

STOP TALKING, START LISTENING

How some companies are using the social media space for having a dialogue with consumers

MUSCOM GUPTA
Mumbai, 24 November

At the AdAsia 2011, conclude held earlier this month, much of the conversation centred on the role of the digital, more importantly social media, in communicating with consumers and overall marketing strategies. But experts say as with all communication, this too can be two-way. That is, it is as potent a medium as any for not just talking to but rather listening to consumers.

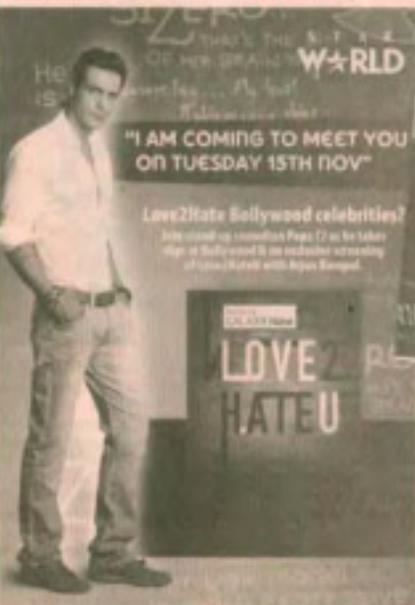
Suresh Yagnik, GM & VP, English Channels for Star India, agrees. He should know as Star World, the group's flagship English general entertainment channel's latest offering, Love 2 Hate U, is a result of listening closely to the audience and their conversations in cyber space. It is inspired from the late club culture predominant in social media.

"Our viewers reside heavily in digital media and are active users of social media platforms. And using these, they like to express their opinions strongly. It was while going through these that the show was conceptualised," says Yagnik.

The channel must have been quite enthused after this for having a dialogue with the audience and making it integral to any market research or marketing activities. And that is evident from the 'viewer partner programme' that they launched about two months ago on Facebook.

Individuals can sign up for the programme via the channel's Facebook page. They could be a part of a captive focus group and be involved with helping the channel flesh out content through constant feedback. The group, whose membership will be restricted to about 1,000, may even be used for testing out episode pilots, according to Yagnik.

Star World is not alone in using this platform to connect with its audience. In fact, earlier this year Parle Agro won



Love2Hate Bollywood celebrities?

Vote online on Sony PIX (2) to be taken up at Sony World in an exclusive screening of Love2Hate with Ayesha Takar.

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Star World found inspiration for its latest show from the criticism-spouting, celebrity-hating cyber space denizens, Sony PIX is also banking on them for choosing the movies to be screened by the PIX Movie Club

awards at the creative and media awards held in Goa for its innovative use of Twitter for engaging with customers. The company used the website to track inventory of its stock brand Hippo. Consumers were encouraged to tweet if there was adequate stock of the brand at their nearest store or wherever they walked in. If sufficient stocks weren't there, based on the consumers' tweets, the company would attempt to refill in the shortest possible time.

Another example would be Sony PIX, an English movie channel that runs a PIX movie club, where it screens latest Hollywood releases for its members (only college students) free. The channel uses its Facebook page to run polls

regularly for the members to vote on the movies they would like to watch.

The flip-side to the story is that not all feedback or views are shared by the customers directly with the brands. "People share their views and experiences about various brands and service providers online with their connections (friends)," says Ranjit Nair, CEO, Germinet Solutions, a consumer analytics firm. Some of the platforms used to do so include blogging websites, microblogging sites like Twitter, review websites like TripAdvisor or MouthShut, social networking sites like Facebook and Orkut.

"These views are mostly in public domain and often relied on by other consumers for



making their purchase decisions. Thus, views expressed in virtual space can influence others' choices or perceptions in real time," adds Nair.

What's more, this information is unsolicited and cannot be controlled. More importantly, it can even damage one's brand image. Nair's Germinet Solutions helps its clients to listen to online conversations about their brands using its in-house software, ExplicX. This is how it's done — parameters for the search and key words are defined along with sources (any particular websites) and a date range (within which the posts/comments have been uploaded). Then, using crawlers, all conversations mentioning the key words are picked up. Finally data gets analysed and the wheat separated from the chaff.

Some of the projects undertaken by Germinet include a study commissioned by a US-based five-star hotel chain. Parameters like service quality, decor, cleanliness and hotel locations were considered. Based on these, the study focused on understanding the customer's experiences at the various properties and their pain as well as pleasure points as shared online. This helped the hotel chain identify internally properties that were performing as per customer expectations and those that were lag-

ging behind and the areas in which they underperformed.

Similarly, another project involved a leading private sector Indian bank. The bank wished to analyse how the company was spoken about in online conversations, the tonality used and the sentiment expressed and how it changed while discussing competitors.

"Such research can give companies a holistic view on the voice of the customers and help sharpen the focus of their branding and marketing strategies based on the insights," says Lata Raghwan, country director, Lander India. However, there are numerous challenges. The sheer quantity of data can be a deterrent. Plus the quality can also be questionable on occasions.

Brands currently use such research sparingly and the space is not gaining much traction. Mainly because not all brands are 'talkable' and do not generate much conversation. Some sectors like hospitality, telecom service providers may find the option more useful than others. Irrespective of the difficulties or shortcomings involved, all agree that for the one listening carefully enough, there may be precious lessons to learn or inputs to gain via this medium.

VARIETY

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Posted: Mon., Nov. 28, 2011, 8:58am PT

Film Bazaar sees increased activity

Fortissimo to rep 'Ship of Theseus'

By [NAMAN RAMACHANDRAN](#)

GOA, India -- India's annual Film Bazaar mart, organized by the National Film Development Corp., saw a flurry of activity at this edition, which closed on Sunday.

Sales agents Fortissimo Films will represent debutant helmer Anand Gandhi's "The Ship of Theseus" internationally, excluding South Asia, and has also boarded as co-producer. Pic, which is in post, stars Egyptian thesp Aida Elkashef and Bollywood's Sohum Shah and Neeraj Kabi.

"Lorna's Silence" associate producer Christoph Thoke has announced a January shoot for 2010 Bazaar alumna "Television," to be directed by Bangladesh's Mostofa Sarwar Farooki. Thoke is producing through his Mogador Film. France's Eaux Vives Prods. is co-producing.

The NFDC has joined helmer Q's "Tasher desh" as co-producer. Pic is a production between India's Overdose Art, Anurag Kashap Films, Dream Digital and Belgium's Entre Chien Et Loup. The film has just wrapped principal photography.

Bikas Mishra's "Chauranga" won the Indian tourism ministry's \$20,000 award for the best film in the 14-day co-production mart.

Four Bazaar projects -- Khanjan Kishor Nath's "The Bicycle," Haobam Paban Kumar's "The Gun," Manjeet Singh's "Mumbai cha raja" and Satish Manwar's "What's Your Religion?" -- have been chosen to participate in the Rotterdam Film Festival lab in 2012.

Farah Khan's session a huge hit at Film Bazaar

Tonella Coutinho | TNW

Panaji: Farah Khan stayed true to her "say it as it is" attitude at her session on the *Item numbers—the oomph factor in Indian cinema* with Rajeev Masand. "The Item song is an interruption used in films to hold back the audience and stop them from taking their usual breaks," she said.

"Item songs have been part of Indian cinema since Helen reigned. It just was not called an item song. The item song is there to ensure people were sucked into the film. Indians are obsessed with music and the item songs act as a hook," Khan, who is staying in the state for two days with her triplets, said.

The session on the 2nd day of the knowledge series at the NFDC-organized Film Bazaar witnessed a full house.

The session was peppered with screenings of item songs of Indian cinema and funny Farah Khan's humorous anecdotes had the audience laughing throughout. The choreographer and director shared her



Rajlakshak

experiences on shooting with celebrities. "Govinda came in 24 hours late. Fardeen called and said he was arrested and couldn't make it to the shoot. Katrina was worried about the shirt she was wearing (Longer than most dresses she wears) being too short," Khan said.

"I have choreographed a lot of item songs and worked with a lot of stars. An item song needs to be different and be strong enough to bring the people. One has to work with the strengths and limitations of the stars' dancing," she said.

Songs like *Mehbooba* were placed well, she said. "They did not add anything to the narra-

tive but it did bring in the crowds. Item songs have their limitations. They can ensure that people come in on the first Friday and Saturday, but after that the film is on its own. It needs to have substance," Khan shared.

Khan also treated the audience to an impromptu dance session where she taught the audience her signature dance move in the item song, *Munni badnam hui*. After the session, the director of *Main hoon na* shared her future plans and long standing connection with Goa. "I have just finished writing the script for my film *Happy New Year: My film Joker* directed by my husband is all set for release," she said. Khan also expressed nervousness over her role in an art film called *Shireen Farhad*, a romcom about two 40-year-olds. "I have realized that actresses do not eat too much," Khan said.

"I am a Goan at heart. My mother lived in Calangute for 10 years. The first time I danced was at a Goan Catholic wedding. Christians are inherently good dancers," she said.

A fillip for parallel cinema

The sand is yet to settle in Goa after the Think Festival (and its controversies) swept through it. But the state is already rolling up its pants for its next annual cultural event, the International Film Festival of India (IFFI). On the sidelines of the festival is Film Bazaar 2012, an annual fair for filmmakers and producers organised by the National Film Development Corporation.

Held for the first time in 2007, the Bazaar is generally considered a revival of NFDC. The organisation had been practically inactive for years, producing few films of note. "Yes, NFDC did go through a phase of not playing an active role," admits managing director Nina Lath Gupta, who moved to the corporation in 2006 from the Indian Revenue Service. "The Film Bazaar was done with the intention of carrying out NFDC's mandate which is to promote Indian cinema abroad."

The Bazaar was launched as a co-production market. The idea was to bring together film-makers on the one hand and Indian and foreign production companies, festival programmers and sales agents interested in buying Indian films on the other. As the term suggests, a single film could be funded by several producers. While the model has been around for several years—the first film NFDC co-produced was Richard Attenborough's 1980 epic *Gandhi*—it has only recently begun gaining currency. The corporation is itself actively co-producing films. It supported Anurag Kashyap's 2011 film *The Girl in Yellow Boots* and is currently co-producing Dibakar Banerjee's *Shanghai* among other projects.

The first edition of the Bazaar, says Gupta, had only 15 international delegates. This year, 150 producers, buyers and festival organisers from more than 40 countries are participating. "There's tremendous interest in Indian cinema," Gupta says. "Producers feel that India is at an exciting stage between tradition and modernity. The stories that come out of modern India—that's something they all look out

NFDC, which over the years had almost given up promoting arthouse films, now does it though its Film Bazaar. The fifth edition opens on November 24



SHIP SHAPE Rajesh Shera and Vinayak Umesh Kulkarni sought co-producers for their films 'Echoes' (top) and 'Deool' at the Bazaar in 2010



for." The Bazaar is open to film-makers from across South Asia. And some of the successes of the previous Bazaar, Gupta says, were Pakistani director Mehreen Jabbar's untitled project which got an Australian co-producer and Dibakar Banerjee's *Shanghai* that had producers lining up to work with him.

For independent film-makers, who have few sources of funding, the Bazaar is a gateway to both international markets as well as Indian producers. A new feature of the event is Screening Room. Meant for buyers, festival organisers and financiers, the section will show more than 50 films that are in need of funds. It will also have a Film Bazaar Recommendations section in which films that

are either complete or in the final stages of production will be shown. Gupta adds that NFDC will also be setting up theatres for "industry screenings". These are shows organised by film-makers keen to show their movies to buyers.

SCENE STEALER

The other exciting features about the Bazaar are its mentorship programmes. There's a Work-in-Progress Lab in which international filmwallahs such as *Guardian's* ex-film critic Derek Malcolm, Chris Paton, a sales agent with Fortissimo Films, and Japanese producer Yukie Kito will critique rough-cut features and documentaries. There's also Screenwriters' Lab, an ini-

tiative started in 2008 by NFDC in partnership with Binger Filmlab, a film and documentary development centre in Amsterdam, to mentor Indian screenwriters at a workshop. "The first part of the lab at Binger was one of the finest things that happened to my screenplay," says Vasant Nath, an independent film-maker, whose script *Sebastian Wants to Remember* was chosen for the workshop. "Never once did the mentors tell me what to do. They expertly guided us to reassess the choices we had made." While the initial part of the lab was held at the Venice Film Festival in September, the second part will be held at the Bazaar.

Going by all the attention it's getting, it seems like its springtime for Indian independent cinema. But indie films are almost never seen outside events like these. There are few distribution channels for such films and theatres are dominated by commercial releases. Would the NFDC divert a little of its zeal into setting up arthouse cinema houses? Says Gupta, "We would very much like to."

The Film Bazaar will take place from Nov 24-27 at the Marriott in Goa. Visit www.filmbazaarindia.com.

THE Hollywood REPORTER

India's Indie Scene Gets Boost from NFDC Film Bazaar

1:56 AM PST 11/30/2011 by Nyay Bhushan



The Ship of Theseus

Ridhi Sidhi Productions

The government-run National Film Development Corp.'s annual Film Bazaar in Goa is evolving into an essential platform for India's indie scene.

GOA – Don't call it the Indian *nouvelle vague* yet but the indie scene here is undergoing a much-needed evolution to carve a space in a film culture dominated by formulaic fare. A large part is being played by the state-run National Film Development Corp. (NFDC) and its annual Film Bazaar event in Goa (launched in 2007) held alongside the International Film Festival of India.

Incorporating a screenwriters' lab, co-production sessions and evaluating work-in-progress projects, this year's Film Bazaar (which ran from Nov. 24-27) attracted about 470 delegates, compared to 400 last year, with partners including Binger Filmlab (Netherlands), Primehouse (Germany) and Asian Film Market (Busan), among others. "While becoming an important platform for independent cinema, Film Bazaar is also reflecting a market atmosphere attracting Indian and international participants," said NFDC MD **Nina Lath Gupta** who was appointed in 2006 and reinvigorated the 36-year-old institution which seemed to be languishing after its Seventies heydays when it promoted upcoming film-makers who created a parallel cinema genre. NFDC is currently

Entertainment tax structure will be relaxed: Soni

Special Correspondent

PANAJI: The entertainment tax structure in the country will be relaxed after it is brought under the common head of Goods and Services Tax (GST), Minister for Information and Broadcasting (I&B) Ambika Soni said here on Thursday.

Talking to journalists after inaugurating an NFDC Film Bazaar at the International Film Festival of India (IFFI), 2011, here on the second day of the festival, Ms. Soni admitted that there had been a long-standing demand by filmmakers to lower the entertainment tax structure.

However, being a State subject, the tax varied from State to State.

She felt the GST would allow the Centre to have a uniform tax on entertainment.

Stating that India was open to entering into co-production treaties with various countries that had a tradition of filmmaking, the Minister said India was open to signing memoranda of understanding with such countries.

She, however, ruled out financing such projects.

Asserting that the National Film Division Corporation (NFDC) had a bigger role to play in the industry, the Minister said the stress was being given to help the NFDC.



Union Minister for Information and Broadcasting Ambika Soni inaugurating the Film Bazaar India during the 42nd International Film Festival of India in Panaji on Thursday. Film director Anurag Kashyap and Managing Director of NFDC Lath Gupta are with her. - PHOTO: PTI

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FILM BAZAAR 2011, A MARKET OF OPPORTUNITIES

The four-day long Film Bazaar to be held at Goa Marriott Resort & Spa, on the sidelines of the International Film Festival of India 2011, will introduce a new section – 'Market Recommendations', this year. This



section will showcase films in need of gap finance, distribution partners and world sales. The films included in this

programme will be presented to a select audience comprising festival programmers, distributors, world sales agents and film funds.

The Film Bazaar 2011 will also host the second working session of the Screenwriters' Lab 2011. The first working session was held at the Venice International Film Festival from September 1 to 3, earlier this year. The projects selected for the Lab this year are Toxic City by Aliya Curmally, Girls by Megha Ramaswamy, Dabba by Ritesh Batra, Sebastian Wants to Remember by Vasant Nath, Dear Mira by Deepti Datt, and Dum Laga Ke Haisha by Sharat Katariya.

The Screenwriters' Lab 2011 workshop ensures that the participants apply their training, and pitch their improved screenplays to industry professionals from around the globe. The workshop is aimed at preparing

these screenwriters to position their screenplays internationally. The advisors for the Lab, this year are Marten Rabarts, the artistic head of Binger Filmlab; Bianca Taal, the industry advisor of Binger Filmlab; producer, writer and script advisor, Olivia Stewart; and screenwriter and script advisor, Urmi Juvekar.

Meanwhile, the three films which have been selected in the Indian Panorama Section of the IFFI 2011 were the ones mentored in the Work in Progress Lab of Film Bazaar 2010, last year. The Work in Progress Lab 2010 projects selected in the Indian Panorama 2011 include Sahi Dhande Galat Bande (Hindi) by Parvin Dabbas, Karmayogi (Malayalam) by V K Prakash and Baboo Band Baaja (Marathi) by Rajesh Pinjani •



INNER CIRCLE

The picturesque setting of Goa seems to be the perfect landscape for filmmakers, attending the NFDC Film Bazaar, to share their mutual passion for films. Director Anurag Kashyap and the Union Minister for Information and Broadcasting, Ambika Soni inaugurated the event. Among the many dialogues exchanged between filmmakers about their films and the industry in general, Dibakar Banerjee was spotted having one such conversation with Zoya Akhtar. Anurag Kashyap later joined them. Interestingly, the trio and one more link, apart from their mutual passion for filmmaking, to bond them. And that was in the form of actor Abhay Deol, who has worked with all three directors in their respective films. Shortly after the actor joined in the discussion between the filmmakers, others too came over to chat about the films that would be screened at the festival.

मनोरंजन कर रचना शिथिल होणार

फिल्म बाजारच्या उद्घाटनावेळी केंद्रीय मंत्री अंबिका सोनी यांचे सूतोवाच

कैलास नाईक

पणजी | दि. २४ (खास प्रतिनिधी)

केंद्रीय करांच्या समान यादीत समाविष्ट झाल्यानंतर देशातील मनोरंजन कर रचना शिथिल होईल, याचे सूतोवाच केंद्रीय माहिती आणि प्रसारण मंत्री अंबिका सोनी यांनी आज केले.

आंतरराष्ट्रीय चित्रपट महोत्सवात (इफ्फी) आज फिल्म बाजारचे उद्घाटन करण्यात आले. उद्घाटनानंतर पत्रकारांशी बोलताना सोनी यांनी मनोरंजन कराबाबत भाष्य केले. मनोरंजन कराचे प्रमाण कमी करावे, अशी सिने निर्मात्यांची मागणी आहे.

कराच्या मोठ्या प्रमाणाबाबत भारतीय सिनेनिर्माते तक्रार करत आहेत.

केंद्र सरकार यावर उपाय काढण्याचा प्रयत्न करत आहे. केंद्रीय करांच्या समान यादीत मनोरंजन कर समाविष्ट केला जाईल, असे सोनी म्हणाल्या. मनोरंजन कराबाबत प्रत्येक राज्याचे स्वतंत्र असे धोरण आहे.

ज्या देशांमध्ये सिने निर्मितीची परंपरा आहे, त्यांच्याशी समझोता करार करण्याची भारताची तयारी आहे. काही देशांशी संयुक्त उत्पादन करार करण्याची प्रक्रिया सुरू आहे. मात्र अशा कराराखाली जे सिनेमा तयार केले जातील त्याला आम्ही आर्थिक मदत करण्याचा प्रश्नच नाही, असेही सोनी म्हणाल्या.

राष्ट्रीय चित्रपट विभाग महामंडळाकडून (एनएफडीसी) फिल्म

आज चर्चासत्र

दरम्यान, अभिनेता अभय देओल, झोया अख्तर, संजय सुरी यांचे एक चर्चासत्र सकाळी ११.४५ वाजता फिल्म बाजाराच्या ठिकाणी आयोजित करण्यात आले आहे. 'नव्या काळातील सिने निर्माते हे ट्रेंडसेटर्स आहेत काय?', असा या चर्चासत्राचा विषय आहे.

बाजार भरविण्यात आला आहे. या महामंडळास मदत करण्याचा विचार आहे. एनएफडीसीला सिने उद्योगात मोठी भूमिका वटवायची आहे. नवोदित सिने निर्मात्यांना महामंडळ आधार देणार आहे, असे सोनी यांनी एका प्रश्नादाखल सांगितले.



► फिल्मी बाजाराचे केक कापून उद्घाटन करताना केंद्रीय माहिती व प्रसारण मंत्री अंबिका सोनी, बाजूला अनुराग कश्यप, नीना गुप्ता.

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Sitemap



31 October 2015 | E-Paper

NFDC NATIONAL FILM DEVELOPMENT CORPORATION CINEMA FILMS REVIVAL

Indie cinema's new old hope

Indie cinema's new old hope

Sanjukta Sharma

First Published: Fri, Nov 18 2011. 09 43 PM IST



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Take two: Nina Lath Gupta (right) and Raj Chhinal at the NFDC office in Mumbai. Abhijit Bhatlekar/Mint

Updated: Fri, Nov 18 2011. 09 43 PM IST

Until a year ago, the office of the National Film Development Corporation of India (NFDC) at Worli's Nehru Centre, Mumbai, was a cavernous space. Steel cabinets crowded its rooms and tables balanced heaps of files, just as they do in a regular government of India office. The dank, clerical air was symptomatic of what the public sector undertaking, established in

1975 to produce and promote good Indian cinema and facilitate the development of a film industry, had become over more than a decade. After its golden age—NFDC acted as one of the cradles for the parallel cinema movement in the late 1970s and 1980s—it was drained of dynamism. The organization continued to produce some films, regional and Hindi, but nobody heard about them because nobody promoted them. A former NFDC official (name withheld on request) says government funds were scarce and there was nobody in the organization who cared about change.



Take two: Nina Lath Gupta (right) and Raj Chhinal at the NFDC office in Mumbai. Abhijit Bhatlekar/Mint

NFDC now is a different story, under the aegis of its year-old managing director Nina Lath Gupta. A former bureaucrat with the Indian Revenue Service— she quit the service after a stint with the information and broadcasting ministry's film policy department—Gupta has ensured India's state-run promoter of cinema gets a second life. Staff strength is down from more than 230 to around 115 skilled employees. The offices have transformed

into open, interactive, happy places. The organization now has two plush, well-equipped, preview theatres available on hire for film-makers and producers for screenings at Rs 10,000 per screening, the standard industry rate for screening venues. NFDC recently co-produced writer-director Anurag Kashyap's *That Girl in Yellow Boots* and is also co-producing Dibakar Bannerjee's forthcoming film, *Shanghai*. (see "In the cans"). "We are not competition to the private sector. We will never be, because the mandate is different. It is to promote cinema from different parts of India, the kind of cinema which does not make the cut for commercial producers," Gupta says.

Also Read | What to expect

The most recognized presence of NFDC in the world festivals and co-production market is the Film Bazaar. The bazaar selects projects by film-makers from South Asian Association for Regional Cooperation, or Saarc, countries and facilitates meetings with buyers and producers from the world over. In this, its fifth year, the bazaar will be held from 24-27 November, as part of the International Film Festival of India (IFFI), in Goa. Buyers and distributors from more than 40 countries in Europe and Asia will participate. Gupta says, "Our role will change according to the gaps in the industry. Right now, there is no platform on which international producers and distributors can meet Indian film-makers."

A former film critic of *The Guardian* Derek Malcolm, a mentor at the film lab organized

by NFDC at this year's Film Bazaar (the film lab takes up projects in progress for mentoring by experts and established film-makers), says: "I think the bazaar is a very useful adjunct to the festival, despite the fact that the festival authorities and Nina do not often see eye to eye. It is principally a way for international guests to meet and talk to Indian writers, directors and producers and its events have proved to be extremely useful to both. The problem with the Indian industry is that it survives in a little world of its own, and particularly the independent sector has very little contact with the international world which might well be able to help them."

At the Cannes International Film Festival in May this time, the NFDC, says Kashyap, was "the India pavilion we have been waiting for". Malcolm says: "The stall within the market was not so very different, but the Indian pavilion was 100% better. It can be improved still further if Nina is given full support. It was dreadful before."

Raja Chhinal, manager, NFDC, who has been with the organization for 16 years, is spearheading an initiative to open small, 80- to 100-seater, theatres across India with state-of-the-art projection and audio facilities at various cultural venues which will be meant for non-mainstream, regional cinema, the equivalent of independent film theatres in metros around the world. "The biggest challenge for a film-maker who has a great film at hand but no star or the usual ingredients for commercial success, is killed almost always at the exhibition stage. So we are creating models like that of New York's Landmark theatres and Australia's Cinémathèque in India," says Chhinal.

Gurvinder Singh, whose debut film *Anhey Ghore da Daan* (*Alms for a Blind Horse*) was produced by NFDC and mentored by the late film-maker Mani Kaul, and premiered at the Venice International Film Festival this year, says he had complete freedom to work the way he wanted. The film unfurls an insignificant day in the life of a Punjabi family. The narrative's focus, articulated hauntingly through silences, are those who are silent witnesses to the power equations around them. It's a film that has found takers around the world, and is the kind of cinema, says Gupta, which fits into NFDC's aesthetic mandate. A committee of film-makers, writers and artists is responsible for choosing scripts, independent of the managerial team led by Gupta.

Kashyap voices immense optimism about NFDC's potential to change the way films are made and distributed in India. "NFDC revival is the best thing that's happened to indie cinema in a long time. (It) all started with Film Bazaar. *That Girl in Yellow Boots* was at last year's Film Bazaar, and there we met a lot of prospective buyers and producers/funders. We got a lot of encouragement there after the entire mainstream industry had disheartened us. Everyone told me, 'Don't make this film. It's career suicide.' Film Bazaar gave me strength to make it. And then it helped me release it by co-producing it."

The Film Bazaar takes place at the International Film Festival of India in Goa from 24-27 November.

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'Genuine film people' at NFDC's mart this November

An initiative by NFDC (National Film Development Corporation) in India, Film Bazaar, conducts businesses, calls buyers and distributors from various countries to promote Indian films every year.

It has been building a platform for over five years, and this time, popular trade magazine Screen International too will acknowledge the event in print. Director, producer Anurag Kashyap, who has been a keen participant at the

mart, says, "Film Bazaar is where you meet genuine film people from around the world, who not just produce films but also understand them unlike most of our tradesmen from Mumbai." It will be held in Goa on November 24. **-HTC**



Anurag
Kashyap

Black Swan maker to visit India

Darren Aronofsky is likely to hold a Master's Class for NFDC's Film Bazaar in Goa on the sidelines of the International Film Festival of India

A still from Black Swan

A lot of delegates are coming in. But we would announce the names in a week's time.

—Nina Lath Gupta,
CEO of NFDC

Prashant Singh

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Remember Darren Aronofsky's *The Wrestler* (2008) and *Black Swan* (2010)? Well, the filmmaker is set for a date with India. He plans to hold a Master's Class for NFDC's Film Bazaar (FB) on the sidelines of the International Film Festival of India in Goa. Apparently, talks with Darren are in the final stages but the biggest problem is that the FB dates are clashing with one of his upcoming films.

"Everyone is keeping their fingers crossed. After all, Darren is a big name in Hollywood. And if things work out as planned, it will be a major attraction at the bazaar. Officials from NFDC are constantly in touch with him and his team," says an insider involved with the organising team. "But since India is huge on the international platform and there is general excitement about India and Indian films, we are confident about it."



Darren Aronofsky

Although Nina Lath Gupta, CEO of NFDC, remains non-committal about it, FB's official spokesperson confirms this: "Yes, we are in conversation with Darren Aronofsky and he has loved the idea of coming to India. However, our dates are clashing with his next film. So we will have to see if they can be worked out. Everyone is hopeful, as he has shown keen interest."

Gupta, on her part, isn't keen on divulging details yet. "We have more than 40 participating countries. And a lot of delegates are coming in. But we would announce the names in a week's time." Film Bazaar's fifth edition in Goa starts on November 24 and will go on till November 27.

Darren Aronofsky is an American film director and screenwriter. Besides his debut film, *Pi* (1998), he has directed several big films like *Requiem for a Dream* (2000), *The Wrestler* and *Black Swan*. He is currently involved in the pre-production of the HBO series *Hobgoblin* and is set to direct the pilot.

His next directorial film project is likely to be *Noah*, for which actor Christian Bale has been approached.

'एनएफडीसी आर्थिकदृष्ट्या सक्षम होतेय'

पणजी, ता. २४ (प्रतिनिधी) : एकेकाळी बंद होण्याच्या वाटेवर असलेले राष्ट्रीय फिल्म विकास महामंडळ (एनएफडीसी) कात टाकतेय, आर्थिकदृष्ट्या सक्षम होतेय आणि यंदापासून देशातील राज्या राज्यांचे पर्यटनही या महामंडळाबरोबर फिल्म बाजारातून इफ्फ्रीला जोडले गेले असल्याचा दावा केंद्रीय माहिती व प्रसारणमंत्री अंबिका सोनी यांनी आज येथे केला. बाराव्या पंचवार्षिक योजनेत पुणे येथील फिल्म इन्स्टिट्यूट व कोलकाता येथील सत्यजित रे फिल्म इन्स्टिट्यूटचा दर्जा वाढवण्यासाठी तरतूद होणार असल्याची माहिती त्यांनी दिली.

इफ्फ्रीशी संलग्न असलेल्या येथील हॉटेल मेरियांटमध्ये भरलेल्या एनएफडीसीकृत फिल्म बाजारचे उद्घाटन आज श्रीमती सोनी यांनी केक कापून केले. त्यानंतर पत्रकारांशी बोलताना एनएफडीसी आपल्या पायावर उभी राहतेय, व्यापक होतेय आणि भविष्यात आणखी मोठी होणार असल्याचे त्यांनी सांगितले.



पणजी : 'फिल्म बझार'चे केक कापून उद्घाटन करताना अंबिका सोनी व इतर मान्यवर.

फिल्म बाजारचे आयोजन करण्यासाठी विदेशी चित्रनिर्मिती संस्थाही पुढे येऊ लागल्या असून त्यातून सहनिर्मितीचे द्वार खुले झाले असल्याची माहिती त्यांनी दिली. फिल्म बाजार हे निर्मित, लेखक, दिग्दर्शक, कला विवर्शकांसाठी

वैचारिक देवाणघेवाण करण्याचे व्यापारीपट असून गेल्या काही वर्षांत वैधेही बदलाचे वारे चांगू लागल्याची माहिती त्यांनी दिली.

दसऱ्याच, फिल्म बाजारला यंदा मोठा प्रतिभाव मिळाल्याचे विसत असून देशी व

विदेशी युवक, युवती या बाजारात वैचारिक देवाणघेवाण तसेच आपले कथानक सादर करण्यासाठी मोठ्या प्रमाणात गोव्यात आल्याचे विसत आहे. चारशेहून अधिक प्रतिनिधी फिल्म बाजारात सहभागी झाले असून पोलंड, अमेरिका, ऑस्ट्रेलिया, इराक, इस्राईलबरोबर भारतातील गुजरात, केरळ, कर्नाटक, आंध्र प्रदेश, मध्य प्रदेशमधील चित्रनिर्मात्यांनीही फिल्म बाजारात हजेरी लावली आहे.

कर्नाटक, आंध्र प्रदेश, मध्य प्रदेश या राज्यांच्या पर्यटन खात्यांची दालने बाजारात असून चित्रपटांचे सेट बनवण्यात ख्याती असलेल्या नितीन देसाई यांच्या स्वतंत्र दालनात बालगंधर्वच्या सीडीज दिमाखात मांडल्या गेल्या आहेत. सुधीर पांडे, गोविंद निहलानी, केतन मेहता तसेच अन्य प्रसिद्ध निर्मातेही उपस्थित होते.

सिनेमाच्या यशात कथानक महत्त्वाचे

सिनेमाच्या यशात कथानक फार महत्त्वाचे असून विषय नवीन आहे का, कोणत्या पिढीला तो आवडेल, कोणती पिढी सिनेमाकडे आकर्षित

होतेय, याचा अभ्यास आवश्यक असल्याचे प्रतिपादन बिंगर फिल्मलॅबचे आर्टिस्टिक दिग्दर्शक माटिन रॉबर्ट्स यांनी फिल्म बाजाराच्या उद्घाटन सत्रात केले. जगातील लेखकांनी स्वतंत्र निर्मिती करणे आवश्यक असून त्यासाठी निर्मात्यांची एकजूट गरजेची असल्याचा दावा एएसएपी फिल्मसचे सेडॉमीर कॉलार यांनी केला.

दुसऱ्या सत्रात चित्रनिर्मितीसाठी वित्तीय साहाय्य कॅनडाशी भागीदारी करणाऱ्या निर्मात्यांना कसे उपलब्ध होते, याची माहिती ऑतारियो मीडिया डेव्हलपमेंट कॉर्पोरेशन, टेलिफिल्म कॅनडाच्या संचालक शीला दे ला वारेंदी यांनी दिली. कॅनडा मीडिया फंडशी करार करणाऱ्यांना हा निधी मिळत असतो, परंतु त्यासाठी सादरीकरण महत्त्वाचे असल्याचा दावा त्यांनी केला.

इटलीबरोबर चित्रपट निर्मिती, वितरण करारामुळे भारतीय चित्रनिर्मिती, वितरकांना कशी संधी मिळू शकते त्याची माहिती इटलीबरोबरची सहनिर्मिती या विषयावरील सत्रात देण्यात आली.