

The Indian indie hotbed

How the NFDC Film Bazaar is a destination for new filmmakers, as well as international buyers and producers p5

Most winning Indian films on the international festival circuit today were discovered at NFDC Film Bazaar, which is why producers, buyers and curators cannot afford to miss it

Where indie headliners are born

■ KENNETH ROSARIO

In its 13-year run, one of the biggest success stories to emerge from the NFDC Film Bazaar was a "happy accident" — or that is how filmmaker Chaitanya Tamhane describes it. In 2012, a 26-year-old Tamhane, with just a short film and a script for *Court* in his portfolio, participated in the Co-Production Market organised as part of the Film Bazaar. "I don't know how many people took us seriously because we were a bunch of novices," recalls Tamhane, about the event that is held alongside the International Film Festival of India in Goa. In his case, with no luck from producers and buyers, it was an informal meeting with Paolo Bertolini, a programmer at the Venice International Film Festival, that changed his life. Bertolini evinced interest based on their conversations and Tamhane's vision for *Court*. In 2014, the film fa-



mously went on to win the prestigious Orizzonti competition at Venice, where it had its world premiere. It was also India's official entry to the Oscars in 2015.

Fine-tuning the drafts

Since its inception in 2007, Film Bazaar has become an influential space in the Indian indie landscape. Being South Asia's biggest film market, it not only brings in international buyers, distributors, sales agents and festival programmers — to discover non-mainstream Indian cinema across dozens of languages — but also bolsters film supply by providing creative expertise to novice filmmakers and writers. In the last decade, it has shaped films like *The Lunchbox*, *Till*, *Chauthi Koot*,

Qissa, *Village Rockstars*, *Balekempa*, *S Durga* and *Soni*, which went on to premiere at international film festivals like Cannes, Berlin, Venice, Busan and Toronto. In the last few years, it has gained more recognition. Films like *Moonthon*, *Bombay Rose*, *Aamis*, *Eeb Allay Oo*, *Aise Hee* and *Nimtoh*, which made their presence felt abroad this year, were developed and discovered at various verticals of the Film Bazaar.

From script to post-production, the market provides support to filmmakers in all stages of development. The Screenwriters' Lab offers mentorship to selected projects and helps shape a script, before providing them a platform to pitch in front of producers. In the Work-in-Progress (WIP) lab, film makers are mentored by internationally-renowned producers, writers, editors or film festival heads to fine-tune their ongoing projects. The five films selected this year are Natesh Hegde's *Pedro*, Ajitpal Singh's *Switzerland*, Irfana Majumdar's *Shankar's Fairies*, Ashish Pant's *The Knot (Ujhan)* and Pushpendra Singh's *Laila Aur Saif Geet (The Shepherdess and the Seven Songs)*. The Co-Production Market enables them to seek national and international producers, distributors, sales agents, and financiers.

"I could not have made *Bombay Rose* without the lab," says filmmaker Gitanjali Rao, whose debut feature was part of the Screenwriters and WIP labs, and later the Co-Production Market. In 2015, when Rao applied to Film

Bazaar, she was sceptical if NFDC would pick an animation project. "Most script labs don't want to touch animation," she shares. At the Bazaar, she was looking for an Indian co-producer, which she found in Cinestaan Film Company.

Showcase central

Once close to completion, films are presented in the Viewing Room, which includes a subsection, Film Bazaar Recommendations. Here's where film programmers, distributors, world sales agents and investors clamour to find gems they can take to different festivals. "I attend a number of festivals every year, from Berlinale to Tribeca, and I can miss any of them but not the Film Bazaar," says Aseem Chhabra, programmer, New York Indian Film Festival (NYIFF). He remembers discovering *Lipstick Under My Burkha*, which opened NYIFF in 2017, along with films like *Aamis*, *Chola* and *S Durga*.

An attendee for the last 10 years, Nasreen Munni Kabir, who curates Indian films for the UK's Channel 4, says that Film Bazaar brings together projects one would not be able to see outside of that circuit. "Because I programme for television, the small screen format of the Viewing Room works best for me, because not all big-screen films work well on TV," explains Kabir, who remembers being instantly taken in by *Fandry* when she first watched it at the market.

All submissions to the Viewing Room are presented to buyers and programmers, along with a catalogue and contact details of the filmmakers. "If you go to Cannes or Berlin, you have to compete with films from over a 100 countries, but here it is a lot more focused and tailored to what you want," says Deepthi D'Unha, consultant, WIP and Viewing Room. When she, along with Nina Lath Gupta, launched the Viewing Room nine years ago, there were two main problems plaguing our indie film industry: "Filmmakers didn't have producers, so they financed films through friends and family, and they needed mentorship." The Film Bazaar has tried to fill in those gaps, and, in the process, has become an entry point for filmmakers, while upholding the essence of independent cinema. "The market is more important now than ever before because indie voices are increasingly being co-opted by streaming service," observes Tamhane. "It is becoming easier to give up on film as art when tempted with big money."



(Clockwise from top left) A still from *Lipstick Under My Burkha*; posters of *Nimtoh* and *Aamis*, stills from *Bombay Rose*, *Court*, *Ship of Theseus*, *Fandry*, *S Durga*, *Aamis*, *Aise Hee*, *The Lunchbox*, and *Village Rockstars*
*SPECIAL ARRANGEMENT





Where it All Started

How subsidised public education made it possible for two debutant indie filmmakers to follow their passion and produce award-winning films

Ankash Joshi

ISS DEBATE mein ghusne se koi bil be-wakoo hi lagenge (only a fool would engage in this debate)... Prateek Vats, 35, has a note of exasperation in his voice when he talks about the ongoing protests by Jawaharlal Nehru University (JNU) students over the fee hike proposed by the university authorities. For him, the debate over equitable education is a non-starter: Rights are not bargained for.

Vats, who graduated in 2012 from the Film and Television Institute of India (FTII), Pune, and generations of filmmakers before him have benefited from the mentorship of the country's premier public film school that allowed them to pursue their dreams. The Mumbai-based director's debut feature-length fiction film, *Eeb Alay Ool*, won the top prize at Mumbai Academy of Moving Image Festival last month and was the opening film at the Dharamshala International Film Festival (DIFF) held earlier this month.

Long before JNU became part of the national conversation for being the breeding ground of the "tukde tukde gang", Vats — as a part of the group that protested the central government's appointment of the new FTII chairman in 2015 — had returned the national award he won for *Kal*, 15 August, *Dukaan Band Rahenge* (2010), short film he made in his second year at the Film and Television Institute of India (FTII), Pune.

In 2015, FTII became a synonym of the high-handedness of the then-year-old central government when it tried to fire actor Kajendra Chauhan as the institute's director on a reluctant student body. Kislay (who goes by his first name), 31, who graduated from FTII that year after training as an editor, was a part of the student protest. Then, as now, the con-

versation quickly veered off to how ungrateful students, subsidised by taxpayer money, were making unreasonable, elitist demands. Outraged TV news anchors, among many others, asked: With Bollywood around, why are taxpayers subsidising students to make films?

The Delhi-based Kislay, whose debut feature film *Aise Hiee* (just like That), was screened at DIFF, has an answer to it: Till he went to FTII, Kislay says, "My horizon was limited to Bollywood, by and large". He began to study cinema, he became open to the possibilities of storytelling. At FTII, he found out that there was much more to films, both in theory and practice — from the nuances of the craft to the more difficult question of how to tell stories. "Generations of students from across the country have come to FTII and gone back to regional cinema and enriched it," Kislay says. "I wanted to be one of them."

In *Aise Hiee*, it is clear that it is resonance, not advertising-demographic-market research-driven consumer research that the film achieves with a diverse audience at DIFF: the first, she earlier this year, Mrs Sharma, recently widowed,

begins to live her life, even find herself, through small acts of independence. That's little freedoms — eating an ice cream alone, befriending a young woman who works at a beauty parlour, learning embroidery from a Muslim tailor — could be subversive does not seem to occur to her. All the while, as Mrs Sharma's rebellion unfolds, the noise in the background, the sound design, tells us that Allahabad is turning into Prayagraj. This change, marked in the subtext of the everyday violence in the Hindu Rashtra and the Hindu family, is portrayed with empathy. But that



AIM & SHOOT
(Clockwise from top)
Stills from *Eeb Alay Ool*, *Aise Hiee*, *Kislay*; Prateek Vats

doesn't make it any less disturbing: The film manages, through Mrs Sharma and her family, to navigate gender, caste and religion. And the ingrained bigotry that mask as morality.

Politics, for Kislay, is not an act of othering but rather one of empathy. "The friends I grew up with in Allahabad, many of them seemed sympathetic towards the RSS (Rashtriya Swamanshik Sangh). These are not bad people. In fact, there is an innocence and goodness about them. It is through humanity and complexity that I wanted to explore the cultural changes in my city. I wanted my friends to be able to see themselves in my first film," he says. Kislay left Allahabad, where he studied at the Kendriya Vidyalaya, for his undergraduate studies at Kiron Mal College in Delhi University. "Since 2014," he says, "we have only been obsessed with the state — and those for and against the current ideology ruling at the Centre and in Uttar Pradesh. We seem to see the way society has changed only through the prism of politics, of who is *sanghi* and who is not. *Mogai* and *problem* to culture mein hi (the real problem lies in culture). It is sometimes the worst in us that is coming out. And cinema can capture that."

"*Andri bender hai* (the man is monkey)" remains a human monkey-chase for Lutyens' Delhi in *Eeb Alay Ool*. Unlike Kislay, Vats's film's visual canvas is broad — the seat of India's political power, the vastness of the capital, the sheer dexterity and precariousness of those who work there. But the monkeys are not a metaphor. "Too much of our popular culture is about looking away. We don't need metaphors. The monkeys are a fact, as is contract work. There is more than enough in that." What he doesn't say is that the film is also about the times we live in, where the sacredness of the animal gives it more dignity, perhaps than humans. Vats's film part-satire, part-tragedy, looks at male entitlement through the least entitled male — a contract worker who chases *Yahi* the very animals he is afraid of.

There was a time, a few decades ago when both the films would, perhaps, have been produced by the National Film Development Corporation Ltd (NFDC). After all, so much of what was "alternative" cinema was aided by state-funding. And that world spoke to the mainstream, erasing the latter. "In the digital age, it's cheaper in some ways to make a film. An NFDC could actually produce four-five

films for the cost of one," says Kislay.

In the absence of that support, FTII and the networks built there seem to be the refuge for former students. Both films have the same producer (Shwetabh Singh), cinematographer (Saumyananda Sahi) and editor (Tanushree Das Saha). All of them from FTII. "We are invested in each other's work, and we can actually think like a fraternity," says Vats. Sahi recalls how almost the entire team that made the films came together at FTII and how their bond was cemented in 2015 on the sidelines of the International Film Festival of India (IFFI). "That year, IFFI had boycotted films from FTII, and there was something of a parallel festival. We were all part of that, and even made a short film about it."

"Filmmaking is a risky and expensive affair," says Sahi. "Without something like an NFDC supporting independent cinema, and the mainstream producers unwilling to take a gamble, it is the camaraderie of the FTII fraternity that made both films possible." This sense of fraternity extends beyond just those who studied together. For *Eeb Alay Ool*, for example, they managed to get the equipment for a heavily discounted rate because the supplier was an alumnus.

Both the directors, despite their different ways of working, appear to be somewhat sceptical of the notion that the market is the only logic that should govern the production of culture. "If being aspirational is the only measure, then we will end up excluding so much of our reality," says Vats.

Since the 2015 protests, much has changed at FTII. Now, short courses have been introduced which, says Vats, are "money-making tools." "Cinema isn't about providing the right answer, it's about asking the right questions. There was a time when filmmakers were also something like national conscience keepers," says Vats. It was their training that made that possible.

The logic behind subsidising education, and culture, is that it creates an inclusive environment and produces individuals capable of critical thinking. "If the government can't give us education and healthcare, what's the point?" Vats's question has only one answer. Pretexting otherwise means that it's debate mein ghusne se koi bil be-wakoo hi lagenge.

Unskilled entrants is a general trend in the Indian film industry: experts

NT KURIOCITY

VIPUL REGE | NT KURIOCITY

The Indian film industry observed that there is a need to invest in skilling linked to cinema by way of creation of centres of excellence, for every discipline in the area of filmmaking, just as the Ministry of Information and Broadcasting admitted that the government has failed to look at skilling as it should have done.

The additional secretary of the Ministry of Information and Broadcasting, Atul Kumar Tiwari participating in the Knowledge Series at the Film Bazaar being held in the city, on the sidelines of the ongoing International Film Festival of India 2019, informed that the central government has been provided with land in the Film City, Mumbai to set up a Centre of Excellence.

"We are also going to have a policy on AVGC (animation, visual effects, gaming and comics) sector, which will come up very soon," he informed, pointing out that this is an emerging area in the country, which needs to be recognised.

Participating in the panel discussion on the theme, 'Script to Screen: Empowering Youth through Skill Development', producer and president of the Film and Television Producers Guild of India, Siddharth Roy Kapur stated that there is a huge requirement of new entrants - who are skilled in some form - to the film industry and media in general. "I have to admit that very often we are



guilty of throwing people at the deep end and hoping that they can swim because the industry does not have that many training modules," he said, adding that presently new entrants find their way in the film industry by trial and error, and then there are some diamonds in the rough, who just make it right to the top, which happens more by default than by design.

Speaking further, Kapur informed that there are many disciplines in filmmaking which need some level of skill right from the outset, such as cinematography, pro-

duction design, art direction, script writing, and so on. "However, today the entry level people just come in and learn on the job," he added, maintaining that animation must be the one area where some level of specific skill is necessary, for new entrants.

The chairman of the Central Board of Film Certification (CBFC), Prasoos Joshi said that we sometimes treat creativity as something too special. "If we are talking about skill here, then we need to go deeper into the psyche of our country, where dreams form a special part, and

therefore, the skill development needs to have a dream element in it," Joshi, also a scriptwriter and lyricist added.

The deliberation also stressed that we should start celebrating the film technicians of this country or the technical work associated with filmmaking becomes a menial job.

Sunit Tandon, who moderated the session pointed out that approximately 40 lakh people are directly and indirectly employed in the Indian media and entertainment industry, ₹4,35,000 crore being the total economy of this industry.

At this bazaar, everyone gains

ST@IFFI 2019

TCA Kalyani, MD, National Film Development Corporation of India and Joint secretary, Ministry of Information & Broadcasting dwells on the role of NFDC in shaping budding filmmakers and the need for more skill development centres in every state of India

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The National Film Development Corporation (NFDC) of India's Film Bazaar 2019 ended on an exciting note. Several first time directors and out-of-the-box projects walked away with awards under the Film Bazaar Recommends and the Work-in-Progress section.

The four-day event at the ongoing International Film Festival of India 2019 (IFFI), had independent filmmakers pitching their projects to potential buyers, honing their skills and interacting with industry experts from across the world.

TCA Kalyani, MD, National Film Development Corporation of India and Joint Secretary, Ministry of Information & Broadcasting is quite excited about the kind of work NFDC has been doing to give a push to the independent filmmakers.

The platform, which was created to encourage collaboration between the international and South Asian film fraternities is growing bigger. This year, 1,116 delegates from 36 countries participated, which is the largest number so far in its 13-year existence.

As far as the awards are concerned, the Prasad Digital Intermediate (DI) award by Prasad Labs and the Moviebuff Appreciation Awards (DCA) 2018 were awarded to *Pedro* by Natesh Hegde and *Switzerland* by Ajitpal Singh from the WIP Lab and *Pinkii Eiii?* (Where is Pinkii?) by Prithvi Konanur from the FBR section.

Laila Aur Satt Geet (The Shepherdess And The Seven Songs) by Pushpendra Singh won the VKAAO WIP Lab Award while the VKAAO FBR Awards, chosen by an audience vote based on FBR Pitch and

views in the Viewing Room, went to two films — *Gamak Ghar* by Achal Mishra from amongst the completed films by a debut director and *Rk/Roy* by Rajat Kapoor from amongst the completed films by a non-debut director.

EXCERPTS:

How do you look at the talent this year at the Film Bazaar and what were the criteria to select these projects?

The criteria is decided by the multi-diverse committee and I don't come into the picture at all. The fact that the mandate of NFDC is development of independent cinema, we like to keep the content as diverse as possible. We have 14 films which are there for the co-production market. Our job is to match people, which means that we bring producers to meet up with the directors and directors with the marketers. They have to come back to us on whether the film is sold off or we come to know when the film gets released.

But this market will give independent filmmakers an opportunity to showcase their work. We have 213 films in the viewing library, which might have been screened at film festivals but haven't released theatrically. We also have the Writer's Lab, which curates the scripts and we have taken up 5-6 scripts. We also had producers' workshops, where 20 producers from around the world were asked to come and interact with the participants. They have been mentored on their respective projects so the sanctity of the project is there. You also have the industry screenings, where 36 films are shown and these films are protected as they are screened through satellites so that they don't fall prey to piracy.

The co-production market is a very,



(from left) KS -Marten Rabarts, Kyoko Dan, TCA Kalyani, Rick Ambros, Kayvan Mashayekh, Kilian Kerwin

interesting concept...

Here, we get the buyers and sellers together. Sellers pitch their products, Facebook pitches and over a period of four days, the networking happens. This year, we have a software that helped them tie up meetings with each other. We have a separate lounge where they can have discussions.

But how far does NFDC go in terms of ensuring that scripts or filmmakers who are mentored here, get across exhibitors and distributors?

From the viewers' library, the festival directors can pick it up for international film festivals. Unfortunately, at this juncture, I do not have the mandate to release these films. We do ensure that

we co-produce films. There are five-six films in different Indian languages each year, so to that extent we help. We have a marketing budget for the co-productions.

With technology expanding, OTT platforms, YouTube becoming bigger, NFDC's role has become even more important in backing independent content



Switzerland



Laila Aur Satt Geet

than a decade ago...

I would say yes since you no more need big cameras and equipment to shoot your project. As far as our role is concerned, for that we have Film Bazaar, which is a market where you can pitch your film. Also, we can make films in 30 Indian languages.

During your last session a student pointed out that we should build a platform to develop skills in every state. With the kind of reach and support that NFDC has, shouldn't it be a possibility in the future?

I think we should. Every state should have skill institute because you may not have a film development institute but you have the skill for media and entertainment, it will help you in the long run. When we are bringing foreign productions in India, we need to give local manpower like cinematographers, technicians. If you have quality trained manpower at the state level to that extent, it's more attractive for the state to showcase their capabilities as a film-friendly state.

We have already signed MOUs with states like Andhra Pradesh, Tamil Nadu, Madhya Pradesh and Jammu & Kashmir. We are training school, college students on how to make a choice about the media industry. I am open to signing more such MOUs with other states.

What is the way forward...

We continue doing this but at a faster pace.

Javadekar inaugurates 13th edition of NFDC's Film Bazaar

■ BY A STAFF REPORTER
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PANAJI: Union Minister for Information and Broadcasting Prakash Javadekar opened the 13th edition of NFDC's Film Bazaar, in the presence of luminaries including Chief Minister Pramod Sawant; Union Minister of State for Environment, Forest and Climate Change, Babul Supriyo; CBFC chairman Prasoon Joshi; Secretary (Information and Broadcasting), Amit Khare; Additional Secretary (Information and Broadcasting) Atul Tiwari and managing director of NFDC, India, TCA Kalyani.

The Film Bazaar will be held from November 20 to 24 at the Marriott Resort, Miramar, on the sidelines of the International Film Festival of India (IFFI)..

Welcoming the film fraternity to NFDC's Film Bazaar, Pramod Sawant promised infrastructural support to filmmakers in Goa. He "In line with our PM's vision to make things easy for business, we are launching single window clearance for films which will give a boost to the film industry".

Javadekar, spoke about the importance of the film industry to the country. "Indian films are the soft power of our country and Film Bazaar will ensure that our films get a proper exposure and market internationally." Alluding to the growing importance of Film Bazaar, he highlighted, "This year



Union Minister for Information and Broadcasting Prakash Javadekar inaugurates four-day Film Bazaar at Hotel Marriott Resort in Miramar on Thursday in the presence of Chief Minister Pramod Sawant, Union Minister Babul Supriyo, Secretary (I&B) Amit Khare.

even before the Film Bazaar has started, there are already more than 1,000 registrations including writers, directors, distributors and other industry participants, from places as far as Argentina."

Adding to Javadekar's point, Babul Supriyo, said, "Film Bazaar is an excellent platform for the film fraternity. It is profitable and encouraging for all. I believe it will also encourage the 'Digital India' dream of our Prime Minister."

The occasion also saw the launch of a promotional film on NFDC's film facilitation office by Javadekar in front of the packed room of industry participants. The film highlighted the breadth of international films shot in India as well as the new initiative of single window clearance.

TCA Kalyani opened the proceedings for the evening by inviting Javadekar and present luminaries to light the ceremonial lamp.

এনএফডিসি ফিল্ম বাজার

গোয়া চলচ্চিত্র উৎসবের অঙ্গ হিসেবে ন্যাশনাল ফিল্ম ডেভেলপমেন্ট কর্পোরেশন আয়োজিত ফিল্ম বাজারের উদ্বোধন হল। বুধবার সন্ধ্যায় মিরামার বিচ সংলগ্ন একটি পাঁচতারা হোটেলে এই ফিল্ম মার্কেটের উদ্বোধন করেন কেন্দ্রীয় তথ্য ও সম্প্রচারমন্ত্রী প্রকাশ জাভরেকর। ছিলেন গোয়ার মুখ্যমন্ত্রী প্রমোদ সাওয়ান্ত। আগামী ২৪ নভেম্বর পর্যন্ত চলবে এই ফিল্ম মার্কেট। আন্তর্জাতিক বাজারে দেশজ ছবির প্রচার উদ্দেশ্যেই এই ফিল্ম মার্কেটের আয়োজন।



বাংলা, হিন্দি, মারাঠি, ওড়িয়া সহ ১১টি ভাষার ৩৬টি ছবি দেখানো হবে। ১২টি রাজ্যের ফিল্ম অফিস এবার বাজারে অংশ নিচ্ছে। এই বছর উৎসাহী ছাত্রছাত্রীদের সিনেমা সম্বন্ধে জ্ঞান অর্জনের জন্য 'বিহাইন্ড দ্য সিলভার স্ক্রিন, এমপাওয়ারিং দ্য অ্যাসপির্যান্টস' নামে নতুন একটি

বিভাগ রাখা হয়েছে। এই বিভাগে বিভিন্ন ওয়ার্কশপে অংশ নেবেন পরিচালক সুভাষ ঘাই, মেঘনা গুলজার, অভিনেতা আদিল হুসেন, সিবিএফসি চেয়ারম্যান প্রসূন যোশি প্রমুখ। থাকবেন সিদ্ধার্থ রায় কাপুর, সৌন্দর্য রজনীকান্ত, বিশাল ভরদ্বাজরাও।

'Marathi film industry ready to face new challenges'

BY NIBEDITA SEN

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PANAJI: The uncertainty of the past couple of years faced by Marathi film industry has disappeared and it is now ready to face new challenges, said Marathi filmmaker Akshay Indikar in National Film Development Corporation (NFDC) Film Bazaar 2019.

"Although the unexpected low number of feature films in the fiction category of the Indian Panorama at International Film Festival of India was a surprise in 2018, we can overlook this as a one off incidence and hope for a better performance this year," Akshay told GT.

His film 'Sthalpuran- chronicles of space' unfolded the experiences of an eight year old boy Dighu who loses his father after migrating to a new state. His grief is heightened by the fact that his father left the family deserted. He takes refuge in dreaming which helps him cope with his grief.

"I conceptualised the story out of personal life incident. It spoke about identity. Even though everyone is so connected, yet they are intrinsically lonely," Akshay said.

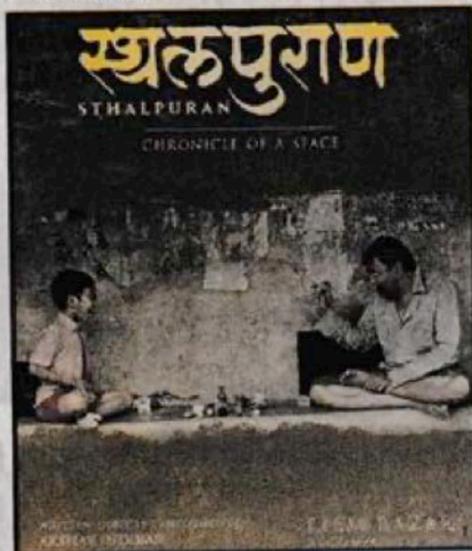
The film is also about youngsters looking for their own identity and loosing themselves amidst fictional characters.

"It shows how people are more alienated

than before. The small note like music/chaos of a train gives the child certain peace. Music is another theme layered into the films narrative," he said.

The director believes that the film holds an universal appeal where he wants to portray existential angst delving into how extremely it's affecting the young mind.

"I'm happy that I am able to put together the story I always wanted to make. We as director and producer do face several challenges and it takes number of years into making one good film. Sthalpuran is my second brainchild while I debuted with film Trijya," he concluded.



फिल्मों की शूटिंग के लिए सिंगल विंडो सिस्टम प्रणाली को सुदृढ़ करने पर जोर

● गोवा में चल रहे इंटरनेशनल फिल्म फैस्टिवल में समस्याओं पर मंथन किया

चंडीगढ़, 22 नवंबर (सवेरा ब्यूरो) : हरियाणा की फिल्म पॉलिसी, बॉलीवुड के बड़े फिल्म निर्माताओं के साथ-साथ देश के विभिन्न रीजनल सिनेमा से जुड़े लोगों में भी विशेष चर्चा का विषय बनी हुई है। यह आज गोवा में चल रहे इंटरनेशनल फिल्म फैस्टिवल ऑफ इंडिया (आई एफ एफ आई) में दूसरे दिन भी देखने को मिला।

फिल्म बाजार में पहली बार भागीदारी कर रहे हरियाणा के प्रतिनिधियों ने आज फिल्म शूटिंग को लेकर सिंगल विंडो सिस्टम पर अंतर्राष्ट्रीय व विभिन्न प्रदेशों से पहुंचे प्रतिनिधियों के साथ पॉलिसी व शूटिंग अनुमति के दौरान आने वाली समस्याओं पर मंथन किया ताकि इसे और अधिक प्रभावी बनाया जा सके। इस अवसर पर हरियाणा की फिल्म पॉलिसी की मुख्य विशेषताओं को अन्य राज्यों की एसोसिएशन ऑफ फिल्म कमिश्नर्स इंटरनेशनल की प्रेसिडेंट जैसा कपोलिया के साथ सांझा किया गया।

फिल्मों के सफर का दायरा पिछले कुछ सालों में तेजी से बढ़ा है, छोटे गांव और शहर भी अब फिल्मों की शूटिंग के लिहाज से बड़े फिल्म डेस्टिनेशन के रूप में उभर रहे हैं। इस लिहाज से जरूरी है कि फिल्मों की शूटिंग के लिए प्रभावी सिंगल विंडो सिस्टम प्रणाली को सुदृढ़ किया जाए।



वर्कशाप के दौरान फिल्म निर्माता विचारों का अदान-प्रदान करते हुए।

हरियाणा सहित अनेक राज्यों की ओर से इस दिशा में कदम बढ़ाए गए हैं जो प्रशंसनीय है। फिल्म बाजार में बड़े फिल्म मेकर के साथ रीजनल सिनेमा से जुड़े लोग भी बड़ी संख्या में हरियाणा की संस्कृति को लेकर फिल्म बनाने तथा शूटिंग पर हरियाणा की फिल्म पॉलिसी में रुचि दिखा रहे हैं।

इस अवसर पर सूचना एवं प्रसारण मंत्रालय की सयुक्त सचिव एम-एनएफडीसी की प्रबंध निदेशक टीसीए कल्याणी ने भी इस बात पर जोर दिया कि फिल्म शूटिंग की अनुमति के मामले में राज्यों व एनएफडीसी के अधिकारियों ने परस्पर तालमेल हो। फिल्म बाजार में स्थापित किए गए हरियाणा के कार्यालय में भी फिल्म मेकर हरियाणा

की माटी में फिल्म निर्माण की संभावना की जानकारी जुटा रहे हैं। रीजनल फिल्मी दुनिया में महारत हासिल किए फिल्मी जगत के लोग भी हरियाणा के फिल्म उद्योग में खूब जानकारी ले रहे हैं।

उल्लेखनीय है कि सिंगल विंडो सिस्टम पर फिल्म शूटिंग की परिमर्शन एवं हरियाणा की तथा गैर हरियाणा की फिल्मों के लिए इंसेंटिव के प्रावधान से पहली बार में ही फेस्टिवल में हरियाणा की खास पहचान नजर आ रही है। सूचना एवं प्रसारण मंत्रालय के अंतर्गत नेशनल फिल्म डेवलपमेंट कॉर्पोरेशन के तत्वावधान में आयोजित वर्क शॉप के दूसरे दिन भी मुख्य फोकस फिल्मों के सुविधाकरण पर केंद्रित रहा।

विभिन्न लोकेशन की जनकारी ली

हरियाणा में फिल्म उद्योग के लिए अपार संभावनाएं



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रेवाड़ी. हरियाणा में फिल्म उद्योग की संभावनाओं को गोवा में चल रहे इंडियन इंटरनेशनल फिल्म फेस्टिवल में केवल राष्ट्रीय ही नहीं बल्कि अंतरराष्ट्रीय स्तर पर पहचान मिल रही है। फेस्टिवल में पहली बार फिल्म बाजार में भागीदारी बने हरियाणा में देश के निर्माताओं के साथ अनेक विदेशी निर्माताओं ने भी काम करने की इच्छा जाहिर की है।

फिल्म बाजार से पहुंचे निर्माता रिचर्ड शर्की ने हरियाणा में शूटिंग के लिहाज से विभिन्न लोकेशन की जानकारी हरियाणा के फिल्म ऑफिस में पहुंच कर ली। उन्होंने कहा की वे अच्छी लोकेशन और दिल्ली के नजदीक होने कारण कोशिश करेंगे कि अपना कोई प्रोजेक्ट हरियाणा में भी करें।

स्वीडन से पहुंची गैलेन हराल्ड ने भी हरियाणा कि संस्कृति में अपनी रुचि दिखाई और कहा कि वे पिछले कई सालों से फिल्म बाजार में आ रही है। इस बार फेस्टिवल में हरियाणा की भागीदारी देख कर अच्छा लगा है, फिल्म पॉलिसी से वे प्रभावित हैं वे भी भविष्य में हरियाणा को फोकस रखते हुए फिल्म से संबंधित काम प्रदेश में करेंगी। इसके अलावा देश के विभिन्न भागों से आए खास तौर पर मुंबई से पहुंचे निर्माताओं ने हरियाणा में फिल्मांकन को लेकर खासी रुचि दिखाई।

फिल्म बाजार के अंतिम दिन सूचना एवम प्रसारण मंत्रालय की संयुक्त सचिव व एनएफडीसी की प्रबंध निदेशक टीसीए कल्याणी ने भी फिल्म बाजार में हरियाणा के फिल्म कार्यालय में पहुंचकर प्रदेश की फिल्म पॉलिसी को फिल्म बाजार में मिल रहे रिस्पॉन्स पर चर्चा की। उन्होंने कहा की केंद्रीय स्तर पर भी फिल्म परमिशन के लिए ऑनलाइन पोर्टल तैयार किया गया है। उन्होंने कहा हरियाणा में फिल्म उद्योग के लिए अपार संभावनाएं हैं, उन्हें भी फेस्टिवल के माध्यम से जानकारी मिली है कि पहली बार भागीदारी करने के बावजूद हरियाणा को अच्छा रिस्पॉन्स मिला है यह सकारात्मक संदेश है।

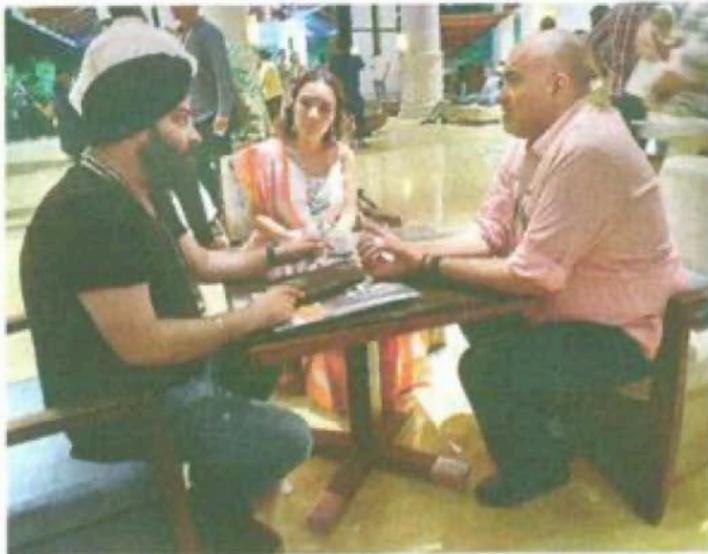
कला एवं सांस्कृतिक विभाग के निदेशक यशोन्द्र सिंह ने भी नॉलेज सीरिज में पहुंचे फिल्मी जगत के अनेक प्रतिनिधियों के साथ मुलाकात कर हरियाणा में फिल्म फ्रेंडली स्टेट के साथ साथ फिल्म पॉलिसी की चर्चा की। उन्होंने फेस्टिवल में कला केंद्र में भी पहुंचकर फिल्मी जगत से पहुंचे लोगों से भी मुलाकात कर उन्हें हरियाणा में काम करने के लिये आमन्त्रित किया।

गौरतलब है कि गोवा में चल रहे फिल्म फेस्टिवल में विभाग के निदेशक यशोन्द्र सिंह के नेतृत्व में उप निदेशक नीरज कुमार व डॉ साहिब गोदारा फेस्टिवल में शिरकत कर रहे हैं।

विदेशी फिल्म निर्माताओं ने दिखाई रुचि

जागरण संवाददाता, रेवाड़ी: हरियाणवी फिल्म पॉलिसी व हरियाणा में फिल्म शूटिंग की लोकेशनस को लेकर सिर्फ बालीवुड फिल्म निर्माता ही रुचि नहीं दिखा रहे हैं बल्कि विदेशी फिल्म निर्माताओं की भी यहां आने की इच्छा है। गोवा में चल रहे अंतरराष्ट्रीय फिल्म फेस्टिवल में हरियाणा कला एवं संस्कृति विभाग के निदेशक व रेवाड़ी के उपायुक्त यशेंद्र सिंह विशेष तौर पर भाग लेने के लिए पहुंचे हुए हैं। निदेशक यशेंद्र सिंह गोवा फिल्म फेस्टिवल में न सिर्फ हरियाणवी फिल्म पॉलिसी का प्रचार प्रसार कर रहे हैं बल्कि निर्माता-निर्देशकों से हरियाणा में आकर शूटिंग करने के लिए भी बातचीत कर रहे हैं।

रविवार को निदेशक यशेंद्र सिंह ने हॉलीवुड फिल्म निर्माता रिचर्ड शर्की से मुलाकात की। यशेंद्र सिंह ने बताया कि रिचर्ड शर्की ने हरियाणा में फिल्म शूटिंग के लिए विभिन्न लोकेशन के बारे में जानकारी ली। उन्होंने कहा



गोवा फिल्म फेस्टिवल में स्वीडन से आई फिल्म निर्माता गेलेन हेराल्ड से बातचीत करते हरियाणा कला एवं संस्कृति विभाग के निदेशक यशेंद्र सिंह © डीपीआरओ

की वे अच्छी लोकेशन और दिल्ली के नजदीक होने कारण कोशिश करेंगे कि अपना कोई प्रोजेक्ट हरियाणा में भी करें। स्वीडन से पहुंची गेलेन हेराल्ड

ने भी हरियाणा कि संस्कृति में अपनी रुचि दिखाई और कहा कि वे पिछले कई सालों से फिल्म फेस्टिवल में आ रही है। इस बार फेस्टिवल में हरियाणा

की भागीदारी देख कर अच्छा लगा है। हरियाणवी फिल्म पॉलिसी के बारे में जानकर उन्होंने प्रतिक्रिया दी कि यह बेहतरीन है तथा निश्चित तौर पर वह हरियाणा में शूटिंग करेंगी।

हॉलीवुड के भी बहुत से निर्माता निर्देशकों से यशेंद्र सिंह ने मुलाकात की। निदेशक यशेंद्र सिंह ने बताया कि फेस्टिवल के अंतिम दिन सूचना एवं प्रसारण मंत्रालय की सयुक्त सचिव व एनएफडीसी की प्रबंध निदेशक टीसीए कल्याणी भी पहुंची तथा प्रदेश की फिल्म पॉलिसी को मिल रहे रिस्पॉन्स पर चर्चा की। दैनिक जागरण से हुई बातचीत में कला एवं संस्कृति विभाग के निदेशक यशेंद्र सिंह ने बताया कि उनका प्रयास हरियाणा को फिल्म फ्रेंडली स्टेट बनाने का है तथा इसके तहत ही पहली बार अंतरराष्ट्रीय फिल्म फेस्टिवल में शिरकत की गई। वहां हरियाणवी फिल्म पॉलिसी को खासा रिस्पॉन्स भी मिला है।

फिल्मी हस्तियों के साथ हरियाणा फिल्म पॉलिसी सांझा की

● फिल्म निर्माताओं को दिया हरियाणा और रेवाड़ी में फिल्म शूटिंग का निमंत्रण

जगत क्रांति, रेवाड़ी/राय सिंह

हरियाणा की ऐतिहासिक धरा, फिल्म पॉलिसी और संस्कृति फिल्म निर्माण के लिए आकर्षक है। हरियाणा सरकार ने प्रदेश की संस्कृति, कला और कलाकारों को प्रोत्साहित करने के लिए फिल्म पॉलिसी बनाकर तैयार की है। गोवा में चल रहे इंडियन इंटरनेशनल फिल्म फेस्टिवल-2019 में हरियाणा सरकार की तरफ से कला एवं सांस्कृतिक विभाग के निदेशक एवं रेवाड़ी के उपायुक्त यशोन्धर सिंह ने फिल्मी हस्तियों के साथ हरियाणा फिल्म पॉलिसी सांझा करते हुए यह



बात कही। पहली मर्तबा फिल्म फेस्टिवल में प्रतिभागी बने हरियाणा को लेकर फिल्मी जगत के लोग काफी क्रेजी नजर आ रहे हैं। यहां आपको बता दें कि सूचना एवं प्रसारण मंत्रालय के अंतर्गत एनएफडीसी की ओर से पांच दिवसीय फिल्म बाजार का आयोजन किया जाता है।

इसमें बड़ी संख्या में देश व विदेश के फिल्ममेकर भाग ले रहे हैं,

अनेक राज्यों के साथ हरियाणा ने पहली बार फिल्म बाजार में भागीदारी की है। हरियाणा की फिल्म नीति को फिल्म फेस्टिवल के माध्यम से प्लेटफॉर्म मिला है। बड़े फिल्म निर्माताओं के साथ मंझले व छोटे फिल्म निर्माता भी बाजार में खासतौर पर स्थापित किए गए हरियाणा के फिल्म पॉलिसी कार्यालय में मौजूद फिल्म पॉलिसी तथा फिल्म शूटिंग को लेकर सरकार की ओर से किए गए

सुविधाकरण की जानकारी ले रहे हैं।

डॉसी यशोन्धर सिंह ने नॉलेज सीरीज सेशन में विशेष रूप से पहुंचे प्रख्यात निर्माता-निर्देशक राहुल खेल को भी हरियाणा और रेवाड़ी में फिल्म शूटिंग व फिल्मांकन के अन्य कार्यों के लिए आमंत्रित किया। लव स्टोरी, बेताब, अर्जुन पॉइंट व जो बोले सो निहाल सरीखी हिट फिल्में देने वाले खेल ने प्रदेश की फिल्म पॉलिसी में खासी रुचि दिखाई व पॉलिसी की मुख्य विशेषताओं पर चर्चा भी की। उन्होंने इस बात पर खुशी जाहिर की कि फिल्मों का सफरनामा अब छोटे गांव व शहरों तक भी पहुंचा है। साथ ही हरियाणा के प्रयासों की सराहना भी की।

प्रदेश में फिल्म शूटिंग के लिए किए गए सुविधाकरण के कारण भी फिल्मी जगत के अनेक निर्माता उत्साहित नजर आ रहे हैं।

Not willing to rest, ex-IMO director gets into film making after retirement

His film 'Josef-Born in Grace' screened at Film Bazaar 2019

■ BY NIBEDITA SEN

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PANAJI: Even after his retirement as Director of the International Maritime Organization (IMO), 65-year-old Ashok Mahapatra is in no mood of resting. Instead, he has embarked on a more challenging journey of film making to satisfy his creative urge.

"I have worked in United Nations for 20 years and having come from a creative family I always had a passion for art. My father Umakanta Mahapatra has written 11 books in nine years

Film
Bazaar

time. I have made the film 'Josef-Born in Grace', which is an adaptation of one of the short story 'Joseph' written by my father," said Mahapatra, whose film is being screened at Film Bazar, on the sidelines of IFFI 2019.

The film revolves around the relationship between an orphan child, a caretaker and an elderly person. It also deals with the issues of alcoholism. "The film was shot at the foothills of Uttarakhand. I am happy to team up with a director like Susant Mishra and three-time National Award winning actor like Victor Banerjee," he said.

The book was written in 1995 while the film was made in 2018. Although the film was well accepted in several festivals but it had also suffered enough rejections. "As a producer that is a big challenge," the ex-IMO direc-



“ I have worked in United Nations for 20 years and

having come from a creative family I always had a passion for art.”

— Ashok Mahapatra,
Producer 'Josef-Born in Grace'

tor said.

With a vision to inspire the younger generation filmmakers, Mahapatra spoke about how he waited for a particular director to make his film. "I had been following up with Sushant since 2015 for making a film from the short story as I loved his ways of looking at things," he said.

Director Sushant Mishra has received acclaim at various film festivals such as Oberhausen, Cannes, Sochi,

Moscow , Rotterdam, Montreal, Cairo, Shanghai, Paris, IFFI , MAMI and MIFF. His films are marked by austerity of form.

"I am in Film Bazaar 2019 to create a buzz about this film, hoping that it does well in the market. The shows have been screened at Goa Marriott Resort and Spa, Panaji," he informed.

IMO is the United Nations specialised agency with responsibility for the safety and security of shipping and the prevention of marine and atmospheric pollution by ships.

The film revolves around the relationship between an orphan child, a caretaker and an elderly person. It also deals with the issues of alcoholism.

Insightful session on in

dependent Indian cinema at Film Bazaar



Marten Rabarts, Kyoko Dan, TCA Kalyani, Rick Ambros, Kayvan Mashayekh and Kilian Kerwin.

As a part of the 13th Film Bazaar, 'The Knowledge Series' on Saturday started with an insightful session on independent Indian cinema, its perception in the international market, and how filmmakers can leverage it to their



Fowzia Fathima, Tapan Basu, Shankar Raman and Sanjay Suri.

benefit. Speaking on the occasion, Festival Advisor, Asian Cinema Kyoko Dan shared her own example from the Japanese market. "Till a few years back audiences used to only think song-and-dance when they thought of Indian cinema. But after the success of '3 Idiots', everything changed. They realized Indian films have a story too," she said.

Talking about how the success of Iran Khan and Nimrat Kaur starrer 'The Lunchbox' changed things for Indian cinema internationally Festival Director, New Zealand International Film Festival Marten Rabarts said, "Every emerging or re-emerging industry needs a hit for the independent Indian film industry it was 'The Lunchbox'. In fact, it was the biggest non-English film in the USA & UK."

In perhaps the most insightful session of all, Managing Director, Rights and currently the chief of Stuff! BY Wendy Bernfield gave a comprehensive overview of the online/OTT distribution ecosystem across the world. Every slide of her presentation was filled with nuggets of valuable and hard-to-find information, beautifully collated from years of experience. Filmmakers and producers eagerly clicked photographs of each slide as she laid bare the secrets of the OTT world to them.



SCREENING AT RAVINDRA BHAVANS

Note: All the shows will start from 7:00 PM

Vasco Airlift

Margao Padmaavat

Sanqueim October

Curchorem Jolly LLB 2



Note:

- Delegates are required to come to theatre on time to avoid cancellation of their tickets.
- All No Show tickets will be cancelled automatically by the system at the scheduled time of the show.

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In-Conversation Session

'Nuances and process of filmmaking'

Panelists:

- Meghna Gulzar,
- Pooja Ladha Surti, Juhi Chaturvedi,
- Modhura Palit &
- Sumedha Verma Ojha

'The Emerging filmmakers of India'

Panelists: Vignesh Shivan, Manu Ashokan, Aditya Dhar & Shastank Khaitan

Masterclass

'The Art of Visual Effects'

Masterclass by:
V. Srinivas Mohan



Open Air Screening

URI (Hindi)
(Miramar Beach at 7 PM)
MUNNA BHAU MBBS (Hindi)
(Jogger's Park, Altinho at 7 PM)

24th November 2019
GLOCALIZATION
A platform where ideas thrive and music of the world unite

SAG Ground Campal
6:30 PM - 8:00 PM
Light classical music (Konkani / Marathi)

Arl Park
6:30 PM onwards
Band dynamic
DJ Ashley
International Dancers by Ash.

7:30 PM - 9:30 PM
Virtual Reality Experience (VR)

Children's Park
Movies: Chuski, Mighty Raju and Chola Sheem
Various activities 6:30 PM onwards

Happy Sunday Live Performance just for you by Goa's Nighingale Lorna and her 7 piece band
Entry open for all
At SAG Ground, Campal, Panaji
8:00 PM - 10:00 PM

OUTDOOR MOVIE SCREENING

| | |
|--|---|
| North Goa (Marcel- Deva Krishna Ground) Sillimba | South Goa (Sanguem- SAG Ground) Natsamrat |
|--|---|

Interactive Digital MultiMedia Exhibition

Open for all
Venue : Darya Sangam, Nr. Kala Academy, Panaji
Everyday from 10:00 AM to 9:00 PM

Powered By:



(Clockwise from above) Stills from *Pather Panchali*; *S Durga*; Josh Siegel

Cinema as Art

Josh Siegel, film curator at the Museum of Modern Art, on rediscovering lost films and his association with Indian cinema

ALAKA SAHANI

RECENTLY, Josh Siegel, a film curator at the Museum of Modern Art (MoMA), New York, was at the National Film Development Corporation's Film Bazaar in Mumbai for a conversation, and to watch new and exciting Indian films. Siegel, who has been behind more than 90 film, media and gallery exhibitions, spoke on curating movies for 26 years, his interest in Indian cinema and an upcoming documentary film festival in New York.

What kind of interest does MoMA have in Indian cinema?

We, at MoMA, believe that cinema as an art form belongs alongside paintings, sculptures, photographs and so on. Our programming encompasses the entire history of cinema in every region. We have an abiding interest in Indian cinema. In the '50s, MoMA had a role in the making of *Pather Panchali* (1955). Monroe Wheeler (then MoMA's director of Exhibitions and Publications) was in India for an art show when he heard about this young filmmaker, Satyajit Ray, who seemed very promising but didn't have enough money to finish his debut film. So Wheeler went back to the trustees and rounded up a little cash for Ray to finish the film. It had its world premiere at MoMA. Subsequently, we did a massive exhibition called "Film India" in 1981, which showcased Indian cinema from different states. It was a deep dive into Indian cinema as far as New Yorkers were concerned.

Could you talk about your association with Indian cinema?

I created a festival about film preservation, "To Save and Project", about 17 years ago, and I've shown several restored Indian movies. I've done a number of exhibitions on contemporary Indian cinema with Uma Da Cunha (curator and casting director). These attempts to look at some of the trends taking place in Indian cinema — from the mainstream to artistic films. We have a festival with Lincoln Center, called "New Directors/New Films", where we've shown several Indian films over the years, including *Tili* (2014), *Court* (2014) and *S Durga* (2017).

When MoMA helped Ray, was that a one-off case of the museum supporting a filmmaker?

It was, in fact, a very rare case. We obviously put our money on

the right horse because he turned out to be one of the greatest filmmakers of all time. We do today provide completion funds for films, but on rare occasions. Most often they are filmmakers we have a close relationship with, such as Agnes Varda. We have also helped Steven Soderbergh and Isaac Julien.

How much film preservation work does MoMA undertake?

We have a very robust preservation programme. MoMA is the only archive in the US that collects from across the globe. I suppose the Library of Congress is the closest institution that the US has to a national repository of cinema. It's not exhaustive or complete. We have, over the

years, acquired many Indian films.

The "To Save and Project" festival was a very selfish effort on my part. I read about all these films that were being restored around the world. I thought it was really unfortunate that I'm never going to see them. I decided to create a festival so that I can watch these movies myself in New York. The idea is to showcase the efforts of some of the archives and independent filmmakers around the world to save their cultural heritage.

How your life as a curator?

My glamorous life as a curator involves answering the 19,000 emails that I have in my inbox. Everyone, including my wife, thinks that all we do all day is watch movies. I do have a great job but the reality is that a lot of the work is grind work and detective work, in finding the best material possible for certain films. The tragic reality is that a lot of films have disappeared altogether. So, a lot of my time is spent trying to find the best possible exhibition copy of a certain film and that can take months.

Who are the Indian filmmakers that you discovered during your stint at MoMA?

Well, certainly the contemporary filmmakers. We had showcased their works in the two series that we did — "India Now" and "The New India". Most of them, I hadn't heard of at that point, and some have gone on to receive success. I arrived at MoMA when I was 22. So, I would say, a lot of Indian filmmakers who are well-known here, were new to me at some point. We've also showcased films of Buddhadeb Dasgupta, Adoor Gopal krishnan and Mani Kaul.

Could you share details of the upcoming show that you are working on?

I'm working on a festival of documentaries, called "Doc Fortnight", that takes place in February. It's an international selection of non-fiction cinema. I'm deeply immersed in watching documentaries right now. I just saw a film from Uzbekistan about women who are essentially kidnapped in their own homes and enslaved by their husbands as teenagers. Some of these documentaries are astonishing and offer glimpses of cultures that are foreign to most of us. I attended Film Bazaar to look at non-fiction films. I am also looking at fiction films to consider for "New Directors/New Films".



Pedro, Swizerland win at NFDC's WIP lab

Bong Joon-ho's *Parasite* had its India premiere at 50th IFFI on Sunday

KENNETH ROSARIO

MUMBAI

The 13th Film Bazaar, an annual four-day market organised by the National Film Development Corporation of India (NFDC) on the sidelines of the International Film Festival of India (IFFI), concluded on Sunday with Natesh Hegde's *Pedro* and Ajitpal Singh's *Swizerland* winning the Prasad Lab DI Award and Moviebuff Appreciation Award in the Work-in-Progress (WIP) lab section.

The awards were decided by mentors of the WIP lab, including producer Philippa Campbell, film critic Derek Malcolm, artistic director of PYIFF, Pingyao, Marco Mueller, producer Olivia Stewart, editor Lizi Gelber, and editor Jacques Comets.

From the incomplete films in the Film Bazaar Recommends section, Prithvi Konanur's *Pinki Elli?* won the Prasad Lab DI Award and Moviebuff Appreciation Award. The jury mem-



Awardees with dignitaries at the conclusion of the 13th Film Bazaar on Sunday. *SPECIAL ARRANGEMENT

bers included programmer of Hong Kong International Film Festival, Kiki Fung, artistic director of Film Columbia, Laurence Kardish, and festival director of Sydney Film Festival, Nashen Moodley.

Pushpendra Singh's *Laila Aur Satt Geet* won the VKAAO WIP Lab Award, which includes a certificate from VKAAO and a free theatrical distribution deal with PVR Cinemas.

The VKAAO Film Bazaar

Recommends Award, chosen by an audience vote, went to two films – Achal Mishra's *Gamak Ghar* for a film by a debut director and Rajat Kapoor's *rk/rkay* for a film by non-debut filmmaker. The award comes with a certificate from VKAAO and a 75% discount on theatrical distribution. "This year we had 268 projects across more than 30 languages at various stages of progress," said T.C.A. Kalyani, managing director of NFDC.



This year we had 268 projects across more than 30 languages at various stages of progress

T.C.A. KALYANI

Managing director of NFDC

Sunday also witnessed the India premiere of Bong Joon-ho's 2019 Palme d'Or winner, *Parasite*, at the 50th IFFI. Opening to a packed auditorium in Panaji, the South Korean film is a sharp takedown of a capitalist society, through an evocative satire about a working-class family. The funny and dark drama serves as a brutal reminder of the dark side of late-stage capitalism and 'trickle-down economy', which alienates the working class and pushes them to the margins of society, only to rebel.

The film is South Korea's official entry to the 92nd Academy Awards, and is already being counted among the front runners.

Four debut films make the cut for this year's NFDC Film Bazaar in Goa

SPECIAL CORRESPONDENT
MUMBAI

Natesh Hegde's Kannada film *Pedro* and Pushpendra Singh's *Laila Aur Satt Geet* (The Shepherdess And The Seven Songs) in Gojari – the language of the nomadic Gujjar tribes across India, Pakistan and Afghanistan – are among the five films chosen for the prestigious Work In Progress (WIP) Lab at the NFDC Film Bazaar to be held this year from November 20-24 in Panjim.

The other three films



A still from the Kannada movie *Pedro*.

are in Hindi – *Switzerland* directed by Ajitpal Singh, *Shankar's Fairies* by Irfana Majumdar and *Uljhan*

(*The Knot*) directed by Ashish Pant.

Four of these – *Pedro*, *Shankar's Fairies*, *Switzerland* and *Uljhan* – are debut features.

Since its inception in 2008, WIP has been the nurturing ground for some of the finest independent films by young Indian talent. Among the acclaimed past projects are *Eeb Allay Ooo!* (2018), *Aise Hee* (2018), *Nimtoh* (2018), *Soni* (2017), *Moothon* (2017), *Lipstick Under My Burkha* (2015), *Thithi* (2014), *Titli* (2013),

Killa (2013), *Miss Lovely* (2011) and *Ship of Theseus* (2011).

In the lab the filmmakers are mentored by internationally renowned film producers, writers, editors, film festival heads etc. to fine tune their ongoing projects.

The mentors this year are veteran film critic Derek Malcolm, film historian Marco Muller, film producers Philippa Campbell and Olivia Stewart and film editors Jacques Comets and Lizi Gelber.



ಫಿಲ್ಮ್ ಬಜಾರ್ ತೆಕ್ಕೆಗೆ ನಟೀಶ್ ಹೆಗಡೆಯ ಸಿನಿಮಾ ಪೆದ್ದೋ

• ಕನ್ನಡಪ್ರಭ ಸಿನಿಮಾ

ರಿಮ್ ಲೆಟ್ ನಿರ್ಮಾಣದ, ನಟೀಶ್ ಹೆಗಡೆ ನಿರ್ದೇಶಿಸಿದ ಕನ್ನಡ ಚಿತ್ರ ಪೆದ್ದೋ, ಎನ್‌ಎಫ್‌ಡಿಯ ಫಿಲ್ಮ್ ಬಜಾರ್ ವರ್ಕ್ ಇನ್ 'ಪ್ಯಾಗ್ರಿಸ್' ಲ್ಯಾಬ್‌ಗೆ ಆಯ್ಕೆಯಾಗಿದೆ. ಫಿಲ್ಮ್ ಬಜಾರ್‌ಗೆ ಆಯ್ಕೆಯಾಗಿರುವ ಐದು ಭಾರತೀಯ ಚಿತ್ರಗಳ ಪೈಕಿ ಪೆದ್ದೋ ಕೊಡಲಾಯಿತು.

ಪ್ರಥಿ ಕೊಣನೂರು ಚಿತ್ರಕ್ಕೆ ಶಿಫಾರಸು

ಚಿತ್ರಮಂದಿರಗಳಲ್ಲಿ ತೆರೆಕಾಣಲು ಸಿದ್ಧವಾಗಿರುವ ಕಥಾ ಚಿತ್ರಗಳಿಗೆ ಫಿಲ್ಮ್‌ಬಜಾರ್‌ ಮತ್ತು ಐಪಿ ಅವಕಾಶ ನೀಡುತ್ತಾ ಬಂದಿದೆ. ಎಡಿಟಿಂಗ್ ಸುದ್ದಿಯೊಳದಲ್ಲಿ ನಿರ್ಮಾಣದ

ಕೊಣೆಯ ಹಂತದಲ್ಲಿತ್ತು. ಪರಿಗಣನೆಗೆ ಸಿಕ್ಕಿ ಗೊಳ್ಳುತ್ತಿರುವ ಸಿನಿಮಾಗಳನ್ನು ಎನ್‌ಎಫ್‌ಡಿಯ ಫಿಲ್ಮ್ ಬಜಾರ್‌ ಲ್ಯಾಬ್ ವಿಭಾಗಕ್ಕೆ ಆಯ್ಕೆ ಮಾಡಿಕೊಳ್ಳುತ್ತದೆ. ನಂತರ ಆ ಸಿನಿಮಾದ ಬದುಕುಬದುಕು ಕೊಣೆಯನ್ನು ಎನ್‌ಎಫ್‌ಡಿಯ ಹೊತ್ತುಕೊಳ್ಳುತ್ತದೆ. ಆ ಸಿನಿಮಾ ಹಲವಾರು ರಾಷ್ಟ್ರೀಯ ಮತ್ತು ಅಂತಾರಾಷ್ಟ್ರೀಯ ಚಿತ್ರೋತ್ಸವಗಳಿಗೆ ಪ್ರವೇಶ ಪಡೆಯುತ್ತದೆ. ಈ ಹಿಂದೆ ತಿಥಿ ಚಿತ್ರ ಈ ಮನ್ನಣೆಗೆ ಪಾತ್ರವಾಗಿತ್ತು.

ಹಿಂಗೆ ಎಲ್ಲಿ ಚಿತ್ರಕ್ಕೆ ಶಿಫಾರಸು: 'ರೈಲ್ವೆ ಚಿಲ್ಡ್ರನ್' ಚಿತ್ರದ ನಿರ್ದೇಶಕ ಪ್ರಥಿ ಕೊಣನೂರು ಅವರ 'ಹಿಂಗೆ ಎಲ್ಲಿ?' ಚಿತ್ರವಿಗಾಗಿ ರಾಷ್ಟ್ರೀಯ ಚಲನಚಿತ್ರ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಫಿಲ್ಮ್ ಬಜಾರ್ ಶಿಫಾರಸು ಪಟ್ಟಿಗೆ ಸೇರಿದೆ. ಹಿಂಗೆ ಹೆಸರಿನ ಓರ್ವ ಬಾಲಕಿ ಕಾಣೆಯಾದ ಫಲಾನೆಯ ಸುತ್ತ ಸಾಗುವ ಕಥೆ. ಚಿತ್ರದ ಎತರಣೆ, ಚಲನ ಚಿತ್ರೋತ್ಸವಗಳಿಗೆ ಕಳುಹಿಸಲು ಫಿಲ್ಮ್ ಬಜಾರ್ ಶಿಫಾರಸು ಅನುಕೂಲವಾಗಿದೆ. ಈ ಕಾರಣಕ್ಕೆ ನಮ್ಮ ಚಿತ್ರವನ್ನು ಪರಿಗಣಿಸಿರುವುದು ಖುಷಿ ತಂದಿದೆ. ಬಂಡವಾಳ ಹೂಡಿ ಸಿನಿಮಾ ಮಾಡುವಾಗ, ವಾಪಸು ಹಣ ಪಡೆದುಕೊಳ್ಳುವುದು ಹೆಗೆ ಎನ್ನುವ ಆಕಂಕ್ಷೆ ಇರುತ್ತೆ. ಆದರೆ ಈಗ ಸಿನಿಮಾ ಮಾಡುತ್ತಿ ಸುಲಭ ಆಗಲಿದೆ ಎಂದು ಹರ್ಷ ವ್ಯಕ್ತಪಡಿಸಿದ್ದಾರೆ ನಿರ್ದೇಶಕ ಪ್ರಥಿ ಕೊಣನೂರು.



ಅಂತಾರಾಷ್ಟ್ರೀಯ ಮಟ್ಟದ ಸಿನಿಮಾ ಸಂಕಲನಕಾರರ ಜೊತೆ ಒಡನಾಡುವ ಅವಕಾಶ ಸಿಗಲಿದೆ. ಹಾಗಾಗಿ ಖುಷಿ ಇದೆ. ನಿರ್ಮಾಪಕ ರಿಮ್ ಲೆಟ್ ನಡಿಗೆ ಪೂರ್ಣ ಸ್ವಾತಂತ್ರ್ಯ ಕೊಟ್ಟಿದ್ದರಿಂದ ನನ್ನಿಪ್ಪರಂತೆ ವೆದ್ದೋ ಸಿನಿಮಾ ಮಾಡಿದ್ದೇನೆ. ಕಿರಿಸಿಯ ಹಳ್ಳಿಯಲ್ಲಿ ಚಿತ್ರೀಕರಿಸಿರುವ, ಹಳ್ಳಿಯವರೇ ನಟಿಸಿರುವ ಸಿನಿಮಾ ಇದು.

• ಕನ್ನಡಪ್ರಭ

Skill-building workshops at Film Bazaar this year

TIMES NEWS NETWORK

Panaji: The 13th Film Bazaar, held in Goa on the sidelines of the 50th edition of IFFI, has introduced a new segment this year called 'Behind the Silver Screen, Empowering the Aspirants', featuring a series of workshops by leading artists from the film industry for students from various film institutes across India.

Filmmaker Meghna Gulzar; Central Board of Film Certification chairman Praseon Joshi, actor Adil Hussain and film professionals will offer insights into the

aspects of filmmaking, from script writing to screening.

"This year, we are integrating skill development as part of the National Film Development Corporation's (NFDC) development activi-

FOCUS ON YOUTH

ty and organising a series of specially-curated workshops by renowned mentors and artists for film students of various film schools," said NFDC managing director, TCA Kalyani.

"The idea is to empower young people and create a pool of skilled youth and also to

provide holistic knowledge of film making to the students so that they can make the right career choices in future. I am sure it would be a learning experience, both for the students and NFDC team," she added.

Film Bazaar, scheduled till November 24, will also feature two-focused panel discussions on skill development and entrepreneurship. Filmmakers Vishal Bhardwaj and Sidharth Roy Kapur will be part of both the panels on skill development and entrepreneurship, to be held on Thursday in the Knowledge Series.

The crossover man

Kabir Bedi, the Indian actor whose successful career has spanned three continents - Asia, America and Europe - and is known for playing the pirate 'Sandokan' in the popular Italian television mini-series of the same name, is in Goa to attend the ongoing Film Bazaar.

NT BUZZ presents an exclusive interview with the international actor

RAMNATH N PAI RAIKAR | NT BUZZ

Q: Your career has been a successful journey of multitasking; radio, television, stage, films, advertising, dubbing, compering and what not. Was this a conscious decision?

I began my career with Delhi Doordarshan and during my college years was freelancing for it. Then I came to Bombay with the idea of being a filmmaker and initially started working in advertising with Lintas and Ogilvy and Mather. Then I arrived in theatre, which was my hobby when Alyque Padamsee cast me in 'Tughlaq'. It was a great success and as a result of that many film producers came to me and I became a movie actor. Then I met the Italians and they chose me for the series 'Sandokan'. That's how I became an international actor. I, with my interest in theatre continued with it. A lot of my work in Europe was on television. When in India I also compered film festivals including the opening and closing ceremonies of the International Film festival of India. I also did commentaries due to the advantage of my voice. All these things happened naturally.

Q: As a voting member of the Academy of Motion Picture Arts and Sciences, you are the right person to tell us why Indian films have failed to win the Oscar in the Best Foreign Language Film category, till date.

This membership is very special thing. You have to be nominated by two members for it and approved by the Governing Board of the Academy. The problem as regards Indian films not winning an Oscar in this particular category is that we generally send wrong films. Like in a beauty contest, the girl who wins is not the girl you think should win, but the one who judges think should. At the Academy 60

per cent of judges are white and equal numbers are over 60 years. Their sensibilities are largely western and largely American. So the films in this category need to have very human stories. Till now very few good films have made it to the nomination level but couldn't win. This year's Indian entry, 'Gully Boy', I think is the right entry. It has a chance of winning an Oscar as it is a deeply human story.

Q: You are a brand ambassador of Sightsavers. Is there a specific reason for promoting optical health?

It is very important to understand that 80 per cent of blindness can be prevented. A lot of people with sight disabilities can be cured through surgical interventions, prescription lenses, etc. Sightsavers in India has done fantastic work with over five million free eye operations done, in 108 districts of India. Recently a programme to assess the eyesight of truck drivers in the country was taken up by it around the Golden Quadrilateral of India, and we discovered that 42 per cent of them have sight problems. Can you imagine the dangers on the road? We distributed over 72,000 free eyeglasses after checking their eyesight and they were amazed to find their newly gained vision. So I am a very strong advocate of optical health and urge people to donate whatever they can to Sightsavers.

Q: Barring Hindi movies, you are yet to act in an Indian language film. Did you consider it at any point of your career?

I did work in such films. Most recently I did two Telugu films. One was 'Gautamiputra Satakarni' about the Satavahana dynasty of a South Indian king of Andhra, in which I worked with Balakrishna, the son of N T Rama

Rao. The other one was 'Paisa Vasool'. And then I did a Malayalam film with Pritiviraj called 'Anarkali'. All of them were very successful and the experience of acting in them was wonderful. I look forward to doing more films in South Indian languages.

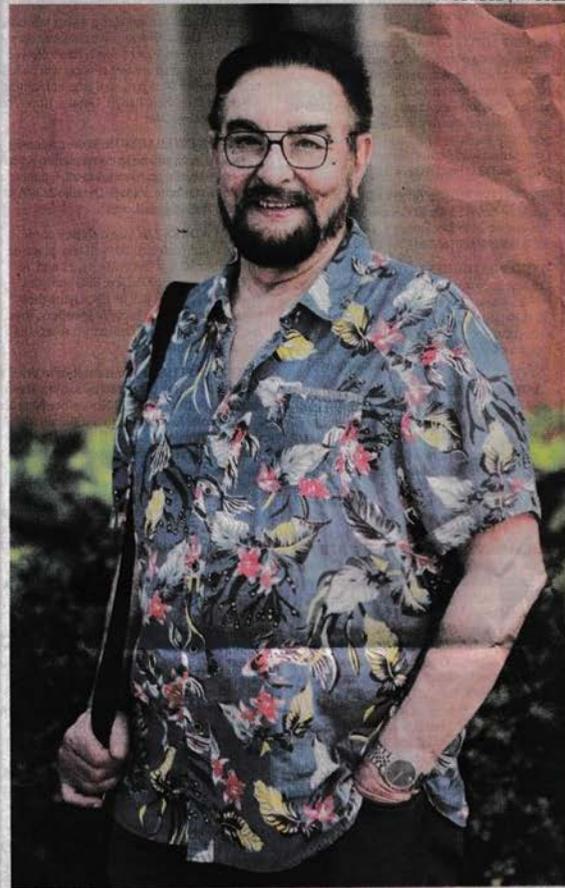
Q: You have worked with new age directors like Ashutosh Gowariker, Tigra Manu Dhulia, Prakash Jha, and so on. In general, how do you see contemporary directors as compared to yesteryears' filmmakers like Raj Khosla, Vijay Anand, or Feroz Khan, who have directed you?

All these directors were basically good filmmakers or else, they wouldn't have a name. They had their own styles. In fact, now there is another generation of young film directors, who are doing even more progressive work and pushing the boundaries and language of cinema. A lot of creative work is being done by them. Every age changes with technology. At the time when Raj Khosla, Feroz Khan and Vijay Anand worked, the technology was at a certain stage, but today it has advanced and we can take huge advantage from it. Of course, technology does not provide you with talent, but enables talent in ways to enhance itself.

Q: What is your opinion about online streaming media, which has entered the entertainment field in a big way, with web series and web films?

I see such projects as fantastic work. Most of cinema and television will now move to the Over The Top. It won't kill the theatre experience as going to cinema would now become more of an event-based thing. Today, in the Palladium in Mumbai, the PVR has a cinema...

>continued on P3



The crossover man

>continued from P1

called ICON, where you can use an iPad besides your seat and order whatever cuisine you want to enjoy while watching the movie. You can even use the sleeper lounge to lie down and watch cinema. However, I think the real revolution is going to be in the exhibition space, in terms of most content moving to the streaming platform.

Q: You have dubbed in Hindi for live action films like 'Prince of Persia: The Sands of Time', 'Fantastic Four' and so on. Do you find such dubbing roles challenging?

It is challenging to dub another actor from another language through my language as I have to catch his emotions, the nuance of his voice, and portray it through my voice; hopefully even improve on it.

I feel very gifted to do it. I have also dubbed for me in my own series 'Sandokan', from Italian to Hindi, and its DVDs are on sale.

Q: You are the earliest Hindi commercial film lead actor, besides

Shashi Kapoor to make a successful crossover; today every other actor seems to be a crossover actor finding a place in international projects. Do you think that today the presence of Indian actors in international projects has become a fashion rather than requirement for the character?

Foreign filmmakers have discovered the value of the Indian market, which has

a billion people. Therefore, they are keen to cast Indian actors, as they will get a lot of eyeballs in this territory. This is fantastic development.

This is what we hoped for, and even fought for. When I was trying to forge new paths internationally, at least in America people weren't writing roles for people like me. Now they do. I am very happy about it.

Q: Is 'Sandokan' very close to your heart?

It has to be very close to my heart. It took me out of India, it made me a star in Europe, it changed my life. It even took me to Hollywood, where I worked in the television series, 'The Bold and the Beautiful', the Bond film, 'Octopussy'... I was even knighted by the Italian government as I always tried to promote Italy in India and vice versa. 'Sandokan' is the root of all these achievements.

Q: Finally, are there any interesting projects in the pipeline?

I'm doing an Italian film early next year called 'Pendolo Pendulum', with an award winning director. Then there are talks in progress for two OTT series, and it would be a big commitment. I am also producing a fantastic comedy, and I look forward to make people laugh till they cry.





DANUSKA DA GAMA
NT BUZZ

He has been a part of 'Life of Pi', 'Parched', 'English Vinglish', 'Kabir Singh' and several other popular films which have endeared him to the audience. Indeed, actor Adil Hussain has emerged over the years as a critically acclaimed actor, both in mainstream and art cinema, and has done films in various languages like English, Hindi, Assamese, Bengali, Tamil, Marathi, Malayalam, apart from Norwegian and French films.

Excerpts from the interviews:
Q. Do mainstream films today compel us to think, or is it dumbing down the audience?

I think very few films across the country, perhaps one per cent of mainstream films, speak about certain issues. For example, 'Article 15' is almost a commercial film, but it talks about something important. This is true for even digital platforms except for mubi.com which has just entered the Indian market, and is the only platform that tries to bring in the in-

dependent art house. It is sad that we have not realised how powerful cinema is.

I don't think our government spends enough money to promote meaningful cinema. The budget of National Film Development Corporation used to be ₹30 crores at least few years ago and that's not enough for 1.3 billion people. High art is meant to help people to reflect on why we are, where we are, what we are, and our various responsibilities to self, to family, society, nation, to the world and universe at large. It's not that easy to make such films and sell it. You need more money. So of course we are dumbing down people and I hope that we realise that and come out of it.

Q. From Assam to Delhi and Bollywood - what have been the most challenging things for you as you make your way up?

The most challenging thing for me is to find the fundamental laws of acting. For instance, why do I act? This continues to be a challenge because an artiste always continues to re-question why a project has been chosen. There is nothing right or wrong about

the fact that you choose for money, but one has to be clear about it and face the consequences. As far as I am concerned, money is not the case. In fact I have done a film for free which will be premiering at the Tallinn Black Nights Film Festival on November 29. I did the film because I loved the subject. There are also those challenging spaces where sometimes you end up doing things and realise it wasn't the right thing to do.

Q. Your film at IFFI 2019, 'Pareeksha', depicts reality like it should be. The film is a story about a rickshaw puller and the dreams he has for his son to study in a better school, get a better job, and earn well. That's



Hotel Salvation

Breaking boundaries

National award-winning actor Adil Hussain, whose film 'Pareeksha' is part of the International Film Festival of India 2019, chats with **NT BUZZ** about what he looks for in a role, the independent film scenario in the country, and Hollywood



English Vinglish



Life of Pi

the belief that our education system has given us; that if you have more money you are happier. If that were the case, Japan would be very happy. Every second or third person goes to the psychiatrist because they are depressed with having all the money.

Q. Your new film 'Raagiri' has also been creating ripples. Tell us about it.

It premiered at Busan Film Festival and is in the NDC Film Bazaar. Directed by Goutam Ghose, it's a film about two human beings who have nothing in terms of resources but still practice empathy in a crisis situation.

Q. What are the differences between working in Hollywood as compared to Indian cinema?

I think we can learn from each other. In the Indian film industry, apart from a few films, we always have a great time during the making. In the West, most of the time, this is missing. The downside in India though is that we end up producing 90 per cent of films which are mediocre. In the West, although the films are not always excellent, they are up to a standard.

Q. Tell us about your much talked about appearance in 'Star Trek: Discovery'.

My Hollywood agent was extremely keen that I work there so she had been sending me audition pieces for the last four to five years. When I was in Washington DC, I got this message about the audition. I loved the scenes, did the audition on my phone, and sent it in two weeks I got the role and it had been one of the joyous experience in my life because the efficiency is of the highest quality.

Q. Do Indians going to Hollywood, have an inferiority complex?

I think it varies from person to person. I studied in London and performed across the globe with my plays. I got the best reviews playing Othello. Before that, I had an inferiority complex. But when I got the recognition of playing the best Shakespearean actor in London, I realised I am not bad, I am good enough. So those things really help.

Q. Who pushed you to onto yourself then?

I have had teachers who have always

egged me on. One acting teacher in 2009 watched my film, liked it but then asked me: "Now what? Are you happy just being good enough?" The teacher told me to not just be good or brilliant, but to try and push boundaries. So I am always on my toes taking my acting teachers seriously, not the praise or criticism.

Q. What is it that you look for when signing up for roles?

Of course money is a criteria. I have to pay my bills. But I know that I have to face the consequences badly when I do it for money. Mostly, I look at something that is based on a multi-dimensional truth about a relation, society. Also, I look at the attitude of the filmmaker, the attitude of the film, and whether it is a general disposition of truth and is one that is helping people empathise with the characters, including the negative character. Is the intent to tell the truth, which could be multiple? It has to be credible too.

Q. With the kind of independent films being made in India, do you believe that there is a new wave of cinema in India?

I think so! It's just the start. Its twilight - a dawn of a new era in Indian cinema and we must be very vigilant not to fall in the trap of ₹100, ₹200 and ₹300 crore films. We should be happy with a few thousand rupees as profit.

Q. IFFI is not new to you. Being the 50th edition, your thoughts on how it can be made better?

I think it is a very positive sign that IFFI takes place, because very few people care about good films. This year, Russia is the country of focus. But when you think about it, we don't know much about their films. Russian actors are also some of the best in the world but we don't know their names. I am mesmerised by their acting. Also, at IFFI, people get to see films from various parts of the world, which is amazing. But at the same time, I don't think Goa should be the only place to host IFFI. It should travel to Tier II cities and all capital cities should be the venue for IFFI.

Q. On a lighter note, if you weren't acting, what would you be into?

I used to say I would have cooked, but maybe not. Maybe I would have pursued singing or enjoy painting these days. I love art and I did my first sculpture when I was at the National School of Drama. Maybe I would have been a personal counsellor. I don't know.

Tapan Acharya's broadcasting app to promote Indian vernacular films

BY SOMORITA GHOSH
reporters@gomantaktimes.com

PANAJI: Bol-ETV is an OTT platform to encourage the vernacular film industries of India to reach out to the masses, actor turned producer **Tapan Acharya** said here. He was speaking at the sidelines of Film Bazar held from November 20-24.

Sharing some interesting facts about his broadcasting project Bol-ETV, Acharya said, "Bol-ETV is an OTT platform to promote producers of Indian regional cinemas who will be able to promote their movies through this app. It will include movies of more than fifty regional languages such as Konkani, Marathi, Assamese, Tamil, Malayalam and a lot more."

"When we say Indian cinema most of us restricts ourselves to Hindi cinema only. I am launching a OTT platform Bol-



revenue and sharing the revenue. Bol-ETV is going to be the next highlight because we saw most of the OTT platforms only focusing on one language Hindi. India is diversified with more than 212 languages. The moment you learn your own local language, you try to learn its dialect and accent. That's where in our diversity will be intact," he added.

Before the actual launch of the app Bol-ETV has come in the Film Bazar as there walks in a lot of producers with the hope to market their products. Producers whose regional films don't make

ETV where we will be talking about all Indian languages-small language and big language. We will be taking content, streaming it, earning

very big in theatres at commercial level will get to screen their films here.

Highlighting some key features of this app content executive of Bol-ETV, Indira Pai said, "Unlike other OTT platforms there's no monthly subscription for it. Its pay per view, tickets will range from Rs 25- Rs 150 in India based on the criteria and accreditation of the movie. Apart from Konkani and Marathi there's around 50 other regional films, more than 300 short films and one webseries is already on board."

Promoting the idea of vernacular cinema Acharya urged, "Watch cinemas in all languages because that's what India is not all about Bollywood. It's not restricted to some set of people. It's all about us. It's all over India. We have been coexisting since centuries and decades together with all this different languages."

LGBTQ volunteers at Film Bazaar next year

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Panaji: The next edition of Film Bazaar will take big strides towards the inclusion of the LGBTQ community. Human rights activist Laxmi Narayan Tripathi who was speaking at the Film Bazaar on Sunday offered to send 10 members of the community as volunteers to work on the next edition of the festival.

"I want them to be engaged in every sector of the Film Bazaar. Right from registration, to welcoming guests to taking care of celebrities. It should be 'dhamakedaar'," Tripathi said, hoping that it would help boost inclusivity. The idea was welcomed by the MD of

the National Film Development Corporation (NFDC), TCA Kalyani.

Tripathi also stressed the need for accurate representation of the LGBTQ community in cinema and on television.

"Proper representation has to be there. You cannot have a man or a woman playing our roles. In TV shows, men dress up as women pretending to be transgenders. They say they're actors but they're just adding more stigma against us. What kind of acting is that?" she said.

For a positive change to reflect in society, and not just onscreen, Tripathi insisted that initiative must come from the bureaucracy.

'I found a distributor for my first film after over a 100 screenings'

Vishal Bhardwaj

Vani Tripathi Tikoo



FOR A WHOLE YEAR, I MUST HAVE SCREENED MAKKEE OVER A 100 TIMES FOR DISTRIBUTORS, AND FINALLY, I WAS ABLE TO CON SOMEONE (LAUGHS)! BUT IN THAT ONE YEAR, I HAD LEARNT MARKETING, DISTRIBUTION AND EVERY OTHER ASPECT THAT COMES AFTER FILMMAKING

— Vishal Bhardwaj

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YOU SHOULD BE ABLE TO ACCEPT REJECTIONS. I TELL MY STUDENTS NOT TO FEEL BAD BECAUSE SOMEONE SAID NO. THE NO IS FOR THE WORK, AND NOT FOR YOU

— Vani Tripathi Tikoo

Speaking at a session titled 'Indian Cinema Inspiring Entrepreneurs' at Film Bazaar, organised by NFDC on the sidelines of IFFI, Vishal Bhardwaj reminisced about the first film he made and shared how the internet gave rise to opportunities that didn't exist when he had joined the film industry. He also spoke about how the film industry has changed over time with more women occupying important positions. Vani Tripathi Tikoo, CBFC member and co-panellist in this session, advised budding filmmakers to celebrate rather than feel disheartened by rejections. Excerpts:

MY FIRST FILM TAUGHT ME MARKETING, DISTRIBUTION AND PRODUCING A FILM: VISHAL

Sharing the trouble he went through to release his first film, Vishal said, "The Children's Films Society of India (CFSI) sponsored *Makke*, my first film. They had invested around ₹50 lakhs. And when I showed the first cut to the committee, they rejected it. I came from a music background and there was no precedent that a music composer could become a director. When I showed the film to my friends they said that it was not a *Pather Panchali*, but it was not a bad film either." Vishal said that this gave him the courage to take the film forward. "I bought the film from CFSI, and got a loan of ₹50 lakhs, which was a huge amount for me at that time. For a whole year, I must have

BEING HEARTBROKEN: VANI TO BUDDING FILMMAKERS

Talking about rejections, Vani Tripathi Tikoo told budding filmmakers at the session, "You should be able to accept rejections. I tell my students not to feel bad because someone said no. The no is for the work, and not for you. You shouldn't question your capabilities because of rejections. Instead, you should work on improving your craft. For a film, you have to work with several people, who may have a different mindset than yours. It's almost like certifying a film."

UNLIKE EARLIER, IT'S EASIER TO CONTACT A STUDIO NOW: VISHAL

In reply to a question on scriptwriting, Vishal said, "There was a time when it was difficult to reach a studio, but now, if you have good content, you can contact a studio. Most of the studios are now hiring writ-

screened *Makke* over a 100 times for distributors, and finally, I was able to con someone (laughs)! But in that one year, I had learnt marketing, distribution and every other aspect that comes after filmmaking. Those days, I used to be depressed, but later, I realised that because of that one year, I learnt how to become a producer. After this, I wrote, directed and co-produced *Maqbool* (2003)."

LEARN TO ACCEPT REJECTIONS WITHOUT

screened *Makke* over a 100 times for distributors, and finally, I was able to con someone (laughs)! But in that one year, I had learnt marketing, distribution and every other aspect that comes after filmmaking. Those days, I used to be depressed, but later, I realised that because of that one year, I learnt how to become a producer. After this, I wrote, directed and co-produced *Maqbool* (2003)."

ers. Junglee Pictures had developed their films' scripts with in-house writers. *Delhi Belly* came to be because Kiran's (Rao) amusement while reading the script caught Aamir's (Khan) attention. Akshat Verma (scriptwriter of *Delhi Belly*) had simply sent the script to Aamir."

Adding to it, Vani said, "Recently, I met a young filmmaker (Sanjeev Vigi) who never attended any film school. But he felt very strongly about a subject and put it into a script for a short film and then sent it to Naseer bhai (Naseeruddin Shah). Naseer, who is otherwise very picky with projects, called Sanjeev and asked him to meet. The film was called *Rogan Josh* (2018), and it bagged several awards."

IT'S THE BEST TIME TO BE IN THE FILM INDUSTRY: VISHAL

Vani emphasised that a young person has more opportunities to write and direct now than before. She said, "You can't wait for eternity for someone to come and pick your script to make a film. You should make it yourself! If no one chooses your script, use your phone camera, shoot it and post it."

Vishal told budding filmmakers that now with the availability of multiple channels and digital platforms, it was the best time to be a filmmaker. He said, "When I came to the industry, there were two TV channels and then there were films, there was nothing in between. Today, there are so many opportunities. I think the digital boom is so good, films are doing well at the box office, so it is the best time to be in the filmmaking business. When we came to the industry, *tab* also *tho* *jaise* film industry *mein* *jana* *gunnah* *hai*. Film *mein* *aapka* *beta* *ja* *raha* *hai* *toh* *mat* *lab* *khatam*, *beti* *ki* *toh* *baat* *hi* *chhor* *ye*. Now, we have more female assistant directors, more female studio heads in the industry."

'Raazi' was an affirmation that Talvar's success wasn't a fluke'

Have conviction in your story, rest everything is a byproduct: Meghna to budding filmmakers



MEGHNA GULZAR

After a string of not-so-successful films, Meghna Gulzar saw two back-to-back hits in *Talvar* (2015) and *Raazi* (2018)

Niharika Lal@timesgroup.com

Speaking at a session on filmmaking at the 13th edition of Film Bazaar, organised by the NFDCC on the sidelines of IFTI, Meghna Gulzar discussed how *Talvar* ended "15 years of failure" in her career, being compared to her parents and why she doesn't like the tag 'women-centric'. Excerpts: **'TALVAR WAS A SUCCESSFUL FILM, BUT WE COULDN'T CELEBRATE ITS SUCCESS'**

Meghna's *Raazi* (2018) bagged Best Film at the 2019 Filmfare Awards, and she also got Best Director award for it. However, Meghna said that *Raazi* was just an affirmation of her previous work. "For me, the move away from past failures happened with *Talvar*. It was very peculiar, because *Talvar* was the kind of film whose success you couldn't celebrate as it was talking about the tragedy of a family (the Aarushi/Talvar murder case). The film was successful but there was a mother and a father (Aarushi/Talvar's parents) who were still in jail. We really couldn't celebrate the success of *Talvar*. We were on a recess for *Raazi* when I got the news that they have been acquitted by the High Court; that is actually when we celebrated the success

of *Talvar*. *Raazi* was just an affirmation that *Talvar* (it's success) was not a fluke."
'MY FAILURES WERE MORE DIFFICULT FOR MY PARENTS'
 Meghna shared how despite doing very different kind of cinema than what her father Gulzar did, she had to deal with comparisons throughout her career. She said, "There are certain similarities and sensibilities, but otherwise, our cinemas are very different. I took a while for me to gain independence of my cinema. Then again, there was a comparison between children of other filmmakers who were extremely successful."

CONTINUED ON PAGE 2

FOR ME, THE MOVE AWAY FROM PAST FAILURES HAPPENED WITH TALVAR. HONESTLY, IF THE FIRST 15 YEARS OF MY CAREER WERE A FAILURE FOR ME, THEY WERE PROBABLY TEN TIMES MORE SO FOR MY PARENTS BECAUSE THEY WERE SO SUCCESSFUL



Meghna Gulzar says the first 15 years of her career were a failure for her

—CONTINUED FROM PAGE 1—

Meghna shared that more than her, her failures were more difficult to handle for her parents, Rakhee and Gulzar. She said, "Honestly, if the first 15 years of my career were a failure for me, they were probably 10 times more so for my parents because they were so successful in this profession. To feel that helplessness because there was really nothing they could do to help me was more difficult for them. So (after *Talvar*) when they were at peace that now there is professional success, that was the biggest validation for me."

Giving advice to budding filmmakers, she said, "Have conviction in the story you want to tell, rest everything is a byproduct. There were days when I couldn't do it, I couldn't stomach the failure anymore. But then you open the document and start writing again."

'THE STORIES I CHOOSE ARE BEYOND BEING JUST WOMEN-CENTRIC FILMS'
 Sharing that she isn't in favour of branding films as 'women-centric', Meghna said, "We all should aspire to be humanists, because if we talk about equality, it is as much equality for a man as for a woman. A film set is extremely gender-neutral. We have female assistants in all departments, female technicians and cinematographers who do the heavy lifting. Nobody is going to hold an umbrella for them, nobody is going to give them a handkerchief to wipe their sweat. Even the stories I choose are beyond being just women-centric films."

Talking about her upcoming films, Meghna said, "My next film *Chhapaak* is the story of an acid attack sur-

vivor. I have also announced my next film, based on the life of Late Field Marshal Sam Manekshaw. Just because *Raazi* was a success, I can't keep making the same kind of films. I have other stories to tell. You need to constantly try and be a better version of yourself."

'EXECUTION OF PSAs, LIKE ANTI-SMOKING VIDEOS PLAYED IN CINEMAS, IS OF VERY VERY LOW QUALITY'

At the session, TCA Kalpani, MD, NFDCC, asked Meghna, "PSA films, like the no smoking ads that play in cinemas, often contain horrific images. Since your next film is on acid attacks sur vivors, is there a way to make these PSA films look more appealing?"

To which she replied, "Of course, sensibility is very important. These PSA films look like they have been

made with disinterest and almost no funds, which is not the case. It's just that the execution is of very very low quality. Even the National anthem video... I really think that our National Anthem merits better visuals, better audio, better rendition."

"Talvar had scenes showing throats being slit and yet it got certified as U/A and with no cuts. So there is an aesthetic with which you approach it. I want people to see *Chhapaak* because it is an important subject. I don't want people to look away from the screen. I want to make sure that the story reaches the people. There should be enough to disturb but not so much that it is rejected."

A FILM SET IS EXTREMELY GENDER-NEUTRAL. WE HAVE FEMALE ASSISTANTS IN ALL DEPARTMENTS. NOBODY IS GOING TO HOLD AN UMBRELLA FOR THEM, NOBODY IS GOING TO GIVE THEM A HANDKERCHIEF TO WIPE THEIR SWEAT

Mastering the art of filmmaking with the masters at the Film Bazaar at IFFI



Vishal Bhardwaj will be present at the session on 'Indian cinema inspiring entrepreneurs'



Meghna Gulzar will speak on the topic 'If we could widen the scope from just gender and women-centric films'



Prasoon Joshi will mentor film students at the scriptwriting session 'A pen can create magic'



Sidharth Roy Kapur



Subhash Ghai

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The 13th edition of Film Bazaar, organised by the NFDC (National Film Development Corporation), will be held on the sidelines of the 50th edition of the International Film Festival of India (IFFI) in Goa. This year, for the first time, the Film Bazaar has introduced workshops for film students from across the country in the section titled 'Behind the Silver Screen, Empowering the Aspirants'. This segment will have a series of workshops by renowned directors, scriptwriters and actors.

Today Vishal Bhardwaj will discuss filmmaking in the panel discussion 'Indian cinema inspiring entrepreneurs'. On the same day, Prasoon Joshi is supposed to mentor film students at the scriptwriting session 'A pen can create magic', Adil Hussain

will share acting tips in the session 'Art of not acting' and Sidharth Roy Kapur will address the 'Empowering youth through skill development' session.

On November 22, Vani Tripathi Tikoo will discuss acting in the section 'To be or not to be... An Actor's Tale'. On November 23, Meghna Gulzar will speak to film students on the topic 'If we could widen the scope from just gender and women-centric films'. On the same day, Subhash Ghai will share his filmmaking journey in the session 'Journey from a student to an entrepreneur'.

Kalyani, managing director, NFDC, tells us, "This year, we are integrating skill development as part of NFDC's activity. We're organising a series of specially curated workshops by renowned mentors and artistes for film students. The idea is to provide holistic knowledge of filmmaking to the students."



Adil Hussain



Vani Tripathi Tikoo

Home / Showtime

11 Bangladeshi films start new wave from India

✍ Siam Raihan

📅 Published at 11:21 pm November 24th, 2019



Official posters of Piplu Khan's *Hasina: A Daughter's Tale*, left, and Taneem Rahman's *No Dorai* | Facebook

Bangladeshi film-makers are making waves at the largest South Asian film market held in Goa

A record breaking 11 Bangladeshi films are participating in the largest South Asian film market Film Bazaar, to be held at Goa in India this year. Bangladeshi film-makers have regularly participated with one or two films at this co-production market organized by the National Film Development Corporation (NFDC), but this is the first time they are making waves on the shores of Goa.



A total of nine Bangladeshi films were selected for Film Bazaar's **Viewing Room 2019** segment, which features completed films. The segment includes Bangladeshi films *Hasina: A Daughter's Tale* by Piplu

Khan, *Made In Bangladesh* by Rubaiyat Hossain, *Mayar Jonjal (Debris Of Desire)* by Indranil Roychowdhury, *Nonajoler Kabbo (The Salt In Our Waters)* by Rezwan Shahriar Sumit, *Dahokaal (Burning Time)* by Dhrubo Hasan, *Manusher Bagaan (People Of The Garden)* by Nurul Alam Atique, *No Dorai (Dare To Surf)* by Taneem Rahman, *Rickshaw Girl* by Amitabh Reza Chowdhury and *Shongram* by Munsur Ali.

Hasina: A Daughter's Tale by Piplu Khan, *Made In Bangladesh* by Rubaiyat Hossain, *Mayar Jonjal (Debris Of Desire)* by Indranil Roychowdhury and *Nonajoler Kabbo (The Salt In Our Waters)* by Rezwan Shahriar Sumit were selected in the Film Bazaar Recommends (FBR) list, a specially curated list of 25 film projects among the 219 films selected in the Viewing Room 2019 segment.

The film-makers selected in the segment's FBR list pitched their films to potential international investors, producers, sales agents, distributors, and festival programmers in an open pitching session at the four-day-long event held at the Goa Marriott Resort & Spa.



Eka (Solo) by Suman Sen and *Sand City* by Mahde Hasan have been selected in the **Co-Production Market 2019** segment of the event. These film-makers will be pitching their projects to a curated audience of Indian and international producers, distributors, festival programmers, financiers and sales agents.

Sand City is directed by renowned Bangladeshi film-maker Mahde Hasan and his producers are Rubaiyat Hossain (Khona Talkies), Aadnan Imtiaz Ahmed (Cinema Cocoon), and Francois D'artemare (Les Films de l'Après-Midi).

Mahde told the Dhaka Tribune's Showtime: "We have already done one on one meetings with the sales agents from the Netherlands, France, North America, Hong Kong and China, and had meetings with producers from Canada and India.

"Let's see what happens. Hopefully we will start to submit our film projects for more production grants from next year onwards," he added.

Sand City was part of co-productions platforms like Open Doors Locarno 2018, Products Au Sud 2018, and La Fabrique Les Cinémas Du Monde 2019 at Cannes.

Indian film-maker Suman Sen's *Eka* is a co-production between Bangladesh, France, and India. The film's lead producers will be renowned Bangladeshi film-makers Bijon Imtiaz and Arifur Rahman, and their production company Goopy Bagha Productions Limited.

Bijon told the Dhaka Tribune's Showtime: "Suman is a promising Indian film-maker and I am co-writing the film's screenplay with him. Based in Kolkata, the film revolves around a former leftist leader who is struggling in his career with all the corruption around him. The storyline explains how the protagonist's whole world is falling apart, his financial struggles, and how his wife is about to leave him.

"We are very close to the final draft of the script and here [Goa] to raise more funding for the project. The whole film will be shot in Kolkata and we will start the first phase of the production very soon. We are really enjoying the whole vibe here this year with all the fellow Bangladeshi film-makers."

Mayar Jonjal (Debris Of Desire) directed by Indranil Roychowdhury is being produced by Bangladeshi producer Josim Ahmed. He told Dhaka Tribune's Showtime: "The film is a Bangladesh (Views), India (Flipbook) co-production and will feature Bangladeshi actor Aupee Karim and West Bengal actor Ritwick Chakraborty in the lead roles."

"The project was also the first approved India, Bangladesh co-production after the new regulation came into effect," Josim added.

The hyped and soon to release film *No Dorai (Dare to Surf)* was featured in this year's Viewing Room 2019 list at Film Bazaar. The film's director Taneem Rahman told the Dhaka Tribune's Showtime: "Back in 2017, we went to Film Bazaar for financing *No Dorai* as we were selected for the Co-Production Market segment that year. This year the film made it to their Viewing Room 2019.

"I couldn't manage to go this year because currently I'm very busy with the upcoming local release. So my producer went there to attend the events and meetings," he added.

Star Cineplex Chairman Mahboob Rahman is the producer of *No Dorai*, the first surfing film of the country. It is scheduled to release in local theatres on November 29.

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'Film Bazaar' at IFFI -- a unique forum for buying and selling film content

Press Trust of India | Panaji
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The 'Film Bazaar', which has been a unique forum for buying and selling film content over the years, has opened here on the sidelines of the golden jubilee edition of the International Film Festival of India.

Information and Broadcasting Minister Prakash Javadekar on Wednesday inaugurated the film market which is being organised by the National Film Development Corporation.

The minister, in his remarks at the event, spoke about how Indian films are being accepted globally.

'Film Bazaar' is a platform where one can pitch fresh ideas and take them to the world, he said.

'Film Bazaar' is held every year at the Marriott Resort in Goa between November 20 and 24.

The Film Bazaar encourages creative and financial collaboration between the South Asian and International film communities, an official statement said.

Over the years, films such as Lunch Box, Margarita With A Straw, Chauthi Koot, Qissa, Ship of Theseus, Titli, Court, Anhe Ghode Da Daan, Miss Lovely, Dum Lagake Haisha, Liar's Dice and Thithi have been through one or more programmes of the Bazaar, it said.

Superstars Amitabh Bachchan and Rajinikanth came together for the opening of the golden jubilee edition of the IFFI here at a ceremony steeped in glamour, nostalgia and entertainment.

(This story has not been edited by Business Standard staff and is auto-generated from a syndicated feed.)

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KOCHI

Don Palathara's period movie selected for Film Bazaar



STAFF REPORTER

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SHARE ARTICLE



A still from 1956, Central Travancore.

The global spotlight will shine once again on city-based filmmaker Don Palathara and his latest film *1956, Central Travancore*. It has become one of the two Malayalam films to earn a place in the 'Film Bazaar Recommends' section held along side the 50th International Film Festival of India in Goa later this month.

The 94-minute-long black and white film, written, directed and edited by Mr. Palathara, and involving a small crew of 25 persons, is one among 26 feature films recommended for screening at Film Bazaar. The film, recommended from out of 200 submissions, will be shown to international film festival programmers and world sales agents – a viewing that Mr. Palathara hopes will take the film to other festivals and pave the way for collaboration with international producers, cast and crew members.

While the filmmaker's earlier works, *Shavam* and *Vith*, were acclaimed but not released commercially, Mr. Palathara will submit *1956, Central Travancore* for the Censor Board's certification and release it in theatres.

Mr. Palathara, known to work with shoestring budgets and new actors, shot most of the period film in Idukki earlier this year over 16 days. But the film deviates from his earlier works since parts of it were shot on set and this was the first time that Mr. Palathara worked with a producer, Abhilash S. Kumar.

It is set in the period that preceded the land reform bills, against the backdrop of migrations to Idukki's forested land from parts of Central Travancore. Mr. Palathara calls it an "anthropological film" that documents the trials of migration, and the relationship between two brothers, who along with four others, set off on a hunting trip.

The filmmaker, who is from Idukki, drew from stories that his grandparents told him of life in the 1950s.

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NOVEMBER 23, 2019 2:04AM PT

Film Bazaar: India Poised to Unveil Incentive Schemes, Fund (EXCLUSIVE)

By [NAMAN RAMACHANDRAN](#)



CREDIT: NAMAN RAMACHANDRAN

Incentive schemes for international co-productions shooting in India will soon be operational, Variety has exclusively learned. The schemes that were teased during the 2018 edition of [Film Bazaar](#) are now ready and an official announcement from the Government of India is expected in early 2020.

India's ministry of commerce and industry has chosen the audiovisual industry as one of its champion service sectors and has zeroed in on the establishment of several initiatives. First up, the language used in the co-production treaties India has with various countries will be re-examined and simplified. Next, as India currently does not have a public fund that partner countries can access, a fund that can be accessed under the terms of the existing treaties will be announced. India currently has treaties with Bangladesh, Brazil, Canada, China, France, Germany, Italy, Israel, Korea, New Zealand, Poland, Spain and the U.K.

Incentivising international productions to come to India, projects will be supported to up to 30% of their in country spend, with a cap on the maximum amount disbursed.

India is severely under-supplied with cinema screens, with operational cinema screens now having shrunk to less than 9,000. The ministry will set up a cinema building fund to redress this issue.

The budget for these initiatives is likely to be INR 5 billion (\$70 million) initially, spread over 24 to 30 months from introduction.

India is also setting up a media and entertainment economic summit. "The Prime Minister spoke about this, work has already begun," Kulmeet Makkar, CEO of the Producers Guild of India, told Variety. "We are very keen to create an economic summit, like Davos, only specifically focusing on media and entertainment, to take place every year in Mumbai. We'll get a lot of people from around the world to come to India for the summit." The initiative will extend beyond film and cover technology, innovation and content across platforms. The government will facilitate collaborations and partnerships.

The [Film Bazaar](#) is an annual industry conclave and content market in Goa organised by India's National Film Development Corporation.



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