



2023

**FILM BAZAAR
DOCUMENTARY
CO-PRODUCTION
MARKET
CATALOGUE**

Co-Production Market – Documentary

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Becoming

United Kingdom, South Korea, India, United States | English, Korean, Hindi, Malayalam | Arts, Music & Culture, Love & Border, Women's Movement, Health & Mental Health

Synopsis

Eunjung Kim, born in Daegu, South Korea, was raised alongside her two sisters in a family that had hoped for a boy. Her boyish appearance made sure she was treated as a boy; often, she would engage in fights in her neighborhood. Kim was nudged by her father into dancing; rhythmic movement opened her mind as she started to understand her body and its limitless possibilities.

Growing up, Kim experienced emotional closure due to bullying. Despite feeling that being a woman was a weakness, she started embracing movement as a transformative pursuit. She wanted to add more value to her life by learning martial arts rather than dancing for pleasure. Social constructs would not allow her to pursue such a passion in Korea.

While on a trip to India to study Bharatanatyam, she encountered Kalaripayattu by chance. Instantly, she recognised the call. She felt an innate familiarity as if this form resonated with an understanding buried deep within her. It encompassed everything she had been seeking—an embodiment of the very essence of movement. In India, she found the change of space that she had craved so desperately. Before long, Kim changed her name to Kalyani and made her migration to India permanent.

Budget

USD 230, 000

Financing in place

USD 25, 000

Production Company

WHITE HORSE FILMS

<https://www.behance.net/WhiteHorseFilms>

WhiteHorseFilms

Present at Film Bazaar

Vineeth Menon

Looking for

Co-Producers, Financers,

Sales/Sales Agents, Film

Lab/Workshop/Fund, Film

Festivals/Programmers

Director(s) Statement

As a visual artist, I am deeply intrigued by the universal language of acts, behaviours and patterns that connect us to our environment and I seek to explore these profound connections. My films reflect my perceived understanding of the world, evolving with me as an individual and revealing the universality of its ideas. With ancestral roots in Kalaripayattu, I aspire to revisit this ancient practice; a journey of redemption for a culture I was not exposed to. My connection with Kim, also my Kalari teacher, adds depth, which for me serves as a means of sharing the richness of this art with the world.



Vineeth Menon
Director & Producer

(+91) 9654640300
menonvineeth90@
gmail.com

Director(s) Biography

Vineeth is a freelance director with a rich and diverse background encompassing multiple roles across a multitude of short and long-format projects spanning the Hindi & international film industries. Notably, his creative journey extended to producing long-format shows for NDTV Prime and serving as a promo producer for branded content at Viacom.

With a diverse array of experiences across different facets of commercial and documentary film production, his grasp of the creative process has flourished. His passion is deeply rooted in bringing narratives to life and shaping ideas into formats that are not only thought-provoking but also captivating to audiences.

Producer(s) Statement

Becoming is a narrative that presents the contrast between beauty and struggle. It will portray the shift in cultural influence Kim encountered and the influence of India's cultural arts, capturing the art's place among modern worldviews. *Becoming* will portray her shift from inherited behaviour to becoming her aspired self through Kalaripayattu.

Becoming represents the cultural aspects of finding a home in practice. The tension is represented through the daily battle for survival in Kerala and how movement is a part of that process. It is rare to experience such contrasts finding each other in the process, underlining Kim's experience of becoming.



Rohan K. Mehta
Producer

(+91) 9667133799
rohankmehta8@
gmail.com

Producer(s) Biography

Rohan K. Mehta is a director, writer and producer, having worked as a production designer and creative producer on multiple commercial feature length projects.

Rory O'Donovan, a UK-Irish lawyer practicing in London adds an international outlook. Together, they have access to a range of cultural and commercial networks, combining their individual backgrounds.

White Horse seeks to produce and promote provocative, evocative feature films. Excellence in cinema and a strong social critique are essential elements of any White Horse project.



Rory O'Donovan
Producer

(+44) (0) 7584421218
rorylodonovan@
gmail.com



Choti Katwa aur Uttar Bharat ke Anya Adhunik Mith

The Braid Chopper and Other Modern Myths

India | Hindi, Bhojपुरi, Haryanvi, Punjabi | Gender & Sexuality, Health & Mental Health, Anthropology

Synopsis

Choti Katwa is a look at seemingly surreal events of braid chopping in the northern belt of India; events that seem ridiculous on the face of it but managed to trigger collective anxieties and uncover social fault lines. Similar to other rumors of unexplained presences, which penetrate Northern India every 3–4 years, the mystery of the braid chopper unfolded like this: a woman would report physical unease, which was followed by periods of blackout. Post-blackout, the woman would wake up with her braid chopped off. Media headlines reported cases one after the other of women experiencing these phenomena, but none of them remembered who did it or how it happened. The descriptions of this entity differed and so did the collective responses. Responses ranged from ridicule to extreme fear and paranoia.

While eventually these cases were clubbed together to reach a 'diagnosis' of mass hysteria, many questions remained unanswered. Our attempt is to understand the memories and interpretation of these bizarre events through the first-hand experiences of these women and bring focus to women's mental health in these regions. While covering the upheaval that followed is one part of the film, the multiple narratives following these events are at its core.

Budget

USD 84, 000

Financing in place

USD 21, 341.46

Production Company

Raging Films
www.ragingfilms.in

Present at Film Bazaar

Manas Krishna
Shaunak Sur
Prateek Bagi

Looking for

Co-Producers, Financers,
Film Lab/Workshop/Fund

Director(s) Statement

Apoorva and Manas, both from Uttar Pradesh, one of the states covered in the film, have grown up hearing such stories time and again.

For us, this film is an effort to understand such beliefs and how they sometimes lead to dire consequences, as well as the sidelined concern of women's mental health and how the first response to any perceived threat is to further curb their freedom. Lastly, it is also an opportunity for us to experiment with form and storytelling techniques, which will be required to do justice to a story as unusual as this.



Apoorva Jaiswal
Director

(+91) 8587933820
apoorvaa009@gmail.com

Director(s) Biography

Apoorva is an archival producer and researcher on films and documentaries, based out of Bombay. She is also a Let's Doc '23 Fellow.

Manas is a final year cinematography student at SRFTI, Kolkata. He recently attended a three-week long documentary filmmaking residency in Serbia.

Apoorva and Manas have previously shot a short documentary together. The documentary was centered around issues of urban planning and caste in Banaras and was produced through the Nagari Short Film Grant. They share a passion for telling authentic stories that explore gender and caste from their home towns of Allahabad and Banaras.



Manas Krishna
Director

(+91) 8765842669
manas011235@gmail.com

Producer(s) Statement

Choti Katwa adopts an investigative approach, shedding light on deeper societal issues plaguing rural India. It offers a window into the different versions of truth perceived by various stakeholders who use their deductions for their own use. It is a blend of psychological horror, social drama and a slow-burning thriller that promises to captivate audiences while provoking thought.

Despite the need for a modest budget, we are committed to authentically capturing the stories of real people with a technically strong team. We are actively seeking co-production opportunities to leverage the experience of experts in crafting documentaries with global appeal.



Prateek Bagi
Producer

(+91) 9123640144
ragingfilm@gmail.com

Producer(s) Biography

Prateek, an alumnus of SRFTI, has worked as a producer, EP and LP on various notable independent films. His filmography includes the Malayalam film *Oru Pathiraa Swapnam Pole* and the Bengali feature film *Kalkokkho*, both of which have won National Awards.

Shaunak, an alumnus of SRFTI, has a diverse background in film production, which includes independent feature films, AD films and documentary programs including *Childhood Abroad* and *India's Mega Festivals*. He has worked as the EP of *Hoichoi*, producing shows such as *Taqdeer* and *Mandaar*. His focus now lies on producing independent film projects.



Shaunak Sur
Producer

(+91) 9830140519
(shaunaksur@gmail.com)



Downhill Kargil

India | Hindi, Urdu, Purgi | Environment and Sustainability, Urbanization, Women's Movement

Synopsis

Kargil, infamous for the 1999 India–Pakistan war, remains home to a tight-knit Shia Muslim community, a minority in India. Played on naturally frozen rivers, ice hockey for this community is not just a sport but a movement. Mehroon, a fearless 18-year-old, forms Kargil's first women's ice hockey team with the help of Imtiyaz, a passionate 32-year-old coach. Imtiyaz, having returned to Kargil after a decade of city life, now channels his unfulfilled athletic dreams into forming a robust team. However, keeping the team together proves challenging as most teenagers consider migrating to cities for better opportunities. Mehroon moves to Delhi, 1000 km away from Kargil, and joins an artificial ice rink. However, Delhi's modern life and India's intensifying majoritarian politics makes Mehroon feel isolated. Torn between two worlds, ice hockey remains her only driving force. Meanwhile, Kargil is witnessing the effects of climate change. With shorter winters and a narrow window to play ice hockey, more girls move to Delhi to play on an artificial rink, just like Mehroon.

Amid this growing migration and shrinking winters, will Imtiyaz and his team make it to the national championship? Will Mehroon be able to fight isolation and continue to play ice hockey? Will Mehroon play for Kargil or Delhi?

Budget

USD 308,000

Financing in place

USD 42,500

Production Company

AutumnWolves Media LLP

Present at Film Bazaar

Nupur Agrawal

Looking for

Co-Producers, Financers, Film Lab/Workshop/Fund

Director(s) Statement

As an Indian woman, we are taught to doubt our dreams. My journey to seek freedom and self-expression led me to solo-backpacking, filmmaking and eventually to Kargil where I first met these girls during winters in -18°C. Their raw passion and innocent bond as a community drove me towards them. Me and my DOP, a 2-women-crew, went on to spend countless months in the harsh cold weather which gave way to warmth, as they let us into their homes and their lives. A story like this will show young girls, they can be anything they want, far beyond the societal limits.



Nupur Agrawal
Director & Producer

(+91) 9734980993
nupuragrawal.films@
gmail.com

Director(s) Biography

Nupur is a non-fiction filmmaker and a solo traveler. She was the Associate Director & Executive Producer of *Borderlands*, which explores how everyday lives intertwine with borders in the Indian subcontinent. Featured at Cannes Film Market (2020), it also won a National Film Award.

Nupur was one of the 42 filmmakers selected from India and Pakistan by the US Consulate for their cross-border initiative. She co-directed and produced a short fiction, a satirical comedy about India-Pakistan relations, available to watch on Zee5 now. She is currently directing and producing her debut feature documentary *Downhill Kargil*.

Producer(s) Statement

Downhill Kargil is an intimate slice-of-life tale of a young girl and a coach. It captures how their ice hockey dreams intertwine with their personal journeys in a unique socio-cultural context. The film explores themes of sport, gender, migration and climate change. Produced in association with Camera And Shorts, a distinguished film collective boasting two national awards and a Netflix docu series, the film is currently in the development phase. We have secured 15% of the total budget from personal funds, crowdfunding and a DMZ Docs grant. The film has significant commercial prospects for film festivals as well as TV broadcasts/OTTs.



Fair-Home Fairy-Tales

India | Bengali, English | Anthropology, Love & Border

Synopsis

Rachael MacBean, a 79-year-old puppet artist, recreates the 600 km perilous trek of her mother from Burma (Myanmar) to Bengal during the Japanese invasion in WWII. The paths were strewn with wounded and dead across the Death Valley (Hukawng) to reach Kolkata. Leaving through family mementos, photos and diaries, Rachael shares the story of her family, remembering what she heard from her mother. Rachael was born in a refugee camp in central India. The rest of the large Eurasian family was scattered in Canada, the US, the UK and Australia. But Rachael decided to stay where her parents' graves were.

Today, news of Rohingya immigrants from Myanmar and a war in Europe haunts Rachael. She fights her loneliness and fears to tell stories of survivors that transcend all borders, even today. In her workshop, the puppets are now ready for a show. They lie motionless, ready to come alive, pulled by strings. Do puppets have souls? One wonders as the camera glides past amidst flickering lights. Rachael says 'yes, their souls lie in the palm of the puppeteer. Once told, a story remains'.

Budget

USD 408, 240

Financing in place

USD 48, 750

Production Company

Filament Pictures

Present at Film Bazaar

Sourav Sarangi

Miriam Chandy Menacherry

Looking for

Co-Producers, Financers,
Film Lab/Workshop/Fund

Director(s) Statement

Being a third-generation immigrant myself (within India), Rachael's story struck me strongly. I touched the fragile pages of the diary written by her mother while escaping air raids, trekking through forests, starving and yet not giving up hope. Suddenly, everything came alive like a fairytale.

Fair-Home is a metaphor for anyone who loses their home. The idea of using puppets to glimpse into the past fascinates me. As the specter of war grips us today, I am excited to recreate a missing chapter of WWII in Asia. We do not live in the past, but the past lives within us.



Sourav Sarangi
Director & Producer

(+91) 9831964093
souravsarangi@gmail.
com

Director(s) Biography

Sourav Sarangi is an award-winning filmmaker from India. He put down his geologist's hammer to pick up a camera and tell stories. Stories that entertained and informed us, stories that transformed our views. His journey began in Kanthi, a small town in South Bengal, to become a fellow of the Film Independent, LA and the U.S. Department of State's Bureau of Educational and Cultural Affairs. National and international film festivals in Berlin, Sydney, Dubai, Locarno, Nyon, Yamagata, Guangzhou, Moscow, Goa, Yerevan, Busan, Toronto and many more have premiered and awarded his films.

Producer(s) Statement

I am particularly attracted to this project because it combines the personal historical perspective of the character with the contemporary realities that surround all of us. It connects from any part of the world torn with the dilemmas of war and migration. The treatment is unique with puppetry and animation to engage the audience and bring us hope. Art can heal.

Though our working budget is not too high for puppetry and animation, I find it impossible to raise it in India; hence, I need the collaboration of international co-producers.



Miriam Chandu Menacherry
Producer

(+91) 9892644163
miriamchandy@
yahoo.com

Producer(s) Biography

Miriam is the Founder Director of Filament Pictures. Her award-winning films are *From the Shadows #Missinggirls* (2022), *The Leopard's Tribe* (2022), *Lyari Notes* (2015), *The Rat Race* (2011), *Robot Jockey* (2007), *Stuntmen of Bollywood* (2005) and a 7 part series on BBC World. Her films have premiered at the International Documentary Festival of Amsterdam and broadcast on channels like NGC, BBC, Al Jazeera and Arte. She served as jury member on the IDA awards (USA), Kashish LGBTQ Festival and Indian Documentary Producers Association Awards.

In 2019-20, she was one of 18 fellows selected for the Global Media Makers Fellowship by Film Independent and US State Department.



Finding Lanka

India, Sri Lanka | English, Odia, Sinhala, Tamil | Arts, Music & Culture, Cultural Figure, Anthropology

Synopsis

If you search for 'Lanka' on Google, you'll find two distinct results: Sri Lanka, the country on the Indian southeastern coast and Lanka, the fortress capital of the asura king Ravana, a key figure in the Ramayana. This duality is not a coincidence but a tale that spans over two millennia, is revered by some, seen as a myth by others and is integral to heritage, culture and faith. The story of Lanka's location aligning with Ramayana's descriptions as an island has maps supporting it but belief in alternative locations remain strong.

In Sri Lanka, various sites are believed to be from the Ramayana, while in Sonapur, India, there's a deep-rooted belief that it is an offshoot of the fabled Golden Lanka. Festivals like Lankapodi Jatra celebrate this connection. The Lankeswari Temple and Subalaya are other places bound by an unwavering belief in Ramayana's events.

The film delves into this intersection of archaeology, anthropology, mythology, history and belief posing questions about Lanka's location and Ravana's origins. The documentary explores the rich stories, rituals and beliefs tied to these questions, inviting viewers to reflect on the interplay between the written word and living culture.

Budget

USD 411, 706

Financing in place

USD 45, 288

Production Company

Eleanor Images Private Limited
www.eimagesindia.com

Present at Film Bazaar

Nilamadhab Panda

Looking for

Co-Producers, Financers,
Post Production Partners,
Sales/Sales Agents,
Distribution Partners, Film
Festivals/Programmers

Director(s) Statement

In the heart of ancient myth, our documentary explores Lanka, a mythical city in the Ramayana, weaving through time, myth and two cultures: Sri Lanka and Sonapur, India. The Ramayana's enduring power influences these places, shaping beliefs and traditions. Immersing in each location, we engage with locals, scholars and religious leaders to grasp their essence.

Through interviews, visuals and cultural insights, we reveal the subjective nature of faith and the universal connections uniting us. From Sonapur's Lankapodi Jatra to Sri Lanka's landmarks, the film connects documented history, cultural practices and captivating enigmas. It inspires viewers to ponder our shared human origins.



Nilamadhab Panda

Director & Producer

(+91) 9811320557
nmp2020@gmail.com
com

Director(s) Biography

Nilamadhab Panda, a renowned writer and filmmaker, has won numerous awards for his films including a National Award for the film *I am Kalam*, *Jalpari*, *Babloo Happy Hai*, *Kaun Kitney Paani Mein*, *Kadvi Hawa* and *Halkaa*. His innovative storytelling and OTT series *The Jengaburu Curse* have also gained recognition. He founded the International Screenwriters Lab and collaborated on international projects. Panda has received numerous awards, including the Padma Shri and an honorary D.Litt. degree.

Vimukthi Jayasundara is a renowned French director. His debut film *The Forsaken Land* won the Caméra d'Or Prize at Cannes in 2005. His second film *Between Two Worlds* was selected for the Venice International Film Festival in 2009. He also directed a documentary called *The Land of Silence* (2001) and a short *Empty for Love* (2002).



Vimukthi Jayasundara

Director

Producer(s) Statement

The author grew up in the small town of Sonapur, identified as the Lanka of Ravana, which is believed to be the offshoot of the golden Lanka. The author grew up with these stories which evoke a sense of mighty Ravana's presence in the town. The film aims to show this belief arguing that the 'evil' that was once thought to reside in the foreign land now lives with the people and is celebrated equally. The author also questions our notions of good and evil and the connection we have to god and mythology.



Habaspuri Weaving : The Second and Last Death???

India | English, Odia | Arts, Music & Culture

Synopsis

As traditional ways of life fall to the wayside, cultures are losing the artisans and craft traditions that make them unique. Habaspuri Handloom, practiced for centuries by Habaspuri weavers, is now on the verge of extinction. The Habaspuri sarees are finely handwoven in Chichaiguda, Chakuli, Jayantpur and a few more villages in Kalahandi district (Odisha). Inspired by the age-old tribal traditions of Kalahandi, the Habaspuri style of weaving includes ethnic patterns/motifs of the Kandha tribe like kumbha, fish, tortoise, flowers, birds, tribal wall art, etc. The painstaking efforts and creativity of Habaspuri weavers make every Habaspuri saree a special piece.

Already revived once by (late) Master Weaver Ugrasen Meher, this tradition is once again witnessing a decline in the number of weavers. Lack of required government support, demand for synthetic fabrics, absence of master weavers and lack of facilities, skills and knowledge of new techniques combined with chronically low pay have brought extreme agony to their lives. Currently, there are only about 15-20 weavers and their future remains uncertain. Is this going to be the second and last death of Habaspuri weaving? This documentary aspires to explore the reasons behind the languishing days of Habaspuri weavers, the hope and possible solutions for their revival.

Budget

USD 14, 457.80

Financing in place

USD 1, 445.80

Production Company

BNR FILMS LLP
<https://bnrfilms.com>

Present at Film Bazaar

Mayur Mahapatra

Looking for

Co-Producers, Financers,
 Distribution Partners

Director(s) Statement

As a filmmaker from Odisha, I deeply admire Odisha's rich art and craft traditions. I am also proud of our internationally acclaimed Sambalpuri handloom. I also learnt about Kotpad Handloom through Biswanath's documentary *Kotpad Weaving*. In 2021, when Biswanath briefed me about the Habaspuri handloom, I felt emotionally connected to the plight of the Habaspuri weavers. For me, it is an inspiring and important story that needs urgent attention.

This documentary is our humble attempt at identifying the issues and possible solutions for the betterment of the lives and future of these weavers, as well as for the revival of this centuries-old craft in Odisha, India.



Mayur Mahapatra

Director

(+91) 7507364819
mayurmahapatra@gmail.com

Director(s) Biography

Mayur Mahapatra is a Bhubaneswar-based passionate and experienced Film Director as well as Cinematographer, who has shot and directed two acclaimed short Documentaries titled *Lost and Found* (Odia) and *One More frame* (English). He has also worked as the DOP in a Marathi short film titled *Everyday* currently streaming on two National-level OTT platforms: Hungama Play and MX Player. Since the last two years, he has been working closely with award-winning filmmaker Biswanath Rath and has carried out research, documentation works for several documentary projects.

Producer(s) Statement

Our critically acclaimed documentary *Kotpad Weaving: The Story of a Race Against Time* was our first step towards documenting the lives of Odisha's artisans. Expectedly, it has brought much-needed visibility & recognition to Kotpad weavers. Inspired by the impact of this documentary, we carried out research on Habaspuri weavers, who we think need much more attention and support.

During the 1st phase of our research (in August 2019), we met (late) Master Weaver Ugrasen Meher, who had once saved the Habaspuri handloom from extinction. Post-pandemic, we had our second field trip this year. Through this documentary, we aspire to present our findings.



Biswanath Rath
Producer

(+91) 9962576444
biswanath.rath@gmail.com

Producer(s) Biography

Biswanath Rath is an award-winning writer, director and producer with 11 years of experience in the field of filmmaking and screenwriting. His acclaimed documentaries *Kotpad Weaving*, *A Zero to Hero Collaborative Approach*, *WAR: Rescue. Release. Repeat* and social short films *Ravaiyaa*, *Kar Bhalaa*, *The 'Right' Glass*, *Desh Dosti Etc* have won a total of 471 Awards/Accolades in Film Festivals across the globe. He is the founder and CEO of award-winning film production company 'BnR Films'.

Biswanath strongly believes in the role of films in creating awareness about the lesser-known socio-cultural issues. His documentaries have varied themes: Environment, Wildlife conservation, Agriculture, Art, Culture and Tradition.



Raga Rock - The Jazz Odyssey of Braz Gonsalves

Germany, India, Portugal | English | Arts, Music & Culture, Cultural Figure

Synopsis

From the heart of India, a tale of music, faith and love emerges. Braz's early life led him beyond India, blending Ragas with Jazz. Pioneering the fusion of these genres, the Sangam jazz band, featuring renowned Carnatic vocalist Ramamani, carried the Indian Classical on Jazz's wings across Europe. At the peak of his career, Braz Gonsalves bid adieu to Jazz. At 40 years of age, this saxophonist made the decision to live a humble life with his wife, the jazz singer Yvonne Gonsalves.

Four decades later, a group of youngsters issued a challenge that would reignite the dormant embers of his passion, daring him to encapsulate his life in a musical. He accepted gracing the stage in a memorable sold-out Goa concert.

As 2024 approaches, Braz Gonsalves will mark his 90th journey around the sun. His enduring faith in jazz music stands as a beacon of inspiration. His life is a testament, a living proof that, with unyielding faith and the progressive assimilatory nature of jazz, the realm of the impossible becomes the canvas upon which one can paint one's dreams.

Budget

USD 126, 050

Financing in place

USD 28, 000

Production Company

Lotus Film & TV Production
www.lotusfilmgoa.com

Present at Film Bazaar

Nalini Elvino de Sousa

Looking for

Co-Producers,
 Financers, Film Festivals/
 Programmers

Director(s) Statement

Five years ago, when I first met saxophonist Braz Gonsalves, an instant connection was formed. It became evident right from the beginning that he was no ordinary musician. His instinct for survival, deep passion for music and faith held my attention for countless hours as I listened to his musical journey.

I reached out to a few of the artists who played with him such as Louiz Banks, Ramamani and Ramesh Shottam. Their admiration for Braz is endless. The more I got to know him, the more convinced I became that his legacy deserved nothing less than a documentary.



Nalini Elvino de Sousa

Director & Producer

(+91) 9881746058
nalini.sousa@
lotusfilmgoa.com

Director(s) Biography

Nalini Elvino de Sousa directed the documentary *Water* (2010), which highlights the importance of water harvesting as a solution to the global water crisis. In 2011, she directed *Dances of Goa*, which takes viewers on a journey through Goan villages, showcasing the rich cultural heritage of the state through dance.

Nalini Elvino de Sousa co-produced the documentaries *Special Envoy* (2018) and *The Club* (2021) together with Portuguese producers Jacinta Barros and Rui Simões. The documentary *Another Goa*, where she holds the position of Director of photography, will be released soon.

Producer(s) Statement

The Raga Rock documentary explores the unique improvisational qualities of jazz, showcasing how Indian ragas harmonize beautifully with this genre. From Braz's pioneering experiments with ragas in the 1980s to the contemporary evolution of jazz, encompassing swing, bebop, afro-jazz and more, the film delves into this transformative musical journey.

As the producer of this upcoming documentary, I believe it will captivate not only jazz enthusiasts but anyone who cherishes music. Braz Gonsalves embodies the qualities that define exceptional musicians: perseverance, humility, faith and an unwavering love for music. His legacy continues to inspire current and future musicians.



The Unlikely Hero

India | Gujarati, Sindhi | Environment and Sustainability, Urbanization, Wildlife

Synopsis

Unlike the others in his community, who traditionally have owned 100–200 swimming camels, Jusab Jat owns only 5 swimming camels. Jat grew up swimming with the camels like other herders. However, his penchant for camel milk & his love for his favourite camel, Kari, have led him to take it upon himself to help with the problems of his community in Jamnagar, Gujarat.

The Jats are nomadic caught in the crossfire of migration and identity. The grazing areas for the camels fall under the jurisdiction of Marine National Park. With the state's effort towards mangrove conservation, the state has restricted the camel's access to forest resources. Jusab says, 'The marine guards constantly fine us for grazing without a license and blame the camels for eating new growing shoots of the mangroves'.

As Jusab gazes upon the abundant but restricted mangrove land, he says that if the camels don't survive, he won't survive. Through Instagram, he posts about the different issues the camels and the herders go through. However, things start to get awry when Jusab elopes with a previously married woman whom he met on Instagram. The film explores how Jusab navigates his love for his community as well as his personal fight for love.

Budget

USD 167, 000

Financing in place

USD 25, 000

Production Company

Indie Film Collective Pvt Ltd
<https://indiefilmcollective.in>

Present at Film Bazaar

Ishani Roy (Online)
 Nisheeth Kumar
 Sandeep Kumar Verma

Looking for

Co-Producers, Financers,
 Post Production Partners,
 Film Lab/Workshop/Fund

Director(s) Statement

Being a city girl, this story and film are interestingly out of my comfort zone. As a first-time director, I am incredibly attracted to pure observational documentaries. As a cinematographer who has worked on various sensitive subjects, such as assisted death, I am keen to visually observe the incredible closeness that animals and humans share.

I am deeply inspired by films like Victor Kossakovsky's *Gunda*, where powerful and poetic imagery guides you through the story with very little spoken word. Through this film, I hope to document and showcase a different way of life that is rapidly dying.



Ishani Roy
Director

(+91) 9920420659
roy.ishani@gmail.com

Director(s) Biography

Ishani Roy started her film career as a researcher for documentaries. She then went on to do her M.A. in cinematography from Bournemouth University, U.K. As a Director of Photography, she has worked with the Robert Bausch Foundation (Our Better World, Singapore) and shot feature-length documentaries that have screened at prestigious festivals such as IDSFK and IFFI. She is a published Haiku poet. She is also a member of the Indian Women's Cinematographer's Collective.

Producer(s) Statement

This story must be told not only to understand the complexities of environmental issues but also to understand and attempt to preserve rural faces and a way of life that is rapidly disappearing. Jusab is a highly ambitious person and seems determined to bring his community to the forefront, no matter what.

Taboo love and a crisis for survival for the herders of Jamnagar make the perfect backdrop for a layered film with many threads and chapters to explore.



Nisheeth Kumar
Producer

(+91) 9810514693
nisheethkumar5@gmail.com

Producer(s) Biography

Nisheeth Kumar, Executive Director of Indie Film Collective (IFC), co-produced Gurvinder Singh's 2019 film *Khanaur* (The Bitter Chestnut), which premiered at the Busan International Film Festival and MAMI International Film Festival. He also produced Siddharth Chauhan's critically acclaimed 2022 film *Amar Colony*.

Sandeep Kumar Verma, a producer, writer and director, won the Jury Award for Best Film under the Children & Youth category for his film *Aarambh*. He collaborated with Bill and Melinda Gates Foundation on *For All We Care* (Associate Producer) and *Call of Hope* (Executive Producer and Writer). He recently served as an Executive Producer in the upcoming short film titled *Oolta*.



Sandeep Kumar Verma
Producer

(+91) 8454000412
work.seandeep@gmail.com



The Village Girl Who Ran

India, Japan, Russia | Bengali | Women's Movement, Cultural Figure

Synopsis

Anima, an ex-athlete who represented India in various international games, exposts her journey from a small village in India to participating in the Olympics, traversing through a complex matrix of patriarchal Indian society, motherhood and gender inequality.

On the night of retirement, Anima finds an old audio cassette from the storeroom, which contains her interview from 1978, just after she made a national record and won gold in the 400-meter run. As the cassette suddenly gets stuck inside the player, she starts narrating the story behind it. Her world of memories, struggles and fighting against the so-called norms of society started coming out, which had been suppressed for the last 30 years. My mother, who was always a woman of few words, opened up to me. It's a confession of a mother to her daughter about the past, present and future of womanhood and their movements, fighting for self-love and respect in a male-dominated Indian society.

Budget

USD 200, 000

Financing in place

USD 20, 000

Production Company

SRDM Productions
www.srdmproductions.com

Present at Film Bazaar

Deyali Mukherjee

Looking for

Co-Producers, Financers,
Distribution Partners

Director(s) Statement

I grew up seeing a working mother juggling between family and office life haphazardly. I was never satisfied with what I was given back then. But as I grew up into an adult and started working, I realized how difficult it could have been for her. When we talk about work-life balance, it is almost impossible to execute in a patriarchal society like ours, where no structured support system exists to help these working women. The more I researched, this personal subject started growing bigger and took the shape of the collective movement of working women across different fields.



Deyali Mukherjee
Director

(+91) 8928945656
deyali.films@gmail.com

Director(s) Biography

Deyali is an independent filmmaker based in India. Her first short documentary *Evening Song* premiered at the IDSFFK (2013). She is a graduate of the Film & Television Institute of India and Busan Asian Film School, South Korea. *The Village Girl Who Ran* is her first documentary feature which is in development and was awarded the Best Project in Development at the Let's Doc Fellowship Program by Documentary Resource Initiative India. Deyali has also worked as a cinematographer for documentaries *The Flowers & the Gemstones* and *Conspiracy of Silence*, both produced by Films Division, India.

Producer(s) Statement

I have been seeing Deyali wanting to make a film on her mother's Sports life and her struggles. It has been almost 10 years since she kept her research going for the film. In 2020, we applied for the Let's Doc Fellowship Program by Documentary Resource Initiative India, where the project was groomed and awarded 'The Best Project in Development'. Since then, Deyali has been working frequently on the subject and tracing the women's stories in the Sports World. Also, we wish to shoot some parts of the film in Japan and Russia alongside the Indian village.



Sriram Raja
Producer

(+91) 9158515193
sriram@
srdmproductions.com

Producer(s) Biography

Sriram co-founded SRDM Productions in 2014 and aims to create content which is rooted in Indian culture and society but has the potential to reach a global audience. Sriram produced fiction and documentaries which have been part of many film festivals and won awards. Sriram was commissioned by the Films Division of India to work on a short documentary on Child Sexual Abuse in 2019, which was also supported by the Ministry of Women and Child Development, Government of India. Sriram envisions working with the public sector in collaboration with international platforms and telling stories with a unique cinematic language.



Tokora Sorai'r Baah

A Weaver Bird's Nest

India | Assamese | Arts, Music & Culture, Environment and Sustainability, Urbanization

Synopsis

Mahendra Rabha (65) always wanted to be a painter. So much so that when he was a child, he would draw in the mud with a stick while the family's cows would graze under his watch. Mahendra was born and raised in Kherpujee and had no resources for him to become a professional artist.

His priority now is his two grandchildren. His son earns for the family but cannot come home often due to his job. The dust has finally settled. Until, it is announced that Kherpujee will be demolished because a highway is to be constructed in its place. Mahendra is shocked as he does not have the money to build a new house for his family. Any compensation for the house would have to be split between himself and his 7 siblings.

His son, who now works with the police force as a surrendered ex-militant, has decided to move away to a larger town without Mahendra. This means that Mahendra will be separated from his grandchildren.

Mahendra sees only one way out of this situation – his art. He believes that if he can sell some of his work, he can convince his son that they should remain together. Will Mahendra lose everything but finally feel the satisfaction of being an artist?

Budget

USD 295, 405

Financing in place

USD 29, 540.50

Production Company

Moped Films

Present at Film Bazaar

Alvina Joshi
Rahul Rabha

Looking for

Co-Producers, Financers,
Film Lab/Workshop/Fund

Director(s) Statement

How can a man who has consistently failed at everything he wanted for 40 years, still have intense passion and motivation? Mahendra and his pursuit raise significant questions as to how we as a society look at failure. However, along with this drive comes the selfishness of the artist. The price for Mahendra's impossible pursuit has been paid by his wife.

The lack of opportunity for Mahendra strikes me as deeply unfair. We may just see an artist achieve mastery and create his magnum opus through this film – and this keeps me going. His wife during their final leg of life, has started speaking out against him. As a woman, her struggle hits too close to home.

Director(s) Biography

Alvina is the director and producer of *A Weaver Bird's Nest*. With it, she is a Sundance Ignite fellow and has pitched at Docedge Kolkata and Dhaka Doc Lab, winning the award for Best South Asian Project. Her first film premiered at the 32nd Ethnological Film Festival of Belgrade and Jio MAMI.

Rahul, an alumnus of FTII, is the director of the film. He has worked in the sound department of *Against the Tide*, *Invisible Demons*, *Tora's Husband*, *Aamis*, *Tales from Our Childhood* and more. He was an AFA– Busan fellow and an IFC Filmart in 2019.

Producer(s) Statement

We aspire to take the audience on a transformative journey with Mahendra. I chose to work with Rahul because he belongs to the community that we are documenting. The budget reflects our shooting schedule, wherein we aim to capture all seasons visually. Further, it accounts for making the paintings a part of the film form, a new language.

The film poses the fundamental question: What would you do if you realized that you were utterly dissatisfied with your life towards the end of it? It is as honest as human experience can be and this was my reason for picking this film.

Producer(s) Biography

Banazer Akhter is an alumnus of SRFTI. Her debut feature *Boroxun: Songs for Rain* gained recognition at national and international film festivals. Her film *Dhundhgi Ke Phool* premiered at IFFR 2023, earning the Best Experimental Film title at the Emami Art Experimental Film Festival and Best Short Fiction Film at IDSFFK.



Alvina Joshi
Director & Producer

(+91) 8971789715
alvina.joshi177@gmail.com



Rahul Rabha
Director

(+91) 9767717288
rabharahulsound@gmail.com



Banazer Akhter
Producer



Who Am I

India | Malayalam, English | Gender & Sexuality

Synopsis

In a small village in rural India, Parvathy, a determined transgender woman, dreams of shattering societal norms. Denied education and employment opportunities because of her gender identity, she discovers an opening for change when the local post office announces a recruitment drive. She embarks on a relentless journey to become India's first transgender postwoman. As she navigates prejudice and challenges, Parvathy encounters fierce resistance from traditional villagers who view her with suspicion and contempt.

However, her unwavering spirit and resilience slowly won them over. Through her diligent service, she becomes a symbol of hope and empowerment inspiring other transgender individuals to break free from the shackles of discrimination. Parvathy's story spreads far and wide drawing national attention. The media, activists and the government rally behind her cause. With newfound support, she started a program to educate and empower transgender youth ultimately transforming the lives of countless individuals. Breaking Barriers: India's First Transgender Postwoman is a heartwarming tale of courage, perseverance and the triumph of the human spirit, illustrating how one person's determination can challenge age-old prejudices and pave the way for greater acceptance and inclusion in society.

Budget

USD 27,500

Financing in place

USD 11,750

Production Company

9 Frames

Present at Film Bazaar

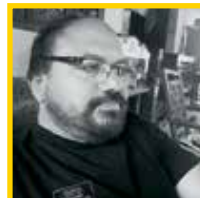
Suresh Nair Lakkoor

Looking for

Co-Producers

Director(s) Statement

Our documentary is a tribute to the resilience and courage of transgender postwomen in India. It aims to shed light on their struggles and triumphs, highlighting the power of self-identity in the face of adversity. Through intimate storytelling and personal narratives, we explore the journey of these remarkable individuals, challenging stereotypes and fighting for their rights. This film is a testament to their strength offering viewers a chance to witness the transformative impact of their stories on society. It is a call for empathy, understanding and social change offering hope for a more inclusive and diverse world.



Sasi Kumar
Director

(+91) 9961724648
nanmai1966@gmail.com

Director(s) Biography

Sasi Kumar started his career as an assistant director to Mr. Lenin Rajendran (a legendary filmmaker); he worked in about seven feature films, documentary films, short films and television shows as an assistant. He independently directed the events like National Award ceremony (1997) for DD-1, Thrissur Pooram (1999) and Janakeeyasoothranam (2000). His documentary *The Journey of Naked God* was the first celluloid documentary in 35mm English of 22 min duration. This documentary was featured in the 8th International Film Festival at Kerala 2003 and the Annual International Film Festival (FILCA) 2003. This documentary won awards like the Kerala Film Critics Award (2002) and the John Abraham Puraskaram (2002) (Federation of Film Societies of India).

Producer(s) Statement

Our documentary on India's first transgender postwoman is an ode to the human spirit's unyielding resilience. It's a testament to their trailblazing spirit as they break down societal barriers and lead by example. We're committed to showcasing the unique and inspiring journeys of these women, offering a platform for their stories and voices to be heard. This film underscores the importance of inclusivity and equal opportunities, advocating for a society where every individual, regardless of their gender identity can fulfill their dreams.

Our mission is to create awareness, foster empathy and promote positive change in the lives of these extraordinary pioneers.



**Suresh Nair
(Lakkoo)**
Producer

(+91) 8277023666
suresh.nair.r@gmail.com

Producer(s) Biography

Suresh Nair (Lakkoo) is a producer, actor, writer and director. He has worked as a line producer for more than 15 feature films, independently produced a feature film and has a production background primarily in producing television commercials, short films, feature films and documentaries. He has independently produced and directed one feature film, many short films and television commercials. He is now associated with Mr. Sasi Kumar to produce this documentary. He is an alumnus of the New York Film Academy (NYFA) and the Barry John School of Acting (BJAS).



Women of Fire

India | English, Hindi, Marathi | Environment and Sustainability, Urbanization, Women's Movement

Synopsis

In 2011, in an effort to strengthen the force, the Mumbai fire brigade did something that they had never done before: recruit women. There are 127 women in the force who constitute India's biggest contingency of female firefighters.

Working as a firefighter in Mumbai is a daunting task; the fire brigade receives 45 emergency calls every day and attends to over 4000 fires every year. This film follows the journeys of three women firefighters and looks at how our protagonists navigate a work environment that has never seen a woman in a position of power before, the perceptions of the public who encounter women firefighters for possibly the first time and how their high-stress jobs change their lives at home and in the city.

We explore both the emotional landscape and the bodily responses the women have to all these challenges through a close look at different aspects of their lives: the routines at home and work, the official drills, the stolen moments of leisure, the tensions, the adrenaline rush, the heartbreak, the crises and emergencies and finally the sober aftermath.

Budget

USD 289, 850

Financing in place

USD 29, 340

Production Company

BANDOBAST FILMS

Present at Film Bazaar

Naveen Kumar J
Richa C Bhavanam

Looking for

Co-Producers, Financers,
Film Lab/Workshop/Fund

Director(s) Statement

Firefighting is strongly associated with masculinity or machismo and we would like to see how that perception changes when there are female bodies in these roles.

When women are 'allowed' into spaces that have been occupied by men for long there is an expectation that women 'rise' to the challenge by making themselves 'more masculine'. But is this the only way of negotiating our bodies into difficult worlds? Can we also speak of our comforts and discomforts of vulnerabilities and strengths, the precariousness of life, of our individualities and our unique mental and bodily approaches to the work we do.

Director(s) Biography

Anushka is most interested in collaborative spaces, in music that is created in communities and in friendships that transform over the years. Her last feature film *Up Down & Sideways* (2017), is about the polyphonic music of a community of rice farmers in Phek, Nagaland.

Richa began her exploration of the visual medium with black-and-white film photography. Her background in social science forms the cornerstone of her practice as a photographer and filmmaker. She is most interested in documenting women-centric narratives.

Producer(s) Statement

The film tracks Mumbai's firewomen, as they problem - solve their way through a whole range of challenges. From seemingly trivial incidents like bird rescues to the menacing uncertainty of fires and building collapses we watch the women orchestrate a rapid response to the crisis. We believe this film will resonate strongly with both local and global audiences across the gender spectrum. The suspense and dramatic storytelling potential of disaster rescue operations interwoven with personal narratives will have a wide appeal.

This is a very real modern India story, filmed in one of the worlds most crowded and exciting megacities.

Producer(s) Biography

Naveen is an actor and producer who works in theater and documentaries. He was the associate producer for the Netflix original *Crime Stories: India Detectives* (2021) and he is currently working with the BBC on a documentary in Mumbai.

Tarun Saldanha is a documentary filmmaker and unscripted television producer with an excellent track record for producing high-end cinematic and innovative storytelling for global broadcasters. He has produced and facilitated unprecedented access to path-breaking SVOD documentaries, including *Crime Stories: India Detectives*, *Mumbai Mafia*, *Caught Out* and *AP Dhillon: First of a Kind*.



Anushka Meenakshi

Director

(+91) 9840700567
anushka.
meenakshi.1980@
gmail.com



Richa C Bhavanam

Director

(+91) 9739424335
richa.bhavanam@
gmail.com



Naveen Kumar J

Producer

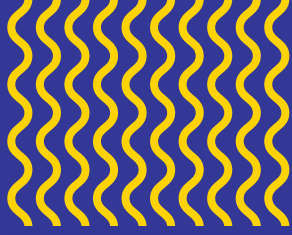
(+91) 901441080
naveen.
kumar24799@gmail.
com



Tarun Saldanha

Producer

(+44) (0) 7724888278
tarun@saldanha.co



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