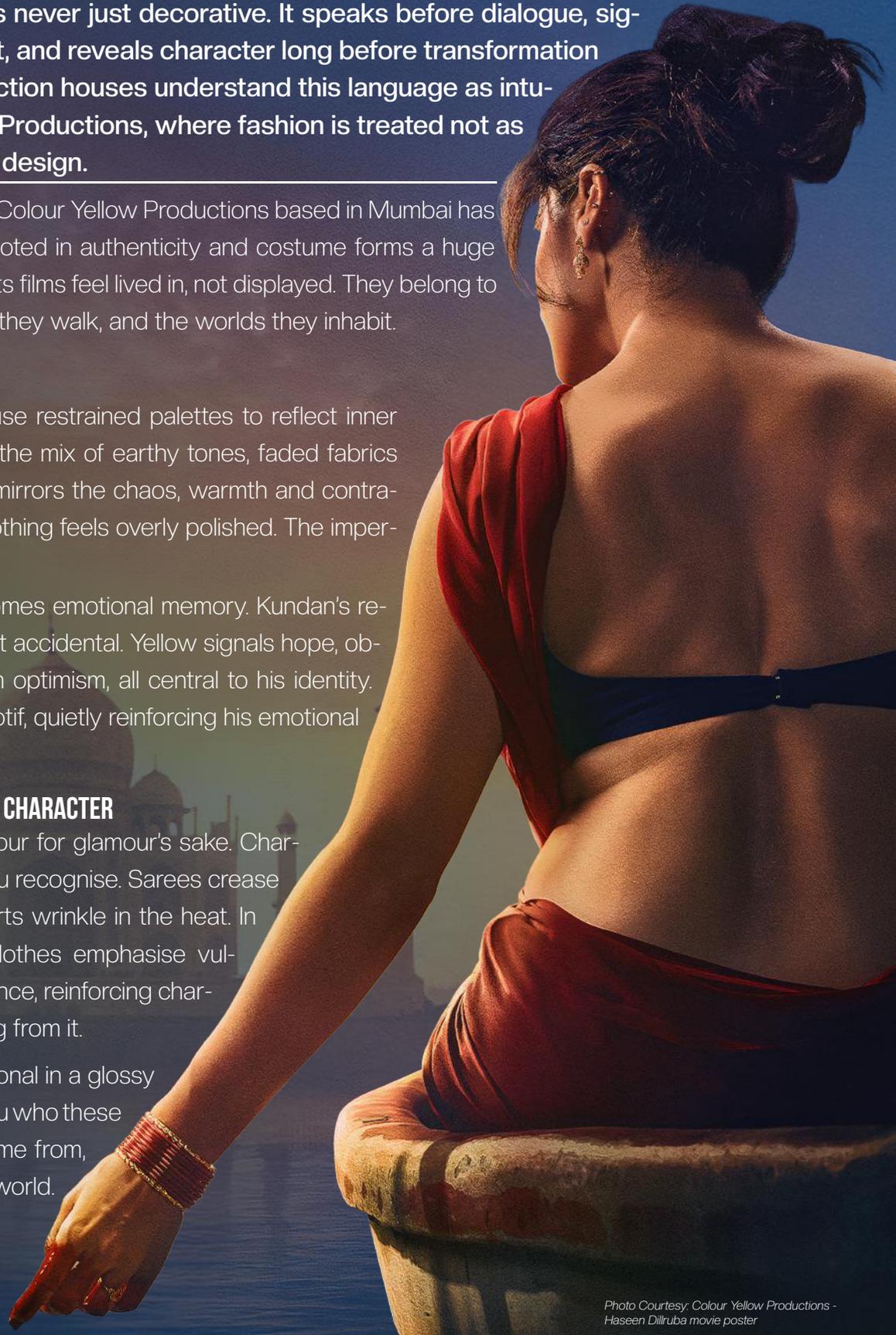


Photo Courtesy: Colour Yellow Productions - Haseen Dillruba movie poster

TRADITION WITHOUT COSTUME

Traditional clothing in Colour Yellow films carries weight without spectacle. It reflects culture without freezing it in nostalgia. Festivals, weddings and everyday life coexist seamlessly, allowing tradition to feel present, evolving and personal.

This approach has given Colour Yellow a distinct visual signature. One that values emotional truth over trend, texture over polish, and storytelling over styling.

In an industry often driven by spectacle, Colour Yellow reminds us that the most powerful fashion moments are the quiet ones. It involves the clothes that do not announce themselves but stay with you long after the film ends.



Photo Courtesy: Colour Yellow Productions -
Tere Ishq Mein

DEVIKA KUNDRA

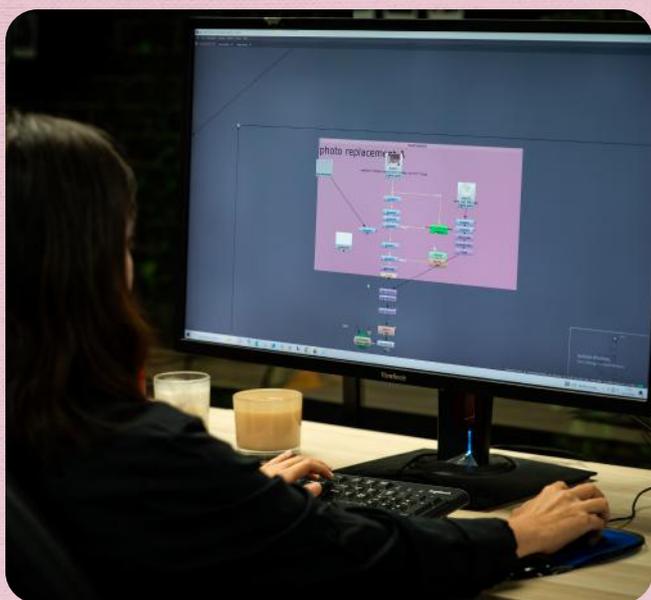
Digital & PR Executive





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I've spent years navigating an industry defined by imagination, precision, and constant innovation-yet also shaped by a persistent gender gap. Visual effects is a world where galaxies bloom, dragons breathe, and entire universes are built from pixels. But for many women, earning visible space in this world has been its own challenge. This is why Pink VFX matters-not only as a brand, but as a movement.



Pink VFX is actively rewriting the narrative of who belongs in visual effects and who gets to lead. It is a space created intentionally for women to thrive, innovate, and help redefine the future of screen storytelling. Despite VFX being one of the most creatively dynamic fields, women have long been underrepresented in leadership, technical, and creative decision-making roles. Many of us know what it feels like to be the only woman in the room-proving our capabilities, fighting to be taken seriously, and pushing against subtle, and sometimes not-so-subtle, barriers. Being a woman in VFX means balancing artistry with resilience, while bringing perspectives that elevate stories, strengthen teams, and foster inclusive creative environments.

Pink VFX is one of the forces accelerating this long-overdue shift. Its leadership itself tells a powerful story: a studio not just advocating for female representation, but built on it. From management and operations to development and creative direction, women are driving the engine here.

WHY PINK VFX MATTERS

As Ruhi, Manager at Final Post Ltd & Pink VFX, shared with us, the studio recently received over 400 applications. This is a response that reflects the company's vision, credibility, and commitment to excellence. Even the new website is being built by a talented female developer.

This kind of intentional, inclusive leadership is rare and transformative. For years, much of my compositing work has been invisible by design, blending seamlessly into the final image. Often, being a woman in VFX has felt the same: present, but unseen. Spaces like Pink VFX change that. They create community, mentorship, opportunity, and most importantly, belonging.

When women lead innovation, the entire industry evolves. Pink VFX isn't just opening doors it's rebuilding the house, making room for every woman who dreams of creating movie magic. The worlds we build on screen should reflect the imagination and talent of everyone especially women!

This Article is an affiliated content

Photo Courtesy: Arun Selvakumar & Santosh Sahu



SAMANTHA SALINAS

Compositing Artist



DESTINATION HULL

Hull had never been positioned as a film city. It was known for docks, industry and a straightforward northern identity that rarely crossed into cinema conversations. That changed when producer Andrew Fenton began showing teams what the city actually offered. Not brochures. Not tourist landmarks. The real locations. The lived-in corners. The places that carry texture even before the camera rolls. The shift started quietly. Andrew had been building Northern Films with the long-term intention of placing Hull on the map for international productions. Most location agencies talk in sweeping claims. Andrew worked by showing. He walked directors through alleyways with natural tension. He revealed industrial pockets that looked like ready-made sets. He pointed out buildings with enough character to replace expensive backlot construction. Hull's appeal was not staged. It already existed.



*T*he turning point came when an international team connected to 4K Inc was looking for a setting outside the usual London-Manchester circuit. Costs were rising across major cities. Familiar streets began to feel repetitive on screen. Production schedules needed flexibility. Hull became the unexpected answer. Andrew provided what filmmakers want most: access, practicality and a city that does not feel overexposed.





For Hull, this was not about glamour. It was about recognition. The city had the locations. It just needed someone to present them with clarity. That is what Andrew Felton achieved. He did not sell Hull as something it was not. He presented it as a working city ready for the lens, with enough range to support action sequences, drama scenes and atmospheric inserts.



'The project that arrived was Dastaar, and its presence made a statement without trying.' It was the first major Indian feature use Hull at scale. Local streets became part of the narrative.

Businesses adapted. Extras came from within the community. Crew collaborated with local departments who had never engaged with a production of this size before. Hull responded not with novelty, but with capability.

For filmmakers, the attraction was clear. Hull has space. It has visual identity that is neither generic nor overused. It carries a gritty authenticity that contemporary cinema depends on.

Industrial zones, waterfronts, converted warehouses and narrow streets all exist within manageable distances. The city allows crews to work efficiently without compromising on atmosphere.



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Dastaar is unlikely to be an isolated case. Word has already spread among production circles that Hull delivers both character and cooperation. The combination is rare. And in a time when productions are searching for new environments, Hull stands out because it is unmanufactured. It looks like itself.

Northern Films has positioned the city with precision rather than noise. Hull now sits on the list of emerging UK film destinations because someone saw beyond expectations and understood what filmmakers truly look for. A place with identity. A city that feels real. A backdrop that does not need reinvention.



HULL HAS FINALLY ENTERED THE FRAME. AND IT FITS.

Photo Courtesy: Behind the scenes of Dastaar movie shooting spot

THREE THOUSAND JOBS. NO CALL SHEET



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An industry perspective on UK-India film collaboration, employment expectations, and operational realities.

During the Prime Minister's visit to India, strong emphasis was placed on the future of UK-India collaboration in film and the wider creative industries. Central to this message was the expectation of approximately 3,000 new jobs emerging from increased cooperation and production activity.

The statement was received positively in principle. However, within the UK film and visual effects sector, it has also prompted practical questions about timing, delivery, and operating conditions.

The UK film, television, and VFX industries are currently operating in a period of heightened review and caution. Independent studios, service companies, and freelancers report delays in financial approvals, extended review timelines, and uncertainty around forward planning. These factors directly influence hiring decisions and production commitments.

Employment within film production is closely tied to confirmed schedules and secured financing. Roles are created when projects move from planning into execution, and when regulatory and financial frameworks are clearly understood.

KEY OBSERVATION

“Employment in film production follows confirmed activity and financial certainty.”

BOLLYWOOD-UK COLLABORATION

Indian film productions have historically contributed to the UK creative economy through location shooting, post-production, visual effects, hospitality, and associated services.

This collaboration has supported skilled employment across multiple regions. Since 2023, a reduction in large-scale Indian

productions utilising the UK has been observed. Industry feedback indicates this shift is linked to operational considerations rather than creative intent.

Factors frequently cited include extended approval timelines, evolving compliance interpretations, and a perception of reduced predictability compared

to previous years. In a schedule-driven industry, these considerations directly affect location and vendor selection.



PERSPECTIVE ON JOB CREATION

The projection of 3,000 jobs highlights the potential scale of collaboration. From an industry standpoint, clarity around timeframes, policy stability, and implementation mechanisms is essential for translating projections into active employment.

“Production decisions are based on certainty, timelines, and delivery frameworks.”

CONCLUSION

The UK remains a globally respected destination for filmmaking, with strong technical capability and creative talent. Continued international collaboration, including with Indian cinema, is widely welcomed across the sector.

Sustained job creation will depend on maintaining operational clarity, predictable processes, and confidence across the production lifecycle. These conditions enable studios to commit, invest, and hire with assurance.

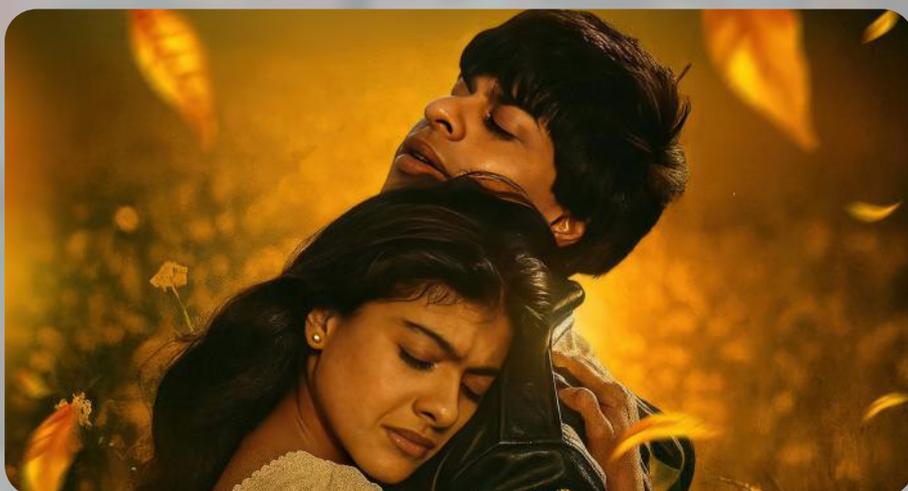


Photo Courtesy: British PM Visits Yash Raj Studios - www.southasianherald.com

Photo Courtesy: Keir Starmer watches film with actor Rani Mukerji - www.bhaskarenglish.in

Photo Courtesy: Dilwale Dulhania Le Jayenge movie poster

SPICE UP YOUR SEASONAL SPIRIT WITH CHRISTMAS KARMA

REVIEW OF CHRISTMAS KARMA - DIR. GURINDER CHADHA

Gurinder Chadha's *Christmas Karma* reimagines Dickens's *A Christmas Carol* through a vibrant British-Asian lens, blending festive warmth, humour, social commentary and original Christmas music. Chadha-known for infusing cultural hybridity into mainstream cinema-describes the film as her "Ode to Dickens and Capra," inspired partly by her family tradition of watching *It's a Wonderful Life* each year.

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The film follows the familiar Scrooge narrative but reshapes its emotional beats through multicultural specificity and musical energy. Its protagonist, Eshaan Sood (Kunal Nayyar), is a wealthy, self-absorbed South Asian businessman whose pursuit of status has damaged his family and community relationships. Chadha deepens Dickens's message by exploring the trauma behind his behaviour: Sood was made a refugee during Idi Amin's 1972 expulsion of Ugandan Asians. Chadha emphasises Dickens's original call for empathy and understanding, connecting it to modern Britain.



Photo Courtesy: In Conversation With Gurinder Chadha - londonindianfilmfestival.co.uk

The cast is outstanding. Eva Longoria, Billy Porter, and Boy George appear as the three spirits, each introduced with lively musical flair. Nayyar anchors the film, evolving convincingly from hard-nosed populist boss to a man confronting his past, aided by interwoven archival and fictionalised footage of racism and displacement.



Chadha's signature style shines: throughout the film, highlighting intergenerational ties, community celebration, and diasporic identity. It overflows with festive visuals-baubles, tinsel, markets and bhangra-infused parties-while drawing on Sikh teachings such as "Living is Giving" and "We are all one." Nimitz Sawhney's fusion soundtrack mixes South Asian instruments with gospel, bhangra, carols and pop, delivering the energetic diversity Chadha envisioned.

While the opening's sentimentality may seem aimed at younger audiences, perseverance pays off: Christmas Karma becomes a sophisticated, feel-good, culturally rich adaptation and a valuable addition to Chadha's body of work.



Photo Courtesy: Billy Porter, Boy George and Eva Longoria's - boygeorgeandcultureclub.net

Photo Courtesy: Nitin Sawhney - www.songlines.co.uk

Photo Courtesy: Christmas Karma movie poster



SARA BODINAR
Deputy Editor



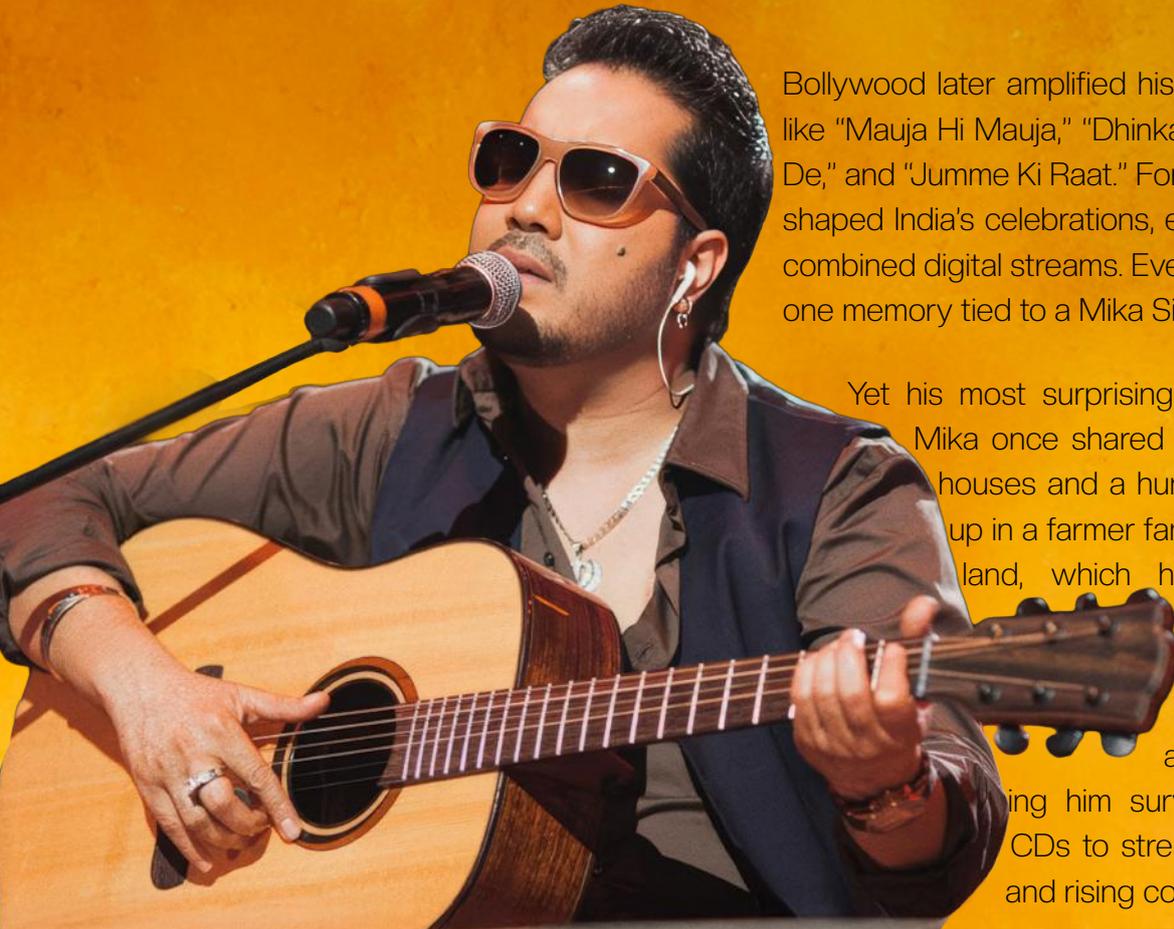
MIKA SINGH: SINGER WITH HIS OWN DYNAMICS

ORIGINALITY BUILT HIS EMPIRE

Mika Singh, born Amrik Singh in Durgapur, grew up in a deeply musical household. His father, Ajmer Singh, was a classical musician, and his mother, Balbir Kaur, carried strong Punjabi folk traditions. Although his older brother Daler Mehndi became a national sensation, Mika chose to build a sound entirely his own—raw, playful, and instantly recognisable. This originality became the base of his career.

His breakthrough came not through Bollywood but through an independent track. "v" spread across India long before social media or streaming existed. It travelled from college festivals to wedding dance floors, from DJ sets to radio charts, becoming a cultural moment. The song introduced Mika as a fearless new voice. Unlike others, he didn't need a film to become a hit. And this originality became the base of his career.





Bollywood later amplified his fame, with chart-toppers like "Mauja Hi Mauja," "Dhinka Chika," "Subah Hone Na De," and "Jumme Ki Raat." For over a decade, his songs shaped India's celebrations, earning more than a billion combined digital streams. Every generation has at least one memory tied to a Mika Singh track.

Yet his most surprising strength is his strategy. Mika once shared that he owns ninety-nine houses and a hundred-acre farm. Growing up in a farmer family taught him to invest in land, which he believes is the only asset that never fails. While many artists spend on luxury, Mika focuses on assets that endure -helping him survive industry shifts from CDs to streaming, changing royalties, and rising competition.



Behind his confident persona lies vulnerability. He has spoken about early criticism, being mocked for his voice, and crying after hearing his playback in front of Priyanka Chopra. His career has included controversies and strong public stances, reflecting his place in cultural debates.

Today, Mika performs, collaborates with younger creators, invests, and explores new markets. His journey reflects originality, resilience, planning, and evolution-proving success comes not only from talent but from discipline and decisions.

We here at Pandemonium believe this makes Mika Singh more than a hitmaker. He is a study in survival, adaptation, and long term planning in one of the toughest creative industries in the world. He remains relevant not because he chased trends, but because he built his world on originality and discipline.

Photo Courtesy: Songs images - Youtube thumbnails

Photo Courtesy: Mika Sings images - <https://www.jambase.com/band/mika-singh>

STREAMING TV VS CINEMA IN 2025 WHO'S REALLY WINNING?

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The lights dim. A hush settles over a room full of strangers. The screen ignites, the sound swells, and for two hours the outside world dissolves. Months later, the same story plays out again, this time on a bright sofa, paused mid-scene, recommended by an algorithm, accompanied by popcorn that didn't cost the price of a small meal. Which moment truly defines screen entertainment in 2025?

It is no longer a simple contest between nostalgia and convenience. It is a clash of business models, cultures and kinds of magic. And as we move through the decade, neither side has claimed victory. Instead, both have evolved, borrowed from one another and carved out new ways to matter. The real answer sits in the untidy middle, where habit, economics, technology and culture now collide.

The Great Shift: The Living Room Takes Over

Rising living costs. A hush settles over a room full of strangers. The screen ignites, the sound swells, and for two hours the outside world dissolves. Months later, the same story plays out again, this time on a bright sofa, paused mid-scene, recommended by an algorithm, accompanied by popcorn that didn't cost the price of a small meal.

Which moment truly defines screen entertainment in 2025? With rising living costs, ticket prices and snacks that feel like indulgences, the average family can spend £60 to £80 before the trailers even begin. In a financial climate where predictability feels comforting, streaming wins by being already there in the living room.

Yet the Cinema Isn't Done

Despite the pressure, the big screen endures. Cinemas have evolved into experience venues: places for spectacle, scale and escape. Audiences still flock to films that promise something impossible to re-create at home. Hollywood knows it. Bollywood arguably knows it even better.

Streaming Owns the Hours: Cinema Owns the Highs

Streaming dominates daily life. It fills the week-night hours, the quiet evenings, the endless scroll. But cinema still delivers intensity. When audiences want awe, they buy tickets.

A New Hybrid Reality

Studios worldwide have embraced a mixed strategy: blockbusters enjoy long theatrical runs, mid-budget films get shorter windows, niche stories go straight to streaming, and some titles land online within weeks to stay relevant.

The Verdict for 2025

Streaming wins in volume. Cinema wins in emotion. Financially, the winner is coexistence. Cinema is becoming premium. Streaming is absorbing everything else. And the future of entertainment is not about choosing sides but choosing what feels right in the moment.

Bollywood's Own Tug-of-War

India's film industry reflects the global tension perfectly. When Bollywood strikes the right combination of emotion, scale and sheer swagger, cinemas turn electric. *Jawan*, *Animal*, *Gadar 2* and *Pathaan*

proved that a well-crafted blockbuster can still feel like a national holiday. But at the same time, countless mid-budget titles find better odds on streaming. For the South Asian diaspora in Britain, this shift has been transformative. What once meant a Friday-night pilgrimage to the only cinema showing

Hindi films now often means waiting for the OTT release. Long commutes, school runs and rising costs make streaming a practical alternative. Yet when a Bollywood film does demand the theatrical experience, the diaspora shows up with unmatched enthusiasm. *Pathaan* screenings in London and Birmingham felt less like movies and more like full-blown celebrations.



FROM THE TRENCHES TO THE DIRECTOR'S CHAIR:

HOW TIGER RUDGE IS REDEFINING ACTION

When I first arrived on the set of *An Action Hero*, I was not in charge. I was an assistant, sometimes in front of the camera, more often behind it, and always a mother to a three-year-old doing my best on very little sleep. The environment was intense. The British ego that filled the room was heavy and for a long time I felt unheard. The action world has always been proud of its toughness, but that toughness is not always friendly to women. I learned quickly that I would have to claim my place before anyone offered it to me.

What kept me going was the craft. Every day on set was a new puzzle. I watched how scenes were built, how stunts were structured, how timing, rhythm, and precision shaped emotion on screen. I worked quietly, consistently, and with a level of focus that eventually

became impossible for others to ignore. Respect came slowly, then suddenly. Those same voices that once dismissed me began asking for my opinion and then relying on it. By the time I left that project, I knew I had earned not just credibility but direction. I had found my voice.



That voice carried me to *Animal*, a project that would change the course of my career. I was trusted with major sequences, with safety, with vision and with responsibility that stretched me further than I expected. The pressure was enormous, but so was the clarity I found within it. Delivering those stunts was not only proof of what I could handle. It was proof of what I could lead.



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I met Sam Bhattacharjee, Founder of 4K Inc. Ltd., who saw potential in me beyond technique and opened the door to my most ambitious project. He said: "Tiger Rudge has rare vision, grit, and leadership. In a male-dominated space, she brings excellence, calm, and clarity. She made history with *Animal*, so choosing her to action direct the UK unit of *Sikaar* was a no-brainer."

Sikaar is a turning point. Leading the UK unit means directing large-scale sequences, shaping movement and story, and guiding teams from across the industry. It also carries the responsibility of representation. Women in action are still treated as exceptions, and I want my work to help change that—so the next woman on set isn't questioned before she speaks.

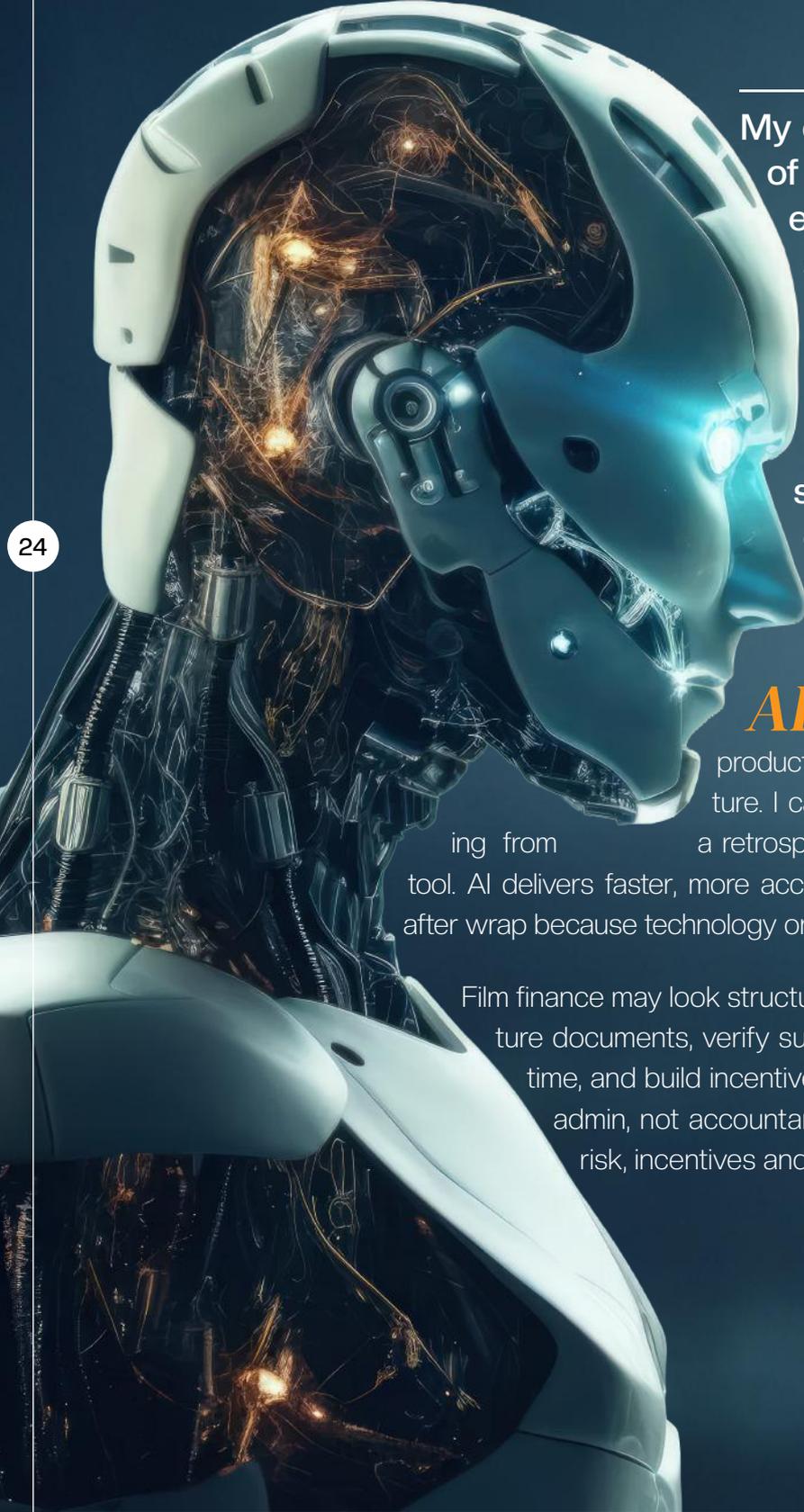
Photo Courtesy: Behind the scenes of Animal movie shooting spot

Photo Courtesy: Animal movie poster

Photo Courtesy: Sikaar movie fight scene

INTELLIGENT

HOW AI IS REWRITING



My career has been at the intersection of technology and finance, and when I entered film a decade ago, I saw the same truth: AI is transforming not just how we track money, but how financial decisions are made. Film production is one of the most complex financial environments shifting schedules, fluctuating currencies, constant documentation and nothing is reshaping it more than AI.

AI isn't replacing people; it's upgrading them. The productions that understand this early will lead the future. I call this shift intelligent finance: moving accounting from a retrospective function to a real-time, decision-shaping tool. AI delivers faster, more accurate information during production, as well as after wrap because technology only matters if it helps a film make more money.

Film finance may look structured, but inside it's chaotic. AI can instantly capture documents, verify suppliers, flag missing info, update actuals in real time, and build incentive files while the shoot is happening. It removes admin, not accountants, freeing specialists to focus on forecasting, risk, incentives and stronger decision-making.

FINANCE

THE FUTURE OF FILM ACCOUNTING

The financial impact is immediate: earlier overspend detection, clearer cost-to-completion, fewer surprises in post, and faster, cleaner tax credit submissions. In film, speed plus accuracy is its own financial asset reducing financing costs, accelerating rebates and increasing certainty.

This shift to real-time intelligent finance is one of the industry's biggest evolutions. Over the next decade, productions will adopt live cultural test tracking, automated compliance, WhatsApp-based document capture and AI-enhanced daily cost reporting, with HMRC-ready files delivered in weeks, not years.

The future isn't accountants versus machines. It's accountants working with machines and outpacing productions stuck in old timelines. My role is to help bridge this transition. The goal isn't to preserve tradition, but to improve outcomes. And the productions that win will be the ones who make their numbers useful in real time to add real value.



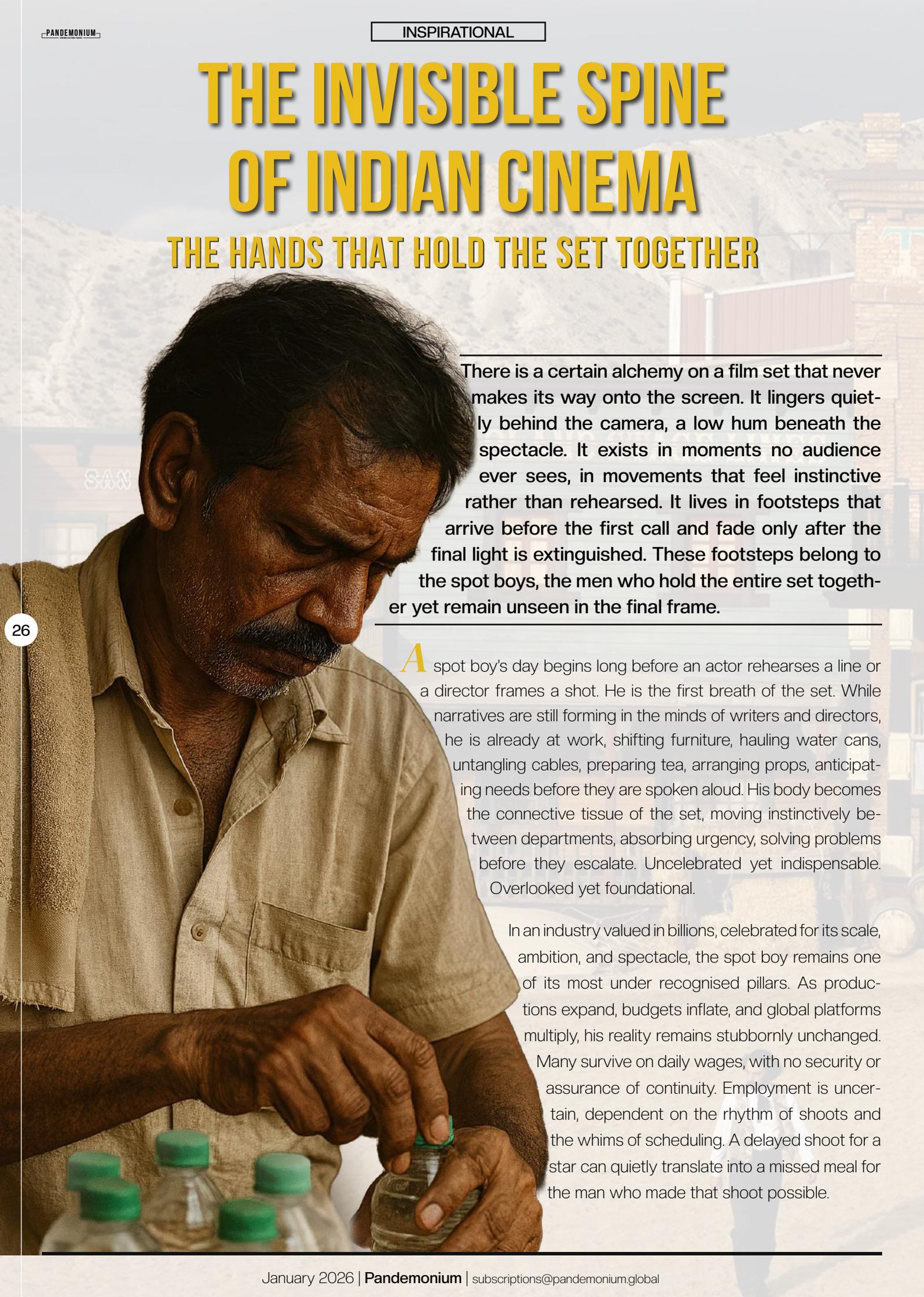
NASH VAZIFDAR

Film & AI
Technologist



THE INVISIBLE SPINE OF INDIAN CINEMA

THE HANDS THAT HOLD THE SET TOGETHER



There is a certain alchemy on a film set that never makes its way onto the screen. It lingers quietly behind the camera, a low hum beneath the spectacle. It exists in moments no audience ever sees, in movements that feel instinctive rather than rehearsed. It lives in footsteps that arrive before the first call and fade only after the final light is extinguished. These footsteps belong to the spot boys, the men who hold the entire set together yet remain unseen in the final frame.

A spot boy's day begins long before an actor rehearses a line or a director frames a shot. He is the first breath of the set. While narratives are still forming in the minds of writers and directors, he is already at work, shifting furniture, hauling water cans, untangling cables, preparing tea, arranging props, anticipating needs before they are spoken aloud. His body becomes the connective tissue of the set, moving instinctively between departments, absorbing urgency, solving problems before they escalate. Uncelebrated yet indispensable. Overlooked yet foundational.

In an industry valued in billions, celebrated for its scale, ambition, and spectacle, the spot boy remains one of its most under recognised pillars. As productions expand, budgets inflate, and global platforms multiply, his reality remains stubbornly unchanged. Many survive on daily wages, with no security or assurance of continuity. Employment is uncertain, dependent on the rhythm of shoots and the whims of scheduling. A delayed shoot for a star can quietly translate into a missed meal for the man who made that shoot possible.

LOW PAY, HIGH PRESSURE, LITTLE RESPECT



Recent Indian union data reveals that among nearly 48,000 daily wage workers across departments, including spot boys, payments of ₹1,000 to ₹1,400 per day remain common, while pending dues for many individuals stretch into tens of thousands. A 2017 article examining Mumbai's entertainment industry pointed to irregular pay, inadequate amenities, and prolonged delays in settlements. Over time, the role itself has grown more demanding, requiring greater physical endurance, longer hours, and increased responsibility, even as wages and conditions have failed to keep pace.

Recognition remains a rare currency. The spot boy resolves crises silently, absorbing chaos with quiet efficiency. When a scene runs smoothly, his labour disappears into the background. His contribution is treated as necessity rather than achievement. On foreign sets, runners are acknowledged by name and considered integral members of the crew. In India, addressed with familiarity yet denied dignity, he is known as Dada or Bhaiya, words that sound warm but often mask disregard. It is not the word that diminishes him, but the indifference and tone that accompany it.

Disrespect operates as an unspoken constant. Positioned at the lowest rung of the hierarchy, the spot boy becomes the easiest to command, the easiest to blame, and the easiest to scold. Hierarchies on film sets are deeply entrenched,

and he bears their full weight. Instructions arrive from every direction, urgency layered upon urgency. Beneath this constant pressure lies a deeper loss, the slow burial of aspiration. There is no clear ladder to climb, no horizon that opens into new roles. At best, a man becomes the head spot boy, a title that shifts responsibility but rarely transforms the reality of his life. There is no true ascent,

hours without transport allowances is common. When a spot boy dares to ask for what he is owed, he places his livelihood at risk. Speaking up often means being marked within the circuit as difficult, someone best avoided, not because he asks for too much, but because he asks at all. Many spot boys lack access to clean washrooms or proper rest spaces. Overtime pay is rare even when workdays stretch far beyond what is reasonable.



only the illusion of advancement through heavier responsibility.

Working conditions expose an even harsher reality. Long hours without adequate breaks are routine. Heavy lifting without protective gear is expected. There are no safety measures, risk assessments involved or proper compensation given, in case an accident happens on set. Travel at unreasonable

If Indian cinema truly seeks to evolve into a more ethical and conscious industry, it must begin by acknowledging those who uphold its foundation. This means timely payments that respect labour, safer working conditions that value human bodies over schedules, opportunities for growth that do not rely on endurance alone, credit where it is due and respect offered instinctively, not begrudgingly.

These are not gestures of generosity. They are acts of justice. Cinema is not sustained by stardom alone, nor by vision in isolation. It rises on the quiet devotion of unseen hands, on labour that is constant, physical, and deeply human. Among them, the spot boy stands everywhere, his work woven into every frame, even as his name remains almost nowhere.

TANISHA
AGRAWAL
Filmmaker



Photo Courtesy: Spot Dada: B-Town's Man Behind the Arc Lights - www.thequint.com

Photo Courtesy: India-Arts-Cinema - www.gettyimages.co.uk

THE LOGIC OF HOW A MUMBAI POST HOUSE

A photograph of two men in a professional setting, likely a post-production studio. The man on the left is wearing glasses and a dark jacket, while the man on the right is wearing a white shirt and has his hand on the other's shoulder. The background is a blurred office environment with blue lighting. The text is overlaid on a semi-transparent blue box.

FutureWorks entered Mumbai's post-production scene at a time when the market was already crowded, and workflows were in the middle of a global recalibration. The studio did not aim to outsize established players. Instead, it focused on something far more practical. It paid attention to how fast the technical landscape was changing.

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Through the late 2000s and early 2010s, the industry moved from traditional deliverables to a digital pipeline defined by higher resolutions, variable formats and increasingly strict specifications from international platforms. Many studios responded only when the pressure arrived. FutureWorks chose a different approach. It built its foundation around the idea that keeping workflows updated had to be an ongoing discipline rather than a reaction to deadlines.

Its early decisions reflected this mindset. The team invested in colour pipelines and review systems aligned with emerging standards. Software and hardware upgrades were treated as routine, not exceptional. Internal training became part of the operating structure because the tools and expectations around post were changing every few months. These steps were not dramatic, but they gave the studio a level of stability as the industry accelerated.

STAYING UPDATED

ADAPTED TO A SHIFTING INDUSTRY



When global streaming platforms entered India, the shift was immediate. Productions needed reliable pipelines that could handle multiple formats, long-form workflows and technical checks without disruption. FutureWorks expanded gradually into sound,

VFX and equipment as a way of keeping the process contained within one environment rather than relying on fragmented vendors. It was a practical response to increasingly complex projects.

GAURAV GUPTA, WHO FOUNDED THE STUDIO, DESCRIBES THE APPROACH IN STRAIGHTFORWARD TERMS.

"The pace of change in post-production has increased sharply. Our focus is to make sure the studio is structurally ready for whatever the next cycle brings."

FutureWorks holds a stable place in India's post ecosystem not because of scale, but because of its disciplined approach. By staying updated, keeping predictable pipelines and adapting early

to industry shifts, it shows that relevance comes from routine evolution, not big milestones. Its story is one of consistency, planning and steady adaptation.

BRITAIN'S NEWEST BLOCKBUSTER

THE GREAT BRITISH FILM TAX DRAMA



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Christmas is usually when British film productions pause, accounts are closed, and uncertainty briefly gives way to rest. In recent years, however, the festive period has increasingly marked the beginning of compliance enquiries that quietly reshape how independent films are financed, planned, and delayed. This article describes that shift and its effects.

Part 1: The Festive Karma

By a British Film Producer

Christmas is usually when you expect gifts. Or at the very least, something wrapped.

Just before Christmas, instead of anything festive, I received a letter I had never seen in my life. It was called a compliance enquiry. It came from the tax office. Or, to use its full and slightly intimidating name, His Majesty's Revenue and Customs.

From accountants, I understood letters. Accountants write when something has gone wrong, or when something is about to. That logic I recognised. What I did not understand was why the tax office would be writing directly to me at all. I had made a film. I had followed the process. I had a BFI certificate. As far as I knew, that was the finish line, not the beginning of a new race.

So my mind did what it does best under pressure. It skipped reason and went straight to catastrophe.

I assumed I must have done something terribly wrong. Not mildly wrong. Not administratively inconvenient. Terribly wrong. The kind of wrong that only becomes visible once it is too late. I reread the letter looking for accusations hidden in neutral language, for judgement disguised as procedure. Christmas, with its talent for amplifying emotion, did not help.

At that moment, I did not read the letter as part of a system doing what systems do. I read it as judgement. And like most people confronted with official correspondence they do not yet understand, I began reacting long before I had any idea what was actually happening.

My wife read the letter once. She did not analyse tone. She did not search for subtext. She did not spiral.

She handed it back and said, "You now have to live with it."

Not fight it. Not fix it. Not explain it away. Live with it.



At the time, this felt profoundly unhelpful.

I was still operating under the assumption that this was a problem to be solved quickly, preferably with intelligence, effort, and the right email. She, on the other hand, had already accepted that this was not an event. It was a condition.

I, being both a producer and deeply superstitious, responded in a very different way.

I started overeating, as though my

body was preparing for a long winter of administrative hardship. I began visiting temples with the seriousness of a man hedging his bets. I prayed widely and without discrimination. I asked to be saved. I asked to be spared. I asked for mercy. None of these places asked me for supporting documents, which I found reassuring.

What I did not do, at least not immediately, was understand the core problem.

Instead, I entered what I now recognise as the email phase.

I wrote emails to clarify things I did not yet understand. Then I wrote follow-up emails clarifying the clarifications. I adjusted tone repeatedly to sound calm, reasonable, and unlike someone refreshing their inbox at alarming intervals. At the time, this felt like action. It felt responsible. It felt professional.

In hindsight, it was anxiety translated into correspondence.

I believed that if I explained myself clearly enough, this would resolve itself. That if I found the right words, normality would return. What I had not yet understood was that I was not dealing with confusion. I was dealing with a system that had already shifted shape.

The rules had not been misunderstood. They had changed. Quietly. Systemically. And I was still behaving as though this was a conversation rather than a condition.

That distinction took time to sink in.

Producers are trained to fix things. If something feels wrong, we assume it can be clarified, negotiated, or solved

with the right conversation. Email fits perfectly into that instinct. It creates the feeling of progress, even when nothing is actually moving.

The penny dropped slowly.

The system was not waiting to be convinced. It was waiting to be complied with.

Once I accepted that, something unexpected happened. I calmed down.

Not because the situation improved, but because it finally made sense. I stopped trying to win an argument that was not actually happening. The frantic messaging slowed. The superstition eased. The process remained long and demanding, but it became legible.

By the time I reached 2025, my professional life had visibly rearranged itself.

I now speak more often with accountants and the tax office than I do with councils about filming locations. Conversations that once revolved around access, logistics, and parking now revolve around timelines, narratives, and whether a decision made in 2023 still reads coherently in 2025. Site visits have been replaced by calls. Locations by spreadsheets. Production meetings by explanations.

This is not a complaint. It is a description.

Films are still made the same way they always were. With producers' money first, investors' money alongside, and borrowed money filling the gaps. Risk still comes before reimbursement. The tax credit remains the state's share, paid later.

But when the meaning of "later" stretches without shape, risk does not explode. It withdraws quietly.

Studios do not close. They pause. I have walked through spaces where nothing is officially shut, but nothing is moving either. Cameras sit untouched. Lights

Fewer films begin. Capital hesitates. Talent waits. Everyone behaves sensibly. Everyone remains polite. And the industry grows quieter without ever quite stopping.

Looking back, the most accurate forecast of this entire journey did not come from an adviser, a lawyer, or an accountant. It came from my wife, delivered in one sentence, before I had even finished overthinking the letter.

"You now have to live with it."

She understood immediately what took me two years, several spreadsheets, many emails, and a short but intense religious tour to grasp. This was not about guilt or innocence. It was about adjustment.

Once I understood that, I stopped taking it personally. The enquiry stopped feeling like judgement and started feeling like weather. Slow-moving, inconvenient, and entirely indifferent to my feelings about it.

That is the great British film tax drama. It is not loud. It does not announce itself with headlines. It simply asks you to change posture and wait. And if you are wise, to listen to your wife the first time.

(Written during a period of ongoing compliance scrutiny)



cool. Projects wait. Meanwhile, the only thing actively working is interest, steadily increasing the cost of doing nothing.

From a control perspective, the system works. Abuse has reduced. Oversight has tightened.

From where I am standing, momentum has thinned.

NEXT

Part 2: Preparing for the Tax Officers. When correspondence hardens into process, preparation replaces panic, and producers learn to read their own histories the way the system does.



Snapshots captures what is changing right now across film, tech, art, and performance. These are not trends yet. They are early signs. People testing limits, breaking workflows, and finding new ways to create with fewer rules and smaller tools. Each entry is a brief look at where culture is bending before it breaks or reshapes itself.

1. The Mask That Makes You Vanish

A Dutch designer created a transparent mask that bends the face into pure distortion. Humans see expression. Algorithms see nothing. It has become an icon of people reclaiming anonymity in a world obsessed with visibility.

2. India's First AI Actress Arrives

Naina Avtr, crafted with "Indian emotional grammar," debuts in Truth & Lies. Not flawless. Not plastic. Deliberately human in warmth and imperfection. A new chapter opens where synthetic characters share frames with living actors.

3. Bradford's LED Garages

Across Bradford, garages are turning into indie LED studios. Game-engine skies. Shoot-anywhere backdrops. A new filmmaking frontier built on hustle, cables, and late-night energy.

4. VR Rehearsals in London

A London drama school now rehearses entire scenes in virtual rooms. Lights, marks, blocking—ready before stepping onto a real set. Old theatre purists shake their heads. Students feel unstoppable.

5. The Museum of Lost Apps

An exhibit in Berlin displays icons of vanished platforms. Vine, Orkut, Gchat. A quiet reminder that even the giants of the digital world fade faster than memories.

6. Scotland's Digital Ghost Towns

A new documentary explores Highland towns abandoned in real life but alive online. Frozen WhatsApp groups. Dormant Facebook pages. Ghost villages that exist more in servers than in streets.

7. TikTok Chaos at the Tate

Teens climb railings on the Tate Modern's viewing floor for stunts.

Security adds signs. The algorithm keeps winning.

8. The One-Battery Film

During a blackout in Nairobi, a filmmaker shot an entire short on a single power bank. One camera. One LED. The film won an award for turning crisis into craft.

9. Britain's Digital Stage Kids

Parents across the UK are signing their children into AI-influencer pipelines. Avatars earn before the child learns the lines. Agents warn that the digital double may overshadow the real performer.

10. The Green-Set Experiment in Wales

A Welsh arts fund now rewards eco-friendly sets. Recycled walls. Paper props. Directors say it shapes an aesthetic that looks rough, real, and strangely modern.



HOLLYWOOD'S AI DILEMMA

INNOVATION, ETHICS, AND THE UNCANNY VALLEY

The Ethical Debate Around AI

Amid constant headlines about rising investment in artificial intelligence across the entertainment world, the question has shifted from whether the technology will be adopted to how it can be used responsibly. The industry is struggling to balance rapid innovation with the protection of human artistry, creating intense public debate and a growing list of legal challenges.

A major recent flashpoint was the launch of Asteria, a new studio founded by Bryn Mooser and Natasha Lyonne. Lyonne announced she plans to use AI in her debut feature, which immediately drew criticism online. Mooser and Lyonne insist Asteria represents a future that is both creative and ethical. Their parent company, Moonvalley, has developed Marey, an image and video generator that they say was trained only on legally sourced material. This includes footage produced in-house, licensed media and public domain archives. The hope is to protect filmmakers from the legal risks currently surrounding 'generative tools, particularly high-profile cases brought by

studios such as Disney and Universal. However, Moonvalley has released few details about its data sources, which has raised questions despite support from major agencies like CAA.

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Photo Courtesy: RYOT Co-Founder Bryn Mooser Launches Nonfiction Film & Television Studio XTR - www.deadline.com

Photo Courtesy: Moonvalley and Asteria create first AI model using 'ethically sourced' data - www.tvbeurope.com

Photo Courtesy: Bryn Mooser - <https://www.imdb.com/name/nm1666274/mediaindex/>

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AI is widely seen as an “Unprecedented threat”

The anxieties surrounding AI are deeply rooted. In a precarious climate, AI is widely seen as an “unprecedented threat” to the job security of artists in every discipline, from animation to editing. On the audience side, many experience an instinctual revulsion when encountering the “often-uncanny images” that AI tends to create. This explains the instant backlashes seen across recent projects, such as True Detective: Night Country using AI-generated band posters

or Late Night with the Devil using AI to create 70s-style television interstitial cards. Public outcry has become so effective that workers on the film The Legend of Ochi had to publicly clarify that they had not used AI in their special effects, just to quell social media rumours. This climate “stifles open discussion” and prompts many creatives to use the tools for small tasks in secret, fearing professional reprisal for skirting labor rules established after the recent strikes.

Will companies simply strive to hide their AI usage in the future?

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Photo Courtesy: True Detective - Night Country HBO series scene

Photo Courtesy: Late Night with Devil movie poster

Photo Courtesy: The Legend of Ochi movie poster



YASSINE NCHOUBI C.S.I

Head of Post & DI Colourist



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HOW ROME INVENTED THE LIKE BUTTON

FROM GLADIATORS TO ALGORITHMS. THE SECRET HISTORY OF THE WORLD'S MOST POWERFUL GESTURE

"Do as the Romans do," they say. We still do. We just don't realise how literally.

38

The sand is dark with sweat and blood. The crowd is no longer a crowd. It is an ocean of sound. Somewhere inside the roar, a man kneels. Armour dented. Breath ragged. Fate waiting.

**All eyes turn to one place.
A single hand rises.**

Ancient Rome did not use the thumb to agree. It used it to decide who would live and who would disappear. The hand was not a suggestion. It was a verdict.

We were taught that a raised thumb meant mercy and a lowered one meant death. Cinema needed that version to be simple. History was never simple. Evidence now suggests the opposite. A thumb extended like a blade meant execution. A thumb hidden inside the fist meant restraint. The weapon was the meaning.

Two thousand years later, we still raise our thumbs without thinking. Only now we do it on glass instead of sand.

WHEN POWER LEARNED TO SPEAK WITHOUT WORDS

Rome mastered many things. Law. Roads. Architecture. But its most efficient invention may have been symbolic control. The empire understood something modern platforms understand instinctively. You do not need speeches to rule behaviour. You need gestures that feel natural.

The thumb worked because it was silent, visible, and irreversible. No debate. No appeal. Just a signal the body obeyed.

That principle never died. It simply migrated.



HOW WAR MADE THE THUMB LOOK FRIENDLY

Centuries later, the thumb returned in a new arena no longer stone and sand, but runways and roaring aircraft. WWII pilots, sealed in noisy cockpits and unable to speak, needed a signal that cut through chaos. The thumbs-up became their code: ready, clear, go. War transformed the

gesture, turning a sign once linked to death into confirmation. Cameras, newsreels, and Hollywood spread it beyond the military, reshaping it into a symbol of success, victory, and missions completed that audiences around the world quickly embraced as uplifting.

THE OTHER MEANING THAT NEVER LEFT

While the West polished the thumb into positivity, other cultures never accepted that rewrite. Across parts of the Middle East, West Africa, and South America, the raised thumb remained what it had always resembled. A crude sexual insult. A declaration of dominance. A public humiliation. One side of the world used the thumb to praise. The other used it to provoke. Two interpretations. One finger. No universal truth. This is where the danger begins. When symbols pretend to be global while remaining violently local.

THE DAY A PLATFORM PICKED A WINNER

In 2009, Facebook chose the Western thumbs-up, fixing its meaning for billions. The Like button turned emotion into numbers making approval visible, popularity measurable, and validation addictive. Power shifted from fear to reward: you don't kneel before an emperor anymore; you just refresh your screen.



IS IT TIME TO REWRITE THE LAW

Bollywood has always reinvented itself. From black-and-white romance to CGI spectacles, the industry has embraced change. But Artificial Intelligence (AI) is not just another tool in the editing suite. It is rewriting what it means to perform, to own, and even to consent. The law, and the contracts we draft under it, have not kept pace.

Consider the world of deepfakes. Today you can pose yourself like Shah Rukh Khan, speak in the voice of Amitabh Bachchan, and appear in a film scene you never shot. Until recently, such tricks belonged to parody videos on YouTube. Now, AI makes it possible to insert actors into roles, arcs, and storylines they have never imagined.

A director can create a performance without ever calling the actor to set. A producer can digitally resurrect a character long after the performer has moved on. And the performer may have no idea until the footage streams on an OTT platform.



India still relies on the Copyright Act of 1957 and the Information Technology Act of 2000 - laws written in an era when the biggest threat to cinema was piracy, not digital resurrection. These frameworks are silent on whether a face scan, a voice model, or a synthetic performance is owned by the performer, the producer, or the machine that generated it. Globally, regulators are already moving.

The European Union's AI Act imposes strict obligations on high-risk systems. The United States has drafted the No Fakes Act, designed to prevent unauthorised digital replicas of performers. China requires AI-generated media to carry watermarks. The Netherlands has gone further, insisting on algorithmic transparency as part of its governance framework. India, meanwhile, remains cautious and fragmented.

FOR BOLLYWOOD'S AI FUTURE?

Bollywood cannot afford to sit in this vacuum. A decade ago, Raanjhanaa was bound by the traditional limits of performance and direction. With IRaH, the industry entered a new era, where computers and machine learning became co-authors of cinema itself. Yet our contracts are still written as if nothing has changed. Producers speak of "perpetuity rights," but what does perpetuity mean when an actor can be reanimated endlessly by code? What is a "performance" when a performance can be created without the performer?

This is not about resisting technology. AI has extraordinary creative potential, and Indian cinema has always embraced innovation. It is about ensuring that technology does not outrun dignity, fairness, and the law. Without reform, disputes will multiply, reputations may be compromised, and films may be delayed or derailed in litigation.

The world is rewriting the rules. India cannot afford to wait. Before you hit "accept" on the next agreement that flashes on your monitor, pause for a moment. In the age of AI, you may be signing away more than you think.

Photo Courtesy: Shah Rukh Khan talks about working with Amitabh Bachchan - www.filmfare.com/news/shah-rukh-khan-talks-about-working-with-amitabh-bachchan

Photo Courtesy: Irah movie poster

SAM BHATTACHARJEE

Director & Producer - IRaH movie (India's First AI-Based Film)



“ IT’S A WHOLE NEW WORLD NOW-WE ADAPTED TO IT ”

The future of Hollywood is no longer built years in advance-it is assembled in real time. As production timelines tighten and creative teams shift rapidly, the demand for environments that can keep pace has never been greater. HOLLYWOOD OFFICES responds to this moment by designing workspaces that are as agile, intentional, and production-ready as the industry itself.

A close-up portrait of Dirk Degraeve, a man with glasses and a grey turtleneck sweater, looking directly at the camera. The background is a soft-focus outdoor scene with greenery.

HOLLYWOOD OFFICES™ Dirk Degraeve and leasing team set the stage over many decades for its Hollywood Studio and Network TV clients (Netflix, Sony Television, 20th Television, MGM, Paramount-SkyDance, HBO, Amazon, Apple TV) in a close collaboration that yielded many successful multi-season series including The Good Doctor, Will Trent, Nobody Wants This, Platonic, Ballard (Bosch spin-off), Wednesday, The After Party, Sugar, Severance, Preacher etc. That was until pandemic and strikes brought the industry to a standstill.

Today a new HOLLYWOOD OFFICES™ vision resets the stage for the reboot of the industry and the deep changes dictated by tight-budget-driven, “just-in-time-greenlit” new seasons“...it’s a whole new world now and we have adapted to it...”

HOLLYWOOD OFFICES™ and the founding members of the Folb Family have been deeply entrenched in the rich heritage of Hollywood for many decades. Looking forward, (on the foundation of its historical successes) it is the mission of HOLLYWOOD OFFICES™ to accommodate the new office space model of a myriad of businesses that are intricately connected to what Hollywood is all about today.

In a post-pandemic and post-strike world where conventional norms have evaporated, HOLLYWOOD OFFICES™ turns its focus to product innovation with the main goal to be strikingly accommodating and adaptive to the needs of what today's industry talent, creatives, and executives consider "working together" in an office environment.



When we say: "Change is in our DNA," we mean what we say. HOLLYWOOD OFFICES™ has taken a hands-on approach in delivering shot-term, turn-key work-experiences where flexibility, laser-focused boutique service, community-engagement, and team-experience form the solid basis of what its success is today. With that formula, Hollywood Offices leads the pack in the innovation of the modern-day office experience in Hollywood.

What defines this next chapter is not scale, but agility. Production cycles are shorter, teams assemble faster, and creative leadership now demands environments that can expand, contract, and pivot without friction. HOLLYWOOD OFFICES™ answers this shift by designing spaces that are production-aware, immediately functional, and ready on day one-removing downtime and allowing teams to focus solely on the work.

Equally important is culture. In an era of hybrid schedules and fragmented collaboration, HOLLYWOOD OFFICES™ places renewed emphasis on connection-between teams, disciplines, and the

broader creative community. Thoughtfully curated environments encourage spontaneous collaboration while still supporting privacy, focus, and confidentiality when needed.

The result is an office experience aligned with how Hollywood actually operates today. Fast-moving. Project-driven. Relationship-based. By blending decades of institutional knowledge with a forward-looking, service-driven model, HOLLYWOOD OFFICES™ continues to serve as both a trusted partner to established studios and a launchpad for the next generation of storytellers shaping the industry's future.

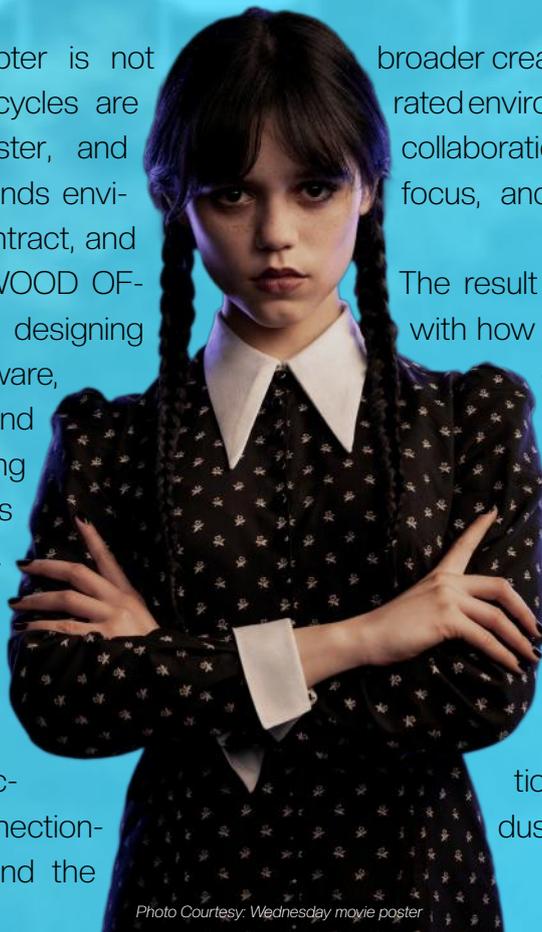


Photo Courtesy: Wednesday movie poster

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THE PRICE OF FAME: WHY DEPRESSION STALKS THE STARS

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Fame promises fulfilment, security, and purpose. Yet among the world's most visible individuals, depression and anxiety appear with alarming frequency. This is not coincidence. It is consequence.

When Success Arrives Too Fast

In film and media, success often comes suddenly. Careers accelerate faster than emotional resilience can develop. Overnight visibility brings financial gain, public validation, and relentless expectation. The fear of losing it all becomes constant. Trust erodes. Relationships turn transactional. Isolation grows inside applause.

Living Without Privacy

Fame replaces privacy with surveillance. Every movement is observed, judged, and archived. This constant exposure forces the nervous system into permanent alert. Anxiety becomes baseline. Rest becomes rare. The mind never fully disengages from performance.

“Fame does not break people. Sustained psychological pressure does.”

“King has worked extensively with Bollywood and has engaged personally with leading celebrities.”

The Cost of Playing a Persona

To survive professionally, many celebrities adopt a flawless public image. Over time, the gap between the performed self and the real self widens. Authenticity gives way to exhaustion. Identity fractures. Depression emerges not from weakness, but from prolonged self-erasure.

Why Medication Alone Is Not Enough

Treatment often begins with antidepressants. While useful, medication cannot address identity loss, social disconnection, or collapse of meaning. Depression in the spotlight is rarely chemical alone. It is structural, emotional, and environmental.

Closing Reflection

Fame magnifies everything. Praise. Criticism. Expectation. Fear. Without emotional safeguards, the spotlight becomes corrosive. Recognising this cost is not about sympathy. It is about honesty.

This Article is an affiliated content

KING

Wellness and Longevity
Enthusiast



THE THREE GAMES HOLDING 2026 HOSTAGE

Anticipation, Fear, and the Last Illusion of Scale

Every few years the games industry enters a high-pressure moment when budgets, technology and expectations collide. 2026 is one of those moments.

Amid a wave of announcements and delays, three titles have risen above the noise not because they promise success, but because they carry belief. *Crimson Desert*. *Resident Evil Requiem*. *MIO Memories in Orbit*. Three scales. Three audiences. Three risks.

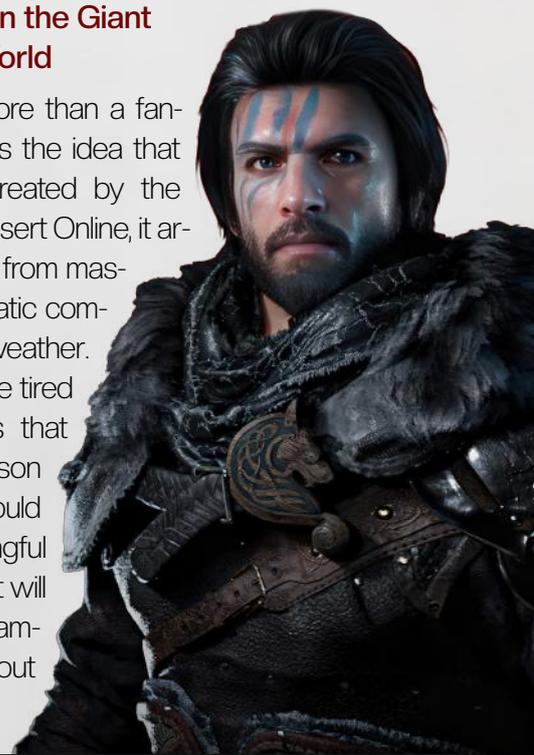


Fear, Sharpened to Precision

Resident Evil has never relied on size but on controlled spaces, tension, and vulnerability. *Requiem* doesn't need to prove its legacy, only its relevance. Early hints point to a return to claustrophobic horror over spectacle. True horror demands full attention; it cannot be half-watched. *Requiem* won't compete with *Crimson Desert* in scale, but in precision and intensity.

The Last Bet on the Giant Open World

Crimson Desert is more than a fantasy epic it challenges the idea that "bigger is better." Created by the team behind *Black Desert Online*, it arrives full of spectacle, from massive regions to cinematic combat and dynamic weather. But today's players are tired of impressive worlds that feel empty. If *Crimson Desert* succeeds, it could revive belief in meaningful open worlds; if it fails, it will stand as another example of ambition without purpose.



The Quiet Rebellion

Then comes MIO. Smaller. Stranger. More emotional. A lone figure adrift in ruined cosmic architecture, guided only by memory and motion. No armies. No empires. No grand stakes. Just an intimate journey that lingers. Metroidvanias thrive when silence carries story and movement becomes language. MIO is watched closely because it rejects excess and embraces sincerity.



THE REAL BATTLE OF 2026

These games are not fighting one another. They are fighting for attention.

Crimson Desert fights for scale.

Requiem fights for fear.

MIO fights for intimacy.

The verdict will not be written in review scores, but in what players choose to feel again.

ARUN SELVAKUMAR

Graphic Designer
&
Motion Graphics Artist



Photo Courtesy: Crimson Desert game poster - <https://www.playstation.com/en-gb/games/crimson-desert/en-gb/>

Photo Courtesy: Resident Evil Requiem - <https://www.screenhub.com.au/news/news/resident-evil-requiem-plot-characters-release-date-gameplay-268540/>

Photo Courtesy: Mio Memories in Orbit - <https://store.playstation.com/en-gb/concept/10010037>

AI & POST-PRODUCTION: THE EVOLUTION OF VISUAL STORYTELLING

Cinema has always evolved through new technology, and today's shift in post-production goes even further. AI is no longer just a time-saving tool; it's becoming a creative partner that reshapes how films are made and edited. Integrated into programs like Adobe Premiere Pro and DaVinci Resolve, it works in the background as an assistant, supporting human decisions and unlocking new artistic possibilities.

POST-PRODUCTION BECOMES CREATIVE REWRITING

Traditionally, post-production refined what was already filmed. It corrected lighting, colour, audio and pacing. The material was considered fixed. AI changes this. Footage becomes fluid and open to transformation. Scenes can be reshaped in ways that were impossible before.

**"Footage is no longer
filmmakers can re-**

**fixed. It is a canvas
shape in real time."**

An actor's emotional performance can be set. Lighting can be adjusted with- becomes a space for imagination

subtly strengthened without returning to out costly reshoots. Post-production rather than only correction.

EDITING TURNS INTO A CONVERSATION

Editing has always required hours of searching through clips. With AI, editors can ask the system to locate scenes based on expression, tone or dialogue. The editor can explore variations instantly and build emotional rhythm more freely.

**"Editing is shifting from searching
through clips to having a conversa-
tion with the film."**

AI frees editors from mechanical tasks and strengthens their creative deci- sions.

SOUND, VFX AND COLOUR FIND NEW LIFE

Sound design is being transformed. Background noise can be removed, voices can be enhanced and dub- bing can match perfectly in every language. AI does not replace sound artists. It expands their range.

Visual effects also benefit. Tasks that once required long manual work, such as object removal or scene re- construction, can now be automated. Colour grading becomes more con- sistent and precise across scenes shot in different conditions.

A CIRCULAR AND ADAPTIVE WORKFLOW

AI is merging pre-production, production and post-production into one continuous flow. Decisions made in post influence production and vice versa. Work is no longer linear. It is responsive.

“AI is transforming post-production from a linear process into a living, adaptive workflow.”

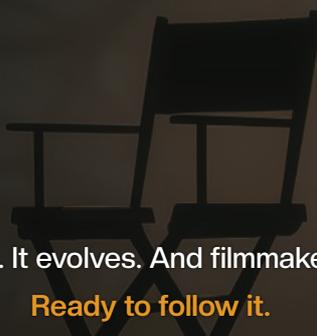
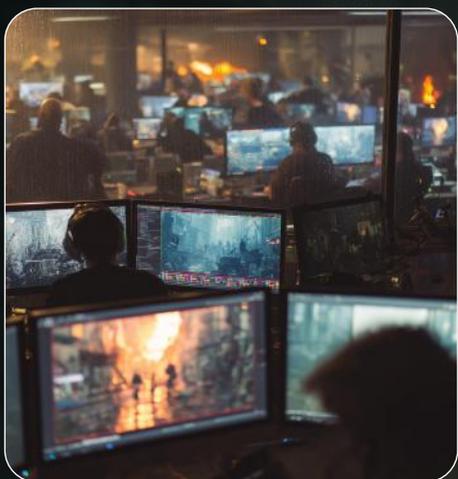
A NEW ERA OF SPECTACLE AND EFFICIENCY

Netflix demonstrated this with The Eternaut, where a collapsing building was created entirely with generative AI. The sequence was delivered ten times faster and at a fraction of the cost of traditional VFX. AI is making spectacular scenes achievable for budgets that once could not support them.

CONCLUSION: POST-PRODUCTION DOES NOT END, IT EVOLVES

AI is already part of daily workflows. It does not replace the artist. It strengthens the artist. It expands the boundaries of creativity and invites new forms of storytelling.

“The future of cinema belongs to creators who know how to use these tools, not fear them.”



Post-production does not stop. It evolves. And filmmakers are ready to evolve with it.

Ready to follow it.



EUGENIO FIERRO

Senior art director, creative strategist, and AI creative specialist & educator



THE QUIET ARCHITECT OF LIGHT

A CANDID CONVERSATION WITH
MR. NASIR HUSSAIN SHAIKH
ON THE FUTURE OF FILM LIGHTING

50

*F*or decades, film crews across India and abroad have known the name Nasir Hussain Shaikh - not through flashy publicity, but through the quiet consistency of the lighting systems he built. In an industry that moves fast and forgets faster, his influence has remained steady.

Pandemonium sat down with Nasir for a rare conversation about how lighting has changed, what research means today, and why understanding light is becoming as important as using it.

LIGHT N LIGHT

Q: When you first entered the lighting business, did you imagine it would become so technical?

Nasir: Not to this degree. When we started, lights behaved predictably. Tungsten was tungsten. HMI was HMI. The real challenge was logistics, not science. Today everything has changed. LEDs are powerful but unpredictable. Sensors are sensitive and unforgiving. Now lighting is almost a conversation between technology and experience.

Q: How do you personally look at light? As technology or as craft?

Nasir: As behaviour. Technology changes every year, but behaviour is consistent. You have to understand how a light reacts to heat, cold, humidity, or long usage. You have to know how colour shifts over time, how dimming affects tone, how certain fixtures behave at night. If you understand the behaviour, you can control the craft.

Q: Many cinematographers say your teams "test everything." Where does that philosophy come from?

Nasir: From necessity. When you supply lights to big productions, you realise very quickly that guesses are expensive. A light that flickers at high speed can ruin a whole day. A colour shift can spoil a skin tone. So the only answer is preparation. Test before the shoot, not during it. That became our habit.

Q: After so many years, what still surprises you about this work?

Nasir: That every generation thinks lighting has finally stabilised and then something new appears. First it was HMIs. Then LEDs. Now virtual production. Next will be something else. The work keeps evolving, and that keeps us humble.

Q: People describe your branches as highly independent. Is that intentional?

Nasir: Absolutely. A branch can only function well if it understands its own environment. London is not Mumbai. Kerala is not Hyderabad. Every region has its own style of filmmakers, weather, and workflow. So I always believed each team should think for itself, solve its own problems, and grow from its own mistakes. That independence builds strength.

Q: LED technology has changed lighting dramatically. What is the biggest misconception about it?

Nasir: That LED solved everything. It didn't. It just created new problems. LEDs are efficient, yes, but they drift in colour, they behave differently at low intensity, and two units from the same brand may not match after heavy use. With LEDs, you must test - never assume.

Q: Do you believe lighting is becoming more scientific than artistic?

Nasir: Both. The science ensures the art survives. If the light behaves unpredictably, the DOP cannot create emotion. The research we do - even if it is simple, practical research - protects the creative process.

Q: What would you tell young filmmakers about lighting today?

Nasir: Don't rush. Don't rely only on presets. And don't confuse brightness with quality. Learn how light falls, how it changes shape, how it affects a face. If you understand that, every new tool becomes easier to use.

Q: And finally, what defines your relationship with light?

Nasir: Respect. Light is simple, but it is never casual. If you treat it with respect, it will support your film. If you take it lightly, it will expose your mistakes.

THE SURGE FOR SPACE

WHY THE VFX INDUSTRY IS RUNNING OUT OF ROOM IN THE ZETTABYTE ERA

The global VFX industry is experiencing one of the busiest periods in its history, driven by an unprecedented demand for streaming content. Yet beneath the polished final frames and high-end visuals lies a growing structural problem that many studios are now struggling to manage. The industry is running out of space, not in the physical sense, but in the digital infrastructure required to handle the extraordinary volume of media being produced.



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The world's digital footprint has exploded. IDC estimates global data at around 175 zettabytes and climbing, with nearly half stored in public clouds that were never designed to support the specific pressures of film and television production. Almost all this data is unstructured media, heavy files that are slow to move, expensive to store and difficult to index. For VFX studios this translates into escalating costs, increasingly complex workflows and mounting delays.

India, now one of the most competitive destinations for international VFX outsourcing, feels this pressure sharply. Post-production houses often bid for global contracts at rates that leave almost no margin for error. A few days of overtime, a spike in cloud storage usage or unexpected egress charges can push an entire project into financial loss. Studios in the UK and Canada report the same pattern. The economics of the sector are squeezing the very vendors responsible for delivering its most ambitious imagery.



This challenge intensified during the pandemic, when remote work became the norm and distributed pipelines replaced centralized ones. With teams spread across countries and time zones, the volume of raw footage, intermediate files, and high-resolution renders moving across cloud platforms multiplied rapidly. What initially appeared to be temporary workflow adjustments solidified into permanent architecture, leaving many studios burdened with ongoing storage and transfer costs they no longer have the budget to absorb.

Multiple layers of duplication, validation, and logging—each consuming additional space, bandwidth, and operational effort.

Large studios are often able to offset these pressures by negotiating enterprise cloud contracts or investing in custom infrastructure. Smaller and mid-sized vendors do not have that leverage. Their pipelines depend on standard cloud services, typically priced at higher rates and subject to unpredictable egress fees. In an environment defined by aggressive deadlines and thin margins, even modest

stalls final delivery. Stalled deliveries impact cash flow. When multiple projects overlap, studios can enter a state of data gridlock, where infrastructure limitations slow every department simultaneously.

Analysts increasingly view this space constraint as one of the least discussed yet most decisive factors shaping global VFX competitiveness. Studios with efficient data management survive and grow. Studios without it lose bids. Success is no longer determined solely by artistic strength, but by bandwidth efficiency and the cost of moving pixels across borders.



Security requirements have added another layer of complexity. Frameworks such as the Trusted Partner Network are essential, but the encrypted transfers, verification processes, audit logs, and multi-location backups required for compliance significantly increase digital load. What was once a straightforward file transfer now involves mul-

data movement becomes a financial liability.

The industry's long-term concern is not limited to storage cost alone it is speed. The ability to deliver assets quickly determines whether a studio can take on new work. Slow transfers delay quality control. Delayed QC

Despite incremental advances in compression, asset management, and file delivery networks, no single improvement addresses the problem end-to-end. The industry requires a smarter, more intentional approach to digital storage and data movement one designed specifically for high-volume, security-sensitive production workflows before the sheer scale of global content overwhelms the companies that sustain it.

The streaming boom has given VFX its greatest opportunity.

The zettabyte era has introduced its greatest constraint.

GAUTAM GAUR

Lead Data Scientist
&
Gen AI Engineer



APACHE INDIAN ON THE



54

Apache Indian has always been ahead of the curve. The man who fused reggae with bhangra, sprinkled Jamaican slang into Wolverhampton Street culture and carried British Asian identity into the global music scene long before the industry learned the word fusion.

Decades later he is still observing, still shaping, still pushing the conversation forward. Today he looks at the rap scene and sees one thing that defines the new generation. It is groovy.

NEW RHYTHM OF RAP

**“Rap was once all fire.
Now it has flavour.”**



The new artists, the new sound

Apache Indian notes how young rappers have changed the language of the scene. “They are playful now. Confident. They mix cultures without worrying about approval. Punjabi slang with UK grime beats. Jamaican influence with Hindi or Tamil flow. Everyone is experimenting. And the groove ties it all together.”

Still evolving

The artist who once set the benchmark now watches the youth push boundaries he once fought to open. It is not competition. It is continuity. “Music has to move. It has to grow. As long as there is rhythm, new artists will always find their voice. That is what makes rapping groovy now. It is open. It is alive.”

Groovy is not a trend. It is the new identity of rap through a multicultural lens. And no one understands that better than Apache Indian, the artist who helped build the bridge the new generation now dances across.

Apache Indian reflects on the early days with clarity. “Rap used to come from a raw place. Pain, politics, struggle. That energy was powerful but heavy. Today the fire is still there, but the groove has taken over. Artists now want rhythm as much as message. The beats make you move, and the lyrics still say something. That balance is the new vibe.”

The shift is not accidental. It is cultural evolution. UK rap and Indian rap have both grown up in multicultural spaces. Bhangra basslines, Afro swing, dancehall patterns and Bollywood phrasing sit comfortably inside modern rap structures. The result is sharp but catchy, tough but danceable.

The diaspora beat

British Asian artists especially have turned rap into something rhythmically richer. “They grew up with dhol, reggae, filmi melodies, garage, RnB. So, their rap naturally carries that bounce. That is why it sounds groovy. It comes from many worlds at once.”

This crossover energy has taken rap from underground corners into arenas, festivals and international charts. The sound is evolving not by abandoning authenticity but by widening it.

The new artists, The new sound

Critics often ask whether groove weakens the seriousness of rap. He disagrees. “The rhythm makes people listen for longer. It does not dilute anything. It spreads it further. If the beat pulls you in, the message can reach even more people.”

Photo Courtesy: Apache Indian hits the comeback trail with a new album - www.indulxpress.com

Photo Courtesy: Apache Indian - www.kamanirecords.com

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NITIN GANATRA IN

**BROWN
MUSIC**

The title 'BROWN MUSIC' is rendered in large, bold, black letters. Each letter is filled with a collage of black and white photographs of various people, likely related to the film's subject matter of music and culture.

A FOUR-PART STORY: BETWEEN CULTURES. BEYOND CHARTS

COMING SOON

SILENT PILLARS

THE HIDDEN HR SHAPING BRITAIN'S SCREEN INDUSTRIES

THE QUIET FORCE BEHIND THE CAMERA

On a British film set, hundreds of people work without a formal HR department, yet someone steps into that role every day. A coordinator calms tensions between creative personalities. An assistant director answers late night calls about burnout. A VFX producer holds a stressed team together as deadlines close in. These people form the invisible HR of Britain's screen industries, supporting a freelance workforce that has grown faster than the systems designed to protect it.



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Balancing Acts

Freelancers form temporary teams on set, often without contracts, sick pay, or HR support. In post-production, VFX artists and editors move from project to project, across time zones and client demands. The pressure to deliver perfection, and the fear of being replaced never leaves.

"You become the therapist, the mediator, the person everyone goes to," says a production coordinator who has worked on BBC dramas and Netflix films. "You're HR - but no one calls it that."

This informal HR keeps productions running but hides serious risks: unreported misconduct, unaddressed burnout, and inequities that slip through the cracks.

HR in a Gig Economy

The UK film and VFX workforce is overwhelmingly freelance. Over 70 percent of production professionals and 68 percent of post-production specialists work on short-term contracts. Flexibility fuels creativity, but accountability suffers.

When conflict arises, responsibility

is unclear. HR can feel like a ghost presence, a policy on a call sheet rather than a person to speak to. "If something goes wrong, you deal with it quietly," says a VFX compositor. "You don't want to be labelled difficult."

Nearly 80 percent of UK screen professionals experience mental health challenges during production, and over 60 percent have considered leaving the industry.

On-set issues are visible: exhaustion, bullying, unsafe hours, and power imbalance. In post-produc-

Two Worlds, One Problem

On-set issues are visible: exhaustion, bullying, unsafe hours, and power imbalance. In post-production, problems are silent: isolation, overwork, and creative invisibility. First assistant directors may handle harassment complaints; VFX producers counsel

burned-out artists at 2 a.m. Neither were hired for this work, yet both are expected to do it.

"People think HR doesn't exist in film," says an HR consultant. "It does—it's just invisible, overworked, and unpaid."

The Emotional Toll

Every frame of a film is built on invisible labour. Behind the artistry lies the human effort to keep tempers calm, manage egos, and soothe stress. For production managers, the weight can be immense. In VFX studios, supervisors act as counsellors for artists on the brink of burnout. "You can't see what the work does to people," says one effects artist. "You just see the pixels, not



the pressure."

After #MeToo

The #MeToo movement improved harassment policies on set. Welfare officers and safe-set coordinators are more common. Yet post-production remains under-regulated, where harassment is often subtle, digital, or emotional. "We built better systems on set," says a post-production HR advisor, "but almost none for the edit suites."



AI Adds a New Challenge

Artificial intelligence brings new HR dilemmas. Artists are sometimes asked to train algorithms with their work without consent or credit. Supervisors worry about creative ownership, job security, and mentorship.

"Post #MeToo, we fixed some of the human abuses," says a VFX supervisor. "Now we need to prevent the digital ones."

Rethinking HR for the Screen Age

Experts propose a portable HR network across studios and pro-

ductions, allowing freelancers to access counselling, legal advice, and dispute resolution independently of their current job. ScreenSkills, BECTU, and the Film and TV Charity are already testing virtual wellbeing hubs and industry-wide reporting systems.

"We need HR that moves with the worker," says one consultant. "Not HR that disappears when the film wraps."

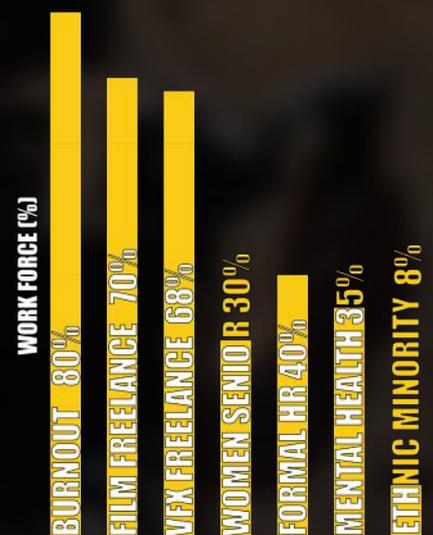
The Human Code of Creativity

From Pinewood's sets to Soho's edit suites, UK screen industries run on imagination. Yet imagination alone cannot sustain them. Behind every shot and every deadline, invisible HR keeps the creative machine running.

Recognising this work as proof of the industry's humanity, not a weakness, could redefine Britain's leadership in art and ethics.

The future of filmmaking will be measured not just in box office numbers or visual effects, but in how well the people who create them are cared for.

UK FILM & VFX WORKSPACE 2025



YEAQUTH ISLAM

HR Consultant



Sources: BFI, ScreenSkills, Creative UK, Film and TV Charity, BECTU, 2023-2024

THE NEW CONFIDENCE OF PUNJABI CINEMA

HOW WHITE HILL STUDIOS BALANCES FRANCHISE SUCCESS WITH IT'S NEXT ORIGINAL PRODUCTION

60

Punjabi cinema is entering a phase defined less by experimentation and more by confidence. Scale, consistency, and audience trust now shape decision making across the industry, particularly among studios operating at the highest commercial level.

White Hill Studios based in the Punjab has emerged as one of the clearest examples of this maturity, combining proven franchise performance with investment in new original productions.

"Punjabi cinema today is not expanding by chance." It is expanding by design."

WHITE HILL STUDIOS. PROVEN AT SCALE

White Hill Studios has established itself as one of the most commercially dependable and strategically disciplined forces in Punjabi cinema.

Its recent blockbusters include Jatt and Juliet 3 and Sardarji 3, both successful third instalments in long-running franchises. Delivering sustained success at this stage reflects strong audience understanding, production discipline, and long-term brand stewardship.

These releases reaffirmed White Hill Studios' ability to operate at scale while maintaining cultural relevance across domestic and international markets.

"Franchises survive on trust. Sustaining them requires discipline."

THE DUO BEHIND THE STUDIO

At the centre of White Hill Studios is the long-standing partnership between Manmord Sidhu, also known within the industry as Sunny, and Gurmeet Sidhu.

Together, they combine commercial clarity with careful long-term planning. Their focus has consistently been on building durable properties rather than short-term momentum.

“Consistency is not repetition. It is direction.”

DASTAAR

A NEW PRODUCTION IN PROCESS

Dastaar is White Hill Studios' brand new production currently in development and production. Rather than extending an existing franchise, the project represents a forward-looking step that aligns with the studio's evolving creative posture.

Set partly against a British backdrop, Dastaar is positioned as a contemporary narrative rooted in tradition while engaging with a global context. Its development reflects a controlled, considered approach rather than urgency to release.

“New stories require patience before they require scale.”

LOOKING FORWARD

As Punjabi cinema continues to expand its international footprint, the balance between sustaining proven franchises and developing new narratives will shape its next phase.

White Hill Studios' current slate suggests a studio comfortable with that balance, confident enough to protect what works while investing in what comes next.

SHELF TO SCREEN

THE UNLIKELY RISE OF A VFX SUPERVISOR

Most people in high-end television arrive through the studio system. They start as runners, chase rotoscope shots, climb their way to compositor, then hope someone notices them. My story began somewhere very different. I was 25. I lived in a damp terraced house in Manchester. I stacked shelves in a supermarket and scanned groceries for hundreds of customers a day. Yet I had this stubborn dream of making visual effects for film.

Every night, after dragging boxes across the stockroom, I would pick up my miniDV camera, open Adobe After Effects and learn. Short corporate videos paid a bit. The learning paid more. The single smartest thing I did was talk to everyone. Every checkout shift meant 500 chances to say, "I make videos." One of those conversations, by pure chance, reached a BBC director at the gym. He expected another hopeful. Then he saw the showreel.

The first job wasn't glamorous. I joined his music video set as a runner. Months went silent afterward. Then desperation struck the production. A BBC children's show lost its VFX vendor. The budget was tiny. They needed someone who would say yes. Opportunity rarely knocks. It usually panics and calls you at the last minute.

I did the full 12-episode series for £10,000. I had originally quoted £10,200 but was thrilled just to step out of the supermarket. I was on set, doing all the VFX myself, learning the pace, the diplomacy, the politics. It was nothing like the studio ladder. On-set

supervision is more like being picked for an expedition. Directors and DOPs choose people they trust to survive the storm. It's an extrovert's battlefield inside an introvert's industry.

Crews can be unforgiving, often assuming VFX arrives to threaten their craft. The best armour I ever found was humour and live comps. Show them the shot in context. Show them the magic. Suddenly the green screen stops being a void and becomes a story.

The work took over my life in the best way. Supervision means 60-70-hour weeks, airports, night shoots, Porsche driving plates, limousines, brilliant actors, and hotel breakfasts that blur together. It also allowed me to buy three houses and build a stability few talk about in entertainment. Many people in the industry

burn their money on nightlife. I preferred to build something that would still exist long after wrap day.

But the truth is this: your phone only rings because a handful of people remember you. Miss one job because you're away, and someone else gets their moment, their recommendation, their foothold. This world never stops moving. If you want a predictable nine-to-five, you won't find it here.

And now, another shift is coming. A colossal technology wave is forming. AI is rewriting the boundaries of our craft. You either learn to ride that wave or let it swallow you. Yet no matter what machine power arrives, one thing endures. Human storytelling. Human instinct. Human chaos. That is the part no algorithm can imitate.

From supermarket aisles to global sets, that's what kept me going. The belief that stories matter. And the insistence on showing up, again and again, until someone opened the door.



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