

NATIONAL INSTITUTE OF DESIGN, INDIA

alpavirama

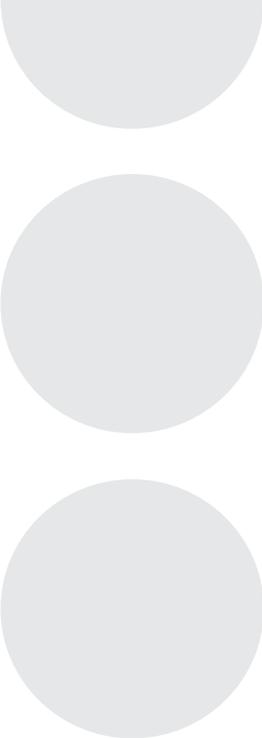
Asian Short & Documentary Film Festival

October 4-8, 2016

asia through the asian eye



NATIONAL INSTITUTE OF DESIGN, INDIA



alpavirama

Asian Short & Documentary Film Festival
October 4-8, 2016

Dept. of Film & Video Communication
National Institute of Design
Paldi, Ahmedabad 380007, India

alpavirama@nid.edu
www.nid.edu/alpavirama/index.html



राष्ट्रीय डिजाइन संस्थान
NATIONAL INSTITUTE OF DESIGN

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Foreword

Films are a unique proposition in a design school; in best cases they represent the superior possibilities of a range of design disciplines, working in tandem, to create engaging stories capable of influencing reflection or action.

We at NID have had a tradition of pro-active cooperation and co-creation between our 20 odd design disciplines. Film & Video is one such discipline which has benefited enormously from this enabling eco-system. The constant stream of top-end external and peer approval which flows to Film & Video student films, from India and abroad, is a proof of that.

Alpavirama is NID Film & Video department's best foot forward, where they get to not only showcase the finest of their student films but also invite a range of competing and compelling youthful cine work, from all over South Asia and Asia. Events like Alpavirama therefore help in bringing fresh energy home, as well as acquaint the world of one's own unique insights.

Alpavirama (now two editions old) has also helped in bringing our immediate neighbourhood closer, given the subcontinent's relatively uncertain political climate, and given cultural exchange being one of the more effective channels left for promoting peace and co-existence in our blue planet.

Alpavirama now calls itself Asian, signifying its growing ambitions to claim a wider authenticity in the near and the far-east. I am sure in times to come the festival will carve for itself a widely-known identity in Asian film circles, from Beijing to Bangkok, from Tehran to Taipei.

I welcome you to the third edition of the Alpavirama Asian Short & Documentary Film Festival, being held in the Paldi, Ahmedabad campus of the National Institute of Design, this October in 2016. Welcome to this unique congregation of films, fans and festivities, of the magic and the motives of cinema !



Pradyumna Vyas

Director

National Institute of Design



From the festival director

So, this is the THIRD edition of Alpavirama we are at. Makes me happy. Also makes me more-than-earlier aware of the challenges of running an independent relatively small film festival championing the cause of young filmmakers and regional peace.

Human beings are supposed to be on top of the value chain, beyond the laws of the jungle and the basic animal instincts of the wild. But time and again we have proved that wrong, across men and nations, desiring more than our fair share, and wanting to hurt and maim beyond reason or provocation.

Films tell stories. Stories heal. Short films (and documentaries) reach those everyday, non-heroic parts of our psyche in urgent need of succour. We need to make sense of the seemingly mundane world that confronts us every now and then, bringing forth questions and riddles that demand answers; or at least an unravelling of the puzzle itself, so that we could frame the questions which could then seek resolution by and by.

This Alpvirama brings you 70 odd short fiction and documentary films from India, China, Japan, Bangladesh, Pakistan, Sri Lanka, Myanmar, Nepal and Hong Kong. A rich collection by any standards, the offering is topped by a Masterclass on Editing the Documentary (a very important but academically neglected area, in my view) and an Exhibit/Seminar on Video on the Edge (looking beyond the present conventions and practices in moving image), which is being hosted in collaboration with the New Media department at NID.

Late Prof. Satish Bahadur (long-time Professor of Film Appreciation at FTII, Pune) continues to inspire us in the form of the Lifetime Achievement Award we have instituted in his memory for an outstanding full-time Film Teacher from South Asia. This year another noteworthy personality will be conferred this honour (after Ms Jeroo Mulla, from the 2014 edition). A full-time Teacher is not always remembered when he/she should be, nor his years of behind-the-scenes essential 'drudgery' (time-tables, anyone?) seen as anything else. Alpvirama is proud to be one of those thinking otherwise.

Arun Gupta

Festival Director, Alpvirama 2016

Principal Faculty and Coordinator, Film & Video, NID

Prof. Satish Bahadur
(1925 — 2010)



The first memories of **Prof. Satish Bahadur** (Professor of Film Appreciation at the Film & Television Institute of India – FTII, Pune, between 1963 -1983) are invariably of him in flowing white loose pajamas and a grey khadi kurta, chalk in hand, peering through his thick glasses and bristly moustache, drawing a straight line on the blackboard, marking the historical highpoints on the timeline thus created.

With that began the initiation of many a film enthusiast (within and outside FTII) into the magical world of cinema and its critical, holistic appreciation. Born in 1925 in Moradabad, UP, Bahadur sahab (as he was affectionately & respectfully addressed by his students) had, from early in his life, a knack of going much beyond the small-mindedness of mofussil thinking. He was one of the pioneers of the nascent Film Society movement in India in the early 60s (while teaching Economics to college students in Agra).

Later, as the Professor of Film Appreciation at the newly opened Film Institute in Pune, he was to popularise (along with Shri P. K. Nair of the nearby National Film Archives) Film Appreciation as a legitimate field of

educational and cultural enquiry throughout India, and beyond. Due to the duo's efforts the annual residential Film Appreciation workshop at FTII, Pune (lasting over 3-4 weeks), and attracting an eclectic group of students, teachers, professionals and amateurs from all over the country, became the star vehicle for the propagation of a serious film culture in India (beyond the mainstream potboilers from Bombay and Madras). Many a famous name in contemporary Indian Cinema can trace the beginning of his/her filmic journey to a class or workshop Bahadur sahab conducted, either in Pune or elsewhere.

Until his passing away (in 2010) Prof. Satish Bahadur continued to be active, inspiring and initiating yet another bunch of the young and not-so-young wide-eyed, into his beloved world of movies and the things that matter, when we watch and/or make them.

"True teachers are those who use themselves as bridges over which they invite their students to cross; then, having facilitated their crossing, joyfully collapse, encouraging them to create their own." said the famous Greek writer philosopher Nikos Kazantzakis, in keeping with the predominant view of the teaching profession as that of noble self-effacement. Not that it is without truth. A good teacher does not try to impose his/her worldview on the pupil, nor act as the last repository of knowledge. But teachers are human beings as well. They too seek recognition, and not only in spirit.

Film teachers, being relatively new entrants to the education profession (film training getting respectability a little late in the day), are doubly disadvantaged, as film is an art and a business, and how the hell do you teach that ?

Prof. Satish Bahadur Lifetime Achievement Award for outstanding contribution to Film Education in South Asia

And within these are those invisible ones who do the essential but seemingly boring task of setting the syllabus, making the time-tables, getting the starry visiting faculty home (with egos intact) and students to them, on time, every time, besides of course teaching the unglamorous fundamentals, month after month, year after year.

Time has now come to stand up and publicly facilitate these tireless (and quite often relatively faceless) souls, who have spent a lifetime building the nascent film education institutions in this part of the world. If at all cinema in South Asia today buzzes with the youthful energy of the many alumni/alumnae of organized film training, showcasing their innovative work all over the world, and winning awards & recognition for them, credit for it should go to their anonymous teachers as well. And heard loud enough...



Awardee 2016: Prof. Yogesh Mathur

Prof Yogesh Kumar Mathur graduated in Arts from Delhi University in 1961 and from the Film & Television Institute of India, Pune, specializing in Film Editing in 1964. He then worked as an associate director and editor with Romney Dey, Sundar Dar and Amit Bose and later as an editor with directors like Mrinal Sen and Kumar Shahani. He has had vast experience in editing commercials, film promos and has also directed documentaries for Delhi Doordarshan.

Prof Mathur taught Film Editing at FTII from 1976 till his retirement in

1997. He has been a long serving core faculty member of the annual Film Appreciation course conducted jointly by FTII and the National Film Archives of India since 1977. He has made an immense contribution to the fields of both editing and teaching and has acquired an experience of nearly fifty years as a professional.

Prof Mathur continues to be an active visiting faculty at various institutions, nearly two decades after his retirement.



Pre- Selection Process Group 1

The highlight of being part of the pre-selection jury was the opportunity to watch short films from not just all over India but also South and East Asia. We sat for hours in the dark; allowing these films to transport us and evoke a gamut of emotions in the short time we spent with them. The first thing we decided as the pre-selection was that we will not select anything on the basis of average consensus. We decided to discuss and argue about each of the 37 films that came to us. Each film was discussed from various perspectives, the craft and its technical proficiency are talked about but that is not all it takes for a film to make the cut. The films are also seen from a socio-political lens and its relevance to the festival and the audience is thus decided. The discussion was always under the umbrella that the underdog be given more prominence but never at the cost of quality of film making.

After each session of viewing the coffee breaks and lunch breaks were filled with silence. We were realizing that our mainstream industry does not represent the major issues or majority ethnic groups in our country. The fact that there are so many good films that will never be seen by the majority public put us all in deep thought.

Another interesting aspect of the festival is the growing the number of films that are being produced by people who are not from film schools or the industry. Dhruv Satija was trying to understand this new outrage of number of filmmakers. He said “It is important to understand the democratization of the medium that has happened because of the easy and cheap access to technology. The digital shift and a change in habit of consuming content on the Internet have also contributed tremendously.”



From Left to Right: Prahlad Gopakumar, Prachee Bajania and Dhruv Satija

It was very interesting to see how the region from which the film is coming from influences the content. But it was also reassuring in some way that we are moved by the same kind of emotions, we all have the same concerns no matter what our geography and language might be.

As Prachee Bajania puts it aptly “Alpavirama is unique in the type of films that make it to the final competition. The selection mirrors the changes happening in South Asia and tells stories from diverse settings with minimal resources.”

The honesty and love with which some of these films were made overwhelmed us. Here’s to a collection that makes Alpavirama and the Asian film tradition richer!

Prahlad Gopakumar

Faculty, Film & Video, NID



Pre- Selection Process Group 2

Being the Pre-selection Jury for a Film Festival is no cake walk. Very often when I share with friends and family that I get to watch so many films as a part of my job, I get envious looks and jealous comments on the lines of how I have the best job in the world. But, watching films, especially with the intent of deciding the fate of not only the filmmakers who have produced these incredible films, but also for the Asian Film Festival of which the final films will be a part of, is a responsibility that would give anyone butterflies in the stomach.

The fact that two more Pre-selection Jury members, Mahan Dutta and Rhea Mathews, were sharing this same fate was somewhat heart-warming. In two and a half days, we saw close to 36 films from South Asia – Pakistan, Myanmar, Bangladesh, and of course, India. The viewing and the subsequent selection of films was made keeping in mind that the final set of films should be from different cultural backgrounds, should cover a range of topics and should span a spectrum of skill-sets – from amateur filmmakers to professional ones.

As aptly put by Mahan, "The festival's goal is not just to bring the best crafted films but also to applaud the young filmmakers who in spite of numerous challenges and limitations succeeded to tell their stories. During the process of selection we found surprisingly beautiful films which are not from big institutes, made with shoestring budgets and with bare minimum technical support. The story behind making these films deserve a big applause along with the films." A film festival is not just about celebrating great films, but it is also about the celebration of life, stories, circumstances, hardships and most importantly, people.



From Left to Right: Shrinkhala Aren, Mahan J Dutta and Rhea Mathews.

A BDes film student, Rhea, one of the jury members, talks about her experience of the pre-selection process, "We bounced thoughts and ideas off each other, and pushed each other to look at films in different ways. The process has been extremely thorough and each film has received an appropriate amount of time and attention from all the members of the jury panel judging it. The result in the end has been extremely satisfying."

After an intense half-a-day discussion, we finally arrived at a set of 18 fiction and documentary films. These films moved us and were able to evoke thoughts and feelings that go beyond every-day happenings. As the pre-selection jury, we did our best to encapsulate the slice of life in our spectrum of selection. We sincerely hope that the audience will enjoy these, as much as we did.

Shrinkhala Aren

Faculty, Film & Video, NID



Sonal Dabral

Sonal Dabral was born in India and studied Visual Communications at the National Institute of Design. He has since led many ad agencies to the No. 1 creative position in 3 different markets across Asia. In 2011, he became the Chairman and CCO of DDB Mudra Group based out of Mumbai. Sonal has led some memorable campaigns like Cadbury's 'Dairy Milk' and the 'India Ka Tyohaar' campaign for Set Max's broadcast of the Indian Premier League.



Parthiv Shah

Parthiv is a film maker, photographer and a graphic designer. He has made several documentary films, curated exhibitions and has several photo-books to his credit. An alumnus of the National Institute of Design, India, he was invited as visiting scholar at the SOAS, London University and at the University of California, Davis. He is the Founder-Director of Centre for Media and Alternative Communication (CMAC). Lately Parthiv has been engaged in working on image perception and representation.



Binod Paudel

Binod Paudel is a Nepalese director, screenwriter and actor who is a Bachelor of Film Studies from the College of Film Studies, Kathmandu and an MBA graduate from the Trinity Saint David University, U.K. His work includes various short films and features as a script writer and actor. He also written 'Shanghuro', a highly acclaimed film which is said to have ushered in a new wave in Nepalese cinema. He's also the CEO/Principal of Oscar International College of Film Studies, Kathmandu.

jury



Bishwadeep Chatterjee

Bishwadeep Chatterjee is a graduate of FTII, Pune, in Sound Recording and Sound Engineering. Over a career span of almost 3 decades, he has worked in every department of recording for Feature Films, Short Films, Documentaries, Television serials, Advertising films and Music Albums and has designed, installed and consulted on, several recording studio installation projects. He has also lectured and taken workshops at several institutions. He won the National Award twice- for 'Madras Cafe' (2014) and 'Bajirao Mastani' (2016).



Shilpa Das

Shilpa Das is a Senior Faculty of Interdisciplinary Design Studies at the National Institute of Design (NID), Ahmedabad and is an alumna of St. Xaviers (Gujarat University), JNU and TISS. She has been teaching for 22 years and holds vast experience in the NGO and publishing sectors and as a guest faculty at various colleges. Shilpa has also written and published a number of books, school textbooks and research papers internationally and nationally.



Karan Bali

Karan Bali graduated from the Film & Television Institute of India (FTII), Pune, with a specialization in Film Direction in 1993. With Mumbai as his base, he has mainly been making documentaries besides being a first assistant director on two feature films, Everybody Says I'm Fine and Matrubhoomi – A Nation Without Women. He teaches filmmaking and is also the co-founder and content-in-charge of Upperstall.com, an analytical website on cinema of the sub-continent.

competition (south asia)

South Asia, a densely populated often-reluctant melting-pot of multi-cultural and multi-lingual ancient communities, immediately evokes an image of strife and stress, given its easily visible external divisions. But beneath the fissures is a steady subterranean stream of not very dissimilar lives, engaged in the common struggle for a dignified survival and the ever-expanding quest for peace and fulfillment. As the narrative of South Asia changes to an increasingly urban and capital-centric existence, its storytellers (including those in cinema) are alive to the challenge, readily bringing forth the paradoxes and parables therein, and the hideous and the beautiful thereabouts.



Aina

18:57 min | Bengali | Fiction



Director / Camera
Md. Touqir Islam
touqirshaik.film@gmail.com

Producer
Emran Hasan Emon

Editor / Sound
Md. Mahadi Hasan

Md. Touqir Islam is a Bangladeshi filmmaker who, in his own words, 'is as open minded as he's focused on his work.' He has eight years of filmmaking experience under his belt and possesses strong personal skills.

The son of a poor barber is a massive admirer of a local hero, whom he imitates in mannerisms and actions. The barber doesn't berate him for his fancies, but the reality of their lives prevents him from any indulgence. One day, an incident changes the son's life massively. His father dies and he takes up the mantle of the family patriarch. Still, the dream continues to exist in the recesses of his mind.

Festivals, Awards & Screenings
9th International Children's Film
Festival, Bangladesh 2016 |
6th Dada Saheb Phalke Film
Festival 2016

Angangba Lei

13:20 min | Manipuri | 2016 | Documentary



This short documentary centres on the all-women's market, 'Ima Keithel'. It glimpses into the lives of the women, their past and the stories they tell, set in the various nooks and corners of the bustling marketplace. Conversations with these women about everyday life transmute into an essay on the long years of turmoil in the state. Stories of sisterhood, love, strength, war and family all within four deceptively plain, whitewashed walls.

Sandhya Daisy Sundaram is a writer, director and editor. She has recently completed her Post-Graduation in Film Direction from the Film and Television Institute of India. Women have been the constant focal point of her work. Sandhya's films have been screened at various film festivals worldwide, winning awards at festivals such as Sundance, Chicago, IDSFFK and IFFLA. 'Love.Love.Love', her short documentary on Russian women qualified for consideration for Academy nominations 2016. She is currently working on her first feature length film.



Director / Editor
Sandhya Daisy Sundaram
sandhyadsundaram@gmail.com

Producer / Camera
Sriyanti Haricharan

Sound
Kriti Kamal Das
Asher Abraham

Music
Surya Prasad R.

Anjaan Rastay

24 min | Urdu / Punjabi | 2015 | Documentary



Director
Umair Ahmad Khawaja
khawaja.umair20@gmail.com

Camera
Hassan/Mahad/Dyach

Editor
Faris Ali Quazi

Sound
Faheem Muzaffar

Assistant Director
Humza Shahid
Faheem Muzaffar

Umair Ahmad Khawaja is a documentary filmmaker from Lahore, Pakistan with a Bachelors majoring in Film and TV Productions from National College of Arts, Lahore. Mr Khawaja presents an alternative narrative through his documentaries focusing on socio-cultural issues of the region.

Festivals, Awards & Screenings
Harvard-Brown Pakistani Film Festival 2015, Harvard University |
Punjabi University Patiala, India, 2015 | Film South Asia, Nepal, 2015

Anjaan Rastay explores history, memory, politics and belonging in Lahore by examining recent efforts to rename streets and public spaces in accordance with a religious, nationalist ideology. These rarely used official names, unknown to most of the populace, causes disorientation and prompt reflections amongst ordinary citizens on attachments to the past, aspirations towards the future and for the filmmaker is indicative of forms of inclusion and exclusion.

29:44 min | Chattisgarhi | 2016 | Fiction



Veenu wants to do the tiger dance during the soon to be held Moharram ceremony and won't leave a single stone unturned to chase that dream. He questions why his parents would not let him participate just because the ceremony is of another religion. Why pay for his school dance lessons but not allow him freedom to let him do something he really wants to do? Why enjoy watching others do it on the streets but not their own child? The story is of a child who grapples with questions and hurdles to make his wish come true.

Born in Rajnandgam, Chattisgarh, to the family of a teacher, Srinjay completed his schooling from the same city. He came to Delhi in 2008 to study Fine Art from the College of Art, Delhi. Moving pictures highly fascinated and motivated him, leading him to decide to make a mark in the domain. He worked for a year as an illustrator with 'Out of the Box' and now works as an independent filmmaker who loves cinema and wants to continue making films.

Festivals, Awards & Screenings
Raipur International Film Festival 2016



Director / Editor
Srinjay Thakur
srinjay90@gmail.com

Camera
Archit Singh
Harshit Saini

Editor
Yogesh Navratna
Darpan Bajaj

Sound
Yogesh Navratna
Adhar

Production Design
Rinku Chauhan

The Barber

25:29 min | 2015 | Documentary



Director
Anna Biak Thaw Mawi

Camera
San Kyaw Htun

Editor
Sai Nyi Nyi

Sound
Nay Kha

Project Mentor
Pe Maung Same

Editing Mentor
Fiona Strain

Anna Biak Tha Mawi is a Chin national from Hakha. A graduate of the Myanmar Institute of Theology, her poems and short stories have appeared in Chin magazines, and her paintings have been shown in group exhibitions. Having joined YFS as a screenwriter in 2009, in 2010 she wrote and later helped to film *Bungkus*, a short drama about the phenomenon of the 'parcel bride'. She is now developing this topic as a feature-length film.

Festivals, Awards & Screenings
Wathann Film Fest #5, Yangon, Myanmar | IAWRT Indian Women's Film Festival, New Delhi, India

Barber Ko Tin Htun's clientele includes both the high and mighty and the poor and humble. In between snipping and shaving, singing and chatting with his customers, he ponders the vagaries of life in Myanmar during the last half century - and counts himself lucky to be his own boss.

Donated Life

11:52 min | Hindi | 2016 | Fiction



The film follows the life of a young footballer who returns to the sport after having recently undergone a heart transplant surgery.

Vedika is a student of film direction at the State Institute of Film and TV, Rohtak. 'Donated Life' is her fiction film project in her second year of school.



Director / Editor

Vedika Kruti

vedikashukla20@gmail.com

Producer

State Institute of Film & TV, Rohtak

Camera

Vikash Kaushik

Editor

Ankit

Sound

Prateek

Devender

Festivals, Awards & Screenings

IDSFFK 2016, Kerala

Edpa Kana

25:16 min | Kudukh | 2015 | Fiction



Director
Niranjan Kumar Kujur
director@srftii.ac.in

Camera
Naresh K. Rana

Editor
Annapurna Basu

Sound
Moumita Roy

Niranjan Kumar Kujur was born in Lohardaga, Jharkhand. He comes from a tribal community Oraon, largely found in Jharkhand-Chhattisgarh-Orissa belt of India. After graduating in Journalism & Communication from Manipal University, Manipal, he worked with documentary filmmaker Shriprakash in Jharkhand, where he witnessed many live mass movements that changed his life. He graduated from Satyajit Ray Film & TV Institute, Kolkata in 2016 after pursuing a course in Direction & Screenplay writing.

Festivals, Awards & Screenings
Best Audiography (Non Feature) – 63rd National Film Awards, 2016 | IDPA Award for Best Student Film – 14th MIFF, 2016 | Special Jury Mention – 8th IDSFFK 2015.

Ashok goes back from the city to his village with an agenda. At home he discovers that his parents have chosen a bride for him. Caught between the dual realities of orthodox village life and progressive city life, he struggles to speak his mind.

22 min | Manipuri / Meiteilon | 2016 | Fiction



E-thil is a story about human relationships, spaces and discoveries. It's about coming to terms with one's own self and roots. Amarjit comes home to Kakching, Manipur for a vacation after studying in Delhi for 4 years. As he catches up with his two childhood friends, he realizes that they have moved on to very different lives and paths in order to cope with life back home. Amarjit begins to realize how much things have changed and how far removed he's been from reality. His grandfather explains to him that running away from reality has never been an option for the people of Manipur.

Manoj is an independent filmmaker, a graduate from the Shrishti school of Art, Design & Technology. During his film education at Shrishti, Manoj made various short films and music videos. He has also worked with Nandita Das, a well-known film personality and social activist. Manoj is deeply interested in exploring stories about human relations, home, family and stories rooted in social issues.

Festivals, Awards & Screenings

Best Short Fiction Film (8th Cut.in Film Festival, TISS, Mumbai) | Mumbai International Film Festival



Director / Editor
Manoj Kshetrimayum
manoj.mack@gmail.co

Producer
Saratkumar Naorem

Camera
Devansh Mathur

Editor
Manoj Kshetrimayum

Sound
Yashika Gor

Acknowledgement
Rajiv Kshetrimayum

Face It

8:54 min | English | 2015 | Fiction



Aditya is an independent filmmaker and has worked as an Associate Director in television commercials for seven years. He likes to balance commercial engagements with the work he does on independent short films and films for NGOs.

A female actor impulsively enacts two iconic scenes from movies by actor Robert De Niro in a makeup room.

Director / Editor
Aditya Pawar
comicaidity@gmail.com

Camera
Guruprasad Shetty

Sound
Pramod Mandavkar

30 min | Konkani / Marathi | 2014-15 | Documentary



The film deals with the common perception that a person affected by a disease is the only one who goes through a lot of pain and struggle. This is true but we should not forget the family members who also have to adjust and keep up the good spirit.

Prachiti is Film and Video design student from Pune and has received a diploma from the MIT Institute of Design, Pune in the year 2015. She is currently working in Mumbai.



Director / Editor
Prachiti Khavte
prachiti04@gmail.com

Camera
Anuja Thakar
Prachiti Khavte

Sound
Krithika Yegnaraman
Prachiti Khavte

Festivals, Awards & Screenings
International Documentary and
Short Film Festival, Kerala

Govhankur

7 min | Marathi | 2015 | Fiction



Vaibhav, a mechanical engineer from VITI, is originally from Amravati, Maharashtra. After his graduation, he worked in Volkswagen India for a year before joining the Satyajit Ray Film & Television Institute in Kolkata.

An old Indian woman removes impurities from wheat to make a wheat dough doll, which then comes to life and goes through his bodily explorations along with his female counterpart in his own world. The film adapts an ancient folk tale.

Director
Vaibhav Raosaheb Hiwase
vaibhav936@gmail.com

Producer
SRFTI

Camera
Rakesh T.S.

Editor
Md. Aasim

Sound
Malay Wadalkar

Imaging Bombay

26:35 min | English / Hindi | 2015 | Documentary



Anchored on the politics of identity and livelihood, 'Imaging Bombay' attempts to look at this bustling city through the myriad processes of image making. Told through the lens of two image makers – second generation studio photographer Satish Gamre and avid instagrammer Meghna Girohtra – the film attempts to document the transformations in photography practices in the city. The film is stitched together with narratives and visuals of the city that resonates with each of our own experiences of clicking and getting clicked.

Aditi Maddali, Ashwin Nag, Faebitha Rahiman, Keduokhrietuo Sachu, Reetika Revathy are alumni of the School of Media and Cultural Studies, Tata Institute of Social Sciences. They completed their study in the 2013-2015 batch. Currently, they are all engaged with various organizations.



Film By
Aditi Maddali
Ashwin Nag
Faebitha Rahiman
Keduokhrietuo Sachu
Reetika Revathy

Producer
TISS

The Impasse

19:30 min | English | 2015 | Fiction



Mayuri Walke was born and raised in Pune. She completed her Bachelor's of Design Degree in Film and Video Communication from National Institute of Design, Ahmedabad in January 2016.

Two strangers are on what looks like a simple blind date set up by mutual friends. It seems like a perfect match, until the guy starts revealing his true intentions. What happens next, is nothing less than a date in hell, for both of them. Sometimes, situations we never anticipate, are the ones that shape us. The Impasse is Mayuri Walke's graduation film for the National Institute of Design, Ahmedabad.

Director
Mayuri Walke
mayuri.d.walke@gmail.com

Camera
Satyajeet Shobha Shreeram

Editor
Sanket Kulkarni

Sound
Pradyumna Chavare

Production
Abhijeet Kondhalkar

Chief Assistant Director
Madhavi Klageshwari

Festivals, Awards & Screenings
International Documentary and
Short Film Festival of Kerala- 2016

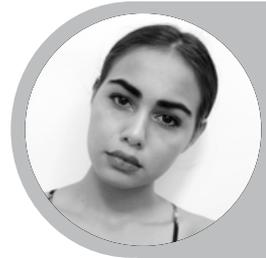
Kaisi Ho Laila

23:30 min | Hindi / English | 2015 | Fiction



Solomon, an ageing autorickshaw driver, who dreams of becoming a big Bollywood star, meets a young nun Lylah and an unusual friendship develops. Kaisi Ho Laila was made as part of Naina Bhan's fiction project at the National Institute of Design, Ahmedabad.

Naina made her way from a Bachelor's degree in History to pursuing a Masters degree in Film at the National Institute of Design. She has a great curiosity for different mediums of self-expression and is charmed by poetry, music, dance, fashion, food and observing people. She dreams of being a renaissance (wo)man and finds film to be a great medium for relaying information and inspiring emotional release. Naina constantly endeavours to free the medium from its classical usage and make it more interactive and experimental.



Director / Editor
Naina Bhan
naina_b@nid.edu

Producer
NID

Camera
Kiran Kadam
Shridhar Sudhir

Kamuki

24 min | Malayalam | 2015 | Fiction



Christo Tomy is a two time national award winning independent filmmaker from Kerala, India. He completed PG diploma in Film Direction & Screenplay writing from Satyajit Ray Film & Television Institute, Kolkata.

Divya, a 17 year old girl realises that she is pregnant with her estranged boyfriend's child. Disregarding her family and school obligations she sets out to find and claim him back.

Director / Screenplay
Christo Tomy
christotomy@gmail.com

Camera
Dhanesh Raveendranath

Editor
Goutham Nerusu

Sound
Anuroop Kukreja

Festivals, Awards & Screenings
9th International Short Film &
Documentary Festival of Kerala |
Best Direction, Non Feature Section
- 63rd National Film Awards

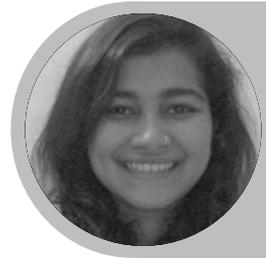
Mach Bhaja

16:46 min | Bengali | 2015 | Fiction



'Maach Bhaja' speaks about the lives of a working class family in Kolkata, where Badol and Kamini, inspired by the modernized urban lives around them, aspire for more than they have and the lengths they will go to achieve it. While Badol strives to buy fish for at least one meal every day, Kamini is tempted by a lottery seller. As their contrasting ideas of wealth are revealed, their relationship is challenged, threatening to change forever, in the endless race for a better life.

Born and raised in Kolkata, Megha graduated with a Diploma in Digital Video Production from Shrishti Institute of Art, Design & Technology in 2015. Her interests lie deeply in storytelling in any format, be it fiction or non-fiction. She draws ideas from lives around her and translates the same into her writings. Megha is also a compulsive reader, traveller, photographer and a geography enthusiast.



Director / Editor
Megha Bhaduri
meghabhaduri@gmail.com

Producer
Shrishti School

Camera
Mayank Bhutoria

Sound
Yash Shah

Acknowledgement
Anusuya Bhaduri
Aastha Khanna

Maai

19 min | Marathi | 2016 | Documentary



Director
Madhavi Satish Wageshwari
madhavi.wageshwari@gmail.com

Producer
Satish Wageshwari

Camera
Satyajeet Shobha Shriram

Editor
Makarand Dambhare

Sound
Piyush Shaha

Assistant Director
Pankaj Bangede

Madhavi is a freelance script writer and researcher. She has worked as an Assistant Writer and Assistant Director for the Marathi feature film 'Highway' directed by Umesh Kulkarni. She graduated with a Masters degree in Mass Communication and Journalism from Pune University.

Maai represents an existence which enlivens an entire space. A space bound by emotions, built through homes and courtyards and coloured by lights and shadows. It is also a space within, created by mind and memories, one which provides the broadest reference to one's life. Maai depicts one such overwhelming presence of a grandmother in the physical space inhabited by a granddaughter and the space within. Maai is also a story of an aging and fading traditional, but wise sensitivity.

Madarsa

27:50 min | English / Gujrati / Urdu | 2015 | Documentary



The film attempts to explore the traditional Islamic system of education in India by interviewing clerics who work at such institutions in Muslim ghettos of Ahmedabad, Gujarat and other Islamic scholars researching about the same issue. Madarsa was made as part of Mustaqeem Khan's documentary project at the National Institute of Design, Ahmedabad.

Mustaqeem Khan was born in a village called Ingoli near Ahmedabad, Gujarat. After finishing school in a town near his village Mustaqeem moved to Ahmedabad to study architecture. During college he realised his interests in theatre and cinema. After learning the basics of filmmaking on his own by making a few short films during his college days, Mustaqeem joined the National Institute of Design to do his Masters in Film and Video Communication.



Director / Editor / Camera
Mustaqeem Khan
mustaqeemcept@gmail.com

Producer
NID

Sound
Mustaqeem Khan

Festivals, Awards & Screenings
International Documentary and
Short Film Festival, Kerala, 2015 |
Film South Asia, 2015, Nepal

Majhe Maher Pandhari

21:05 min | Marathi / Hindi / English | 2015 | Documentary



Director

Varuna Tuteja

varunatuteja@gmail.com

Camera

Manind Bedi

Editor

Davis P. Manuel

Sound

Mayur Sakat

An alumna of FTII, Pune, Varuna Tuteja is a Post-Graduate in English and holds a Diploma in Journalism from Bharatiya Vidya Bhavan, Chandigarh. She started her career in writing as a features writer in magazines and copywriter in advertising. She also did a certificate course in Urdu from Jamia Millia Islamia, Delhi. Currently, she is working as a writer with Leo Burnett, Mumbai.

Majhe Maher Pandhari is about women priests and their acceptance in the society. The film explores both sides of the argument - for and against woman priesthood. It also tries to find out as to what is written about the same in ancient texts and scriptures. The film features women priests from Shankar Seva Samiti (Udayan Karyalaya) and Jnana Prabodhini along with learned men and women related to the subject.

Festivals, Awards & Screenings

Consolation Prize at Chitra Bharati Film Fest, Indore | 2nd National Documentary & Short Film Festival, Thrissur, Kerala

The Manliest Man

23 min | Bundeli / Hindi | 2016 | Fiction



A potter in a secluded village comes under pressure when he fathers another daughter instead of a son. The community chief then calls for a 'Manlier Man' to replace the potter and give the family a male heir, only to drag himself into an impossible spot.

Anuj holds a Masters degree in Film from New York University's Tisch School of Arts Asia. He has written and directed six short films and has also worked as a director in commercials. Anuj's films have been screened at numerous festivals worldwide, also receiving accolades for his directorial vision.

Festivals, Awards & Screenings

Clermont Ferrand International Short Film Festival | Special Jury Mention - Indian Film Festival of Los Angeles | Carl Levner Award for Social Significance, Best Supporting Actor - NYU First Run Film Festival | Palm Springs international Short Fest | Indian Film Festival of Stuttgart



Director / Editor

Anuj Gulati

anuj.gulati@gmail.com

Producer

Nizam Patel

Anuj Gulati

Camera

Balaji Manohar

Sound

Dinesh Vishwakarma

Dhiman Karmakar

Cast

Yogesh Tiwari

Mukesh Pachode

Ram Chandra Singh

My Leg

10:02 min | 2015 | Documentary



Director
Khon Soe Moe Aung
director@srfiii.ac.in

Producer
Lindsey Merrison

Camera
Naw Eh Shee Paw

Editor
Zin Mar Oo

Sound
Bawk Seng

Born in 1989 in Myanmar's conflicted Kayah State, Khon Soe Moe Aung is a passionate human rights activist. Since making his first documentary *My Leg* during a Yangon Film School documentary filmmaking course held jointly with Search for Common Ground in 2014, he divides his time between working for Kayah Earthrights Action Network and sharing his new-found documentary skills with community activists.

Festivals, Awards & Screenings

Special Mention - Exground International Short Film Festival Wiesbaden, Germany, World Premiere | Kyoto University, Visual Documentary Project, Japan | Taiwan International Documentary Film Festival, Taiwan

In Kayah State, Myanmar, for over 60 years, different ethnic armed groups have been fighting the Burmese Army in a war for freedom and independence. A group of war veterans have opened an artificial leg workshop constructing a hundred legs per year for fellow veterans with the same stroke of fate; leaving ethnic differences behind.

Naina

21:57 min | Tulu / English / Hindi | 2015 | Fiction



Naina' explores the poignancy of human relationships as they endure underlying emotions of grief, separation, loneliness from a painful past, when a meaningful occasion brings them together under one roof. The love and passion between two lovers with a level of comfort that has evolved over time. A girl torn between her mother and lover, as she tries to cope with her father's death. A lonely mother's silent longing for her child.

Mithila Hegde is a filmmaker based in Bangalore, India. A graduate of Direction and Screenplay Writing from Satyajit Ray Film & Television Institute (SRFTI), Kolkata, her films have won awards and travelled to national and international film festivals. Her background includes Music, Psychology and English Literature.



Director
Mithila Hegde
director@srfti.ac.in

Producer
Amresh Chakraborty

Camera
Lalitha Prasad Kalluri

Editor
Vineet Khullar

Sound
Ateesh Chattopadhyay

Festivals, Awards & Screenings
International Documentary and
Short Film Festival of Kerala 2016

Panneerselvam

05:37 min | Tamil | 2015 | Documentary



Director
Aaditi Waghmare
Drishti Desai
Hoshedar Shroff
drishtidesai@outlook.com

Camera
Hoshedar Shroff
Aaditi Waghmare

Editor
Drishti Desai

Sound
Abhinav Sharma

Script
Drishti Desi

Aaditi, Drishti and Hoshedar are currently pursuing an undergraduate degree in film at Srishti Institute of Art, Design and Technology. Their interest in documentary filmmaking is driven by their curiosity to explore storytelling techniques while engaging with contemporary debates and issues of common concern. Aaditi is an aspiring filmmaker, cinematography being one of her passions. Drishti loves books, stories and enjoys the surprising, spontaneous moments one comes across while filming non-fiction. Hoshedar is an avid cyclist and his interest in documentaries lies in ethnic conflict and human rights.

Festivals, Awards & Screenings
Special Jury Mention, First Cut
Student Film Festival, Pune

As we listen to a hymn of hope and devotion, we enter the life of Panneerselvam, a tea plantation worker who has been plucking leaves at the Bombay Burmah Trading Company's tea estate in Valparai, Tamil Nadu for over 28 years. The film tells the story of this endearing 54 year old woman, her zest for life and commitment to her work. Besides being a Public Service Announcement for Fairtrade India, 'Panneerselvam' is an insight into the life of a woman whose incredible passion for running, is a testament of her determination to succeed.

A Political Life

19:34 min | Burmese | 2015 | Documentary



U Thein Soe dedicated the best years of his life to working as Aung San Suu Kyi's bodyguard. To please his long-suffering wife and family he has now bowed out of politics – but still can't help giving up his time to provide local people with valuable legal advice.

Soe Akhar Tun was just 19 when he was accepted to YFS, making him the youngest ever member of a YFS intake. An English Access Microscholarship Program participant and computer science graduate with an interest in giving a voice to Myanmar's youth, Soe Arkar Htun creates websites and also volunteers at Smile Education & Development Foundation. In 2012, he and a group of friends founded an online social enterprise which he also managed until discovering his passion for filmmaking.

Festivals, Awards & Screenings
Film South Asia - Festival of South Asian Documentaries, Kathmandu, Nepal | First Prize - International Students Creative Award 2015, Osaka, Japan



Director
Soe Akhar Htun

Camera
Arrow Luck

Editor
May Htoo Cho

Sound
**Wynn Htut
Nay Kha**

Project Mentor
Wai Mar Nyunt

Editing Mentors
**Dietmar Kraus
Fiona Strain**

Pottu

6 min | No Dialogues | 2016 | Fiction



Aji Antony Alunkal completed his B.Tech in Information Technology from RSET, Cochin. He currently studies editing in KRNNIVSA and 'Pottu' is his debut film as a director.

Too many times things like religion, politics, gender etc, divide people. But people emote and at the end these emotions link people together. 'Pottu' depicts a page from the life of a woman (and a man) who search freedom through love.

Director / Editor
Aji Antony Alunkal
aji.antony888@gmail.com

Producer
KRNNIVSA

Camera
Ananthkrishnan K S

Sound
**Dhanesh
Amrith**

Actors
**Sreedevi
Syam**

Festivals, Awards & Screenings

Best Campus Film Award at
Documentary and Short Film
Festival of Kerala- 2016

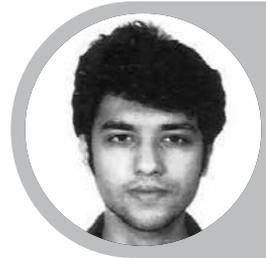
Quila Aparajit

23:40 min | Hindi | 2015 | Documentary



Some children live in a night shelter close to Jama Masjid. The film focusses closely on their lives and experiences in their world. An exploration of the Red Fort and its history adds to the journey by making us think about the children's connection with the historic monument. The film offers a window into the children's lives and raises pertinent questions about their situation.

Manur Raj katyal is a young filmmaker, camera-person and editor. He pursued formal film education from Sri Aurobindo Centre for Arts and Communication. As a part of the course, he directed documentary films 'The Thread of Son' and 'The Fort Undefeated'. He then worked in Delhi Production House on some films. Striving to understand the intricacies of filmmaking, he started working on his solo projects.



Director / Editor
Manur Raj Katyal
mnrkatyal@gmail.com

Producer
Daljeet Wadhwa

Camera
Manur Raj Katyal

Sound
Shubham Bhattacharya

Festivals, Awards & Screenings

U-Special International Campus Film Festival | Urban lens Film Festival

Saatvin Khwahish

27 min | Urdu / Hindustani | 2014 | Documentary



Director / Camera / Editor
Varun Trikha
varunvtrikha@gmail.com

Producer
SACAC, New Delhi

Editor
Annapurna Basu

Sound Design
Varun Trikha

Sound Recordist
Shilpi Saluja

Varun Trikha was trained as an ethicist at King's College, London and as a documentary film maker at SACAC, New Delhi. Currently, Varun is directing two films – one about faith healing in Goa (for PSBT – Doordarshan) and the other about finno-urgic community in the border villages of Estonia and Russia.

Festivals, Awards & Screenings
Yamagata International Documentary Film Festival 2015, Japan | Parnu International Film Festival, Estonia | Baltic Film and Media School, Tallinn, Estonia | Dhaka International Film Festival 2016, Bangladesh | National Student Film Awards 2015, India | Delhi International Film Festival 2014, India | The Bangalore Queer Film Festival 2015, India

Jinns/Genies are the spirits made of smokeless fire. They live longer than humans and thus, they can elongate and preserve historical memory. But are they real? Rekhti poetry was written from the early 18th to late 19th century Islamic cities of Lucknow and Delhi. It explicitly talked about the desires of women (including lesbian desires). Were those desires real? 'The Seventh Wish' looks at the denounced Rekhti poetry through its survivors – Jinns and desires.

Sankrail Superstars

14 min | Bengali / Santhali | 2016 | Documentary



Sankrail Superstars is an all girls' football team from the tribal heartlands of the Sankrail area in West Bengal. Sankrail was one of the epicentres of Maoist activities in the state till a few years back. It was then that the West Bengal Government poured funds to develop this area and bring normalcy to the region. The all girls' football team was one of the many projects initiated to bring prosperity to the Jungal Mahaal (forest land) area. Sankrail Superstars takes a sneak peek in the lives of sisters Mamata and Mukta Hansda, two of the oldest players on the team.

Sreecheta has worked as a journalist with the Indian Express and the Telegraph, covering politics and administration in West Bengal at length, along with doing several human interest stories. She had the opportunity to travel across West Bengal to cover the landmark Assembly elections of 2011, thereby having close interactions with numerous interesting subjects and people. This contributed heavily in her dreams of making films about her region and her people. Sreecheta is currently studying Direction and Screenplay writing at the Satyajit Ray Film and Television Institute, Kolkata.



Director
Sreecheta Das
sreecheta.26@gmail.com

Executive Producer
Naomi Alam

Camera
Prabhadeep Singh Saini

Editor
Vibhav Nigam

Sound
Paul Mathews

Sarus

20 min | Marathi | 2016 | Fiction



Director
Kodapa Govindaraju
govindarajuftii@gmail.com

Camera
Balakrishna Sharma

Editor
Amit Malhotra

Sound
Bhanu Pratap Dhande

Screenplay
Sakshi Gulati

Govinda Raju is a Graduate of Film and Television Institute of India, Pune with a background in Fine Arts. Before making films he worked as a Graphic Designer with an advertising agency. Being brought up in a small town Macherial in Andhra Pradesh, has shaped the themes he intends to engage with in his films, which compel us to take an inward gaze in the social structures around us.

Vishnu lives an idyllic life in a small fishing village. Vishnu is skilled at hand fishing but he, as a rule never fishes in excess. He is attracted to Meenakshi but her proximity to another boy compels Vishnu to act in a way that will forever crease his fabric of innocence.

Songs of the Synagogue

13:56 min | Hindi / Gujarati / Hebrew | 2015 | Documentary



The Bene Israel Jews arrived in India almost 2500 years ago after a shipwreck near Alibaug, Mumbai. They have since developed into a unique community residing primarily in Maharashtra and Gujarat. Their culture is a unique amalgamation of Jewish, Maharashtrian and Konkani influences. This film focusses on the Bene Israel community of Ahmedabad comprising a mere 130 members. The protagonist of the film Joseph Pingle ('Johnny') happens to be one of the most important stakeholders in the community, taking on various roles of a cantor, priest, Hebrew teacher and also the caretaker of the synagogue.

Bhushitendu Bhatt is a final year student of filmmaking at the National Institute of Design, Ahmedabad, currently working on his graduation project. Bhushitendu was born and brought up in Varanasi and completed his schooling from Jaipur. He joined National Institute of Design in 2012 after pursuing architecture for a year. He developed a keen interest in films after being exposed to various films through Film Club screenings and interaction with his peers and guest lecturers.

Festivals, Awards & Screenings
Vasakh International Documentary Festival, Lahore, Pakistan



Director / Editor
Bhushitendu Bhatt
bhushitendu_b@nid.edu

Producer
NID

Camera
Bhushitendu Bhatt
Ashwarya Agarwal

Sound
Ashwarya Agarwal

Time Vampires

27:18 min | English / Hindi | 2016 | Documentary



Aditi, Akshat, Anand, Geetha, Nayantara and Rameshwar are alumni of the School of Media and Cultural Studies, Tata Institute of Social Sciences. They completed their study in the 2014-2016 batch. Currently, they are all engaged with various organizations.

“Capital is dead labour, that vampire-like, only lives by sucking living labour, and lives the more, the more labour it sucks.” Today, Marx’s famous description of capital applies to every aspect of our lives, especially to the ways in which we understand and consume time. Time Vampires are creatures who use other people’s time to achieve their own ends. This video essay explores five different stories of time vampirism and the strange effect it has on the lives of people.

Film By
Aditi Saraswat
Akshat Jain
Anand Gautam
Geetha K. Wilson
Nayantara Nayar
Rameshwar Jiwarkar
films.smcs@gmail.com

14:40 min | Marathi | 2016 | Fiction



Rahul Pagare, a student of ITI-Electrical believed in Ambedkar's message of 'Educate, Organise, Agitate'. Grown up with a desire of his father of living a life of dignity, he found himself in a situation of financial crisis at home after the accidental death of his father as a sewage worker. The story is of his inheritance.

Shreyas is fascinated by acting, drama and performance art. At a young age Shreyas took part in many interschool competitions, later he became a part of experimental and commercial theatre. A desire to explore 'cinema' as an art lead him to his bachelor's degree in film making. Shreyas has produced short film in college, one individually; and has been part of other projects as co-writer and assistant director.



Director / Editor
Shreyas Shrikant Chougale
shreyaschougale1995@gmail.com

Camera
Vivekanand Daakhore

Sound
Anurag Jadhav

Others
Aditya Chavan
Pratik Kinnarimath

Yahin Kahin Nahi

26:50 min | Hindi | 2015 | Fiction



Karma Takapa was born in 1985 in Gangtok, Sikkim. He completed his Post Graduation in Journalism and worked as a journalist before joining the Film and Television Institute of India, where he worked on his other short films 'Thitse Kyuma' and '11 minutes'.

On a hot dry afternoon, the driver, a quiet man in his 30's, drives through desolate village roads in his old car and picks up passengers along the way, dropping them to their destinations. His journey makes him come across various characters that force him to look at them and also at himself closely. He attempts to distance himself from the happenings in their lives until an encounter leaves him confused and thoughtful.

Director
Karma Takapa
filminst@gmail.com

Camera
Sahil Bhardwaj

Editor
Swabha Pal

Sound
Nitin Lukose

Art Director
Sohini Mondal

Festivals, Awards & Screenings
National Student Film
Awards (NSFA), Pune 2015 |
International Documentary and
Short Film Festival of Kerala 2015

22 min | Nepali | 2015 | Fiction



Yathawat concerns three daughters who, bereft of their father try to win back his government job for their youngest sibling on grounds of compensation.

Triveny rai completed her Post graduate Diploma from Satyajit Ray Film and Television institute. Her short films have been screened at many national and international film festivals.



Director
Triveny Rai
saitribeny@gmail.com

Producer
Sanjay Pattnaik

Camera
Ronal Hottimattur

Editor
Saptrsi Mondal

Sound
Mikhail Marak

Festivals, Awards & Screenings
IFFI (Goa 2015) | MIFF (2015)
IDSFFK (2016) | KIFF(2015) |
International Film Festival of India
International Documentary and
Short Film Festival of Kerala

focus on asia

Mother Earth's largest and most populous continent, Asia deserves all the attention it's lately been getting. Home to some of the oldest and most elegant continuing civilizations, and a beating heart alive to the cacophonous yet passionately transformative contemporary sounds of today, Asia is passing through a defining period in its long history. Asian filmmakers, ever ready to catch the pulse of their lands and people, are making their cinema artfully reflect this dynamic duality, of faith and the future, of regret and rejoicing, of love and its opposite.



Birds

14 min | Mandarin | 2015 | Fiction



Director / Camera / Editor
Redar Le
492686607@qq.com

Sound
Han Chao

Redar Le is a student of the Shanghai Film Academy at Shanghai University.

In Shanghai, there are countless couples struggling to make ends meet yet possessing a zest for life. In this story, we have a husband, a food cart owner, and Peking Opera fanatic and his wife, a housekeeper for a Peking Opera professor. As a birthday surprise for her husband the wife takes a risk and sneaks both of them into the Professor's house while he is away. However with celebrations underway, the professor gives the biggest surprise by coming home early...

Festivals, Awards & Screenings
The Shanghai International Film Festival | The Universities Competition of Peking International Film Festival | The China Universities Advertisement Competition

Habitable Mountains

29:30 min | Japanese / Indonesian | 2016 | Fiction



An accident happens on the summit of the mountains in the High Himalayan zone. At another mountain, an observatory on the summit vanishes suddenly. Designed by a student of Le Corbusier, it had a mysterious observational device as a secret super computer and was trying to inform somebody of a strange movement of the moon of Saturn, Enceladus. Meanwhile, two geologists find a USB memory in a ruined electrical device at the foot of the volcano. They also notice something strange in the recording of their CCTV camera in the crater. They decide to trek up to the volcano to check whether this phenomenon is some technical error, or something else.

Shu Isaka is studying the relation between architecture and natural environment at Tokyo University of the Arts. As he tries to visualize this relationship, he also researches into various tools of image making through this movie.



Director / Editor / Sound /
Camera

Shu Isaka
shisklogw@gmail.com

Others
Ayana Matsubara

Hotate Shijimi Soup

6 min | Japanese | 2015 | Documentary



Director / Story
Tomoko Sato
director@srfii.ac.in

Camera
Tomoko Sato

Story
Akiko Nakata

Tomoko Sato was born in Nagano, Japan and has since lived and worked in Japan. He pursued BFA in Inter-Media Art and MFA in New Media from Tokyo University of the Arts.

One day I asked my grandma who lives in Tokyo to tell me her personal history. Her story started with her memory of the Bombing of Aomori in 1945. She was born and grew up in Aomori, which is the northernmost prefecture of mainland Japan. I had never visited Japan before that day. Knowing nothing about the place and the thing that happened there, nothing of her story felt real to me; though it was shocking to know her young self had had such a time. I came back to my town and started to follow both her story and mine following her story.

Kong Rice

14:15 min | Cantonese | 2015 | Documentary



The film tells the story of how Hong Kong rice farmers use their crops to pour time and strength into connecting Hong Kong people and their land. To stand up to the challenges Hong Kong nature offered, the farmers put effort into farming their own rice and spread their contribution in agriculture in order to enable Hong Kongers to taste the rice from the very soil they stand on. The countless stories behind a bowl of local rice, which embeds the inseparable relationship between the land and it's people, are told through this film.

This is the second film directed by Purple Chan. He got involved with documentary films after lessons in non-fiction film making at his school. Later he switched positions from cinematographer to director and the first film he directed was the portrait documentary of Dr Chan Hung - 'It Last Forever'.



Director / Editor
Chan Yiu Hei, Purple
helenko@hkapa.edu

Producer
Li Ka Wing
Rebecca

Camera
Jang Jihun Johnny

Editor / Sound
NG Man Ni

Sanctuary

10:42 min | Japanese | 2016 | Fiction



A film by
Kanako Azuma
kanako.axa@gmail.com

Kanako Azuma was born in Ehime, Japan, in 1991, and is now based in Tokyo. Her film revolves around a certain philosophy which she, in her own words, describes as ; "We've gradually lost the sense for the fluid borders while living in an urban space. In modern society, ideological conflicts sometimes make us despair or lack vision. Then, to have imagination for the things around you and the borders will be a little help for us. It liberates humans from the division made by humans like time and languages."

Sanctuary is a film shot mainly in the botanical gardens of Japan. It is believed that a botanical garden has the balance between control by human and plants' instinct of growing. There is a dense indication in a botanical garden which almost swallows the guest. Japanese botanist "Tomitaro Makino" (1862-1957) wrote in his book that he considers plants as his lover. The film view this interesting relationship where "life and death" in some Asian countries has liquidity and doesn't clearly define the borders between human, flora and fauna, or life and death. They have many narratives based on this sense of reality. "Sanctuary" is one such narrative.

The Stowaway

15 min | Cantonese | 2015 | Fiction



Chan stole from Mainland China into Hong Kong in late 1970s. He lost his baby on his way across the sea and thought the baby drowned. Now he is in his 60s and has set up a new family in Hong Kong, living a tranquil but poor life. One day, Leung, a middle-aged man comes to Chan saying he is his (Chan's) lost son. Hui, a pal of Chan's, arranges a meeting for them. After nearly 30 years, Chan can hardly recognize his "son". Chan wants to do a paternity test to put an end to it, but his wife is very worried. Chan has a tough choice to make.

All four directors are current students of MFA in Film, Television and New Media (Production) program in Academy of Film, Hong Kong Baptist University. Shaohan Wang has won the "Golden Panda" award at the Sichuan TV Festival and has been nominated at the Beijing University Students Festival. Sean Shihao Zhang got a Bachelore degree in Journalism from Shandong University and has won national and international awards for his theatre productions. Li Yu graduated from the English Department of Zhejiang University. Jianfan Yu is a young and talented Chinese film director.



Directors
Shaohan Wang
Jiafan Yu
Sean Shihao Zhang
Li Yu
zsh1991911@foxmail.com

Camera
Shaohan Wang
Jiafan Yu

Editor
Sean Shihao Zhang

Sound
Sean Shihao Zhang
Li Yu

That Girl

8:36 min | Cantonese | 2015 | Fiction



Tong Hoo Yin is also a writer, and has written the short film "All in or nothing", as part of his school project. He has also directed a music video for Hong Kong Indie band 'Prune Deer' and has acted in several short films and advertisements.

A new girl in the class becomes the subject of affection between two good friends. Misdirected affections and complications ensue.

Director

Tong Hoo Yin

helenko@hkapa.edu

Camera

Wong Ka Nok

Jonathan

Editor

Xin Yee Nai

Ruby

Sound

Wong Sze Lok

Daphanie

Music Composer

Kenta Lee

A Time to Stay, A Time to Leave

30 min | Igbo / Mandarin / English / Cantonese | 2016 | Documentary



Among the African people living in Hong Kong, more than 80% are Igbo people, originating from Nigeria. Some of them are refugees and some are doing business. However, most of them are illegal because of no identity (papers?) For Hong Kong as well as the director the Igbo people are “the other,” experiencing different culture shocks from the same exotic culture. The director examines his own prejudices while trying to feel the people’s happiness and distress through the film

Graduated from Shandong University, Master of Anthropology and from Hong Kong Baptist University, Master of Fine Arts and Filmmaking; the director has the passion of filmmaking as well as human caring. Jerome’s film ‘Between Homes’ won the Second Prize, China Graduate Students’ Documentary Competition. He is enthusiastic about directing drama, writing scripts and making documentaries.



Director / Editor
Jerome Xu
165701102@qq.com

Camera
Shawn Wong

Editor
Jerome Xu

Sound
Mammu Zhou

Others
Frank Yu

An Unusual Summer

29 min | Chinese | 2015 | Documentary



Master Degree Candidate
of Radio and Film College of
Liaoning University

An Unusual Summer tells a story about a group of kids in a gymnasium, who are preparing tensely for the coming competition. The results of the sports meet in Shanghai, which is held every year, are very important for their future. /in the 100-day countdown to the competition, the kids were creating special childhood memories by jumping and flying again and again.

Director / Camera
Jason Zheng
g622022119@263.com

Editor
Jason Zheng
Snow Shirna

Sound
Li Jiang
Alan Li

Festivals, Awards & Screenings
The forth (2015) Youth
Documentary Jury Grand Award |
2015 (13th) Sichuan TV Festival
International "Gold Panda"
Awards for students: Best
Humanities Documentary

Where's the Head?

24:17 min | Cantonese | 2016 | Fiction



Laiha, once a notorious mob boss, has been planning the future for her only son Yan, in hope of securing his succession to the throne in the mob empire. However, Yan has never had this ambition. Rather, he aspires to be a filmmaker. Yan is incompetent, and he botches a simple drug deal and lands in a huge debt and a lot of trouble. Laiha desperately tries to save him but one thing leads to another, and they end up breaking into their neighbour Mr. Chan's home, hoping to steal something valuable. Instead, they end up taking home the head of Mrs. Chan, who they think was murdered by Mr Chan. A reckless blackmail of Mr Chan follows.

Lul Mei Fung, Livia is a filmmaker from Hong Kong who has made such films as 'Hard Luck' for her 2nd year project at the Hong Kong Academy for Performing Arts. She has also won the Fresh Wave Film's local competition award for cinematography.



Director
Lul Mei Fung
Livia
helenko@hkapa.edu

Producer
Fok Ka Po Garbo

Camera
Yang Sin Ying
Cynthia

Editor
Lul Kin Lok

Sound
Lee Kuen Fung
Derick

Music Composer
Yang Zhi Chao
Chill

Festivals, Awards & Screenings
Winner, Fresh Wave Film's local competition, Best Cinematography

NID retrospective

It's no longer a secret that NID, despite (or because of) being primarily a design school, nests a very good film education programme in its midst. NID Film & Video graduates are successful in their chosen professional fields, and their student films, made while studying at NID, regularly bring in accolades from within and outside the country. A thorough grounding not only in the 'hows' but also very importantly in the 'whys' of cinema make NID Film & Video alumni/ alumnae alert to the possibilities of their culture, nature and lives, and alert to contexts and confines.





S. B. Saksena

A documentary filmmaker and cinematographer, Shivbilas Saksena is a graduate of the prestigious Film and Television Institute of India and has been teaching at NID for the last 30 years, where he teaches both postgraduate and undergraduate students film language, cinematography, elements of lighting and production design.

S B Saksena has made several video films at NID and also for other clients, notable among which are 'Glimpses of Thematic India' for the Geological Survey of India and 'Frames of Textile Technology and Design' for the Ministry of

Science and Technology, Govt of India. Prior to joining NID, he has worked as a cinematographer in Hindi and regional films along with directing documentaries and short films for the Films Division of India and various other government and private agencies. He has also taught at other reputed academic institutions such as, FTII, IIT, MICA, PDPU and Gujarat University.

Currently he is a consultant and faculty at NID, Ahmedabad.

The Ferryman

14:52 min | Hindi / Gujarati | 2014 | Documentary



How is it to see death every day? How does it feel to deal with dead bodies? 'The Ferryman' is a film about a man who works in a Smashan (Hindu crematorium). He talks about his childhood, aspirations, what people think of him and what he thinks of how people regard him. A short documentary exploring the unheard and unconventional professions which are culturally and traditionally existent.

Kaushangi Modi is a student at the undergraduate programme at the National Institute of Design, Ahmedabad. A reader, an observer and lover of her mother tongue Gujarati, she enjoys making films in Gujarati, since she finds it the closest to her literal language of expression. Being interested in the minute details and nuances of life, Kaushangi likes to make realistic films and has always been interested in telling stories through this medium.



Director / Editor
Kaushangi Modi
modi.kaushangi@gmail.com

Camera
Sandeep Raj

Sound
A Bhaskar Rao

Goonj

18 min | Hindi / Gujarati | 2015 | Documentary



Director / Editor
Madhuri Ravishankar
madhuri_r@nid.edu

Camera
Tanumoy Bose
Athul SN
Rishika Namdev

Madhuri Ravishankar is a filmmaker from Bangalore, India. She chanced upon films in her under-graduate studies and developed a curiosity towards the art-form. Her interest for art and literature fueled it further. She continues to learn and experiment at the National Institute of Design, India.

'Goonj' (Echo) is an intimate portrait that follows the life of Zuvaria, a 5 year old, as she attempts to understand the world that unfolds around her. Zuvaria is the only person in her family who is hearing impaired. The film journeys through her daily routines, making an attempt to catch a glimpse of how she understands what being deaf means and how she responds to it. It is also about the family's persistence, perseverance and accompanying joys at each hurdle that's overcome. Zuvaria's spirit for life and the innocent stubbornness with which she attempts to overcome her shortcomings and tries to communicate, leaves an echo in our souls.

alpavirama

South Asian Short & Documentary Film Festival

October 4-8, 2016





Arun Gupta

Arun Gupta, Principal Faculty, has been teaching in the Department of Film and Video Communication at NID for two decades now. Presently he also Heads it. Prior to NID Arun has had 10 years of experience in the Indian television industry, including in TV channels like Zee.

A Film Direction alumnus from FTII, Pune, Arun conducts Scriptwriting, Direction and Film Language / Appreciation classes for Masters and Undergraduate students at NID. In addition he is also the Faculty Guide to several student film projects, some of which have gone on to win recognition at National

and International competitions. He also conducts short-term workshops in Scriptwriting and Film Appreciation throughout India. Arun has been a member of the Jury panel in international film festivals like Al Jazeera International Documentary Film Festival in Doha, Qatar and Beskop Tshechu, Thimphu, Bhutan. In 2011 he started the Al pavirama Asian Documentary & Short Film Festival at NID (now onto its third edition).

He is writing a book on Bollywood Villains and is seeking to explore moving image beyond current conventions and practices.

20:50 min | Marathi | 2015 | Fiction



Bilori means iridescent. It describes the age of the protagonist where she is growing up to become a woman. She is learning about her periods, symbolic bounds and segregation of hetero-patriarchy. The outer and inner worlds are so rapidly changing and she is not even aware of it. How does she react to this change? Does she have a ray of hope?

Abhivyakti Patil is a graduate from the National Institute of Design.



Director / Editor
Abhivyakti Patil
patilabhivyakti@gmail.com

Producer
Ninad Vaidya
Kalpana Patil

Camera
Akshay Ware

Editor
Nilesh Rasal

Sound
Boloy Dolai

Kalyani

12 min | Malayalam / Hindi | 2015 | Fiction



Director / Editing / Sound
Sivaranjini
sivaranjininair@gmail.com

Camera
Esha Kaityar

Sivaranjini was born on the 29th of October 1991 in Manjapra, a small village near Cochin in Kerala, India. She has done her Graduation in Computer Science Engineering from Cochin University of Science & Technology. Currently she is pursuing Master of Design in Film & Video Communication from National Institute of Design, Ahmedabad, Gujarat, India. Kalyani is her first Film made as part of Design Project at NID.

KALYANI deals with the identity crisis of an educated middle class Indian woman presented in contrasting frames of reality and fantasy. The film narrates the unexpected events of a day in her life in short takes that makes the thin line of separation between reality and fantasy nonexistent and irrelevant. It also raises questions of existential enigmas in its nuances. Inspired from a short story by renowned poet Kamala Das written in 1960, the film can be re-read as one that deals with the many questions of identity and the internal trauma and turmoil faced by any woman in these modern times.

Sagar Manav

21 min | Gujarati / Hindi | 2015 | Documentary



Sagar Manav is a contemplation on the loneliness of human existence, which is a particular area of interest for the director. Chaman Bhai Charlie is a lighthouse attendant on an island that is 2km off the coast of Kutch. He works at the lighthouse for 15 days and then rotates out. Yet, the charming and witty attendant tries to keep his head above water, battles problems on the island as well as problems at home. The documentary crew records a few days of his life where he struggles with his own loneliness as well as problems at home. Sagar Manav captures the life of a unique and important member on the fringes of our society.

Tanumoy Bose is a post-graduate film student from National Institute of Design, India. His interest lies in exploring the loneliness of human existence. He is of the belief though, that an artist's job is not to succumb to despair but to find an antidote for the emptiness of human existence.



Director / Editor
Tanumoy Bose
tanumoy007bose@gmail.com

Camera
Madhuri Ravishankar

Vande Mataram

29 min | Hindi / English / Gujarati | 2016 | Documentary



Film by

Shridhar Sudhir

shridhar.sudhir@gmail.com

Shridhar is a final year student of M.Des (Film and Video Communication) at the National Institute of Design, Ahmedabad before which he pursued a B.F.A. (Visual Communication) course from College of Art, New Delhi. Hailing from Patna, Bihar, he has spent part of his schooling in a residential school in Pilani, Rajasthan and then in Varanasi, which has given him a broad range of exposures and experiences, which later drove him towards photography, and then film-making.

Vande Mataram strives to take a brief and historical look into the idea of the Nation and Nationalism in modern India, and juxtapose it with its manifestations in contemporary society. It deals with questions such as to the origin of the idea of a Nation, how that idea came to take the form of 'India', and then the idea of nationalism that was born out of it, and then analysing the journey of that idea all the way to contemporary India.

Festivals, Awards & Screenings

Woodpecker Film Festival 2016,
New Delhi

alpavirama

South Asian Short & Documentary Film Festival

October 4-8, 2016





Shilpa Das

Shilpa Das is a Senior Faculty of Interdisciplinary Design Studies at the National Institute of Design, Ahmedabad and is an alumni of St. Xaviers (Gujarat University), JNU and TISS.

Shilpa has a teaching experience of 22 years and has also worked in the NGO and publishing sectors. Her notable socio-cultural work includes 'Ananya', a book on Indian women and 'Sanchar Shakti', a book on women's empowerment. She has been a guest faculty at colleges such as CEPT (Ahmedabad), IIT Bombay and HTW Berlin and she serves on the Advisory Board at the

Navarachana University, Vadodara. She has written and published a number of books, school textbooks and research papers internationally and nationally and has been associated with publications such as the Collins Cobuild Dictionaries, UK, and Pool.

Shilpa is also the Founding Editor of two publications at NID—The Trellis, a research based journal on design and a magazine called D/signed.

Bepurdah

29 min | Hindi | 2015 | Documentary



The documentary is about patriarchal suppression of women in Hindu and Muslim communities of India. The film talks about purdah system as part of an oppression of women in both the societies. The film unveils the veil of women oppression and that is why titled as Bepurdah/Unveiled. It also reflects the gender biases and how women are oppressed through imposing certain customs and beliefs.

Rishika Namdev is currently pursuing her Masters in Film and Video Communication from National Institute of Design, Ahmedabad. She holds a degree in mass communication and has worked as journalist for 2 years. During her Masters, she has directed few advertisements, one short fiction film "Anushthan" and one monologue under various academic and non-academic projects. "Bepurdah"; is her debut in documentary filmmaking.



Director / Editor
Rishika Namdev
rishikanamdev10@gmail.com

Camera
Sivaranjini Nair
Madhuri Ravishankar

Broken Chord

22:07 min | Hindi / English | 2015 | Fiction



Director / Writer / Editor

Anubha Jain

anubha_j@nid.edu

Camera

Shridhar Sudhir

Kiran Kadam

An English literature graduate from New Delhi, Anubha Jain is currently pursuing Masters in Film and Video Communication from National Institute of Design, Ahmedabad, India.

What will happen if one day you are not allowed to express yourself anymore? You are told that expressing yourself is a symptom of a sickness? The cure is living in a total state of inactivity. How will a woman react to such a state of confinement? What will be her options? What will be her conflicts? How will she deal with the familiarity of her identity which she is no longer allowed to embrace and experience? How will her emotional chaos manifest itself? Will that be the state of madness? Is that how women are driven “mad” in the social context? Will she embrace madness?

Nugli and Tunes of Yore

24:50 min | Halakki / Kannada | 2015 | Documentary



An anthropological study into the life and music of the Halakki people of Uttar Karnataka. The Halakki people are a unique tribe who possess an interesting tradition of folk music. Nugli is one of the last remaining members of her tribe who remembers and sings the folk songs of her people. These folk songs are passed down from generation to generation orally. With the Halakki people slowly forgetting their traditional ways of life and adopting modern customs, Nugli finds herself incredibly isolated and distraught at the state of their culture. There is a stubbornness in Nugli where she refuses to accept the more modern ways of life.

Sawanth Sanghe graduated with a master's degree in filmmaking from the National Institute of Design, Ahmedabad (2016). He was born and brought up in Bangalore where he did his schooling at the Valley School, KFI and studied his Bachelor's Degree in Business Management at the Christ University. In his films he aspires to open an eye to issues with socio economic relevance.



Director / Sound
Sawanth M.B. Sanghe
sawanth123@gmail.com

Camera
Mani Maran

Editor
Uttam Kumar

Festivals, Awards & Screenings
Short film corner - Cannes Film
Festival 2016



Shrinkhala Aren

Shrinkhala graduated from the Film and Video Communication department of National Institute of Design, Ahmedabad in 2005. She worked as an assistant director and associate producer in Mumbai before pursuing her Masters in Design Management from University of Salford, UK. Before joining NID as a Faculty in early 2013, she was working as an Editor in her hometown.

Shrinkhala specialises in Film Editing and takes courses for both undergraduate and postgraduate students. She also teaches Design Process and Space, Form

& Structure, for the foundation students. Apart from film and film studies, psychology is another area of her interest.

My Son, Pankaj

19:20 min | Hindi | 2012 | Documentary



'My Son, Pankaj' is a short documentary film that traces the journey of a mother and her Autistic child. It talks of the extraordinary relationship of pleasures and pain they share and aspires to tell a true tale of courage, faith and extreme hope. While the film is dedicated to the indomitable spirit of women in all their avatars, it also hopes to serve as a source of inspiration to other parents battling Autism.

In her own words, Nishtha Shailajan is 'interested in exploring all dimensions of film making with unbiased enthusiasm.'



Director / Editor
Nishtha Shailajan
nishtha1991@yahoo.com

Camera
Nishtha Shailajan
Aishwarya Dixit
Chandrashekhar Rane

Sound
Aishwarya Dixit



Prahlad Gopakumar

Prahlad is an independent filmmaker and a photographer exploring people and places. After completing his schooling in Thiruvananthapuram, he graduated in Architecture where he was exposed to the world of design and photography, which further sparked an interest in film making. Inspired by 'cinema', he studied film direction and completed his post-graduation in communication design from National Institute of Design, Ahmedabad.

Thereafter he worked on several filmmaking and photographic ventures, and worked as a

technician with other filmmakers. His personal interests lie in the use of video as an experimental medium for the future at the same time a simple storytelling art form. He is also interested in using photography as a medium to document the interaction between technology and culture. Since 2014, he has been working as a faculty in NID, Ahmedabad.

12:50 min | Hindi / Gujarati | 2015 | Fiction



Bharati John is the principal of a school - strict, disciplined, respected and mostly feared. But why? Does anything ever make her smile? Through Bharati John's character, Amma explores our tendencies to pass judgments about people on the basis of some superficial impressions despite knowing from within that people are not all that black & white and their personalities can often take us by a complete surprise.

Archana is a final semester Film and Video Communication student from the B.Des program of NID, Ahmedabad. Besides being a sensitive listener, she is a very curious person and loves to express her thoughts in the form of poetry, witty puns or out of the blue discussions with her friends. Her stories in general have shades of her Tamil roots and her Mumbai upbringing.



Director / Editor / Sound
Archana Chandrashekar
anarchanar@gmail.com

Production
Aishwarya Agarwal
Bhushitendu Bhatt
Abhilash Radhakrishnan
Mudita Agarwal

Camera
Sachin Sasi

Nidhiche Ajoba

10:20 min | Marathi | 2015 | Fiction



Shruti Caulagi is a filmmaker from India. She has an M.Des in Film and Video Communication from National Institute of Design, Ahmedabad and holds a Bachelors of Science in Electronic Media from MOP Vaishnav College, Chennai.

The film is about a small girl and her grandfather and how they deal with the loss of their loved ones. A retired naval officer, the grandfather who is very stern fascinates the young girl. Through his treasures and stories from various journeys, they both embark on adventures together. They share something special that is not visible to the rest. There is a parallel story about the grandfather in his childhood. After having lost his mother at a very young age, he has to face the news of his father's death. At the same time the small girl loses her closest friend.

Director / Editing / Sound
Shruti Caulagi
shruti.caulagi@gmail.com

Camera
Juhi Sharma

Production Design
Arvind Caulagi
Vani Bhoopathy

alpavirama

South Asian Short & Documentary Film Festival

October 4-8, 2016



film south asia

Film Southasia (FSA) a biennial film festival set up in 1997 by Shri Kanak Mani Dixit, the well-known Kathmandu, Nepal based South Asian journalist and social entrepreneur, has been showcasing the very best of artistic and provocative documentaries about and from the sub-continent since the last two decades. The only film festival of its kind in the region, run by an enthusiastic bunch of non-governmental volunteers, Film Southasia has of late been facing direct and indirect pressures to toe the line. This is hoping that the powers that be recognise and let flower the assimilative value of a venue and an event like FSA, in the cultural, political and social life of a not-always-seeing-eye-to-eye South Asia.



Drawing the Tiger

92 min | Nepali | 2015 | Documentary



Director
Amy Benson
Ramyata Limbu

Producer
Amy Benson
Scott Squire

Camera
Scott Squire,
Shailendra Karki

Editor / Script
Fiona Otway

Sound
Scott Squire

Ramyata Limbu: Nepal native
Ramyata co-produced and shot the documentary “Dreams Of Chomolungma” for PBS’s Frontline World, and co-produced and shot the award winning feature documentary “Daughters Of Everest”. For six years she was a producer for Young Asia Television, making programs focusing on social issues in Nepal. Ramyata is also the Director of the Kathmandu International Mountain Film Festival, and is currently working as a producer for Al Jazeera. Her very first short about life in a local homeless encampment won awards from SIFF and The Seattle Times. This is her first feature length documentary.

Festivals, Awards & Screenings
Unicef Award 2015

Filmed over seven years, “Drawing the Tiger” is an intimate portrait of a family in Nepal who get a chance to break their cycle of poverty. Their brightest child is awarded a scholarship to attend school in the city. When she doesn’t return home, the family is forced to survive without her and the opportunity they believed would change their fate.

The Journey Within

78 min | English / Punjabi / Pashto / Saraiki / Urdu | 2015 | Documentary



Post 9/11 and in the midst of various challenges faced by Pakistan, a quest for self-identity leads the inspirational journey of a music show to help reclaim the rich and vast musical heritage of this region. In doing so The Coke Studio has now become one of the biggest music initiatives from this side of the world, making an impact globally and bringing together unique talents of various cultural backgrounds and genres including but not limited to folk, Sufi, rock, pop and rap music.

Mian Adnan Ahmad is an award winning filmmaker from Pakistan whose work has screened in Asia, Europe and North America including being part of the First Cut showcase held at the Directors Guild of America (DGA) headquarters in Los Angeles and New York. He has been a finalist in a screenwriting competition held by the Royal Commonwealth Society and a recipient of the Fulbright Scholarship to pursue a graduate program in film Production in the U.S, where he also received the Leo Freedman Award for his work. His film "Heal" has possibly received more awards than any film written and directed by a Pakistani filmmaker, winning on more than 20 occasions at competitions and film festivals worldwide.



Director / Producer
Mian Adnan Ahmad

Camera
Dani Sanchez-Lopez

Editor
Yukako Shimada

Sound
Adeel Babree
Jeffrey Rhoten
Saad Hassan Khan

Script
Mian Nauman
Ahmad Kakakhel

News from Jaffna

28 min | English / Tamil | 2014 | Documentary



Film BY
Kannan Arunasalam

Editor
Ed Perkins
Kannan Arunasalam

Kannan is a filmmaker and narrative journalist who uses documentary film, photography and multimedia forms for storytelling. His work has appeared in The Guardian, The New Yorker, broadcast on the BBC and Al Jazeera, and screened at international documentary festivals. His first film 'Kerosene' won best documentary short at the South Asian International Documentary Festival 2013, Seattle. His second documentary short 'The Story of One' won the inaugural Manuel Rivera-Ortiz Foundation grant prize, 2013. Kannan is also a qualified media and human rights lawyer. He studied psychology at the University of Cambridge and international human rights at the University of Oxford, focusing on new media and conflict.

A young reporter dares to cover press freedom in one of the world's most dangerous places for journalists – Sri Lanka.



Festival of Southasian Documentaries

from the festival organisers

These are tough times for independent media in Southasia, squeezed as it is from all sides by establishments in the region using every trick in their book to muffle voices that speak truth to power. This could be through filing sedition cases, through arrests and pursuing false and onerous litigation, through placing bureaucratic hurdles in the running of day to day affairs of media houses, through vitriolic and incendiary posts on social media, through inciting protests by sundry supporters who are allowed to run amok and then promptly disowned, and through various other means newly accessed every day.

In spite of all this, the independent filmmaker still manages to plough his/her lonely furrow through funding constraints, curbs on freedom of expression and difficulties in bringing their work into the public domain. Film Southasia has been assisting them in this endeavor for nearly two decades since 1997.

Now, more than ever, FSA is finding it difficult to screen its travelling festival package fully in all countries of the region because one establishment or the other does not agree with a particular film from a particular country. There are censors to go through

and sensitivities to be handled. It is certainly not easy. And to top it all are the constraints on Southasia Trust, the parent body of FSA in Nepal, that do not allow access to funds to keep the secretariat functional. FSA now charges all institutions and entities within Southasia that can afford it, a nominal fee to cover its costs.

This might be good for FSA's long term survival, but it certainly makes it difficult for us to fulfill our mission of taking the documentary to the last mile to inform, educate and entertain. FSA seeks renewed support from our loyal publics, who have always stood by us, to help keep the flag flying through these perilous times.

Kanak Mani Dixit

Mitu Varma

vasakh film festival

Formed in 2008, Vasakh International Documentary Film Festival is an initiative of Interactive Resource Centre, an info media organization based in Lahore, Pakistan.

Vasakh has been established with the specific objective of creating a critical mass by sensitizing the youth in Pakistan on issues of human rights, equal citizenship, gender equity and religious tolerance through the medium of documentary films. Vasakh provides a platform to aspiring documentary film makers to not only showcase their own work to a larger audience but to get exposed to documentary films from around the world. Student films from NID, Ahmedabad have been regularly showcased in Vasakh, to mutual advantage and appreciation.



Channan Peer

10:36 min | 2015 | Documentary



Director
Shahid Islam and Hafiz Shahid

Producer
Interactive Resource Center

Camera
M. Sagheer

Editor
Noor ul ain Zaib

Shahid Islam & Hafiz Shahid are the student of Mass communication from the Islamiya University of Bahawalpur (southern Punjab of Pakistan). The surrounding areas of Bahawalpur are famous for the saint's shrine giving a powerful message of peaceful co-existence of different religions. After getting a formal training at IRC, Hafiz Shahid & Shahid Islam are currently associated with a local TV channel in Bahawalpur. Their film was an outcome of a program designed by IRC where they both have tried to capture the shrine of 'Channan Peer' with a history of 737 years and it has been visited by Muslims, Christians, Hindus and people from other religions collectively.

This film gives a powerful message of peaceful co-existence of different religions by showing the shrine of Channan Peer in southern Punjab of Pakistan. This shrine has a history of 737 years and it has been visited by Muslims, Christians, Hindus and people from other religions collectively. Irrespective of their religions, people make "mannat" on the shrine of Channan Peer and after getting their desired "mannats" fulfilled, pay another visit to the shrine and distribute free food or make a stay at shrine.

Life of Sailors

08:33 min | 2015 | Documentary



This film is all about the lives of sailors who try to make their ends meet by catching fish and making wooden baskets. These sailors do not have any houses to live in and survive the harsh weathers by living in straw huts with their families. One of such families is expert in making boats and they claim to be the only ones possessing this skill. These people, though uneducated and unemployed, did not use any unacceptable means for their continued existence but adopted a simple day-to-day life.

Nabeel & Zia belongs to Southern Punjab. They are both completing their graduation degree in Mass Communication at the Bahauddin Zakariya University (BZU), Multan. They attended a documentary filmmaking residency program at IRC and this film was the outcome of that project.



Director
Nabeel Ahmad
Zia Javed

Producer
Interactive Resource
Center

Camera
Mubashar

Editing
Noor ul ain Zaib
Mubashar

Multani Khussa

09:27 min | 2015 | Documentary



Director
Mehroze Raja
Nadia Iqbal

Producer
Interactive Resource Center

Camera
Nazir Athar

Editor
Noor ul ain Zaib
Mubashar

Mehroze & Nadia are the students from Anthropology department of the Bahauddin Zakariya University (BZU), Multan. Their passion of studying craft & culture helped them in becoming a part of the Documentary Program at IRC, Lahore. They documented the detail process of Khussa Making in a visual form, that was their first experience of such kind & at the moment they both are working in a non-government organization in Multan.

This film is all about the art of Khussa Making in Multan city. Khussa has been favorite footwear of Muslims since ancient times and it gained popularity in the Mughal era. Making a khussa is not an easy job and a khussa passes through a number of stages in its making. Several people are involved in the preparation of one pair of Khussa, however, not all the people participating in the making of Khussa are paid the amount they deserve to earn. The people of Multan associated with this business of Khussa making are trying to preserve their culture by staying in the business despite all the hardships connected with it.

Shahido Tum Kahan Ho?

27:26 min | 2015 | Documentary



This film presents the voices of Shia and Hazara community that are being subjected to violence and target killings in Pakistan. Pakistan has been under the attack of religious extremism and brutal killings as a result. Many mothers have lost their children, their homes destroyed and youngsters sacrificed their lives in this wave of extremism. "Shaheedo Tum Kahan Ho" is an effort to show the inside picture of Pakistani Shia and Hazara community and present before the world an image of Pakistan that is somehow long lost and altered.

Presently working as the Director of Interactive Resource Center (IRC), Lahore, Muhammad Waseem has over 20 years of professional experience in art based activism for the promotion of peace, human and democracy. Muhammad Waseem initiated interactive theatre for development in Pakistan and has trained more than 200 groups in theatrical skills on different social and political issues. In addition to Waseem's extensive experience in Theatre, his skill in story telling has also transcended to Documentary films. He has directed and produced several films on human rights, minority rights, women's issues and peace that have received international recognition.



Director
Muhammad Waseem

Producer
Interactive Resource Center

Camera
**Ather Jahanian
Nazish Sajjid
Risham Waseem**

Editor
Risham Waseem

Two Women and a Camera

32:21 min | 2008 | Documentary



Madiha Adnan and Nazish Athar's belong to Mardan, khyber Pakhtunkhwa (KPK). They used to work as RJs in Mardan. After getting formal training in theatre & documentary filmmaking from IRC, Nazish & Madiha started working as activists in their areas.

This documentary is based on Madiha Adnan and Nazish Athar's everyday life in the Talibanised city of Mardan, of Khyber Pakhtunkhwa (KPK). The two courageous women embarked on a journey faced by insurmountable odds. Through this video, the audience travels into the streets, markets and develops a bond with the family in the hope to combat the predicament faced at the hands of the Taliban.

Directors / Camera
Madiha Adnan
Nazish Athar

Producer
Interactive Resource Center

Editor
Reena Mohan
Nirmal Chander

Festivals, Awards & Screenings
8th International Association for
Women in Radio and Television
(IAWRT) Asian Women Festival
2012 | Seoul Festival

alpavirama

South Asian Short & Documentary Film Festival

October 4-8, 2016



looking china

"Looking China Youth Film Project" is a cultural experience program sponsored by Huilin Foundation and Academy for International Communication of Chinese Culture, Beijing and is supported by over 30 partner colleges in China and abroad. Since 2011, "Looking China" has invited over 200 young filmmakers from around the world to China for a 17-day cultural research, using the camera to capture the charms of Chinese culture with their own eyes.

This program aims to promote an interpersonal cultural experience and to help establish cultural recognition of "the other". In the era of globalization and "Internet Plus", "Looking China" takes advantage of the visual media on one hand, overcoming the Chinese character's difficulty in its international communication, while values and enhances the interpersonal and interactive human experience cross cultures on the other.



Kam Grand Choir

10:10 min | Chinese | 2015 | Fiction



Director / Screenplay
Ritaban Basu
SRFTI
ritabanguitar@gmail.com

Producer
Xu Fen

Mentor
Tridib Poddar

Ritaban Basu did a Bachelors in Microbiology and Post-Graduation in Biophysics and Molecular Biology from the University of Calcutta. He has extensive sound designing experience as a sound designer with 'Binjola Films' productions and Dream Digital Inc. Studio. Currently Ritaban is pursuing a Post-Graduate diploma in Sound Recording and Design at SRFTI, Kolkata.

The Kam Grand Choir has had a history of thousands of years, and is on the Intangible Cultural Heritage list. The tonality, structure and performing skills are all one of a kind. It has one leading singer and many departments from treble to bass, and is an extremely rare kind of polyphonic folk music in the world. It's not just a musical art, but is also a spiritual totem for the people of Dong village in Yin Shui, Yangshuo. The film is based on an interview with Mr. Wu Jinmin, the 101st generational head of the village Yin Shui Dong Zhai and the Dong People in Yangshuo county. Through him, we come to know of the unknown story behind the Kam Grand Choir.

Long Hair Song

12:42 min | Chinese | 2015 | Documentary



Nestled in the Longji terrace of Guangxi, resides the quaint village of Huang Luo where the Red Yao tribe lives. Long Hair Song is a tribute to the custom of the Yao tribe women who keep long hair. The long hair implies “prosperity longevity and wealth”. It is the preservation of traditions on one hand, and intimacy with nature on the other.

Pan Yongyan is a Yao lady who welcomes us into her personal life and gives us a glimpse of her feelings regarding the long hair tradition and also the story behind it. The film explores this age old hair cutting ritual and the little nuances of daily life of these women.

A resident of Kolkata, Soumee has tried her hand at theatre, acting, scripting and directing. She completed a Post Graduate Diploma in Film, Television and Video production from Xavier's Institute of Communication, Mumbai and is currently pursuing a course in Direction and Screenwriting from SRFTI, Kokata.



Director / Editor
Soumee Biswas
SRFTI
soumee.b@gmail.com
Mentor
Tridib Poddar

The Moon Fairy of Yangshuo

10:14 min | Chinese | 2015 | Documentary



Prabhdeep is a Mechanical Engineer from Thapar University, Punjab. Prior to joining SRFTI as a student of Motion Picture Photography, he worked as a cinematographer for independent fiction projects.

Impression - Liu Sanjie is a great theatrical work about the landscapes of Lijiang and the folk cultures of minority ethnic groups in Guangxi. It was produced by the most elite Chinese artists. The play has the biggest live-action theater, consisting of the oldest folk songs, and shows the magnificent cultural landscape of Lijiang, Guilin. Hundreds of performers participate, many of whom are still students themselves. The follows Lei Yiting, now 25, a dancer, who came out of her rural hometown when she was 14 to pursue her dream of becoming the "Moon Fairy" - the only solo dancer of the grand landscape theater performance - Impression - Liu Sanjie.

Director / Camera
Prabhdeep Singh Saini
SRFTI
singhpd@live.com

Producer
Leng Bing

Mentor
Tridib Poddar

The Mountain Bird

11:12 min | Chinese | 2015 | Documentary



Yangshuo is known for its beautiful natural treasures. It houses 11 Chinese ethnic groups - Han, Zhuang, Yao and Hui among others. The Mountain Bird takes a look into the life of a tourist guide of Zhuang, Ms. Chen Xiuying or 'Shelly', as fondly known by her friends who come to visit Yangshuo County from all over the world, emphasizes the ethnic charms in connection with the peoples' daily lives.

Vibhav is a student of film editing at the Satyajit Ray Film & Television Institute, India. He graduated in Economics from Shri Ram College of Commerce, New Delhi and worked as an Account Strategist Coordinator for Google India. He also interned with Cellar Door Productions, Delhi on two online advertisements.



Director / Editor
Vibhav Nigam
SRFTI
vibhavnigam@hotmail.com

Producer
Yao Gang

Mentor
Tridib Poddar

Roots

11:36 min | Chinese | 2015 | Documentary



Director
Prathyush Kotha
SRFTI
pckotha@gmail.com

Producer
Zhou Queqiang

Mentor
Tridib Poddar

Pratyush Kotha is a mechanical engineering from the University of Madras, Chennai and worked in Tata Consultancy Services. Post that, he pursued Multi Camera Operation and Production at FTII and is currently a student of production for Film and Television at SRFTI, Kolkata. He has worked as a producer/director of a corporate film for Magma Film Corp.

In 2008, the Miao Folk Song became an article of the National Intangible Cultural Heritage. Love songs form an integral part of Miao Folk, and a popular song that the youth of Miao in love sings is known as “antiphonal singing in mountains”. The film focusses on Miao Folk Song’s sonorous and strong style.



An Indian in China

Illustration by Sekhar Mukherje, Senior Faculty, NID based on his conversation with his artist friend Prof Chengke Mei from CAFA, Beijing.

Purab aur Paschim

colonials, neighbours and others

By Arun Gupta

Principal Faculty, Film & Video, NID



One of the first set of villains in Hindi cinema came from abroad. The gora sahibs. They fascinated us with their European skin and manners (or rather, lack of them). They spoke Hindi in a funny way and wore odd attire. Greed, cunning and cowardice were their second names. Unredeemed cruelty the third.

Quite often middling homegrown actors, in blond wigs and pretend brit accents, played the firangis. But sometimes real Caucasians were also employed. Almost always, though, the white man was vain, untrustworthy and eventually no good.



Thus while Manoj Kumar's 'Kranti' (1981) went over the top in depicting the colonial British as scheming, rapacious and dissolute, Ashutosh Gowariker's 'Lagaan' (2001), even though apparently presenting a much more sophisticated and balanced view of the Raj, could only resort to

easy clichés when it came to sketching the leading white man Captain Andrew Russell. Russel was arrogant, brutal and needlessly petty. Hardly a gentleman, no wonder he lost the game.

A version of the evil white colonial was his brown-skin lackey. Neither British by blood, nor Indian in spirit, and not acknowledged by either, the awkwardly dressed creature spent time needling his fellow countrymen and hoping for crumbs to come his way. By the end, though, he usually came to his senses and became an unadulterated flag-waver.



Contamination of the great Indian soul by the pale-skinned ones went beyond the freedom struggle and India's independence in 1947. 'Purab aur Paschim' (1970 / Manoj Kumar once again) talks about how the decadent occidental culture (dog races, assorted inebriants, blond hair and short hemlines) pollutes the desis settled in England, such that a brazenly attired young thing mistakes a holy Hindu book to be an amusing 'novel' and an expat lad gone wayward has his spirituous kicks straight from the bottle, in the presence of his much embarrassed Indian mother.



The second group of bad men Bombay cinema celebrated came in post 1947, from the other side of the new border. The bitter inter-religious partition experience etched in stone the image of the India-baiting hate-filled Pakistani. Subsequent historical events added the Chinese and the global jihadi to this rogues list.



The foreigners were jealous of our progress and our unity. They hatched dark expensive conspiracies in dingy alien locations to create mayhem and murder in the country. Sometimes they managed to seduce a gullible Indian to commit acts detrimental to the interests of the nation.

Sometimes some Indians, empathizing with the perverse agenda of their jihadi co-religionists across the border, themselves agreed to be agents of the devil.

How do you recognize a jihadi amongst you? In the film 'Kurban' (2009) director Rensil D'silva has some interesting tips, in line with the current majoritarian view of Islam.



You never know where a religious fanatic lurks. He could be that friendly middle-aged Professor Qureshi you were introduced to at work. Or the hip young academic Ehsaan Khan you date and dream about in cool sidewalk cafes. Or those slightly peculiar women in colourful headgear you met in your new neighbourhood.

Either way you will be betrayed by these turncoat extremists, ready to destroy themselves and everyone else, in the single-minded vengeful pursuit of the hereafter.

Hindi cinema's villains also came from that part of the population which is different from us – physically, sexually or psychologically. Thus bodily handicap becomes a clear marker of a wicked mind.



For example, the chief scoundrel in that unintentionally entertaining 'Mithun Chakrabarty as Gun Master G-9' caper 'Wardat' (1981) is the jack-booted Jambola, an ugly hunchback with a deformed left eye and a crooked right hand. His claim to infamy – radio guided swarms of ill-intentioned locusts and made-to-order babies straight from the lab, both suspiciously cheap plastic.



Men who are women, or pretend to be one, are the next bugbears. Indeterminate sexual orientation carries with it strains of the proscribed and the unfamiliar. Hindi cinema uses this fact well, to stoke our curiosity,

and our fears. Like the persona of Maharani, the transsexual brothel owner in 'Sadak' (1991), who is at once beguiling and terrifying.



Lajja Shankar Pandey, the schizoid tantric of 'Sangharsh' (1999), is similarly provocative when he makes his first appearance in the film, looking for young sacrificial victims. Dressed in a red cotton sari and bindi, in keeping with his delirious worship of the mother goddess Kali, he makes the good people lying in ambush for him filled with an unknown dread - a premonition which is later actualized when, escaping from the scene after having tasted human blood, he ensures his pursuers stop dead in their tracks as he makes wild, blood-curdling ululating sounds, in an animal-like gesture of defiance and dissuasion. Later in the film he will confess that - *"Main insaan nahin hoon!"*

FVC plus

FVC Plus, an outreach activity of the Film & Video Communication (FVC) department at NID, addresses a potentially worldwide audience through its presence online, on YouTube. With its regular YouTube video uploads the department exponentially reaches out beyond its immediate precincts to film students and film enthusiasts everywhere, giving them free access to stimulating lectures with film personalities, full-length student films from the department and events related to films held at and by the department. With 70 uploads, 720 subscribers and 62000 hits in about three years, NID FVC Plus You Tube Channel is sure to become a popular democratic extension post of the department and its inherent dynamism.



FVC Plus

with Muraleedharan C.K.

Muraleedharan C.K. (famous Cinematographer of films like PK, Three Idiots, Lage Raho Munnabhai, Agent Vinod, Johnny Gaddaar, Ek Hasina Thi, etc),



'I prefer to work as a storyteller, not as a technician. I hate the word technician', quips Muraleedharan C.K when talking about how a cinematographer can affect the dynamic of a space and transform it according to the story's need. He says that cinematographers can view the entirety of a scene at a nascent stage, and it is their responsibility to bring it to the audience faithfully. For this particular reason, the cinematographer, as Muralee puts it, should be heavily invested in the story and understand the tone and rhythm of a film.

Muraleedharan has been a pioneering user of light as a storytelling medium in his films. He talks about a scene from Rajkumar Hirani's 'Lage Raho Munnabhai' where the idea was to make the shot seem surreal, yet not look absurd. He used mirrors to reflect light on the actor (playing Gandhi) while smoke was wafted in through hand-fans from the sides. It clearly shows how much he enjoys his craft when he elaborates further on the topic of lighting. 'In 3 Idiots, the pre-climax sequence was shot in four or five different layers of light. First there is pitch darkness, then a layer of torch lights. Another layer is added when a strong central light is switched on. Finally the scene ends bathed in sunrise. Each layer comes with its own hurdles.'

When quizzed on various aspects of lighting a shot, Muraleedharan urges students to read the story to grasp the ideation. 'A cinematographer needs to comprehend the director's idea of the story. Merely creating sufficient

light to shoot a scene is not lighting. One should constantly question how the story is benefitting from the way the scene is lit. The image dictates us and the image comes from the script.'

Muralee also reflects on the subject of cinematographers turning directors. He believes that they have the sensibility to do so, but is of the opinion that having a different DOP when they do is more helpful. 'One big trapping of a cinematographer turning director is the tendency to fall in love with his/her own shot. A shot may be breath-taking, but if it doesn't help a film, it is unfair to include it.'



Muraleedharan walks the eager gathering through some of his iconic scenes like the highly choreographed shot in Sriram Raghavan's 'Agent Vinod' set to the tune of 'Raabta', touching upon the importance of the entire crew communicating seamlessly to create a 'single-shot' strong song sequence; and the prison fight in Raghavan's 'Ek Hasina Thi' where he elaborates patiently on the topic of evolving technology. 'Adapting to technology can be dictated by the situation. While shooting for Ek Hasina Thi I needed a camera that was small and mobile for the rapid shots. I dredged up an old 2C camera and connected it to a DVCAM. Immediately the scene felt more visceral'.

He wraps up the session by stressing coolly that the cinematographer is one of the busiest people while shooting. 'He has to have an answer to everything.' It is evident that there is little jest marking his words when he says, 'The biggest quality a cinematographer needs to have is a big bladder, for he'll never have enough time to take a leak'.

Transcribed By: **Varun Sharma**

Scripting I.D.

with Kamal K.M.

Kamal KM is the Scriptwriter and Director of the Hindi feature film I.D. (2012). I.D. is the story of Charu, an upper middle class working girl in Mumbai who gets thrown into a dilemma when a painter faints in her shared rented house.



As Kamal KM addresses the small crowded room in NID, one gets the feeling that he is used to addressing students. He clearly and confidently articulates his thoughts on his script for his 2012 directorial feature I.D.

When Kamal was looking for ideas, a friend recounted a story of how a painter came to her house and fainted while she was alone. Luckily in this case help was around to take the painter to the hospital and resolve the situation. But this got Kamal thinking. What if this situation turned into a complex and uncomfortable issue? Our protagonist in I.D., Charu, is a young woman looking for a high-end corporate job and staying in a nice apartment. Through the course of the film she is dragged into the slums of Mumbai.

When writing a script, Kamal says, one has to try to describe the central idea of the plot in one word. In I.D., it was the idea of displacement. At one point in the movie, Charu is called into the police station to identify the dead body of the painter and she clicks a picture of his face with her mobile. She makes a conscious decision to find the identity of this unknown member of the lower classes who means nothing to her. Kamal says that for a character from a background like Charu, it takes a lot of courage to do what she does.

An instance arose while writing the scene where Charu has a lunch interview with an upper management executive in Mumbai. At first Kamal had written

a straight forward interview scene in the corporate sector. But later he put the interview in a restaurant instead. This helped him develop the story further. It gave him more flexibility to experiment with the scene as he asked the actors to add an element of flirtatiousness and playfulness to the scene. Another layer of dynamism was added to the script.



“Why was the protagonist chosen to be a girl?” - asks a student. After all, Charu has a very unique background, of being an upper class Nepali speaking girl from Sikkim. Kamal explains that he wanted to really thrust the idea of being displaced from your place of comfort into the minds of the audience. As to the protagonist being a girl, Kamal states that in our society, “A man always has options”. Kamal tried to explore her transformation as a character through the plot device of her being a woman in an uncomfortable situation. Kamal prefers to employ a subconscious layer to define it, which in I.D. is the element of obsession over the death of an unknown individual.

Kamal intersperses his talk with many interesting bits of advice for aspiring writers. The content will arise out of unique real life situations that stick with the writer for some reason. This content is carried in cinema “through two fundamental pillars which are Image and Sound.” The script that a filmmaker has in his hand is the medium through which he can communicate with his fellow filmmakers. A student asks a final question of Kamal. When writing a script, often one starts questioning the value of the story, what does one do then? Kamal replies that “If you stop questioning your story, then you will be dead as an artist. Keep on questioning the script. A good scriptwriter will do so even in his hundredth film.”

Transcribed By: **Akashneel Duttasharma**



Remembering Alpvirama 2014

By Siddharth Tripathi

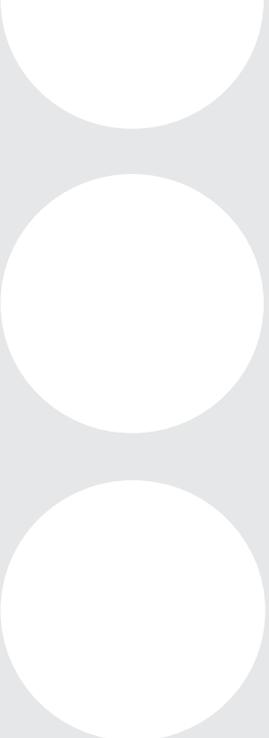


master class

editing the documentary

All around us, images are consumed continuously - without thought, as easily as breathing. To create significance using a camera and an editing machine, then, becomes a particular challenge for filmmakers.





The process of editing begins while shooting. Is it possible, then, to create a 'style' later on? What does the cliché 'scripting on the editing table' mean in real, practical terms? What sort of collaborations are required between director, cinematographer, editor and sound recordist?

Editing the Documentary

Screening clips of unedited footage as well as scenes from finished films, the master class will take participants through the process of constructing a documentary narrative and present some concrete working solutions to problems that every editor grapples with.



Jabeen Merchant

Masterclass Speaker

Jabeen Merchant trained as an editor at the Film and Television Institute of India. Prior to that, she did a Post Graduate Diploma in Social Communications Media from the Sophia Polytechnic, Bombay and holds a BA in English Literature from the Elphinstone College, Bombay.

Jabeen has wide experience in both the Bombay film industry and the community of independent documentary filmmakers. Known especially for her work editing and co-scripting a number of internationally celebrated documentary films, she also has several fiction feature films and TV shows to her credit. In 2014, she was awarded the Best Editor prize at the Mumbai International Film Festival for the feature length documentary, *Invoking Justice*. Among her fiction films are *Manorama Six Feet Under*, *Agni Varsha* (*The Fire and the Rain*), *The President Is Coming* and most recently, the dark thriller *NH10*. She has also worked extensively on documentaries like '*Kaghaz Ki Kashti*', '*The Last Adieu*', '*Till We Meet Again*', '*Invoking Justice*', and '*No Problem*' among many others.

She was also awarded the Best Editor (Long documentary, Indian) at the Mumbai International Film Festival for Documentary, Short and Animation Films 2014.

seminar

video on the edge

This curated talk / show displays a cross section of selected work that has emerged from the New Media Design programme at NID over the last seven years. Also included are two works by practitioners. On display is an eclectic mix of artefacts that imagine and represent the moving image in diverse formats - from interactive installations to walkthroughs and games in Virtual Reality; video art and video games; experiments with 360 degree video and augmented reality, and moving images created purely through code. Collectively, these works challenge the production, representation and experience of the moving image.





Video on the Edge

Space-Time Experiments with the Moving Image

This curated talk / show displays a cross section of selected work that has emerged from the New Media Design programme at NID over the last seven years. Also included are two works by practitioners. On display is an eclectic mix of artefacts that imagine and represent the moving image in diverse formats - from interactive installations to walkthroughs and games in Virtual Reality; video art and video games; experiments with 360 degree video and augmented reality, and moving images created purely through code. Collectively, these works challenge the production, representation and experience of the moving image. These experiments in Space and Time chart new territory in the generation of, and interaction with content, far beyond the traditional formats/techniques of photography, film and animation.

Mithilesh Sarode and Amardeep Yadav's interactive installation engages the viewer in a exploring a linear animated narrative through a metaphorical tangible interaction, while Vinay Hasija's installation transports the viewer to the pols of Ahmedabad by immersing them into a panoramic collage of image and video. Extending techniques of

storytelling further is Manasi Agarwal's pop-up book display that combines animations and projection mapping, allowing users to discover the history of architectural wonders. Jyoti Narayan and Ashish Dubey's virtual reality walk through of the main bazaar of Hampi and Nikil Joshi's VR game explore new dimensions of experience and interactivity with the moving image. Tusshar Saigal's experimental animation created purely through code, Avinash Kumar and Abhinav Mishra's point and click adventure game and Mochu's looped video art challenge the aesthetics and consumption of a moving image. Finally, at the edge of production of the moving image is Prateek Sethi's 360 degree video with augmented reality overlays.

The convergence of media has made permeable the boundaries separating distinct forms of moving images. These experiments are constructs of narratives in space and time. I hope they provoke the viewer into thinking about the perception of the moving image, and open up a dialogue furthering the education of the artist in this realm, in India.

Jignesh Khakhar

Jignesh Khakhar is an Architect of Environments (Spaces, Places & Objects) and Information (Data, Interface & Interaction Design). A Pedagogue who conducts experiments that aim to push the boundaries of learning, he currently leads the Master's programme in New Media Design that engages in defining discourse and practice on the 'design of technology.' Jignesh received his Bachelor's degree in Architecture from the Leicester School of Architecture and Doctoral degree from the Welsh School of Architecture, Cardiff University. At NID, he has led significant transformational academic and administrative initiatives in research, education, publications, admissions and space. He currently heads the Master's programme in New Media Design.



Mithilesh Sarode

Mithilesh is a New Media designer who has an avid interest in exploring interaction design through tangible mediums. Having worked as an Interaction Designer for more than 2 years, he has developed an interest in creating narratives through tangible mediums, especially in museum spaces. He completed his post graduation in New Media Design from National Institute of Design, Gandhinagar (batch 2011-2014), after finishing Engineering from the Department of Computer Science from SJCE, Mysore (batch 2005-2009).



Amardeep Yadav

As a communication designer, Amardeep Yadav loves to experiment with various medias. Having worked as a graphic designer for 2 years, he has explored print and digital graphics over 2D and 3D surfaces. Currently he is involved in developing graphics for interactive communications as an upcoming hot trend. After pursuing a foundation course from College of Art, Delhi University, Amardeep completed his undergraduate degree in Graphic Design from National Institute of Design, Ahmedabad (2010-2015 batch).



Manasi Agarwal

Manasi Agarwal is an Interaction designer and a post graduate in New Media Design from the National Institute of Design, India. Currently working as a UX designer at Adobe and more recently as a visiting faculty at multiple design institutions in the country, her interests lie at the intersections of art, technology and digital culture.

Speakers / Artists

featured in the Seminar



Jyoti Narayan

Jyoti is currently a Masters student of New Media Design, National Institute of Design, Gandhinagar. She lives in Mumbai, loves Indian Mythology and enjoys working in the field of stories, storytelling and narratives. She is a graduate in Animation Film Making and pursues Indian Classical dance as her passion.



Ashish Dubey

Before his graduation, Ashish Dubey lived in Bhopal, Madhya Pradesh and took Math and Science in high school. He graduated from DAICT in Information and Communication Technology and has a keen interest in game design and development. He has earlier participated in a National Hackathon "IndiaHacks" and won the 9th prize all over India. Over the past one year, Ashish has accumulated knowledge in game development, but still believes that there's a lot more to achieve. He thus strives to learn and create more.



Nikhil Joshi

Nikhil Joshi is an interaction designer and works with interactive spatial installations. Interaction design may be defined as a user-oriented field of study that focuses on meaningful communication of media through cyclic and collaborative processes between people and technology. After completing his course in interaction design, Nikhil worked towards his dream of creating real time experiences for people instead of going the traditional route and designing mobile applications. He is also the cofounder of an interaction design firm, called Digitaljalebi and has undertaken various projects for creating experiences for people from all walks of life.



Abhinav Mishra

Abhinav is an architect and a new media designer based in Ahmedabad. His practice explores habitats, environments, tectonics, interaction design and interfaces (tangible and otherwise). His current bucket of projects include Modular Prefab Architecture, Designing Visual (node based) programming Language for a Robotics Kit, New Media Art Installations, Virtual Reality Experiences, Video Game Environments and User Interface Design.



Avinash

Avinash is a design strategist, researcher, artist-performer, and co-founder of three of India's well-known creative endeavors - Quicksand, an innovation and strategic consulting firm, BLOT!, the country's premiere audiovisual collective, and UnBox Festival, an interdisciplinary arts platform. With an inclination towards building entrepreneurial projects, Avinash has been exploring design processes and cooperation within the arts in India for over 15 years, and is widely regarded as a formidable presence in the Indian underground arts scene. His most recent project, a GamesLab for exploring play experiences, is set to emerge as a disruptive platform in gaming in India in 2017.



Vinay Hasija

Vinay Hasija is a New Media Designer from National Institute of Design, India with a background in Electronics and Education. His works are located at the intersection of Education, Electronic Arts and Physical Interfaces. Through his work he also tries to explore meanings and associations between people and culture, past and present, virtual and physical. He has worked in the fields of Educational Robotics and Experiential Learning and is currently working on designing an educational robotic kit for pre-adolescent kids.



Tushar Saigal

Tushar Saigal is a self-professed magician. He uses knowledge and skill from different disciplines to create things and experiences that he has not seen before. Tushar is a maker and currently makes toys for kids that he believes will help them nurture their imagination.



Mochu

Mochu is a video artist based in India. He often works with text, drawings and video, combining techno-fiction, quasi-mythology & art history. Many of his works deal with specific instances in the history of visual art, with a focus on speculative imagery that are often embedded in them. Currently he is developing a multi-platform science-fiction work based on inorganic sentience and the life of fictional entities in works of art. His work has been exhibited at various venues such as Transmediale BWPWAP, Berlin, NGMA Bangalore, WEYA Nottingham, Collectif Jeune Cinema, Paris, Khoj International Artists Association, Delhi, Beirut Art Center and The Royal Academy of Arts, London.



Prateek Sethi

Prateek Sethi is an explorer. The new excites him, the old fascinates him, the present captivates him and the future makes him smile. He is a Communication Designer and has worked for UTV (Hungama), Sahara (Filmy), Trigger Happy Ent., Turner (Pogo, CN) and is the founder of Trip Creative Services, a multi discipline communication design studio.

Screening Schedule

Day 1

October 4, Tuesday

9:30 AM	OPENING CEREMONY			
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10:30 AM	FILM SCREENING			
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1	Vande Mataram	FVC (India)	29:00	Documentary
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2	The Stowaway	FOA (HK)	15:00	Fiction
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3	Hotate Shijimi Soup	FOA (Japan)	06:00	Documentary
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4	Pottu	CSA (India)	06:00	Fiction
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11:30 AM	Tea Break			
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12:00 PM	FILM SCREENING			
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1	Life of Sailors	VIFF (Pakistan)	08:35	Documentary
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2	Maach Bhajaa	CSA (India)	16:50	Fiction
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3	The Manliest Man	CSA (India)	23:00	Fiction
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1:00 PM	Lunch			
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2:30 PM	FILM SCREENING			
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1	Where's the Head?	FOA (HK)	24:20	Fiction
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2	Nugli and the Tunes of Yore	FVC (India)	24:05	Documentary
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3	Drawing the Tiger	FSA (Nepal)	98:05	Documentary
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5:00 PM	Tea Break			
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6:00 PM	FILM SCREENING			
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1	Kamuki	CSA (India)	24:00	Fiction
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2	Sagar Manav	FVC (India)	21:00	Documentary
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3	A Time to Stay, A Time to Leave	FOA (HK)	30:00	Documentary
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4	Bilori	FVC (India)	20:50	Fiction
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CSA Competition (South Asia)
FVC NID Film & Video Retrospective
FSA Tribute to Film South Asia, Nepal
FOA Focus on Asia
LCP Looking China Package (SRFTI)

Day 2

October 5, Wednesday

10:00 AM FILM SCREENING

1	Shaheedo Tum Kahan Ho	VFF (Pakistan)	27:25	Documentary
2	Nidhiche Ajoba	FVC (India)	10:25	Fiction
3	My Leg	CSA (Myanmar)	10:05	Documentary
4	Amma	FVC (India)	12:50	Fiction
5	Songs of the Synagogue	CSA (India)	14:00	Documentary
6	Donated Life	CSA (India)	11:55	Fiction

11:30 AM Tea Break

12:00 PM FILM SCREENING

1	Imaging Bombay	CSA (India)	26:35	Documentary
2	Habitable Mountains	FOA (Japan)	29:30	Documentary

1:00 PM Lunch

2:30 PM FILM SCREENING

1	The Journey Within	FSA(Pakistan)	77:55	Documentary
2	Broken Chord	FVC (India)	22:20	Fiction
3	Kong Rice	FOA (HK)	14:15	Documentary
4	E-thil	CSA (India)	22:00	Fiction

5:00 PM Tea Break

6:00 PM FILM SCREENING

1	The Mountain Bird	LCP (China/SRFTI)	11:15	Documentary
2	Roots	LCP (China/SRFTI)	11:40	Documentary
3	Long Hair Song	LCP (China/SRFTI)	12:45	Documentary
4	Kam Grand Choir	LCP (China/SRFTI)	10:10	Documentary
5	The Moon Fairy of Yangshuo	LCP (China/SRFTI)	10:15	Documentary

Day 3

October 6, Thursday

10:00 AM FILM SCREENING				
1	Gaathi	CSA (India)	30:00	Documentary
2	Naina	CSA (India)	22:00	Fiction
3	Channan Peer	VFF (Pakistan)	10:35	Documentary
4	Bepurdah	FVC (India)	29:10	Documentary
11:30 AM	Tea Break			
12:00 PM FILM SCREENING				
1	Madarsa	CSA (India)	27:50	Documentary
2	An Unusual Summer	FOA (China)	29:00	Documentary
1:00 PM	Lunch			
2:30 PM FILM SCREENING				
1	A Political Life	CSA (Myanmar)	19:35	Documentary
2	News From Jafna	FSA (Sri Lanka)	26:20	Documentary
3	Vaarsa	CSA (India)	14:40	Fiction
4	Gavhankur	CSA (India)	07:00	Fiction
5	The Ferryman	FVC (India)	14:55	Documentary
6	My Son, Pankaj	FVC (India)	19:20	Documentary
7	The Barber	CSA (Myanmar)	25:30	Documentary
8	Quila Aparajit	CSA (India)	23:40	Documentary
5:00 PM	Tea Break			
6:00 PM FILM SCREENING				
1	That Girl	FOA (HK)	08:40	Fiction
2	Maai	CSA (India)	19:00	Documentary
3	Sarus	CSA (India)	20:00	Fiction
4	Aina	CSA (Bangladesh)	19:00	Fiction
5	Angangaba Lei	CSA (India)	13:20	Documentary
6	Yahin Kahin Nahi	CSA (India)	26:50	Fiction
7	Sanctuary	FOA (Japan)	10:45	Fiction

Day 4

October 7, Friday

10:00 AM FILM SCREENING				
1	Majhe Maher Pandhari	CSA (India)	21:05	Documentary
2	Saatvin Khwahish	CSA (India)	27:00	Documentary
3	Goonj	FVC (India)	18:05	Documentary
4	Time Vampires	CSA (India)	27:20	Documentary
11:30 AM	Tea Break			
12:00 PM FILM SCREENING				
1	Multani Khussa	VFF (Pakistan)	09:30	Documentary
2	Kaisi Ho Laila	CSA (India)	23:30	Fiction
3	Sankrail Superstars	CSA (India)	14:00	Documentary
4	Birds	FOA (China)	14:00	Fiction
1:00 PM	Lunch			
2:00 PM FILM SCREENING				
1	The Impasse	CSA (India)	19:30	Fiction
2	Two Women & A Camera	VFF (Pakistan)	32:25	Documentary
3	Kalyani	FVC (India)	12:00	Fiction
4	Baghwa	CSA (India)	29:45	Fiction
5	Panneerselvam	CSA (India)	05:40	Documentary
6	Edpa Kana	CSA (India)	25:20	Fiction
7	Yathawat	CSA (India)	22:00	Fiction
8	Face It	CSA (India)	08:55	Fiction
5:00 PM	Tea Break			
6:00 PM CLOSING / AWARDS CEREMONY				
1	Anjaan Rastay	CSA (Pakistan)	24:00	Documentary

Day 5

October 8, Saturday

10:30 AM MASTER CLASS : EDITING THE DOCUMENTARY				
12:30 PM LUNCH BREAK				
3:00 PM SEMINAR: VIDEO ON THE EDGE				

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Arun Gupta

FESTIVAL COORDINATION
Prahlad Gopakumar
Shrinkhala Aren

DESIGN
Shridhar Sudhir

LOGO
Sushmeit Madhavan

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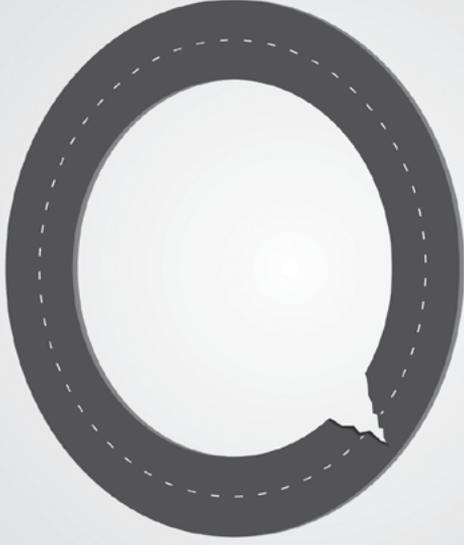


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