

## **17<sup>th</sup> MIFF – A Report**

### ***Director's Foreword***

It is indeed a great pleasure to host the national and international delegates and participants of the 17<sup>th</sup> edition of the Mumbai International Film Festival for Documentary, Short Fiction and Animation Films, on behalf of Ministry of Information & Broadcasting, Govt. Of India! As we received an overwhelming response to 17<sup>th</sup> MIFF, 808 Film Entries from 30 Countries, nearly 7 thousand delegate registrations and footfall of 12,000! The figures say it all. Houseful screenings and packed sessions of Master classes/ Workshops further underlined the MIFF popularity. Our aim was to create an eco-sphere for documentary market, and we took a giant leap into it. MIFF was organized in Hybrid mode this edition- with campus offline screenings we showcased our films on online mode. Literally, 17<sup>th</sup> MIFF crossed the geographical borders and reached to the nooks and corners of the world!

We tried to create a link between market and industry. The workshops conducted by global icons like Dr. Resul Pookutty, Prasoon Joshi, Carter Pilcher from US, Regina Pessoa from Portugal and other eminent personalities provided insights to filmmakers. For the first time, B2B at MIFF-2022, roped in National and International OTT players like Amazon Prime, MUBI, Pocket Films, My Cinema Hall, Planet Marathi, Docu Bay and Shorts TV. The 17<sup>th</sup> MIFF, under B2B platform, provided an insight to filmmakers regarding pitching any films to OTT platforms and explained to them a prevailing eco-system of monetization involved with it.

Recognizing the true importance of the Animation, Visual Effects, Gaming and Comics (AVGC) Sector, which is growing exponentially and offers many opportunities in the future, the 17<sup>th</sup> MIFF brought together AVGC and Films on one platform. Animation films Packages from Mexico, Canada, Iceland, Portugal etc, special screening of Indo-Japanese co-production 'Ramayana: The Legend of Prince Rama', and Master-Class on Animation are some of the actions that echoed the same.

To celebrate 50 years of Independence of Bangladesh, Bangladesh has been chosen as Country focus this edition. All 11 films in this special package got critical acclamation from audience. With 360 films from thirty countries of the world, 17<sup>th</sup> MIFF provided an exciting experience of film screenings, stimulating discussions and fruitful exchanges of ideas and perspectives.

The kind of response and appreciation 17<sup>th</sup> MIFF has received, I look forward to the next edition of MIFF with more vibrancy and more offerings!

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R  
avinder Bhakar  
Festival Director



**FILMSDIVISION**  
MINISTRY OF INFORMATION & BROADCASTING  
GOVERNMENT OF INDIA, MUMBAI

**The Festival**

The Mumbai International Film Festival, popularly known as MIFF, is the one of the oldest and much sought after competitive festivals for documentary, short fiction and animation films in South Asia. Held biennially since 1990, MIFF has grown in terms of participation of countries, quality of films screened, run up and side events. Organized by Films Division, Ministry of Information and Broadcasting, Government of India, the festival is supported by all walks of documentary world.

The 17<sup>th</sup> edition of MIFF was held between 29 May – 04 June, 2022. While the grand inaugural and lustrous awards ceremonies were held at the Nehru Centre, Mumbai, the regular film screenings were held at the theatres in lush-green complex of Films Division at Peddar Road, Mumbai.

**Aims and objectives**

MIFF aims to provide a platform for documentary, short fiction & animation film makers from all over the world to showcase their films on an international platform. The avant-garde setting and standards at MIFF creates a conducive atmosphere to meet, exchange ideas, and explore the possibilities of co-productions and marketing of documentary, short fiction and animation films and also broadening the vision of the filmmakers vis-à-vis world cinema.

**Competition categories**

MIFF gives away awards for best documentary, short fiction and animation films in two categories –International Competition and National Competition.

International competition is open to all, including Indian filmmakers. National competition is open only to entries from India by Indian filmmakers.

Golden Conch, the top award of the festival is given to Best Documentary of the Festival in the International Competition.

Silver Conch Awards are given away to other segment winners in Best Short Fiction and Best Animation film in the International Competition and Best Documentary Films, Best Short Fiction and Best Animation Film in the National Competition. Besides this, MIFF also gives away awards in technical categories.

**V Shantaram Lifetime Achievement Award**

MIFF honours a veteran film personality by conferring the coveted V Shantaram Life time Achievement Award for contribution to the making, promotion and development of non-feature film genres in India.

In current edition this award constituted a Golden conch, Shawl, Citation and Cash Prize of Rs 10 lakhs. This award is named after legendary filmmaker V Shantaram, who was closely associated with Films Division as the Honorary Chief Producer during the 1950s.

## **MIFF Organizing Committee**

An Organizing Committee under the Chairmanship of Secretary, Ministry of Information & Broadcasting guided and laid the roadmap for MIFF 2022. Senior officials, eminent filmmakers and industry veterans were nominated as members.

## **MIFF 2022 Organizing Committee**

<b>Official Members</b>	<b>Non-official Members</b>
The Secretary, Ministry of I & B (Chairperson)	Rajani Acharya, President Indian Documentary Producers' Association
Additional Secretary & Financial Advisor, Ministry of I&B	T.P. Agarwal President, Film Federation of India
Additional Secretary (Films), Ministry of I&B	Kiran V. Shantaram President,FFSI
Joint Secretary (Films), Ministry of I&B	Advaita Kala, Screenwriter and Columnist
Director General of Information and Public Relations (DGIPR), Govt. of Maharashtra	Dalip Tahil, Actor
Director General, P I B , Mumbai	Krish Jagarlamudi, Film maker
Addl. Director General, Doordarshan Kendra, Mumbai	Ronel Haobam, Film maker
Director (Films), Ministry of I&B	
Director, FTII, Pune	
Director General, Films Division(Convener)	

The meeting of the Organizing Committee of MIFF 2022 was held online under the Chairmanship of Secretary, I&B, on 24<sup>th</sup> January, 2022. The meeting discussed in detail the dates of the festival, competition categories, awards to be given, special packages, parallel activities as well as budgetary requirements.

Key decisions taken at the Organizing Committee meeting included

1. The festival dates were finalized as 29<sup>th</sup> May to 04<sup>th</sup> June 2022, considering the pandemic situation and positioning of other important international film festivals.
2. Extensive use of online media for seeking entries for MIFF and Festival promotion were planned.
3. A special award for short film (upto 15 mins) in National Category on the theme '**India@75**' highlighting the achievements of the nation since independence was introduced.
4. Roping-up of OTT platforms for interaction with filmmakers and marketing of documentaries were discussed.
5. Possibilities of getting sponsorship for various verticals of MIFF 2022 were also discussed.

In accordance with the decisions taken at the Organizing Committee Meeting, the Festival Directorate formulated the MIFF 2022 Rules & Regulations and invited entries online.

### **MIFF-2022:AWARDS**

#### INTERNATIONAL COMPETITION

Best Documentary Film {Top Award of the Festival (Any duration)}	Golden Conch +INR10,00,000
Best Short Fiction Film (up to 45 minutes)	Silver Conch + INR5,00,000
Best Animation Film	Silver Conch + INR5,00,000
Pramod Pati Special Jury Award	Trophy + INR 1,00,000

#### NATIONAL COMPETITION

Best Documentary Film (above 60 minutes)	Silver Conch + INR5,00,000
Best Documentary Film (upto 60 minutes)	Silver Conch+ INR 5,00,000
Best Short Fiction film (upto45 minutes)	Silver Conch+ INR 3,00,000
Best Animation Film	Silver Conch+ INR 3,00,000
Dadasaheb Phalke Chitranagari Award for Best Debut Film (sponsored award)	Trophy+ INR1,00,000
IDPA Award for Best Student Film (sponsored award)	Trophy+ INR1,00,000
Best Short Film on India@75 (upto 15 minutes)	Trophy+ INR1,00,000

#### TECHNICAL AWARDS(Common to International/National Categories)

Best Cinematography	Trophy + INR3,00,000
Best Editing	Trophy + INR300,000
Best Sound Design	Trophy + INR300,000

#### LIFETIME ACHIEVEMENT

V Shantaram Lifetime Achievement Award for contribution to Documentary Films in India	Golden Conch, Shawl, Citation+ INR 10,00,000
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### **Entries for MIFF 2022**

Online entries for MIFF 2022 were open from 15th February 2022 with 15<sup>th</sup> of March 2022 as cutoff date. To enable more and more film makers to make use of this platform by submitting their entries in MIFF 2022, the last date of submission of entries was extended up to 20<sup>th</sup> March 2022. Films Division extensively used the social media platforms like Twitter, Facebook, WhatsApp, YouTube and web-fliers to reach out to filmmakers. Awareness campaigns regarding Call for Entries for MIFF 2022, in the form of promos, were played extensively through the all digital and electronic network.

### **Entry fees**

#### *International Competition*

Foreign filmmakers	USD50
Filmmakers from SAARC & BIMSTE Ccountries	USD30
Indian filmmakers	INR1,500

#### *National Competition*

Indian filmmakers	INR1,000
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### **Enthusiastic response to MIFF 2022**

The response to the 17<sup>th</sup> edition of MIFF was overwhelming, signifying and vibrant. The festival directorate received a record 808 entries in total, out of which 158 entries from 30 countries were in the International Competition and 650 entries in the National competition.

France	Canada	United States of America
United Kingdom	Taiwan	Pakistan
Korea Republic	Hungary	Faroe Island
Switzerland	China	Poland
Estonia	Netherlands	Bangladesh
Australia	Syria	Dominic Republic
Hong Kong	Spain	Iran
Malaysia	Lebanon	Haiti
Italy	Brazil	Ireland
Belgium	Germany	Panama

### **Selection Process**

Short listing of films for International and National Competition were carried out by independent Selection Committees consisting of filmmakers and film critics.

For the International Competition, the Selection Committee recommended 34 films for the Competition category and 8 films for the Prism (non-competition) category.

For the National Competition, seeing the humungous response, three Selection Committees were formed. The Selection Committees recommended 67 films for the National Competition and 10 films for Prism (non-competition) category.

### **International Selection Committee**

Dharam Gulati, Mumbai  
Sreelekha Mukherjee, Kolkata  
Dhvani Desai, Mumbai  
Dip Bhuyan, Guwahati  
Ashok Kashyap, Bangalore

### **National Selection Committee**

Kamlesh Udasi, Ahmedabad  
Ramesh Shah, Mumbai  
Pradeep Kumar Shetty K., Udupi  
Sanjay Varma, Mumbai.  
Shivam Chhabra, New Delhi  
Padmaraj V. Nair, Mumbai  
U. Radhakrishnan, New Delhi  
Arun Shekhar, Mumbai  
Anita Chowdhary, New Delhi  
Vijay Pande, Mumbai  
Vijesh Mani, Kerala  
Purushottam Lele, Pune

## **JURY**

The Jury of MIFF 2022 consisted of eminent filmmakers, animators, academicians and programmers from India and abroad.

### **International Jury**

**Subbiah Nallamuthu**, an award-winning wildlife filmmaker from Chennai. He studied cinematography at the Film and Television Institute of India. Following this, he filmed, *Living on the Edge*, India's longest-running Panda Award-winning environment series. He has also worked with the Indian Space Research Organization (ISRO) as a high-speed cameraman. His passion for the Royal Bengal Tiger has translated into five tiger-centric international documentaries for National Geographic Channel and BBC. His prolific filmography includes *Tiger Dynasty* (2012-2013), *Tiger Queen* (2010) and *The World's Most Famous Tiger* (2017). He has made innumerable documentaries on the environment and the interaction between humans and the ecosystem such as *Earth File* (2000) for BBC World and *The World Gone Wild* (2001) for Animal Planet. His achievements in wildlife cinematography include the distinction of being one of the first to use 4K resolution for wildlife filming in India. He has won several national and international awards including the National Film Awards five times. He is a regular jury member of the Jackson Hole Wildlife Film Festival and has also served as the jury chairman of the Indian Panorama Film Festival (2021).

**Mina Rad** is an Iranian-born and French-based documentary filmmaker, producer and journalist. She began her career as an award-winning political and cultural journalist for the BBC, RFI and AFP in various Central Asian countries. Since 2014, she has been the festival director of the Festival Après Varan in Paris, creating a global network of filmmakers inspired by the work of Jean Rouch. Her first film *For Me the Sun Never Sets* (2012) was awarded the prize for best documentary at the Cinema Vérité Film Festival in Tehran. Her filmography includes *Persian Tales*, *Jean Rouch in Iran* (2018) and *The Future of the Past*, *Pierre* and *Yolande Perrault* (2019). She is also the founder of World Cultural Diversity, which produces films of cultural and anthropological interest. Through the WCD, she has produced and directed *Mr. and Mrs. Mafi* (2022), which looks at hundred years of education in Iran, and *Spirits, Forest and Rivers: Memories of Worlds from the Hupd'äh of the Amazon*, which explores the worlds of the Hupd'äh community of the Amazon in collaboration with the ethnographic archives of Renato Athias.

**Jean Pierre Saire** is a world-renowned French producer and director with an academic background in philosophy and theatre. He was initiated into the world of theatre at The Centre Dramatique de l'Est in Strasbourg. His foray into cinema began in 1970 with the direction of three prize-winning short films. Following this, he worked as an assistant director on the feature films of Serge Leroy, Roger Hanin and Liliane de Kermadec. After working on commercials, corporate programmes and the French Foreign Ministry's cultural magazine show *Aujourd'hui en France*, which was shown on 180 channels around the world. As a producer of feature and documentary films, he has worked on over thirty films that have won awards at film

festivals around the world including the Cannes Film Festival, the Academy Awards and the Venice International Film Festival. His productions include *Indochine* (dir: Régis Wargnier), which won the Academy Award for Best Foreign Film (1991); *La Bonne à Tout Faire* (dir: Melvin van Peebles), which was screened at the Critics' Week at Cannes Film Festival in 1999; and *Tosca* (dir: Benoît Jacquot), which was the opening film at the Venice International Film Festival in 2001. He has also held executive positions in a number of influential production companies such as Incite Productions, Etamp, Septembre Production and ARTE.

**Anant Vijay** is a National Film Award-winning journalist and author from India. His career in television and print journalism extends across more than two decades with writings on cinema, politics of culture and literature. His weekly column has been running for twelve years in Dainik Jagran, a newspaper with one of the largest reader bases in the country. He has authored twelve books across genres including the well-received *Bollywood Selfie*, a book on the legends of Indian cinema. Other works include the best-selling *Amethi Sangram* and *Marxwad ka Ardh satya*. A keen student of the Hindi language, he has organized literature festivals and served on Hindi literary bodies and editorial boards in active advisory roles. He has served on numerous jury and selection committees including as the jury chairman at the National Film Awards and the chairman of the selection committee of Konkani films at the International Film Festival of India (2019). He continues to be actively engaged with academia and educational institutes to train upcoming journalists and writers. Besides winning the National Film Award for Best Writing on Cinema, Anant Vijay is the recipient of the prestigious Ganesh Shankar Vidyarthi Award and the Father Camille Bulcke Award.

**Dan Wolman** is an Israeli filmmaker, theatre director and academic who studied film at The Film Institute of City College New York and the New York University. His first feature film *The Dreamer* (1970) was an official entry at the Cannes Film Festival. His filmography includes *Floch* (1972), *My Michael* (1974), *An Israeli Love Story* (2008) and *Valley of Strength* (2010). His films have been screened at festivals around the world including Cannes Film Festival, Venice International Film Festival and Shanghai International Film Festival. He has recently received the Lifetime Achievement Award at the Jerusalem International Film festival and the Silver Hugo at the Chicago International Film Festival for his contributions to cinema. He was also awarded Arik Einstein prize (2015), the Lifetime Achievement award at the International Film Festival of India (2018) and the Ophir Lifetime Achievement award (2016) awarded by the Israeli Film Academy in recognition of his achievements and contribution to Israeli cinema and culture. He has taught cinema at Tel Aviv University, New York University, The School of Visual Arts and, most recently, made a film with the students of National Academy of Chinese Theatre Arts in Beijing.

## **National Jury**

**Tareq Ahmed** is a filmmaker and producer whose career in producing and directing documentaries and television programmes spans more than twenty-five years. As a producer, he has used his extensive knowledge of producing audio-visual programmes for local and international agencies to nurture a space in Bangladesh for the development of numerous notable documentary projects. In this capacity, he is also the director of the Dhaka DocLab, a project market for Asian documentary filmmakers in Bangladesh. He is also the Artistic Director of Liberation DocFest, the foremost documentary festival in Bangladesh organized by the Liberation War Museum. For nearly a decade, he led a media and communication organization, which worked with grassroots media and media professionals. He has also authored a number of books on cinema.

**Jayasree Bhattacharya** is an eminent theatre artiste and filmmaker. At the age of three, she started learning theatre from her paternal aunt, the renowned actress Keya Chakraborty. Her journey in cinema started as an assistant director to the filmmakers Buddhadeb Dasgupta and Rituparno Ghosh on the films *Uttora* (2000), *Mondo Meyer Upakhyam* (2002), *Chokher Bali* (2003) and *Shubho Mahurat* (2003) among others. As a filmmaker, she has directed several award-winning documentaries, shorts and one feature film. Her film *Madur* won the Best Film award at the Dhaka International Film Festival. She also won the Best Director award for her film *Binisutarmala* at the International Women's Film Festival, Kolkata. Besides filmmaking, she has worked as a casting director on several international film projects including Sara Gavron's *Brick Lane* (2008), Sangita Datta's *Life Goes On* (2009) and Italo Spinelli's *Behind the Bodice* (2010). As part of her theatre activity, she teaches at the National School of Drama (TIE) and has conducted several theatre workshops in the North East.

**Sanjit Narwekar** is a Mumbai-based National award-winning film historian, author, publisher and documentary filmmaker with more than four decades of cross-media experience in journalism, public relations, publishing and filmmaking. A former news editor of *Screen* (1980-1991), editor of *TV & Video World* (1994-95) and *Documentary Today* (2007-2012), he has also served on innumerable film selection committees and juries including the National Critics Jury, MIFF (2006) and the Cinema Writing Awards and the National Film Awards (1999). His passion for film history has manifested in more than (written and edited) books including *Marathi Cinema in Retrospect* (1995), which won the Suvarna Kamal for Best Book on Cinema. In 2020, he was awarded the Bimal Roy Memorial Award as recognition of his priceless contribution to film scholarship. His work as a filmmaker includes the Films Division-produced *India Unveiled* (1998), *LavniRupdarshan* (2004) and *Nations in Turmoil* (2011). He is presently working on a history of Films Division tentatively titled *Documenting India: The Legacy of Films Division*.

**Ashley Ratnavibhushana** is a journalist, author, film critic and film society activist. He is the director of the Asian Film Centre (AFC) in Sri Lanka and the founding editor of the journal Cinesith. As the foremost interpreter of Sri Lankan cinema to the outside world, his scholarly publications on Sri Lankan cinema include *Early Sri Lankan Cinema and Its Association with South Indian Film Industry* (NETPAC & AFC, 2012). He is also the co-author of several important publications on the history of Sri Lankan cinema including *An Incomplete Sentence – The Cinema of Dharmasena Pathiraja* (NETPAC, 2009) and *LJP – Lester James Peries, Life and Work* (AFC, 2004). He is currently a board member and the jury coordinator for the Network for the Promotion of Asia Pacific Cinema (NETPAC). He is also a member of the International Federation of Film Critics (FIPRESCI) and the president of the Sri Lanka Federation of Film Societies. He has served as a jury member at several international film festivals. His work with film festivals includes his role as the executive coordinator of the Commonwealth Film Festival (2013) held in Colombo and as the Senior Asian Programmer for the second edition of the International Film Festival of Colombo.

**Subhash Sehgal** is a well-renowned film editor who has worked on more than two hundred and fifty films in the Indian film and television industry. As a student of editing at the Film and Television Institute of India, he received a gold medal in the subject. Following this, he joined the Bombay film industry where he worked on many important films including *Waaris* (1988), *Ijazat* (1987), *Lekin* (1991), *Teri Meharbanian* (1985) and *EkChadarMaili Si* (1986) for which he won the Filmfare award for Best Editor. He has won numerous National awards for his work in Punjabi cinema, namely *ChannPardesi* (1981), *Madhi Da Deeva* (1989) and *Kachehari*(1994). As an editor, he has worked with leading filmmakers of Indian cinema such as RamanandSagar, Zia Sarhadi, Gulzar, K. Bapaiah, RavinderPeepat and Sudhendu Roy among many others. His work as a director includes the films *Pyar Koi KhelNahin* (1999) and *Yara Silly Silly* (2015). He also produced the series *EkKahaniAurMili*, written by Gulzar, for Doordarshan. He is also a poet whose works have been prolifically published since he started writing in 2015.



## **17<sup>th</sup>MIFF 2020 Inauguration**

The 17th edition/ MIFF-2022 began with a colorful opening ceremony at the Nehru Centre, Worli in Mumbai on 29th May, 2022. Union Minister of Commerce & Industry, Consumer Affairs, Food & Public Distribution and Textiles Shri Piyush Goyal inaugurated the seven-day festival organized by the Films Division, Ministry of Information & Broadcasting, Government of India.

Union Minister for Information & Broadcasting Shri Anurag Thakur in his video message said “Documentary cinema creates the most significant impact. It not only educates inspires and motivates a change in the society, but also acts as a tool that transcends cultures and boundaries.” The Minister also mentioned that MIFF provides a platform where documentary film makers from all over the world get to exchange ideas and explore the possibilities of co-productions and marketing of documentary, short and animation films. He said that this opportunity eventually broadens the vision of the film makers’ vis-à-vis world cinema.

Minister of State for Information & Broadcasting, Dr. L. Murugan in his address at the ceremony spoke about the efforts made to promote Indian Cinema globally. He also pointed out how India has made a greater presence at the Cannes Film Festival and said Shaunak Sen’s film ‘All That Breathes’ made India proud by winning the Best Documentary award. The Minister said that the Government had announced incentives for international filmmakers and co-productions especially for feature films, animation films, documentary films and web-series. “AVGC sector promotion is happening in a great way. PM's call for Digital India and Startup India and Indian contingent at Cannes showcased our culture and ethos” he proudly recalled.

Minister of State for Railways, Coal & Mines, Raosaheb Patil Danve; Minister of State for Social Justice & Empowerment, Ramdas Athawale; Minister of State for Panchayati Raj Shri Kapil Moreshwar Patil; Minister of State for Finance Dr. Bhagwat Kishanrao Karad; award winning filmmaker Shaji Karun, Additional Secretary in the Ministry of Information & Broadcasting Ms. Neerja Shekhar, filmmaker Kiran Shantaram, film maker Rahul Rawail, actor Dalip Tahil were prominent among those present.

To promote wider participation, MIFF 2022 has been organized in hybrid mode, and online viewing of films have been free for all those who register at <https://miff.in>, announced by the Festival Director Ravindra Bhakar at the ceremony.



The inauguration also included an incredible cultural programme on 'Azadi Ka Amrit Mahotsav' performed by M/s. Northern Lights Entertainment, Mumbai sponsored by India Tourism.

### **V Shantaram Lifetime Achievement Award**

The prestigious award is presented in every edition of MIFF to a filmmaker for seminal contribution to documentary films and its movement in India. It carries a cash award of Rs10 lakhs, trophy and a citation.

At the opening ceremony, the coveted Dr. V Shantaram Lifetime Achievement Award was conferred upon veteran documentary film maker and author Sanjit Narwekar, for his contribution to films through his writings especially film history and the documentary film movement. Narwekar has written and edited more than 20 books on cinema, including 'Marathi Cinema in Retrospect', which won him the Swarna Kamal at the National Film Awards. The V Shantaram Lifetime Achievement Award carried a cash prize of Rs 10 lakhs, Golden Conch and a Citation. This award is instituted in memory of legendary filmmaker V Shantaram, who was closely associated with Films Division as Honorary Chief Producer during the 1950s.



## Opening Films

### **“CASTAWAY”**

ANIMATION | 6' 30" | FRANCE | 2020

DIRECTORS: RACHEL BOSCH-BIERNE, VINCENT CARRETTE, SIMON FABBRI, MARIE GAUTHIER, MARGO LOPEZ, LEOPOLDINE PERDRIX & FLORE-ANNE VICTOR

*From the Special Package:*

**ANIM!ARTE- Students' Animation Film Festival, BRAZIL**

A lonely girl lives in the sky, far from the world below which frightens her. One day, an impromptu visit disrupts her habits and knocks her off her cloud.

### **“SHABU-SHABU SPIRIT”**

SHORT FICTION | 10'32" | JAPAN | 2015

DIRECTOR: YUKI SAITO

*From the Special Package:*

**FILMS FROM THE SHORTSHORTS FILM FESTIVAL, JAPAN**

A fiancé goes to meet the family, and Shozo's secret appraisal begins – a test to see whether this fiancé is worthy or not of marrying his daughter. Trying to reduce the distance between them, the mother prepares a single nabe (cooking pot) for the shabu-shabu. As Shozo's eyes glint brightly, Keita reaches towards the shabu-shabu.

### **“MEIRAM – THE FIRELINE”**

DOCUMENTARY | 33' | MANIPUR, INDIA | 2021

DIRECTOR: JAMES KHANGENBAM

*from the Special Package*

**THE PORTRAITS FROM THE NORTH-EAST, INDIA**

As season changes, Langol, once a barren hilltop in the fringe of Imphal city, brings magic of the forest. The dream of Loiya, a young man, to cover the hill with lush green has been taken up mutually by a young group of volunteers. The film gently touches the embracing colours of wild and slices of biodiversity.



## **Publicity & Outreach Activities**

To popularize 17th MIFF, actions have been planned in every possible manner and aspect. A Pan India newspaper advt. announcing call for submitting film entries from all over India published twice in the month of March 2022. To grab the attention of International/National film makers, MIFF had registered with the platform FilmFreeWay.com to further facilitate the entries. This First of its kind initiative, resulted in getting record break entries of 808 films in total, despite post covid-era. Digital campaign to boost film entries was undertaken with help of BOC, through which top-rating websites carried MIFF advt.



Announcement of major highlights of 17th MIFF stimulated interest and curiosity among film buffs through media. Many informative stories like Oscar packages were published in newspapers/ digital websites. Similarly, social media handles of MIFF or Films Division extensively used to create buzz of MIFF with the help of promos and creative flyers/posters. Promos of 17th MIFF played in primetime on DD Sahyadri and FM Gold/Rainbow Channels. Similarly Best of MIFF episodes (total 5) telecasted on DD Sahyadri. Live telecast of opening and closing ceremony of 17th MIFF on DD National and DD Sahyadri helped to engage film fraternity across India taking festival vibes to nooks and corners of the country.

17th MIFF emphasized more on outdoor publicity. Three big hoarding on prime location of Pedder Road grabbed attention of large number of commuters. First time MIFF advt. urging Mumbaikars to register for 17th MIFF was displayed on two Local Trains, running on Central and Western Railways each. Similarly total 65 banners of MIFF displayed on various railway stations generated mass awareness. The idea of “MIFF on Wheels”

also dominated publicity campaign as 20 BEST Buses carrying message of MIFF ran on crowded routes of Mumbai city.



Radio Jingles of MIFF strongly supported the overall campaigning and Jingles on Red FM and Fever104 FM channels carried out during the festival period, further boosted the participation.

PIB managed Media Centre and also handled media accreditation for MIFF 2022. Special team of 8 officers strived hard to deliver total 61 Press Releases for 17<sup>th</sup>MIFF; these PRs further translated and disseminated in other regional languages. PIB used 'PIB India' Twitter handle, with 2.6 M followers to communicate all the information of 17th MIFF like #MIFFDialogues that has resulted in increased online engagement of MIFF.

To sum up, MIFF got impressive engagement on social media, excellent coverage in leading newspapers -including page 3 stories dominated at online media. The house full auditoriums and busy campus during the 17th MIFF were truly reflecting the efforts of Publicity and campaigning.

### **MIFF GOES HYBRID!**

For the first time, 17<sup>th</sup>MIFF held in hybrid mode, supported by NFDC, enabling all the films in Competition category i.e. 119 in total, were made available to view in online mode. The aim of the Hybrid Screening is to enjoy the films at MIFF by the cinephiles from all around the world on their cell phones/PCs.

Similarly Live streaming of 9 sessions of Master Classes and workshop successfully catered the online audience, taking ahead the 17th MIFF at households of common man.

### **Delegate Registration**

MIFF 2022 had fixed a nominal delegate fee of Rs.300 while there was no fee for students. MIFF 2022 saw a total delegate registration of 4898 enthusiasts. Apart from regular delegates, 4000 film lovers attended the screenings with the help of daily entry pass. MIFF recorded footfall of 12000 people that was a record in itself!

The objective of making MIFF 2022 an appealing festival for the younger generation was achieved to a large extent, as students from more than a dozen colleges participated in the festival and many of them took part in cultural programmes organized on the side lines of the Film Festival.



### **B2B & MIFF HUB**

158 Filmmakers Pitch Stories at MIFF-2022

At the 17<sup>th</sup> edition of MIFF, Participation by OTT platforms at MIFF-2022, supported by NFDC, was a unique achievement which expanded the ambit of the festival beyond film screenings for those who are in the lookout for the creative content from filmmakers.

The B2B activity was also one of major highlight of this edition of MIFF in terms of participation from industry and Filmmakers. 17th MIFF saw participation of leading players from the industry including Amazon Prime, MUBI, Pocket Films etc. A total of 158 filmmakers pitched with their projects and nearly 200 filmmakers shown keen interest in B2B activity. Other players who took part in the B2B include MyCinemaHall, Planet Marathi, DocuBay and Shorts TV, Event Scope.

The MIFF and B2B Hub saw a footfall of over 150-200 filmmakers and a good number of delegates over 7 days of MIFF. Filmmakers were pleased to get the opportunity to meet with OTT representatives directly and interacted with them on an individual basis about their projects. Industry experts were very happy after seeing the diversity of projects filmmakers have presented.

### ***Films in Competition***

The Selection Committee recommended  
34 films for the International Competition.

#### List of Films in International Competition

<b>Sr. No.</b>	<b>Category Type</b>	<b>Title in English</b>	<b>Country</b>	<b>Duration (in minutes)</b>
1	Documentary Film	Turn Your Body to the Sun	Netherlands	93
2	Documentary Film	Friends of Elephant	India	54
3	Documentary Film	Home Address	India	67
4	Documentary Film	The Long Rider	Canada	95
5	Documentary Film	The Circle of Silence	Australia	104
6	Documentary Film	Creative man of Piplantri	India	32
7	Documentary Film	The Son	United Kingdom	46
8	Documentary Film	Backstage	India	85
9	Documentary Film	Gussadi – Celebration of Being God	India	30
10	Documentary Film	Land of My Father	South Korea	76
11	Documentary Film	For Your Peace of Mind, Make Your Own Museum	Panama	71
12	Documentary Film	Among Us Women	Germany	93
13	Documentary Film	The Dance	Ireland	93
14	Documentary Film	ArunaVasudev – Mother of India cinema	India	65
15	Documentary Film	Dhobi Ghat	India	22
16	Documentary Film	Venice Elsewhere	Italy	65
17	Documentary Film	Emergence: Out of the Shadows	Canada	80
18	Documentary Film	Who Says The Lepchas	India	43

		are vanishing?		
19	Short Fiction Film (upto 45 mins.)	ChiusiAlla Luce (Closed to the Light)	Italy	10
20	Short Fiction Film (upto 45 mins.)	Brother Troll	Faror Islands	30
21	Short Fiction Film (upto 45 mins.)	RettaiJadai – The Girl with the Red Ribbons	India	19
22	Short Fiction Film (upto 45 mins.)	Maasa	Australia	26
23	Short Fiction Film (upto 45 mins.)	Translate. Guānlùòyīn	Taiwan	20
24	Short Fiction Film (upto 45 mins.)	Clearance Sale	Estonia	4
25	Short Fiction Film (upto 45 mins.)	Saakshatkaaram	India	15
26	Short Fiction Film (upto 45 mins.)	OCD	Iran	14
27	Short Fiction Film (upto 45 mins.)	Cycle	India	20
28	Short Fiction Film (upto 45 mins.)	The Last Rhododendron	India	37
29	Short Fiction Film (upto 45 mins.)	Tower	India	45
30	Animation Film	Saloon	United States	16
31	Animation Film	Nila	India	5
32	Animation Film	Prince in a Pastry Shop	Poland	16
33	Animation Film	Jungle Mangal	India	4
34	Animation Film	Nadam (Sound)	India	6

### **National Competition**

The Selection Committee recommended  
67 films for the National Competition.

<b>Sr. No.</b>	<b>Title In English</b>	<b>Category Type</b>	<b>Duration (in minutes)</b>
1	Admitted	Documentary Film (above 60 mins.)	117
2	Delhi Riots: A Tale of Burn & Blame	Documentary Film (above 60 mins.)	80
3	Into The Sea	Documentary Film (above 60 mins.)	61
4	Longing (Tangh)	Documentary Film (above 60 mins.)	90
5	Moon on the Man	Documentary Film (above 60 mins.)	75
6	90 Years Young	Documentary Film (below 60 mins.)	15
7	An Ode to Quietude	Documentary Film (below 60 mins.)	59
8	Bamboo Ballads	Documentary Film (below 60 mins.)	30
9	Bound by Us	Documentary Film (below 60 mins.)	20
10	Gad Kille Aani Smarak	Documentary Film (below 60 mins.)	21
11	I Rise	Documentary Film (below 60 mins.)	52
12	If Memory Serves Me Right	Documentary Film (below 60 mins.)	46
13	Investing Life	Documentary Film (below 60 mins.)	52
14	Kicking Balls	Documentary Film (below 60 mins.)	36
15	Making India Accessible	Documentary Film (below 60 mins.)	54
16	Man and the Wild	Documentary Film (below 60 mins.)	30
17	Man of Blossoms – Padmashri Dr. T. Vengadapathy	Documentary Film (below 60 mins.)	32
18	Pabung Syam	Documentary Film (below 60 mins.)	52
19	Return of the Holy Grain	Documentary Film (below 60 mins.)	24
20	Slumdog Actor	Documentary Film (below 60 mins.)	27
21	Stateless	Documentary Film (below 60 mins.)	28
22	Screaming Butterflies	Documentary Film (below 60 mins.)	43

23	Wheeling the Ball	Documentary Film (below 60 mins.)	42
24	Atma Nirbar Bharat	# Best Short film on the theme of India@75 (upto 15 min.)	3
25	Bookh	# Best Short film on the theme of India@75 (upto 15 min.)	3
26	Shilpakar	# Best Short film on the theme of India@75 (upto 15 min.)	15
27	A Good Job	Short Fiction Film (upto 45 mins.)	23
28	Appa's Season	Short Fiction Film (upto 45 mins.)	22
29	Arjun	Short Fiction Film (upto 45 mins.)	14
30	Chand Saanse (A Few Breaths)	Short Fiction Film (upto 45 mins.)	20
31	Chhaya	Short Fiction Film (upto 45 mins.)	15
32	Choukashi	Short Fiction Film (upto 45 mins.)	22
33	Crescent (Pira)	Short Fiction Film (upto 45 mins.)	19
34	Every Life Matters	Short Fiction Film (upto 45 mins.)	15
35	Football Changthang	Short Fiction Film (upto 45 mins.)	2
36	Gajra	Short Fiction Film (upto 45 mins.)	19
37	Geru Patra	Short Fiction Film (upto 45 mins.)	22
38	Goshta Abhi -Anuchi	Short Fiction Film (upto 45 mins.)	17
39	Inaam	Short Fiction Film (upto 45 mins.)	9
40	Incognito	Short Fiction Film (upto 45 mins.)	25
41	Kopfkin	Short Fiction Film (upto 45 mins.)	16
42	Kshan	Short Fiction Film (upto 45 mins.)	14
43	Longing (Viraha)	Short Fiction Film (upto 45 mins.)	32
44	Men will be Men	Short Fiction Film (upto 45 mins.)	21
45	New Dawn (Puthiya Paarvai)	Short Fiction Film (upto 45 mins.)	18
46	Organic Dosti	Short Fiction Film (upto 45 mins.)	32

47	Red	Short Fiction Film (upto 45 mins.)	11
48	#Rajesh	Short Fiction Film (upto 45 mins.)	10
49	School bell	Short Fiction Film (upto 45 mins.)	3
50	Sweet Biryani	Short Fiction Film (upto 45 mins.)	24
51	Taajmahal	Short Fiction Film (upto 45 mins.)	11
52	The Blind Date	Short Fiction Film (upto 45 mins.)	17
53	The Cut (Parda)	Short Fiction Film (upto 45 mins.)	20
54	The Decision (Vikalp)	Short Fiction Film (upto 45 mins.)	17
55	Together	Short Fiction Film (upto 45 mins.)	23
56	Washing Machine	Short Fiction Film (upto 45 mins.)	18
57	Radha	Animation Film	20
58	Tomorrow My Love	Animation Film	5
59	Meri Pyari Bakri (My Dearest Goat)	Animation Film	8
60	Among the Stars	Animation Film	10
61	DhyanNaal	Animation Film	1
62	Khushi	Animation Film	3
63	Megha	Animation Film	11
64	Seen It (Kandittundu)	Animation Film	12
65	Swachhta Ki Adalat	Animation Film	4
66	Reena Ki Kahani	Animation Film	10
67	Pyaar Plus	Animation Film	9

## **MIFF 2022 HOMAGE**

Keeping up with tradition, MIFF 2022 paid tribute to the departed filmmakers who contributed immensely to the documentary movement world over. In this segment, their films in the documentary, short and animation genres and films made on them were screened.

**Cecilia Mangini** -a filmmaker whose documentaries on 'Life in post-war Italy' are noted for their distinctive style and sensibility. She is also known for her artistic collaborations with Lino del Fra, Pier Paolo Pasolini and Paolo Pisanelli. Her prolific filmography that reflects a lifelong commitment to the condition of the human and its environment includes *Stendali: Suonano ancora* (1960), *Essere Donne* (1965), *La statua di Stalin* (1963) and *Two Forgotten Boxes* (2019).

**Toshio Matsumoto** -a Japanese filmmaker whose prolific filmography includes film and video works ranging from avant-garde documentaries and experimental films to multimedia installations. He has collaborated with artists and musicians such as Jikken Kobo, Yokoo Tadanori, Takemitsu Toru, and Yuasa Joji. His works include multi-projection works such as *For the Damaged Right Eye* (1968) and *Space Projection Ako* (1970).

**Jacques Drouin** -a student of art and cinema at the École des Beaux-Arts de Montréal and UCLA, respectively. He is known for his continuing experimentations with a uniquely beautiful but painstaking form of animation, namely the pinscreen animation method.

**Yash Pal Chaudhary** -After his graduation in Arts from Agra University (1961), Yash Pal Chaudhary joined the first batch of the Film and Television Institute of India and studied Film Direction (1964). For a brief period, he also worked in the Mumbai film industry as a writer and director. In 1967 he joined the Films Division as Director and steadily rose to become Joint Chief Producer. He was the liaison officer for *Gandhi* (1982) and producer for *Nehru* (ShyamBenegal and Yuri Aldokhin/1985). His filmography includes *Of Wings and Mountains*(1969); *Chandigarh*(1969); *Khusrau: A Name To Be Remembered* (1980), *Flashback* (1995); *Choosing The Future* (1997).

**Mukesh Chandra** -After his graduation from Meerut University in 1978, he studied acting at the Sri Ram Centre for Art and Culture, Delhi in 1967. He was active in theatre, radio, and television as a writer and director. He joined Films Division in 1989 as Unit Manager. As a writer and director, his films include *Waqt ki Pukar* (1993), *Bade Babu* (1995), *Shahadat* (1999), *Ae Watan Tere Liye* (1999), and *Chahiye Thodasa Pyaar* (2001).

**Paul S. Koli** -studied both Commercial Art and Fine Art at the Sir J.J. School of Art, Mumbai, where he later taught Japanese print making. He participated in a number of print making seminars and exhibitions. In 1995, he received an Honorable Mention at the 3rd Bharat Bhavan International Biennale of Prints. His works are in various private and public collections all over the world.

**Raja R. Swamy** -Raja R. Swamy studied Applied Art at the Sir J.J Institute of Applied Art before joining the Cartoon Film Unit of the Films Division. His films include *Sulzan; Nirnay, Paryay, Boy Or Girl Who?AndGlimpses of Indian Animation.*

**Nand Kumar Sadamate** -graduated in Fine Arts (Drawing & Painting) from Abhinav Kala Mahavidyalaya, Pune. He has served as the head of the Animation Department for Armed Forces Film & Photo Division, Ministry of Defense. He then joined the Films Division as an animator. His films include *No Entry, Disha, and Metamorphosis.*

**N. Stanley** -Born in Sri Lanka, N. Stanley completed his graduation in economics and, then, joined as an assistant cameraman in the Tamil film industry. Later on, he joined the Films Division as a newsreel officer and went on to become a director at the organization.

**Bhakti Jagdish Pulekar** -studied art at the Sir J.J. Institute Of Applied Art. After her studies, she worked under the guidance of Ram Mohan. In 1973, she joined the Cartoon Film Unit of the Films Division as a designer and animator. In 2007, she made the first 3D animation film for the Films Division.

**Irom Maipa** -worked for more than thirty years as a cinematographer in films and television industry. He learnt the art of cinematography from Ernest Gusella, Tomoyo Sasaki, and AribamSyam Sharma. As a cinematographer, he has worked with the BBC and several acclaimed filmmakers of Manipur. He was awarded Rajat Kamal in cinematography in 2002. He is also the founder-president of the All Manipur Cinematographers Association.

**Chidananda Dasgupta** -was an influential film critic, historian, translator and filmmaker. He was one of the founders of the Calcutta Film Society. He has written over 2000 articles on the aesthetic art of cinema in various periodicals.His filmography includes *The Dance of Shiva* (1968) and *BiletPherat* (1972) among others.

**Buddhadeb Dasgupta** -was an award-winning Bengali poet, writer, and filmmaker who began his filmmaking career in 1968 with the documentary

Continent of Love and the fiction film *SamayerKache*. His award-winning filmography includes BaghBahadur, Tahader Katha, Charachar, and Uttara.

**Gautam Benegal** -was a National Award-winning animation filmmaker, cartoonist, illustrator and artist. His work as an illustrator began at the age of sixteen with the renowned magazine Sandesh. As a writer, his book of short stories, 1/7 Bondel Road, received critical acclaim.

**Rahat Yusufi** -being an independent filmmaker who made films under the banner of Saramedia Consultants since 1987. Having lived and worked all over India throughout his life, his prolific filmography of short films and documentaries were produced and filmed in various parts of the country using fresher or non-professionals. He has made approximately fifty documentaries and short features. He spent a significant amount of time as an artist-in-residence in a remote school for tribal children in the Konkan; he made around fifteen community portraits of the region in DV format, adding to sociological studies of the area.

**Sumitra Bhave** -a social scientist-researcher, writer and filmmaker. Her filmmaking collaborations with Sunil Sukthankar as a director and producer have produced a filmography that is prolific, widely acclaimed and loved. They have directed television series, short and feature films including Doghi, ZindagiZindabad, Vastupurush, Devrai, Nital, Ha Bharat Maza, Samhita, Astu and Kaasav, which won the Suvarna Kama in 2016. Their films have received numerous international and national awards. For her contributions to literature, SumitraBhave received ChitraRatnaPuraskar and Kamdhenu Award. SumitraBhave directed her last solo feature film, Dithee, in 2018.

**Ajith Hari** -known for as a director and editor of social documentaries and short fiction. He was an alumnus of the Film and TV Institute of India with a double specialization in editing and directing. His filmography as an editor includes Mirror (Kannadi) by PathyAiyer, Bol Ayesha Bol by SunandaBhat and Third Theatre by Amshan Kumar. AjithHari was also a social activist and the managing editor of a newspaper.

## **RETROSPECTIVES**

**Janet Perlman** -an animation director and author and illustrator of children's books. As an animation director, she has worked extensively for the National Film Board of Canada. She has also worked with studios around the world including Acme FilmWorks and International Rocketship Limited. She is the founder of the production company, Hulascope Studio. Her filmography includes the ShowPeace Series, which deals with conflict resolution, Why Me? (Directed with Derek Lamb) and Bully Dance. Her films have received several

awards including an Academy Award nomination, an Emmy and the highly-coveted Best Bad Taste Award at Ottawa.

**Aleksandr Petrov** -studied art at the Gerasimov Institute of Cinematography, known as Russia's state institute for the study of cinema and television. He was also a student of YuriyNorshteyn at Moscow's Advanced School for Screenwriters and Directors. After making his first films in Russia, he moved to Canada where he adapted the novel "The Old Man and the Sea", made entirely in pastel oil paintings on glass.The film received the Academy Award for Animated Short Film and Grand Prix at the Annecy International Animated Film Festival. His film My Love (2006) had its premiere at the Hiroshima International Animation Festival, where it won the Audience Prize and the Special International Jury Prize. He has also made a film for the Sochi Paralympic Games called Firebird (2014)

**Regina Pessoa** -a Portuguese-born animation filmmaker. She studied painting at the School of Fine Arts of the University of Porto. In 1999, she directed her first film, The Night, using the technique of animated engraving on plaster plates. Working with a variety of animated engraving techniques, she has continued to create and direct auteur films such as Tragic Story with a Happy End (2005), Kali, the Little Vampire (2012) and Uncle-Thomas - Accounting for the Days (2019). Her films have been shown at numerous film festivals all over the world and have won innumerable awards and distinctions. She is also a senior lecturer at the FILMAKADEMIE-Germany. In 2018, she became a member of the Academy of Motion Picture Arts and Sciences (Hollywood). She and her partner, AbiFeijó, are co-founders of CiclopeFilmes Studio. She has also co-directed films with AbiFeijó, one of which, OsSalteadores, is included in the retrospective.

## **JURY RETROSPECTIVE**

**MINA RAD** -an Iranian-born and French-based documentary filmmaker, producer and journalist. She began her career as an award-winning political and cultural journalist for the BBC, RFI and AFP in various Central Asian countries. Since 2014, she has been the festival director of the Festival Après Varan in Paris, creating a global network of filmmakers inspired by the work of Jean Rouch. Her first film "For Me the Sun Never Sets" (2012) was awarded the prize for best documentary at the Cinema Vérité Film Festival in Tehran. Her filmography includes Persian Tales, Jean Rouch in Iran (2018) and The Future of the Past, Pierre and Yolande Perrault (2019). She is also the founder of World Cultural Diversity, which produces films of cultural and anthropological interest. Through the WCD, she has produced and directed Mr. and Mrs. Mafi (2022), which looks at hundred years of education in Iran, and Spirits, Forest and Rivers: Memories of Worlds from the Hupd'äh of the

Amazon, which explores the worlds of the Hupd'äh community of the Amazon in collaboration with the ethnographic archives of Renato Athias.

### **SPECIAL PACKAGES**

#### **COUNTRY FOCUS - Bangladesh**

A package 11 select documentary films from Bangladesh was showcased in the Country Focus Section of 17<sup>th</sup> MIFF. As a token of gratitude, for 50 years of Indo-Bangladesh Friendship, Bangladesh was selected as a country focus this edition.

#### **INDIAN PANORAMA FILMS**

This special package was a selection of documentary, animation and short fiction films from the Indian Panorama section of the 51<sup>st</sup> and 52<sup>nd</sup> editions of the International Film Festival of India, Goa (2020 and 2021).

#### **IMAGE NATION**

A special package of best films of Films Division was curated and presented by filmmaker & Cinematographer, Avijit Mukul Kishore.

#### **NABARD films**

Screening of a special package of NABARD (National Bank for Agriculture and Rural Development) films were dedicated to agricultural success stories.

#### **FILMS FROM THE NORTH-EAST INDIA**

A package of best documentary and shorts from the North-Eastern states of India, made in the recent years, was curated by film critic, Chandan Sharma.

#### **OSCAR NOMINATED AND AWARD WINNING FILMS**

Oscar nominated and award winning documentaries, curated by Short TV, were showcased.

#### **STUDENTS' FILMS**

Apart from the Students' Films in the Competition, MIFF 2020 presents a pan Indian collection of Students' Films from most of the major film schools in the country. Some of the reputed institutions were-

- 1. National Institute of Design, Ahmedabad**
- 2. Satyajit Ray Film & Television Institute ( SRFTI ), Kolkata**
- 3. KR Narayanan National Institute of Visual Science and Arts, Kerala**
- 4. Auroville Film Institute, Puducherry**
- 5. Yangon Film School, Myanmar**
- 6. MIT University of Design, Pune**

#### **SPECIAL COMMEMORATIVE SCREENING**

World Premiere of "Mighty Little Bheem –I Love Tajmahal" by Netflix and Indian Premiere of "Sukumar Ray", Restored Classics by NFAI, were special attractions apart from films curated by MUBI & Pocket Films, films from Italy, France & USA and "Ramayana –The Legend of Prince Rama" by Indo-Japan Foundation.



***Aesthetics of Sound in Cinema by Dr. Resul Pookutty***



***“Wildlife Filmmaking as a Career” by Nalla Muthu***



***My Creative Process (Animation) by Regina Pessoa (Portugal)***



***Pitch to qualify your film for the Oscars by Carter Pilcher (USA)***



**The Art of Storytelling by Prasoon Joshi**



**Animation in India for the World by Krishna Mohan Chintapatta & Tirthadip Ghosh (by Netflix)**



**Expanded Cinema from Screens to OTT platforms by RizwanAhamd**



**'The Art and Ethics of Film Restoration' By Shivendra Singh Dungarpur**



## **WORKSHOPS**

### **VFX: The Ever Evolving Tool for Storytelling by P C Sanath**



### **Scoring for Short-Films & Documentaries by Ram Prasad Sundar (by Netflix)**



## **OPEN FORUM**

Indian Documentary Producers' Association has been a partner in MIFF right from the beginning. IDPA Open Forum has been a regular and popular feature at every MIFF.

This year, 5 sessions of Open Forum were held with topics as –

- 1) Opportunities for Documentaries on OTT and other Digital Platforms
- 2) 75 Years of Documentary Films and how CSR funding Contributes to the Landscape of Documentary Filmmaking
- 3) New Avenues of Gloval Co-production/Collaboration for Documentaries by NFDC.
- 4) Contributions of Doordarshan to Society & Societal Change (eg. Vigyan Prasara, Nabardetc).
- 5) Are Short fiction films more viable/popular/acceptable than long format documentaries?

Eminent national and international personalities were invited to participate. Their presence along-with the contemporary relevance of the topics attracted a large number of listeners. The Q&A sessions were also very lively. In fact most of the sessions ran over the stipulated time. Following that, IDPA is now flooded with popular demands for special workshops and sessions on these subjects.

**MIFF – Media & Outreach**

A full-fledged Media Centre was set up at the festival complex by PIB which handled media accreditation and press conferences. PIB also arranged ‘#MIFF Dialogues’ every day during the festival, for the print and electronic media, apart from Special Session of ‘Meet the Jury’



**CULTURAL EVENTS**

“SrutiLayam”, evening cultural performance on topical themes including “Azadi Ka Amrit Mahotsav” by performers of Star Glam, students of UPG College & Khalsa College, Mumbai apart from officials of Films Division at the Amphitheatre at Films Division Complex was another highlight of the MIFF-2022.





**MIFF 2022- at a glance**

















**MIFF 2022- Films Division Complex**





# Photographers photographed



## Closer look at 'what to watch today' from the Screening Schedule

**08 Today's Screenings**

<p><b>ADDI - I, PG Complex</b></p> <p><b>INTERNATIONAL COMPLEX I</b></p> <p>10:00 AM - 12:00 PM  <b>THE GREAT ESCAPE</b>          A gripping war film set in a prison camp during the Vietnam War. Starring Brad Pitt, George Clooney, and Matt Damon.</p> <p>12:00 PM - 2:00 PM  <b>THE GREAT ESCAPE</b></p> <p>2:00 PM - 4:00 PM  <b>THE GREAT ESCAPE</b></p> <p>4:00 PM - 6:00 PM  <b>THE GREAT ESCAPE</b></p> <p>6:00 PM - 8:00 PM  <b>THE GREAT ESCAPE</b></p> <p>8:00 PM - 10:00 PM  <b>THE GREAT ESCAPE</b></p>	<p><b>NATIONAL COMPLEX I</b></p> <p>10:00 AM - 12:00 PM  <b>THE GREAT ESCAPE</b></p> <p>12:00 PM - 2:00 PM  <b>THE GREAT ESCAPE</b></p> <p>2:00 PM - 4:00 PM  <b>THE GREAT ESCAPE</b></p> <p>4:00 PM - 6:00 PM  <b>THE GREAT ESCAPE</b></p> <p>6:00 PM - 8:00 PM  <b>THE GREAT ESCAPE</b></p> <p>8:00 PM - 10:00 PM  <b>THE GREAT ESCAPE</b></p>	<p><b>ADDI - II, PG Complex</b></p> <p><b>INTERNATIONAL COMPLEX II</b></p> <p>10:00 AM - 12:00 PM  <b>THE GREAT ESCAPE</b></p> <p>12:00 PM - 2:00 PM  <b>THE GREAT ESCAPE</b></p> <p>2:00 PM - 4:00 PM  <b>THE GREAT ESCAPE</b></p> <p>4:00 PM - 6:00 PM  <b>THE GREAT ESCAPE</b></p> <p>6:00 PM - 8:00 PM  <b>THE GREAT ESCAPE</b></p> <p>8:00 PM - 10:00 PM  <b>THE GREAT ESCAPE</b></p>	<p><b>ADDI - III, PG Complex</b></p> <p><b>INTERNATIONAL COMPLEX III</b></p> <p>10:00 AM - 12:00 PM  <b>THE GREAT ESCAPE</b></p> <p>12:00 PM - 2:00 PM  <b>THE GREAT ESCAPE</b></p> <p>2:00 PM - 4:00 PM  <b>THE GREAT ESCAPE</b></p> <p>4:00 PM - 6:00 PM  <b>THE GREAT ESCAPE</b></p> <p>6:00 PM - 8:00 PM  <b>THE GREAT ESCAPE</b></p> <p>8:00 PM - 10:00 PM  <b>THE GREAT ESCAPE</b></p>	<p><b>ADDI - IV, PG Complex</b></p> <p><b>INTERNATIONAL COMPLEX IV</b></p> <p>10:00 AM - 12:00 PM  <b>THE GREAT ESCAPE</b></p> <p>12:00 PM - 2:00 PM  <b>THE GREAT ESCAPE</b></p> <p>2:00 PM - 4:00 PM  <b>THE GREAT ESCAPE</b></p> <p>4:00 PM - 6:00 PM  <b>THE GREAT ESCAPE</b></p> <p>6:00 PM - 8:00 PM  <b>THE GREAT ESCAPE</b></p> <p>8:00 PM - 10:00 PM  <b>THE GREAT ESCAPE</b></p>
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## **IDPA Open Forum –Foodfor Thought**



## **Competition screening**



**Films Division's Marketing Stall**



**Dutch documentary film “Turn Your Body to the Sun” wins Golden Conch at MIFF 2022**

The Dutch documentary film “*Turn Your Body to the Sun*” that tells the incredible story of a Soviet Prisoner of War, won the prestigious Golden Conch award for the Best Documentary Film at MIFF 2022.

The citation reads: “The Film maker recreates the personal stories of world war two in such a fashion that it provokes the thought of the viewers. Innovative use of archive material is very sensitive and cinematic treatment is par excellence.



Silver Conch for the Best Short Fiction Film in the International Competition is shared with Malayalam film **'Saakshatkaaram'** and Gudmund Helmsal's **'Brother Troll'**, a film from Faroe Islands of Denmark.

The citation for first reads, "A very moving and emotive story which cements the humanity by crossing the religious boundaries. The powerful feeling of the families is reconnected in tranquilities and is captured beautifully."



The citation for 'Brother Troll' reads, "Robust use of all aspects of filmmaking, contribute to bring the landscape and the culture of far away (faroe) Island. The complex relationship of brothers is portrayed with kids glove so that the essence of relationship is sustained."



Special Jury Mention was also shared between two films with a Certificate of Merit to the film '*Who Says The Lepchas Are Vanishing?*' by Abhuydaya Khaitan, produced by Films Division and "**Ghar Ka Pata**" directed by Madhulika Jalali.



The Pramod Pati Special Jury Award (for most innovative / experimental film) in International Competition was awarded to the film **“Closed to the Light”** directed and produced by Italian film maker Nicola Piovesan.



Silver Conch for the Best Animation Film in International Competition of MIFF 2022 is awarded to the Polish film “***Prince in a Pastry Shop***” directed by Katarzyna Agopsowicz and Produced by Ewelina Gordziejuk.

The citation reads, “Originality, creativity, imagination and excellent artistic presentation in dealing with a philosophical question of what is happiness.”



Silver Conch for the Best Documentary (upto 60 minutes) in the National Competition of MIFF 2022 was awarded to the film **'Screaming Butterflies'** directed by Assamese Director Aimee Barua and produced by Mala Barua.

The citation reads: "The Award for Screaming Butterflies is for its unflinching narration of the stories by the victims of cross-religious marriages who have bravely come forward to document their brutal victimisation."



Silver Conch for the Best Documentary-(above 60 minutes) in the National Competition Section has been awarded to the inspirational film **'Admitted'** directed by Ojaswwee Sharma.

The citation reads: "The Award for the Best Documentary Film (above 60 minutes) is given to Admitted for its sensitive handling of a subject matter which has been taboo in social circles and cause for shame within the family. The jury has made a special note of the film's forceful and brave lead character."



In the National film competition category, Silver Conch for the Best Short Fiction under 45 minutes was declared to the film **“GeruPatra”** directed by Shristipal Singh. The film follows the life of a street typist who gets caught in a political cob-web when a letter that he typed for a mysterious woman ends up in a local newspaper.

The citation reads: “This award is for its very relevant and contemporary theme of the freedom of the individual played against asurreal Kafkaesque atmosphere.”



In Animation film category, Silver Conch for the Best Animation Film in the National Competition awarded to the film "**Kandittundu**(Seen It)", directed by Adithi Krishnadas.

The citation reads: "Film's subtly hilarious take off on the fantasy folklore of Kerala and its very unique and original style of animation which truly enhances the well crafted content."



Dadasaheb Phalke Chitranagari Award for Best Debut Film went to Animation film “**Radha**” directed by Bimal Poddar.

Animation Film, “**Megha**” by Rishi Bhaumik bagged the award for Best Student Film in the National Competition, by IDPA. The Award carried a cash prize of Rs100,000.

The citation reads : “rare use of animation to tackle a serious theme which is rarely spoken of even within family circles and for its unerring use of colour which enhances and underscores the poignancy of its theme.”



In the technical awards category, Best Sound Design award shared with Indian Film **“Kicking Balls”** directed by Pritam Das and Panamanian Film **“For Your Peace of Mind, Make Your Own Museum”** by Jose Rommer.



Award for Best Editing was also shared between two Indian films and awarded to the Editor of “**Dhobi Ghat**”, S. Shanmuganathan and to the Editor of the film “**Bamboo Ballads**”, Sajed P C.

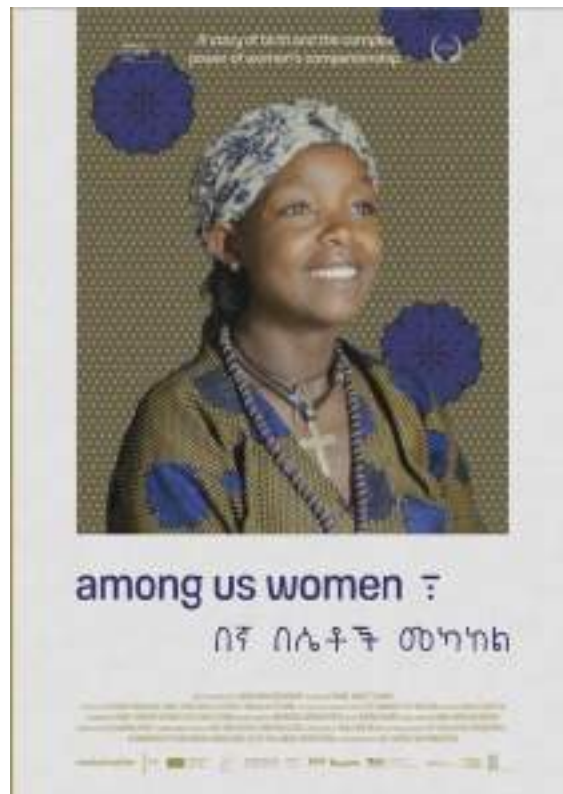
The citation for Dhobi Ghat reads : “Through the creative and lively editing, the editor structures the rhythm of life in Dhobi Ghat. He captures the life and also the uncertainty looming large on the inhabitants.”

The citation for Bamboo Ballads reads: “The Award for the Best Editor is given to Sajed P C for “Bamboo Ballads” for his crisp and seamless editing which helps to evenly pace out the film thus adding to its overall finesse.”





Award for the Best Cinematography also shared between two Films. It is awarded to Bernarda Corenjo Pinto for the German film “**Among Us Women**” and Rafeeq Ellias for the Indian Film “**If Memory Serves Me Right**”.





The award ceremony was followed by a spectacular cultural programme on 'Tribute to Swar Kokila Lata Mangeshkar' performed by M/s. Northern Lights Entertainment, Mumbai and Choreographed by Sumeet Nagdev Dance Arts.





## MIFF 2022 on Films Division YouTube Channel

[https://www.youtube.com/watch?v=j5k719bW314&list=PLZN9KGi5w\\_41Ajueo\\_FzDsPE7uKEEsQ8d](https://www.youtube.com/watch?v=j5k719bW314&list=PLZN9KGi5w_41Ajueo_FzDsPE7uKEEsQ8d)



MIFF - PROMOS



Opening Ceremony



Day - 1



Day - 2



Day - 3



Day - 4



Day - 5



Master Class



Homage



Master Class



MIFF 2022 - Awards



MIFF - 2022 Highlights



MIFF – 2022 Opening Ceremony



MIFF – 2022 Closing and Award Ceremony

MIFF Facebook - @MiffIndiaFD - (<https://www.facebook.com/MiffIndiaFD>)



International Jury Members

National Jury Members



Master Classes & Workshops



MIFF – 2022 Closing and Award Ceremony

MIFF Instagram - @miff\_fd ([https://www.instagram.com/miff\\_fd/](https://www.instagram.com/miff_fd/))



Press Information Bureau Tweets on MIFF 2022 ([https://twitter.com/PIB\\_India](https://twitter.com/PIB_India))



#MIFFDialogues



DD Sahyadri Channel



ETV Bharat Channel



Link - <https://www.etvbharat.com/marathi/maharashtra/city/mumbai/first-time-special-screening-for-children-in-mumbai-internation-film-festival-miff-2022/mh20220530190611622622526>

Jai Maharashtra Marathi News Channel



Link - <https://www.youtube.com/watch?v=YiOeUqK52I0>



INQVITA

**A**liona van der Horst is a Dutch documentary actress whose career consists of a wide variety of films. Her Dutch documentary film *Turn Your Body to the Sun*, which tells the incredible story of a Soviet prisoner of war, has won the prestigious Golden Conch award for the Best Documentary Film at the recently concluded Mumbai International Film Festival (MIFF). Born as a child of a Russian mother and a Dutch father, her dual nationality has translated within her work. In four of her films, she depicts Russia's troubled history often finding a way to consider politically influenced collective tragedies that are still open wounds in Russian society. Two of them are first-person films, dealing with her parents or her Russian family (After the Spring of '40 and Love is Prohibited). The other two, *Marie Pizky* and *Turn Your Body to the Sun*, are set against the background of Perestroika times and World War 2. Excerpt from an interview:

**You won the top honour at MIFF. How important is a felicitation from India?**

It is a great honour for me to win this award. It was unexpected. I wish to thank the organizers of the festival and the jury for their appreciation of my work. I strongly believe that documentary filmmaking is a work of art and it comes from an inner urge to create and reflect on the life that surrounds us. I think it is fantastic that this film resonates in India — a country I love from the first moment I set foot in and is overwhelming with stories, poetry and imagination. For Europeans, World War 2 is at the core of their moral values and in the stories of grandfathers and parents. But I reckon it is different in India, you have your historical tragedies.

**Please share more about the making of *Turn Your Body to the Sun*.**

I am convinced that Russia's unresolved past strongly determines the present. My previous film, *Love is Prohibited*, dealt with Stalin's inhuman treatment of the peasants and the resulting intergenerational trauma of my own peasant family. In *Turn Your Body to the Sun*, I take a look at another part of Russian history: the fate of prisoners of World War 2, but always with an eye on how history influences the present. Sana Voldina, the film's protagonist, had a father who suffered an impossible fate. He never spoke about this fate



A still from *Turn Your Body to the Sun*

# INSPIRED BY TRAGEDIES

*Turn Your Body To The Sun* director Aliona van der Horst, who won the Golden Conch award for the Best Documentary Film at the recently concluded Mumbai International Film Festival, talks about how wars inspired her and more

during his life — it's hard to find words for such overwhelming, traumatic experiences. The Soviet Union's psychological terror denied him the chance to speak out. In the narrative of the Great National War, or World War 2 as called in Russia, there is still a little place for the common man's shocking, horrifying experience of war and labour camps. For so long, World War 2 has been a benchmark in our lives and of many Europeans. You'd think that all the stories would have been told by now. But new stories keep surfacing. This, too, is one of those stories. Millions of children and grandchildren of these prisoners of war are alive. Their fathers and grandfathers were forced to continue their lives full of post-war anger and shame, having been branded 'guilty'. Some of them were finally rehabilitated a decade ago, others weren't. Many were never freed and have no riches. Lately, a dozen or so small monuments have been erected by several European countries, but there is still no national excitement for them

in Russia. They all need one thing: recognition.

**What were the reference points while making this film?**

Most of the moving images of Soviet prisoners of war were made by the Nazis and served as propaganda. Camera crews of Nazis cheerfully set off to film the *Unternehmen*. Like an archaeologist, I researched the written footage and now examine it from all sides. I slow down the images, zoom in on them, and replay them. I study men who looked at the camera less 70 years ago and now return my stare. I see their ailments and try to read their emotions: Is it shame, hope, exhaustion, curiosity? And in their glances, I see the reflections of *Isara's Defeat's* glances. Thus, the meaning of this enemy material changed. I think it's important for the images to remain open to interpretation. As a filmmaker, I am not going to tell you what to see in them, they are not illustrations to a story. It's an open narrative, you have to do your work, interpret the images and above all, ask questions — as I did and still do. And as Sana says, My father is in all these images. The mass experience destroys any individuality — everything that makes you human is gone and only the basic emotions of hunger, fear, and pain remain and are shared by all.

**When did you first realize that you want to touch upon such a sensitive topic as a director?**

In 1989, Mikhail Gorbachev came to power and this strange country of my childhood opened up to the world and to me, an 18-year-old student of Russian literature. The Berlin Wall fell. I was tormented by Russian businessmen and once by Gorbachev and his wife Raisa. Then I went to the film academy where I graduated in 1997 with a movie about the political abuse of psychiatry in Ukraine. One of the protagonists of the film told me about his father, who was one of the millions of prisoners of war starved to death by the Nazis in

large pits frozen off by harsh winds. I have never been able to forget this horrific image. Twenty years later, one film led to another, like links in a chain: I met Sana Voldina, a successful author. I admired her work, her unbridled sense of language and imagination. Likewise, she lives in Amsterdam. She told the closest her wish to delve deeper into the history of the prisoners of war and to know her father before he became her father. Sana's father was my own, parents, separated by fate, writing each other letters, today's Russia struggling with the legacy of a cruel century. I asked her if I could accompany her in the search for her father. Her journey became my journey too and resulted in this film.

I have also tried to tell a universal story of love, loss, and survival.

**As a Russian filmmaker, what do you have to say about the war between Russia and Ukraine?**

I am of mixed Dutch-Russian origin — a Russian mother and a Dutch father. I grew up in the Netherlands, so I consider myself Dutch with Russian roots. The war that Russia is waging against the sovereign state of Ukraine makes me outraged, horrified, and deeply concerned. This is such a dangerous situation not only for Ukraine and Russia but for the world order and freedom in general. My film shows the essence of the Soviet system and Stalin, the dehumanization of the individual. It enables me to see this process of dehumanization happening again in Russia. History repeats, rather than repeats, as Mark Twain said.

**Would you like to touch upon the current political scenario in your next project?**

I will for sure make a film that will deal with this horrific war that nobody was covering and nobody still knows how it would end. But as an artist, I need time for reflection and interpretation.



Aliona van der Horst





## Coming together for cinema

Herma and Sunny, who refrain from making public appearances together, to attend MIFF's closing ceremony



**MOHAR BASU**  
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MIFF's success started 25 years ago in 1996. Herma Malhotra has been central — although not fully aware — to Sunny and Sunny's Devd. The duo's first came from his previous marriage. Over the years, Malhotra has rarely made a public appearance with the Devd. The fact was further

explained when Sunny and Sunny were congratulated by their former at half-over Kaka Devd's wedding in 2011. However, it looks like Malhotra and Sunny will come together at the closing ceremony of the ongoing Mumbai International Film Festival (MIFF) 2022. The two actors will also interview Herma's Shreea Bhaug, actor Rishi Khanna and Manoj Thakur, among others, as guests of honour at the event in Worli on June 4. Confirming the guest list, Kacker — Malhotra's director,

MIFF, and managing director, National Film Development Corporation, says, "MIFF 2022 has been a joyous experience after the pandemic for complete filmmakers and viewers alike. The three festivals' success stories, and vivid memories among filmmakers were highlighted. We are honoured to have our esteemed guests coming for the closing ceremony. Malhotra and Sunny reportedly got made a public appearance together at the 2022 Goa Film Festival."

# 'He saw funny videos before a serious scene'

Stating that Dutt's "unique personality" made him an apt choice to play Kaka Kanha, Samrat Prithviraj director on how the actor approached the intense role

**UMA RAMASUBRAMANIAN**  
umarama@rediffmail.com

WHEN today the ground-work for Samrat Prithviraj, it was the coming of Kaka Kanha the poster director Chaitanyasankar Devdesh. The filmmaker's creative research had indicated that Kaka Kanha was a great warrior like regular Prithviraj Chakravarti, but not without his share of vulnerability. The actor, playing the warrior, would also have to hold his own in front of Akshay Kumar who was chosen for the titular role. Devdesh believed Sanjay Dutt fulfilled the two conditions. "The role demanded a unique personality with a sense of honour, loyalty, but also both the qualities," says the director. Dutt's character is seen wearing a dhoti in the film. Legend has it that following an incident, Kaka Kanha would be killed by the enemy who joined a marriage alliance which Prithviraj's father Sikandar Chakravarti — who is always seen in a dhoti — Kaka Kanha was deeply attached to Samrat Prithviraj. They had a son, important part of the film," says Devdesh.

The Dutt, the poster director — also starring in the film

Chakravarti and Sikandar — was a change of pace after the heavy-duty, action-packed character. The director remembers how the actor was drilled to handle life like the character. "He was extremely strict about opening the dhoti and the armour. In fact, he had anticipated the armour to be heavier but when he actually put it on, Sanjay was happy to notice that it was much lighter. Even he had previously stated in an interview and sword-fighting, he was comfortable. He has done many action films, so it came naturally to him."

One would imagine that Dutt had his own method to get into the mindset of the warrior. But Devdesh surprised us when he says, "Right before a (killing) scene, Sanjay used to watch the news on TV. He used to call two people from the news team, who would show him some funny videos. He would have a heavy laugh, so that he was in a good mood before (wearing) a serious scene."

**'Sanjay was enthusiastic about wearing the armour. In fact, he had anticipated it to be much heavier'** Devdesh, director



Sanjay Dutt in the film

## 'We have become democratic in casting'

Ayushmann, whose Aank has received mixed response, discusses how he didn't face discrimination in the industry

**UMA RAMASUBRAMANIAN**  
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AANK may not have worked to them in the box office, but the film has opened a dialogue about the discrimination against the south-east Indians. For that, Ayushmann Khurrana must be thanked. He played the role of Aank after the feature Article 15 (2019), approached him again for the social drama 'Aankh' and he has developed a deep bond after Article 15. We were discussing different subjects for a while, he was in touch with a lot of people from the south-east, there were a lot of letters and personal inquiries that shaped Aank," says Khurrana.

The film, focusing on the urbanisation of a coastal

town, has come at a interesting time. Of late, the country has witnessed a raging debate on whether Hindi should be considered the national language. Asked about his stand on the subject, Khurrana states in an interview, "We cannot put one language on a pedestal. We need to respect each and every language in our daily life, we speak an amalgamation of different languages — we English, Hindi, Urdu and so on. Putting [Hindi] on a pedestal is unfair to a person who hasn't spoken Hindi since childhood."

**The actor's recent release Aank marks his reunion with director Anubhav Sinha after Article 15 (2019)**



A steady string of successes over the past few years has made Khurrana one of the most reliable actors at the current crop. But he could not be the top choice to have been seen as a dark underdog. Do you face discrimination in the industry? "I was not discriminated against. I feel we have become more democratic in terms of casting. The whole subject of casteism is done [with]; I believe it's taken care of. That said, I know people who are not privileged, so there could be a different kind of discrimination between the privileged and underprivileged, but it's not in the general of casteism."

PH: ANUBHAV SINHA

# Union Minister of State Dr. L. Murugan attended the Mumbai International Film Festival at Films Division Complex

Chennai, June 2: Union Minister of State for Information & Broadcasting Dr. L. Murugan attended the Films Division Complex on the inaugural day of the seven day festival. The 17th edition of the Mumbai International Film Festival for Documentary, Short Fiction, and Animation films (MIFF-2022) began with a colourful opening ceremony at the Nehru Centre, Worli in Mumbai on 29th May 2022, inaugurated by Shri Piyush Goyal, Union Minister of Commerce & Industry, Consumer Affairs, Food & Public Distribution

and Textiles.

Mr. Ravinder Bhakar, Managing Director NFDC India, expressed that "Overwhelming response on the inaugural day of MIFF 2022, it has been a great honour for us to host this festival which is into its 17th edition this year, the festival has short fiction, animation & documentaries from all over the world. The insightful master classes and speaker sessions have attracted audiences to the event who are thoroughly enjoying the event. I welcome all to MIFF and hope they visit and celebrate the



festival."

MIFF has received overwhelming response from film-makers across the globe. It has 23 debut film-

makers who are premiering their short fiction, animation and documentary content. It has received 808 entries from 30 countries out of which

650 films will be screened under the National competition category. And 158 films in the international competition section. Over INR 90 lakhs in Prize Money to be won by the filmmakers. The Best Film of the Festival will receive the Golden Conch award, along with a cash prize of INR 10 lakhs. There are several other awards also in other categories from five to one lakh each. The coveted The coveted Dr. V Shanmugas Lifetime Achievement Award with a cash award of INR 10 lakh will also be given away during the festival.



## 'मासा'तून दिग्दर्शनात पदार्पण

६ एक योगळा दृष्टिकोन स्वीकारण्याची गरज आहे, हे 'मासा'च्या माध्यमातून सांगण्याचा प्रयत्न केला आहे. साक्षरताचं नृत्यदिग्दर्शन आणि लघुपटाचं दिग्दर्शन हे काही अशी समान असलेली त्यात अनेक सूक्ष्म असे फरक आहेत. दिग्दर्शनात एक विस्तृत दृष्टिकोन मिळाला आणि कथा सांगण्याची ही विशिष्ट शैली आत्मसात करता आली. 'मासा'चं यज्ञ हे संपूर्ण टीमचं आहे.

- फुलका खावकर, दिग्दर्शिका-मासा

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नृत्यदिग्दर्शनाची भूत संघाट्याची फुलका खावकर.

'मासा' या लघुपटाच्या दिग्दर्शनात दिग्दर्शिका फुलका खावकर यांनी प्रेरणा घेत आहे. या लघुपटाच्या माध्यमातून ती सामूहिकतेची आकृतीची नव प्रेरणासमीर आणत आहे. मुंबई इंटरनेशनल फिल्म फेस्टिव्हलमध्ये (निसफ) १२०० विभागामध्ये निवड केलेल्या १२० लघुपटांमध्ये फुलका खावकर यांनी 'मासा'चा समावेश केला. हा लघुपट संदेश कुलकर्णीने लिहिलेला असून यामध्ये अमृता आणि ज्योती सुभाष महत्त्वाचे भूमिका आहेत. तळमळी वीथळा आलेली सून केतकी



आणि वावकर, सामूहिकता या दोघांची ही गोष्ट आहे. फुलकाच्या दृष्टिकोनातून तयार झालेला हा लघुपट आस्पावला नसत नव्यान स्वीकारापासून भाग घेतले. 'मासा'चा रत्नागिरी फिल्म फेस्टिव्हल आणि पिवरवरी फिल्म फेस्टिव्हलमध्ये विशेष गौरव करण्यात आला. अमृता व ज्योती सुभाष यांच्यासह संदेश कुलकर्णी, वावकर आणि नयन जाधव यांच्यादेखील प्रमुख भूमिका आहेत. हा लघुपट ३ जूनला निसफमध्ये प्रदर्शित करण्यात येणार आहे.

## Resul Pookutty decodes the sound of 'Pushpa: the Rise'

The 17th Mumbai International Film Festival (MIFF) that kicked off from May 29 with numerous Bollywood talents, directors and creative artists shining through the festival. Knowledgeable sessions each day are inspiring the new comers, as well as the audiences. Oscar winner sound designer, Resul Pookutty in his outstanding masterclass discussed in details, the sound effects work in the film Pushpa: The



Rise. He stated that sound has the ability to define the space and dimension of the visual. Therefore, sound designers have to be selective about sounds and place them carefully in a scene. He explained about the difference between dialogues and pitch and said

that spoken dialogues are thrown carefully into the acoustic environment to make an emotional connect with the audience. Talking about the 5 different forms of sounds i.e Production Sound, Foley sound, Ambience Sound, Designed Sound, and Music he insisted to keep the context of the story, vision of the director and socio-cultural aspects in which it is being set in mind while designing the audio layer.

பயகம்

புதன்கிழமை 01.06.2022

## மீன்வளத்துறையில் ரூ. 20 ஆயிரம் கோடி செலவில் வளர்ச்சித் திட்டங்கள் செயல்படுத்தப்பட உள்ளதாக மத்திய இணையமைச்சர் டாக்டர்.எல். முருகன் தகவல்

சென்னை, ஜூன்.1, 2022:மீன்வளத்துறையில் ரூ. 20 ஆயிரம் கோடி செலவில் வளர்ச்சித் திட்டங்கள் செயல்படுத்தப்பட உள்ளதாக மத்திய தகவல் ஒலிபரப்பு, மீன்வளம், கால்நடை, பராமரிப்பு, பால்வளத்துறை இணைப்பமைச்சர் டாக்டர். எல். முருகன் தெரிவித்தார். பாரத பிரதமர் மாண்புமிகு ரிஜிஸ்டிரேஷன் மோடி சிம்லாவில் நேற்று தொடங்கிவைத்த ஏழைகள் நலநாட்டின் ஒரு பகுதியாக சென்னையில் நடைபெற்ற நிகழ்ச்சியில் பங்கேற்ற மத்திய இணை அமைச்சர் டாக்டர் முருகன், வளர்ச்சித் திட்டங்களில் ஒன்றாக நாட்டின் முதலாவது உடல்பாசிபூங்கா தமிழகத்தில் உருவாக்கப்பட



எட்டு கோடி ரூபாய்கள் பயனடைந்திருப்பதாகவும் குறிப்பிட்ட அமைச்சர், தமிழகத்தில் மட்டும் 32 லட்சம் குடும்பங்கள் விலையில்லா சமையல் எரிவாயு இணைப்பை பெற்றிருப்பதாக கூறினார். ஜூன் மூலம் குடிநீர் வழங்கும் திட்டத்தின் கீழ் தமிழகத்தில் ஒரு கோடியே 27 லட்சம் குடிநீருக்கு இணைப்புகள் வழங்கப்பட்டு இருப்பதாக அவர் தெரிவித்தார். பிரதமரின் வீட்டு வசதி திட்டத்தின் கீழ் 3.5 லட்சம் பேரும் விவசாயிகளுக்கான வருவாய் ஆதரவு திட்டத்தின் கீழ் 46 லட்சம் பேரும் தமிழகத்தில் மட்டும் பயனடைந்து இருப்பதாக அவர் கூறினார்.

ஜூன் மூலம் குடிநீர் வழங்கும் திட்டத்தின் கீழ் தமிழகத்தில் ஒரு கோடியே 27 லட்சம் குடிநீருக்கு இணைப்புகள் வழங்கப்பட்டு இருப்பதாக அவர் தெரிவித்தார். பிரதமரின் வீட்டு வசதி திட்டத்தின் கீழ் 3.5 லட்சம் பேரும் விவசாயிகளுக்கான வருவாய் ஆதரவு திட்டத்தின் கீழ் 46 லட்சம் பேரும் தமிழகத்தில் மட்டும் பயனடைந்து இருப்பதாக அவர் கூறினார்.

ஜூன் மூலம் குடிநீர் வழங்கும் திட்டத்தின் கீழ் தமிழகத்தில் ஒரு கோடியே 27 லட்சம் குடிநீருக்கு இணைப்புகள் வழங்கப்பட்டு இருப்பதாக அவர் தெரிவித்தார். பிரதமரின் வீட்டு வசதி திட்டத்தின் கீழ் 3.5 லட்சம் பேரும் விவசாயிகளுக்கான வருவாய் ஆதரவு திட்டத்தின் கீழ் 46 லட்சம் பேரும் தமிழகத்தில் மட்டும் பயனடைந்து இருப்பதாக அவர் கூறினார்.

**MIFF – 2022**

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<b>Nodal Officer</b>	Dheep Joy Mampilly, Director of Administration
<b>Festival Coordinator</b>	A.K.Maharaja, Sr. Branch Manager
<b>Festival Cell</b>	Ajita Nair, Superintendent & her Team
<b>Print &amp; Publication</b>	R.Ravi, Director and R.K.Chandel, Officer-In Charge of Distribution (I/C)
<b>Cover Design, Setting, Decoration &amp; Exhibition</b>	Ashish Kumar Das, Officer-In Charge, CFU & his Team
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