



***tiNai* Ecofilm Festival Guide 2014**

31 January & 01 February

at Birla Institute of Technology and Science, Pilani

K.K. Birla Goa Campus, Goa, India

TEFF Guide 2014

**Festival Director:** Prof. Meenakshi Raman

**Festival Founder and Co-Director:** Dr. Rayson K. Alex

**Festival Booklet Editor:** Ms. S. Susan Deborah

*tiNai* Ecofilm Festival (TEFF) 2014 Guide Booklet

TEFF 2014

Email: [info@teff.in](mailto:info@teff.in)

Cover Still by Mr. Alwin M. Tomy (Zuari River flowing adjacent to the BITS-Goa Campus)

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*tiNai* Ecofilm Festival, Goa 2014

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### Welcome

**Rayson K. Alex**

**Festival Founder and Co-Director**

In the environmental history of India, films have not been considered an effective medium to represent our environment and to bring about change. Digital technology has made it handy for anyone with a camera or a mobile phone to document environmental issues, ecocommunities and ecological interrelationships between entities. However, though there are telling and compelling environmental stories and perspectives that individuals have documented, there are very few venues for them to be screened and viewed. Goa being an ecological hub of Western India known for its diverse ecoterrains and aesthetic waterscapes and landscapes, the location is an ideal one to conduct *tiNai* Ecofilm Festival 2014 (TEFF 2014).

TEFF 2014 invites you to partake in this new venture which brings together inter-disciplinarians like humanitarians, ecologists, activists, educationists and policy makers.

I welcome you to the first edition of TEFF 2014.

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## **MESSAGES**

**K.E. Raman**

**Professor and The Director, BITS-Goa**

At the outset I would like to congratulate the Department of Humanities and Social Sciences for hosting the *tiNai* Ecofilm Festival. The word "ecology" has become the key word of our times and by conducting this festival, BITS, Pilani - K. K. Birla Goa campus is joining the discourse and discussion on the preservation and conservation of our culture and nature. It is my privilege and honour to be a part of this festival that will be held in our Campus and I wish the organizers and participants a successful and resourceful event.

**Meenakshi Raman**

**Professor and Head**

**Department of Humanities and Social Sciences**

**BITS-Pilani, K.K. Birla Goa Campus**

I am extremely delighted to share through this message my enthusiasm about the *tiNai* Ecofilm Festival (TEFF) organized by the Department of Humanities and Social Sciences, BITS Pilani, K K Birla Goa Campus on 31<sup>st</sup> January and 1<sup>st</sup> February 2014 at the Campus. I appreciate Dr. Rayson K Alex for having initiated this festival with a view to provide a forum for Ecofilm enthusiasts to share their films not only with people of similar interest but also with a wider audience comprising students, faculty and experts in Ecocriticism. In fact, the festival primarily aims at strengthening the Ecocriticism course offered at our campus by organizing workshops, discussions, etc., and also collecting films that may form part of the teaching material.

With films becoming increasingly important in creating an impact on our societies, we need to focus on using them as an effective medium for enhancing awareness on our environment among people of all ages. TEFF, I am sure, would serve as a starting point to this endeavor by sensitizing youth towards green environment. The films which are screened during this unique film festival and the workshops conducted by Ecofilm experts would go

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a long way in creating not only an everlasting impact on their minds but also persuade them to spread the green awareness among their respective societies. In addition, the festival may impact many academic institutions to start a course in Ecocriticism.

I wish TEFF great success in achieving its objectives.

**Rayson K. Alex**

**Assistant Professor, Dept. of Humanities and Social Sciences**

**Birla Institute of Technology and Science-Pilani**

**K.K. Birla Goa Campus**

*tiNai* is a pan-Indian ecocritical theory, poetic convention and a social order of the prehistoric people in India. *tiNai* is a well-structured critical tool to analyse texts. It (was and) is a poetic convention because literature is a cultural production of a community, though written by an individual. Critically explained, *tiNai* is an interesting combination of the qualities of nature, culture and super-nature. Cultural productions with combinations of two or three of these could depict *tiNai*. TEFF is a conceptual film festival unlike other festivals in India and abroad.

*tiNai* Ecofilm Festival is a continuation of the academic work that a group of committed people were doing for the past 10 years under the banner of OSLE-India (Organization for Studies in Literature and Environment-India) and later renamed as *tiNai*. OSLE-India organized academic conferences, seminars, workshops in schools, colleges and universities of national and international repute. They also introduced “Ecocriticism” as an academic course in various educational institutions, across the country. In 2007, responding to the need to address the physical and visual imagery of ecology and create visual documents, all the media committed people in the group joined to form The Ecomedia Team. Since then, The Ecomedia Team commissioned projects, organized ecofilm screenings and discussions in various educational institutions and made ecodocumentaries.

The objectives of TEFF are to popularize the medium of ecocinema, to initiate ecofilmmaking in educational institutions, to encourage students to make ecofilms and to promote more research in the field. TEFF is meant for people who care for their environment for those who worry about their land and life on it.

*tiNai* Ecofilm Festival, Goa 2014

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A bouquet of nearly 25 films is scheduled to be screened during the festival, from more than 6 countries showcasing local and global ecological issues from India and the world. I am sure our delegates will have an awe-inspiring two days of creativity, innovation, meeting similar kinds of people and making plans and collaborations for producing ecodocumentaries and environmental fiction. The festival offers you workshops on interesting topics, lectures, demonstrations and consultation in ecocriticism.

I take this opportunity to welcome you all, especially our distinguished guests and delegates, to Goa, BITS and TEFF. I hope that this festival will indeed be very memorable for all of us.

**Nirmal Selvamony**  
**Associate Professor of English**  
**Central University of Tamil Nadu**

To my knowledge, film has not yet been adequately approached from a *tiNai*ological perspective. In this regard, Alex's effort at BITS Goa is a pioneering and historic one. I hope TEFF 2014, with its rich fare for the eye, ear and mind, will open up new avenues of *tiNai*ological scholarship and inspire many more young scholars to explore the terrain. My deep sense of gratitude, I would like to convey to BITS Goa, especially to the department of Humanities and Social Sciences, for providing the necessary "space" for an event such as this, and my very best wishes to Alex and his team, and also to all the participants of TEFF 2014. Enjoy, Share.

**Mathieu Roy**  
**Director, BBC, Canada**

Making *Surviving Progress* was a long journey that started in 2005. Researching a film about progress is an infinite journey from the Big Bang to Global Warming! This project has made me much more aware of the mechanisms of our civilizations, its destructive power and the massive media propaganda that prevents a wider, honest and unemotional conversation about the global military regime that is highjacking 'democratic' and legal institutions worldwide.

It is an honour to launch the very first edition of TEFF with *Surviving Progress*. I look forward to participate in an open-minded



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conversation about progress and the destiny of our civilization with TEFF's ecocritics!

I wish the festival all success and hope that TEFF finds a permanent place in the literary and film circles of Goa and India.

**Mark Deeble**

**Director, BBC, U.K.**

We would like to congratulate the organizing team for putting on such an important festival. We were honored that our films were invited to be showcased. We believe that the genre of 'Ecofilms' represents an important and creative way of focusing global attention on wildlife and the environment, and the threats that both face.

Films have the ability to make us wonder at the natural world - and wonder, promotes love and from that grows care - and ultimately action. We hope the festival continues to grow and reach an ever-increasing audience. We wish it all the best for the future.

Keep up the good work!

**Adela Peeva**

**Film director and Producer**

**Bulgaria**

I send my best wishes to all participants and organizers of the first *tiNai* Ecofilm Festival 2014. I hope together we could succeed to protect our common home - the Earth.

**Anjali Monteiro, Ph.D., Professor & Dean**

**K.P. Jayasankar, Ph.D., Professor & Chair, Centre for Critical Media Praxis**

**School of Media and Cultural Studies**

**Tata Institute of Social Sciences, Mumbai**

We are delighted to be a part of TEFF 2014. With an interesting lineup of films and programmes, TEFF promises to be an exciting emerging space to discuss and explore our relationship to our fragile ecosystems and the ways in which they are under threat today. TEFF will also make visible marginal and subaltern ways of seeing and being that challenge the current growth driven dominant paradigm, thus offering much food for thought, introspection and change. We

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wish TEFF the very best- many hours of joyful sharing, learning and dialogue. In solidarity.

**Pramod K. Nayar**

**Professor of English**

**The University of Hyderabad, India**

TEFF 2014 is a notable effort in putting Nature on screen, even as it works to make a spectacle, for education, entertainment and enlightenment, of ecocidal tendencies of culture and naturecultures. TEFF harnesses the power of indymedia and of screen storytelling in relevant and crucial ways. My best wishes for the effort TEFF represents. For Nature's story needs to be told as well.

### **BITS PILANI UNIVERSITY**

#### **BITS Pilani University**

Birla Institute of Technology and Science (BITS), Pilani, a leading Institution of higher education and a deemed University under section 3 of the UGC act offers a wide range of Bachelors, Masters and Ph.D. programmes in English, Humanities, Social Sciences, Management, Economics, Sciences, Technology, Pharmacy and Engineering. With illustrious legacy, modern campuses and alumni in leadership positions across the world, BITS-Pilani has been the institute of choice for top students year after year.

#### **About BITS-Pilani, K.K. Birla Goa Campus**

Goa is a well-known and popular hotspot on the tourist map of India and the world. The name immediately brings to one's mind the lush green meadows, hills and valleys, the sea and its attractive beaches. This charm and beauty sets the right ambience for BITS, Pilani - K. K. Birla Goa Campus, an Institute of excellence in Technology and Sciences.

The Institute is committed to generating, disseminating, and preserving knowledge, and to working with others to bring this knowledge to bear on the world's great challenges. BITS is dedicated to providing its students with an education that combines

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rigorous academic study and the excitement of discovery with the support and intellectual stimulation of a diverse campus community. We seek to develop in each member of the BITS community the ability and passion to work wisely, creatively, and effectively for the betterment of humankind.

BITS Pilani, K K Birla Goa campus, currently houses 10 departments spanning the gamut of pure science, applied science, humanities and management. Each of these departments is notable for their excellent faculty, the curriculum offered, the research it conducts and the number of sponsored projects the department has won.

### **About The Department of Humanities and Social Sciences, BITS-Goa**

The Department at the K.K. Birla Goa Campus of BITS-Pilani offers various courses pertaining to English language and literature, professional communication, mass media and social sciences to the students of all degree programmes, irrespective of their disciplines. With its well-qualified and committed faculty members, the Department is actively involved in teaching and research. They carry out major research projects which are funded by agencies such as ICSSR and UGC. The department aims at enriching the knowledge and awareness of students in various areas of humanistic studies and thereby enhancing their scholarship.

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### **Ecocriticism and Indian Ecocriticism**

**Nirmal Selvamony**

#### **Central University of Tamil Nadu**

Ecocriticism remains an infant wanting proper foster care. After Joseph Meeker's and William Rueckert's introductory attempts, this new critical approach, as defined by the latter, has been virtually abandoned especially in the USA with the emergence of what I may call, "envirocriticism." The latter has found global patronage and thrives like any invasive species. What goes by the name "Green Studies" is a close cousin of Envirocriticism. Besides these, India has its own *tiNai* theory and criticism which precede ecocriticism by two millennia and *tiNaiological* theory and criticism developed at

*tiNai* Ecofilm Festival, Goa 2014

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Madras Christian College in the 1980s. Currently, we find all the three major varieties in various parts of India—ecocriticism, envirocriticism and the *tiNai*ological approach. (Rueckertian) Ecocriticism has been nurtured in India for three decades by, what may be called, the Tambaram school of which a prominent scholar is Rayson K. Alex, the organizer of TEFF 2014. Several departments of English and Humanities in India offer courses in envirocriticism under numerous names. The *tiNai*-based course commenced at Madras Christian College in the early 80s (perhaps, even before ecocriticism was offered as a separate course in the USA) and coexisted with Rueckertian ecocriticism without any difficulty. Now these two varieties are an integral part of the postgraduate and doctoral programmes of the Central University of Tamil Nadu also. Of the many earnest efforts to promote the indigenous variety of Indian ecocriticism, TEFF 2014 is a significant one. I have no doubt that it will contribute to the strengthening of *tiNai*ology in general and *tiNai*-based programmes in the Indian academia in particular.

### **Ecocriticism at BITS-Pilani, K.K. Birla Goa Campus**

Ecocriticism has found its place in the Indian academy only in the last twenty years. The optional course titled “Ecocriticism” offered at BITS-Pilani, Goa Campus is intended to familiarize the learners with ecological, deep ecological and *tiNai* critical principles and show them how these could be effective critical tools. The course gives various perspectives on how ecology is a new paradigm in cultural and literary texts. The course was launched in June 2013 after approval from the Senate of the University. The objectives of the course are:

1. to introduce the learners to one of the major postmodern critical trends
2. to familiarize the learners with some key ecocritical concepts
3. to equip the students to create ecocritical documents in literary, cinematic and other artistic forms and
4. to train the learners in the application of the critical concepts to various cultural texts.

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### **TEAM TEFF**

#### **Festival Director**

Prof. Meenakshi Raman

#### **Festival Founder and Co-Director**

Dr. Rayson K. Alex

#### **Festival Founder and Technical Director**

Mr. Sachindev P.S.

#### **Festival Chief Coordinators**

Mr. Solano Jose Savio Da Silva

Ms. Heidi Danzl

Mr. Gnana Bharathi

Ms. S. Susan Deborah

Mr. Alwin M. Tomy

Mr. Samuel Moses

#### **Festival Delegate Manager**

Mr. Satchin Joseph Koshy (LILA Foundation, New Delhi)

#### **Festival Website and IT Support**

Mr. Sanjay Krishnan P S (Zorse Labs, Kerala)

### **Collaborators of TEFF**

#### ***tiNai*: A Forum for Promoting Ecocriticism, Chennai**

*tiNai* (formerly called Organisation for Studies in Literature and Environment-India – OSLE-India) is a forum for promoting ecocriticism in India. It was instrumental in organizing conferences, seminars and workshops on ecocriticism in India over the past eight years.

#### **Kuala Lumpur Ecofilm Festival, Malaysia**

The Kuala Lumpur Ecofilm Festival is the first and one of the biggest environmental film festivals in the world.

#### **Centre for Environment Education, Goa**

Centre for Environment Education (CEE) was established in August 1984 as a Centre of Excellence supported by the Ministry of Environment and Forests, Government of India. CEE, a national institution with its headquarters in Ahmedabad, has a mandate to promote environmental awareness nationwide.

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### **Auroville Film Festival, Puthucherry**

The aim of the Festival is to connect with people and cultures within and beyond Auroville and to further the aspiration of human unity by showcasing films that develop the theme of human unity.

### **School of Media and Cultural Studies, TATA Institute of Social Sciences, Mumbai**

The School of Media and Cultural Studies (SMCS), of the Tata Institute of Social Sciences, Mumbai (a deemed University) is engaged in media teaching, production, research and dissemination.

### **LILA Foundation for Translocal Initiatives, New Delhi**

LILA Foundation, with its motto “*anandena jatani jivanti*” (happiness sustains life), is a registered charitable venture conceptualized to recover humanity.

### **Bangalore Film Society, Bangalore**

Bangalore Film Society is a collective of cineastes who explore through the medium of cinema, the cultural politics and how it impacts and shapes the modern cultural practices, politics and social behaviours.

### **48 Hour Ecofilm Festival, Australia**

The 48 Ecofilm Challenge launches in 2013 to over 50 cities around the globe. It is open to all filmmakers from all cultures, interests and walks of life; from first timers to professionals.

### **Vasco Inbox, Goa**

Vasco Inbox is a fortnightly tabloid providing information about socio-economic-cultural-environmental issues in Vasco city.

### **Go Search, Goa**

Go Search is Goa's exclusive web-based local search engine and provider of all marketing solutions. The company bridges the gap between buyers and sellers by helping buyers find the right product.

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### **Sponsors of TEFF**

Kuala Lumpur Ecofilm Festival, Malaysia

Loyola College Union, Chennai

Urban Ocean, Chennai

Nestle, Goa

### **Media Partner**

*Planet-Goa*

## **Report on Pre-TEFF Events**

### **1. Interaction with School Children**

Students from various schools in Goa were invited for a Junk Art and Painting Competition on Environment was held on 14 October 2013. The event was organized in collaboration with Environment Protection and Awareness Club (EPAC), BITS-Goa.

### **2. Ecosymposium**

An interaction with Mr. Parag Ragnekar (Dragon Fly enthusiast in Goa), Mr. Prasanna Parab (Avian Photographer) and Mr. Clinton Vaz (Environmental Enthusiast) was organized for students at BITS Goa on 14 October 2013. Environmental films were screened and discussed. The event was organized in collaboration with Environment Protection and Awareness Club (EPAC), BITS-Goa.

**3. Workshops on Ecofilm Appreciation** were conducted by the TEFF Team across six colleges in Goa namely, MES College, Zuarinagar; Smt. Parvatibai Chowgule College, Madgaon; Dhempe College of Arts and Science, Miramar; Goa University, Panjim; St. Xavier's College of Arts Science and Commerce, Mapusa; and PES College of Arts and Science, Ponda. The workshos discussed the basis of Ecology and Environment, camera techniques and how to ecologically appreciate films.

## **Event Summary and Objectives of TEFF**

TEFF 2014 presents its first edition to its participants a variety of events over two days on 31 January and 01 February, 2014. Apart

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from the screening of over 20 ecological documentaries of national and international standing and the conduction of an International Ecodocumentary Competition for two categories (short Documentary – 10 to 30 minutes; Feature Documentary – 30 minutes and above), TEFF organizes workshops, lectures, panel discussions and discussions with filmmakers. The objectives of TEFF are:

- To encourage and celebrate environment filmmaking in India
- To specially initiate the student community to engage in environmental/ecological activities
- To screen ecofilms of national and international repute and standards
- To strengthen the comparatively new disciplines – Ecomedia and Ecocinema
- To create a repository of ecological films
- To create a database of ecological filmmakers and critics and other interested persons

### **Workshops – Profiles of Experts/Schedules/Venue**

#### **1. Workshop on Writing Nature (Parallel session: Workshop on Film Appreciation)**

Date: 31 January 2014; Time: 02.00 p.m. to 05.00 p.m.; Venue: Room Number L202

#### **About Prof. Vikram Kapur**

Vikram Kapur did his schooling at Modern School, New Delhi. He completed his baccalaureate degree in English from the Armstrong Atlantic State University in United States and his masters in Mass Communication from the University of Georgia, which is also in United States. He received his Ph.D. in creative and critical writing from the University of East Anglia in the United Kingdom, where he received the India-Africa bursary.

He taught journalism and creative writing in the United States and the United Kingdom. He has published two novels and several short stories in publications in India, the United States and United Kingdom. His fiction has been translated from the original



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English into other Indian languages. His short stories have been shortlisted or longlisted in a number of prestigious international competitions, including, among others, the Commonwealth Short Story Prize, the SLS Short Fiction Contest, the Fish International Short Story Prize, The Aesthetica Annual Creative Works Competition and the Radiobooks Short Story Prize.

He has also written for a number of newspapers and magazines. His column “The Creative Writer” ran in *The Hindu’s* Literary Review from February 2011 to September 2013. Other publications he has written for include *The Seattle Times*, *The Times of India*, *Frontline*, *Firstpost* and *The Pioneer*.

### **About the Workshop:**

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made:  
Nine bean-rows will I have there, a hive for the honey-bee;  
And live alone in the bee-loud glade.

W.B. Yeats, “The Lake Isle of Innisfree”

Nature has been a recurrent motif in all forms of creative writing. It has variously been a symbol, a character, or simply a backdrop. If W.B. Yeats uses it to evoke the ascetic desire for a life lived in harmony with nature in “The Lake Isle of Innisfree,” Shakespeare conjures it in all its violence and fury in *The Tempest*. If Seamus Heaney utilizes it to dig into the intricate nature of human relationships in *Death of a Naturalist*, Joseph Conrad employs it to reveal the dehumanizing nature of colonialism and racism in *Heart of Darkness*. Nature is comforting, romantic, enlightening, uplifting .... At the same time, it can be destructive frightening insidious and angry.

In the first part of the workshop, we will look at exemplary passages from poetry and prose to see some of the ways in which writers have written about nature. In the second half, workshop participants will undertake writing exercises where they will be asked to portray nature in ways that give it a presence that goes beyond the literal. While the onus will be on writing about nature, participants will also learn how to read as a writer and write as a reader. By the end of the workshop, each participant will have greater insight and knowledge about writing in general and writing

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about nature in particular, which should enable him or her to write more effectively and successfully.

### **2. Workshop on Film Appreciation (Parallel session: Workshop on Writing Nature)**

Date: 31 January 2014; Time: 02.00 p.m. to 05.00 p.m.; Venue: Room Number LC101

#### **About Mr. M.K. Raghavendra**

MK Raghavendra is a film scholar and a founder-editor of Phalanx a web journal dedicated to debate. He received the National Award (the Swarna Kamal) for best film critic in the year 1997. He was awarded a two-year Homi Bhabha Fellowship in 2000-01 to research into Indian popular film narrative as well as a Goethe Institute Fellowship in 2000 to study post-war German cinema. He has authored two volumes of academic film criticism – *Seduced by the Familiar: Narration and Meaning in Indian Popular Cinema* (Oxford, 2008) and *Bipolar Identity: Region, Nation and the Kannada Language Film* (Oxford, 2011) and *50 Indian Film Classics* (2009). His academic essays on Indian cinema find a place in Indian and international anthologies. *50 Indian Film Classics* and *Seduced by the Familiar: Narration and Meaning in Indian Popular Cinema* have been named as among the best books on cinema from around the world by FIPRESCI, The International Federation of Film Critics. His most recent book *Directors Cut: 50 Major Filmmakers of the Modern Era* (Collins) came out in June 2013.

#### **About the workshop:**

The film appreciation workshop will deal with the following - including showing clips from films:

1. Cinema and the arts.
2. Film illusion and film reality
3. Realism and Expressionism
4. Narration, montage and mise-en-scene in film
5. Important film movements

### **3. Workshop on HDSLR as a Filmmaking Tool (Parallel Session: Workshop on Process of Filmmaking)**

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Date: 01 February 2014; Time: 02.00 p.m. to 05.00 p.m.; Venue: Room Number LC101

### **About Mr. Nithil Dennis**

With a Masters in Electronic Media, specializing in Film and television production, Mr. Nithil Dennis is currently working with Amity School of Communication, Amity University. Has worked as a documentary filmmaker with International Award winning Environment and wildlife filmmaker, *Mike Pandey* and in his production house Riverbank Studios and therein made documentary films on:

1. Net Zero Energy Buildings
2. Forgotten Arts and Crafts of Rajasthan
3. Lesser Known Destinations of Rajasthan
4. TV commercial of Rajasthan Tourism 2012

He is presently working on the following independent films:

1. The story of “THE DEAD RIVER” – a film on Yamuna river
2. Raasta – A documentary film on the Kathputli Colony in Delhi
3. Canine Diaries – A documentary on a 60 year old rag picker woman who has a passion for street dogs
4. Pre-historic cave paintings of Bundi Rajasthan

Mr. Dennis has directed and headed the team for shooting a film on high altitude lakes of Himachal Pradesh which is currently in post-production with Riverbank Studios. He has five years of TV production experience working with the NDTV as a programme producer and director. While with the NDTV, he directed a documentary series *Unlocking Lives*, an NDTV based show, with topics ranging from transexuality, single women, gypsies, expats, male bharatanatyam dancers and theatre personalities. He has also directed a travel show titled, *Discover Tamil Nadu* for NDTV.

### **About the Workshop:**

That “movie mode” hidden in the menu system of your new DSLR is not just a novelty feature. Together with the emergence of large CMOS imagers, HDSLRs are nothing short of a revolutionary,

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democratizing, disruptive moviemaking technology, as important as the invention of color film, 16mm, or HDTV.

DSLR is affecting the future of not only cinematography but also photography, as well as how their low-light sensitivity enables a whole new generation of Indian & International filmmakers to tell their stories.

But as with any creative tool, a DSLR is only as good as the person using it — because, while these cameras offer a world of advantages, they also come with a considerable set of drawbacks. However, these drawbacks are worth dealing with in order to get the kind of amazing images possible with an imaging sensor that has twenty to thirty times more surface area than that of a similarly priced, dedicated video camera.

**To emphasize:** These cameras are not designed to shoot movies. Their primary function remains to shoot still photos, but it just so happens that they shoot amazing video very inexpensively, and for that they are worth tinkering with, hacking, and jumping through a number of hoops to use.

This workshop assumes some basic knowledge of moving images, such as exposure, shutter speed, focal length, and frame rate. It focuses on the technical and aesthetic challenges unique to DSLR cinematography — it won't teach you how to light scenes, stage camera movements, and other in depth details. It will, however, give you a huge jump-start in figuring out how to make beautiful, inexpensive movies using a DSLR.

### **4. Workshop on the Process of Filmmaking (Parallel Session: Workshop on HDSLR as a Filmmaking Tool)**

Date: 01 February 2014; Time: 02.00 p.m. to 05.00 p.m.; Venue: Room Number L202

#### **About Mr. Mathieu Roy**

Mathieu Roy is a Montreal-based filmmaker who has worked in both documentary and fiction for the last decade he has traveled the world while collaborating with a number of inspiring artists, including legendary filmmaker Martin Scorsese.

In 2001, after a political science degree and a brief stint in journalism, Mathieu Roy enrolled in the filmmaking program at the

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New York Film Academy. In 2002, he entered Montreal's National Film Institute (INIS) where he directed four short films and also met François Girard (The Red Violin, 32 Shorts Films About Glenn Gould), becoming a close collaborator. In 2003, Mathieu was hired as Martin Scorsese's personal assistant for the filming of The Aviator. Mathieu's film François Girard's Three-Act Journey was awarded the 2005 prix Gémeaux for best cultural documentary. In 2006, he directed La Peau de Léopard, a documentary on the Israeli-Palestinian conflict featuring journalist

Pierre Nadeau. In April 2009, at the opening of the 27th International Festival of Films on Art (FIFA), Roy presented Death in Venice, a musical journey with Louis Lortie. The film was awarded the Prix du public ARTV and also screened at the Louvre, in Paris, and at the prestigious Morgan Library in NYC. In the summer of 2011 Mathieu completed Ecclestone's Formula, a documentary about Formula One supremo Bernie Ecclestone that was broadcast in Canada and Europe.

Shot in China, Brazil and North America, his feature documentary *Surviving Progress* is a reflection on the dark side of the ideology of progress and the future of our civilization. After premiering at the prestigious Toronto International Film Festival (TIFF) in September 2011, the film was released in some fifty Canadian and American cities and also traveled to some of the world's most important film festivals (IDFA in Amsterdam, DIFF in Dubai, FIFE in Paris, Ambulante in Mexico City, Planet Doc in Poland, CinemAmbiente in Turin, Rio, Moscow, Göteborg, Tokyo, Goma, Kuala Lumpur, Bogota and Vancouver). The late dean of American film criticism Roger Ebert gave the film three and a half stars, writing, "Bone chilling, entertaining and coherent. It tells the truth!" The film also received enthusiastic praise in Variety, The Washington Post, LA Times, Macleans, Village Voice, Wired, Toronto Star, Le Devoir, The Gazette, Hour, Now Magazine as well as on Canal Plus and numerous publications around the world. *Surviving Progress* has been sold in over twenty territories, including France, Japan, the United States and Germany, and was very well received when it was broadcast by the BBC and ARTE in the summer of 2012.

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In the fall of 2013, Mathieu's first feature-length fiction film, *Another House*, a family drama dealing with Alzheimer's disease, has been released successfully in Canada and is starting his Festival run. Produced by Roger and Félize Frappier (Max Films), it stars Marcel Sabourin, Roy Dupuis and Émile Proulx-Cloutier.

Currently Mathieu is developing several documentary projects, including *Damned Nations*, a documentary based on Dr Samantha Nutt's best-selling essay, as well as *Toutes les Mémoires du Monde*, a project for saving the world's cinematographic heritage inspired by Martin Scorsese's World Cinema Foundation. Walter Salles, Abbas Kiarostami, Wim Wenders, Bertrand Tavernier and Fatih Akin are interviewed in this project.

### **About the Workshop:**

The workshop will be an interactive one where the process of making a film, from concept, to financing, to shooting, to editing, to post production will be discussed thoroughly. The course of the process of filmmaking will be done via the conduit of the personal experience of the filmmaker. The participants will be divided into groups and will require planning for a film which will in turn be critiqued by the filmmaker.

### **Screening on Demand**

The registered delegates can choose a couple of films to be screened in the festival. The festival book has a list of select films chosen by the reviewers. The films selected by the delegates will also be added in the official list of screening.

The process of the demand for screening is designed thus: the delegates will be given a sheet where they can enter the films for specific slots of time. The films with more than five requests will be screened.

### **Film Archive – Synopses of films**

#### *1. Tiger Dynasty*

**Director:** Nalla I **Banner of production:** BBC Two, Animal Planet, Grey Films India Pvt. Ltd. I **Year of Production:** 2010-2012 I **Country:** India I **Duration:** 58min I **Language:** English

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**Synopsis:** The film takes the viewers into the jungles of Sariska. With all its tigers exterminated, Sariska got a fresh lease of life with the scientific trans-location of a male and female tiger from Ranthambore National Park. Tiger Dynasty is the intimate story of the young tigress Baghani and the challenging journey she undertakes to reclaim lost tiger territory and begin a new dynasty.

### 2. *Living in the Future - LAMMAS*

**Director:** Helen Iles I **Banner of production:** Living in the Future Ecovillage I **Year of Production:** 2008 I **Country:** United Kingdom I **Duration:** 50 minutes I **Language:** English

**Synopsis:** A poetic tale of nine families as they create beautiful natural homes and plentiful gardens from sheep-grazed soil in Wales. In the face of legal battles and local hostility, they live with an ongoing pressure meet their targets and show success for the UK's first planned ecoVillage, Lammas.

### 3. *The Rhythm of Rutledge*

**Directors:** The Last Volunteer I **Year of Production:** 2012 I **Country:** The United States of America I **Duration:** 28min I **Language:** English

**Synopsis:** Rutledge, Missouri is a town of one hundred residents, one general store, zero stoplights, and thousands of acres of corn and soy. This rural landscape is also home to three interdependent intentional communities: Sandhill Farm, an income-sharing agricultural community, Dancing Rabbit, a thriving off-the-grid ecovillage and Red Earth Farms, a young community of homesteads.

An experiment in observational cinema, *The Rhythm of Rutledge* immerses the audience into the environments of these communities, allowing minimal dialogue to echo through long sections of observation, weaving ideology with the beauty of hands-on work with the land.

### 4. *Satyagraha*

**Director:** Lisa Sabina Harney | **Banner of production:** Goddess Films | **Year of Production:** 2011 | **Country:** India | **Duration:** 1.5 hours | **Language:** Hindi (with subtitles in English) and English

**Synopsis:** In June 2013, the state of Uttarakhand in India experienced the worst disaster in the history of the Himalayan state. High intensity rainfall caused a flash flood which wiped out infrastructure, roads, buildings, villages and killed thousands. How and why it happened has been the subject of much soul searching in India. Was the catastrophe man made or an act of God? Satyagraha - Truth Force explores this very question. Swami Nigmanand had been on a Satyagraha, a hunger strike, against illegal mining of the Ganges River in Uttarakhand, after 68 days without food, he was admitted to hospital, he died 43 days later. Satyagraha - Truth Force begins only four months after his death. When his guru, Swami Shivanand finds out that the state had begun mining again on the river, he undertakes Satyagraha in place of his disciple. The film documents the painful price of standing up for a cause that one is willing to die for, he takes on the Uttarakhand government and covert mafia style organizations to stop the destruction of their sacred river. What his Satyagraha uncovers is a corrupt and greedy system whose policies and cronyism, could have greatly contributed to the loss of life and property in the disaster. Swami Shivanand is probably the world's most unlikely environmental activist who is fighting not just for the sanctity of the river, but for the preservation of a way of life that is rapidly disappearing in India.

#### 5. *Elemental*

**Director:** Emmanuel Vaughan-Lee | **Year of Production:** 2012 |

**Country:** US | **Duration:** 93min | **Language:** English

**Synopsis:** Elemental tells the story of three individuals united by their deep connection with nature and driven to confront some of the most pressing ecological challenges of our time. The film follows Rajendra Singh, an Indian government official gone rogue, on a 40-day pilgrimage down India's once pristine Ganges river, now polluted and dying. Across the globe in northern Canada, Eriel Deranger mounts her own "David and Goliath" struggle against the world's largest industrial development, the Tar Sands, an oil deposit larger than the state of Florida. A young mother and native Dené, Deranger struggles with family challenges while campaigning



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tirelessly against the Tar Sands and its proposed 2,000-mile Keystone XL Pipeline, which are destroying Indigenous communities and threatening an entire continent. And in Australia, inventor and entrepreneur Jay Harman searches for investors willing to risk millions on his conviction that nature's own systems hold the key to our world's ecological problems. Harman finds his inspiration in the natural world's profound architecture and creates a revolutionary device that he believes can slow down global warming, but will it work? Separated by continents yet sharing an unwavering commitment to protecting nature, the characters in this story are complex, flawed, postmodern heroes for whom stemming the tide of environmental destruction fades in and out of view – part mirage, part miracle.

### 6. *Big Damage*

**Director:** David Fedele | **Year of Production:** 2011 | **Country:**

Australia | **Language:** French (with Subtitles in English) |

**Duration:** 43min

**Synopsis:** *Bikpela Bagarap (Big Damage)* reveals the human face of logging in Papua New Guinea. It is a tale of exploitation and broken promises, where local people are treated as second-rate citizens in their own country by Malaysian logging companies and corrupt politicians.

### 7. *Timbaktu*

**Directors:** Sushmit Ghosh and Rintu Thomas | **Banner of**

**production:** Black Ticket Films | **Year of Production:** 2012 |

**Country:** India | **Duration:** 29min | **Language:** English

**Synopsis:** When a small farming community in South India decided to switch from their decades-old practice of chemical agriculture to organic farming, little did they know that they were planting the seeds of a silent revolution. By showcasing the exemplary efforts of farmers of a tiny village in Andhra Pradesh, *Timbaktu* explores critical issues of food security and sovereignty. At its heart, *Timbaktu* looks at the relationship that a farmer shares with her land, her seeds and raises critical questions about food, the very essence of human life.

### 8. *Bottle Masala in Moile*

**Director:** Vaidehi Chitre | **Year of Production:** 2012 |

**Country:** India | **Duration:** 38min | **Language:** English

**Synopsis:** Descendants of the indigenous populations of Mumbai, the East Indian community originated from diverse local groups such as farmers, fishing people, toddy tappers, salt pan workers and others. Several of them were agriculturalists working on land that they also owned. Today, as owners of ancestral property in a city that is developing at an aggressive pace, the community finds itself rapidly losing land to government and corporate forces. The film is divided into two thematically interconnected but dramatically discrete chapters. 'Belly of the Whale,' based in mainland Mumbai, is a collection of individual stories loosely held together by a common thread, that of the experience of loss. 'Eye of the Storm,' is set in Dharavi Island, and is driven by the narrative of the community's resistance movement against land acquisition.

*9. The Plastic Cow*

**Director:** Kunal Vohra | **Banner of production:** Altair Films |

**Year of Production:** 2012 | **Country:** India | **Duration:** 34min

**Language:** English

**Synopsis:** The film focuses on the plight of cows, who are increasingly becoming unwitting victims of the ubiquitous plastic bags, which we use and carelessly discard every day. Among the junk they feed on there are the plastic bags that we've put our garbage and kitchen waste in and discarded. And, because cows can't open these bags, they eat them whole for the rotting scraps of food inside them. The focus of the film is on the cruelty to cows and other animals, who suffer because of our excesses and carelessness. The film is also a comment on the hypocrisy of the cult around the holy cow.

*10. Gharat*

**Director:** Pankaj Rishi Kumar | **Banner of production:** PSBT |

**Year of Production:** 2005 | **Country:** India | **Duration:** 40 minutes

**Language:** Hindi (with Subtitles in English)

**Synopsis:** A film on the traditional "gharats" or watermills of Garwhal aimed at increasing awareness of tapping low cost power from existing watermills in the mountains and thereby achieving decentralized sustainable economic development.

*11. A Common's Story*

**Directors:** Ananda Siddhratha, Piyush Garud, Epti Pattnaik, Pratik Bhakta I **Banner of production:** Tata Institute of Social Sciences I **Year of Production:** 2013 I **Country:** India I **Duration:** 31min I **Language:** Hindi (with Subtitles in English)

**Synopsis:** Commons and common lands in India are crucial for the rural economy and the livelihoods of the rural poor. They also play a vital role in maintaining ecological balance. Set in Rajasthan, the film explores the issue of the commons in three villages – Achalpur, Thoria and Sanjari Ka Badiya. These villages are among several others which have started the process of regeneration and conservation of common lands in the last 15 years, with support from the Foundation for Ecological Security. A major threat to commons initiatives comes from mining, quarrying and encroachment. Having successfully overcome various threats to the commons, these villages have now set an example for other villages in the state.

### *12. On a River in Ireland*

**Director:** John Murray I **Year of Production:** 2013 I **Country:** Republic of Ireland I **Duration:** 58min I **Language:** English

**Synopsis:** *On a River in Ireland* follows Colin Stafford-Johnson on a journey along the River Shannon – Ireland’s greatest geographical landmark and the longest river in Ireland and Britain. For 340 km, the river carves its way through the heart of the country, almost splitting the island in two. On its journey, the Shannon passes through a huge palette of rural landscapes, where on little known backwaters wild animals and plants still thrive as almost nowhere else in Ireland. The film follows the river from dawn to dusk over four seasons, capturing it’s ever changing moods and exploring the countless waterways, islands and lakes that make up the entire river system. Filmed over two years, the series features extraordinary animal behaviour captured with the very latest camera technologies and brings a number of firsts to Irish natural history filmmaking – Water Bats filmed hunting at night in super slow motion; remarkable underwater footage of the mating dance of the Shannon’s great predator – the Pike; Whooper Swans filmed in extreme close-up and intimate detail as they fly over the river’s great lakes; a Kingfisher hunting underwater filmed at over 1000 frames per second. Kingfishers, Daubenton Bats, Great Crested

Grebe and Red Squirrels – the film features the humbler creatures. This is not a journey from source to sea, it is a voyage of delicate beauty and discovery brought together in a highly crafted one hour documentary.

*13. Have you seen the Arana*

**Director:** Sunanda Bhat I **Banner of production:** Songline Films I **Year of Production:** 2012 I **Country:** India I **Language:** Malayalam and English (with subtitles in English) I **Duration:** 73min

**Synopsis:** Set in Wayanad, part of the fragile ecosystem of the western mountain range in South India, the film takes you on a journey through a region that is witnessing drastic transformation in the name of ‘development’. A woman’s concern over the disappearance of medicinal plants from the forest, a farmer’s commitment to growing traditional varieties of rice organically and a cash crop cultivator’s struggle to survive amidst farmers’ suicides, offer fresh insights into shifting relations between people, knowledge systems and environment. Interwoven into contemporary narratives is an ancient tribal creation myth that traces the passage of their ancestors across this land, recalling past ways of reading and mapping the terrain.

*14. Surviving Progress*

**Directors:** Mathieu Roy and Harold Crooks I **Distribution:** First Run Features, USA I **Year of Production:** 2011 I **Country:** Canada I **Duration:** 86 minutes I **Language:** English

**Synopsis:** *Surviving Progress* is a 2011 Canadian documentary film loosely based on *A Short History of Progress*, a book and a 2004 Massey Lecture series by Ronald Wright about societal collapse. The film was produced by Daniel Louis, Denise Robert, and Gerry Flahive and written/directed by Mathieu Roy and Harold Crooks. The film is structured as a series of interviews, interspersed with footage from all over the world. The film is said to be "inspired by" Wright's lectures. Unlike the book, which focused on ancient civilizations, the film focuses on the present-day impact of civilization, including the impact of concentrated wealth. The underlying message here is that current models and strategies of economic growth have no practical connections with the real world.

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That is to say, the lack of an ethical underpinning in modern global economic practices is directly responsible for the overconsumption and exploitation of natural resources to the extent that the increasingly more probable future population collapse would take modern society right along with it.

### *15. Mangrove: Guardians of the coast*

**Director:** Gautam Pandey | **Banner of production:** Riverbank Studio | **Year of Production:** 2012 | **Country:** India | **Duration:** 28min | **Language:** English

**Synopsis:** This 28 minute film made in partnership with IUCN showcases the fascinating web of life that surrounds these tidal forests. The film highlights the unique collaboration between governments, regional and local institutions, NGOs and local communities in efforts to save these vulnerable eco systems and restore them to their former glory.

### *16. Shores of Silence*

**Director:** Mike Pandey | **Producers:** Riverbank Studios | **Banner of production:** Riverbank Studios | **Year of Production:** 2000 | **Country:** India | **Duration:** 24mins | **Language:** English

**Synopsis:** Shot under extreme conditions and threats from the local mafia, the film took 3 years to complete. This is the first ever and only video documentation of the massacre of whale sharks on the Indian coast.

This film moved the government of India into bringing in legislation and banning the killing of Whale Sharks on Indian shores. The Whale Shark was declared protected under the Indian Wildlife Act- 1972, bringing it at par with the Tiger and the Rhino.

The Film has also been greatly successful in bringing about change in the attitude of fisher folk along the Gujarat coast who have now become their guardians.

### *17. E-Wasteland*

**Director:** David Feedle | **Year of Production:** 2012 | **Country:** Australia | **Duration:** 20min | **Language:** English

**Synopsis:** Have you ever wondered what happens to your electronics at the end of their life?

Almost 50 million tonnes of e-waste (electronic waste) are generated worldwide every year. A large volume of second-hand and condemned electronic goods arrive in developing countries from

the “developed” world, with a significant quantity arriving as e-waste, exported illegally as second hand goods.

Without dialogue or narration, E-WASTELAND presents a visual portrait of unregulated e-waste recycling in Ghana, West Africa, where electronics are not seen for what they once were, but rather for what they have become.

*18. Himachal's Avian Paradise- Pong Dam Wildlife Sanctuary*

**Director:** Mike Pandey | **Banner of production:** Riverbank Studio | **Year of Production:** 2012 | **Country:** India | **Duration:** 22 minutes | **Language:** English

**Synopsis:** The film showcases one of the toughest and the most dangerous migrations in the world. With food in abundance, the birds feed peacefully: Pochards, Northern Pintails, bar-headed geese, coots and various ducks all sharing the placid waters of the Pong Dam. Built in 1973, to provide electricity, needed for development along with water for the people and farmers, the Pong Dam has been adopted by these migratory birds. This dam is a unique example of human-animal relations - a dam made to benefit humankind has become a crucial system for other life forms, too.

*19. Mzima-Haunt of the River Horse*

**Directors:** Mark Deeble & Victoria Stone | **Year of Production:** 2003 | **Country:** UK | **Language:** English | **Duration:** 52min

**Synopsis:** Kenya's Mzima Springs host a lush oasis where an intricate web of life revolves around massive hippopotamus who live there. The 3,000-pound herbivores raise families while fueling a dynamic food chain that stretches from terrapins to crocodiles. The vibrant springs provide a place for the females to soak and rest their tired heads while the males fish and guard their territory. Hippo calves spend much of their first weeks of life avoiding danger – in the form of a crocodile or a territorial male hippo – and learn early to stick close to their mother for protection.

The story centres on the extraordinary relationships the hippos have developed with all the springs creatures and ends with the infanticide of a tiny baby hippo that had been born in the pool - the most dramatic and poignant sequence that this award-winning team have witnessed in twenty years of filming.

20. *The Queen of Trees*

**Directors:** Mark Deeble & Victoria Stone | **Banner of production:**

BBC | **Year of Production:** 2005 | **Country:** UK | **Duration:**

52min | **Language:** English

**Synopsis:** NATURE reveals the importance of an unlikely partnership between a regal tree and a tiny wasp in *The Queen of Trees*. It may be one of nature's oddest couples: a tiny wasp that can barely be seen, and a giant fig tree, the sycamore, which shelters a remarkable menagerie of wildlife among its limbs. The wasp and the fig depend on each other for survival. Without the wasp, the tree could not pollinate its flowers and produce seeds. Without the fig, the wasp would have nowhere to lay its eggs. *The Queen of Trees* shows this delicate dance of survival in exquisite detail, including spectacular close-ups of the wasp's remarkable life inside a ripening fig.

21. *City's Edge*

**Directors:** Sandeep Kr. Singh, Shweta Radhakrishnan, Sharib Ali,

Gin Khan Siam & Abhishek Yadav | **Banner of production:** Tata

Institute of Social Sciences | **Year of Production:** 2011 | **Country:**

India | **Duration:** 19min | **Language:** English

**Synopsis:** The Deonar Dumping Ground is the largest dumping ground in Asia. Everyday, thousands of trucks deposit half of all the garbage that the city produces. And everyday most of it finds its way back- picked and processed by the many men, women and children who make a living off the waste of the city. The dump is a powerful symbol of most of the city's people who are constantly dumped, recycled, and dumped again, while perpetually remaining out of sight. The film explores this space through Mohammad Hussain aka Babu, 11 year old ragpicker and Haroon, a local scrap dealer.

22. *Not my Land*

**Director:** Aljona Shurzhikova | **Banner of production:** Diafilm

OU | **Year of Production:** 2011 | **Country:** Estonia | **Duration:** 52

minutes | **Language:** Russian (with Subtitles in English)

**Synopsis:** The Soviet Union dissolved almost 20 years ago, but the system has not changed for old people. New life is a possibility only for the newer generations. Destroying allotments rearranges peoples' lives. People can't be forced into learning to live in a new way. Land

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left empty, houses falling apart reflect the feelings of Russians living in Estonia: you're at home, yet you're homeless, your system is not part of the general system.

### *23. Earth Witness: Reflections on the Times and the Timeless*

**Director:** Akanksha Joshi | **Year of Production:** 2011 |

**Country:** India | **Duration:** 61min | **Language:** Hindi (with subtitles in English) and English

**Synopsis:** Four common people – a teacher, a farmer, a shepherd, a father – find themselves on the front line of the earth's biggest, most complex crisis: climate change. Belonging to India's ancient tribes, they bear witness to the science behind the changes that affect their day to day life. Living in diverse climatic regions – the mountains of Nagaland, the grasslands of Kutch, the Gangetic delta and the forests of Central India – they use this challenge as a part of their art with nature. Their lives journey through the dark labyrinths of the multidimensional crisis, reflecting stories of our times – of trees, mining, monkeys, logging, rivers, seeds, waterfalls, flowers – and the spirit of the timeless.

### *24. The End Game*

**Director:** Snehasis Das | **Year of Production:** 2009 | **Country:**

India | **Duration:** 21 minutes | **Language:** Hindi (with Subtitles in English) and English

**Synopsis:** Lok Tak lake, a lifeline for 60 percent of the state's population, is in a state of decadence. Environmental degradation, increasing pressure of development and lack of oversight to use this crucial resource are killing the lake. In the process fermenting a livelihood conflict among the lake-dependent people. The gorging hydro power station is a reminder that the lake is undergoing a change in its use. For ages the lake naturally sustains people using its unique ecology. People evolved their livelihoods based on this ecology. Generating electricity from the lake means diverting its water for other uses. It also means virtually blocking a major part of the lake to store water. It changed the unique ecology. Environmental degradation through encroachment, doing more of floating agriculture and dumping of human wastes have choked the lake. It is silting up fast. In the process, it also impacting on the



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hydro power generation as water storage comes down. To maintain minimum water storage the power station demands more water. This created a conflict. Lok Tak suffers our ignorance. Bad environmental planning and scant regards for our ecological heritage have created the crisis. We need to take the leapfrog.

### *25. A Little Fish in Deep Water*

**Directors:** Mark Deeble and Victoria Stone | **Producers:**

**SURVIVAL Anglia & National Geographic Television** | **Year of**

**Production:** 1994 | **Country:** UK | **Duration:** 52 Minutes |

**Language:** English

**Synopsis:** Lake Tanganyika is an 'ocean' in Africa. Millions of years ago, it was colonized by a fish called 'cichlid'. Otters, crocodiles, cobras, cormorants, kingfishers and ospreys all hunt the fish in clear water. How the cichlid survived and evolved is an incredible story - for millions of years later there are over 200 new species - all found only in Lake Tanganyika.

Incredibly, they have evolved to look like coral-reef fish. There are cichlid equivalents of tuna, snapper, gobies and goatfish. They have evolved bizarre methods of breeding, with mouth-incubation, lekking and, unique amongst fish, there is even a cuckoo. Despite all their specialisations over millions of year - if an opportunity presents itself all the fish can behave like their unspecialised ancestor.

In the climax to the film, all shoal together to feast on the annual hatch of sardine fry. This is the story of how one little fish, against all the odds, has conquered a lake.

### *26. Life Around Me*

**Director:** Jency Samuel | **Year of Production:** 2010 | **Country:**

India | **Duration:** 8min | **Language:** English

**Synopsis:** *Life Around Me* – Biodiversity in My Backyard' is a film about the myriad life forms around us. This film is an attempt to make people get interested in natural life around them and observe them more closely. For, it is not only interesting, but would sure to make people more conscious about conservation of green cover to support these life forms. The film implies how habitat conservation is more important than species conservation.

### *27. 1.5 liters and Some More*

**Director:** R Samuel I **Banner of production:** ST Photos I **Year of Production:** 2012 I **Country:** India I **Duration:** 5:30min I  
**Language:** English

**Synopsis:** *1 ½ Litres & Some More...* is a candid film. It is an everyday occurrence in the life of a platform dweller. The film shows how personal hygiene is maintained with available quantity of water. A boy of six has his bath every day in water that measures a little more than just 1 ½ litres before going to school. It is an open documentation, wherein the viewer can draw his own conclusions. This is the director's / producer's first independent film.

*28. PNG Style*

**Director:** David Fedele I **Year of Production:** 2010 I **Country:** Australia I **Duration:** 88mins I **Language:** French (with Subtitles in English)

**Synopsis:** Papua New Guinea “Land of the Unexpected”, a country of rugged mountain ranges, unpassable terrain and isolated villages. With over 850 indigenous languages and cultural groups, people align themselves with their tribe before their nation. P.N.G. Style follows adventurer and one-man film crew David Fedele’s 3 month solo journey through Papua New Guinea, armed only with a backpack, camcorder and travelling guitar.

*29. Seeds of Dissent*

**Director:** Pankaj Rishi Kumar I **Year of Production:** 2009 I  
**Country:** India I **Duration:** 60 minutes I **Language:** Hindi (with Subtitles in English)

**Synopsis:** A road movie that traces the voices of farmers along the way from Kanyakumari to Delhi. The winds are against them ... against the people who have been feeding India. A road less travelled...

*30. The Story of Mudugar*

**Directors:** Rayson K. Alex and Arun Bose S. I **Year of Production:** 2009 I **Country:** India I **Duration:** 27 minutes I  
**Language:** Malayalam and English (with Subtitles in English)

**Synopsis:** An ecoethnographic account of the life, beliefs, myths, stories and songs of Mudugar – a tribal community in Attappady, Nilgiri Biosphere.

*31. Next Revolution*

**Director:** Mark Szucs | **Year of Production:** 2013 | **Country:** Hungary | **Duration:** 42 minutes | **Language:** English and Hungarian

**Synopsis:** The consumer-based modern-day society of today is facing numerous new challenges on the dawn of the 21st century: intense natural disasters, difficulties of securing new energy supplies and an unjust distribution of aliment. However, there is a growing awareness of the declination of mankind and human society starts to realize a need for shifting the path towards a more enduring and preservative lifestyle to secure the ecosystem we are living in, the earth, for future generations.

Furthermore, it is becoming more obvious during times of global and financial crisis that only economic systems with wide scale independence from centralized supply systems can successfully evade such chain reactions caused by collapsing economies. Independence from centralized supplies means nothing less than being self-sufficient, so what is self-sufficient farming exactly? Is it manageable to create larger self-sufficient settlements, even cities? Do we possess the technology to change our way of living in such a radical way or is it a utopic thought, way out of our reach? Are we strong enough to escape the grip of the financial world and the recurring damage it does to our life? Can we finally abandon fossil fuels and nuclear power, yet still continue life with the same comfort we have gotten used to? Shouldn't we choose a different solution to quell the worldwide hunger of more than 7 billion inhabitants on this planet than flooding the market with GMO products?

For those who choose to make a change now, self-sufficient communities can be the solution to reach a lifestyle which is in balance with nature. And there is more to it than just growing healthy food and living in sync with nature: building a house is building a home, building a home is forging a community, and community means survival - as for man needs others to share his thoughts thus it is such a gathering of people with the same idea and vision which will be the first step in a new direction, leading society to new and unimaginable welfare – beyond the worth of money, gold or oil.

*32. Get up Stand Up*

**Director:** Sreemith N. I **Year of Production:** 2012 I **Country:** India I **Duration:** 34 minutes I **Language:** Tamil, Malayalam and English

**Synopsis:** The documentary, *Get Up, Stand Up*, 34 minutes in duration, is in some ways, an answer to many of the myths surrounding the nuclear power projects, the world over. Though this film is set particularly in the back drop of the Kudankulam Nuclear Power Project and the people's struggle against it, it raises almost all of the questions regarding the safety of nuclear plants, development and its imposition on a people, alternate sources of energy and their contribution to the total energy needs, the lack of scientific know-how in disposing nuclear waste, the dependence on foreign resources in the running of a nuclear power plant anywhere in the Third World countries, the ups and downs of the People's Movement Against Nuclear Energy (PMANE), in Kudankulam etc, etc.

33. *Dentro Da Rocha (Inside the Rock)*

**Director:** Antonio Joao Saraiva I **Year of Production:** 2013 I **Country:** Portugal I **Duration:** 42 minutes 14 seconds I **Language:** Portuguese

**Synopsis:** Faja de Alem is located in the north shore of the S. Jorge, an island that belongs to the azores archipelago. Where we can find two opposite, yet complementary places: Outside the rock and inside the rock. The rock appears has an area "in between" these two different places. Here people change the social habits they used to have in the village including a change in their names, embodying the transition ritual process. This documentary meets this microcosms by the voice of the two main characters: Mr. Enes of 87 years old and Mr. Moises with 75 years old.

34. *Plastic is Ballastic*

**Director:** Tarun Kalim I **Year of Production:** 2013 I **Country:** India I **Duration:** 10 minutes I **Language:** English  
**Synopsis:** The film is a repulse on plastic repose on nature

35. *Bhagavatiattu (The Dance of Bhagavathi)*

**Director:** Kuttan Vayali I **Year of Production:** 2013 I **Country:** India I **Duration:** 10 min 08 sec I **Language:** Malayalam  
**Synopsis:** The film is an attempt to learn the folk songs practiced by the Paraya community in Kerala. The two classifications of

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Bhavathiaattu, namely, *Nedum Pattu* and *Kurum pattu* are demonstrated in the film. However, the dance form which is still a part of the ritual is the evidence for its immense literal and literary connections with the land. Bhagavathiaattu is an invocation of the ancestral spirits in an ancestral temple.

### 36. *Pristine Water*

**Directors:** Niyati Sengar & Amaresh Kumar Singh | **Year of**

**Production:** 2012 | **Country:** India | **Duration:** 16 min 25 sec |

**Language:** English

**Synopsis:** In India, almost all rivers are worshipped as goddesses. For a majority of people in India Yamuna is Jeevan Dayini. However, the Yamuna that runs through present day Delhi is an open sewer and is clinically dead. The film, “Pristine Water”, narrates the story of Yamuna through the people whose lives are organized around it. There is an entire cultural life around the river and people still take ritualistic baths in the river. The film presents a glimpse of the life around the Yamuna and tries to find out the importance and significance of the river in the lives of people living on its banks. The film tries to bring out the plight of India’s one of the most holy river through the eyes of the people whose lives depends on the river.

### 37. *One Day, Everything Will Be Free*

**Director:** Joseph Redwood-Martinez | **Year of Production:** 2013 |

**Country:** Shot in several countries | **Duration:** 83 minutes |

**Language:** English

**Synopsis:** The film is a feature-length documentary about an ecological restoration project run by a utopian community located in one of the most politically complicated and environmentally degraded terrains in the world—in an area of referred to locally as "the wasteland."

### 38. *The Tides of Kirawira*

**Directors:** Mark Deeble and Victoria Stone | **Year of Production:**

1994 | **Country:** UK | **Duration:** 53 minutes | **Language:** English

**Synopsis:** The film is an absorbing exploration of the seasonal pools that litter the parched Serengeti plains. The story records the daily drama and intrigue that unfolds in these shallow ‘ponds’ as the

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resident clam, fish and crabs are forced to adopt intricate survival strategies.

### *39. Tale of the Tides*

**Directors:** Mark Deeble and Victoria Stone | **Year of Production:** 1999 | **Country:** UK | **Duration:** 52 minutes | **Language:** English  
**Synopsis:** The story of the legendary competition between the animals living on the wild coast of northern Kenya.

### *40. Dear Governor Cuomo*

**Directors:** Jon Bowermaster, Alex Gibney and Natalie Merchant | **Year of Production:** 2012 | **Country:** USA | **Duration:** 75 minutes | **Language:** English  
**Synopsis:** Dear Governor Cuomo' is a concert protest film aimed at influencing New York state's decision to ban hydraulic fracturing - fracking - or adopt it.

### *41. Jal Dhara Jal Bharo*

**Director:** Sunanta Biswas | **Year of Production:** 2012 | **Country:** India | **Duration:** 11 minutes | **Language:** Bengali and English  
**Synopsis:** The documentary dealt with the issue of water resources management in water-scarce region of West Bengal, an eastern region state of India, where the majority of rural population depends on agriculture for their livelihood.

### *42. The Lake of Despair*

**Director:** Snehasis Das | **Year of Production:** 2005 | **Country:** India | **Duration:** 30 minutes | **Language:** English and Kashmiri  
**Synopsis:** Shikaras (House Boats) have lost their glory and the owners of houseboats have been suffering for the last 15 years because of militancy in Kashmir. Tourist inflow trickled down because of the terrorist activity in Kashmir. Above all, the environmental degradation of lakes and rivers in Kashmir is alarming. Lakes are shrinking because of encroachments. Giving special focus to the community of the *Hanjees*, the film justifies few characters and how they sustained their livelihood during a troubled span of 15 years. Taking their example, the film tries to portray the present state of Kashmir.

### *43. In God's Land (Kadavulin Nilathil)*

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**Director:** Pankaj Rishi Kumar | **Year of Production:** 2012 | **Country:** India | **Duration:** 74 minutes | **Language:** Tamil and English | **Synopsis:** After taming a former wasteland through hard work and sweat and creating a community, the settlers start living there. The mythical birth of their village God Sudalai Swami unfolds the village's unique journey to fight the oppression of the 'big' Vanamamalai Temple. Now that the clergy owns the land, the settlers are reduced to being tenant farmers and must make way for redevelopment after the land is sold off for a Special Economic Zone (SEZ). A dispute over God's land begins. *In God's Land* is not simply about the fight between the priests and the farmers. Using animation it recounts the history of the land and satirizes the exploitation perpetuated by religion and class distinction. The film looks at the land within the larger issue of development, forcing us to recognize the totalitarian attitude of the ideals of development, ostensibly to bring economic prosperity but rarely a benefit to real users. But the film's most interesting element is the people living on this god's land. Instead of fighting the temple or government, they accept this dire reality and try to find comfort in god's will, perhaps because for them it is still the land of god.

### **Plans for Post-TEFF Events**

#### **Travelling TEFF**

If you would like us to visit your institution to screen some films from the festival, we could arrange it for you – absolutely non-profitable.

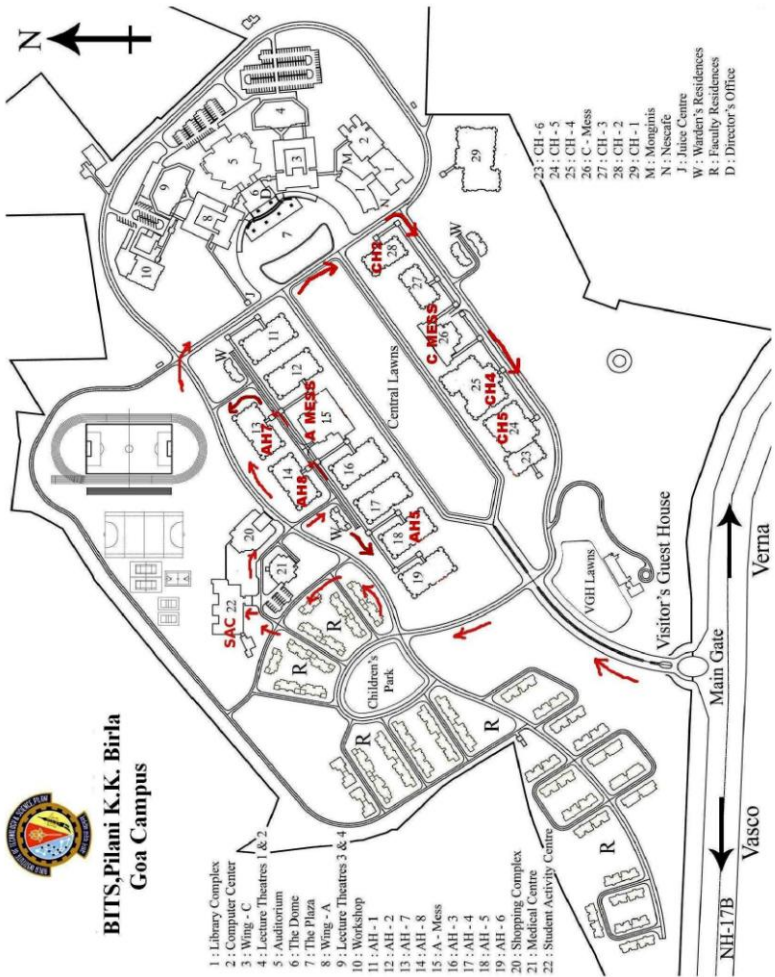
#### **Involve Students in filmmaking**

If you wish to organize a workshop on Ecofilm Appreciation / Ecofilm making, do leave your contact details with us.

#### **Consultation in Ecocinema Syllabus Framing**

If you think you could take the initiative in launching a course on Ecocinema at your institution, we could help you with our resources.

Campus Map



MAP of BITS-Goa



## FACILITIES ON CAMPUS

**Shopping Centre:** Located towards the west of the campus is a Shopping Complex. It has a departmental store, bank, stationary shop, beauty salon, ATM, cafeteria and a book store.

**ATM:** A State Bank of India ATM is provided inside the shopping complex. All VISA, Maestro and MasterCard ATM cards are accepted here.

**Screening Halls:** Films of TEFF will be screened at 3 venues on campus

**Conference Hall:** Situated in the B-Dome, in the second-floor, near the Director's Office

**Auditorium:** Situated in the B-Dome with huge seating capacity and good sound system. LC 101 and L202: Located in the Computer Centre (CC) next to the library. As you enter the CC take the second right.

**Beauty Salon:** Shopping center houses two beauty salons for men and women respectively with all basic amenities.

**Night Canteen:** Both the mess (A and C-Dining halls) provide night services from 11:00 PM to 2:00 AM. They provide wide range of Indian foods apart from varieties of noodles, fried rice and sandwiches. Inside the mess one has to make payment with the cashier who gives you a slip which has to be given at the food counter to redeem the dish.

**Medical Centre:** The Institute Medical Centre has both out-patient & in-patient services and 24 x 7 "Emergency Medical Care" is available at Casualty supported by medical professionals with state-of-art facilities. OPD Timing: Monday to Friday 09.00 -13.00; 16.00-20.00 Hrs and Saturday (09.00 – 13.00).

## IMPORTANT PHONE NUMBERS ON CAMPUS

Prof. Meenakshi Raman: 08322580280 (Off.); 08322580705 (Res.)

Dr. Rayson K. Alex: 8975297188 (Mob.); 08322580397 (Off.)

Mr. Solano Jose Savio Da Silva: 9657041249 (Mob.); 08322580292 (Off.)

Mr. Gnana Bharathi: 07756073989 (Mob.)

Medical Centre: 08322580682 (Off.)

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For Medical Emergency: 9552040123

Main Gate Security: 08326482016 (Off.)

Taxi Cabs: PMji – 9764769927; Akash – 8698789404; Rahman – 9923220528

## **THE UNEXPECTED STORY OF A BULGARIAN ECOFILM**

### **Adela Peeva**

(In the early 1970s Adela Peeva directed TV programs in Yugoslavia, and then moved on to make over 40 documentaries at the Studio for Documentary films in Sofia, Bulgaria. Despite earning international awards, some of the films she made (Mother, In the Name of the Sport) were banned during the Communist period. She served on the board of the European Documentary Network (till 2004), belongs to the European Film Academy, the Union of Bulgarian Filmmakers, the Association of Bulgarian Producers and was a member of the Jury at the Cannes (the Ecumenical Jury), Kalamata, Berlin, and Mumbai Film Festivals.)

During the totalitarian Communist regime in Bulgaria (1944 – 1989), the discussion and even the mention of topics such as the environment was unthinkable. “The Communist system” allegedly had no flaws and therefore could not in any way jeopardize Nature.

Therefore, it is unexpected and surprising that it was a documentary on environmental issues that became the basis for the creation of the first true dissident organization in Bulgaria and later became a banner in the fight to overthrow the communist regime.

In the late 1980s, Rousse, a large city located on the banks of the river Danube, was regularly flooded with chlorine from a Romanian chemical plant operating on the opposite bank of the river. Despite the seriousness of the situation and the protests of the citizens, the city officials did nothing. On the contrary - they were trying to hide the problem. Life in the city, however, soon became intolerable - the fog of chemical clouds made it literally impossible to breathe. In 1987, residents of Rousse decided on a desperate step – they organized a protest against both the gassings and the inaction of the Bulgarian communist authorities. At the forefront of the protesters were mothers with strollers eager to show that they were fighting for the life and health of their children. Even the protesters

*tiNai* Ecofilm Festival, Goa 2014

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themselves were probably surprised by the scale of discontent - over 6,000 people joined the protest, something unthinkable for the time. These protests were not covered by the media, but were captured by documentary filmmaker Yuri Zhironov. His film "Breathe" was shown only once - at its premiere at the Cinema House in Sofia, and the date of the screening was not selected randomly.

It was March 8 – the socialist holiday of women and mothers. Although it was forbidden to be shown again right after this one screening, "Breathe!" became a springboard for the establishment of the first organization in Bulgaria with an openly dissident character – the Public Committee for Environmental Protection of Rousse.

The Committee failed to realize almost any activity, but its creation was a step towards the first signs of disagreement with the political establishment. Half a year later, the first political organization in Bulgaria aimed to oppose the regime was founded - "Club for Support of Glasnost and Perestroika" (Publicity and Reconstruction), in Bulgaria. The documents of the Club for the first time spoke out for human rights and civil liberties, touched upon sensitive issues such as environmental protection and minority rights. At the beginning of the following year, the independent association Ecoglasnost (Eco voice) was officially established as a new dissident movement. At the end of the same year, the Berlin Wall fell and the whole Eastern bloc began movements for democratization. Was this act of free thinking and the pursuit of democratization of society random or did it have its roots in the past?

After the end of World War II and the entry of Bulgaria into the spheres of influence of the Soviet Union, this country became one of the most faithful and staunchest satellites of the Kremlin. Unlike Hungary or Czechoslovakia, in Bulgaria for many years no events happened that clearly and openly opposed the government. Perhaps it was the fact that the opposition was not organized that made it less visible. But this does not mean that such opposition was totally missing. In the circles of the intelligentsia many single events took place that gradually prepared the advent of true organized dissident movements. For example, in the early 1980s, many Bulgarian films began to include hidden political

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messages. Seemingly innocent stories were used to represent ideas and express opposition to the political power. Symbolism and sense of humor in these films were as ambiguous as they were targeted. But according to the then rules, in order to reach viewers, every film had to pass through the so-called "art boards" and "committees" whose functions were not so much aesthetic as censoring. Their role was to "stop" those works in which they thought contained views that could undermine the political power. So some of my films such as "Mothers" (the story of single mothers pointed with an accusing finger in society) and "In the Name of Sport" (revealing the horrific methods by which socialist sport won its medals) were seized by the State Security, banned from screening and for years remained inaccessible to the public. "In the Name of Sport" was shown for the first time to a foreign audience in 1989 in Berlin. Minutes after the start of the screening, it was stopped. We all went out into the street and... I witnessed the fall of the Berlin Wall and of the communist dictatorship.

Whether my film and other films like it did contribute to putting an end to a dictatorship? One could say that these films are also environmental in their own way. They fought for a different world, peaceful and pure spiritually and morally, a world without a communist dictatorship.

### Sponsors

