



Work-In-Progress Lab 2014

Welcome to Film Bazaar 2014

With a modest beginning in 2007, and just 204 guests from 18 countries, Film Bazaar now in its eighth year, has become a focal point for South Asian filmmakers to present their stories to the international film fraternity. In 2013, more than 800 delegates from 36 countries across the world attended Film Bazaar.

In 2014, many films presented at Film Bazaar's previous editions had their international premiers in important film festivals around the world. The list includes *Tilli* by Kanu Behl, which was a part of the Un Certain Regard section at the Cannes International Film Festival. Shonali Bose's *Margarita, With A Straw* had its World Premiere at the Toronto International Film Festival (as a part of its Contemporary World Cinema section). The film went on to win the NETPAC Award for the Best Asian Film at the festival. *Court* by Chaitanya Tamhane premiered at the Venice International Film Festival and won the Lion of the Future Award as well as the Best Film in the Orizzonti category. *Arunoday* by Partho Sen-Gupta premiered at the Busan International Film Festival in the Competition Section of the festival. *Chauranga* by Bikas Ranjan Mishra won the Golden Gateway Award for Best Indian Film at the Mumbai International Film Festival. *Killa* by Avinash Arun premiered at the Berlin International Film Festival and won a Crystal Bear from the Children's Jury and a Special Mention from the International Jury. *28*, a film from Sri Lanka by Rasitha Jinasena won the NETPAC Award for the Best Asian Film at the International Film Festival of Rotterdam. *Liar's Dice* by Geetu Mohandas, which premiered at the Sundance Film Festival is the official entry at the 87th Academy Awards from India in the Foreign Language Film Category.

Increasingly, established filmmakers and new talent from across the world view Film Bazaar as a principal platform for launching and funding their films. This year saw an unprecedented number of submissions for the Co-Production Market, Screenwriters' Lab and Work-In-Progress Labs from filmmakers from USA, UK, Sri Lanka, France, Pakistan, Afghanistan, Norway, Singapore, Bangladesh, Nepal and Germany. The subjects ranged from dramas, musicals, romance, thrillers, political satires and comedies to fantasies.

The selection, needless to say, was extremely challenging. The final selection is a great mix of projects from established as well as first time filmmakers telling compelling South Asian stories from both insiders' and outsiders' perspective. These include

one project from our partner, IFP. All the projects are backed by strong producers including those capable of making a mark in the traditional Indian market while looking for meaningful international partnerships. This year, all the six projects selected for the Screenwriters' Lab, are also part of the Co-Production Market.

The Co-Production Market, Screenwriters' Lab, Romance Screenwriters' Lab and Work-In-Progress Labs present 47 projects, which are at various stages of development and production. Additionally, The Viewing Room presents completed films along with films that are in the final stages of editing and post-production (and in need of gap/completion finance). Film Bazaar is excited to be partnering with so much talent.

We have introduced a few new sections at the Bazaar this year. These include Film Offices, Investor Pitch Sessions at the Knowledge Series section, Documentary Work-in-Progress Lab as well as World Cinema and Films for Remake in the Viewing Room. Film Offices are individual rooms at the Marriott Hotel that have been allocated only to Tourism Promotion Bodies as well as Film Commissions that are looking to promote their country/state/film industry as exciting filming destinations. Investor Pitches will be pitching sessions organized for investors attending the Bazaar. The projects that will be pitched at these sessions will include projects from the Romance Screenwriters' Lab as well as films selected under Film Bazaar Recommends section. The Work-in-Progress Lab, this year will include feature length creative documentary aiming for a theatrical release. This year, the Viewing Room will include films from across the world that have been screened at some of the leading international film festivals and are looking for sales and distribution in South Asia. In addition, the Viewing Room will also have films that are available for remake across different Indian languages (there will be 18 foreign films as well as 8 films from the NFDC library).

We would like to thank the Ministry of Information and Broadcasting, IFFI Secretariat, ESG Goa, all our sponsors and national and international partners for their support. We also thank Prasad Film Lab for the Post Production Awards that will be given to one film each from the Fiction and Doc WIP Lab.

We hope our selection of projects will inspire and enthuse you to create long lasting partnerships during your stay at Film Bazaar.

**Film Bazaar Team
2014**

Film Bazaar Partners



Film Bazaar Results

These films, presented at various editions of Film Bazaar, were premiered and won awards at some of the prestigious film festivals across the world.



Court

directed by Chaitanya Tamhane

Venice International Film Festival 2014 – Best Debut Feature Film | Best Feature Film In Orrizonti Section

Mumbai Film Festival (International Competition) – Golden Gateway of India – Best Film | Silver Gateway of India – Best Director

Vienna International Film Festival – FIPRESCI award

Titli

directed by Kanu Behl

Cannes Film Festival 2014 – Un Certain Regard



Killa

directed by Avinash Arun

Berlin International Film Festival 2014 - Crystal Bear for the Best Film in Generation KPlus

Mumabi Film Festival 2014 - Silver Gateway Award | Special Jurly Mention for Best Ensemble Cast

Margarita, with a Straw

directed by Shonali Bose

Toronto International Film Festival 2014 - NETPAC Award for Best Asian Film



28

directed by Prasanna Jayakody

International Film Festival Rotterdam 2014 - NETPAC Award for Best Asian Film

Bled Film Festival , Slovenia 2014 - Wishing Bell Award



Liar's Dice

directed by Geetu Mohandas

Sundance Film Festival 2014

India's Official Entry for Foreign Language Film at 87th Academy Awards

Arunoday

directed by Partho Sen-Gupta

Busan International Film Festival 2014 (Competition)



Chauranga

directed by Bikas Mishra

Mumbai Film Festival 2014 - Golden Gateway Award for Best Indian Film

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Work-In-Progress Lab (Documentary)

12 Acres

Maidaan [Home Ground]

Nehi Mozo Hanü Dizo Le [Without You, I am Nothing]

Proposition for a Revolution

Waiting for Herzog

Rajesh Thind

Kavita Carneiro

Anushka Meenakshi
Iswar Srikumar

Khushboo Ranka
Vinay Shukla

Shaan Khattau

Work-In-Progress Lab (Documentary) Mentors

Work-In-Progress Lab

Fiction

Bokul

Reema Borah

Writer / Director
Reema Borah

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All Mitra Talkies

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Language(s)
Assamese

Country of Production
India



Lead Cast
Urmila Mahanta, Udayan,
Dowerah, Kaushik Sharma,
Nirab Das

Director of Photography
Sandeep Patil

Editors
Jasir Imtiaz Siddiqui
Rantu Chetia

Sound
Bibek Basumatary
Mandar Kulkarni

Synopsis

Raktim comes back to his town after five years and is surprised by the changes that have happened here in his absence. In this journey he comes across three people – all coincidentally named Bokul – and observes the silent turmoil that pulls their lives apart. He meets an elderly fisherman, who seems jovial and content despite the protracted disappearance of his only son, a woman who bravely fights the society as she is constantly scorned and spurned for being a single mother and finally a young rickshaw puller, whose father had taught Raktim music when he was young.

Will the elderly fisherman and the single mother manage to allay their own demons? Or will Raktim remain just another silent spectator as the society transforms and disintegrates itself in an inevitable process?

Director's Statement

Bokul is a tale crafted out of the director's socio-political concerns for her homeland and a sense of nostalgia, a feeling that sweeps through the entire gamut of the story. All the protagonists are somehow victims of the general decay and corruption of the society and through these characters, the director wages her subtle protest against the same society which by being pulled from all directions has lost its stability; and still revels in upholding its conservative values, ultimately benefiting the influential and the powerful at the cost of the innocent and often hapless masses.



Reema Borah
Writer / Director

Highway

Umesh Vinayak Kulkarni



Director
Umesh Vinayak Kulkarni

Writer
Girish Pandurang Kulkarni

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Kharpoos Films
Arbhaat Films

Producers
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Girish Pandurang Kulkarni

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Language(s)
English, Hindi, Marathi

Country of Production
India

Synopsis

Highway is the story of a simple mundane journey that some people begin. Only it doesn't quite end as expected by them. They are all from different walks of life, carrying the baggage of who or what they are. Everyone is in a hurry to reach the destination. But by night, unexpectedly, they all come to a halt caused by a traffic jam. This pause is something that has been missing from their busy city-lives. It provokes the questions that were hidden deep down in all of them and they face the truth that brings them closer to themselves. *Highway* is a film about that escape which all of us yearn for. It is an attempt to see us in today's time.

Director's Statement

For my work, whenever I travel to Mumbai from Pune, I usually prefer to travel by shared taxis. A journey in proximity with strangers! Everyone seems so occupied with their own lives. I like observing them. And a journey of a concept began. Till before *Highway*, I always dwelled on a certain kind of story and structure - more classic, story driven form of cinema. When this idea emerged, it suited my thoughts of the new experiment. I wished to explore with role of the narrative in storytelling, and wanted to challenge the conventional pattern of the narrative.

Lead Cast
Girish Kulkarni, Renuka Shahane, Huma Qureshi, Tisca Chopra

Director of Photography
Sudhakar Reddy Yakkanti

Editor
Paresh Kamdar

Sound
Anthony Ruban



Umesh Vinayak Kulkarni
Director

Nil Battey Sannata

Ashwiny Iyer Tiwari

Director
Ashwiny Iyer Tiwari

Writers
Ashwiny Iyer Tiwari
Nitesh Tiwari
Neeraj Singh
Pranjal Chowdhary

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Language(s)
Hindi

Country of Production
India



Lead Cast
Swara Bhaskar, Ratna Pathak
Shah, Pankaj Tripathi, Riya
Shukla

Director of Photography
Gavemic U Ary

Editor
Shekhar Prajapati

Sound
Kunal Sharma

Synopsis

Behind the magnificent Taj Mahal lies cluster of dingy homes where Chanda, a domestic help, stays with her fourteen-year-old daughter Appu. The mother-daughter duo are as different as chalk and cheese.

Chanda aspires that her daughter will study and be successful in life. Appu's world is limited to watching Bollywood films and living a carefree life. Appu believes that just like a doctor's son becomes a doctor, she is destined to be a domestic help. An aghast Chanda, with help from her employer, Mrs Dewan, a professor, joins Appu's school to encourage her to study. Competition brews between them leading to resentment and distance in their relationship.

In a country where one out of three girls drop out of school and education is the only way to success, *Nil Battey Sannata* is the story of an underprivileged woman who empowers herself and her daughter to earn respect and their rightful place under the sun

Director's Statement

One day she decided to stop letting fear hold her back and chose to live bravely. From then on, she flew...

Nil Battey Sannata is an emotive narrative close to my spirit. Dressed in an artistic backdrop, she's laced with fact-fiction and colour of sentiments. In a country where 38% daughters drop out of schools, I wanted to organically tell a story that creates empathy with the characters, catalyse social change and promote girl education. The film celebrates the belief that irrespective of one's past, she has the right to dream, inspire and change her present for a positive future.



Ashwiny Iyer Tiwari
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Tathagat Manav Kaul



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Language(s)
Hindi

Country of Production
India

Synopsis

The sudden arrival of a letter disrupts a monk's quiet life in the hills and sends him hurtling back into his past, before he ran away from home as a little boy. Memories of childhood bring back a sense of guilt and he longs to return. However, trying to break away from what now seems to him a life in hiding - he finds the world around him unwilling to let go. He tries to explain at first, but his devoted disciple refuses to accept this decision. As he gets more and more desperate, his distraught followers from the village find a drastic explanation for his erratic behaviour. How does one reclaim the very life he once chose to renounce? What is the price he pays to free himself from his own teachings? *Tathagat* is the story of a child, who just wants to go back home.

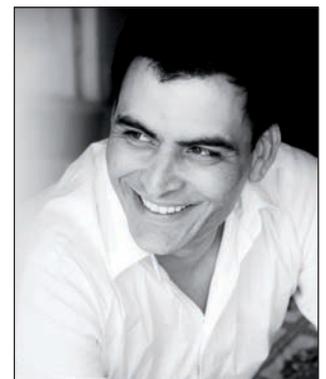
Director's Statement

Having extensively traveled in the Himalayas, the one thing that baffles me is the mind numbing solitude. The hills, especially in our country, are associated with austerity - saints, renouncement and embracing the vagabond path. I began to wonder where does man end and monk begin? *Tathagat* was born out of these questions. It began with an image in my head of a monk and his disciple - in two separate rooms, bound by silence. I have been fortunate enough to have friends who extended all their help and resources towards the making of this film.

Lead Cast
Harish Khanna, Ghanshyam
Lalsa, Savita Rani

Director of Photography
Pooja Sharma

Editor
Radhey Lalsa



Manav Kaul
Writer / Director / Producer

Thithi

Raam Reddy

Director
Raam Reddy

Writers
Raam Reddy & Ere Gowda

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Language(s)
Kannada

Country of Production
India



Lead Cast
Abhishek H.N., Thamme Gowda, Chenne Gowda, Pooja S.M.

Director of Photography
Doron Tempert

Editor
John Zimmerman

Sound
Nithin Lukose

Synopsis

Set in a small village in Karnataka, *Thithi* is a realistic comedy about how three generations, each with their radically different perspectives on life, react to the death of their oldest grandfather, Century Gowda, who is a locally renowned 101-year-old man. Century Gowda's son, Gadappa (translating to "beard-man"), is a little old man who nonchalantly wanders the village countryside. Gadappa's son, Thamanna, far more materialistic, has his heart set on selling Century Gowda's property illegally, even though the land is not yet his to sell. In the meantime, Thamanna's son, Abhi, a confident pubescent teen, shrugs his responsibilities to relentlessly pursue an attractive shepherd girl.

Set against the backdrop of village funeral rituals and rural idiosyncrasies, the three storylines intertwine, diverge and converge, until they reach their climactic culmination at Century Gowda's "thithi", the final funeral celebration that happens eleven days after a death.

Director's Statement

Below is a note I wrote to myself three years ago.

Debut film dreams:

1. Work with non-professional actors. Tap into India's unexplored soul.
2. Cast lead actors BEFORE writing. Then write FOR them.
3. Write an authentic story. Engaging, yet artistic.
4. Tell a story of multiple generations in parallel.
5. Equal attention to all aspects of filmmaking. No devices. KEEP IT SIMPLE.
6. Bleed for the project. Don't compromise the dream.

The degree to which I achieved 1-5 will only be apparent upon completion, but I can say with confidence that I stuck to point 6.



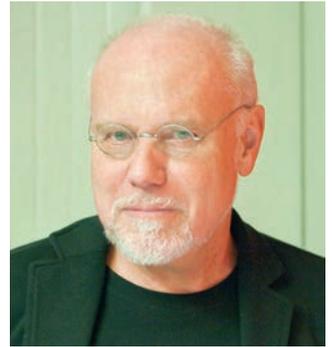
Raam Reddy
Writer / Director / Producer

Work-in-Progress (Fiction) Mentors

Marco Müller

Marco Müller, a successful film festival maker, started working as a festival manufacturer with “Ombre elettriche” (Turin 1981), the largest-scale retrospective of Chinese cinema ever organized in the West and was subsequently director of the festivals of Pesaro (1982-1989), Rotterdam (1989-1991) and Locarno (1992-2000).

From 2004 to 2011, he was the director of the Venice International Film Festival. Since 2012, he has directed the Rome Film Festival. In his parallel career as a producer, he has produced and co-produced over 15 features including films from Turkey, Iran and Central Asia, China. Marco is also a director and writer of documentaries about cinema, film critic and historian. He is also Professor of Styles and Techniques of Cinema at Mario Botta’s Faculty of Architecture (Università della Svizzera Italiana).



Philippa Campbell

Philippa Campbell has produced features, shorts, and documentary films. These include the acclaimed *Rain*, *No.2* and *Black Sheep* which have screened in, among others, Cannes, Toronto and Sundance. She began her career as a professional actress and theatre director and later moved into television as script editor and writer. Her slate includes New Zealand-UK and New Zealand-China co-productions and a number of NZ features. Alongwith producing, Philippa works extensively as a developer and script consultant including New Zealand Film Commission initiatives and workshops.



Gabor Greiner

After his studies of Cultural Management in Vienna, Birmingham and Chicago, Gabor worked as a journalist and film critic at Austria’s largest web-based cultural magazine, cycamp. In 2003, he moved to Brussels to take charge of the distribution support department of the media program at the European Commission’s Film Fund, which was created to support the European audiovisual sector.

In 2009, Gabor became acquisitions executive at the international sales agent, The Match Factory and in August 2010, Gabor moved to Berlin to take over acquisitions of the German-French sales company, Films Boutique.



Sunmin Park

Sunmin Park is a graduate of UCLA (B.A.), University of Oxford (MBA), and lectures at academic institutions including USC, Harvard, Le Femis of France, and Film Akademie of Ludwigsburg and Berlin in Germany. She is the founder of Maxmedia, a Los Angeles-based entertainment consulting firm. She has produced films like *The Emperor* and *The Assassin* (starring Gong Li and directed by Chen Kaige) and *The Others* (directed by Alejandro Amenábar and starring Nicole Kidman).



Francesca Calvelli

Francesca Calvelli is an editor and actress, known for *No Man’s Land* (2001), *Vincere* (2009) and *Good Morning, Night* (2003).



Work-In-Progress Lab

Documentary

12 Acres Rajesh Thind

Writer / Director / Producer
Rajesh Thind

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Language(s)
English, Punjabi

Countries of Production
India, UK



Director of Photography
Rajesh Thind

Editor
Jabeen Merchant

Sound
Rajesh Thind

Synopsis

After his blind aunt dies, the London-born filmmaker realises that his cantankerous emigrant father is also approaching death. In a bid to get closer to him before it's too late, and in order to try and work out what to do with the family's ancestral twelve acres of prime Punjabi farmland, the filmmaker returns to live in Punjab and learns to be a farm landlord. Along the way he discovers that when it comes to inheritances, all families have some serious issues to resolve..

Director's Statement

This is one of those films you collect as much as make. Slowly documenting the births, deaths, marriages and everyday lives of my Big Fat Punjabi Family, as our family, like all families, has to work out the transition from one generation to the next. I've been like a magpie collecting odd little twigs of family life since 2001. In *12 acres*, I have used an autobiographical, 1st person, tragicomic POV mode of filmmaking



Rajesh Thind
Writer / Director / Producer

Maidaan [Home Ground] Kavita Carneiro



Director / Producer
Kavita Carneiro

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Language(s)
Bengali, Dari, English, Hindi,
Pashto, Santhali

Country of Production
India

Lead Cast
Sailen Tudu, Zaffar Khan

Director of Photography
Kavita Carneiro

Editor
Monisha Baldawa

Synopsis

Rugby, a fairly unknown sport in India, opens a world of opportunities for Tudu, an indigenous boy from a remote village in West Bengal and Zaffar, an Afghan Indian in Kolkata. While studying in England, circumstances push Tudu and Zaffar to confront life's primary questions of identity and belonging. In the hope of reconnecting with their roots, they embark on journeys to their native lands, Dumka and Afghanistan. They tackle their concerns with what they know best – rugby. Zaffar coaches the first national rugby team of Afghanistan while Tudu spearheads a grassroots movement of rugby in the tribal hinterland of India. The challenge of bringing an unlikely sport to an unlikely place unravels their distinct personalities and approaches. Propelled by rugby, *Maidaan* tells the story of Tudu and Zaffar's quest for belonging.

Director's Statement

Maidaan, through the journeys of Tudu and Zaffar, attempts to understand the concept of belonging. When we are far from familiar grounds, we are most vulnerable. It is also when our desire to be accepted and belong is the strongest. It invariably puts us in a position of whether to adapt to a new environment or retain our identities. But the one thing that makes us feel at home anywhere is purpose. For Tudu and Zaffar, it is rugby that roots them. *Maidaan* captures the spirit of that purpose that gives us a sense of belonging.



Kavita Carneiro
Director / Producer

Nehi Mozo Hanü Dizo Le [Without You, I am Nothing]

Anushka Meenakshi
Iswar Srikumar

Directors / Producers
Anushka Meenakshi
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Language(s)
Chokri, English, Nagamese

Country of Production
India



Director(s) of Photography /
Editor(s) / Sound
Anushka Meenakshi
Iswar Srikumar

Synopsis

Without You, I am Nothing is centred around the performative, polyphonic music that the farmers of Phek village sing while they work on terraced fields of paddy. Popular tales, stories of love and loss, and descriptions of the gruelling nature of work intertwine with exhalations, groans, grunts and sounds of exertion to form the building blocks of the music - Li. The film follows members of the community as they embark on projects to teach, record and archive their music, as a way of reviving a cultural past that has been affected by violent upheavals and forces of history, and that they feel is threatened by changing lifestyles and priorities. Weaving together memories and narratives of individuals along with observations of everyday work and life, the film builds a portrait of a Naga community that is multi-layered, much like the Li they sing.

Directors' Statement

In 2011, on our first journey to Nagaland and to Phek village, we heard the rich Li polyphonies during the harvest season. People were singing while they cut, thrashed, winnowed and – most incredibly – as they carried heavy sacks of paddy on their backs up the steep slopes towards the village. We were hooked to the hypnotic music. While this film is essentially about the role of music in a community, we hope that we have also been able to do some justice to the history and the resilience of the people of Phek.



Anushka Meenakshi
Director / Producer



Iswar Srikumar
Director / Producer

Proposition for a Revolution

Khushboo Ranka
Vinay Shukla



Writers / Directors
Khushboo Ranka
Vinay Shukla

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Friendly People

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Language(s)
English, Hindi

Country of Production
India

Director of Photography
Vinay Rohira

Editor
Sanyukta Kaza

Synopsis

Over the last few years, the world saw a wave of spontaneous peoples' movements; from Arab Springs to the Occupy Movement to India's very own anti-corruption movement, where people came out on the streets in large numbers asking for stronger anti-corruption laws. What is unique in the Indian story is that a faction of the protesters decided to form a political party and fight state-wide elections in New Delhi. This is the story of the Aam Aadmi Party or the Common Man's Party.

Proposition for a Revolution aims to chronicle the journey of the party from its formation in December 2012 to the Delhi state elections in December 2013. It offers a rare insight, amidst the torrent of opinions and perspectives, into the evolution of the AAP, as they attempt to understand the language of politics and to transform the way it operates.

Directors' Statement

The evident inconsistencies in the reporting of news channels and newspapers compelled us to research further and engage with members of the party. We established contact with the party and its members, and have closely followed their journey. Our access within the party gave us an insight into the mechanisms of politics through very interesting protagonists. It also showed us the vulnerabilities of such an enterprise. We are neither looking to make heroes out of them for being protestors nor wanting to vilify them for being politicians.



Khushboo Ranka
Writer / Director



Vinay Shukla
Writer / Director

Waiting for Herzog Shaan Khattau

Writer / Director / Producer
Shaan Khattau

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Language(s)
English, Gujarati, Hindi

Country of Production
India

Lead Cast

Rashid Irani, Sam Lala
(Chang), Elias,
Rafique Bagdadai

Directors of Photography

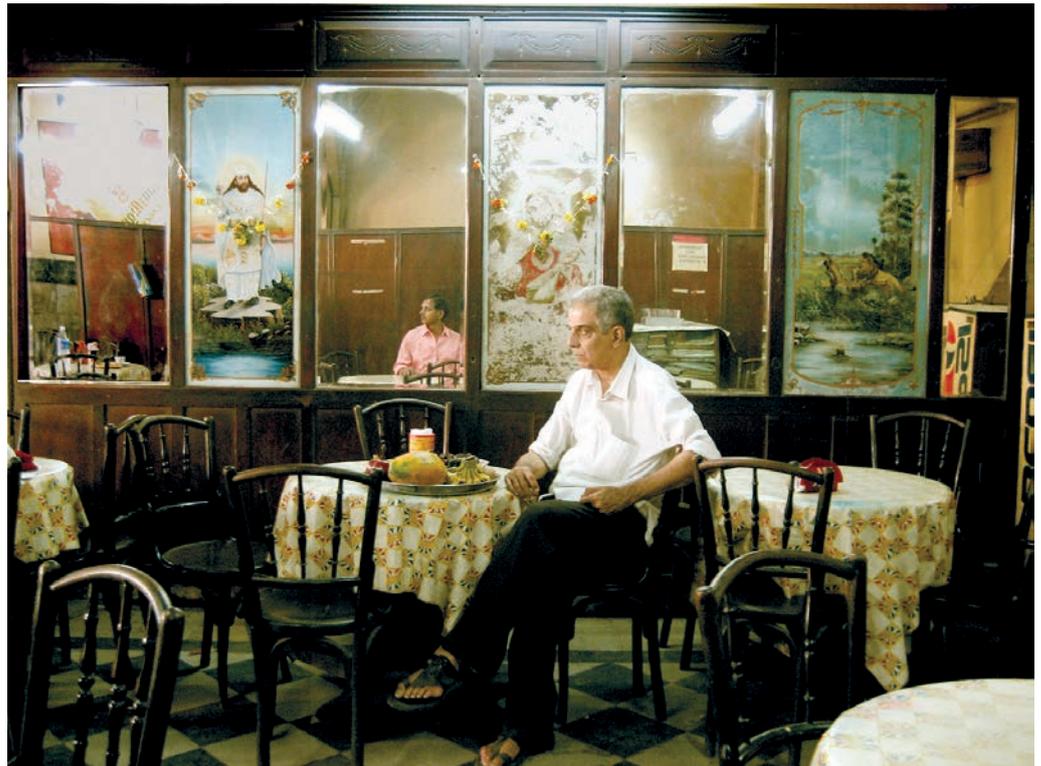
Gnana Shekhar, Pankaj Kumar,
RV Ramani, Somak Mukherjee

Editors

Hare Krishna Mahato,
Arunava Roy Chaudhuri

Sound

Mohandas VP



Synopsis

An Irani café in downtown Mumbai is on the verge of extinction - a café where a group of eccentric old men obsessed with cinema escape daily into their world of fantasy; a café where a madman feels at home as he roams its fringes; a café where Herzog is loved and hated everyday. *Waiting for Herzog* moves from humour to sadness as the café unable to conform to the changing economies of the city closes down. Finally everything leaves, only the madman remains.

The cafe owner's favourite film - Werner Herzog's *Signs of Life*, asks the question "Who is mad?" *Waiting for Herzog* also seems to be asking the same question. Are the film lovers mad? Is the wandering madman truly mad? And if so, then who is sane? The film is a meditation on the madness of survival, the absurdities of passion and the fraternities of nostalgia.

Director's Statement

In conversation with Wim Wenders in the film 'Tokyo-Ga' Werner Herzog talks about the difficulty of finding a transparent image. For me this little Café on the verge of extinction is my symbol of a transparent image, my window that I can see through. What do I see? I see a community of wonderful madmen bound by their common passion for Cinema; I see faces of a generation disappearing, whole worlds disappearing. Beyond that I see a new generation creating their own parallel communities, I see a city moving towards uniformity and in the end I see my own reflection.



Shaan Khattau
Writer / Director / Producer

Work-in-Progress (Documentary) Mentors

Derek Malcolm

Derek is a distinguished film critic and historian. He is the author of *Century of Films*, which includes his favourite films from around the world. He is also the President of British Federation of Film Societies and the International Film Critics Circle. Derek is a world-renowned film critic and still contributes actively as a columnist.



Claudia Tronnier

Claudia Tronnier studied Comparative Religion, Indology and New German Literature in Marburg followed by a Science of Media study. In 1990, she started as a freelancer at the ZDF talent-department "Das kleine Fernsehspiel" which she has been the head of since January 2008.

The talent department is supporting new authors, directors and producers and has a long tradition, starting in 1963. It is commissioning works of fiction, documentaries, docufiction and transmedia-projects from exposé/treatment until the finished film. The TV-Lab Quantum is part of the department and specifically designed to develop new innovative TV-formats like mini-series and media-reflecting films.



Noemi Schory

Noemi Schory, a documentary film director and producer, founded Belfims in 1988 as an independent production house, active in Israeli and many international co-productions, primarily in the documentary field. In 2005, she was elected President of Input, the international public television conference. Noemi also serves as a Museum Film Director and Producer for Yad Vashem, Israel's official memorial to the Jewish victims of the Holocaust. In Fall 2013, she was a visiting scholar at the University of Minnesota. Since 2007, she has been the head of the Film Department at the Faculty of Arts – Midrasha, Beit Berl College.



Iikka Vehkalahti

Iikka Vehkalahti has been the Commissioning Editor for the Finnish Broadcasting Company, YLE Documentaries, Finland since 1998. He is also the Executive Producer for *Steps For The Future* and one of the Series Producers for *Why Democracy*.

He has been a co-producer or Executive producer in several awarded documentaries produced in Asia, Middle-East and Africa. Among them are *Lakshmi and Me* by Nishta Jain, *Gurkha- The Selection* by Kesang Tseten, *Love In India* by Q and *Voices of El Alto* by Benjamin Oroza.

Iikka Vehkalahti has been lecturing, leading the workshops or having master classes in several countries around the world. He is the author of *Steps By Steps* written together with Don Edkins.



Per Kirkegaard

Per is one of the most established editors in the Danish film industry. He has edited numerous critically acclaimed documentaries and narrative features, and his latest merits include films like *Armadillo* for which he was awarded an Emmy for best editing of a long format documentary, *TPBAFK: The Pirate Bay Away From Keyboard*, which recently premiered at the Berlin Film Festival and *The Sound of a Revolution*, a feature-length documentary about Greenland's first rock band. Per is renowned for his musically atoned editing style, his great precision as a story teller, his loyalty to the projects he engages in, his unique eye for the poetic yet specific and his punk attitude to filmmaking.





सत्यमेव जयते

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