



A BRIEF HISTORY OF THE
DOCUMENTARY

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WITH A LISTING OF DOCUMENTARY FILMS
AVAILABLE AT OPEN SPACE, PUNE

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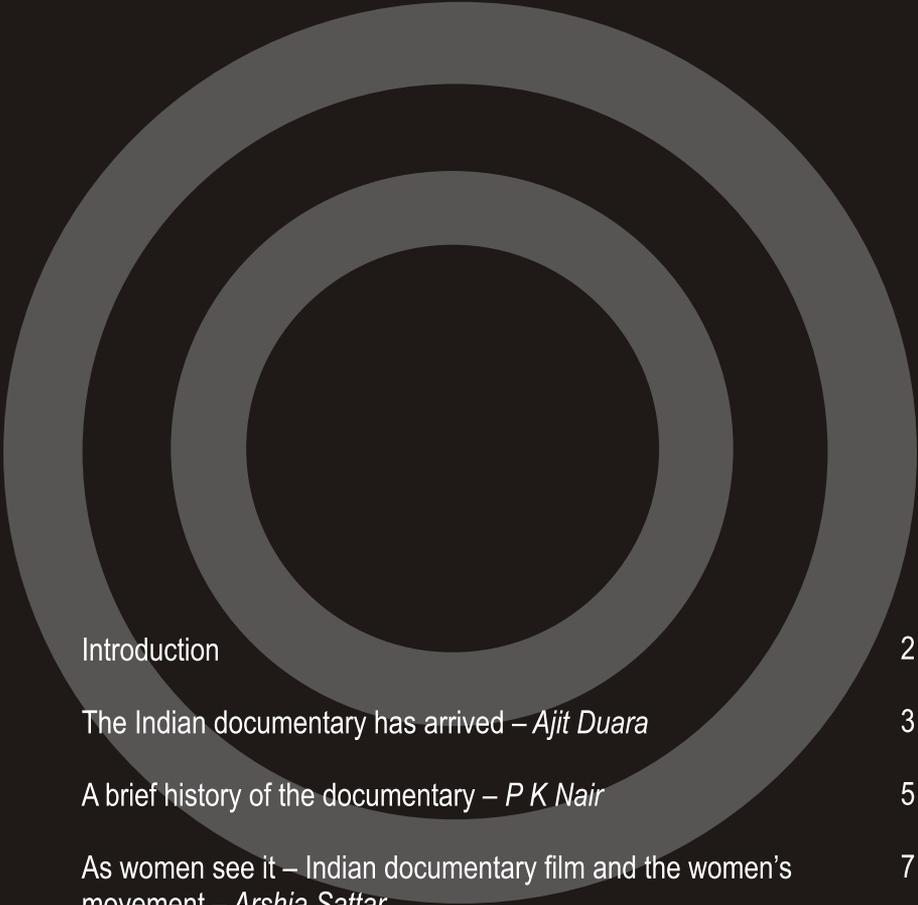
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Introduction

Open Space is the civil society and youth outreach initiative of the Centre for Communication and Development Studies (CCDS).

Open Space aims to strengthen civil society by taking the messages of social equity, sustainable development, diversity and pluralism to a wide cross-section of the urban middle class. We involve and include youth in particular, strengthening their capacity to institute social change.

Over the last few years, we have found documentary films to be among our most effective means of communicating information and generating discussions about issues related to social justice and sustainable development.

Open Space uses documentary films in many ways: as a thematic series or a festival (both at our own premises and at other venues), as a resource that we loan to other institutions and groups for awareness-building and sensitisation programmes, and as a pedagogical tool in seminars and workshops. We also bring other travelling issue-based documentary film festivals from South Asia to Pune and the other cities where we work.

Typically, Open Space screens films and then coordinates a moderated discussion with an appropriate resource person or expert around issues that the film addresses. Discussions tend to be open-ended rather than agenda-driven, although we are careful to steer conversations towards the issues that we would like acknowledged and debated.

Open Space has also made documentary films the basis of many of its outreach initiatives with educational institutions such as schools, colleges and post-graduate programmes. The purpose of these outreach programmes is to promote awareness about development, social justice and human rights and we have found films make issues accessible without over-simplification. Open Space has fostered a number of college film clubs and societies that, even as they focus on our collection of world cinema classics, are mandated to screen documentaries that raise issues of wider social relevance.

We have an expanding collection of documentary films sourced from all over the country which is available to all for viewing at our premises. They are also available on loan to individual members of our resource centre as well as to other civil society groups and institutions working on public education. We have a section dedicated to recent documentary films, Film Forum, on our online resource base on social justice and development issues in India, InfoChange News & Features (www.infochangeindia.org). Film Forum carries reviews, interviews and contact information about filmmakers and their films.

Open Space has also committed itself to facilitating short training courses in documentary filmmaking on social issues wherein students are guided through the perspectives and positions involved in social communications and are supported through the making of a short film.

This publication shares with readers the details of our collection of recent documentary films on social issues. It provides, wherever possible, the contact details of filmmakers and distributors of these films, in an effort to promote viewership of the documentary. It also lists the major documentary film festivals and support organisations in India.

The Indian documentary has arrived

Ajit Duara

Till the early-1990s, the documentary film in India had a serious image problem. It was considered a big bore. This was largely due to the government agency, Films Division (FD), and its domination of documentary distribution throughout the country. It was compulsory to screen an FD documentary before the feature film in every single cinema hall.

Film critic Iqbal Masud narrates an amusing story of how he was once a guest of a District Collector in a small-town movie theatre. The feature film to be screened was Guru Dutt's *Saheb Bibi aur Ghulam*. Impatient to see the film, the Collector yelled at the projectionist: "*Sala documentary hatao, picture lagao*" (Get rid of the damn documentary, project the feature film). The Collector's diktat prevailed, to the relief of the audience.

Also, thanks to the glut of documentaries from other nations, many of them propaganda, that were telecast on state-run TV channel Doordarshan, the documentary form was considered limiting and dull. Young filmmakers did not want to explore the medium. But in 1990, by a strange irony of fate, the same Films Division organised an International film festival called the Bombay International Film Festival for Documentary, Short and Animation Films (BIFF). It was an enormous success. The festival, held every alternate year after that and later christened MIFF (Bombay becoming Mumbai), showcased extraordinary films from every country in the world and exploded the one-dimensional image the short film had acquired in India.

Simultaneously, cable TV arrived, bringing high-quality documentaries to the BBC and National Geographic channels. Anand Patwardhan, who had been making explicitly political films from the early-1980s, finally started to get his films telecast on Doordarshan, after huge and well-publicised battles with the Censor Board and with the channel itself. He got High Court judgments in his favour, ordering Doordarshan to telecast films like *Ram Ke Naam*. The political activist as documentary filmmaker had arrived.

Meanwhile the economy had been liberalised and NGOs started to mushroom. They all need the documentary film to advocate their causes, be it public health or the issue of child labour. What they wanted was not propaganda but creative treatments with interesting and artistic narratives. Above all, they wanted young, trained filmmakers to use all the possibilities of the medium to express ideas and issues.

But the one development that truly liberated the documentary from the shackles of its propaganda past was technological. It was the arrival of the digital, handheld camera. No longer did a filmmaker have to shoot on grainy 16mm film that would then be transferred to magnetic tape and lose a few generations of visual quality on the way to telecast. No longer did a documentary filmmaker have to acquire raw stock, deal with an expensive laboratory and submit his film to paperwork, including the Censor Board. He or she could shoot, edit and send the finished film for selection to film festivals abroad. It was relatively inexpensive, far greater number of people had access to it, and it could be updated and re-edited at any point in time. It was as if a writer had suddenly discovered that he did not need a publisher to be in print. The documentary film movement in India received a major thrust with the digital revolution.

As with the French New Wave, Italian Neo-realism and the brilliant Iranian filmmakers of today, a movement in cinema is all-inclusive and not restricted to filmmakers alone. Godard, Truffaut, Resnais and Chabrol were

all writing for Andre Bazin's film magazine *Cahiers du Cinema* before they became filmmakers. They had access to movies from around the world, they had critical thinking to support them and they arrived at a time when colour film was being extensively used. In other words, a movement in film is a happy coming together of media, technology and individual talent.

Today, when one teaches a course in documentary and non-fiction cinema, one has access to extensive material on DVD. Propaganda films from the 1930s, like Leni Riefenstahl's *Triumph of the Will* and *Olympia* (her masterpiece on the 1936 Berlin Olympics), can be screened, analysed and discussed. The great British documentary tradition of John Grierson and others is available at the National Film Archives. The films of the Dutch master, Bert Haanstra, are in pristine condition on DVD. Students can have an intelligent perspective on the grand sweep of the documentary tradition around the world. And then they can place the Indian documentary in that global context.

The activist filmmaking of Patwardhan and others was a platform. Filmmakers like Paromita Vohra (*Unlimited Girls*), Rahul Roy (*City Beautiful*) and Rina Mohan (*Skin Deep*) have taken the movement forward to a fascinating level of non-fiction aesthetics. In *Unlimited Girls*, for example, filmmaker Vohra takes a complex subject like feminism in India and uses the device of an Internet chat room to anchor it. Women discuss their feelings, responses and confusion about feminism in the privacy of the 'chat room'. The filmmaker then illustrates the debate with interviews, clever animation to spoof the conventional Indian response to women's issues, and a vast amount of data very attractively and entertainingly presented. It is clear that the animation would have been very difficult to do in a pre-digital age, the assembly of data would have looked laborious and appeared boring and the budget would have been astronomical and out of reach of conventional documentary funding.

But the camera work in Rahul Roy's *City Beautiful* really reveals the digital revolution as it shapes aesthetics. This is a film about a community of unemployed weavers in New Delhi. Roy goes into their homes, gets the weaver families so used to the camera that they don't notice it at all after a while, then talks to them heart-to-heart. Remarkably, the final film is edited just like a feature film. The camera is so easily and beautifully positioned that the post-production work has the visual continuity of a well-scripted piece of fiction. You can hardly believe that the film is a documentary. There is no way this could have been done with a 16mm film camera. The lighting inside the weaver's *chawl* itself would have been next to impossible. But with digital, the camera is like the pen or the laptop of a journalist or non-fiction writer.

Today, one can confidently state that the Indian documentary is more interesting and exciting than the Indian fiction film. Much of popular Hindi cinema today is presented either in a social and political vacuum or in a context that has little relationship with Indian reality. But the documentary is beautifully connected. Moreover, the medium is now in the hands of young graduates of film and communication institutes, trained in digital technology and with a sense of the history of major film movements around the world. In other words, a visually literate elite in India has taken to the form. The future looks bright.

Ajit Duara is a film critic, scriptwriter and teacher of film studies

A brief history of the documentary

P K Nair

When cinema began in 1896, it was largely with the motive of capturing motion. Lumiere's pioneering films are pictures of motion, like a train entering a station or factory workers coming out of a factory. For the first time you could see action -- men and women, gender relations, how many men and women in the factory; all these details could be seen in motion, letting the viewer experience an event at which s/he was not present. Nothing before cinema could give you that kind of experience. In cinema, you are watching an event face-to-face, as if you are watching it in the present. You place the camera and record whatever is in front of the camera. You can't predict how many people will be coming out, men or women, or the expression on their faces, because you are capturing a particular moment which is going to happen in front of you. In the time that you are experiencing the event, you are also recording it. So cinema started as non-fiction, recording reality, life as it takes place.

Of course we can also 'construct' a particular event, and have more control over what is going to happen. We can construct it in a studio, by preparing a set of a factory gate. We can ask people playing the role of factory workers to come out, which can be recorded. That is recreated reality.

A fiction film is something which you recreate, manipulate, asking someone to play the role of the factory worker with appropriate costumes and expressions. The actor has to perform according to the directions given by the filmmaker. Lumiere made, *My Gardener*, a film in which a gardener is concentrating on his job and someone from behind puts his foot on the pipe and the gardener suddenly finds that the water has stopped flowing. He looks back to find this fellow doing mischief, and throws aside his hosepipe to chase him and beat him up. They actually go out of the frame. So this fellow, in his enthusiasm, drags the other person out of the frame. We watch the blank frame for some time, till he brings the other person back after beating him up and throwing him out. Then he goes back to his hosepipe and continues with his work. This little bit in the Lumiere collection is the beginning of what we call fiction film, film that is manipulated and organised.

So we see that in the beginning of cinema itself, we have these two categories of filmmaking--Actuality and Recreated Reality. At the very start, we knew that cinema can be used for recording reality as it is and also for entertainment and to tell stories.

There is another Lumiere bit called *The Baby's Breakfast*, with a father, mother and a baby. It's almost like a home movie, something that we now, with digital cameras, think of as a kind of hobby. By the time the child grows up, this will become a very interesting historical record. Thus again we had Lumiere recording 'actuality', as it was then termed, not 'documentary'.

In 1895, the Lumiere photographic studio had organised an international conference of photographers. A lot of international delegates came and Lumiere recorded them coming off the ship. The recording of the arrival of those delegates is the beginning of what is called 'Newsreel'. A great event takes place and the camera records it. In the 1930s and '40s, we had weekly newsreels. But now, after the arrival of television, you have not only the daily news but news every hour. So the recording of news, of important events, is all actuality.

In the bits that Lumiere made, you can see the origin of the various types of uses of film. Film to record reality, tell stories and to record events, as also film as a kind of hobby for recording interesting aspects of your own life. The entertainment film, the story film, dominated. The public patronised the story film since there was drama and emotion in it. Entertainment films were the primary material for the evening's show and the other films were added to that. The newsreels etc were simply adjuncts to the entertainment film because they were short. That is how the public received these films -- their main interest was the story film or the fiction film. The non-fiction film came later.

The term 'documentary' was introduced by John Grierson to describe *Nanook of the North*, a film made by Robert O'Flaherty in 1921. Flaherty was an anthropologist and an explorer who recorded the lives of people living in extreme conditions, like the Eskimos. As part of his research and study, he found a tremendous amount of drama and interest in the daily lives of an Eskimo tribe -- the hunting of animals, the overcoming of terrible winters, living for six months of the year without sunshine in the northern Arctic. He wanted to share the experience with people from Europe. Filmmaking is a costly affair; somehow he got funding for his next visit to the Arctic region with a camera to record the life of Nanook. *Nanook of the North* was a full-length film of about an hour. Critics at that time found it very strange because till that time, the known film was the entertainment film or the story film. You had actors playing characters with drama etc but here they found a real family. Nanook played himself, and the trauma in the film had been experienced by the family in real life. Critics could not find a category for this kind of film. It was not fiction, but it was also not non-fiction because there was a lot of drama in it, and a tremendous amount of emotional impact. At the same time, it was not fiction because it was a real character going through life's experiences and the camera recorded it. When Grierson saw the film, he found it extremely unusual and termed it 'documentary'.

We always use the expression 'to document' something. Anything can be documented by recording it – in writing, photography or cinema. But merely documenting a certain event or someone's lifespan doesn't become a documentary. Recording of reality—for example factory workers coming out of a factory – is not documentary, it is reality *per se*. Documentary has a much bigger role. According to Grierson, there has to be an interpretation from the point of view of the filmmaker. Merely duplicating or copying/representing reality doesn't make it a documentary. To make it a documentary, you must have a point of view, as the author or the filmmaker. You can't be a neutral observer. Grierson defined a documentary as the creative interpretation of reality.

If you are a filmmaker and you have an interest in an issue around you, and you develop it and use it as a subject, wanting to share your concern with other people, this kind of documentary filmmaking would be called independent documentary filmmaking. Independent documentary filmmakers are not dictated to by funding agencies and have the freedom to make the kind of films they want to and in the way they want to. This is the hope for the new generation of documentary filmmakers.

P K Nair is a film historian, critic, teacher and a film archivist of international repute. He was with the National Film Archives of India for nearly three decades.

As women see it: Indian documentary film and the women's movement

Arshia Sattar

John Grierson, acknowledged as the father of documentary filmmaking (even though he was not the first person to make such films), noted in his diaries: "Beware the ends of the earth and the exotic: the drama is on your doorstep, wherever the slums are, wherever there is malnutrition, wherever there is exploitation and cruelty." The documentary movement in India, in large part, subscribes to this dictum having spent most of its resources and energies exposing the "other" India, getting behind and beyond government newsreels, the glamour of the press and the gloss of commercial television and cinema. Despite the strength of the movement and the convictions of the filmmakers involved, the problem has always been one of distribution, dissemination and viewers. Now, with the commercial release of Madhusree Dutta's *Seven Islands and a Metro*, it would appear that the Indian independent documentary film is poised to make an enormous leap. The success of *Vikalp* in the last few years has also pushed documentary film out of its usual closed circles and into a larger public consciousness. What started as a filmmakers' boycott of the government's censorship policies around the Mumbai International Film Festival (MIFF) has snowballed into a movement for viewing and discussion of films and social issues in metros and smaller towns and cities across the country.

Although the independent Indian documentary came into its own after the Emergency, early Indian film production companies, like Madan Theatres in Calcutta, were already making shorts, films on social issues (like health and education) and newsreels in the second half of the 1920s. But Indian documentary production got its major impetus during the Second World War when the colonial government set up the Film Advisory Board in 1941, primarily to make films that would support the war effort. During the war years, luminaries from commercial cinema such as V Shantaram, Ezra Mir and Homi Wadia all served on the Film Advisory Board and its successor institution, Information Films of India. With Ezra Mir as Chief Producer of IFI from 1942 onwards, the unit expanded its activities enormously and new technicians and directors were drawn into the loop of licensed independent producers who could distribute their films commercially.

IFI evolved into Films Division and the Film Finance Corporation after Independence, the former being unabashedly the voice of the government, dispensing information (often falsely optimistic and positive) about success after success in the development programme of the new nation. And it is precisely here that the independent documentary became such a crucial fragment in the mirror that a young democracy, so full of hope and promise, held up to itself. Documentary films explored the underbelly of what the government claimed as its triumphs, exposing an "alter-nation" as it were. And nowhere was this view of the nation supported and explored by these alternative films more critical than in the women's movement.

The women's movement was galvanised into renewed protests and public action in the late-1970s with numerous instances of rape (Mathura, Maya Tyagi and Rameeza Bi, for example) that were being reported in the press. Soon after, the first generation of Indian women filmmakers began to document the injustice and brutality that their sisters faced every day of their lives. Despite shortages of film stock, censorship, bureaucracy and problems of distribution and screening within the country, the 1980s bloomed with documentary films made by women. But these were truly lotuses that grew in the mud, for what they documented and brought into the public realm was shattering. Deepa Dhanraj, Meera Dewan, Kamala Bhasin and Sumitra Bhave all made their first films in the early years of that decade, as did the collective Media Storm, bringing to general notice systemic atrocities such as sati, dowry deaths and bride burning, inequalities before the law and inequities of health and education. The fact that so many films were made against such great odds was marvelous but it was also deeply disturbing that so many films needed to be made about such a vast range of practices that limited the lives and potential of women.

While one might quibble and say that these films were not strictly “independent” as they were usually funded by western aid and development agencies, it is important that we recognise the coming-of-age of the independent documentary film in India as a movement rather than as a scattered series of impulses. The era of the polemical documentary film, one that fore-grounded and took a stand on political and social issues, was helped along by men and women graduates of the Film and Television Institute of India, many of whom shunned the commercial film industry in the 1980s and chose to use their skills and talents as filmmakers as part of a larger community of activists. In an early interview, Deepa Dhanraj (speaking about a film project in 1981-82), firmly says that “. . . we choose our subject matter both as radicals and as feminists. . . Movements now exist that strive to change legislation on rape, adoption, and other laws discriminatory to women. We want to make our film efforts relevant for these struggles.”

There can be no clearer statement about the symbiotic nature of the documentary film movement and the women's movement, equal partners in a larger enterprise against discrimination and marginalisation. Since the filmmakers saw themselves as feminists and activists, the films they made were an integral part of the women's movement. They were used consciously and didactically not only to expand the movement itself, but also to expand debates around women's issues in the public realm and refine issues within the movement. Over and above that, the filmmakers located themselves and their films as agents of social change.

In the decade that followed, other women filmmakers spoke from within the movement through their work: Reena Mohan, Madhusree Dutta, Saba Dewan and Paromita Vohra (to name but a few). We can see in these later films how the women's movement has expanded and become more diverse in terms of voices, positions and feminisms. The later films are nuanced and exploratory, seeking the boundaries rather than the centre of the old debates made new, even as they stay rooted in and around the fertile soil of gender issues. If we consider the focused and scathing indictment of India's family planning programme in Dhanraj's *Something Like a War* (1991) with the free-wheeling open-ended journey that Vohra's *Unlimited Girls* (2002) takes through the public and private worlds of feminism, we can see the growth of documentary as a form as well as the growth of the women's movement before our eyes.

In a 2003 interview with *The Hindu*, Paromita Vohra says, “. . . all my films so far have been about gender issues. Feminist films.” Later in the same interview, she says that she still encounters resistance to the idea of equality and “. . . as long as this resistance exists, that long you need feminism.” Despite changes in discriminatory legislation and increased access to basic opportunities for women that were the fruit of the movement and the documentaries that drove it, the work that Indian women documentary filmmakers began three decades ago is far from done. We need them not simply as activists but as artists as well.

Arshia Sattar is a Sanskrit scholar and has been involved with documentary filmmaking in India. (This article was commissioned by the 'Wide Angle Democracy festival 2006', Films for Freedom, Bangalore)

In defence of political documentary

Madhusree Dutta

During the Gujarat carnage of 2002, television channels shot the same footage as independent filmmakers did. By the time the independent filmmakers finished their films, with whatever deeper understanding of the issue they could offer, the audience was in a state of visual fatigue.

Filmmaker Madhusree Dutta explores the relationship between fact, truth and the documentary film in the last few decades, and brings her insights to bear on ideas of citizenship and nationhood as they are being defined and contested today.

In 1914, the word 'documentary' was used for the first time in the prospectus of the Continental Film Company in the US for *In the Land of Head Hunters*, a film on American Indians by ethnographer Edward S Curtis.

The presence of 'document' in documentary is a contentious matter. The other nomenclature, 'non-fiction', is even more problematic. The moral insinuations of both these terms have been plaguing this genre since its inception. 'Documentary' being related to 'document' implies proof and authenticity, while 'non-fiction' asserts the privilege of being factual. These implications, in turn, lead us to a kind of linearity, a fixed text, a representation of the Truth. This comes from the tendency of treating 'fact' or 'authenticity' as the truth. Let us take a look at the beginning of this genre.

Authenticity of actuality

In 1895, the Lumiere brothers showed the first cinema shot in history -- a train entering a station. It was a reality shot, or an actuality shot. There was theatre, ballet, street performances in Paris -- but the Lumiere brothers shot streets, factory gates, etc. Miliese, one of the greatest filmmakers of the silent era who attended the Lumiere brothers' show, noticed that the audience was more engaged with the moving foliage, the crashing waves and the flying dust than they were with the moving people in the frame. The audience had already seen human beings and their actions in theatre, so it was the animated scenery that caught their attention. This made it an 'actuality' show. Since then, proving the authenticity of actuality has become a major preoccupation for non-fiction films.

Constructing the Real

In 1898, two cameramen from the Vitagraph Company went from America to Cuba to shoot the Spanish-American War. When they returned, they realised that they had not shot the most important part of the war -- the Battle of Santiago Bay. The whole city was waiting to see the footage; admitting to not having shot it would mean a huge loss of revenue. As it happened, street vendors were selling still pictures of the war. The cameramen bought pictures of battleships, made them float in a tub of water, put some gunpowder on top, attached strings to make them move, and added smoke from cigars. The person who was smoking the cigar, the wife of one of the men, was not a smoker and could not provide a continuous flow of smoke. So the battlefield did not look as dense as it should have. Still, they composed the scene, shot it and ran it in public screenings for months. That, most probably, was the first instance of special effects cinema. But that, most probably, was also the first instance of documentary's uneasy relationship with 'reality'.

Fixing the Other

In 1913-14, a 22-year-old White American woman, Jessica Brothwicke, spent a year in the Balkans filming wars and the natives. She says: "During the cholera rage in Adrianopole, everything connected with that terrible disease was painted black. The carts in which the dead bodies were carried were black, for example, as were the coffins in which cholera victims were buried. While the scourge was at its height, I went down into the gypsy quarter to take a film. The people in this part of the city had never seen a camera before, and when

they saw me pointing my black box at various objects, they thought I was operating some wonderful new instruments for combating the disease which was destroying them. Quickly surrounding me, they came and knelt upon the ground, kissing my feet and clothing, and begging with dreadful pathos that I should cure them." (1)

The making of the Nation

In 1939, the Second World War began. An era of ideological upheaval was born that brought to life such concepts and realities as radical nationalism, capitalist imperialism, totalitarian socialist states, ultra-xenophobia, independence for European colonies in Asia and, of course, fascism. Documentary filmmaking never had it so good. Generous state patronage came, new technology was developed, young professionals were encouraged -- all to propagate the cause of the war through hair-raising war footage. Hitler's publicity machine discovered Leni Riefenstahl, and the Arriflex camera was developed according to her requirements. Sixty cinematographers were made available to her to shoot the 1936 Olympics. She shot some of the most powerfully effective military footage: she was the mother of political documentary. Russians and other East European filmmakers tried to counter her work, her ideology, her footage. But the grammar book for the genre had already been written. Political documentary means fearless men marching in file; cut to their feet conquering/freeing the earth for the mother/fatherland; top angle of thousands of files rendering geometrical patterns; cut to a track shot of erect shoulders; cut to a beautiful child waving at them, at their courage and martyrdom; cut to a close shot of rifles on the shoulders of men passing through the frame, threatening to destroy anybody or anything that dares to touch the smile of that child; cut to rough terrain of the battlefield, and so on and so forth.

Projecting the magnified close-up of the mundane (dust flying, train coming), constructing a 'Real' according to the audience's imagination (Vitograph's bathtub war), discovering and capturing the Other (the Balkan natives and the head-hunters), manufacturing a nationalist brand through spectacles (Leni Riefenstahl) -- till today, these remain the formal mainstay of the documentary.

The Indian scenario

In the Indian subcontinent, this phase of expression flowered in the 1950s. In 1943, the British Raj set up the Information Films of India and India News Parade, both with the sole objective of propagating the cause of the war. At the end of the war, in April 1946, the Central Legislative Council was constituted as a precursor to the transfer of power to the Indian government. The council demanded the closure of these two production houses, as they were mainly tools of British interest. Soon after Independence, Jawaharlal Nehru realised that the newly formed country needed a mechanism to reach out to a vast population that was multi-lingual, multi-cultural, unaware of the notion of the Nation and the State, and mostly illiterate. He took special interest in reviving a set-up which predated News Parade, and the Films Division was established.

The gaze from the plains of central India travelled to the remotest corners of the country and shot its subjects, the "other" people within the Indian State. In style and aesthetics, these films were a mix of the war film and the anthropological film. The vast, top-angle shots of the land where human beings are part of one linear category, made so popular by war films, coupled with close shots and detailed depictions of the alien customs and people, an anthropological device, were held in consecutive shots. The wide, top-angle shots were to establish the authenticity of locales that are not part of the mainland. The closer shots were for anthropological curiosity, presenting a few chosen details of the "others" that exist outside normative practices -- the Mizos, the Kukis, the Kashmiris, the Banjaras -- and thereby outside the Benevolent State. To this day, the Government of India presents a national award for best anthropological/ethnographic film of the year.

This dominant trend in documentary filmmaking was countered in the late-1970s. The notion of nation-state was significantly challenged by the Naxalite movement and other organised political formations from the Left and left-of-centre ideologies. Independent political documentaries from local regions were born. Famine was shot, so was homelessness, state atrocities, migration, women as victims of domestic and sexual violence,

issues of land ownership, all of these became important. Gautam Ghosh, Utpalendu Chakravarty, Anand Patwardhan, Meera Nair, Suhasini Mulay and Tapan Bose are some of the significant names from that period and they all came from a shared political background. They knew their subjects, their terrain. They wanted to make films in order to prove and disseminate what they already knew as truth. Through the process of the film itself, they placed facts in front of the audience in order to build public opinion. They had the kind of confidence in their arguments that allowed them to hold a mid-shot of an interviewee for minutes. These films were mainly edited on the basis of dialogue tracks -- polemics reigned supreme.

The myth of the Benevolent State was duly shattered. For the first time, instead of exotic people, hungry and tortured humans came up as protagonists; instead of ritualistic song and dance, minority peoples from the lands beyond central India voiced their anger, fear and frustration common to minorities in any totalitarian country; instead of the plastic gloss of national pride, the basic formation of the modern state was questioned. Many feature films of the time were inspired by these documentaries and some of these documentary filmmakers later shifted to making political feature films.

But these films also did something interesting to the aesthetics of documentary, as well as influenced the way in which people viewed them. These films revisited the issue of authenticity, which, in a way, began a war of authenticities. As against the classical anthropology of Films Division, a genre of political anthropology had emerged. Issues were now tackled by the dense dialogue tracks of the protagonists. The object of this strategy and aesthetic leaned towards the principal act of opinion making or, in more serious cases, became a form of "tutelage". The format and aesthetics of these films remained broadly the same, for, in some senses, this genre depended heavily on the aesthetics of the very ideology that it had set out to oppose. Framed differently, this genre of filmmaking created a new category of anthropological subject: no longer was it the alien people of the exotic land, it was now the victim of the nation-state who came under the lens. However, the distance between the subject, the filmmaker and the audience stayed the same. There is always a triangle: of the filmmaker who collates and presents the facts, the protagonist who is the fact, and the audience who receives the fact. And thus, the primary agenda of making opinion with the help of facts remained.

There was another problem. As far as private screenings were concerned, the opportunities were rare and far between. Besides, ordinary people, after being exposed to compulsory viewing of inane documentaries from Films Division (the State mandated the screening of a documentary before every feature film), grew allergic to the word 'documentary'. Hence, only a privileged/elite/politicised audience viewed the documentaries of the '70s and '80s. Some filmmakers, though, travelled around the country with a film projector and cans of film on their shoulders, but not every filmmaker could be that militant and many films remained in oblivion.

By the '80s, the film society movement became very popular in India. However, even their members strongly resented documentary films for being didactic and aesthetically inferior.

Facts and truths

Very soon, this genre got into deep trouble, trouble which has now grown into a full-bodied problem. The centre of the problem is the dependence on fact for a certain truth. Remember the news channel advertisement: 'For truer than the truth, switch onto XYZ'? The embedded CNN journalists in the Iraq war shot facts at close range. But what happened to Truth in that process? You got US propaganda in support of the Iraq invasion. During the Gujarat carnage of 2002, television channels shot the same footage as independent filmmakers did. By the time the independent filmmakers finished their films, with whatever deeper understanding of the issue they were to offer, the audience was in a state of visual fatigue.

Aestheticising the issue

The problem lay in not addressing the issue of Truth formally, and relying too much on 'fact'. In short, the lack

of engagement with aestheticising the issue itself made the argument richer than the dialogue tracks. To make this point clearer, I would like to discuss a scene from *Shoot for the Content*, made by the Vietnamese-American filmmaker Trin T Minh Ha, about contemporary China. Minh Ha, the outsider in China, sets up a complex journey into the various realities of the country. Throughout the film, she evolves several formal devices to constantly remind us that we are watching a film made by an outsider. In one scene, a Chinese filmmaker gives an interview about State censorship. The scene starts with a shot of a bright spotlight in the middle of the pitch-dark screen. We hear the interview in Chinese followed by para-dubbing in English. After a while, we realise that the camera is moving very slowly and that the bright spot in the frame is getting closer. In the middle of the interview, as the camera keeps moving in, we realise that the bright spot is actually an image of the interpreter who is lit in disturbingly bright and flat light. The black space in the frame is the shoulder of the censored filmmaker. The camera keeps moving: eventually most of the frame gets filled up with the brightly-lit close up of the interpreter and the back of the filmmaker grows more and more marginalised within the frame.(2)

I would argue that this is one of the finest examples of aestheticising the issue. Such a scene encourages the audience to participate in the reality of the situation, well beyond merely listening to the dialogue track. The agenda shifts from opinion making through facts to experiencing reality by participating in the extraction of meaning. This is not simply a formal issue, but a political engagement and a cerebral invitation all at the same time.

Our other films

Something interesting started happening after the late-1980s. Two very distinct phenomena developed: a spectacular rise in biographical films and a formal style where the filmmaker's personal position and his/her relationship with the protagonist became part of the text. The second issue, at its most basic, involved the use of the first-person narrative. But at a more complex level, it was dealt with formally: by camera positioning, by editing style, by using footage which had nothing to do with the proclaimed agenda, sometimes even by the choice of title.

These biographical films make a distinct attempt to locate the ordinariness of an ordinary individual within a larger reading of the nation-state. The debate, the polemics around citizenship is still there, but now there is an attempt to aestheticise that debate in opposition to the 'discovery' and 'proof' of earlier anthropological attempts. And part of this aestheticising is to give the person, the citizen, more space than that allowed by a functional agenda. In short: make a portrait and not only a dialogue track argument. The protagonists of these films are not the Films Division models, ie, subjects of the Benevolent State, nor are they simple victims of state oppression. Many of them are ordinary people with no such tall claims in official history. These films make them architects of a discourse of citizenship instead of reducing them to mere case studies. Sameera Jain's series, *Portraits of Belonging* (Bhai Miyan, the kite maker and Sageera Begum, the artisan) is a fine example of this genre. In post-1992 Delhi, Bhai Miyan talks about the set of 150 Indian national flag kites that he created to celebrate 50 years of Independence. The two artisans, Bhai Miyan and Sageera Begum, talk about memory as a proactive component in nation-building and their articulation of this process dislodges the normative, subaltern victim narrative.

A prominent trend in this genre was to read an artist and his/her memory. The genre candidly recognises that what we are seeing is also a kind of performance on the part of the protagonist. The text is not what the protagonist is, but is about how he/she desires us to conceive him/her. The validity of the protagonist and the authenticity of the films do not come from actuality but from the essence of these people's memories and desires. In some senses, it displaces fact for the sake of the truth which is what emerges through a person's performance of his or her 'self' in front of the camera. Allowing the protagonist to do this and allowing the audience to see through that is part of the formal development of the film and the genre.

These performances, a combination of the subjective memory of the protagonist and his/her desire for a particular kind of projection of the self for future reading, make biographical films a part of the current debate

citizenship. There is a distinct shift from the 'victim' narrative to a proactive role in constituting the 'citizen,' a citizen who is constantly being created through the interaction between a memory of the past and a desire for the future. Since the process of recording this development is part of the film's text, the filmmaker and the audience become a part of that exercise of constituting the 'citizen'.

Many of those who make these films are women, and an overwhelming number of the films' protagonists are also women. Nonetheless, the films have smoothly and non-aggressively passed beyond the confines of the domestic space while portraying female protagonists. Having transcended the need to prove the validity of this choice by establishing the victim status of the protagonists (a common phenomenon in the '80s and earlier), these filmmakers can now place gender at the very centre of the map of the nation-state and citizenship.

Unlike in the world of commercial feature films, the documentary works of other South Asian countries have not been hegemonised by the Indian milieu. I shall end this article by citing two excellent works from Bangladesh and Pakistan that revolve around politics in the biographies of non-political citizens. The Bangladeshi war for liberation is revisited in Yasmin Kabeer's *Swadhinata (A Certain Liberation)*. Here, Gurudasi Mondal, the archetypal vagrant mad woman, depicts the nation by completely opting out of it. The beggar Gurudasi, who witnessed the massacre of her entire family during the Liberation, does not play the role of protagonist. She counters the very vantage position of the protagonist by denying being rooted in any conceivable identity. The discourse of citizenship itself collapses when she chooses to be vagrant -- giving herself an intangible identity -- right in front of the camera. Even the weight of being the protagonist of a film cannot make her enter the arena of the nation-state.

In 1997, Pakistani Farjad Nabi made *Nusrat has Left the Building... but When*, a sad and hilarious film on neo-colonialism in cultural practice. This is a film in absentia, made after the demise of the Sufi singer, Nusrat Fateh Ali Khan, and is constructed around various public/popular images of Nusrat. The film, in a convoluted way, becomes an autobiography of the filmmaker who is himself an aspiring young artist at the beginning of cultural homogenisation in the era of globalisation. The angst, the desire and the melancholy that the filmmaker weaves around the perceptions of Nusrat represent the anxiety of South Asian youth cultures in the minutest detail, and the film becomes a contemporary Bhakti/Sufi text. (3)

At the end of Reena Mohan's film *Kamalabai* (the first screen actress in India who was 88 years old during the making of the film), Kamalabai gets fed up with the paraphernalia of being in front of the camera. She wants some other excitement and asks cheekily: 'What's the programme for this evening?' The amused director teases her, saying: 'The camera is on!' Kamalabai, the protagonist, the actress, thinks for a moment and replies: 'Ooh... the camera is on!'

These films are distinct among the sea of films that were produced in the South Asian subcontinent during this period. They are biographical films with an agenda related to nationalism. They are non-linear, with sublime aesthetics, and yet are stridently political. The number of films produced in this genre is growing by leaps and bounds. Encouraged by easily available digital technology, filmmakers today can afford to spend more time with the protagonists, developing layered engagements and also altering their own agenda in the process. While the current trend of cultural theory tends to make all ideologies utopian and pushes contemporaneity to exist in a 'post-ism' (post-feminist, post-modern, post-industrial, and so on) blankness, the practice of political documentary is expanding its scope and definition in the most unlikely modality of nationalism.

Madhusree Dutta is an independent documentary filmmaker based in Mumbai. She is also the founder and executive director of Majlis, a centre for rights discourse and multicultural art initiatives in Mumbai, India. (A shorter version of this article was published in HIMAL SOUTHASIANS, October-November 2007, Volume 20)

1 *The War, the West and the Wilderness* by Kevin Brownlow (Knopf, New York: 1979)

2 *Shoot for the Content*, directed by Trinh T Minh Ha, 1991

3 There are many more distinguished films and filmmakers in South Asia who are working on the language of political documentaries. The names mentioned here are only examples and not any kind of representation

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Documentary Film Resources

Gender, Sexuality, Identity

Unlimited Girl

94min, VCD, English and with subtitles, 2002

Director: Paromita Vohra

Produced by: SAKSHI

A contemporary and lively examination of the many definitions of “feminism” in modern India

Review link: <http://infochangeindia.org/200408086248/Film-Forum/Documentary/Unlimited-Girls.html>

Contact: 28/27A PMGP, Off Mahakali Caves Road,

Andheri (E), Mumbai 400 093

Email: parodevi@vsnl.com

Identity: The Construction of Selfhood

20 mins, DVD, English, 1994

Directors: Anjali Monteiro and K.P. Jayasankar

Produced by UMCTISS

Traversing a multi-cultural terrain, the film explores the gamut of modes in which identities are produced, circulated and consumed within modern urban Indian culture

Contact **1 (see page 51)

Tales of the Night Fairies

74 mins, VHS, Bengali with English subtitles, 2002

Director: Shohini Ghosh

Produced with help from The Centre for Feminist Legal Research and Mama Cash

In this personal and musical journey set in Kolkata, five sex workers and the filmmaker try to represent the struggles and aspirations of thousands of sex workers who constitute the DMSC, an initiative that emerged out of the Shonagachi HIV/AIDS Intervention Project.

Review link: <http://infochangeindia.org/200409116255/Film-Forum/Documentary/Tales-of-the-Night-Fairies.html>

Contact: shohini@vsnl.net

Ladies Special

30 mins, DVD, various languages with English subtitles, 2003

Director: Nidhi Tuli

Produced by Public Service Broadcasting Trust

Focuses on women commuters of a local Mumbai train, who have transformed their journey into a time and space to be themselves, laugh, share, let off steam, and ask for and give help.

Review link: <http://infochangeindia.org/200408116251/Film-Forum/Documentary/Ladies-Special/-A-Pyramid-of-Women.html>

Contact **3 (see page 51)

On My Own

30 mins, DVD, English, 2002

Director: Anupama Srinivasan

Produced by Public Service Broadcasting Trust

A story of the triumphs and tribulations of women living alone in cosmopolitan Delhi.

Review link: <http://infochangeindia.org/200512106271/Film-Forum/Documentary/On-My-Own.html>

Contact **3 (see page 51)

Odhni

23 mins, DVD, English and Hindi versions, 1993

Directors: Anjali Monteiro and K.P. Jayasankar

Produced by UMCTISS

Based on a workshop with a group of women on the theme of self-image and sexuality, this video expresses women's perceptions of the relationships of power that impinge on women's bodies and their selves. Through a process of sharing and exploration, the group attempts a critique of the dominant modes of power that are immediate to their lives.

Contact **1 (see page 51)

SheWrite

55 mins, DVD, Tamil with English subtitles, 2005

Directors: Anjali Monteiro and K.P. Jayasankar

Produced by UMCTISS

A motley group of women of different ages, backgrounds and life experiences, and the common desire to explore themselves and their bodies, discover who they are really supposed to be.

Review link: <http://infochangeindia.org/200512116272/Film-Forum/Documentary/SheWrite.html>

Contact **1 (see page 51)

Scribbles on Akka

60 mins, DVD, various languages with English subtitles, 2002

Director: Madhusree Dutta

Produced by Majlis

A short film celebrating the life and work of the 12th century saint poet, Mahadevi Akka, it highlights an ancient legacy of rebellion and femininity.

Contact **4 (see page 51)

Memories of Fear

57 mins, DVD Hindi with English subtitles, 1995

Director: Madhusree Dutta

Produced by Majlis

Parallel narratives trace the rites of passage of four girls dealing with shattered dreams, the construction of their desires, the growing alienation from their body, and the formation of fear.

Contact **4 (see page 51)

Sundari: An Actor Prepares

30 mins, DVD, English, 2003

Director: Madhusree Dutta

Produced by Majlis

Based on the play by Anuradha Kapur, the film traces the life of Jayshankar Sundari, a popular female impersonator of the Gujarati stage in Mumbai in the early 20th century. Unusually mounted around the works of eminent painters Bhupen Khakkar and Nilima Sheikh.

Contact **4 (see page 51)

Skin Deep

85 min, DVD, English, 1998

Director: Reena Mohan

Produced by Majlis

About the search for femininity and how it permeates the self-image of contemporary Indian women.

Contact **4 (see page 51)

Majma

54 min DVD, Hindi with English subtitles, 2001

Director: Rahul Roy

Through Aslam and Khalifa Barkat, the film explores the instability and insecurity of working class lives in Delhi, and the impact on male sexuality and gender relations.

Contact **5 (see page 51)

Khel

100 mins, DVD, Hindi with English subtitles, 1994

Directors: Saba Dewan and Rahul Roy

The filmmakers undertake a strange journey to discover if there has ever been an alternative to the brahmanical vision of fettered and bound female sexuality, or if spaces exist where feminine energy can flow free and powerful.

Contact **5 (see page 51)

Shadows of Freedom

35 min, DVD, English, 2004

Director: Sabina Kidwai

The film traces the history of three women in a Muslim family in India, and how the issues of identity and gender conflict with their lives and those of their family.

Contact **3 (see page 51)

Annapurna: Goddess of Food

25 min, DVD, English, 1995

Director: Paromita Vohra

A portrait of Annapurna, a group started in 1975 by 14 *khanawalis* - women who prepared meals for migrant workers.

Contact **11 (see page 52)

A Woman's Place

58 mins, VHS, English, 1998

Director: Paromita Vohra

Produced by: Maryland Public Television for PBS

Stories of women balancing the scales of power to ensure their space in a man's world.

Contact **11 (see page 52)

Women of Substance

29 min, DVD, English, 2002

Directors: Nikhil and Niret Alva

Three women in rural India dare to step outside their homes, and into the once exclusively male domain of the village panchayat.

Contact **3 (see page 51)

Life Imprisonment

30 min, DVD, English, 2005

Director: Denize Rodricks

The film looks at the issue of domestic violence in India, its causes, consequences and various manifestations through the experience of some victims, their families and counsellors.

Contact **3 (see page 51)

The Lijjat Sisterhood

30 min, DVD, English subtitles, 2003

Directors: Kadhambari Chinatani and Ajit Oomen

The success story of a Rs. 300-crore women's cooperative – the Mahila Griha Udyog Papad. Meet the sisterhood through four key protagonists, their colleagues and their families.

Contact **3 (see page 51)

On an Express Highway

30 min, DVD, English subtitles, 2003

Director: Reena Mohan

The film traces the journey of a 33-year-old woman who gave up the material world for the austere life of a Jain Sadhvi.

Contact **3 (see page 51)

Nobody Lies in a Temple

30 min, DVD, English, 2003

Directors: HB Muralidhara and Seema Muralidhara

The inspiring story of women from Anantpura, a small village in Rajasthan, who got together to start an all women cooperative milk dairy and attained both economic independence and emotional support.

Contact **3 (see page 51)

Atmaghat: (The Women Betrayed)

40 mins, DVD, Hindi, English (subtitled), Bengali, 1993

Director: Sehjo Singh

Why women in Jharkhand are branded and hunted as witches

Contact **10 (see page 52)

Gender Trouble

24 mins, DVD, English, 2002

Director: Roz Mortimer

Four trans-sexuals speak about their lives

Contact **10 (see page 52)

Of Such Times: The Modern Indian Woman

30 mins, DVD, English, 2006

Director: Vandana Kohli

The film captures the experiences of women who have graduated from Lady Shri Ram College for Women, one of India's foremost colleges for women, from the 1950s till 2001. They reflect on life, work, marriage, aspirations, fun, the times they graduated in and important socio-economic-political events that influenced them.

Contact **3 (see page 51)

Mother Courageous

30 mins, DVD, English subtitles, 2007

Director: Debalina Majumdar

Each year 40,000 women die in Uttar Pradesh alone due to pregnancy related causes. In a journey across seven districts in Uttar Pradesh, the film explores opinions of government officials, activists, ordinary men and women to reveal social discrimination and state sponsored neglect of women's maternal health.

Contact **3 (see page 51)

Little Republics

25 min, DVD, Telugu (with English subtitles), 2004

Director: Gautam Sonti

Experiences of a few elected scheduled caste and scheduled tribe women in Andhra Pradesh, how power is controlled and misused – in the home, community and outside world

Contact **10 (see page 52)

Manjuben Truckdriver

52 mins, DVD, English (subtitled), 2002

Director: Sherna Dastur

A woman who has broken the stereotypes that are part of the social landscape she lives in, her identity is deliberately 'male', that of a macho trucker. But is she a crusader?

Contact **10 (see page 52)

Beyond Women's Stereotypes

30 mins, DVD, English, 2004

Director: Bindu Nair

The film explores stereotypical images of women on Indian television by juxtaposing them against lived realities.

Contact **3 (see page 51)

Sonamati

38 mins, DVD, Marwari (with English subtitles), 1996

Director: Sehjo Singh

One woman's fight for land rights in Bikaner

Contact **10 (see page 52)

On My Own Again

30 mins, DVD, English, 2007

Director: Anupama Srinivasan

The film weaves together images, sounds and words in an attempt to trace the thoughts and feelings of people as they try to comprehend, cope with, fight against and overcome the consequences of child sexual abuse. It is not a film about the abuse; it is a film about the survivor.

Contact **3 (see page 51)

Pedalling to Freedom

30 mins, DVD, English, 2007

Director: Vijay.S.Jodha

An unusual story which shows how a humble object like a bicycle can also change lives dramatically. The film revisits a unique initiative 15 years later in Pudukkottai, one of India's poorest districts where mobility of women was seen as an important tool for empowerment and promoting literacy.

Contact **3 (see page 51)

A Body That Will Speak

30 mins, DVD, English, 2006

Directors: Sukanya Sen, Sukanya Kashyap and Pawas Bisht

A filmmaker, a university student, an entrepreneur and a radio jockey. Women who feel hungry, eat, grow fat and feel anxious about it. A film about not being perfect. A film about the neverending attempts to make the body "speak for the self in a meaningful and powerful way." A journey to move beyond disorders and discover the real women battling the fantasies around and within them.

Contact **3 (see page 51)

Laying Janaki to Rest

30 mins, DVD, English subtitles, 2007

Director: Madhureeta Anand

The film explores the symbolic relationship of Sita, a goddess from the epic Ramayana, with the image of women in India.

Contact **3 (see page 51)

To Think Like A Woman

30 mins, DVD, English, 2006

Director: Arpita Sinha

The film reflects on the numerous silences that shroud the lives of young, educated, 'independent', 'modern', single women in urban India. Conversations with four such women reveal the inner conflicts, dissonances and a crisis of identity.

Contact **3 (see page 51)

She's My Girl

30 mins, DVD, English (subtitles), 2006

Director: Meera Dewan

Haryana's alarmingly low sex ratio has brought them all together: a motley group of budding writers, singers, actors and organisers. They perform Community Theatre or Jathas. Their many hundred journeys through the girl-unfriendly landscape of their state are made with a single purpose: motivating communities to value their daughters.

Contact **3 (see page 51)

Displacement/Livelihoods

Development Flows From the Barrel of a Gun

56 mins, VCD, English and with subtitles, 2003

Directors: Meghnath and Biju Toppo

Produced by: AKHRA

An insight into the cost to tribals and indigenous peoples of "development" projects funded by the government, international agencies and corporations.

Review link: <http://infochangeindia.org/200408076247/Film-Forum/Documentary/Development-Flows-From-the-Barrel-of-a-Gun.html>

Contact **6 (see page 51)

Of Rhetoric and Reality

30 min, DVD, English (subtitles), 2003

Director: Pramod Mathur

An account of the pioneering self-reliance campaign initiated by Nanaji Deshmukh to regenerate rural areas of Madhya Pradesh into thriving centres of economic activity.

Contact **3 (see page 51)

Reconstructing Communities

52 mins, DVD, English, 2002

Directors: Anjali Monteiro and K.P. Jayasankar

Produced by UMCTISS

The film explores the possibilities and limitations of community participation in the 52 villages that were relocated under the Maharashtra Earthquake Emergency Rehabilitation Programme (MEERP).

Contact **1 (see page 51)

Thar: Secrets of the Deserts

52 mins, VCD, English, 1995

Produced by the Centre for Science and Environment

Captures the diverse social and cultural practices of traditional Marwaris, which allow them to survive in the harsh desert environment even without access to so-called 'development'.

Contact **7 (see page 51)

Swayam

30 mins, DVD, Tamil, English subtitles, 2003

Director: Arun Chadha

The film examines the impact of women's Self Help Groups (SHG) and micro-credit mechanism both in terms of economic and social benefits through the experience of SHGs in various parts of South India.

Contact **3 (see page 51)

Turf Wars

38 mins, VCD, English, 2001

Directors: Sanjay Barnela and Vasant Sabharwal

The creation of the Great Himalayan National Park ran villagers out of their homes. Later a part of the protected wildlife conservation area was released for the construction of a controversial hydroelectric power project.

Contact **5 (see page 51)

A Journey Together

70 mins, DVD, English, 1998

Director: Gargi Sen

Traces the story of migrant peasants from West Bengal, engaged in scavenging for a livelihood and seeking acceptance in the larger slum community.

Contact **5 (see page 51)

Meals Ready

46 mins, DVD, Tamil and with English subtitles, 1996

Directors: Vani Subramanian and Surajit Sarkar

The film examines the politics of power, caste and religion that govern transactions in South India's rice market, as in the little town of Walajabad in Tamil Nadu.

Contact **5 (see page 51)

Colours of the Earth

28 mins, DVD, English, 2002

Director: Kavita Das Gupta

The Dalit women of Andhra have learned to reclaim unproductive lands and make them green again. Empowered and powerful, they control their own lives and those of their own families.

Contact **5 (see page 51)

Words on Water

85 mins, DVD, English and Hindi subtitled, 2002

Director: Sanjay Kak

A film about sustained non-violent resistance, the almost joyous defiance that empowers people as they struggle for their rights, yet saves them from the ultimate humiliation of violence.

Contact **8 (see page 51)

Toda Stories

30 mins, DVD, English (subtitles), 2005

Director: Anjali Panjabi

A film on the Todas, an indigenous pastoral community living in the Nilgiris and their encounters with modern society.

Contact **3 (see page 51)

Death Looms

30 min, DVD, English (subtitles), 2002

Director: KNT Sastry

An incisive look at the suicide deaths in the weaver community of Andhra Pradesh in South India provoked by unemployment resulting from the advent of power looms.

Contact **3 (see page 51)

Oye Taxi

30 mins, DVD, English (subtitles), 2002

Director: Karan Singh

The film captures Mumbai's urban life through the eyes of its taxi drivers, who are often migrants from different parts of India and have come to the city in search of a better life.

Contact **3 (see page 51)

The Ahmedabad Initiative

30 min, DVD, English (subtitles), 2003

Director: Satya Prakash

The success story of the Ahmedabad-based Self-Employed Women's Association (SEWA) formed in 1971, and its founder Ela Ramesh Bhatt.

Contact **3 (see page 51)

Smoke This

30 min, DVD

Director: Varun Mathur

The film concentrates on the plight of the auto-rickshaw driver in the context of the recent efforts of the government to 'clean' the city of Delhi.

Contact **3 (see page 51)

Images Of Development

25 mins, DVD, English, 2002

Director: Pramod Gupta

The film delves into how the process of planning and development works by excluding, if necessary by force, the poor and the marginalised.

Contact **10 (see page 52)

Restless Shores

20 mins, DVD, English (subtitled), 2003

Director: Noel Rajesh

The film addresses the challenges before the traditional fisherfolk from commercial trawlers, and their struggle to maintain control over local fishing grounds, their fishing livelihoods and economic security.

Contact **10 (see page 52)

Shit: Pee

26 mins, DVD, English (subtitled), Tamil, 2003

Director: Amudhan R. P.

A day in the life of Mariammal, a woman sanitary worker, who cleans the shit from a lane in Madurai

Contact **10 (see page 52)

Mee Koli

30 mins, DVD, Marathi, English (subtitles), 2004

Director: Miriam Chandy Menacherry

A film on the war waged by an indigenous community, the Koli fisherfolk to preserve the delicate web of marine life that envelopes India's commercial capital Mumbai.

Contact **3 (see page 51)

Liquor vs Living

17 mins, VCD, Marathi with English subtitles, 2003

Director: Jyothi Patil

A short film that looks at the long-standing hostility between right-wing anti-liquor activists and the bootlegging community.

Ecology, Environment & Sustainable Development***The Fragile Web***

30 min, DVD, English, 2005

Director: Mike H. Panday

An exploration of the fragile web of life that binds everything on earth in a unique relationship, each strand dependent on the other for survival.

Contact **3 (see page 51)

The Cry of the Forest

30 min, DVD, English (subtitles), 2001

Director: Krishnendu Bose

The film looks at the lives of adivasis displaced by a tiger sanctuary in Kanha, Madhya Pradesh, and explores a more holistic approach to conservation.

Contact **3 (see page 51)

Cityscapes Delhi

30 min, DVD, English (subtitles), 2006

Director: Meera Dewan

The film documents Delhi's collapsing urban environment and recalls Ghalib, the city's best loved 19th century chronicler.

Contact **3 (see page 51)

The Many Faces of Madness

19 mins, VCD, English, 2000

Director: Amar Kanwar

Produced by: Foundation for Ecological Security, Anand, Gujarat

A look at ecological destruction in India as a consequence of globalisation and industrialisation.

Contact: Amar Kanwar

N-14/A, Saket,

New Delhi 110 017

Email: amarkanwar@gmail.com

Eco-Dharma

30 min, DVD, English (subtitles), 2006

Director: Malgorzata Skiba

A story of the dedication and sacrifice of the Bishnoi community of western Rajasthan, the oldest practising environmentalists of India.

Contact **3 (see page 51)

The Ridley's Last Stand

56 mins, VCD, English subtitles, 1987

Director: Shekhar Dattatri

Documents the fate of Olive Ridley turtles arising from the destruction of their natural nesting habitat on the beaches of Orissa.

The Dew Drop and The River

30 min, DVD, English (subtitles), 2006

Director: Umesh Aggarwal

A closer look at Dr. Bindeshwar Pathak's solution for the menace of defecation in public spaces – the environmentally safe, affordable and easy toilet technology of Sulabh Shauchalayas.

Contact **3 (see page 51)

Hunting Down Water

32 mins, VCD, English subtitles, 2003

Directors: Sanjay Barnela and Vasant Saberwal

Highlights the conflicting uses of water in the everyday lives of both rural and urban people.

Contact **5 (see page 51)

Harvest of Rain

48 mins, VCD, English subtitles

Produced by the Centre for Science and Environment

This film is dedicated to India's traditional water harvesting systems, focusing on Uttar Pradesh, Rajasthan and Tamil Nadu as it analyses a wide variety of such systems.

Contact **7 (see page 51)

Thar: Secrets of the Deserts

52 mins, VCD, English subtitles, 1995

Produced by the Centre for Science and Environment

Captures the diverse social and cultural practices of traditional Marwaris, which allow them to survive in the harsh desert environment even without access to so-called 'development'.

Contact **7 (see page 51)

The Bee, The Bear and the Kuruba

56 mins, VCD, various languages and with English subtitles, 2001

Director: Vinod Raja

Produced by Grass Roots Media Pvt. Ltd for Action for Food Production & Piplal Tree.

An eye-opening film on how the creation of a preserve for wildlife and ecology has resulted in the displacement of indigenous peoples.

Review link: <http://infochangeindia.org/200408056245/Film-Forum/Documentary/The-Bee-the-Bear-and-the-Kuruba.html>

Contact: vinodraja@yahoo.com

Grass Roots Media Pvt. Ltd.

6/2, Oakland Residency, apartment B-1, High Street, Cooke Town, Bangalore 5600005

Arvari

14 mins, VCD, Hindi, English (subtitles), 2000

Produced by the Centre for Science and Environment

The story of the Arvari, a small river in Alwar, Rajasthan, that remained dry for years, and was returned to life due to the efforts of villagers and Tarun Bharat Sangh (TBS), a local voluntary group.

Contact **7 (see page 51)

Waterworks India: Four Engineers and a Manager

22 mins, VCD, English subtitles, 1998

Produced by the Centre for Science and Environment

This award-winning film pays homage to five barefoot Indian rural engineers who have kept alive the tradition of water harvesting in areas ranging from the remote cold desert of Leh to Kerala and Tamil Nadu in the far south.

Contact **7 (see page 51)

Nagarhole: Tales from an Indian Jungle

53 mins, VCD, English subtitles, 1997

Director: Shekhar Dattatri

Produced by: Shekhar Dattatri

Chronicles one year in the life of the Nagarhole Forest Reserve where years of protection have turned a disturbed area into a wildlife paradise.

New 'Improved' Delhi

6 mins, VCD, English, 2003

Director: Vani Subramanian

A woman sees her home of nine years suddenly razed to the ground, and her letter begging for help blinks on the computer screen. A tongue-in-cheek look at our urban development policy.

Contact: vanisuro@vsnl.net

Miles to Go

58 mins, VCD, various and with English subtitles, 2003

Director: Nina Subramani

A 60-day bus journey across seven Indian states takes the traveller into India's toxic hotspots, to meet people brushed under the carpet of indifference and apathy.

Contact: mail@elephantcorridor.org

In God's Own Country

28 mins, VCD, Malayalam with English subtitles, 2002

Directors: Ranjani Mani and Nina Subramani

Villagers in Kerala's Kasaragod district are fighting a battle to stop the contamination of their land through pesticides.

Contact: mail@elephantcorridor.org

Gaubolombe - Our Island

30 mins, DVD, English, 2007

Director: Kaushik Gupta Ray

The Onge of the Andaman Islands, one of the world's last surviving hunter gatherers, were 5000 at the turn of the century. Today, they are 91 individuals. This is a rare and perhaps the last glimpse we will ever get of a lifestyle that is rapidly fading away. In the process, we also become witness to perhaps what are the last living embodiments of sustainable models of environmental management that will be lost to the world forever.

Contact **3 (see page 51)

Chilika: A Fragile Eco-System

30 min, DVD, English, 2001

Director: Nirad N.Mohapatra

The film documents the degradation of the fragile ecosystem of Orissa's Chilika Lagoon due to increasing population, a disregard for conservation, and uncontrolled expansion of prawn culture.

Contact **3 (see page 51)

A Silent Killer

23 mins, DVD, English subtitles, 2003

Director: Dhananjay Mandal

Exposes cases of arsenic poisoning in drinking water drawn through tubewells in 75 blocks of eight districts in West Bengal.

Contact **5 (see page 51)

Whose Water?

26 mins, DVD, English, 2002

Director: Krishnendu Bose

Reflects the debate over ownership of water bodies protected by people's initiatives in parts of Rajasthan, without any help or support from the State.

Contact **5 (see page 51)

The Good Earth

41 mins, DVD, English, 1993

Director: Krishnendu Bose

A look at sustainable agriculture as a reflection of the sustainable lives of its practitioners, and as a blend of farming techniques, academics and agricultural ideology.

Contact **5 (see page 51)

Creeks of Conflict

30 mins, DVD, English subtitles, 1998

Director: Krishnendu Bose

The destruction of mangroves along the coast of Orissa is threatening the survival of lakhs of Olive Ridley Turtles apart from affecting the already precarious livelihood of the thousands who live by the sea.

Contact **5 (see page 51)

Cherrapunji - Rain, Rain Everywhere But Not a Drop to Drink

30 min, DVD, English, 2004

Director: Madhumita Nag Chakraborty

A documentary that reflects the paradox of the scarcity of drinking water in Cherrapunji, one of the wettest places on earth.

Contact **3 (see page 51)

The Seedkeepers

30 mins, DVD, Telugu with English subtitles, 2005

Director: Farida Pacha

The film looks at the transformation in the lives of dalit women from Andhra Pradesh through their involvement in an ecological movement for sustainable farming.

Contact **3 (see page 51)

Food? Health? Hope?

34 mins, VCD, English, 2000

Directors: Rajani Mani and Deepti Seshadri

An examination of the issues surrounding ecological balance and bio-diversity in India's agricultural sector.

Contact: mail@elephantcorridor.org

There is a Fire in your Forest

53 mins, DVD, English, 2000

Director: Krishnendu Bose

Conservation for years has been seen through the western eye in India – forests without people. When over 3 million people reside inside protected forests, then the dynamics of the simple conservation perspective might change. This film traces the first adivasis to be shifted from Kanha, the famous tiger reserve in Madhya Pradesh, and watches their perception of conservation.

Contact **10 (see page 52)

A Second Hand Life

30 mins, DVD, English, 2004

Director: Nutan Manmohan

The film investigates the murky side of information technology, whereby tonnes of hazardous e-waste are seeping into developing countries like India, causing havoc on their health and environment. Seen through the experiences of two children.

Contact **3 (see page 51)

Slash and Burn Dialogues

30 mins, DVD, English, 2002

Director: Partha Sarkar

Slash and burn cultivation, the dominant form of agriculture in North East India, is deeply tied up with the culture and traditions of the region. However, it is increasingly posing a threat to the rich biodiversity here. The film explores the faultlines between traditions, the environment and the rural economy.

Contact **3 (see page 51)

Mahua Memoirs

90-100 mins, DVD, English (subtitles), 2002

Director: Vinod Raja

Saloo, the bard and Thirku, the Baiga take us on a journey through the lives of the many adivasi communities who live in the mountain tracts and forests of the Eastern Ghats across the states of Andhra Pradesh, Orissa, Chhattisgarh and Jharkhand. As in most indigenous homelands the world over, these regions too are rich in natural resources including minerals; resources that have become the source of their greatest insecurities.

Contact: **13 (see page 52)

Village of Dust City of Water

30 mins, DVD, English (subtitles), 2006

Director: Sanjay Barnela

A film that negotiates the rough terrain of water use and misuse across India.

Contact **3 (see page 51)

Elephant – God or Destroyer

30 min, DVD, English, 2005

Director: Krishnendu Bose

A look at the life and times of Indian elephants.

Contact **3 (see page 51)

Call of the Bhagirath

47 mins, DVD, English (subtitled) Hindi, 1992

Director: Anwar Jamal

A film predicting the disasterous impact of the Tehri dam

Contact **10 (see page 52)

Green Gold

29 mins, DVD, English, 2003

Director: Heidi Bachram

The story of Sajida Khan, a South African woman with a hazardous dumpsite on her doorstep

Contact **10 (see page 52)

Only An Axe Away

40 mins, DVD, English (subtitled), 2005

Directors: Baburaj and Saratchandran

A film on the struggle to save the unique ecosystem of Silent Valley

Contact **10 (see page 52)

Turnin Technology to Ecology

15 mins, DVD, English, 2002

Director: Izzy Brown

This fun doc shows how easy it is to reduce your ecological footprint while having a great time!

Contact **10 (see page 52)

Waste as Development Aid

25 mins, DVD, English (subtitled), 2002

Director: Joost De Haas

What does it mean for the livelihoods of millions of people when a ship with Western waste paper arrives in the port of Bombay?

Contact **10 (see page 52)

Healing the Coast

30 mins, DVD, English, 2006

Director: Nina Subramani

The film explores the environmental restoration along Tamil Nadu's coastline in the post-tsunami context in December 2004.

Contact: mail@elephantcorridor.org

Wilderness Calling

30 mins, DVD, English, 2007

Director: Syed Fayez

A picturesque document of the entire wealth of India's wildlife and ecosystems with an effective message of responsibility in conservation.

Contact **3 (see page 51)

Human Rights, People's Struggles, Disasters

Kol Tales

58 mins, VCD, Hindi with English subtitles, 1997

Director: Sehjo Singh

Produced by Anwar Jamal and Sehjo Singh

The film looks at how land rights in rural Bihar are being violated and the continuing struggle for justice.

Review link: <http://infochangeindia.org/200408046244/Film-Forum/Documentary/Kol-Tales.html>

Contact: Anwar Jamal and Sehjo Singh

D-3/3173 Vasant Kunj,

New Delhi 110 073

Email: anwrsejo@nda.vsnl.net.in

The Bitter Drink

26 mins, DVD, with English subtitles, 2003

Directors: Baburaj and Saratchandran

Produced by Third Eye Communications

A closer look at the anti-Cola struggle in Kerala.

The Final Struggle

35 mins, VCD, English subtitles, 1999-2001

Directors: Baburaj and Saratchandran

A film about environmental pollution and human rights in the Indian state of Kerala.

Our Life, Our Film

45 mins, VCD, English subtitles

Directors: Anuba Jadeja, Gomiben Koli, Hansaben Jadav, Hansa Someshwara, Ilaben Kubavat, Jamunaben Someshwra, Kaajalben Chauhan, and Kunwarben Koli

Directed by a group of ordinary women belonging to quake-ravaged villages of Kutch in Gujarat, this unique visual narrative walks the road with women and children struggling to rebuild their lives.

Harvesting Hunger

53 mins, DVD, English and with subtitles, 2000

Director: Krishnendu Bose

The film journeys through Kalahandi in Orissa, Warangal in Andhra, Hoshiarpur in Punjab, and Bellary in Karnataka to witness firsthand the politics of hunger.

Contact **5 (see page 51)

Bushman's Secret

65 mins, DVD, English, 2006

Director: Rehad Desai

Features breathtaking footage of the Kalahari landscape, and exposes us to a world where modernity collides with ancient ways, at a time when each has, strangely, come to rely on the other.

Contact **10 (see page 52)

The Way to Dusty Death

30 mins, DVD, English (subtitles), 2004

Director: Syed Fayaz

A moving account of the victims of silicosis in Gujarat.

Contact **3 (see page 51)

River Taming Mantras

36 mins, VCD, Hindi and with English subtitles, 2004

Director: Sanjay Barnela, Vasant Saberwal

Explores the technological, economic and political rationale behind the adoption of flood control measures such as the 14,000 kilometres of embankments built by the government in eastern UP, Bihar, Assam and Orissa.

Contact **5 (see page 51)

From Kalinga to Kashipur

26 mins, DVD, English (subtitled), 2004

Directors: Biju Toppo and Meghnath

People's struggle against an aluminium factory in Kashipur, Orissa.

Contact **10 (see page 52)

The (T)Error of POTA

20 mins, DVD, English (subtitled), 2000

Directors: Gargi Sen, Ranjan De and Neha Mittal

A public tribunal calls to put an end to a draconian security legislation

Contact **10 (see page 52)

Seismograph

30 mins, DVD, English, 2002

Director: Gopi Desai

An investigation of the impact of Gujarat's earthquake on children specially the problems faced by mentally and physically challenged children.

Contact **3 (see page 51)

Swadhaya - A Silent Singing Revolution

30 mins, DVD, English (subtitles), 2003

Directors: Abir Bazaz and Meenu Gaur

A film on the Swadhaya movement inspired by Pandurang Shastri Athavale (1920-2003), a social revolution that has transformed the lives of millions of people in Gujarat and Maharashtra.

Contact **3 (see page 51)

Baphlimali 173

28 mins, DVD, English (subtitles), 2000

Director: Amar Kanwar

'Baphlimali 173' is a film about the resistance movement of the Kashipur adivasis in South Orissa against bauxite mining and aluminum companies.

Contact **12 (see page 52)

Children & Child Rights

Akha Teej: (Who Is Afraid of Little Girls?)

32 mins, DVD, English, Hindi, 1993

Director: Sehjo Singh,

What forces the people of Rajasthan to push their little children into matrimony

Contact **10 (see page 52)

Born To Die

30 mins, DVD, English (subtitles), 2002

Director: Usha Albuquerque

The film investigates the growing incidence of female foeticide/ infanticide and explores the mindset behind this heinous practice in 21st century India.

Contact **3 (see page 51)

Il Senso Perduto (The Lost Sense)

17 mins, VCD, Italian

Director: Beatrice Dine

A film without words that examines the life of children at the Blind School in Pune.

Health & Environment

Born at Home

60 mins, DVD, English (subtitled), 2000

Director: Sameera Jain

Indigenous birth practices and practitioners of rural and urban India.

Contact **10 (see page 52)

Downwind Depleted Uranium in the Age of Virtual War

50 mins, DVD, English (subtitled), 2000

Director: Jawad Metni

Blending broad issues of history and memory with the near ubiquitous control of war imagery by the military, this film raises questions about the true human cost when the desire for total victory outweighs the moral obligations of 'humanitarian intervention'.

Contact **10 (see page 52)

Seeds of Well Being

56 mins, DVD, Telugu, English (subtitled), 1999

Director: Ranjan De

Examines the relationship between health and people's access to livelihood systems like land, water and forests, in the East Godavari district of Andhra Pradesh, inhabited by tribal communities.

Contact **10 (see page 52)

Mere Desh Ki Dharti

60 mins, DVD, English, 2006

Director: Sumit Khanna

In our effort to achieve food security, have we compromised on food safety? The film investigates the impact of pesticides as it enters the food chain.

Contact **3 (see page 51)

Social Divides

In Dark Times

28 mins, VCD, English, 1999

Director: Gauhar Raza

Using footage from other places and the poetry of Brecht, the director puts together a persuasive argument about the ways in which fascism grows and takes over a society.

Review link: <http://infochangeindia.org/200408066246/Film-Forum/Documentary/In-Dark-Times.html>

Contact: gauhar_raza@yahoo.com

War and Peace

180 mins, VCD, with English subtitles, 2002

Director: Anand Patwardhan

Produced by: Anand Patwardhan

Filmed over three years in India, Pakistan and Japan, the film documents the journey of peace activism in the face of global militarism and war, and confronts the nuclear question in South Asia.

Contact: andyapat@vsnl.com

Father Son and Holy War

110 mins, VCD, various languages with English subtitles, 1994

Director: Anand Patwardhan

The two-part film examines how images and ideas of masculinity are used to create and fuel communal hatred and violence.

Contact: andyapat@vsnl.com

Final Solution

80 mins, VCD, various languages with English subtitles, 2004

Director: Rakesh Sharma

Produced by: Rakesh Sharma

Thousands of people in Gujarat, India, were killed and many more forced to leave their homes in a spiral of communal violence stirred by political propaganda.

Contact: rakeshfilm@gmail.com

Ekta Sandesh

62 mins, VCD, with English subtitles, 2003

Directors: Waqar P Khan & Bhau Korde, Mohalla Committee Movement Trust and Dharavi Citizens

Produced by the Unit for Media and Communication, Tata Institute of Social Sciences

This unique film on communal harmony uses images from popular Hindi cinema.

Review link: <http://infochangeindia.org/200408106250/Film-Forum/Documentary/Naata-/Ektaa-Sandesh.html>

Contact **1 (see page 51)

Naata

45 mins, DVD, English, 2003

Directors: Anjali Monteiro and K.P.Jayasankar

Produced by: Tata Institute of Social Sciences

Naata is about Bhau Korde and Waqar Khan, two activists and friends, who have been involved in conflict resolution, working with neighbourhood peace committees in Dharavi, reputedly, the largest slum in Asia.

This film explores their work, which has included the collective production and use of visual media for ethnic amity. *Naata* is also about us; among other things, it is an attempt to reflect on how we relate to spaces of the other, spaces like Dharavi. It is, above all, about Mumbai, the city that encompasses Bhau, Waqar and us.

Review link: <http://infochangeindia.org/200408106250/Film-Forum/Documentary/Naata-/Ektaa-Sandesh.html>

Contact **1 (see page 51)

On the Buses

10 mins, DVD, English, 2003

Director: Zoe Young

With the UK government actively supporting the illegal invasion of Iraq, three busloads set off for an anti-war protest at an English airbase used by the US jets on bombing raids. But do the protesters make it?

Contact **10 (see page 51)

Dharmayudha

40 mins, VCD, with English subtitles, 1989

Directors: Saba Dewan and Rahul Roy

The first film on the Ram Janamabhoomi/Babri Masjid controversy, it follows the leadership of the Vishwa Hindu Parishad and the Babri Masjid Action Committee on their campaign trail in Uttar Pradesh.

Contact **5 (see page 51)

Walls

30 min, DVD, English, 2004

Director: Ashok Vishwanathan

An inspirational story of a wall constructed at the height of communal violence in Ahmedabad, but surmounted by the innate human desire to make friends and discover relationships.

Contact **3 (see page 51)

Is God Deaf

30 min, DVD, English, 2004

Director: Sanjivan Lal

The story of how a senior citizen single-handedly moves the titanic system to enforce laws that exist in books, facing death threats, police inertia and accusations of communalism.

Contact **3 (see page 51)

The Diya in the Dargah

30 min, DVD, English, 2003

Director: Trisha Das

The film attempts to understand Hindu-Muslim relations through the eyes of a man who walks midpoint between two faiths in the riot-stricken state of Gujarat.

Contact **3 (see page 51)

'Wapsi' (The Returning)

60 min, DVD, English subtitles, 2005

Director: Ajay Raina

A travelogue, a song of hope, love, longing and betrayal based on a journey to what was once the homeland.

Contact **3 (see page 51)

Delhi Diary 2001

60 min, DVD, English (subtitles), 2001

Director: Ranjani Mazumdar

The film attempts to understand how the imposition of Emergency (1975-77) and the anti-Sikh riots of 1984 impacted the lives of people in the city of Delhi, scarring them with the memory of terror.

Contact **3 (see page 51)

Born into Struggle

74 mins, DVD, English, 2004

Director: Rehad Desai

A personal journey mirroring a nation's fight for freedom.

Contact **10 (see page 52)

Passengers: A Video Journey in Gujarat

52 mins, DVD, English (subtitled), 2003

Directors: Nooh Nizami and Akanksha Joshi

A tribute to the survivors of one of the worst failures of state machinery since Partition.

Contact **10 (see page 52)

In That Very Shahjahanpur: Usi Shahjahanpur Mein

33 mins, DVD, Hindi with English (subtitled), 2004

Director: Sudheer Gupta

All heads hang in shame in Shahjahanpur, on the morning of Holi when the inhuman Nawab's procession is taken out. When will such insensitive practices come to an end?

Contact **5 (see page 51)

Ayodhya Gatha

30 mins, DVD, English, 2001

Director: Vani Subramanian

The film weaves together a tapestry of perspectives on how deeply the politics of hate affect personal, everyday lives, and what it takes to negotiate your way out of these labyrinths.

Contact **3 (see page 51)

Yeh Gulistan Hamara

30 mins, DVD, Hindi with English subtitles, 2003

Director: Fareeda Mehta

The film examines the deep-rooted fears of religious communities living in segregation in Ujjain and the surrounding areas and the cultural, political and economic reasons for doing so.

Contact **3 (see page 51)

Globalisation

Hope Will Win Over Fear

60 mins, DVD, English, 2003

Director: Andreas Hernandez

An exploration of the various meanings of the World Social Forum as an event and process as well as its historical importance coming out of 500 years of colonialism, developmentalism and neo-liberalism.

Contact **10 (see page 52)

In Whose Interest

27 mins, DVD, English, 2002

Director: David Kaplowitz

A historical journey through the past 50 years of United States intervention, questioning motives and examining effects of US foreign policy

Contact **10 (see page 52)

Work in Progress

60 mins, DVD, English subtitles, 2005

Director: Paromita Vohra

Produced by WSF India

A documentary film about the World Social Forum 2004. *Work in Progress* captures the momentum of the Mumbai meet as well as the history of the Forum, the issues that it seeks to address and the reasons why those issues need attention.

Contact **11 (see page 52)

Rumble in Mumbai

58 mins, DVD, English (subtitled), 2004

Director: Jawad Metri

An extensive documentation of the World Social Forum held in Mumbai, India, in January 2004, that was attended by over 100,000 people, all looking to build solidarity – and a better world

Contact **10 (see page 52)

Suits and Savages

38 mins, DVD, English, 2000 (plus 'Five Years On', a 5-minute update)

Directors: Zoe Young and Dylan Howitt

The Global Environment Facility looks promising on paper. But does this newest of the international financial institutions live up to its own rhetoric?

Contact **10 (see page 52)

Governance

Right to Information

33 mins, DVD, English (subtitled), 1999

Director: Anurag Singh

Battle of common people against corruption in rural India

Contact **10 (see page 52)

Forever Sunshine

30 mins, DVD, English, 2003

Director: Rahul .R. Randive

The film captures the vision of Sonam Wangchuck to improve government schools in Ladakh through partnership between the community, state and NGOs. A pioneering attempt to redefine the notion of responsibility towards the education of children.

Contact **3 (see page 51)

Media, Culture, Politics

Lights, Camera, Action, No Cuts Please

30 mins, DVD, English, 2005

Director: Deepti Sanjeev

The film traces the history and the changing nature of film censorship over the years in India. It incisively explores both sides of the censorship debate with its high-powered line-up of eminent filmmakers.

Contact **3 (see page 51)

Reflections on Media and Community

30 min, DVD, English, 2003

Director: Joydeep Ghosh

An film on Father Gaston Roberge, a French-Canadian priest who started producing community radio programmes for villages in West Bengal in the 1980s.

Contact **3 (see page 51)

Supersize Me

96 mins, DVD, English, 2004

Director: Morgan Spurlock

Produced by: Hart Sharp

An irreverent look at obesity in America and one of its sources – fast food corporations.

Review link: <http://infochangeindia.org/200504116261/Film-Forum/Documentary/Close-encounters-in-the-fast-food-nation.html>

The Great Indian School Show

53 mins, DVD, English, 2005

Director: Avinash Deshpande

The documentary questions the impact of surveillance on students, focusing on the 185 TV cameras that keep close watch on every movement of students at a Nagpur school.

Review link: <http://infochangeindia.org/200504116262/Film-Forum/Documentary/The-Great-Indian-School-Show.html>

Contact: avinashdesh@gmail.com

Ek Minute Ka Maun

62 mins, VCD, Hindi with English subtitles, 2005

Director: Ajay Bharadwaj

The story of the killing of Chandrashekhar, a young leader caught in the criminal-political nexus, and the resulting student agitation.

Contact **3 (see page 51)

In Search of an Urban Ballad

30 min, DVD, English (subtitles), 1997

Director: Joydeep Ghosh

Chronicles the evolution of urban music in three Indian cities – Kolkata, Delhi and Mumbai – and examines its transformation with changing times and the socio-political concerns they reflect.

Contact **3 (see page 51)

From the Fishing Net to the Internet

45 min, DVD, English, 2003

Director: Sonali Dutta

The film goes to a small village in South India to examine how the Internet is changing the lives of people under the Information Village Project of renowned scientist M.S. Swaminathan.

Contact **3 (see page 51)

Dove Days

47mins, DVD, English, 2002, Canada

Director: Barri Cohen

The film takes a critical view of the role of western media in selling war and blood, especially after 9/11.

Contact **10 (see page 52)

Out of the Shadow

56 mins, DVD, English (subtitled), Hindi, 2000

Director: Gargi Sen

A film on economic, social and cultural rights.

Contact **10 (see page 52)

Beyond Monarchs and Merchants: A Space for Public Television

55 mins, DVD, English, 2002

Director: Gargi Sen

The film deals with different audiences in order to explore the concept and need for public television in India.

Contact **3 (see page 51)

The Face

9 mins, PAL, DVD, English subtitles, 2005

Director: Amar Kanwar

In *The Face* you see a unique image of the most brutal dictator in the world – General Than Shwe of the Burmese Military. The film also remembers Win Ma Oo and Thet Win Aung and the sacrifices of the students of Burma in their movement for freedom.

Contact **12 (see page 52)

A Time For Stories

30 mins, PAL, DVD, 2004

Directors: Nina Subramani and Rajani Mani

The film captures a literary convention in Delhi and through the participants explores the necessity of art and issues of communication and personal identity.

Contact **3 (see page 51)

Morality TV and Loving Jihad

30 mins, DVD, Hindi, 2007

Director: Paromita Vohra

The film looks outside the frames that weave the frenetic tapestry of Breaking News on India's news channels to uncover a town's complex dynamics – the fear of love, the constant scrutiny and control of women's mobility and sexuality, a history of communal violence, caste brutalisation and feudal mindsets.

Contact **3 (see page 51)

Infy.com

30 mins, DVD, English, 2003

Director: Pankaj Rishi Kumar

An account of the life of N.R. Narayana Murthy, an Indian success story.

Contact **3 (see page 51)

Idiot Box or Window of Hope

30 mins, DVD, English, 2003

Directors: Paranjoy Guha Thakurta

The documentary examines how television programmes – fiction (serials and soap operas) as well as non-fiction (news and current affairs) programmes – have influenced Indian society.

Contact **3 (see page 51)

Hawamahal

60 mins, DVD, English, 2003

Director: Vipin Vijay

A self-reflexive film on the evolution of radio in India, which neutralised nationalism but evoked archaic tribal ghosts of the most vigorous brand.

Contact **3 (see page 51)

The Technological Encroachment

30 mins, DVD, Hindi with English subtitles, 2002

Directors: Neeraj Bhasin and Harish Vyas

The film examines various aspects of today's life where physical realities are being traded for virtual experiences, a person's direct contact with nature is disappearing and most of our experiences are coming through machines.

Contact **3 (see page 51)

Spot The Difference

30 mins, DVD, English, 2007

Director: Vivek Mohan

Documents the everyday lives of two families living in India – one Chinese and other Tibetan – in an attempt to depict that economic well-being and peaceful co-existence is more important than political and religious differences.

Contact **3 (see page 51)

The Flip Side

30 mins, DVD, English, 2005

Director: Tania Haldar

Highlights the negative aspects of the media created environment with an overdose of celebrity content. For every one Shah Rukh Khan, there are millions across the country aspiring to be like him, but failing miserably.

Contact **3 (see page 51)

History, Anthropology & Culture***What's With the Bamboo Dance***

30 min, DVD, English (Subtitles), 2003

Director: Moji Riba

The film is about the 3 lakh-strong Young Mizo Association (YMA), and how the traditional code of rightful conduct called '*twalthmainha*' in Mizoram has been re-invented.

Contact **3 (see page 51)

Saacha: The Loom

106 mins, DVD, English, 1999

Directors: Anjali Monteiro and K P Jayasankar

Produced by UMCTISS

An unusually mounted film about a poet (Narayan Surve), a painter (Sudhir Patwardhan) and the city of Mumbai – the birthplace of the Indian textile industry and the industrial working class.

Contact **1 (see page 51)

Kahankar: Ahankar (Story Maker: Story Taker)

38 mins, DVD, English subtitles, 1996

Directors: Anjali Monteiro and K P Jayasankar

Produced by UMCTISS

A selection of stories and paintings by the Warlis, a creative tribal community in Maharashtra.

Contact **1 (see page 51)

Kanavu (Dream)

35mins, VCD, Tamil English subtitles, 2003

Director: C Saratchandran

A documentary about a tribal children's commune in Kerala.

Colors of the Earth

28 mins, DVD, English

Director: Shefali Bhushan

A musical voyage into the vibrant melodies of traditional Indian music – from the deserts of Rajasthan to the barren towering mountains of Lahaul and Spiti in the Himalayas.

Contact **5 (see page 51)

Kitte Milve Mahi

VCD, Punjabi with English subtitles, 2005

Director: Ajay Bharadwaj

Produced by India Foundation for the Arts

This film is a people's narrative of the cultural traditions of dalits in Punjab.

Review link: <http://infochangeindia.org/200506116265/Film-Forum/Documentary/Where-the-twain-shall-meet.html>

Contact: ajayunmukt@yahoo.com

Cosmopolis: Two Tales of a City

13 mins, DVD, English

Director: Paromita Vohra

In two discrete but associated shorts, this film looks at divisions of language, class, memory and food, and queries the myth of Bombay as a great cosmopolitan city.

Contact **11 (see page 52)

Tracing the Arc

38 mins, VCD, English, 2003

Director: Pankaj Butalia

The film recreates the stupendous effort made in British India between 1802 and 1843 to build The Great Arc, which attempted to measure the curvature of the earth's surface under the guise of cartographic and military necessity.

Contact **5 (see page 51)

Searching for Saraswati

62 mins, VCD, Hindi and with English subtitles, 2001

Director: Sudheer Gupta

The film reflects the search for the invisible river of learning, Saraswati, amidst rising fundamentalism and consumerism that marked the 40-day Maha Kumbha festival held at Allahabad in 2001.

Contact **5 (see page 51)

Meals Ready

46 mins Tamil and with English subtitles, 2003

Directed: Vani Subramanian

Meals Ready examines the market of South India's most important foodgrain; rice. It explores the town of Waljabad in Tamil Nadu and finds that the unequal bargaining power of the growers, financiers and buyers of rice, has a direct link with the divided power and privilege that cuts across rural Tamil society, which includes the hierarchies of caste and gender, or politics and religion, and the ways in which market-led economic reform in India threatens to deepen these inequalities.

Contact **5 (see page 51)

Komal Rishab

24 mins, DVD, Hindi, 1997

Director: Ein Lall

Singer Shubha Mudgal, singing compositions in Raga Shree, Todi, Sohini and Bhatiyar, takes us on a journey from sunset to sunrise.

Contact **5 (see page 51)

Breathing Without Air

23 mins, DVD, No Dialogue, 2004

Director: Kapilas Bhuyan

A rustic road show, Mundapota – the son buries his head in the ground while his father beats the drum, thrilled viewers applaud; but what happens in the darkness that engulfs him in the pit?

Contact **10 (see page 52)

Apna Jungle Apni Kahani

33 mins, VCD, Hindi, 2001

Director: Krishnendu Bose

A short documentary about Indian surveyors sent into Tibet on reconnaissance missions by the British in the 1860s. Disguised as monks, these 'Pundits' contributed significantly to the map of Asia.

Contact **5 (see page 51)

Ksurasyodhana (Razor's Edge)

30 mins, VCD, Malayalam and with English subtitles, 2002

Director: Vipin Vijay

The film explores the rich fabric of the Temple Oracle's performance – a blend of dance, narration, ambience, and ritual purification.

Contact **9 (see page 51)

Kumar Talkies

76 mins, VCD, Hindi and with English subtitles

Director: Pankaj Rishi Kumar

A look at how emerging technologies widen the horizon of knowledge in a small North Indian town, even while undermining and replacing existing modes, both traditional and modern.

Contact **9 (see page 51)

Nee Engey (Where are you?)

150 mins, VCD, Tamil, 2005

Director: R.V. Ramani

Highlights the pathetic condition of shadow puppetry and shadow puppet artists of South India. The film is a tribute to the art of moving images and its original practitioners.

Contact **9 (see page 51)

PALA

83 mins, VCD, Punjabi with English subtitles, 2004

Director: Gurvinder Singh

The film deals with the diversity of the centuries-old storytelling and musical tradition of Punjab, and its rapid decline.

Contact **9 (see page 51)

The Play Goes On

84 mins, VCD, Hindi and with English subtitles, 2005

Director: Lalit Vachani

A documentary about JANAM (The People's Theatre Front), a little theatre group that never stopped performing in the face of dramatic political transformation and personal tragedy.

Contact **9 (see page 51)

The House on Gulmohur Avenue

30 mins, DVD, English

Director: Samina Mishra

A film about home and belonging, tracing the filmmaker's journey to understand what it means to be a Muslim in India.

Contact **3 (see page 51)

Backstage Boys: Punjab's Labour Goes Global

30 min, DVD, English, 2006

Director: Meera Dewan

Explores the trend of illegal immigration by youth from Punjab to Europe and North America in search of a better life.

Contact **3 (see page 51)

Fiddlers on the Thatch

30 min, DVD, English, 2004

Director: Trisha Das

An inspirational story of the children of Gandhi Ashram School, Kalimpong, and how learning western classical music has opened up new horizons in their otherwise impoverished and humdrum lives.

Contact **3 (see page 51)

Manus Maajhe Naav (I Am Human)

30 min, DVD, Marathi, Hindi with English subtitles, 2003

Director: Ajay Raina

An inspirational account of Baba Amte, and his life and work, told spontaneously by the people he has touched with his compassion.

Contact **3 (see page 51)

A Community Returning to the Mainstream

30 min, DVD, English, 2001

Director: Sandip Ray

The film traces the history of Kheria Sabars, a denotified criminal tribe of Purulia, and their transformation through education.

Contact **3 (see page 51)

Face Like a Man

30 mins, DVD, English, 1993

Director: R. V. Ramani

Nine painters try and express their preoccupations, in their canvas.

Contact **10 (see page 52)

Language of War

50 mins, DVD, Multilingual, 1996

Director: R. V. Ramani

A bilingual play based on the Mahabharata, on the dilemma of Arjuna – the rehearsals become performance.

Of Hosts and Hostages

81 mins, DVD, English (subtitled), 1998

Director: Gargi Sen

The film investigates the impact of the development of large-scale tourism on the hosts: on the ecology, economy and culture in the state of Goa.

Contact **10 (see page 52)

The One Tree Project

24 mins, DVD, English, 2002

Director: Shivani (Helen) Jean Cameron

30 artists and craftspeople take a single felled tree, saved from wood chipping, and each create something beautiful

Contact **10 (see page 52)

Trinkets and Beads

52 mins, DVD, English (subtitled), 1996, UK

Director: Christopher Walker

Trinkets and Beads is the story of the battle waged by a small band of Amazonian warriors to preserve their way of life.

Contact **10 (see page 52)

Vande Mataram

5 mins, DVD, Tamil, Hindi, 2005

Director: Amudhan R. P.

Rehman's new version of Vande Mataram is an icon for India's modern and globalised image, but realities are uncomfortable

Contact **10 (see page 52)

Gangasagar

56 mins, DVD, Hindi, English, Bengali

Director: Dhananjoy Mandal

Ganga Sagar is one of the biggest and most famous pilgrimages in the Hindu pantheon. On the auspicious day of Makar Sankranti, thousands of people take their holy dip at the confluence of the Ganges and the ocean. The fair assumes a great place of meeting for all kinds of people including pilgrims, sadhus, tourists, traders and foreigners as well. The film endeavours to present the true spirit of the colourful festival.

Contact: Dhananjoy Mandal, Mou Films, South Duiya (Opposite, Christian School), P.O.

Duiya, P.S, Sankrail, Howrah 711302

Email: dhananjoy2000@yahoo.com

A Night of Prophecy

77 mins, DVD, multiple languages, English subtitles, 2002

Director: Amar Kanwar

A journey with India's torment, carried by poetry and song. Poets of the people and writers of protest songs raise their voices; dancers celebrate their lower-caste origins, leaping with the rhythm of the drums. Poetry about a Mumbai prostitute who lives under a viaduct; untouchables sing their anger; a choir chants of blood and tears shed in Nagaland's war for independence; soldiers roam the darkness of night in Kashmir. Using no interviews or voiceover narration, everyday moments are captured as if by a floating spirit, and poetry by the downtrodden lays witness to the time lived out by the people of India.

Contact **12 (see page 52)

My Life is My Song

30 mins, DVD, multiple languages, English subtitles, 2006

Director: Gopal Sharman

The story of the Langas, folk musicians from Jodhpur, with their five-century-old tradition, leading you into their hopes for their children, their fears for the survival of their art in the commercial entertainment world today, and their solace in the mystical songs that form their repertoire.

Contact **3 (see page 51)

Abhimanyu's Face

30 mins, DVD, English (Subtitles), 2001

Director: Ranjan Palit

A film that takes a look at Guru Gambhir Singh's Chhau dance troupe, a masked dance form of eastern India and captures the performance of one of their favourite themes – the slaying of Abhimanyu, a story from the Mahabharata.

Contact **3 (see page 51)

Colours of Life

30 mins, DVD, English, 2002

Director: Nitin Donde

The film captures the way the common man uses art in everyday life on the streets of Delhi in the colourful painted signage of the fruit juice shops, the arrangement of products in paan shops, the display of fruits and vegetables and the local sweetmeat etc.

Contact **3 (see page 51)

The Golden Hands

30 mins, DVD, English, 2002

Director: Aribam Shyam Sharma

The film explores the intricacies of Manipuri traditional handloom and its allied activities, unravelling mythology to understand the continuity of an age-old cultural tradition which is reflected in the socio-economic life of the Manipuri people.

Contact **3 (see page 51)

Our Havens

30 mins, DVD, English, 2002

Director: Neelima Mathur

The family is a persistent, universal institution, but internal dynamics change family structures. The film views such change in the context of three average middle-class urban Indian families.

Contact **3 (see page 51)

Pather Chujaeri

30 mins, DVD, Bengali with English subtitles, 2001

Director: Pankaj Rishi Kumar

A film on the satiric, non- sectarian folk theatre form Bhand Pather of Kashmir. Through the lives of the Bhands and their performances, the film explores the subversive message of their art.

Contact **3 (see page 51)

Into The Abyss

30 mins, DVD, English, 2002

Director: Vandana Kohli

A look at the growing incidence of depression in Delhi including dramatised sequences of a 24-year-old management executive's state of mind, even as the disorder begins to set in.

Contact **3 (see page 51)

Journey Through Lines: India Reflects

30 mins, DVD, English, 2001

Director: Vinay Rai

Through the eyes of cartoonists the film chronicles democracy in India from its nascent stages to recent times, under the leadership of different prime ministers.

Contact **3 (see page 51)

Legs Above My Feet

43 mins, DVD, English (subtitles), 2006

Director: Gurvinder Singh

Ankur, all of 22, drowned one fine evening going for a swim in the river Yamuna. A budding poet, he left behind shattered friends, friends like Shushmita, a Kathak dancer. A personal and experimental narrative, the film deals with love, loss and identity against the backdrop of Shushmita's desire to express herself through dance. Contact **3 (see page 51)

Living on a Prayer

30 mins, DVD, English, 2003

Directors: Niru Singh and Karamjeet Singh

A film on the meaning of 'prayer' and the different ways people across different religions and social classes in India use prayer to add meaning to their lives.

Contact **3 (see page 51)

Meeta: Linking a Tradition with Today

30 mins, DVD, English, 2005

Director: Shukla Das

A cinematic document about the survival of a young artist and her gharana in the 21st century.

Contact **3 (see page 51)

In Essence

30 mins, DVD, English, 2004

Director: Savyasaachi Jain

An exploration of the role of religion in our lives and the link between religion and spirituality in various religious sects.

Contact **3 (see page 51)

If You Pause - In A Museum Of Craft

30 mins, DVD, 2004

Director: Sameera Jain

A cinematic document of the reflections of the urban middle class on varied images and experiences of being in a museum and the concealed stories of the people behind the art and craft.

Contact **3 (see page 51)

Hai Dupatta

30 mins, DVD, Hindi with English subtitles, 2006

Director: Tess Joseph

The stole or dupatta has long been a symbol of modesty. With the changing times and the changing face of women, this film tries to unravel what the stole means to people across India and captures moments of violation and prejudices.

Contact **3 (see page 51)

Dharma Dollies

55 mins, DVD, English, 2002

Director: Aruna Har Prasad

A look at the stress and anxiety amongst the younger generation in urban India which drives them to all kinds of quick fix aids like Fengshui, meditation and dancing. A new line of business activity, which has sprouted dozens of spiritual gurus all over India.

Contact **3 (see page 51)

Continents of Creation

30 mins, DVD, English, 2006

Director: Suresh Kohli

The film documents a unique attempt by the Indian Council for Cultural Relations to bring together some of the best exponents of creative expression, under one roof, to share and exchange views on narrative and poetic practices, multi-linguality and notions of history and identity.

Contact **3 (see page 51)

When The Image Meets The Shadow

30 mins, DVD, English, 2001

Director: Kamal Swaroop

A cinematic interpretation of the myth surrounding the origin of the sacred desert city of Pushkar in Rajasthan.

Contact **3 (see page 51)

Video Game

30 mins, DVD, English (subtitles), 2005

Director: Vipin Vijay

A video journey on a motorcar, the cultural interchange of modern times where a picture of the ROAD emerges.

Contact **3 (see page 51)

The Killing Fields

30 mins, DVD, English, 2005

Directors: Sanjoy Roy and Manoj Kumar

A look at the ritual of animal sacrifice at the religious fair held annually at Bhunkhal Kalika Devi temple in Garhwal.

Contact **3 (see page 51)

Shared Spaces

30 mins, DVD, English, 2003

Directors: Prashant Sareen and Abhinandan Sekhri

A journey to various places of worship all over India which are visited by people of all faiths to explore the history and cultural traditions followed at these places.

Contact **3 (see page 51)

Sunny Side Up

30 mins, DVD, English, 2003

Director: Sujay Bhattacharyya

The story of a vibrant community of people in a small street in Kolkata who ignoring their differences continue to live amongst each other and have worked out mechanisms to deflate tension. The story of diversity in its most elementary manifestation.

Contact **3 (see page 51)

To Remember

8 mins, DVD, English, 2003

Director: Amar Kanwar

To Remember is a portrait of Birla House, the site of Gandhi's assassination which occurred January 30, 1948. Located in Delhi, Birla House has become a gallery and shrine attracting hundreds of visitors daily. This short silent film is a homage to Gandhi as well as the visitors who embody the spirit of his pacifist teachings against the backdrop of a surge in militant, Hindu nationalism.

Contact **12 (see page 52)

HIV/AIDS

Documentary Films

Virus No. 1

10 mins, VCD, Hindi. 2004

Director: Ramchandra P N

A documentary on community support and home-based care for those affected by HIV/AIDS.

Candles of Tuensang

22 mins, DVD, with English subtitles

Director: Arun Verma

A documentary about the efforts of religious institutions like the Church in raising awareness and advocating HIV/AIDS prevention and public health in Nagaland.

A Human Question

53 mins, DVD, with English subtitles, 2005

Director: T Jayashree

The film focuses on people with HIV/AIDS, and their fight against discrimination and exclusion. It brings together voices from the global south and north.

Contact **5

The Burning Issue

30 mins, DVD, English (subtitles)

Director: Abhijit Dasupta

Through candid interviews with HIV+ patients in Kolkata, the film provides an insight into their lives and their struggle against social stigma and discrimination.

Contact **3

Manavya: Bhugaon

30 mins, VCD, Marathi and with English subtitles

Directors: Arundhati and Neel Chattopadhyaya

Documents the lives of children affected by HIV/AIDS and the efforts of the social welfare group Manavya in helping them fight social stigma.

Contact: eland@gmail.com

+Ve Living

30 mins, DVD, Telugu with English subtitles, 2007

Director: C. Vanaja

The story of HIV+ women, who defied destiny and persisted on their journey in life, against social ostracism and an uncertain future, with dignity and hope.

Contact **3

A Handful of Sun

30 mins, DVD, Hindi with English subtitles, 2007

Director: Niru Singh

Through a close look at the life of Asha, a middle class housewife who has been infected with HIV through her husband, the film attempts to examine the predicament of 'innocent bystanders' who contract HIV without participating in any potentially risky situation.

Contact **3

Unheard Voices

27 mins, DVD, English, 2006

Directors: K.P. Jayasankar and Anjali Monteiro

Drawing on the testimonies of individuals who have been infected with HIV/AIDS, the film aims to sensitise various groups to the risks involved in transmission of HIV through blood exposures, in the Indian context. The film critically examines various unsafe health care and cosmetic practices. It questions the low perception of risks associated with unsafe blood exposures, which is due to misinformation about survival of the HIV virus outside the human body.

Contact **1

Patents or Patients?

25 mins, DVD, 2002, English subtitles

Director: Joost De Haas

Do the pharmaceutical companies really spend as much on the development of new medicines as they say they do? And do they need patents to protect their huge profits?

While The Sentinel Sleeps

30 mins, DVD, English (Subtitles), 2006

Director: Arun Varma

The story of a community that lives around the Patkai ranges of the Himalayas in Nagaland, a region which records higher incidence of HIV/AIDS than the world average. The film also documents the efforts by various institutions to extend a helping hand to those who have fallen prey to the disease.

Shankar

30 mins, DVD. Hindi with English subtitles, 2007

Director: Sumit Osmond Shaw

A glimpse into the life of Shankar who is HIV positive – an ordinary man in the bustling humanity of a big city, armed only with the humble motives of eking out an existence for him and his adolescent son, Pavan.

Some Burning Questions

30 min, DVD, Bengali with English subtitles, 2006

Director: Abhijit Dasgupta

Through candid interviews with HIV+ patients in Kolkata, this film provides an insight into their lives and their struggle against social stigma and discrimination.

Contact **3

Docu-Feature Films

Anant

110 mins, VCD, Hindi with English subtitles

Director: Raman Kumar

The story of four people from different walks of life, drawn together under compelling circumstances in the AIDS ward of a city hospital.

HIV/AIDS is Serious Business

17.5 mins, DVD, English, 2006

Director: Carol Duffay Clay

The movie raises the subject of the impact of the rising number of HIV positive people on India's economy. It broaches the issue of corporate social responsibility, professional discrimination of HIV positive people and the need for peer education in the workplace.

Chupi Si Zindagi

81 mins, VCD, Hindi, 1998

Director: Monalisa Mishra and Ramesh Venkataraman

The film speaks the language of those with HIV, focusing on their strength and their perceptions of the virus, and most importantly, on their will to live.

Watching the Watchdog

21 min, DVD, English (subtitles), 2005

Director: Indranil Bhattacharya

An E.U.-India Media Initiative on HIV/AIDS.

Reaching Out At Work

27 mins, DVD, Marathi with English subtitles, 2006

Director: Carol Duffay Clay

The film talks about HIV in the work place, stresses on peer education and how it has been carried out by India's leading industrial corporations to prevent the spread of the disease.

The Human Face of HIV/AIDS

33 mins, DVD, English, 2000

This Australian film depicts the stories of three patients of HIV/AIDS, who contracted the disease through unprotected heterosexual sex, unprotected homosexual sex and blood transfusion. They use their experiences to educate youngsters and others about HIV/AIDS and its spread and to make the lives of those who have it more meaningful.

EU India Media Initiative on HIV/AIDS

40 mins, DVD, Hindi with English subtitles, 2006

Director: PN Ramchandran

The movie talks of three tests: Ignorant, Compulsary and Voluntary. The first case of a poor shopowner in Mumbai, whose HIV+ status was used against him when he was in dire need of medical care. The second test deals with Goa's health minister and his proposal to make HIV tests mandatory before marriage registrations. The third test talks of youngsters and couples in Mangalore who wish to protect themselves or their partners by taking the test.

Ek Alag Mausam

120 mins, DVD Hindi, 2003

Director: K.P. Sasi

Aparna Verma, who has been married to a traveling salesman Suresh for several years, is now pregnant. After she completes some medical tests she receives the news that she is HIV+ and must abort the child. Aparna subsequently learns that Suresh passed it on to her. She confides in her mother, finds out about a rehabilitation house, and goes there to volunteer without telling anyone about her condition. Now divorced, Aparna feels herself getting attracted to another worker, George. But the knowledge of her being HIV positive restrains her from getting too friendly with him.

Young Hopes In Elderly Arms

8 mins, DVD, English (English subtitles), 2003

Director: Teena Amrit Gill

Close to 20 years after HIV was first detected in Thailand, many of those who had the virus died. They left behind young children as well as the older generation. This feature tells the story of one such family in Sanpatong district in the north of Thailand, whose life changed forever after the untimely death of their daughter and her husband.

Short Films

Shweta and I

3 mins, DVD, English, 2005

Director: Sumit Osmand Shaw

An HIV+ woman is stigmatised by her husband and in-laws who question her chances of motherhood.

INP+ Short film on HIV/AIDS awareness

20 mins, VCD, Tamil with English subtitles

Short fictional film in Tamil dealing with the issue of HIV/AIDS awareness or the lack of it, and the role of organisations like INP+ and similar networks working with affected people at the grassroots.

INP+, Chennai

Audio-Visuals, Music Video and Public Service Announcements

Breakthrough PSAs and Music Videos

- 1) ***Maati***: Music Video on HIV/AIDS, 5 min
- 2) ***Photo Film***, Hindi, 60 seconds
- 3) ***Chappal Film***, Hindi, 60 seconds

Breakthrough, a non-profit organisation based in New Delhi, undertakes human rights education through media and popular culture.

One World TV and MTV Staying Alive PSAs and clips on HIV/AIDS

A collection of PSAs on HIV/AIDS dealing with issues of discrimination, awareness and prevention.

<http://mtv.oneworld.net>

Duration: 4 min

Heroes PSAs and Programming Clips on HIV/AIDS

Heroes Project seeks to harness India's communication power and potential to address the spread of HIV/AIDS and reduce stigma and discrimination, by influencing public perception and policy through mass media and advocacy.

Duration: 10 minutes

29 Hindi PSAs on HIV/AIDS awareness and prevention produced by BBC World Service Trust /Prasar Bharti/National Aids Control Organisation

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****2: Point of View**

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****3: Public Service Broadcasting Trust**

PO Box 3264, Nizamudin East,
New Delhi 110 013
Phone: 011-24355941 Fax: 011-24353825, Email: info@psbt.org or go to www.psbt.org

****4: Majlis**

Bldg No. 4 Block A/2,
Golden Valley, Kalina Kurla Road,
Kalina, Mumbai 400 098
Phone : 022 26662394, Fax : 022 26668539, Email:admin@majlisbombay.org

****5: Metaphor Media**

12-13-424 lane Opp, Corporation Bank,
Street No.1, Tarnaka,
Secunderabad 500017
Phone: 040 - 55405896

****6: AKHRA**

Shastri Nagar, Kanke Road
Ranchi 834 008
Jharkhand
Email: akhra@rediffmail.com

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41, Tughlakabad Institutional Area,
New Delhi 110062
Phone: +011 29955124; 29956110; 29956394
E-mail: cse@cseindia.org

****8: Octave Communications Pvt. Ltd.**

C4/4048 Vasant Kunj
New Delhi 110 070
Phone: 011 26893893

****9: India Foundation for the Arts (IFA)**

L-1, Tharangini, 12th Cross,
Raj Mahal Vilas Extension,
Bangalore 560 080
Phone: 080-23610583, 080-23610584

****10: Magic Lantern Foundation (MLF)**

J 1881, Basement, Chittaranjan Park
New Delhi 110019
Phone: 011-26273244/41605239

****11: Paromita Vohra (Documentary Filmmaker)**

28/27A PMGP, Off Mahakali Caves Road,
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Email: parodevi@vsnl.com

****12: Amar Kanwar (Documentary Filmmaker)**

N-14/A, Saket,
New Delhi 110 017
Email: amarkanwar@gmail.com

****13: Vinod Raja (Documentary Filmmaker)**

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6/2, Oakland Residency, Apartment B-1
High Street, Cooke Town, Bangalore 560005
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List of documentary funding/commissioning organisations in India

1. India Foundation for the Arts (IFA), Bangalore

Website: <http://www.indiaifa.org/>

L-1, Tharangini, 12th Cross, Raj Mahal Vilas Extension, Bangalore 560 080. Tel/ Fax: 080 23610583, 23610584, 23619517

2. National Films Division Committee (NFDC), Mumbai

Website: <http://www.filmsdivision.org/home.htm>

Films Division, No.24, Peddar Road, Mumbai 400 026. Tel/Fax: 022 23519503, 23800108

3. Public Service Broadcasting Trust (PSBT), Delhi

Website: www.psbt.org

Public Service Broadcasting Trust, PO Box 3264, Nizamuddin East, New Delhi 110 013. Tel: 011 24355941, Fax: 011 24353825

Organisations undertaking distribution of documentaries

1. Federation of Film Societies of India (FFSI)

Website: <http://www.ffsico.org>

Federation of Film Societies of India, Central Office, C 7 Bharat Bhavan, 2nd Floor, 3 Chittaranjan Avenue, Kolkata 700 072.

2. Metaphor Media

Website: <http://www.metaphormedia.org/>

12-13-424 lane Opp, Corporation Bank, Street No.1, Tarnaka, Secunderabad 500017. Tel: 040 55405896

3. National Film Archive of India (NFAI)

Website: http://nfaipune.nic.in/main_page.htm

National Film Archive of India, P.O. Box No. 810, Law College Road, Pune 411 004. Tel/Fax: 020 25652259, 25670027

Organisations/collectives holding documentary films

1. Aalochana - Centre for Documentation and Research on Women (ACDRW)

Aalochana, Flat No 10, Sunlit Apts, Prabhat Nagar Lane, Opp FTII campus, Erandwane, Pune 411 004

2. Breakthrough

Website: <http://www.breakthrough.tv/>

A1/133 Safdarjang Enclave, New Delhi 110029. Tel: 011 26176181, Fax: 011 26176185

3. Centre for Media Studies (CMS), Delhi

Website: <http://www.cmsindia.org/cms/index.html>

Research House, Saket Community Centre, Saket, New Delhi 110 017. Tel: 011 2685 1660, 2685 6429, Fax: 011 26968282

4. Centre for Science and Environment (CSE), Delhi

Website: <http://www.cseindia.org/>

41, Tughlakabad Institutional Area, New Delhi 110062, Tel: 011 29955124; 29956110; 29956394, Fax: 011 299558793

5. Centre for Environment and Education (CEE)

Website: <http://education.vsnl.com/ceecentral/>

18 Green Park Society, Aundh, Pune 411007, Ph: 020 25887099

6. Point of View

Website: <http://www.pointofview.org>

Swatantrya Mandir, Plot No 139, Ground Floor, Opposite Laxmi Nagar Hall, 10th Road, Khar West, Mumbai 400 052, Tel: 022 55739803 / 55727252

7. Federation of Film Societies of India (FFSI)

Website: <http://www.ffmpeg.org>

Federation of Film Societies of India, Central Office, C 7 Bharat Bhaban, 2nd Floor, 3 Chittaranjan Avenue, Kolkata 700 072.

8. Kalpavriksh

Website: <http://www.kalpavriksh.org/>

Apt 5, Shree Dutta Krupa, 908 Deccan Gymkhana, Pune 411004; and 134, Tower 10, Supreme Enclave, Mayapuri Vihar Phase I, Delhi 110091, Tel: 020 25675450

9. National Film Archive of India (NFAI)

Website: http://nfaipune.nic.in/main_page.htm

PO Box No 810, Law College Road, Pune 411 004. Tel/Fax: 020 25652259, 020 25670027

10. Open Space/Centre for Communication and Development Studies

Website: <http://openspaceindia.org>, <http://infochangeindia.org>

301, 2nd floor, Kanchanjanga Apts, Kanchan Lane, Off Law College Road, Pune 411 004. Tel: 020 25457371

11. Public Service Broadcasting Trust (PSBT)

Website: www.psbt.org

PO Box 3264, Nizamuddin East, New Delhi 110 013. India. Tel:011 24355941 Fax: 011 24353825

12. Pukar

Website: <http://www.pukar.org.in/pukar/>

1-4, 2nd floor, Kamanwala Chambers, Sir P M Road, Fort, Mumbai 400 001. Tel/Fax: 022 5574 8152, 022 5664 0561

13. Sarai (CSDS)

Website: www.sarai.net

29, Rajpur Road, Near Transport Authority, Delhi 110054, Tel: 011 23960040, 23942199

14. Majlis – A Centre for Alternative Culture and Rights Discourse

Website: <http://www.majlisbombay.org>

Bldg No 4 Block A/2, Golden Valley, Kalina Kurla Road, Kalina, Mumbai 400 098. Tel: 022 26662394, Fax: 022 26668539

15. Delhi Film Archive

Website: <http://www.delhifilmarchive.org>

Email: delhifilmarchive@gmail.com

Documentary film festivals in South Asia

Film South Asia

A competitive biennial festival of documentary films on South Asian subjects, which provides a platform to exhibit new works and promote a sense of community among independent filmmakers. The festival is organised by Himal Association, a not-for-profit institution dedicated to spreading knowledge and information in Nepal and South Asia.

Contact: Film South Asia, Himal Association, Patan Dhoka, PO Box 166, Lalitpur, Nepal, Tel: 077 5542544/5541196, Email: fsa@himalassociation.org
http://himalassociation.org/fsa/filmsouthasia_fsa-05.htm

Jeevika

Organised by the Centre for Civil Society, a Delhi-based independent non-profit, research and educational think-tank, Jeevika is a livelihood-documentary competition that started in 2003. The festival encourages documentaries that focus on legal and regulatory restrictions, the bureaucratic process of approvals and licenses with attendant extortion and harassment, as well as social and cultural norms and religious practices that prevent or constrain people from earning a living in the vocation of their choice.

Contact: Manali Shah - mana@ccsindia.org, <http://ccsindia.org/jeevika/index.html>

Mumbai International Film Festival for Documentary and Short Films

This biennial competitive event in film and video format is organised by the Films Division, a department of the Ministry of Information and Broadcasting, Government of India, in close co-operation with the State Government of Maharashtra. The festival aims to serve as a platform where filmmakers of the world can meet, exchange ideas, explore the possibility of co-production, and market their films.

Contact: Films Division, Ministry of Information and Broadcasting, 24 Dr G Deshmukh Marg, Mumbai 400 026, India
<http://filmsdivision.org:8080/fromrecreate/jsp/filmsfestival.jsp>

Vikalp: Films for Freedom

This is an initiative of the Campaign Against Censorship (CAC), an action platform of around 275 filmmakers and others committed to free speech and the independent documentary movement. The CAC was started in August 2003 to fight against the censorship clause introduced for Indian films at the Mumbai International Film Festival for Shorts, Documentaries and Animation Films (MIFF), 2004.

Contact: vikalp@filmsforfreedom.cjb.net, <http://202.134.160.41/fff/about.html>
Films for Freedom, Bangalore: Contact: pinto.jenny@gmail.com

VIBGYOR

This festival of short and documentary films is held in Thrissur, Kerala, in association with a wide range of organisations and collectives. Prominent among these is Chetana Media Institute, which seeks to team up with like-minded groups and organisations to facilitate effective interventions in favour of peace, justice and harmony. The competition is open to short fiction and documentaries produced in India. The festival also has a non-competitive section.

Contact: VIBGYOR Film Festival Office, Chetana Media Institute, Kalliath Sq, Palace Road, Trichur 680 020, Kerala, India, Email: info@vibgyorfilmfest.com

Pride International Film Festival

This annual international gay, lesbian, transgender, bisexual (GLTB) and HIV/AIDS themed film and video festival was established not only to promote GLTB films, filmmakers, and films with subjects of interest to the community but also to help in the advocacy of HIV/AIDS education.

Contact: Pride International Film Festival and Marketing, Suite 1005, 10th floor, MPO Building, 25, San Miguel Avenue, Ortigas Centre, Pasig City, Metro Manila, Philippines 1600, Email: events@pride-international-events.com

Expressions In Freedom

First held in Delhi on International Women's Day (March 8) 2005, the festival celebrated documentary films by Asian women. The festival seeks to open up a space for debate on creative processes enriched by women's quest for freedom of expression. The festival features films from India, Sri Lanka, Pakistan, Palestine and Nepal. IAWRT (International Association of Women in Radio and Television) is an international non-profit organisation of women working in electronic and allied media. It seeks to ensure that women's views and values become an integral part of programme-making.

Contact: Website: <http://iawrt.org>, <http://countercurrents.org/arts-film010305.htm>

Made by Women: Point of View

Every year this festival of films made by women directors pays tribute to a pioneering woman director. It is organised by Point of View, a Mumbai-based non-profit organisation that promotes the points of view of women through media, art and culture. Their work is pivoted around sex work, domestic violence, sexuality, and HIV/AIDS.

Short Cuts

Short Cuts is an initiative by a group of film enthusiasts. It has associate membership of the FFSI (Films Federation Society of India). Short Cuts organises monthly mini festivals to encourage short films, documentaries and young filmmakers in these genres.

Contact: Short Cuts, G-28, Block D2, Shanti Shikara Apts, Rajbhavan Road, Somajiguda, Hyderabad 500 082, India, Email: admin@shortcuts.in, <http://shortcuts.in/aboutus.html>

Nigah: A Festival of South Asian Queer Films

Nigaah is a film festival that sees and celebrates difference, and recognises individuals and desires beyond socially sanctioned ideas of 'normal' or 'natural' sexual behaviour

Contact: Gautam Bhan, Email: gbhan@uchicago.edu, <http://home.uchicago.edu/~gbhan/index.htm>

Kathmandu International Mountain Film Festival

This festival is organised by Himal Association, a Kathmandu-based non-profit group that seeks to inform the people of the Himalaya about issues related to their lives and times. The non-competitive biennial festival of mountain films provides a unique platform for filmmakers to exhibit new and exciting works, and to foster an understanding of the world's highlands, mountain cultures and sensibilities.

Contact: KIMFF, Himal Association, Patan Dhoka, PO Box 166, Lalitpur, Nepal, Email: kimff@himalassociation.org
http://www.himalassociation.org/kimff/about_kimff.htm

One Billion Eyes

Launched in August 2005 by the Prakriti Foundation, Chennai, the aim of this festival is to promote documentary films and the filmmakers who push intellectual, political and cultural boundaries and explore issues that are relevant to the Indian context today.

Contact: Email: abillioneyes@gmail.com, <http://www.abillioneyes.in>

Tri-Continental Film Festival

Initiated in Latin America in 2002, South Africa in 2003 and India in 2004, the Tri Continental Film Festival (3CFF) has become an annual platform for narrative, documentary, feature and short length films in the three continents. These films spark discussions, debates and conversations around human rights and social justice issues.

Contact: Monica Mody/ Alika Khosla, Tel No: 011 2617 6181/ 85, Email: tri-cff@breakthrough.tv
<http://www.breakthrough.tv>

About CCDS

The Centre for Communication and Development Studies (CCDS) is a social change resource centre working at the grassroots level to strengthen civil society and citizens' action for social justice, human rights, sustainable development and accountable governance.

CCDS's primary mandate is to empower civil society with information, analysis, diverse perspectives and alternative messages, enabling citizens to: 1) assert, exercise and claim their rights, 2) participate in meaningful discussion and citizens' action, and 3) advocate change in public policy and social attitudes.

The core competence of CCDS is the use of innovative communication strategies and media advocacy. Our civil society discussion forums, the Open Space civil society and youth outreach programme, our online resource base on social justice and development issues, www.infochangeindia.org, the quarterly journal InfoChange Agenda, and a number of other action-research projects play a crucial role in advocating issues related to sustainable development, governance, human rights and social justice at the national and international levels.

पितृ, पुत्र और धर्मयुद्ध



Director: [unreadable]

Producer: [unreadable]

Screenplay: [unreadable]

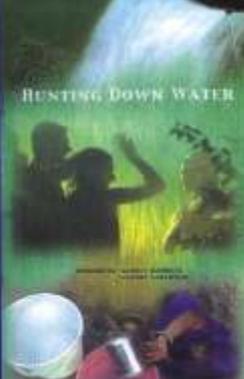
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Music: [unreadable]

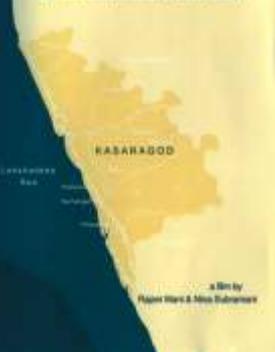
Production Design: [unreadable]

Editor: [unreadable]

Production Office: [unreadable]



Physician Center presents God's Own Country



a film by
Ajay War & Miss Subramani

www.openspaceindia.org

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