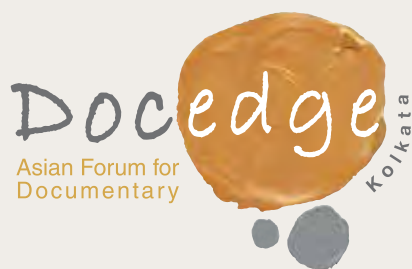




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FOREWORD

A warm welcome to all of you to the 3rd edition of the Dhaka DocLab, 2019. It has been an inspiring journey towards accommodating aspiring filmmakers of the South Asian region to the platform to share and exchange views and opinions and thus contribute to the global scenario of filmmaking and distribution.

During the phases, we have been able to experience the diversity and experiments of contemporary human contents among the participating filmmakers and their attempts towards seeking peaceful coexistence of the human race.

We have been witnessing the increasing enthusiastic participation of South Asian filmmakers since earlier editions of the Lab. The sheer possibilities of documentary filmmaking aspects through which we are certain of our desired prospect of achieving the participatory role of filmmakers in activating the elements of positive social change among our society. Besides, the increasing quality and participation of regional young film enthusiasts also confirm achieving our interest to connect them with the global stream of contemporary filmmaking possibilities.

The third edition of Dhaka DocLab is dedicated towards conservation of critically endangered world heritage site- Sundarbans, 'the last mangrove forest' which is facing the rapidly increasing challenge of climate change and deforestation caused by industrial pollution.

Once again, thank you all for your keen interest and participation in observing Dhaka DocLab and for bearing witness to the evolution of creative documentaries in the region.

Warmly

Nasir Uddin Yousuff
Chairman, Dhaka DocLab



ENAYETULLAH KHAN

**Chairman
Cosmos Foundation**

MESSAGE

It gives me great pleasure to see how Dhaka DocLab has quickly established itself as the pre-eminent platform for pitching of ideas by documentary filmmakers as well as the mentoring of young, up-and-coming artists who are interested in this important art-form. Through its series of workshops, Masterclasses and seminars that are organised around the year for documentary filmmakers of Bangladesh, I am sure the day is not far till we unearth the next Sharmeen Obaid-Chinoy right here from among us.

The annual event DDL organizes is of course open to documentary filmmakers from across South Asia, and as we come up to the third edition, I am happy to reiterate Cosmos Foundation's continued support, through which we hope to shine a mirror on our societies, even as we celebrate our shared culture and history. The Lab aims to be a productive hub for South Asian creative content and reality storytelling, the kind of storytelling that can spur change and progress in our corner of the world, and as we tread the path of this noble cause, our Foundation aims to be a constant companion and source of support to the Lab and everyone behind it.

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TUTORS





NILOTPAL MAJUMDAR

Filmmaker, Teacher
President, Documentary Resources Initiative
INDIA

Nilotpal Majumdar is the Founder President of Documentary Resources Initiative that organizes Docedge Kolkata, an Asian documentary Project pitching forum that is engaged with filmmakers for intensive incubation, mentoring and international co-production opportunities. A postgraduate from the Film & Television Institute of India, Pune, he has received a National Award in 1997 for his film Dhatu Jhar. He is a frequent jury member and a tutor-mentor at the international documentary film festivals and incubation-cum-pitching sessions. Presently, he is the Director of the Manipur State Film & Television Institute, Imphal.



Paul has 40 years of experience in the world of audiovisual production as unit manager, production manager and producer. During the larger part of his career he has combined production and teaching/ tutoring.

He was the managing director of the European Documentary Network (EDN) from May 2013 until April 2019. In April 2019, he relaunched Congoo bvba, mainly for activities that concern tutoring, coaching and moderating.

Paul has been lecturing and managing workshops on documentary development and production in Belarus, Belgium, Bangladesh, Bosnia-Herzegovina, Brazil, Bulgaria, Canada, China & several other countries.

He is teaching at the LUCA School of Arts in Genk, Belgium and is a guest lecturer at the RITCS film school in Brussels, Belgium.

PAUL PAUWELS

Documentary Consultant
Managing Director, Congoo bvba
BELGIUM



AUDRIUS STONYS

Filmmaker & Producer
Professor in Lithuanian Academy of Music and Theatre
LITHUANIA

Audrius Stonys, recipient of Lithuanian National Culture and Art Award, is a member of European Documentary Network. Born in Vilnius, Lithuania, Audrius studied in Vilnius State Conservatorium in film directing. During 1989 he studied in Jonas Mekas Film Anthology Archive New York. His films got numerous international film awards. Among them Audience award in Nyon, Grand Prix in Split, prizes in Bornholm, Florence, Gyor, Neu Brandenburg, Oberhausen, Bilbao and San Francisco. In 1992 Audrius Stonys's documentary film "Earth of the Blind" was recognized by European Film Academy as the Best European Documentary Film of the Year and received the Felix Award. He has worked as a teacher of Documentary film in the European Film College, Denmark from 2004-2005. Audrius has conducted lectures and master classes in Kolkata, Sao Paulo, Seoul, Tokyo, Berkeley, Stanford, Moscow, Belgrade, Barcelona, San Francisco, Carpi Modena, Paris. He has presented his films in Switzerland, Russia, France, Israel, Czech Republic, Germany, USA, Belgium, Spain, Turkey, Colombia, Uruguay and Italy.

He has recently completed his meditative documentary essay film that portrays the less-remembered generations of cinema poets of the Baltic New Wave.



RYOTA KOTANI

**Executive Producer of International Programs
NHK Enterprises INC.
JAPAN**

Since 1986 Ryota Kotani has been working for NHK (Japan Broadcasting Corporation) as a Director of Documentaries and News Operations. During his long producing career, his significant productions include "News operations of German Unification" (1990) "Urgent Report After Death of Rajiv Gandhi" (1991) and the live show "Symphony for the earth – Satellite Live Message by Seiji Ozawa and world musicians" (1995). Ryota has directed documentary film "European Picnic Plan breaking against Iron Curtain" (1993) won awards of HBF (Hoso Bunka Foundation). He has been working as documentary producer of NHK unique satellite channel cultivating High Definition Documentaries as like the travelogue "World Strollers" (2005-07) and "Cats!" (2012-14), international co-production "Why Democracy" (2007) "Indian Short film series" (2007 & 2008) "Queen and I" (2008), and "The KERIYA" (2016) with NEO and BTv. He has commissioned many film productions, from which various films like "Chronicle of Amnesia" (2007) by Anirban Datta, "Char... The No-Man's Island" (2012) by Sourav Sarangi, "Spiral stairs" by Ji Tang (2009) from China and Japan; "Love & Hate" by Sean McAlister (2009) from U.K got screened at the Yamagata International Documentary Film Festival and won Awards. His present commissioned works include "INSIDE LENS" by Sumon Delwar from Bangladesh for the NHK World.



Karolina Lidin is a documentary consultant with 25+ years of experience on the international documentary scene, primarily engaged at Nordisk Film & TV Fond as Documentary Advisor and at Sheffield Doc/Fest as Executive Producer, Marketplace & Talent. In addition, Karolina Lidin is continuously involved in mentoring/training schemes, developing projects with international potential, lately with DocsPort Incheon, Docs by the Sea, DocEdge Kolkata and Dhaka DocLab. Karolina has previous experience as producer, film commissioner, distributor. She has worked as the CEO of Nordisk Panorama and Nordisk Forum. In addition to her role as festival jury, panel-selection committee participation, and tutoring worldwide, Karolina's activities also include moderating the IDFA FORUM and numerous other film festivals and market events.

KAROLINA LIDIN

Executive Producer
Meet Market, Sheffield Doc Fest
UNITED KINGDOM



EMMA DAVIE

Filmmaker
UNITED KINGDOM

Emma Davie is a filmmaker and tutor. She has made a wide variety of documentaries and most recently co-directed a feature documentary *Becoming Animal* with Swiss Canadian Peter Mettler that was nominated for best feature at the CPH Dox, Documenta Madrid, Docs and has been screening at IDFA, RIDM, Jihlava and many other festivals. Her previous documentary, *I Am Breathing* (co-directed with Morag MacKinnon) won Scottish BAFTA for Best Director and played in over 50 countries. Emma teaches at the Edinburgh College of Art, where she runs the post graduate course in documentary directing. She advises on many films internationally and used to programme documentaries for the Edinburgh International Film Festival and was on the board of EDN. She ran a company called Clanjamfrie, specialized in immersive large-scale shows incorporating performance and film, often in unusual spaces. Emma studied English literature at Oxford University, and theatre in Paris.



Lived on a few continents, worked for a few years for a few global media outlets, Boris mitic understood a few things and dedicated the rest of his life to creative parenting, creative football and creative documentaries: a Gypsy Mad Max recycling saga, a claustrophobic tragicomedy of the absurd, a satirical documentary fairy tale, a feel good parable about nothing... 200 festivals, 25 awards, 20 broadcasters, global lecturing track record.

BORIS MITIC

Filmmaker
SERBIA



Emil Joseph is an Editor based in London with over 5 years' experience as a freelancer. Emil has completed his MA, Editing from the National Film and Television School. He has been a participant of the BFI NETWORK and BAFTA during 2019. Emil has a great passion and dedication to the craft of storytelling. His versatile experience ranging from editing documentary, feature and short fiction, animation, alongside commercials and various branded content. Emil Joseph has working experience for companies including Passion Pictures, DNA Films, 10FT Films and Sandpaper Films.

EMIL JOSEPH

Editor
UNITED KINGDOM

DECISION MAKERS





GUNNY HYOUNG

**Executive Producer, EBS
SOUTH KOREA**

Gunny has been majored TV & film study in America. Before starting his Master Degree, he used to work internship program in the local TV network near Detroit area. He has been studied films & factual contents in graduated school in Michigan area.

When he became his career as a TV documentary director at the EBS Korea, most of his documentary programs have been involved in investigative or cultural contents. However, after he experienced European TV & contents working New Media Producer at the Radio Netherlands as one of internships, his style has been changed to the international grounds & perspectives.

Moreover, when he served one of station officers at the ABU (Asia Pacific Broadcasting Union) Headquarter in Kuala Lumpur, Malaysia, he built valuable networks for documentary makings in Asian territories. Gunny's also one of founding members for starting with International Documentary Film Festival in Korea by TV network. EIDF(EBS International Documentary Film Festival) was born with efforts to bring idea to the public why documentary worlds supposed to exist for our society. More than 8 million audiences have been enjoyed the EIDF annually by Public TV, EBS Korea.



HANS ROBERT EISENHAUER

**Managing Director
Ventana-Film GmbH
GERMANY**

Hans Robert Eisenhauer had been working for ARTE since its foundation in 1991. After his retirement from ZDF and ARTE in 2011, Hans moved to Berlin and started a new career as an independent producer with the production company Ventana-Film GmbH, a Berlin based TV and Film production company, focused on international documentary films, including cultural and current affairs TV programs. Hans became the Managing Director of Ventana in June 2011.

Ventana's German-Syrian coproduction, "Return to Homs" by Talal Derki had its world premiere at IDFA 2013 and received the Grand Jury Award for the Best International Documentary Film at the Sundance Film Festival 2014. Hans continued working with Talal Derki on his second feature length documentary film "Of Fathers and Sons", which won the Grand Jury Award at Sundance 2018 and has also been nominated for Best Documentary at the Oscars 2019. Currently, he is working on the co-production of "Watch over Me" by Indian filmmaker Farida Pacha among other projects.

Hans has been responsible for more than 2000 theme-evenings and about 60 feature-length documentaries for cinema and television, a large number of current affairs programmes and series. Hans also works as a consultant and lecturer for different film workshops like the Documentary Campus E.V. and the Greenhouse Workshop for young filmmakers from the Southern Mediterranean countries.



JIANG HANQI

Development Coordinator & Director
C'est La Vie, Phoenix TV
CHINA

Ms. Jiang joined Phoenix Television after she graduated from the University of Rochester. Her news documentaries "Behind the Incident" (2016) and "The Vaccine Crisis" (2018) examined the vaccine incidents in China and searched answers to bewilderment of the people. Exploring Lai Lai Dance Hall, arguably the only underground gay club for older generation in Shanghai, if not the whole of China, her work "Shall We Dance?" (2018) took an in-depth look at the lives of older gay men and the history of the LGBT community in China over the past 60 years, and was widely acclaimed. As the Development Coordinator of "C'est La Vie", Ms. Jiang also helps the team in establishing global partnership and collaboration.

"C'est La Vie" is a weekly documentary programme of Phoenix Television. It focuses on different livings of society, throwing light on marginalized groups, vulnerable groups, historical figures and controversial figures from all walks of life, including veterans, LGBT, pneumoconiosis patients, illegal immigrants and sex workers. Launched in 2003, "C'est La Vie" has featured more than 1000 characters so far. It touches the hearts of audiences who respond by giving donations to the subjects appearing on the program. "C'est La Vie" has received national and international awards including the Silver Hugo Award for Documentary at the Chicago International Film Festival in 2007 and 2009.



Dynamic and committed professional with more than 20 years of experience on audiovisual business and 10 years of experience on contents/ channels in house and international sales and acquisitions. I'm currently taking care of Festivals and Special Screenings Department at Taskovski Films, a London based world film sales & production company, recognized for representing award winning non-fiction features and for the distribution of high quality documentaries both theatrically and on TV.

EVA PEREZ

**Festivals & Special Screening
Taskovski Films
UNITED KINGDOM**



RAGNHILD EK

**International Emerging Film Talents Association (IEFTA)
FRANCE**

Ragnhild Ek is a Swedish award-winning filmmaker, communications expert, and music producer. Ragnhild started her career as a journalist and film producer in Africa, producing documentaries for BBC and independent features for Channel Four News and other TV networks.

Ragnhild has served for the UN Refugee Agency, including in Afghanistan, Pakistan, Yemen, and the Middle East as well as worked as the head of UNHCR Video Unit in Geneva managing content teams for the refugee agency, worldwide.

She served as a judge on the panel "Docs-in-Progress" at the Marché du Film, Cannes Film Festival in May 2019.



ABU SHAHED EMON

**Filmmaker & Consultant, Channel i
BANGLADESH**

Abu Shahed Emon is a young Bangladeshi independent filmmaker. He has graduated in Psychology from the University of Dhaka and later attended film schools in Australia and South Korea. He completed his Diploma and Advance Diploma from Sydney Film School (20019) and RMIT University (2010) and completed his 3 years Masters of Fine Arts (MFA) degree in Filmmaking with a Major in Directing from the Korea National University of Arts (2015). He received several prestigious scholarships during his study. From US Department of State, he received Near East and South Asia Undergraduate Student Exchange (NESA) scholarship (2007). From Australian Government, he received the Endeavour Vocational Education and Training Award (2009) and from the South Korean Government, he received the prestigious Arts Major Asian Scholarship (2012). Emon has also participated in the Asian Film Academy (AFA) Fellowship Program (2010) by the Busan International Film Festival, Asian project market (2011), Beijing Film Market (2012), Open Doors Lab (2016) at the Locarno International Film Festival, Goa Film Bazaar Co-Production Market (2016). Emon's debut feature film project, Jalal's Story has traveled more than 30 international film festivals. His shorts and feature films have participated in the prestigious film festivals like Locarno, Busan, Goa, Montreal World, Kerala, Mannheim-Heidelberg, Fajr, Kazan, Silver Akbuzat, Avanca etc. and received several international awards. His debut feature Jalal's Story was the Bangladeshi entry to the 88th Academy Awards (Oscar) in the foreign language film Category. Emon is currently preparing his second feature film named 'A Foolishman' (AKA The tale of a Policeman).



NUR SAFA JULHAJ

**Chief Planning & Content Editor
Ekattor Television
BANGLADESH**

Nur Safa Julhaj is a senior Television professional with extensive experience in idea, screen planning, news-current affairs, program production and developing business cases on audiovisual media.

Experienced in both News and Program content design and execution, he has developed and produced programs for Ekushey TV, Banglavisión, RTV and development partners like UNDP, UNICEF, UNAIDS. Julhaj has designed and developed Screen Plan and NCA & infotainment content for JAMUNA, EKATTOR, NAGORIK and ATN NEWS. He has directed and produced various fiction and docu-fiction for television industry. He has obtained Professional Fellowship from Oklahoma University, USA in 2012. Presently he is the Chief Planning and Content Editor of Ekattor Television



MOKHLESUR RAHMAN TALUKDAR (LENIN)

Producer
BANGLADESH

Mokhlesur Rahman Talukdar (Lenin) has been an avid Film Society Activist in Bangladesh since 1989. He has regularly participated in society activities, attended in appreciation courses and making workshops and actively organized international film screenings. He has been an executive member of Bangladesh Federation of Film Societies for over four years. He has been regularly attending film festivals abroad and in 2018 he had performed as a Jury Member at the Avanca Film Festival, Portugal in their competition section. Mr. Talukdar has also become a member of Bangladesh Short Film Forum during 1990 and performed as International Secretary of the biennial International Short & Independent Film Festival, organized by the Forum since 1988. He is the founding General Secretary of Orpheus Music Club, the first music appreciation club in Bangladesh, established in 1991. He has also worked with an American ethnomusicologist as a Co-researcher to research on Folk Music of Bangladesh which resulted in publication of book on musicology called "Jarigan: Muslim Epic Songs of Bangladesh (1997)". He has worked as an Editorial Manager at the University Press Ltd. during 1996-1998, which is the foremost internationally reputed publishing company in Bangladesh. Mr. Talukdar has initiated his film production company **Black Mirror Films** during 2007 and has been acting as CEO of the company. His debut feature length film production "Manusher Bagan (aka People of the Garden)", directed by Nurul Alam Atique is waiting to be released worldwide soon.

PARTICIPANTS



BACK TO HOME



No proper answers for certain questions

UPALI GAMLATH
SRI LANKA



Logline

Once the civil war of 30 years ended, destroyed north-south railway track as well as the roads and highways were reconstructed. But were the lives of the people restored?

Synopsis:

The civil war that developed in the early period of 1980s the day to day life of the people disrupted. Poorna Jayasri, as a cameraman and a film director Upali Gamalath, films the life in their occasional explorations in the north. The documentary takes our point of view based on those experiences and later, it takes the point of view of three others. Wadivel, a civil servant of Chunnakam; Kandaiah, a political activist of Delft and Lojika Gobalasingham, a journalist who suffered all her life owing to the war shares their experiences in their point of view.

Even scenes of past used, with a comparison of the present events, the documentary is created as a journey to collect opinions by the people living in the north. The end of war in 2009 and the consequent development process of physical resources in the war torn north by the government is witnessed.

The restoration of rail roads under the project 'Uthuru Mithuru', transformation of the living conditions of the people who lost their family members and property, presented by comparing life of war time to the present developing conditions.

For many reasons, people living in the north have to travel to the south for which they used the train Yaldevi in most times. The A9 highway to Jaffna and the parallel railway track were closed during the period of war. Since the railway track was destroyed during the war time, people living in the north and south live separately. Even the railway track and the highway were reconstructed after the war, have the lives of the people restored? This documentary explores that and if not, the aim of this film is to reveal who are responsible.

Director's Statement:

Sri Lankan civil war continued 30 years and the then government started restoration and development in the war torn areas. Huge amounts of money spent for the projects and the most of the funds are allocated by way of foreign loans of which northern and southern railways were major projects. Later on, it was revealed that these projects are filled with corruption. Most of the displaced northern people at the time were located either in the IDP camps or the areas free of military action. Some of them lost their property owing to military camps established during the war.

Even the war is over, only the elite class of Sinhala and Tamil communities had the chances to gain benefits. No proper programs

there to uplift the lives of common Tamil people. International powers and Lankan leaders exploit many advantages during the conflict which they actually wished to continue and reluctant to resolve. After the war, common people who were fed up with the tragedy wished a better civil environment to achieve. But still they have to live on with their lost expectations and missed opportunities. This documentary is expected to focus on that situation.

Director/Producer's Profile:

Upali Gamalath, is a graduate and his Documentary "TREACLING DOWN" won the awards for the Best Documentary film - NDSFF Sri Lanka and TVE Asia Pacific Documentary Competition, 3rd Prize - "Jeevika" South Asia Livelihood Documentary Festival - New Delhi, Diploma Certificate – TIFF Tehran, Official Selection PSBT - UNESCO Open Frame International Documentary film Festival - New Delhi and KIFF - Pakistan

His feature film "The First Teacher, "Black Snow" and short film "Awaiting a Train" won the many awards from national and International Film Festivals.

He have lots of experience as a cinematographer, editor, Sound Engineer and scriptwriter.

Treatment:

Poorna Jayasri, as a cameraman and film director Upali Gamalath, once in a while shoots the incidents those took place in the north during the war time and later. On their journeys they made acquaintance with Wadiwel, a civil servant who lives in Chunnakam, near Jaffna(main city in the north) and Kandiah a regional leader of the EPRLF who is from Delft island (an island close to northern peninsula). On each journey to north their opinion with regard to the situation was shot and recorded. At each of these journeys they gradually collect an important collection of evidence related to grievances of the common people. Once the war is concluded in May 2009 the northern railway track was being repaired. Both of us work with the project crew as reporters. After the project is completed the Yaldevi train resumes its journey to the northern peninsula. After eight years, we go on a journey in the north. Even some of the people we met that time are missing, we meet many of them.

It was during this last journey we met journalist Lojika Gobalasingham, who was born during the war, and undergone the

difficulties during her past. She is looking at the situation in a different point of view. Her position is a bit partial to the militant Tamil groups. A lot of experiences she has undergone during the conflict are not pleasant ones. Intellectuals and civil activists of north have different opinions about the experiences of military conflict as well as the post war period. We include the spectrum of opinion into the documentary. Saminathan Wimal, lecturer of Jaffna University is one of them. He is having a broad awareness about the socio-political situation in the north.

Yaldevi train which is upgraded to the latest technology now travel between north and south daily. But still there is no any sign of happiness and unity among Sinhala, Tamil and Muslim communities that prevailed during early times. The documentary explains the reasons of dissatisfaction among the people. Wadiwel, now aged 82, is having vast amount of experiences in early days prior to the war and also during the war and post war periods. A young lady who has experiences of war and post war times, explains why there is dissatisfaction among the northern population.

Production Plan:

The research work for the documentary film is almost over. The racist civil war started during the 80s as well as the lifestyle connected to the northern railway and the post war period until 2018 considered for the research work. Library sources of the videos related to these periods are collected. Video collections also contain the important events from 2013 until 2017 and the transformations of the life of the northern people have been collected as video recordings. Most importantly the construction work of infrastructure including the northern railway have been taken to video recording. Moreover, the visual evidence of good and bad aspects of the re-installing of local population is also collected. Shootings related to prevailing condition are scheduled in October 2019. Simultaneously the editing would be done.

Budget:

BUDGET BREAK DOWN (US \$)

- 1 Pre Production and previous shooting Expenditure - 26,000.00 (from 2003 to 2018)
- 2 Production - Next Shooting (20 days, in 2019) - 11,000.00
- 3 Post production - 5,000.00

4 Extra Expenses - 500.00

TOTAL (US\$) - 42,500.00

Production Status:

We have video footages taken on life in the north before the war time, Yaldevi train, on shots taken during the past 40 years and we also have a collection of video, incidents of northern region during the period. We are getting ourselves ready to shoot the scenes of current situation of Jaffna in order to complete the narrative of this documentary.

Contact Details:

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Discount Workers



AMMAR AZIZ
PAKISTAN



Logline

A Pakistani working class woman seeks justice for her son's killing by fighting a German clothing brand.

Synopsis:

In Pakistan, 55-year-old Saeeda's everyday life is transformed after the passing of her only son: a factory worker, he died in a factory fire that killed over 280 people. Already a widow at the time of the fire, her life as a child career has ceased, now it revolves around the court cases; the struggle for compensation and the betterment of working conditions for the young Pakistani workers. Day by day she pursues family members through the factory neighborhoods in search of videos and pictures of the factory's inside, worker records, death certificates, evidence. In the Kafkaesque legal battle, she along with her comrades challenges a giant European clothing brand. Together with Abdul Aziz, a 65-year-old worker who also lost his son in the fire, she leaves her city Karachi for the first time, finding herself in Germany in a surreal journey for justice. Will the vulnerable group of elderly activists win this battle?

Director's Statement:

Every day in the mega-city of Karachi, hundreds of thousands of clothes are produced. They are mostly made for European clothing brands for extremely cheap labor rates. Occupational safety and health doesn't exist; every other day, workers lose their lives while anonymously giving their blood and sweat to the well-known global brands. On September 11, 2012, a factory fire killed over 280 workers at a factory which was primarily producing clothes for a German clothing brand. Because of the date, the incident is known as the 9/11 of the working class. When I met Saeeda, the central character of our film, for the first time, she was going through an intense transformation from being a conventional widowed woman in a conservative Muslim household to becoming an activist fighting against capitalism. That's exactly when we started following her journey and struggle, from her slum in Karachi's industrial area to the courthouses of Berlin. This is an important journey because this reflects the struggle of the most vulnerable against a system that runs on their exploitation. In a world of so much horror, I want to create a film that not only shocks but also explains, educates and incites. After seeing this film people will understand why the factories are getting so bad, and what can be done to make them safer, including and in particular new laws coming from Europe where the brands and audit companies are domiciled. An essential

part of that puzzle will be exploiting the already existing public attention on this issue in Germany.

Director/Producer's Profile:

Ammar Aziz (Pakistani) is a FIPRESCI winning and IDFA nominated documentary filmmaker based in Lahore, Pakistan. While making several short docs about working class struggles in Pakistan, he has been closely affiliated with the labour movement in the country. He has travelled to film festivals in more than 25 countries including regions such as Iraq and Turkish Kurdistan and media outlets such as Deutsche Welle, Christian Science Monitor and The Hindu have written about his work. His debut feature film *A Walnut Tree* had its world premiere and was in competition for first appearance at the world's largest documentary festival, IDFA, The Netherlands in 2015. The film later had its North American premiere at Hot Docs, Canada in 2016 and won awards for best film from Moscow Intl. Doc Fest, Film Southasia Nepal, Sole Luna Doc Fest, Italy among others. More recently, the film won the award 'Prix Monde en Regards' from the prestigious 35th Jean Rouch International Film Festival in Paris, France. He also served as jury for IDFA's Oxfam Global Justice Award in 2015. Ammar is currently developing his second feature film, *Discount Workers*, in collaboration with a German writer and co-producer. The film has been selected for Locarno Festival's Open Doors initiative in 2017.

Treatment:

In a run-down factory producing cloth, we hear the voice of a worker who has passed away, reflecting on a life working in this factory; his thoughts and feelings from producing clothes day in, day out. On whose body would they finally end up? What do the symbols and labels mean? In a clean, bright, white room we listen as a man and a woman from Pakistan are being questioned. The German journalist wants to know what it was like for them on the night of the fire; how did everything unfold? How have their lives changed since? Soon they must leave to another interview, then another public event, to tell and re-tell the story of the fire that claimed their children. The routine grinds on slowly from talk to talk, interview to interview, and whilst the man becomes weary, the woman remains alert, almost breaking down only to recover and explain herself again before different gazes, faces pauses and cameras. In Pakistan, families have gathered all

together on the ground, under think fabric sheets waving in the dry, dusty wind. It is an industrial area, large trucks carrying shipping containers pass incessantly by. These people live here, amongst the factories. The same man (Abdul Aziz) and woman (Saeeda Khatoon) quietly address the group, providing updates on three court cases, In Pakistan, families are gathered alto- together on the ground, under think fabric sheets waving in the dry, dusty wind. It is an industrial area, large trucks carrying shipping containers pass incessantly by. These people live here, amongst the factories. The same man (Abdul Aziz) and woman (Saeeda Khatoon) quietly address the group, providing updates on the three court cases: the people will find out whatever happened to their long monotonous struggle of years. The industry is everywhere, and its scale, its absolute ubiquity, is revealed slowly throughout. There is hardly any aspect of life separate from the garment industry here.

Production Plan:

Distribution Plan: Established, Berlin-based Rise and Shine Sales is the distributor already on board. After the festival circuit, we have a secured screening at the European Parliament in Brussels on the invitation of MEPS pushing for new legislation for corporate supply chains. Likewise in Pakistan, we will try for a theatrical release in Karachi, and use all possible distributions options to bring the film to the local communities, including mobile cinema options. We will also screen in countries like Bangladesh and India which have similar stories of exploitation and resistance.

Budget:

50,000 USD

Production Status:

In Production

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Punch Me Hard



BISWAJIT DAS
INDIA



Logline

The film follows the journey of a small town boxer Anuj as he struggles between his personal and professional life and fight odds to make his debut as a professional boxer.

Synopsis:

This film tells the story of a small town boxer of India, Anuj Sharma, who after 6 years of forced retirement is planning to make his comeback this year.

Anuj was born in a remote village in Uttar Pradesh, India in a middle class family of teachers. When he was only 10 years old, his father passed away. Being the eldest son of the family, suddenly Anuj was faced with the responsibility of his two younger sisters and a younger brother. His studies took a backseat as he started doing odd jobs to support his family. Like most teenagers in his town, he fell into bad company and would often get into local fights. One day, he visited the local stadium and got attracted to boxing. Soon he started training and till the year 2013 he won various championships around the country. But in 2014 he suffered from a serious injury during a fight and he was forced to retire. During this time, he ventured into the real estate business to sustain his family.

But boxing was always his first love. He started getting back to shape and practicing regularly. In 2017 he started a small boxing academy to train young boxers in the town of Ghaziabad. Within 6 months, around 20 students joined and trained regularly at his academy. Then came the district level junior boxing championships where his students won 17 gold, 2 silver and one bronze medal. So Anuj started investing more of his time and energy in his academy.

Meanwhile Anuj also started training to become a professional boxer himself. As he is already 29 years old, he understood that maybe this is his last chance to be one. While he was busy struggling to become a boxer, Ayako made an entry in his life. Ayako is from Tokyo, Japan and met Anuj on an online dating site. Both started chatting and soon fell in love. She visited Anuj in India and they both grew to like each other so much that they decided to get married and start a family. They finally got married in India in a simple ceremony in January, 2019. Ayako told Anuj that if boxing is his first love, why is he wasting time? She inspired motivated him so much that he decided to take part in boxing championships this year itself and has started preparing vigorously. But now, he is also busy in helping Ayako get settled in India, a totally new place for her culturally.

Meanwhile, one of his boxer Pallavi, a 12 year old girl, won gold medals at state level sub junior championship and is now preparing for the upcoming national championships. Somehow, deep down Anuj

realizes that he may not make it as a boxer at his age. So he is dedicating his time to train Pallavi and others in his academy so that he can fulfil his dream through them and they can carry his legacy forward as a coach.

With boxing as a backdrop, this film explores the role of two women in Anuj's life, one Ayako who is giving him love and motivation to be a boxer, and the other Pallavi who is helping him to carry his legacy forward.

Director's Statement:

I met Anuj a few years back at a common friend's place and at that time he was on sabbatical from boxing and had not met Ayako yet. But he started talking about his boxing academy and I immediately got hooked to his story about training young boxers in a small town like Ghaziabad. Over a short period of time, we became good friends and I started meeting him regularly. Then one day he told me how he is in love and wants to make a comeback to boxing by talking part in competitions, I decided to start filming at that moment and for the next one year I became a witness to the ups and downs and trials of both his personal and professional life.

This is a story that is so cinematic that it almost feels like fiction. This is the story of Anuj making a comeback at the age of 30 and of his students who are also competing at the same competitions.

Director/Producer's Profile:

Biswajit Das is an independent filmmaker and editor based in India. He completed a 15 month diploma course in Film direction and scriptwriting from Sri Aurobindo Centre for Arts and Communication in New Delhi in 2010. His diploma film "Titanic: The Play" was screened in various film festivals across the country.

In the past 8 years, he has worked as an independent filmmaker and has completed three independent documentaries. He has also done camera and editing for other filmmakers in documentary and NGO films.

Currently, he is involved in producing various video projects in New Delhi and Assam. He is also a visiting faculty at Ambedkar University and SACAC, Delhi where he teaches Editing to postgraduate students.

Treatment:

The film will follow the lives of three main characters. Anuj, his wife Ayako and his student Pallavi. The filmmaker will shoot Anuj in his

boxing academy, his gym, his home and his official work. The filmmaker will also shoot Pallavi, the young boxer in her house, in the academy, her school and her day to day activities with her boxing training. The filmmaker will also shoot various boxing championships that Pallavi and later Anuj will take part in. The film will try to show the kind of boxing scenario in small town India and how these boxers go to participate in major competitions coming from such remote parts of the country.

The filmmaker will also shoot in Anuj's home and how Ayako, after shifting to India from Japan, is coping with her new life and her new surroundings. The camera will follow them in their house at different points in their life and also go follow them as Anuj introduces her to the city and later his home in rural India. The camera will also follow Ayako to Hitachi, where she has secured a job as a HR facility.

The film will also follow the many drama that unfolds in Anuj's personal life, first with his marriage and then with Ayako facing different problems in the new household. And then later in his boxing life with many ups and downs in his life.

As the filmmaker is also the cinematographer, he plans to get as close to his characters as possible and portray a very human and intimate story of people with dreams and aspirations and how they struggle in their life to achieve these dreams. The cinematography will be very raw and stylish as well.

The film will be a parallel story of Anuj's boxing life, his personal life with Ayako, Pallavi's personal life and her life as a young boxer from India. The editing of the film will be a parallel cut of these stories culminating in the climax of their lives.

Since boxing is the central theme of the story, the boxing matches will be one of the recurrent motifs driving the story. The boxing matches will be shot and edited in multicam format to lend a stylized look that while capturing the energy, the intensity of the ring will remind the audience of shots from various popular culture films around boxing. However, juxtaposing these shots would be the characters' stories outside the ring, that would explore the psyche of the characters – the training, the hard work, the pain, the negotiations, the struggle that goes on to build those moments inside the ring. While exploring the glitz and glamour of the boxing world, and tenderly chasing their dreams, while creating a continuity in the audience's mind with the other popular films on this subject, this film also departs and creates a deliberate disjunct, as it scratches the glossy surface to lay bare the

vulnerabilities, the negotiations with fear, injury, pain that one has to make, with oneself, with others, to follow their passion. Thus juxtaposing the stylized glossy shots of the boxing ring, would be raw, gritty footages of the characters' lives as they deal with the costs of their dreams.

The story of the film will therefore also be the story of a sport that is perceived as essentially masculine, adrenaline charged, fearless, combative. The stories of these characters will intervene and interject this grand narrative with the anxieties, tensions, fear, pain that also form an integral part of this sport, the ghosts that one needs to fight to keep oneself together in the ring, to keep one's spirit undaunted, indomitable, to 'make' oneself as per the demands of the sport. Above all, the film will tell the story of small town kids from middle class families trying to break out of their regular lives and make it big. It will also tell the story of relationship of the kids with their mentor, with each other, with their training space. It is a story about personal as well as collective triumphs, about mentorship, about friendships, and about people giving their all, with limited resources, fighting the mediocrity that the system tries to impose on them, and putting everything on the line to chase their dreams. The fight therefore is not just within the arena, but outside too, with their selves, with lack of proper infrastructure, with societal norms, with social locations, and the film intends to tell the story of this fight with all its honesty.

Production Plan:

Currently the film is in production and I plan to shoot for the rest of 2019. Then early 2020, I plan to start editing the film and complete by July 2020.

Budget:

100,000 \$

Production Status:

Production

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THIMPHU GI REWA

WISHES OF THIMPHU



ARUN BHATTARAI
BHUTAN



Logline

In Thimphu Bhutan's capital city, women from different walks of life have dreams that are defined by the city they live in. The nature of their dreams are as transitory as a city caught in the intermediate state between tradition and modernity. What is it like for women to live in a new city in a traditional country?

Synopsis:

Wishes of Thimphu is a film about the wishes of people. It is a mosaic of life in Thimphu a city that is just opening up to modernization. It weaves using the observational approach the stories of 6 women from different walks of life. All of these women have their own wishes: Lily Wangchuk(46) who is the first woman in Bhutan to contest politics but still struggles to get elected to Bhutan's parliament dominated by men. Dechen Seldon(27) is the first transgender in Bhutan to come out. She is a drag queen at one of the clubs in Thimphu but she wishes to start her own club in the city. Aliza(20) doesn't want to be in Thimphu or Bhutan. After being abused as a child she embraced Christianity which is a taboo in Bhutan. She now wishes to go to Australia to pursue music so that she can leave behind her past and pursue a new life. Other characters include a lonely old woman who travels 6 hours by bus every week just to buy cigarettes in Thimphu because it's not available in her village, a female tourist guide who wants to marry before her 30th Birthday and a truck driver who wants to buy her own truck one day. Their dreams are interwoven by urban life and this city in transition.

Director's Statement:

My films have always tried to depict in a subtle way the transition between modernisation and tradition in Bhutan which is right now at that stage where people can not completely give up on their traditional values nor can they fully embrace modern ways of living. Closely my last film, The Next Guardian was about the generation gap and clash between modern and traditional values

All my life I have seen my mom who was a school teacher teaching in rural Bhutan to young children and educating them while imparting modern values for over 40 years. My mom struggled hard to get herself educated and take care of us while living in a patriarchal society. For me this film is a ode to women living in the capital city of Bhutan. Their wishes would resonate the wishes of other women from around the world who live in a modern society but can't escape traditional stereotypes.

Director/Producer's Profile:

Arun Bhattarai's first feature length documentary 'The Next Guardian' premiered at the International Documentary Film Festival Amsterdam. Since then it has screened at major international film festivals and had

theatrical releases in Japan, Hungary and the Netherlands. His recent film 'Kelden' won The Asia Pitch 2016 and will be screened in NHK World and Media Corpe Singapore. Before becoming an independent film maker he was a producer at BBS TV for six years. He graduated from the first edition of Docnomads Masters in Lisbon, Budapest and Brussels for which he was awarded a full Erasmus Mundus scholarship.

Treatment:

On an autumn day when the paddy fields have all gone yellow Lily Wangchuk walks alone somewhere in the periphery of Thimphu where still some traditional houses exist. She enters a humble looking house where she meets 50 year old Phub Gyem a farmer by profession. She explains her desire to run for elections. Phub Gyem herself carries the scar of getting abused and getting a divorce from her alcoholic husband. She becomes one of the closest friends of Lily for the elections. As we see Lily walk back through the same green fields, we are transported to another part of town where Dechen Seldon is practicing her dance steps to the tunes of the latest Bollywood song. In another room her mum packs her dinner. Dechen is preparing to dance at the local bar in her own impression of a transgender drag queen. Wishes of Thimphu follows different women in the capital city of Bhutan 'Thimphu'. This film, through an impressionistic mosaic of different stories will explore what it means to be a woman living in a traditional society living in the threshold of modernisation.

Lily Wangchuk (45) is the first Bhutanese woman politician. She has actively participated in the last three general elections in the country but has not been able to win so far. Lily however continues to remain an active community worker especially on issues related to children and women, a cause she deeply feels for. The last election defeat has been a major setback for her as she finds herself unable to gain the trust of her voters. Lily represents a modern and ambitious Bhutanese woman, which is a rare trait in the patriarchal society of Bhutan where people are not used to women leading them.

Lily has been fighting destiny from the day she was born. Her birth was blamed to be the cause when her father passed away soon after she was conceived as he didn't want a girl child. Ever since Lily has always had to prove herself growing up and has been constantly exposed to the wrath of the society dominated by age-old beliefs, superstitions and tradition. As Lily crossed each hurdle and was able to

educate herself to become an independent person, a sudden encounter with cancer did not help. She overcame it and this near death experience drove her to a spiritual quest to dedicate her life in bringing change in the society. To be able to achieve it she decided to join politics and with it challenge her own demons within which bears a guilt of being accused for her father's demise.

Dechen seldon (27) is the first Transgender (woman) in Bhutan to publicly come out. She appeared in the national television of Bhutan with her mother by her side, bravely speaking for herself and championing the cause of the transgender community in the country. Ever since a number of people have been able to come out and this gave rise to the establishment of the first LGBT community in the country. Dechen Seldon being the founding member, is very active in the community's work. She passionately works for the welfare of her community members and actively goes around for out-reach and awareness programmes.

By night, Dechen Seldon is famous in Thimphu Club, the country's first contemporary dance bar, where she is the drag queen. A video of her performing to a Bollywood number at the club went viral. Thimphu party-goers and fans from around the country visit this very small but vibrant club and Dechen is the most sought after performer.

At home things are very different. Dechen live in a small, humble apartment with her parents, 2 sisters, 1 brother and her 2 nephews who call her mom. She is the sole bread-owner and is responsible of taking care of them. Dechen shares a special bond with her mother who at other times is very strict and protective of her, but has also been the pillar of support and encouragement for her along the way.

Aliza (20) was a small child when her parents got divorced and they decided to keep her under the guardianship of her Aunt. She got sexually abused by her Aunt's husband for a very long time but she could not tell this to anyone. Growing up she went into depression and also got under the influence of drugs. She was able to come out of it but the trauma continued to hunt her. To overcome this she decided to join christianity which made her parents furious and she completely lost connection with them.

Today Aliza lives in a very small house in Thimphu, sharing it with other young friends who all come from difficult upbringings. On Sundays, she goes to the underground church and she has found happiness in it. This is unlike the narrative in Bhutan that Christianity is

a bad religion and is discouraged.

Aliza does not want to stay in Thimphu. She wants to leave the country and the society that has given her scars. She wants to go abroad and pursue her career as a musician. She is applying for a visa for Australia which is very difficult as she does not have the finances for it. Aliza's story reflects the wishes of young people who are living in Thimphu and are slowly headed towards destinations like Australia which has become a common trend in the country.

In a similar vein to films like 'Sacro Gra'(Gianfranco Rossi) this film will have an episodic structure and follow multiple women using the long term observational method.

Production Plan:

When we started this film we wanted to make a film about a woman(Lily) politician participating in Bhutan's new democracy dominated by men. Over the past year we filmed with Lily wangchuk and also pitched it at different forums. We won the Dhaka Doc Lab prize when we pitched it at Doc Port Incheon in 2018. However with time we decided to have Lily's story as part of another film about the dreams of women from different walks of life in the capital city of Bhutan, Thimphu. We thought that this way the film would be much more universal and give a bigger context about women's dreams in Bhutan. We already have a lot of footage of Lily Wangchuk before, during and after the elections. We are currently meeting with other women and filming them as part of our research. We hope to make a trailer and finalise the characters by the beginning of August. We will do the production from October 2019 to May 2019. The post production will be done from May 2020 to September 2020.

Budget:

150,000 USD

Production Status:

Development

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FISHFINGER SEDUCTIONS



SARVNIK KAUR
INDIA



Logline

Reeling under the effects of climate change and pollution, the indigenous fisherfolk of Bombay is in a state of flux between tradition and survival. Two childhood friends now find themselves at ideological loggerheads.

Synopsis:

Dotted along the coast of Bombay; are the villages of its indigenous fishing community - the Kolis. They have traditionally fished in shallow waters of the creeks and mangroves around their villages. However, their way of life is now endangered because of the deforested mangroves, increasing chemical pollution in the sea and now climate change. Standing on the crossroads of tradition vs survival, this film is a story of two Koli friends who stand at the two polar ends of the ideological spectrum. For survival - one stands for traditional fishing even as the other advocates for commercial. *Fishfinger Seductions* is the story of a pristine Koli village and two childhood friends who grew up in it. Ganesh & Rakesh have shared memories of their growing up years in the village and the same sense of pride in their Koli identity. However, it's the love for their village and their community that is now driving a wedge between their friendship. Ganesh returned from Scotland with a degree in finance to take over his father's fishing boats. He now advocates for commercial fishing for survival as there's too much pollution in the inter-tidal spaces of Bombay to continue with traditional fishing. Rakesh is a traditional fisherman - he wants to continue to fish but the creek he fishes in is soon to turn into a construction site for a modern fishing harbor. Alarmed by the fall in catch and making recurring losses over last two years - Ganesh Nakhawa is encouraging his community to transition from traditional methods of fishing (small boats to fish in the creeks) and adapt to more commercial methods (bigger fiberglass boats to fish in high seas). To this end he has negotiated with the Government to sanction a 24hrs modern fishing harbor for his village. This harbor will mean ease of passage for boats, better employment opportunities, health and education possibilities for the village. Rakesh, however is not too thrilled about the harbor. The construction work on the creek will soon finish off any possibility for him to catch fish. Rakesh does not have the capital to buy a bigger boat nor any collateral for a government loan. He rues Ganesh's social influence over the village. If he loses the creek, Rakesh will have to work as a laborer on a bigger fishing boat or find some other avenue to make a living. The village elections are approaching and Ganesh is contesting for the position of the chairman. Rakesh does everything he can to keep Ganesh from winning. He opposes him at every village gathering and occasion. But will that suffice. Will their friendship outlast - the elections, the harbor and the climate change?

Director's Statement:

I was a year and two months old when an anti Sikh riot broke out in the city of my birth - Delhi. My Sikh grandfather, who had survived genocide as he made his way to India from Pakistan in 1947, had to watch his home burn again from under a benign neighbor's dining table where he hid with all of us. This experience draws me in to the stories of human quest for survival. I emotionally relate with communities that have to make difficult often radical choices for continued survival in a hostile environment. The idea for *Fishfinger Seductions* started when I was still shooting my debut film in Indian Administered Kashmir. On the margins of the Indian mainstream narrative; 'Soz - A Ballad of Maladies' follows young artists of Kashmir who are wielding their searing poetry, hip-hop and rock to record their own lived history under Indian rule. As I began to get a better grasp over the history of conflict in Kashmir; I started to hear the clamor rising from my own city of residence - Bombay. 'An upcoming coastal road is soon to displace Kolis from their ancestral villages along the coast,' read the news stories. Just as in Kashmir; the attack on memories, on tradition is now dividing the Koli community and weakening their chances of survival in Bombay. I started out my research 2 years ago. I wanted to document their struggle for survival. I wondered if this battle would be fought on the streets or in the courts. Little did I know that this battle will be fought within the community in their living rooms and that I will be not just entrusted but also welcomed in a village that wants to lead the Koli community from the front by creating their own narrative of a robust indigenous community searching for their own unique solution to this global problem.

Director/Producer's Profile:

Sarvnik is a writer and a documentary filmmaker. She strives to tell stories that hide anxieties and conflict just beneath the surface of the normal and the mundane. Her first feature documentary 'Soz - A Ballad of Maladies' is a departure from Kashmir's orientalist stereotype of a paradise in Indian popular imagination. The film won President of India 64th National Award for best Debut Film 2016. Soz also won the Ram Bahadur trophy for the best film at 11th Film South Asia Kathmandu and Best documentary at 10th IDSFFKerala.

Treatment:

Fishfinger Seductions delves into the parallel stories of Ganesh and Rakesh to reflect upon the choices available to a community standing on the verge of extinction. Climate change is not a distant reality for these two young fishermen; it plays out in their everyday lives in form of economic and social insecurities. Both Ganesh and Rakesh are determined to survive and yet theirs is not a success story. Their choices symbolize different approaches to tackle this ongoing crisis. The film forefronts a hostile environment and observes from a neutral point the disparate ideologies that drive our two protagonists to cope differently with this unending predicament. The film pans out their shared identity and history of friendship through photographs of their childhood that adorn the walls at both their homes. They both visit each other's ageing parents. Their anecdotes map out the exact time in the past when the two friends diverted into different directions. Ganesh is a 7th generation fisherman who is willing to depart from the ancient knowledge system of his ancestors because Rakesh - the traditional fisher is not rewarded by the society for his sustainable practices – so much so that his household is mired in poverty. Rakesh's struggles act as a motivation for Ganesh to elevate and insure his own survival in future. Through their friendship and now their disagreement - the traditional way is contrasted with a more studied and aggressive approach to fishing. This helps us question our attitude to conservation that advocates preservation of species but overlooks communities that have lived alongside and harvested nature for centuries. Through the lens of Ganesh and Rakesh's everyday lives, practices and ambitions - the film questions the very value system that rewards individual ambition over collective survival. Things are steadily worsening for the community as climate change affects both traditional and commercial fishing. Ganesh & Rakesh's different approaches to this problem manifest as opposing views that challenge their friendship. Ganesh's boats are big. They venture into deep seas where the crew aided by sonar readers - incessantly follow and round up large shoals of migratory fish until the boat is full to its capacity or she's running out of diesel supply. Ganesh's cost of operations is high so he's hit badly by the change in fish migration patterns, cyclonic activity, rising sea temperature and other factors related to climate change. Ganesh has not made any profits in the last 2 years. He may have to sell his family gold soon to continue fishing.

The other option is, trying to gain an influential position within the Koli polity to tide over this financial crisis. Rakesh's life is dependent on the fish in the creek. Early every morning he paddles alone through the dark shallow creek that resembles a sewer - to cast his net. The size of his catch is meagre and that too has to be sifted through kilos of plastic that gets caught alongside. The fish that he catches is not fit for human consumption. It is dried and sold as chicken or fish feed to the breeding farms. Rakesh believes that a modern harbor will drive the fish away with its boat traffic and resultant pollution. As he is amongst the last few remaining traditional fishermen in the village, he finds himself sidelined and his opinion ignored in the matter of the harbor. Rakesh does not have the means to upgrade his boat and now he's struggling to find a way to cope with this change. Ganesh & Rakesh's conflict is a reflection of the ongoing struggle within the Koli community but more importantly it's a critique on the conservation narrative itself. Conservation is not the responsibility of the indigenous folks alone just as ambition is not the prerogative of only the modern human. The upcoming harbor politics is woven into this film's narrative to understand how development works in insidious ways to divide communities.

Production Plan:

I first started out researching on this project in June 2017. The project is currently in advanced stages of development. The film's story and narrative arc is ready on paper. FFS goes into production in September at the onset of the fishing season and we'll be following these characters for the entire fishing season of 2020. The first cut of the film will be ready by May 2021. The film will be ready for release by December 2021.

Budget:

\$150,000

Production Status:

Development.

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A MANDOLIN IN EXILE



Logline

Life, Anguish and Desire of an exiled Mandolin Player, who lives on composing and singing for his community in the world's largest refugee-camp, to remember and feel their homeland.



RAFIQUL ANOWAR (RUSSELL)
BANGLADESH



SUJAN BHATTACHARJEE
BANGLADESH

Synopsis:

Modhurchora Refugee Camp, the largest of its kind in the world, where millions of Rohingya refugees are confined. In this land of no-hope, filled with extreme despair of existential struggle, rays of hope are being ignited by a lone native musician. Ahmed Hossein, the 'Mandolin man' refuged here along with millions of Rohingyas out of fear, threat and massacre instituted by Myanmar military force since August, 2017. Ahmed is a passionate musician. He used to compose songs incorporating day-to-day reality of his people and express their hopes through his accompanying voice of Mandolin. Among the Muslim community of Rohingya, practice of music is forbidden by religion. Yet Ahmed Hossein defies the dictum and continues his journey to spread love, humanity and the community's yearning for the lost homeland. But his free-speech of music has been facing threats from religiously extremist people. In this land of absurdity and morose, he bits his heart audible, speaks in his own voice of descent. Ahmed, despite resistance, makes a dent in people's mind with revering hopes. As his music is becoming popular, he participates in concerts beyond the camp to spread soulful stories of stateless Rohingyas craving for home.

Director's Statement:

Ahmed Hossain was discovered miraculously on a random stormy day of late 2017; while the weeping tune of his Mandolin was overshadowing the roaring thunder and the cries of the children. It was surprising to find a musician coming from an identity-less but religiously conservative People of Rohingya community, which does not usually hail any form of music or dance. Ahmed said that all his sufferings have been inconsequential as compared to the joy his music renders to him. For 15 years now, he has been singing without knowing how to read and write. He has to memorise all his songs and tunes. Ahmed Hossein is an extraordinary symbol of hope and resilience in the centre of inhuman misery of the refugee camp and his story of Mandolin is an incredible massage to the world that often loses its sanity at the time of conflict. Our intent is to touch upon the journey of a person who experienced Genocide and mass killing of his people, how he resurrects them with hope and faith on humanity through music!

Director/Producer's Profile:

Rafiqul Anowar Russell - Born in 15 October, 1978 in Chittagong, Bangladesh. Mr. Anowar works as an independent Screenwriter and Director in Bangladesh. He also writes film criticism and short stories. His debut film as Director was The Adventurer (2014) on liberation war of 1971 had been screened in various film festivals and sessions nationwide. It had won first prize at short film section of Liberation History and Research Festival in 2015. Currently Mr. Rafiqul Anowar Russell teaches film and media as Lecturer (Guest) at Department of Dramatics in University of Chittagong.

Sujan Bhattacharjee (Co-Director) - Born in 1983 in Chittagong; Sujan is a Film Activists. He studied Public Administration at University of Chittagong, post graduating in 2007. In 2014, Sujan launched a short film named "Deyal (The wall) and he also involved in several video production for Television. Currently he works in Madhuchora Rohingya Camp, Ukhiya as social worker.

Treatment:

The decrepit ambience of refugee camps and shanties with cramped spaces including incredibly inhuman ways of day-to-day living of Rohinghyas are depicted through camera creates an introductory conversation with the audience. It is harsh, deplorable but full of rhythm unique to the ways of life of so many people. They just want to live, exist. And that gives the ultimate solace of life. Most of the cases fragments are sliced out with an intimate portrayal of humble ways of life. We meet Ahmed Hossein first time in May-June, 2018. He tells about his journey of refuge to Bangladesh after the military aggression on their villages. He runs away from Maungdaw, Rakhain state of Myanmar. In graphic details, he depicts the passage to Bangladesh and his experiences of late August, 2017. The settlement in the camp possibly the best thing that can happen to him or his people. The physical realities of the camp connects to emotional anxiety and restlessness in the people. In the darkness of late evening, he sings playing mandolin among the children and youth. He evokes the emotion of hope expecting to go back home, by a negotiation between Bangladesh and Myanmar with intervention by United Nations. But that did not happen. We met him second time in last September and December, 2018. Then he was more certain, that he has to stay here for a long time. He feels, there are no immediate

solutions for them and no sign of returning to homeland. As we explore Ahmed further, through his interaction and Exchanges with in daily life inside the community, depicting pieces of life staying in the camp for a long time, he takes us to difficult experiences of despair and frustration of intensely tense existence in the camp. But his Mandolin has not been stop playing. In the universe of 'no hope', in the backdrop of hardship and exhausting negotiation, we go deep into Ahmed's mind-set and his vision of music – so simple and candid, he resonates humblest wishes of Rohingyas who are forced to live in this absurd land. Over the year or so, nowadays, he spends his time like professional singer in various camps and local areas. In his leisure time, he teaches playing musical instrument to younger students. In the Monsoon and Stormy weather, the atmosphere also changes the camp from inside. The camp is grappled with fear for impending calamity. People are getting violent out of stress and hostile weather. This is an important segment we shoot during the upcoming monsoon. We intend to capture the experiences of his bad and good times in the camp life through which he carries his spirit of spreading hope, songs and music. Faces and tackles the opposite people who are not willingly allow him to sing. His life, believe and journey, are important for all to experience, how a person survives and fights from deadly holocaust to the ordinary living of hope. There are many fragments in the camp life are unpredictable. We already started visiting them and expect to spend a longer time and wait for the events taking place in the continuously changing dynamics of life in the camps.

Production Plan:

1. Research & Development (01 June 2018 - June, 2019) 20 % research is yet to be. Completed
2. First Phase Shooting (01, July 2019 - 31 October, 2019) At least 25% Completed
3. Second Phase Shooting (1 December 2019 - 31 January, 2020) 80 % Completed and Final Phase of Shooting - Following Ahmed inside the Camps and beyond and explore connection with people through music. (100 % shoot is completed)
4. Frist Edit Time Line for Rough Cut (February, 2020)
5. Third Phase Shooting (1 March 2020 - 31 March, 2020)
6. Second Edit Time Line for Rough Cut (April, 2020)

7. Fourth Phase & Patchwork Shooting (1 May 2020 - 30 June, 2020)
8. Post Production Period (1 July 2020 - 31 October, 2020)
9. Finalizing and Completion (1 November 2020 - 31 December, 2020)
100 % Complete

Budget:

Total Budget: 60,000 USD
Personal Fund: 1000 USD
LWM Award Money 5,000 USD

Production Status:

We plan to shoot whole this year from July, 2019 to Next June, 2020 in various stages. One of our Directors is full time social activists here at Modhuchora Camp. Being the local Chittagonian, we have more access and supports from local and Cox'sbazar people for the capturing the events in detail. Post production will be started in Middle of the next year. Expected time of completion by December, 2020.

The project has been awarded as Best Project at Exposition Young Film Talent, 2019, organised by Liberation War Museum of Bangladesh, that held in 19-22, April, 2019.

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BORSA SESHEY

WAITING FOR WINTER

Logline

Shahana lost her homestead for river erosion and took shelter at the bank of the river. she is waiting for the winter- for her homestead to raise out of water.

FARID AHMAD
BANGLADESH



Synopsis:

To be alive only is not worth enough. Nonetheless, a group of women who became homeless for river erosion astonishingly struggle against nature, reality, their own body and mind just to survive.

Director's Statement:

Bangladesh is one of the most disaster-prone countries in the world. About one million people are affected directly by river erosion every year. When people are displaced from their living places they become disconnected from their lands, food and other livelihood options. It forces them to engage in new livelihood activities which are mostly uncertain and inhuman. But most of them still believe that what happened in their lives are the 'will of God'. 'Will of God'-this very philosophy of the riverine people strikes me to make this film. I witnessed the river bank erosion very closely as my hometown was at the bank of the Meghna river. Half of my town got vanished into the vortexes of water. This is a common scenario in Bangladesh.

In modern state system how the lives of people become so inhuman? Is being alive means everything for a human life? What is the meaning of relations of a person to the other? What is the meaning of life? The documentary film will be built with these questions.

Director/Producer's Profile:

Farid Ahmad is an independent documentary filmmaker of Bangladesh. His academic background is in Media Studies and communication. He is an award winning EduDoc Fellow, India (2018). He has also got training in documentary filmmaking from Docwok, India and Sundance Collab. He won best young filmmaker award for his first film, 'Roadmarchers of 1971' (2011) at the 4th International Festival of Docufilms on Liberation and Human Rights, Dhaka. He won National Film Grant to make 'True False & a Revolution' (2017) which got Jury Award at the 6th Siliguri International Short and Documentary Film Festival, India. He has ten years of experience working as a television program producer. So far he made four independent documentary films and more than twenty television documentaries. In addition, he is contributing as a guest faculty at the University of Development Alternative.

Treatment:**Beginning:**

The narrative structure of the film will be rotated according to the seasonal changes. The film will start with the beginning of river erosion in the rainy season. In the rainy season when the houses drawn under water all the villagers take shelter at the bank of the river. Shahana along with her 2 children will be there at the bank of the river for shelter. Hundreds of families like her took shelter there. The billowy Yamuna river is flowing by them. There is no scope of work for them in the area for flood. Relief is the only hope. In the meantime, some of them borrow money from the moneylender. Shahana also borrows money. Then the title of the film will be visible.

Body:

The main part of the film will be made in winter. The flow of river water decreases in the winter. Some lands raise in the middle of the water. In this time the Dakatmara island will be visible in the west of the Yamuna river. Then the money lender Ashraful will come in his boat at the bank of the river and will give the news of work to the women. Shahana will grab the sack to go to work. She will prepare dry food. Next day at dawn she will step out to go for work. At the bank of the river money lender Ashraful is waiting with his boat. Shahana, along with many women get on the boat. They go to Dakatmara island for work. After reaching the island the money lender makes contract with them. Then, with the money lender they go to the chili field to collect chili.

Climax:

Winter season ends... Water level in the river increases. Uncertainty of their life increases. This uncertainty is their constant companion. Everyday the boatman of their boat takes extra passengers for earning more money. There are submerges in the river. While travelling in the river, often the boats get stuck or turn over. If the boat gets stuck then they start to blame each other. They search for the evil spirit. They start to scold the evil spirit. To overcome the danger they also pray together. How astonishing faith, fear and reliance on nature! If storm starts, they cannot get back home on that day. They take shelter somewhere in the island. When the water level of the river raises, they cannot go to the islands. Another struggle starts. When the water level increases more, their

homesteads get drawn. Many houses get destroyed by the river erosion. Among all these uncertainties those who can struggle and survive till another winter, for them awaits a boat, Money lender Ashraf, Dakatmara island, an hour of foot walk.... Then restless work for the whole day without any food. Living in such conditions they dream for a better life. Will Shahana be able to manage a better life for her?

Ending:

Rainy season. Water level is increasing. Shahana is sitting at the bank of the Yamuna river with her two daughters. She is looking far... Water is all around. Still, Shahana sees a piece of raised land.

Location:

Dakatmara Island: Dakatmara is a name of an island(in river) in a remote region of Bangladesh. The raised land at the heart of Yamuna is like a country within a country. In this island there is no hospital, electricity, restaurant or brick house. For vehicle there is only Horse Cart and Motor Cycle. Women like Shahana run their family through what they earn from working and stealing from this island.

Yamuna River: There is barrage at the bank of the Yamuna river. Shahana and her fellows live there.

Shelter Centre: Those who lost their homestead for Yamuna river erosion, their shelter is this shelter centre. It is not the home of the people who live here. They only go there to sleep at night.

Main Character:

Shahana: 30 years old. Her husband died. She has three children. She lives at the bank of Yamuna river with her two daughters. In the rainy season she becomes jobless for several months. So, she lends money from money lender. To pay the debt in the winter she goes to work in the remote raised land. For collecting a sack of chili she gets 100 taka. Ashraf: 45 years old. He occupied some lands in the Dakatmara island. For land occupation and ownership in the islands there is conflict all through the year. For such a violent conflict he was convicted of murder case. Although he has land in the island he lives in the town. He organizes the women labor from the town to work at the island.

Ashraful:

Inhabitant of Dakatmara island. 40 years old. He has a bicycle. There

is a big mike in front of his bicycle. Through the microphone he plays traditional melo dramas. When the women labors work at the island he roams around and sales ice-cream. His ice-cream has a lot of demand for extreme heat.

Visual Style:

The relations between human and season change, peoples dependancy on nature, women's struggle against nature for surviving, etc. are the main subject of the film. This dependancy- the epic reality of the struggle will be portrayed through observational mood. For this the daily life of the main characters, such as, labor Shahana, money lender Ashraful, Icecream seller Ashraf- everyone's daily life will be followed from dawn to dusk. For being oppressed in every stage of life they became rude, they feel bothered while speaking, if anything happens then they scold one another, they curse one another, they attempt to hit one another. To portray these deep realities of uncertain lives of the people at the bank of Yamuna river we will shoot in long takes. If needed then we will use several cameras and microphones.

Production Plan:

The film is currently in development stage. I will do pre production from August, 2019 to October, 2019. Throughout these times, I will find out the main characters, build rapport with them and fix the location and prepare the team accordingly. The production of the film will be started from November, 2019 and will continue till the winter ends. Our team will be divided into two wings. The main team will stay at the island. Another team will follow the characters from mainland.

Budget:

Total Budget: 7000 USD

Production Status:

Development stage

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NOC



Logline

In our dear motherland mother is yet to be the legal guardian of her children. Sons and daughters demand the reckless male parent to be excluded as their legal guardian. This is a must that in all walks of life mother should provide their NOC.

QAZI KRISHNAKALI ISLAM
BANGLADESH



Synopsis:

After 50 years of Independence we are still struggling for recognition of our identities. As single parent women we belong to various categories. The question of women's rights and dignity has brought us together under a common platform. We want the law of the land to allow identification of a child of single parent mother not by the name of father, biological father, or husband, but by mother's name alone. We want her to have legal parenthood over her child.

Unfortunately, the state have not gone beyond the societal patriarchal attitude and accept the reality of the children of single parent mother. This cannot go on anymore. These children are no longer interested in being identified by the fathers who abandoned their parental responsibilities towards them. They want their father's name be removed even from the National Identity Document (NID).

We now want to come out in public with our children and with these demands.

In Bangladesh, NID is required to get services from 22 public offices. Until a child gets her/his NID issued, the child's single parent mother needs to obtain 'No Objection Certificate' (NOC) from her divorced or estranged husband with every time she moves to do something with the child.

The legal fight to get women's single parenthood recognised in the NID takes the centre-stage in my film. The social actors in the film come from a variety of categories and backgrounds. The choice is made to illustrate different layers of legal barriers the single parents and their children face in their everyday life. The film tells stories of a Birangana (war heroine), her son, and a grand-daughter as well as of an educated middle class development worker and her child and of a school teacher and her daughter. It also brings out tales of a socially outcast former sex-worker and her child and of parentless children living in shelter homes. As a filmmaker I want this film to create a space for these people to express their thoughts about the particular reality of their lives. As a participant I and my daughter want to join the fight for the recognition of single parent mother in the NID. I also wish to be a prism to disperse the rays of complexities that single parent mothers and their children face.

The film aims to shed light on specificities of lived realities, crises as well as similarity of the situation of every single social actor in the film. For some of these actors, the main concern is just to live a life

uninterrupted. For others, economic independence is not an end, as they wish to live a life with respect, dignity, and recognition.

The film documents significant initiatives of single parent mothers and their lived experiences in private, social and state settings. I want to examine differences and similarities of thoughts and lived experiences of social actors as well as the characteristics or wishes that stimulate them to come together through an exploration of their social status and generational differences in the film.

Director's Statement:

The ordeals that I'm facing in my life have prompted me in thinking about making this film. After my parents' divorce I witnessed my mother's struggle up close. And now I'm bearing the brunt of being the single mother. I feel strong urge to show and tell what impedes me, my daughter and some other alike to build up our identities according to our will. A woman, whether grown up or tender aged is obliged to write down her husband's or father's name in legal documents while the father or husband may hardly care about his wife or children. In some cases a woman or a child has to concoct names.

I've gone through the trajectory that my mother had to. But my daughter doesn't want to embrace the same fate. There are some others who are of same opinions as of my daughter. I'm inspired by their will and courage. Time has come to raise the voice against this kind of tyranny and oppression. I think the this film might play a catalytic role to create a premise where women can lay claim to their guardianships both in legal and social sphere.

Director/Producer's Profile:

Krishnakali is a renowned singer in Bangladesh. She write and compose her own songs. She is also involve with social and art movements as an activist. She started her profession as feature and script writer. She worked with many TV and movie productions. In 2006, a social issue based 8 episodes program named 'BANGLAY BANGLA BOLI' produced by her was broadcast in a private TV channel.

Treatment:

Before laying claim to guardianship I'd like to scrutinize its legal necessity under present condition. The film will provide the instance of single guardianship that is prevalent under Muslim Law. Also it would provide instance of adoption under conventional legal frame.

I'll take the cloak of a journalist to investigate into different incidents.

The film will develop simultaneously along with the weaving of a saree. This saree weaving will be accomplished if we finally attain our goal - guardianship right. But if anything happens otherwise, then the saree would remain unfinished.

In the beginning we would create a collage with the weaving and type writing to present the NOC of independent Bangladesh on the screen. Film would then move to a family of a war child, which has been more hard done than honoured. In their barren life, concealing father's name is the most conspicuous solution to shroud the stigma that is attached to being a war child.

We'll juxtapose the visuals of some of the children living in Dhaka in relative affluence, who are reluctant to be identified with their fathers' name. Here I'd add that even I also feel insulted with the mention of my father's name, when I think that my mother was not my guardian even though she led a respected life as college teacher and was the only breadwinner of our family. The weaving of saree will get tangled at this point. Then again it will resume.

The film will then move to sequence where Farzana, holding her infant child would come out of the odious brothel to take refuge to a children shelter, namely 'Shishuder Jonyo Amra' (We're For the Children). Her child's glaring smile would lead the audience to the life in the shelter. Here the film will introduce Hajera Begum, a helluva lady, who gave up prostitution to create this shelter for the children. She has in real terms become the mother of forty children living in this dormitory. Farzana would claim that Hajera is her only guardian. She has written Hajera's grandfather's name in Secondary School Certificate's registration. From there we'd get Kavita Khanam's statement, who is the commissioner of the Election Commission.

At some point the film would come up with the findings of the Law Commission where writing father's name is not a matter of option but something that has to do with DNA. We'll juxtapose the formal interviews of the Election Commissioner and the Law Commissioner to those of our social actor children so that the audience could think and decide which side they should take. We'd like to interview some social actor children in the dark room of a studio under overpowering light.

The narrative will proceed along with the children who want to exclude their fathers' name. The film would incorporate music and

songs to which the children feel affinity. And at different points of the film there will be sound treatment like the sound of weaving, typing on the key board of computer. Apart from all these, my stage show as a singer, some steel shots of advertisement and a few shots of the popular television show 'Didi Number One' will be incorporated.

Production Plan:

Pre-production and research : 15 June 2019 - 15 August 2019

Production: September 2019 - September 2020 (target time)

: September 2019 - March 2021 (maximum)

Post production also will be end in this time

Budget:

50000 USD

Production Status:

This project is still in written and visually research level.

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MAYEL KYUNG

THE SECRET ANCESTRAL VILLAGE

Logline

In an attempt to bring about material bliss, the serene nature is ruthlessly abused by the notion of development altering permanently ways of life and thoughts of a community. People try embracing values, stories and emotion while succumbing to inevitable revision.



TORSHA BANERJEE

INDIA



Synopsis:

Dzongu, of Himalayan Sikkim, is a unique universe mankind would love to dream of at the time of present anxieties on climate change. Dzongu, a bountiful universe of instinctive interdependence between mankind and nature, affection and mutual accountability is immersed in densely vegetated verities of plants, streams and fountains all around and especially its inclusive ways of life. The dusty loudening of construction rubbles of network of hydro-dams and its annoying scream already have crushed the symphony of natural life. The land is fissured. Mountains are raptured. Millions of trees are malformed into filth. Rivers changed courses. Landslides, loss of lives and properties are regular narratives. Now the notion of progress is shaking up Dzongu from within. The change is strange and scary. Everyone seems losing out something that has been so embraced to their vision of happiness and simple ways of life! There has been a new set of insects encroaching villages due to local warming. There has been number of deaths including young people due to strange insects' bites and unknown infections. The farmers find drastic change in their produces - chilly is losing its aroma and tang; oranges are bitter; winds bring greasy humidity; favourite fishes have migrated to distant streams; the moon is blurred due to cover of haze. People vigil anxiously all night to deal with sudden earthquake! Elderly people do not understand why their children are so ridiculously scattered – what is happening to them! Dzongu does not sleep these days sound. It does not smile for a long time broad! As the biggest dam is due to enter in Dzongu soon, people go through messy negotiations. The families are pushed to go through painful concessions to come to terms with the impact of change. The physical world of changes starts distressing the emotional world of individuals. Deep inside, it is silent erosion of trust and faith. The bond is disintegrated, fractured - individuals find to secure paths for oneself. Here in Dzongu everyone is on the verge of unknowingly losing the intimate universe and finding different ways to assign the changes. The invisible conflict and a heightened sense of loss are eroding the very core of harmony of life. It is the story of invisible wounds of development at the cost of terminating the natural poise, as seen through experiences of a family and friends, where people's intangible sacrifices are put to test in an uneven war of absurdity that reverses life forever, drifting away from each other.

Director's Statement:

I have been living in Dzongu since last three years, fascinated by the placid magic of the land, deserting my urban space Kolkata I was born in and brought up. Tenzing connects with me as he observes that I deeply sense his yearnings for his universe. The change in Dzongu is changing me with anguishes deep down to my soul. Tenzing and his neighbours have become an integral part of my universe by now. I infused in myself the same fear and anxiety Dzongu has imbued due to the tremor of development.

The impact of development is visibly ugly and devastating to its core. I have encountered the deeper psychological scars which are eroding away the charm of living from people of the place, I see the intended change is extremely scary and frightening visible in everybody's face! The overwhelming change is taking away the harmony of mind with so many incurable wounds, at the micro level, in their world of emotion and wisdom. I am deeply affected. I want to share with the world the incredible loss the people of Dzongu are facing than what the notion of development promotes.

Director/Producer's Profile:

A postgraduate in Direction and Screenplay Writing from SRFTI, Kolkata Torsha has been predominantly into directing documentary. Her film school projects were acclaimed widely in film festival circuits including awards. Her independent debut documentary 'Tender is the Sight' won National Award as the Best Documentary and Best Sound Designing in 2015. A critically acclaimed poet, a voracious traveller, a passionate cook, a wannabe ceramist, she mostly lives in the wilderness of Himalayan mountains. She is the founder of CineMaati Productions, a Kolkata based producing outfit creating diverse genre of environmental, human interest and other kind of narratives.

Treatment:

The traditional myth of Lepcha community professes that the day the glitter of light reaches to the valley; it ends the untainted planet called Dzongu. This is the paradox that sets the conversation for the film. Far away from the glitzy capital of Gangtok, this tranquil universe of Dzongu has never been tampered with blessings of darkness, star-studded sky, rain and trees. Here green is the shade of sunlight. Here water flows into plants and stems. Rivers flow down the fringes of courtyards. Every leaf is drenched with dews and moisture. People are

warmly sheltered under the canopy of wet leaves. The secrecy of such human-sphere is imbued in moments that identify the relationship and mutual dependence. Through a tender visual intimacy, my camera evokes this endemic mystery of compassion and accountability of true flow of life human and nature assign to each other. My narrative intent is to draw a transformative arc of losses of the community, which is going through intangible changes imposed upon them by the development of mega hydro-dam projects, altering from the very core the vision of life nurtured through time-tested wisdom. I also propose to put together slices that irreparably distress people and their age-old relationship with nature through the family of Dawkit and Tenzing and their friends. Contrary to the spirit of the landscape, a dusty, noisy and seamlessly roaring massacre of the land is depicted with violent explosion of dynamites. It is ruthlessly abusive of the ecosystem and its essential dynamism where ugly stresses are visible on fissured land. The interplay of real atmosphere of engaging landscape of Dzongu and its raptured and battered body made by the construction-related abuse appear back and forth in the film as central preoccupation. I share this organically living space where the Grandma knows how to predict earthquake by observing the irked insects and frightened birds. Here I touch upon the bearings of mass migration of tiny fishes on the people. Here I evoke the agony of a mother whose 10-year old daughter does not want to come back to her home from the school where the land is divided by a devastating slide. The family of Dawkit and Tenzing, is going through a persistent anxiety that its myths, memories, emotion are being stolen away as the proposed dam is implanted right under their village. It brings in the courtyard alternative narrative of material living and reconstructed memories. Tenzing is anxious and in dilemma that the favorite fishes of the community are immigrating to a distant space, escaping to a safe river. This all-round fright seamlessly makes him helpless. In selective moments in the film, he often restlessly moves around to find out and counts in more such losses. He becomes the victim of his obsession of disconnects the tremor of construction has been transmitting. Tenzing, the head of the family, takes much of pride for cultivating the sweetest oranges of Sikkim. He is already down with the pride as the oranges are expected to lose unique colour and taste. The fear engulfs him ominously that the finest orange orchard will be drowned if the dam advances to his serene village. He is unable to

imagine that the orchard, his identity and pride, would be no more! He already finds that the special aroma of chilly he produces has lost its tang. His wife Dawkit is in depression because her beloved cat is already having nervous breakdowns due to the tremor and continuous blasting reverberations of dynamites. She tries her best to rescue the loved one but is unable to do so. Dawkit goes to the traditional healer, the ultimate guardian. She proposes a ritual that might heal the pet. With all her attempts, she is in deep anguish and apprehensive about well-being of her beloved cat. As the fear consumes all, Tenzing proposes to people of Dzongu resistance and solidarity against the senseless development and advancement of the dam. The act occupies him meeting people door to door. This leads to turbulence in relationship between husband and wife. Her world of dependence and love are falling apart. The intriguing impact, silently from inside, affecting individuals with incurable anxiety syndrome leading them to behave strangely. She is suspicious about everything! One fine morning, Dawkit finds that her co-worker is leaving the agricultural field for construction works to earn better wages. Her friend's family is migrating to the city! Her elderly parents are baffled anticipating the impending loss their children have to deal with. The all-round warmth has been overshadowed by the anxiety that occupies them. Tenzing predicament is even deeper. He seamlessly confronts the nightmare of assessing the loss they are going to incur when the dam expands up to the downstream of his village hamlet. He already feels the effect of dam is quietly making horrifying changes in his life, in his family. The proposed expansion of the dam would change his lovely orchard of sweetest oranges and his family in many ways. He assumes his universe is sinking. His daily courtyard narrative is soon going to be changed. I am inspired to tell the world that electricity and highways are taking away this wonderful natural world, the paradise the people breathe in with indigenous emotions. The sense of loss is apparently unseen, but it devastates the rhythm and course of their lives! The story makes intangible human losses visible and amplified in the wake of ruthless debauchery of development that ignores the continuity in the living system. I emphasize to propose, through visual slices of life, the ethos of essential conversation among natural moisture, water, wind, rain, birds and bees in changing emotion and behaviour of people. My conversation evokes the deeper scars of development. I intend to share with all personal account of

impact of development that raptures individuals with intangible wounds while they try to make absurd adjustments for urgent solutions. I see the film to be my deeply personal emotion, essayed by observing people closely at the time of their losses, transition and non-negotiable challenges posed by the forced alteration of their climate and ecology. The story attempts, in progressive fragments, to underline all invisible impact and dormant changes inflicted by development on the community for a permanent transformation. The souls are robbed, and all possible resistance seemingly appears to be futile. With this film, quietly, I take to the viewers the abuse of development that vandalizes soulful coexistence of human and nature.

Production Plan:

Research - Pre-production: October 2016 - March 2017

First phase of shoot: March - May 2017

Second Phase of shoot – November'17- March'18

Third Phase of shoot— June 2018- August 2018

Forth phase of shoot December 2018 to February 2019

Fifth Phase of shoot June 2019 to July 2019

Sixth phase of shoot October 2019 till December 2019

Editing: January-March 2020

Rough Cut: May 2020

Final Cut: July 2020

Submission- August 2020

Budget:

TOTAL BUDGET USD 92,250

Fund secured from DMZ Doc Korea: 17,000 Total USD

Already Secured excluding DMZ: 24,750 USD.

[CineMaati Productions (already spent on Pre-production) 5200

Additional investment for 1st phase of production 11400

Small donations/individual support 3350

Further NGO production grant 4800]

TOTAL SECURED (24, 750+17000USD) = 41,750 USD

Fund Expected (92,250- 41,750) = 50,500 USD

Production Status:

Mid production

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BASUDEBER BASTUTONTRO

BASU'S ECOSYSTEM



EKRAMUL KABIR
BANGLADESH



Logline

Survival story of one of the last artists of an art-form fighting an already lost battle.

Synopsis:

Jatra pala is an art form rooted deeply in the Bengal's spiritual tradition. In the early medieval period, during the revisionist bhakti movement of Vaishnavism, Sri Chaitanya from Nadia introduced the precursor of modern pala-performance. Verses from "Charyapada" were also meant to be performed, however. This jatra has had a journey of a thousand year or more. Dol jatra, Ratha jatra and Snan jatra remains as three special procession till date. In these festivities, performing the anecdotes of Lord Krishna's life and Leela hence had been known as Jatra pala. Later historical and societal palas came into being.

Vigorous Pala performer Basudeb Biswas is otherwise a leisured guy. He takes rest for days after a show-night. Vatshala village, Basu's abode, rest in the bank of river Ichamoti, the river which divides India and Bangladesh. This part of Satkhira was once bustling township in the British era. Scenario has changed after the partition. Ruins tell the tale of a bygone era. Basu loves to visit the ruins. The affluent life allures Basu, be it under the jatra canopy, he does not mind whatever. He runs a Barber shop. Not that he hates but he is not content with it. He likes to imagine himself as a performer. His son Amio, on the other hand, finds the job of cutting hair far more useful. Amio runs a separate shop than that of Basu's. This world is circular in every meaning of the word. Propels with Ups and Downs. Jatra performances, once reached to Abyss have been surfacing back for few years however. There were vulgar dances and gambling in and outside of a Jatra canopy. Days were hard. Basu and Rupali starved to even flee the country. They migrated to Kolkata. Things never change for them. They returned. In the meantime, shows have been witnessing a subtle rising. Basu now can dream of not working in the barber shop during peak season. His wife, Rupali is even busier in the industry. Rupali sometime leaves home for like seven days in a row, camping with the troupe members. Basu maintains the household. But are the things really changing? Frequent postponing of shows, minimal remunerations and declining number of yearly performances clogging Basu's dream alongside his downfall as a farmer and businessman.

Basu and his friends organizes a yearly show in their own village in the occasion of Bangla new year. Last year they incurred a huge loss. Will they be able to organize a fresh one in the coming year?

Director's Statement:

Making moving images, for me, is a learning tool for life lessons. I resort to connect to the historical world, with the help of filmmaking. The world kept growing complex as I kept growing up. World of thoughts and deeds, body and space, religion and revolution, society and state has been getting on my nerves. Form and content, the how and why left me restless whenever I'd think of my "prophesized" project. It has been lethal for me.

Last year I bumped into this Basudeb in a bordering village. I was desperately looking for film idioms. Like all the other aspiring filmmakers I emphasized on peeping back into our traditions. I was, may be still am, abjectly bookish.

This film will not only tell the story of few marginal people, performing in a decaying art form, it will also investigate that very art form itself. This would be my endeavor to look into the heart of the storytelling lineage of my land which would in turn construct the idioms for this proposed film. I will plunge into my ignorance.

This film is the lone 2nd installment of my trilogy on the idea of Morpheme, form and transform...

Director/Producer's Profile:

Ekramul Kabir Shohan born (1983) and grown up in Old Dhaka. Being fascinated by television images in his childhood, he has been harnessing his sensibilities to read images since. He met all of his filmmaker and photographer friends while he was an activist of a student wing of a left political party in his university days. Later he concentrated on cinematography. Ekramul filmed the Bangladesh part of the renowned documentary called "Hidden Genocide" for Aljazeera TV network. Footages filmed by him also appeared in BBC and Channel 4 News, London; ARD Television of Germany, National Geographic Channel, ABC News. He made a short film on Nobel laureate Shirin Ebadi's visit on Rohingya camp with the commission of Canada based "Nobel Women Initiatives". He has worked with Human Rights Watch, Amnesty International, Thompson Reuters Foundation, Equal Rights Trust, Fortify Rights and also with Google. He has cinematographed the feature length documentary on Rohingya issue, directed by acclaimed photographer Saiful Huq Omi, which is undergoing the postproduction stage.

He has also worked as cinematographer in a feature length

documentary project called “Still 71” directed by Manzare Hasin Murad. Another two independent fiction films cinematographed by Ekramul, directed by Oniket Alam are on the postproduction stage. He has just finished working with Mr I.B Mondal, professor & researcher of Calcutta University, on the life and teachings of Saint Kabir.

Treatment:

Narrative arch:

The primary narrative line will follow Basu's lived life and his preparation for the next pala on the Bangla New year. A parallel narrative takes a journey towards Basu's inner feelings, contradictions, survival strategy, memory and metamorphosis, through shorter disjointed scenes. There will be three spatial leitmotifs namely Saloon, Basu's Residence and Performances & Backstage milieu. Appearance and disappearance of these spatial motifs along with psychological make-up manifested in various interactions of the protagonists will form the parallel narrative arch. The narrative will resort more to an episodic journey than to cathartic one. There will be ascending movement without a crescendo. The filming will be completed in amalgamation. Four separate traditions of Documentary filmmaking will be tried.

1. Observational:

Basu's daily life, his interaction with the family, with the society, institutions and the historical world will be filmed in observatory mood. As we all know there is nothing called pure observation, I as a filmmaker and an enthusiast may sometime intervene or initiate the scene. Basu's stage performance (partly) and backstage situations will also be filmed in this mood.

2. Filming with a wedding videographer

All the stage performances will be filmed with the help of the local small-time commercial videographer. They have their certain expressions and idioms for filming these types of program. We want to capture and incorporate that idioms in our central lifeline of the narrative.

3. Reenactment:

The memory of Basu & Rupali will be revisited by reenactment. Basu's migration, life & Struggle in Kolkata and their repatriation will be scripted and enacted by Basu, Rupali themselves.

4. Interviews:

There is a term called “Bhanita” in the tradition of Bengali performance art. In Documentary film tradition, it can be translated as Self-reflection! There will be fragments of informal, interactive and pretty subtle self-reflexive interview sessions with filmmaker, which will be dispersed in the narrative as to make room for contemplation on the actions that are seen through observation.

Notes on Montage:

All these four elements will be assembled in a complex weave.

The primary story line will follow Basu's involvement in organizing the upcoming show in the Bangla new year. All the other subplots will be added up down the journey.

Within the first quarter of the film the spatial integrity will be established. The saloon shop, Basu's residence and Backstage will be established through few visually interconnected smaller circles of narrative. After the initial establishment, the integrity will be chopped down and the narrative arch will enter into such a composition where there will be no spatial-temporal integrity other than that of the thematic. The theme of Transformation and Molding in the outer world as well as in the inner world, will be manifested in various images-with- loaded-meaning. For example, in the Barber shop we will see people to coming only to transform into a new look, while in the backstage-scenes we will observe how Basu and another performers morph into a new person.

Not only with loaded-image, the theme will also be executed with the assemblage of sequences concerning Basu's memory of migration, his interaction with debtors and creditors and everyday performance in the historical world!

The characters' threads will be exploited, new smaller character and subplot will emerge. After a fragile introduction of Rupali, Basu's wife, we will follow her into the commune life where we will meet Surja Sarker, a veteran pala performer. Surja is a fan of Selim Aldin, one of the light-house of Bangla theater. Surja, a farmer and school teacher will lead us down the history and conventions of Bangla Jatra performances.

The stage performances of basu and Rupali will help in the movement of the narrative between the plot and subplots.

The central plot with its spatial integrity will appear time and

again in relation to various threads left by the subplots. It will be a nexus of body, space, tempo and time.

Production Plan:

Principal photography is underway. Filming started in the month of January 2019. It will continue till the end of the April 2020.

a. July-August 2019: We will follow the protagonists during rainy season, the off-peak season for the performance. We will film the potential interactions of Basudeb with his farming stakeholders.

b. October-December 2019: the peak season of Jatra Performance. The involvement of Organizers and performers will be filmed. Rupali sometimes leaves home for like a week and stay back with the troupes like in a commune. The reenactment part will be filmed in like November 2019

c. February to April 2020: The lower-end season. The final performance for Basu in his own village. Basu gradually comes back to his business and farming reality later days of April.

Post Production: Finished by the end of June 2020.

Budget:

Pre-Production: 4500 USD

Production: 18500 USD

Post production: 15000 USD

Already Spent: 7000 USD

Production Plan: Research:

Initial research was completed from November 2018 to March 2019.

Research is still on-going. It will be finished by the end of October 2019. The script for the reenactment will be finalized by this time.

Production Status:

Production Stage

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BEYOND ALL THE COLOURS



SAIFUL WADUD HELAL
BANGLADESH/CANADA



Logline

A poetic documentary which explores the unique relationship between a father and his daughter as they traverse the complicated subject of sexual identity and gender politics.

Synopsis:

A daughter can't keep a secret anymore. Her filmmaker father decides to take a camera and make a film to understand his daughter.

Munea Wadud is a 24 year old young woman graduated from Carleton University with a bachelor degree of communication. Fully bilingual working at a local organization helping children from different non privilege background. Her south Asian parents sent her to a French medium school and to an English medium university hopping one day when she will finish her study she will have better opportunity in the job market and will do better in her career.

Munea is a self-taught artist and often dabbles with her identity in her artwork. She was struggling to tell her parents that she identifies as a queer femme person. Her Bangladesh born Canadian parents don't know how to deal with it socially and at their family level. Then her filmmaker father decide to take this film journey with his daughter, while he was helping her with her art shows he asked her if he can film her during her shows in various venues. She agreed and thus the The Journey 'Beyond all the Colours' begins.

Director's Statement:

A filmmaker father makes a film about his daughter who is an artist. Beyond all the colours is a father daughter join celebration of their art, life & passion.

If successfully made this film will help so many other like Munea and her parent to accept and respect others with or without difference. During this project's production process I have the opportunity to go many of the events with artist Munea Wadud and have a chance to know her community better.

Last summer I went to Ottawa pride parade for the first time in my life. A south Asian immigrant father with a Muslim name walked in such a parade with his daughter for the first time. This film can help so many other parents and children to be more understandable and respectful to each other.

Director/Producer's Profile:

Born in Dhaka, Bangladesh in 1967, Saiful wadud helal began his

career as a journalist in Montreal, Canada. After receiving a diploma in Television production from Montreal, he starts working in the TV industry as a program director & editor. He wrote, produced, short films, TV Magazines and Documentaries for various channels in Canada and abroad.

Filmography: "Color of Faith" (2005), "Anika's Home" (2009), "Cinemanía" (2010), "Aparajeyo Bangla" (2011), "Bangladesh's Ridoy" (2013), "Jholmolia - The Sacred Water" (2016).

Treatment:

A daughter can't keep a secret anymore. Her filmmaker father decides to take a camera and make a film to understand his daughter. A poetic documentary which explores the unique relationship between a father and his daughter as they traverse the complicated subject of sexual identity and gender politics.

Since summer 2018 Munea's activities has been followed with both 16mm film camera and BMPCC (16mm super sensor Black magic pocket cinema camera). Plan is to follow Munea's art and other feminist activities and interview her and her parent till winter 2019/2020. And after that film will go for post-production.

There will be two version of the film. One entirely with 16mm film footage which will be a short version with using the monologue of the artist only and the second long version will include all the interviews shot by 16mm super sensor digital camera. With using of 16mm film footage and the artists monologue as narration. The short version will have a cinematic and poetic look. The long version by using film and video footage that documentary will deal with the complex subject matter sexual identity and gender politics.

Artist Munea prefers using mix media in her art, the film following her life journey will also have a mix media look by using film, video, stills etc. It will also be used to show or symbolize differences between different generations, their time and their space.

Production Plan:

Pre-production & production: 2018 - 2020

Post-production: 2020

Release: 2020

Language: English with French subtitles.

Format: 16mm film & Digital.

Duration: 16minutes & 40 minutes.

Budget:

\$ 40,000 CAD

Production Status:

At Production

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MURSHIDA



Logline

Murshida, principal of a Madrassa (Islamic Girls' School) in India, struggles to balance her personal and work front in order to empower the students confronting resistance from their conservative community.

MOUPIA MUKHERJEE

INDIA



Synopsis:

Meet Murshida Khatun, Principal of Debkunda SARM Girls' High Madrasa situated in a 100% Muslim populated backward area in West Bengal. Like her students, she belongs to a poor orthodox Muslim background. Hence, she can relate to the struggles of her students by heart. Poverty, social stigma, religious pressure and threats of child marriage - she suffered it all.

Traditionally, Madrasahs are Islamic schools – a place to learn Arabic language and Islamic religion and culture. Performing music, dance, sports or any such activities are absolutely forbidden there. However, Murshida's Madrasa is run by the state aid. Along with Arabic and Islamic culture, it follows the regular syllabus of a school board constituted by the government.

Murshida wants to empower her students who come from poor conformist Muslim families, submerged in superstitions and taboos. She wants to prevent early marriage of her students, widespread in these areas. She trains them self-defense, introduces other cultural and sports activities and thus, provides them with an environment for a holistic growth.

For obvious reasons, her efforts are challenged by different conservative groups. But Murshida, confronting all threats, holds sports events and cultural programmes where her girls play wearing shorts and perform music and dance in front of an open audience.

Back home, she is stressed with the demands of her husband and two children. They respect her for all the efforts she takes for the betterment of their community and they try to support her as well. Yet, they also feel deprived of her love and care.

Despite all her efforts to contribute fruitfully to her underprivileged community, she is under constant vigilance and threat. A single wrong step will undo her feats and make her hounded immediately.

At times, she feels depressed and tired of balancing so many marginal identities together, along with the emotional conflict back home exposing her vulnerability. This tremendous pressure has taken a toll on her health. She is diagnosed with Tuberculosis twice within two years. She is even contemplating to leave this Madrasa and take transfer to the district town. This move is highly braced by her husband. However, she is still in a dilemma to abandon whatever good she has done for her students, because

she knows, once gone, the girls will again drown in the darkness.

We will follow this brave journey of Murshida - a journey she takes with and for her valiant students.

Director's Statement:

I feel Murshida's heroic fight to save hundreds of little girls from the menacing aftermath of child marriage and premature pregnancy, should reach out to the people worldwide. In these troubled time of growing Islamophobia, it will also challenge the misconceptions about Madrasahs as the birthplace of conservative Islam in general.

It will show how utmost poverty, social stigma, and religious taboos that control women's lives in a conformist society, can be confronted with determination, patience and energy. Murshida knows that she cannot change everything in her students' lives. But she does not want them to give in without a fight. When her students say that they will fight back till they can, and their aim is to become a police officer, or when I see the anger expressed by these determined girls practicing Taekwondo, I get Goosebumps. When the little girls ask me 'Is there anything that women cannot do?' – I feel Murshida's hard work has started paying off. These girls do not hesitate to raise their voices now and I want it to be resonated to as many as possible in India and abroad as an inspirational example.

Director/Producer's Profile:

Moupiya is a writer, social activist and independent filmmaker. She is a PhD in Women's Studies and has done Masters in Comparative Literature. Recently, she completed her first documentary 'The Day I Became A Woman' (34min, Producer: Films Division of India) that is based on her personal journey to seek roots of menstrual taboos in India.

As the proprietor of Moromiya Pictures, she produced 'Dui Dhuranir Golpo' / 'In-between Days' (documentary 2012, 58min, Dir: Sankha) that won significant critical acclaim and is screened in Yamagata, CPH:DOX, DocPoint Helsinki and won the Best Documentary Award in Kolkata International Film Festival.

Treatment:

Dawn unfolds in the small town Beldanga with the Sounds of 'Azan' from a mosque. It reaches the house Murshida, the wife and the mother of two, who tries to wake up her children and gives her

husband wake-up calls time and again.

Murshida has a happy family of four and often, a few others from her extended family. Her husband Rofiq is very supportive to make her dreams come true and praises her for her achievements. Yet, there is an undercurrent of tension. She is unable to serve the family demand at times because of her commitment in the outside world.

Ushoshie, Murshida's 10 year old daughter, is very open unlike her introvert 12 year old elder brother Suhan. She finds an outlet of her emotions in us. She expresses her desire to study in her mother's Madrasa instead of even the best school in Beldanga because she wants to spend more time with her mother. Also, her mother's madrasa provides more opportunities for extra-curricular activities like sports and cultural programmes where she wants to participate.

Murshida's younger sister Purnima had been in charge of her home and kids since long. She has her own family of husband and two sons. We can watch her unique relation with Murshida whom she finds 'ruthless' at times, although having extreme respect and gratitude for her. She recently has shifted to a rented house nearby because of some misunderstanding. Purnima, sitting in her own apartment, expresses her emotion and concern for her sister. The children of both the sisters are very close to each other and this sudden shifting affects them a lot. This creates more suffering for Murshida.

At the Madrasa, we run with our camera behind Murshida – from the classrooms and mid-day meal kitchen to her office where she plans and executes her progressive thoughts with co-workers; to the adjacent play ground owned by the local club where the students play and practice ignoring cat's calling of the local boys; witness rehearsals, student's meeting with their beloved and respected Head Ma'am and so on.

Murshida's students celebrate the Indian Independence Day on 15th August, when they sing the National Anthem and other patriotic songs; they perform dance and drama in the open-air stage raising frowning from the conservative local people. We witness how difficult it is for her to organize such events in a Madrasa. We hear the students talk about their friends who have their first bite of proper food when the 'Mid-Day-Meal' is served in the Madrasa.

We will attend student cabinet meeting at school where they learn the skills of leadership; the Taekwondo classes where they learn the tactics of self-defense, essential to survive in this society.

A student, who has recently got married right after her board exam, meets Murshida and breaks into tears repenting on her submission to family pressure. Murshida also cannot suppress her emotion. She suggests her to be in touch if any domestic violence occurs.

We follow Murshida and her students rallying to the nearby villages holding meetings to generate awareness against rampant child marriage in these areas. She has already seen many of her students dropped out after underage marriage. A long queue of students wearing uniform and Hijab, proceed from the Madrasa to the nearby locality to reach the mothers. They pass behind a stagnant pond covered with water hyacinth.

A student of class VII narrate her bitter experience – when they tried to stop the wedding of one of their classmates, they were abused and shooed away. But they are indomitable and promise to continue their effort to prevent child marriage.

We will also trail a few students to their respective homes to learn their individual struggles in orthodox and/or underprivileged families. We will see how the girls have learnt to ignore the taunts and teases of the local boys when they play wearing shorts in the open playground; how difficult it is to continue their sports after reaching teenage, even after winning district and National level competitions; how difficult it is to convince their parents to allow them to sing and dance.

Murshida's work never ends in her school. We see her calling the local police station with an informing about a teenage girl being secretly married off and requests them to take prompt action. She knows that probably nothing can be done at this hour as all the arrangements have been done and lots of money has already been spent by the poor parents and usually the neighbors will take their side. But she never loses hope.

Relapsing of Tuberculosis compels her to take rest. She gets completely shattered when the only effective drug affects her adversely and she thinks she has lost the battle. She gets severely depressed. The pressure of taking transfer and stop working this much at the family front intensifies on the other hand. This situation manifests how this strong lady is as defenseless as any other woman balancing her job and the family in this male-controlled society.

Production Plan:

PRE-PRODUCTION: 3 MONTHS

PRODUCTION: 15 MONTHS

POST-PRODUCTION: 6 MONTHS

The preproduction and initial shooting expenses are borne with the primary support of USD 10,000.00 from the producer Moromiya Pictures. We also have Cherrypix Movies on board supporting with technical requirements including Camera, Color Correction and Sound Mix. We require another USD 20,000.00 for completion of the production

Budget:

USD 36,000.00 (INR 25,00,000.00)

Production Status:

In Production (about 40 percent of shooting is completed)

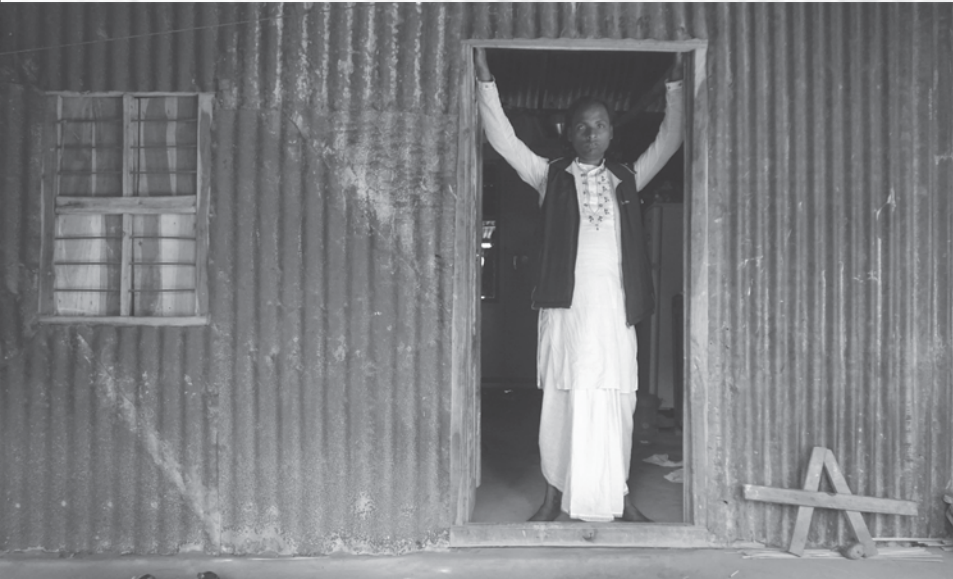
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SONGS OF SUNFLOWER



Logline

The tale of Provat Sarker, a blind musician, who in becoming what he is not expected to be, challenges the obstacles life throws upon him, with 2000 original songs and 5 different musical instruments.

ABID SARKER SHOHAG
BANGLADESH



Synopsis:

Songs of Sunflower tells the story of Provat Sarker-an unknown blind musician and master of five instruments- and his tragic journey. Provat Sarker partially loses his eyesight in the early childhood and remains untreated. Lack of medical treatment leads him to permanent blindness leaving him to a very limited ocular experience throughout his life. This man, who sees only shadow of the world, carried a spark of music in his heart from the very beginning of his life. At the age of twenty one he marries Mala Rani Das, a garment worker. She was totally unaware of his limited eyesight before the marriage ceremony. Blindness of her husband shocks and shatters the wife, but she sticks with Provat Sarker. She takes the financial responsibility of the family upon her own shoulder. Provat Sarker, on the other hand, failing to undertake any other profession, starts begging in the streets of Savar, with his musical instruments hung on his shoulder.

This documentary film captures the battle of Provat Sarker and how he ends up writing more than two thousand songs. How a garment worker wife, embracing the misery, tries her best to maintain the family of two children. How an inspiring mother and a pragmatic brother shape the life of the musician. Above all, Songs of Sunflower is an attempt to illustrate how Provat Sarker's engagement with the world exhibits the colors of life that are often unseen and ignored.

Director's Statement:

I met Provat Sarker, for the first time, two years ago at Savar bus stand. The sound of Sarinda he was playing immediately hit me. It was not simply beautiful, the sound contained something more than that. It took me for a while to fathom how he could've mastered such a difficult instrument. He hooked me, and gradually more surprising elements started to surface. For me, it became such a story that cannot go untold. Thus, Songs of Sunflower became my first ever documentary film project.

In dominant discourses, most of the time, stories of the periphery are ignored or selectively represented. There is another attitude that the periphery cannot represent itself and, therefore, has to be represented. I wanted to narrate the story of such periphery without reducing it to any singular phenomenon. This film does not intend to exoticize the subject either. It does not attempt to give voice to the unvoiced, always already, assuming that the subject is incapable of

doing so. Songs of Sunflower, rather, is an effort to walk side by side and to listen to the story of the subject without the intervention of the 'assumed superior'.

Director/Producer's Profile:

Abid Sarker Shohag is a young independent filmmaker. He recently finished his graduation from the department of English, Jahangirnagar University. Being a former secretary of Zahir Raihan Film Society, he has been engaged in different types of activities that directly involve the world of motion pictures, such as organizing film festivals, arranging workshops, endorsing young film enthusiasts at university level. He has worked as an assistant director of Bhuban Majhi (2017). Songs of Sunflower is his first feature length documentary. Currently, he is working on the pre-production of his new documentary project Three Feet and Two Inches.

Treatment:

This biographical documentary film develops musically, incorporating, both original and covered songs. The film is divided into three chapters, each chapter shedding lights on the subject from different perspectives. Starting from the present moment, the protagonist goes back to his early childhood and makes it clear how the problem in his eyes was first realized and the problem was left untreated. He describes his passion for music and how eventually music, partially, rescues him from a bottomless abyss. He narrates what was, what could be, what has become and what is in becoming. Five major characters are introduced in the film: Provat Sarker (the protagonist), Mala Rani Das (the wife), the mother, the elder brother and Purnima (the daughter). A short and deep account of these characters exposes, in the film, the multiple aspects of the musician's life. Their point of views not merely exhibits the protagonist but also construct his identity. Through them we get a story that seems complete.

The documentary film begins with a glimpse into Provat Sarker's life-how he goes out in open market in Savar, singing and asking for money. This event is followed by Provat Sarker recalling his past, introducing his crisis, and exhibiting his somewhat ambiguous characteristics. This takes us to Rajbari, his birth place, where it all began. Mala Rani Das explains how they got married. She didn't know that she was going to get married to a blind man until, on the wedding

stage, she saw him for the first time. She rolled her tears cursing her fate but eventually adjusted to the new life. Provat Sarker at that time was unable to avail any work because of his physical condition. Therefore it was on the wife. She had to take care of the family. Mala Rani Das describes with a smiling face, hiding the melancholia deeply beneath that smile, how her husband was looked down upon, bullied and sometimes beaten in the street. The mother recalls Provat Sarker's passion for music and how she always inspired him. The inspiring mother has always been challenged by a pragmatic elder brother who also often beat him. Shifting to Savar Provat Sarker tried his luck but he failed to attract any genuine attraction. However the documentary ends with an optimistic note: all of these obstacles couldn't stop him from creative exploration. Life couldn't impede him from writing two thousand songs and mastering five instruments. He didn't and still doesn't surrender and desires to remain known through his artistic contribution.

The settings of the film are, thematically, divided into two parts: work place and birth place. Setting of the workplace is divided into three subdivisions, each hinting the types of work he undertakes. Upon invitation, he sings at a shrine and earns two-three hundred taka. He also sings Kirtana (devotional music) and one such instance is shot. The third setting is the bazar where he randomly picks up tea-stalls and gatherings to beg money. Setting of the birth place is divided into two subdivisions. First, the house, where, he was born and raised. The compound consists of three tin-shade houses. Second, the school he joined and the neighborhood he grew up in. Other than these two major settings a third setting, the bank of a river, is used in order to make an artistic sync with his musical pieces. He has to cross this river every time he comes home or goes back to his work place.

The film is not solely an interview based one, though it includes some interviews. The interviews are used only to strengthen the visual as the story develops. Music plays a crucial role in this project. Provat Sarker sings a handful amount of original songs and plays original musical pieces. He also covers some famous spiritual folk songs. Sometimes he takes suggestions from the audience as well. So, the journey with Provat Sarker is necessarily a musical one. Interesting component of his music is how he blends different oppositional views into one song, especially religious ones. His songs also echo a long tradition of coexistence and solidarity. The film depicts how Provat Sarker, born

and raised in a Hindu family, sings both Kirtanas(belonging to Hindu tradition) and Ghazals(belonging to Islamic tradition). In an era of communal violence and religious fundamentalism, Provat Sarker preaches harmony.

Production Plan:

Pre-production of Songs of Sunflower started in the June of 2018. The film was shot from November of 2018 to April of 2019. We are currently working on the post-production of the documentary. After the completion of post-production, the film is planned to be distributed by November, 2019. Post-production should be completed by the end of October, next year. At present we have finalized a rough cut and we are looking forward to getting grants for post-production, especially for color grading and sound engineering. The plan is to reach international festivals both in the country and abroad. We also intend to arrange independent screening of the film in the country.

Budget:

Total budget: 42,000 USD

Pre-production: 8,000 USD

Production: 24,000 USD

Post-production: 10,000 USD

Production Status:

The project is now at the stage of post-production. The estimated duration of the project is eighty five minutes. A rough-cut of the project has already been prepared. Further post-processing needs to be done in color grading and sound engineering.

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PARAYA

OUTSIDER



Logline

A remote village tucked in the Himalayas in India called Choj takes us into the lives of Phagnu, a native from the village, Chotulal, a Nepali immigrant and their estranged relationship.



KANISHKA SONTALIA
INDIA



SIDDESH SHETTY
INDIA

Synopsis:

A story set in Parvati Valley of the mighty Himalayas reflects on the situation of Nepali immigrants living in India. A small village of 30-32 families, the story follows the lives of a native and an immigrant. The native, Phagnu, 57-years-old, was born and raised in Choj. His involvement in maintaining harmony in the village be it by resolving conflicts between villagers or spreading awareness about the sanctity of the mountains has earned him respect in the village. The immigrant, Chotulal, a 55-year-old Nepali has been living in Choj for 20 years and shares a strong sense of belonging to this adopted land. Less than a decade back, he married a local woman who is visually impaired and a mother of two daughters from a previous marriage. Together they have two sons, Vijay and Veeru, 9 and 5-year-olds respectively.

The film's narrative in the words of Phagnu unfolds through a series of storylines: an introduction to the village, the social structure, Chotulal; the only immigrant in the village and their estranged relationship. The villagers, Chotulal and his family live in complex harmony. Despite being an integral part of the village, there is a divide in social acceptance. His sons, Vijay and Veeru, as Phagnu puts it, are neither Indian nor Nepali. Chotulal's identity and his sons' mixed identity play a vital role in the physical and social distance between the villagers and his family. His visually impaired wife, after working as a caretaker on an apple orchard by herself on top of an adjoining mountain moved to the village 18 months back. Ever since, she has been facing psychological disorder, which has, in turn, affected the synergy within the family as well as that of the family and the villagers.

Looking at the depths of Chotulal's world through Phagnu's narration, the documentary further transitions into discovering whether Chotulal has found peace in this village or is he still an outsider? Despite living in Choj for 20 years, has he become an integral part of the village or is he striving to call this village home? The key idea is to look forward to moments of acceptance amid rejection through the eyes of the narrator, the most respected man of the village. Since Choj was formed by people who settled there from neighboring villages, we also look at the dichotomy between who is rightfully an outsider or is there one to begin with?

Director's Statement:

The documentary Paraya (Outsider), set in Choj, a remote village tucked in the Himalayas takes us into the lives of Phagnu, a native from the village and Chotulal, a Nepali immigrant and their estranged relationship. Despite living in Choj for 20 years, Chotulal's identity still plays a vital role in the physical and social distance between him and the villagers. There are a few aspects that affect this relationship- low economic status, interpersonal issues, sudden boom in tourism and societal barriers to name a few. Our vision through this documentary is to touch upon these aspects and highlight how Chotulal tackles them.

The script is developed with the belief that Chotulal's personal story is universal. While this story is particular to one individual and his family, the ambiguous relationship between Indians and Nepalis is strongly prevalent in unprecedented magnitudes throughout India. Looking at the current political situation, our vision with this film is to draw attention to this underlying tension and sensitize the case by highlighting the existence of this problem in the remotest part of the country. We want to evoke a sense of self-reflection and want our viewers to think how accepting we are of each other.

Director/Producer's Profile:

Siddesh Shetty

He is a cinematographer currently studying at FAMU International, Prague, Czech Republic. Prior to FAMU, he has worked as an Assistant Director for advertising films in India.

www.vimeo.com/siddeshshetty

Kanishka Sonthalia

A documentary photographer by profession, her work focuses on the social construct and identity of sub communities. Her work has been exhibited in New York and Berlin.

www.kanishkasonthalia.com

Treatment:

Background

In order to have a better-quality life, migrants and immigrants hold a strong sense of belonging to their adopted land, with the certainty

that their subsequent generations too would continue to live a better life. But what cannot be transmitted is the immense loss experienced when moving from one culture to another.

India and Nepal share an 'open' border as per the mutual agreements of a bilateral treaty signed in 1950. According to the deal, Indians and Nepalis can travel and work across the border and should be treated at par with the native citizens. Most of the Nepalis in India work in sectors like restaurants, factories, agriculture or as security guards, drivers, servants, porters to name a few. Once in India, the Nepalis become vulnerable to labor and human rights abuses since they have no legal rights. Despite signing the peace treaty, the Indian state treats the Nepali laborers as right-less, non-citizens. Their uncertain economic and political position compels them not to demand for citizenship and labor rights from the liberal Indian state. They instead serve the economy by working as cheap and dutiful laborers.

Characters

Narrator- Phagnu

Protagonist- Chotulal

Deuteragonist- Vijay and Veeru (Chotulal's son)

Secondary Character- Chotulal's wife

Tertiary Character- Seema and Disha (Chotulal's step-daughters)

Outline

Act 1

Phagnu, along with his wife and two children live in the same blue wooden house overlooking a citron tree that he built along with his father when he was in his late teens. Diagonally opposite the street is the village temple. The higher and closer a house is built around the temple advertently establishes a sense of hierarchy in the village. As we walk down the main street, most of the homes are built below the temple, closer to the bank.

A retired lumberman by profession, as Phagnu sits in his front yard and describes the village and change in weather, he also takes us through glimpses of his childhood up until now. He says, "when I was five to six years old, the minute my friends and I would see a traveler we would run and hide in a corner... nowadays children have a conversation with them if they are approached." While he looks at the children gathered in the temple courtyard for a game of

khotti, a local game played with coins and pebbles, he expresses his views on why children don't play with Chotulal's sons- Vijay and Veeru. It is rare to see them both play with other children. Despite living there for 20 years, and Chotulal's wife being a local inhabitant, according to Phagnu, Chotulal's family is still not a part of the 30-32 families that live there.

Act 2

Chotulal arrived in India at the age of 25. For about ten years, he worked in several parts of North India sometimes as a handyman and at times as a contractor for Nepali immigrants. "I have been living in Choj since the past 20 years now. I didn't really like living in other places. There is more interaction with the villagers here...someday I want to buy a piece of land here" says Chotulal. For Chotulal, Choj is now his home, a village that was once foreign to his origin.

To make a living and support his family, Chotulal worked as a contractor for several years. In 2014, he divided part of his house which is situated in the middle of the village, away from the bank and opened Cafe Vijay that served as a spot for a few villagers and a handful of travelers for tea and freshly made Indian bread. Since 2018, he had to move the cafe's base closer to the bank mainly because his wife's mental instability turned away visitors which gradually started affecting the business.

On every other winter afternoon, as Chotulal caters to the villagers who rent out his 150 sq ft house to drink and gamble, his stepdaughters, Seema and Disha do tend to the customers. We see how Chotulal has made efforts to not only make a living but also engage himself with the villagers. We illustrate Chotulal and his family's relationship with the villagers. A relationship that is neither harmonious nor dissonant.

Act 3

We further transition into finding whether Phagnu's views on Chotulal and his family is fair or biased. Has Chotulal become an integral part of the village or is that still a process? The key idea is to look forward to moments of acceptance amid rejection through the narrator- the most respected man of the village as well as the other villagers.

Production Plan:

To capture the mystical essence of the valley, we will be shooting on both film and digital. The establishing shots of the village, valley and the characters will be captured on film whereas the interviews and other character-driven shots will be captured digitally. Through the characters, the use of film material will evoke a sense of nostalgia. Digital cameras will be used to efficiently document the villagers and their daily rituals.

The targeted length of the documentary is 20 to 30 mins. In terms of distribution, we will have a multiple market distribution plan. Besides targeting the market in India and Asia, with the support of probable future co-productions in the US and Europe, we will have that region as a target as well. Our aim is to apply for international film festivals, awards, private screenings, VOD and approach online platforms. We will also apply to platforms like Docedge Kolkata and Dhaka Doc based in Bangladesh. These platforms will not only give us an opportunity to be mentored by industry experts but also meet producers, broadcasters, foundations providing funding and film festival personnel among others that will help us enhance our documentary and explore our sales avenue.

Our target audience are both men and women in their mid 20's to late 30's living in metropolitan cities who show a keen interest in learning about smaller towns and villages. VOD platforms will open up avenues to a wider age group in the international market.

Production Timeline

Pre-production- March to December 2019

Production- January 1 to 25, 2020

Post-production- February to May, 2020

Budget:

Our budget to complete this film is INR 19,53,800 (USD 28,339). From an internal grant competition at FAMU International, Czech Republic, we have received a grant money of CZK 50,000 and CZK 150,000 in kind along with eight cans of 35mm Fujifilm Eterna 250D.

Production Status:

We are currently in the pre-production stage.

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DOLLS DON'T DIE



RANAJIT RAY
INDIA



Logline

Immersed in giving life to his inanimate dolls, Madhab now realises that his own life had slipped out of his hands. Will he be able to regain control of his realities?

Synopsis:

Ever since Madhab was a little boy, he travelled with his father's puppetry troupe, and unknowingly fell in love with this beautiful art form, which was once thriving and very endearing entertainment for the rural folks of Bengal.

Madhab Chakraborty, a man in his late fifties from a village called Khagrakona in West Bengal is still endowed with the mettle of walking against the slope – not only he continues to practice puppetry but also believes that, at some point he will be able to put together a gala show. A multiple stage performance, under the dazzling lights, adorned in lustrous costumes his dolls will dance, fight, laugh and cry effortlessly, as if they were not made of woods but human flesh.

As bookings for puppet shows have gone down, to run his family Madhab now takes up odd jobs – whatever comes his way, often carrying loads and transporting them from one place to another on his cycle-van. But his age is against it.

When their youngest daughter was married off Madhab's wife Anita thought that their life would now become little easier, and that would have probably happened if alcohol didn't have a big role to play in Madhab's daily existence. He is definitely not a man of purest virtues; naturally, life at home is not always sweet and peaceful. Anita has already left him/home few times but she also returned every time. Clearly, she not only loves her husband but also the artist in him – such relationships are always complex, difficult to define.

It's becoming difficult day by day, as the monetary incentives are not so tempting. Government booking is now laced with cut-money (bribe), which Madhab refuses to pay. Veteran troupe members are dying one after another with no sign of new entrants.

In spite of having perpetual debt Madhab still continues to buy new cloths for the dolls, paints new backdrop, records new plays. All for one single reason, for him to remain alive, his dolls should not die.

My film is a journey through various turns and twists of Madhab's personal life, his idiosyncrasies, which might climax in an extravaganza, a fantasy realized, Madhab's very own puppet play.

Director's Statement:

Rod puppetry in Bengal is supposed to be 250 years old and had seen its heydays even after India's independence. It was known as the poor man's theatre in rural Bengal.

In 2013 when I was doing research on the lost art forms of Bengal, I met Madhab during a Rod Puppetry performance. He came out not only a great performer but also a man proud of his profession who demands respect for his art. In him I found a quintessential artist who has staked his life for his art.

In a way I found it to be an universal situation, which an artist face when time and trend goes against him. I have been with him for the last five years but never for a second he stopped thinking about his troupe and his dolls. He told me –“If I let them die then it'll be end of my journey on earth”.

His great fighting spirit has inspired me to follow him so long and so far.

Director/Producer's Profile:

Ranajit Ray is a filmmaker from Kolkata. He has studied cinema at “FTII” in Pune.

He has directed, produced and photographed films for Indian television channels and international production companies.

His short film AJOPA GACHA was selected in the Indian panorama 2001.

“Clay Image Makers of Kumartuli” & Aoling has been awarded Silver Lotus in 2014 & 2015 respectively.

Served as Jury member in 2017 for final selection of Non-fiction films for the National award.

His current projects are:

1. Dolls Don't Die
2. Kanchenjunga

Treatment:

Sitting besides the window at home and staring into the green paddy field in front of him, Madhab dreams of his puppets dressed in colourful attire, dancing in front of the camera and then gradually fading into the horizon. As Madhab continues to look beyond his window we hear a heated argument between two persons.

In front of his cycle van, in a winter morning, loaded with wooden boxes, one of Madhab's troupe members is refusing to go at the last moment. He wants his pay to be increased.

The home front it is equally stressed for Madhab. Anita, Madhab's wife is full of complain about her husband. Madhab tried his hands in many things but nothing sustained his interest except the losing

proposition of running a puppetry troupe.

Madhab doesn't care. He wants to live in the present. Why bother about future? Why he should stop dreaming?

Though primarily an observational documentary, the filmmaker also becomes a part of the film when acute crisis appears in Madhab's life. His distress phone call, his emotional outbursts and subsequent apologies are all part of the film.

Kolkata (Calcutta), the capital of West Bengal is also plays an important role. His performance during Durga Puja festival is quite revealing.

Camera follows Madhab as he travels through different paths of his village to inform his troupe members about the day's show. Many sub characters we come to know with whom we will later interact. Characters like the Auto van driver, the voice artists, the foul-mouthed dancer, the fragile manager and his cycle van buddies' will make this film colourful.

When the show starts the performer in Madhab is revealed and we realise despite everything, why Madhab's wife is proud of his passion.

Madhab tries hard to keep his dolls alive - making new dolls, repainting & redressing them, painting new backdrop for the play. In his own universe he wants to reach out to people and get back his respect. With his leadership quality he still has managed to keep his co-performers around him, though most of them should have retired long ago.

Every time a show is over and the wait begins for the next, the audience shares the same tension that Madhab goes through. I track Madhab intimately for answers as he continues a lifetime's journey of unrelenting obstacles, his shattered world, impossible dreams, his art still his one great solace.

Production Plan:

Expected date of completion : January 2020

Format: HD

Budget:

65000 euro

Production Status:

Post production stage

Contact Details:

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SETTLED TO DISPLACE



RIPAN KUMAR DAS
BANGLADESH



Logline

This is the story of a man, living in the coastal area of Bhola in Bangladesh who has lost his home, has displaced and settled in a new place, having an existential threat of getting displaced again.

Synopsis:

In the coastal area of Bangladesh people struggle a lot to survive. Most of the people living here are dependent on aquatic natural resources. People who live near the eroded riverbanks are always frightened of being homeless. It is common to find many landless people along the riverbanks. They are forced to shift their house due to frequent river erosion. To the naked eye the erosion appears to be a natural process.

Mohammad Monju, a fisherman for the first time in his live displayed because of river erosion earlier this year. Now he has shifted his home on a place which is adjacent to previous one and also under threat of erosion. As Mohammad Monju think his present place will be eroded within upcoming 2 rainy seasons. He is struggling to adapt it, at the same time searching for a new place to shift again with his family.

Director's Statement:

For the past 10 years, I have been working throughout the coastal belt of Bangladesh. Observing the beauty and phenomena through photography and audio-visuals, I always wanted to go deep into the people living there. It always touches me how these people fight vigorously to survive.

Last year I met Mohammad Monju whose house was about to collapse into Meghna river. Like many people in the coastal area, Monju has raw a characteristics as he talks without any pretention. This influences me to discover more about his life.

Earlier this year he lost his home. He managed a small area to live and try to adapt there but the new place is also under threat and Monju predicts that this place might erode within next two rainy seasons. How will he adapt and tackle the upcoming disaster? The answers might uncover the struggling nature of these people living in the coastline of Bangladesh. The aim of the documentary is to search the answers of those questions.

Director/Producer's Profile:

Ripan Kumar Das Dhrubo (Dhrubo Das) is an independent activist filmmaker. He completed his Master's degree from the University of Dhaka in Physical Geography and Environment. In 2011 he worked with German film director Veit Helmer as an editor in a short film. He

also worked in Maasranga Television for more than two years as a News Production Executive. He is the general secretary of the Ranesh Dasgupta Film Society. He also worked in Dhaka University Film Society (DUFS) from 2006 to 2011. Now he worked as a freelance cinematographer and editor.

Currently he is studying Masters in Television, Film and Photography in University of Dhaka.

He worked as a Cinematographer and editor in 'The Persecuted', 'No Women's Land: Sufferings of Rohingya Women' and 'Genocide Survivors: Stories of Survivors of Mass Genocide in Myanmar' the three documentary films on Rohingya crisis.

He worked as an editor in a Delhi based film 'Life of an Outcast (2018)' which was official selection in Mumbai film festival and also available on Netflix.

At present he is working as the editor of 'I am Draupadi (2019)' an India based English-Hindi film, which will be released soon.

IMDB Profile: <https://www.imdb.com/name/nm7867842/>

Website: www.dhrubodas.com

Treatment:

In this documentary the camera remains omniscient and follows the activities of the characters. It will follow the present life of Mohammad Monju, how he searches for things for living and how he plans to save his family.

Bhola, the biggest island of Bangladesh, is full of natural beauty and resources, is the home of Mohammad Monju. This year he displaced from his land and managed to find a new shelter to live which is very congested and crowded.

It was a regular duty for Mohammad Monju to awake up early in the morning and placing his net in a small canal to catch small fish. But now he has to think about the upcoming future too.

He had spent most of his life in his own land, now he is struggling to adapt to this new place and also with his daily activities. Mohammad Monju thinks that river erosion is an act of God, but at the same time, he blames the local authority for not making an embankment earlier. This conflict poses as an unresolved question of his life.

The new community around him is different from the previous and now he faces social conflicts with other peoples. Before collapsing

their houses, Mohammad Monju and his previous community were not rich but they were in a better financial position, but now he has found himself among those landless people who were displaced so many times in their life. Mohammad Monju becomes afraid so much after meeting people who are displaced several times.

The changing community around Mohammad Monju, brings new conflict as well as new relationship. Although Mohammad Monju is way below the poverty line, he is sharing his new shelter with his neighbour, Hormuja Begum. She is 70 years old and at this stage of her life, she has been observing how her land went under Meghna. This disaster brings her closer to Mohammad Monju's family.

Like these displaced people, Mohammad Monju also thinks that their present shelter might erode soon. So at this moment, they are adapting to their new place and at the same time, they are taking the preparation for the next displacement.

Will they able to find a safer place before losing this present locale? How many times they have to suffer the same situation? Is this God's work? Or the Human who are playing are responsible for this? This documentary follows these questions and tries to understand how people like Mohammad Monju deals with these issues.

Production Plan:

Pre-production : November 2019 – July 2019
Production : August 2019-May 2020
Completion : August 2020

Budget:

50000 USD

Production Status:

Pre-production, Production

Contact Details:

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TWO DAUGHTERS AND THE MEMORY OF THEIR FATHER



SHOPNO SAMUDRA
BANGLADESH



Logline

A tale of two sibling's contradiction of memories with their father. How a poet, who is also the father, has appeared differently before them.

Synopsis:

“What matters in life is not what happens to you but what you remember and how you remember it” — Gabriel García Márquez

It has been ten years, two siblings — Neil and Shopno— have lost their father but wonderful memories remain. Now, Neil has an 8-year old girl child.

She asks many questions about her maternal grandfather. Her mother and aunt shares stories of their father with the child. But both sister's stories vary in many points when sharing memories on their father to the child. And these differences create conflict between two sisters. The differences continue in every topic, even about their father's favourite football team too. Now their father has two different personalities to them.

As that person was a poet, however, the elder sister Neil believes her father was a poet and the younger Shopno believes a poet (an individual personal) was her father. Neil portrays her father as a greatest poet in the world but Shopno differs, she portrays a person who had poetry head to toe and luckily he was her father.

Director's Statement:

The father is loved by all the children. But, the daughters love him the most whether it is supported by the Freudian opinion or not. On my part, my father plays a great role in my life. It seems to me that his role is more effective to my sister. It is a great fortune for us as our father is a poet. I am fortunate to have him closely as he has been a poet in all aspects.

I am the youngest one of the two siblings. My father is still alive in our memories. While going down the memory lane, the sketched figure of our father in our memories varies in many points. The differences have continuously been creating a sense of conflict among us.

I do not want to prove that whose memory is the most similar to the father. I want to know how a poet, who is also the father, has appeared differently before us. How does he look like and how much we are changing him in our description. How much do we know him or how much do we want to know about him from our sides? Apart from this, I want to feel him by separating the two entities of daughter-hood and personal view. At the same time, I want to realize the feeling of my sister's intensity of love for the father.

Director/Producer's Profile:

After obtaining an honors degree from the faculty of Fine Arts of Dhaka University, I am now pursuing for the master's degree at the Television, Film and Photography department of same university due to strong interest on film making.

Treatment:

Exploring the places where our father exists, holding discussion with his colleagues over a topic to wipe out confusion of two siblings is my project. And to explain how he is still alive in his daughter's memories with two different identities.

It can be termed as tale of two sibling's contradiction of memories with their father.

Production Plan:

Pre-production (development and research):

May to November 2019

January 2020 to September 2021

Post Production

November 2021 to May 2022

Budget:

Total budget of the project: USD 8,297\$

Production Status:

Development and research

Contact Details:

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MANAGEMENT





NASIR UDDIN YOUSUFF

Chairman

A valiant Freedom Fighter during Bangladesh Liberation War in 1971, after the liberation War he was a pragmatic driving force in establishing organizations like Dhaka Theater (that produced more than 36 nationally and internationally acclaimed stage plays written by famed national and international playwrights). Nasir also takes tremendous interest in researching theatre heritage and creating political awareness among mass people. He made his first film in 1993-94. Ekattorer Jishu (Jesus 71), a full-length feature film received invitation and nomination to the Edinburgh Film Festival, London Film Festival, and Brisbane Film Festival. Guerilla, his second feature film, was made in 2010-11 that received the NETPAC best Asian Cinema Award in the 17th Kolkata Film Festival in 2011. Presently he is working on Alpha, which he loves to define as the most modern film. Yousuff presently teaches in the Film, Theatre & News Media Department at Daffodil International University, a leading private university in Bangladesh. He also happens to be an examiner of Dhaka & Jahangirnagar universities, two national universities of high standing in Bangladesh.



LUVA NAHID CHOWDHURY

Luva Nahid Choudhury is the Director General of Bengal Foundation, a private trust which supports and promotes the arts in Bangladesh. She is an architect by training and is the principal of architecture practice in Dhaka. Luva sits in the editorial board of arts and literary magazines Kali O Kalam, Six Seasons Review and Jamini. She heads ICE Media and Bengal Publications, both leading publishing concerns. She is a member of the governing board of BRAC, one of the largest NGOs in the world. She is a trained musician and has published two albums of the songs of Atul Prasad Sen, Rajanikanta Sen, and D L Roy.



SAMIA ZAMAN

Samia Zaman owns the production house Versa Media which produces films and television content - both fiction and non-fiction. She has produced two feature films and is currently producing a new feature film with a grant from the Bangladesh Government. She is the founding President of the 'International Film Initiative of Bangladesh (IFIB)'. This is a platform to help upcoming filmmakers to connect with the global film circuit. She is the CEO of the premier 24 hours' news channel in Bangladesh - Ekattor Television, which produces a good number of award-winning documentaries.



TAREQ AHMED

Tareq Ahmed is currently the Director of Dhaka DocLab. He has worked extensively producing AV programs for local & international development agencies. Besides this, he leads a Media & Communication organization that particularly worked for grassroots media & media professionals. He has attended workshops and training on cinema and the medium at home and abroad.



SYED GOUSUL ALAM SHAON

Shaon is a portrayer of the many shades of the society we live in and the people that make or break those shades. His strength has in decoding the collective unconscious of people to understand the hidden truths of people's desires, happiness, pain points, ambitions and the grey zones in their minds. His debut film 'Aynabazi' where he contributed as screenwriter, actor, and producer, was an instant blockbuster hit. Currently, he is writing and preparing for his next productions, which aim to offer more contemporary content that the Bangladeshi audience had been longing for.



N. RASHED CHOWDHURY

N. Rashed Chowdhury is an independent filmmaker and film activist of Bangladesh. He has joined in the pioneer film activist organization 'Bangladesh Short Film Forum' established for Independent cinema movement in Bangladesh during the late 80s. He has led the 11th & 12th editions of the 'International Short & Independent Film Festival, Dhaka' as Festival Director. Rashed has recently completed his debut feature: Chandrabati Kotha (The Tales of Chandrabati), based on poet Chandrabati - A 16th-century pioneer feminist writer of Bengali Literature. His short films and documentaries were acclaimed at the local and International Film festivals. He is a founder member of the Dhaka DocLab.



SYED IMRAN HUSSAIN KIRMANY

Born in Dhaka Mr. Kirmany has extensive knowledge of working in the television industry in Bangladesh particularly in the broadcast sector. He worked as Festival Director for the 14th edition of the 'International Short & Independent Film Festival, Dhaka', organized by Bangladesh Short Film Forum. He is a senior member of the Bangladesh Short Film Forum -the pioneer activist organization for the Independent cinema movement in Bangladesh. He is also a founder member of the Dhaka DocLab.

kumarika

FACE WASH

Pimple নিয়ে তৈনশন? চাই যাইট কস্মিনেশন

নিম আর অ্যালোভেরা'র রাইট কস্মিনেশনে তৈরি
কুমারিকা পিম্পল কন্ট্রোল ফেইস ওয়াশ
যা পিম্পল আর স্পট দূর করে দেয় হেলদি স্কিন ন্যাচারালি।

রাইট কস্মিনেশন প্রতিদিন ন্যাচারালি



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