

FILM  
SOUTHASIA  
2024



# Documentary in anthropocene

47  
films,  
4 days

catalogue

[filmsouthasia.org](http://filmsouthasia.org)  
[instagram.com/filmsouthasia](https://www.instagram.com/filmsouthasia)

*Naag Kanya of Patan*: Humans in harmony with nature

YalaMaya Kendra,  
Patan Dhoka, Lalitpur

# FSA 24

## Note from the Chair

Southasia is a region that is divided by political borders, social boundaries and economic strata. In the most recent of modern times, we had all hoped that the ability to communicate across national frontiers through the internet would bring us closer together even as the barbed wire fences went up on the ground. This did not happen and Southasian society is now divided by ultra-nationalism like never before. This hurts Southasia as a whole, and so we should keep looking for ways and means to try to ensure that the chasms between our countries and within our countries do not widen beyond the point of no return.



Enter the documentary, or non-fiction film. Cinema (feature films) can cross the existing divides by proffering entertainment, but the impact of fiction film is limited because it is entertainment. Documentary, on the other hand, can help build empathy and camaraderie because it depicts reality as interpreted and presented by the filmmaker. Over the years, we have sought to highlight the nature and power of the documentary through slogans such as Documentary can be fun, Dare to Documentary, Documentary Bears Witness.

A well-made documentary is a riveting piece of art, delving into issues that societies must pay attention to. At FSA '24 we have picked up a theme and slogan that, rather than highlighting the documentary, seeks to focus on an urgent matter confronting humanity all over the globe, simultaneously.

Many of the films that we are exhibiting, too, deal one way or another with how humans have despoiled our natural environment,

forcing the loss of species and habitat, introducing plastic into natural systems, and foisting a transformation of the global climate.

Which is why we say at FSA '24, 'Documentary in Anthropocene'. We have now willingly entered an era where humanity is taking itself and the rest of the planet's living beings past the point of no return. And, there is nowhere else to go, a matter that we would like to overlook.

Film Southasia hopes to alert the audience we engage with about the Anthropocene -- at the 'mother festival' in Lalitpur as well as scores of venues over the next two years through TFSA (Traveling Filmsouthasia). It is time everyone understood the term and internalised its import.

Kanak Mani Dixit  
Chair, FSA

# FSA'24 and Documentary in Anthropocene

By Mitu Varma

It is FSA time again and our historic venue, YalaMaya Kendra, nestled among the majestic Himalayas waits to welcome you to four days of engagement - this time with **Documentary in Anthropocene** – the geological age in which we currently live where humans have had the maximum impact on the environment.

Panagea, the supercontinent where the earth's entire landmass was all one before it began breaking up some 200 million years ago, is indicative of the common antecedents and the future that we all share. And the documentaries that we bring for you this time, each and every one of the 47 selected from our over 2,000 entries, are made with a deep understanding and empathy that brings to the fore our planet's common heritage.

Whether it be the tiny bubbler crab that spits out sand balls in Karachi's mudflats (**Sometimes Even the Shore Drowns**), the variegated splendored moths that inhabit the eastern Himalayas (**Nocturnes**), the kites that suffer and fall from the skies in the polluted Indian capital city (**All that Breathes**) or the humans ravaged by weaponry and war simply because of their location (**Hollywoodgate, A Leaving Celebration**), each and every form of life has its place



of importance on this planet. And the interconnectedness of species as a given is emphasised in each film.

For our filmmakers, this truth is deeply embedded in their psyche as is evident from the sensitivity with which each handles their subject. Whether it be recording the travails and the indomitable spirit of farmers agitating against the corporatisation of agriculture (**Chardi Kala – An Ode to Resilience**) or the plight of jute mill workers weaving a fabric on century old obsolete machines that could be an answer to our plastic pollution (**The Golden Thread**) or housewives and young students coming together to agitate against a proposed discriminatory citizenship legislation (**Land of My Dreams, In a Dissent Manner**), this unique compassion that runs like a thread through each of the films is a marker for all FSA's documentary filmmakers.

Our poster this time has the Naag Kanya of Patan, where we are located, as it's mascot. She is emblematic of

humans living in harmony with nature. Some of our films tell us how this can be done. Among them are **Abundance, Living with a Forest, A Flaming Forest, Herd Walk (Bhedchal)** and **No Winter Holidays**. What happens when this is not done has disturbing portents for the globe as is evident from **Against the Tide, No Monastery, No Village, Topsy Turvy, When the Floods Come, Jamna – The River Story** and **Whispers from a River Shore**.

For the first time we also bring you a film from Southasia's neighbourhood from among the highest altitude deserts in the world – the Gobi in Mongolia. Shot by Stanzin Dorjai Gya from Ladakh with Christaine Mordelet of France, **I Will Come Dancing in the Dunes** tells the tale of a young 11-year-old girl from a tribe of nomadic herders to whom media has now brought a new dream of becoming a dancer in an Opera in their capital city of Ulaanbaatar. The media, internet and its role in connecting as well as dividing and bringing to the fore totally new aspects of human experience are also explored in **Hello Guyzz!, While We Watched, My Radio, My Life, Mic Drop** and **Cinema pe Cinema: The Theatres, The Movies. And Us**.

There are hidden gems in this treasure trove many of which do not find mention here – the quixotic **Agent of Happiness** from Bhutan or the beautiful **6A- Akash Ganga** among them. For us Southasians who comprise a fourth of the global population and are key to stemming and reversing the egregious effects of the Anthropocene, all 47 of the films are a call to action and to compassion for, as one of our pre-eminent filmmakers Anand

Patwardhan says, **The World is Family** in his deeply personal and moving historical documentation of his own family that provides a window to subcontinental history.

# ESA 24

## About the Chief Guest



### Kabir Khan

Kabir Khan is a distinguished Indian filmmaker and Film Southasia '99 alumnus known for his direction, screenwriting, and cinematography in Hindi cinema. Starting with documentaries (like **The Forgotten Army** screened at FSA'99), he made his directorial debut with **Kabul Express** in 2006 and went on to create several popular films, including **New York, Bajrangi Bhaijaan, Ek Tha Tiger, Phantom, Tubelight, 83** and **Chandu Champion**. Each of his films reflects his unique storytelling and impactful themes, making him a celebrated name in the industry.

# ESA 24

## About the Jury



### Anita Pottamkulam

Anitha Pottamkulam is Director Culture at DakshinaChitra Heritage Museum, where she champions Civilisational Literacy. For her, heritage, archaeology, architecture, and performative arts embody inclusive, egalitarian ideas rooted in centuries of tradition. Anitha is dedicated to developing innovative museum programs, strengthening cultural partnerships and overseeing education, conservation, and collections to broaden public engagement and inclusivity.



### Farjad Nabi

Farjad Nabi is a Pakistani writer, film producer, director, cinematographer and documentary maker. His 2013 feature film **Zinda Bhaag**, co written and co directed with Meenu Gaur, became the first Pakistani film in over fifty years to be submitted for Oscar consideration in the 'Foreign Language Film Award' category at the 86th Academy Awards. He rose to prominence in 1997, when his debut film **Nusrat has left the building...But When?** won the Jury Award at Film South Asia, Kathmandu. This was followed by his film **No One Believes the Professor** winning the Ram Bahadur Trophy at FSA'99.



### Kiran Krishna Shrestha

Kiran Krishna Shrestha leads Nepa~laya's production, publication, music and event management. With extensive A/V production experience, he has created 400+ episodes for Young Asia Television and directed award-winning documentaries like **Bhedako Oon Jasto... In Search of a Song**. A former Kantipur FM radio presenter, Kiran has also managed Nepathya since 2001, serving as the band's official promoter from 2002 onward.

# TRAVELLING FILM SOUTHASIA 2024



TFSA started with the first Film Southasia festival held in Kathmandu in September 1997. Since then, following each biennial 'mother festival', a selection of films is packaged and tours regionally and globally.

## How to host a TFSA package?

**Step 1: Buy a license**

**Step 2: Set up local venue and publicity**

**Step 3: Recieve the screening package in your email**

# FSA 24

## Who is Ram Bahadur Tamang?

**Kanak Mani Dixit**

*From Himal Southasian, Volume 20, Number 10/11 (OCT/NOV 2007)*

Prashant Tamang, we know, is the West Bengali, Nepali-speaking citizen of India who made it right to the top of the Indian Idol television tamasha. But who is the 'Tamang' in him? What is the trajectory that brings someone from the steep valleys of the central Himalaya to be idolised by tens of millions of people – viewers who know nothing of that trajectory?

There is a story that goes back beyond the arrival of what are known as the Tamangs into the central Himalaya – a time and place without history, but with some folklore and conjecture. Some say that this migration began from the lakes that lie to the south of what is today Mongolia, some thousand or two thousand years ago. This movement of people headed south and then westward, along the northern slopes of the Himalaya. One group penetrated the steep valleys north of the Kathmandu Valley, where its members evolved to become – as they are identified in the Nepal Census – Tamang. Other groups, who came earlier or later, also penetrated the Himalayan ramparts, but in different areas. They became the different tribes of what two and a half centuries ago became the state of Nepal.

The Tamang, translated by some to refer to an equestrian people, came to surround Kathmandu as the valley evolved a high urban culture that rivalled some of the



finest in Asia. But the Tamang were not to benefit from this evolution. Their proximity to the thriving mini-kingdoms of Kathmandu, made rich by paddy cultivation and entrepot trade, led them to be bonded in support of the growth of the Valley civilisation.

And so, the Tamangs, by virtue of their location, became exploited. These included the slightly variegated Tamang communities surrounding the Kathmandu Valley, in Rasuwa to the northwest, Sindhupalchok to the northeast, Kavre and Ramechap to the east, Lalitpur and Makwanpur to the south and southwest, and Dhading to the west. It is likely that the Valley's Lichchhavi and

Malla kingdoms both exploited the Tamang communities, and it is certain that the Gorkha and Shah regimes did so from the 18th century onwards. Among the earliest commanders of the Gorkhali empire builders, there were quite a few Gurung and Magar, though they were later weeded out. Throughout, there were no Tamang.

During the 104 years of Rana rule, the Tamang seem to have been reserved for labour supply for the Valley and were not even allowed to join the British Gurkhas, a facility that was extended to the Gurung, Rai, Limbu and Magar after the 1814-16 Anglo-Nepal war. Instead, throughout these years the Tamang were made to serve mostly as pipa, or load carriers, for the Gorkhali military.

When the exploitation became too excruciating, the Tamang did what other communities in Nepal did: they migrated. And when they arrived in the Duars, the Darjeeling Hills and further eastwards, they flourished, as scholars, teachers, musicians. Having been released from the exploitative grip of the Nepali state, the Tamang were allowed to attain their genius – which is also what Prashant Tamang has managed today, taking the identity of a Nepali-speaking Tamang across Southasia as a crooner of Hindi filmi songs.

Prashant Tamang does not know Ram Bahadur Tamang. The latter came from a Tamang region southeast of Kathmandu, with a name that does not show on any map – Byabar. The Tamang from Byabar served the Rana palaces as guards and porters. Ram Bahadur was one such. One

day, he was caught by a photographer holding an early-model Sony video camera. He had a Shirdi Sai Baba badge on his left lapel. The image of Ram Bahadur is now the logo of the Film South Asia documentary film festival. He looks out over the world through his camera and his other, free, eye. The trophy given to the best film at the end of each FSA is known as the Ram Bahadur Trophy.

Ram Bahadur moved on shortly after this picture was taken. But he will no doubt be looking down on Prashant today – musing at how a Tamang has taken over the imagination of so much of Southasia.

# SCHEDULE

## THURSDAY, 21<sup>ST</sup> NOVEMBER

9:00 am - 10:30 am | **Directing Workshop**  
 With Kabir Khan, Chief Guest, Dir. *Kabul Express*, *Bajranghi Bhaijan*, *Ek Tha Tiger* | OPEN ONLY FOR REGISTERED PARTICIPANTS

11:00 am - 11:20 am | **Love Like Ours** | 18 Min  
 Dir: Yan Paing Htun | Interfaith Couple's Love Triumphs All Odds

11:30 am - 12:10 pm | **A Forgotten Summer** | 24 Min  
 Dir: Aliya Z S, Fatima Rahman, Isha Singh, Minha Fathima, Shreya Mishra | On Ageing, Loss, Love and Longing

12:20 pm - 1:00 pm | **Hello Guyzz!** | 24 Min  
 Dir: Samiksha Mathur | Social Media Influencer in Small Town Bengal

1:10 pm - 1:40 pm | **Portrait of Food** | 16 Min  
 Dir: Ananya Arora | The Rich Legacy of Poona Guest House

1:50 pm - 2:10 pm | **Whispers By The River Shore** | 19 Min  
 Dir: Samiur Rahman | Encroaching River Sweeps Away Family Fortunes

2:20 pm - 3:05 pm | **Remnants (Avashesh)** | 30 Min  
 Dir: Dhanraj Barkote | Spanish-Nepali Orphan Returns to Trace Roots

3:15 pm - 3:45 pm | **P for Paparazzi** | 27 Min  
 Dir: Divya Hemant Kharnare | Nepali Paparazi in Bollywood

MAJLIS

4:30 pm

## OPENING CEREMONY

Followed by screening of

**Agent of Happiness** (90 mins)

BY INVITATION ONLY



## FRIDAY, 22<sup>ND</sup> NOVEMBER

GAUSHALA

11:00 am - 12:30 pm | **Enabling Humanities in Southasia**  
FSA with Southasia Institute for History and Philosophy  
Discussion with Prof. Bishnu Mohapatra, Krea University

1:30 pm - 3:00 pm | के हो त एन्थ्रोपोसन – **Understanding the Anthropocene**  
Discussion with expert panelists, moderated by Kanak Mani Dixit (Chair, FSA)

4:00 pm - 5:30 pm | नेपाली चलचित्रको अकासिँदो बजार (**The Sudden Runaway Success of Nepali Cinema**)  
Discussion moderated by Deependra Gauchan

MAJLIS

10:00 am - 11:30 am | **While We Watched** | 90 Min  
Dir: **Vinay Shukla** | Classic Newsroom Drama on Battling Toxic Nationalism

11:40 am - 12:00 pm | **A leaving celebration** | 20 Min  
Dir: **Afshin Amerian** | Afghan Migrants' Perilous Route to Europe

12:10 pm - 1:10 pm | **Adrift (Bhashaili)** | 60 Min  
Dir: **Jawad Sharif** | Fourth Generation Pakistani Bengalis Face Statelessness

1:20 pm - 1:45 pm | **Abundance: Living with a Forest** | 22 Min  
Dir: **Dolly Kikon** | Indigenous Foragers Invigorate Sustainable Practices

1:50 pm - 2:35 pm | **Mic Drop** | 27 Min  
Dir: **Kallol Mukherjee** | Bundelkhandi Rapper's Determination to Go Global

2:45 pm - 4:05 pm | **Nocturnes** | 82 Min  
Dir: **Anirban Dutta, Anupama Srinivasan** | Transformative Experience of Nature's Interconnectedness

4:15 pm - 6:00 pm | **Against The Tide** | 97 Min  
Dir: **Sarvnik Kaur** | Two Friends, Two Paths and the Struggle for Survival Against a Dying Sea

BAGGIKHANA

10:00 am - 10:30 am | **When the Floods Come** | 27 Min  
Dir: **Nyal Mueenuddin** | 2002 Floods Ravage Indus River Settlements

10:40 am - 12:00 pm | **Zende: The Supercop** | 73 Min  
Dir: **Akshay Ashok Shah** | Mumbai's Criminology through the Eyes of an Iconic Cop

BAGGIKHANA

12:10 pm - 12:40 pm | **Siege in the Air** | 30 Min  
Dir: **Muntaha Amin** | Kashmiri Women Piece Together Life Amidst Communication Blockades

12:50 pm - 2:15 pm | **My Radio My Life** | 68 Min  
Dir: **Bidit Roy, Makarand Waikar** | Revisiting the Golden Era of Radio In India

2:25 pm - 3:45 pm | **Cinema Pe Cinema: The Theatres. The Movies. And Us** | 62 Min  
Dir: **Vani Subramanian** | An Ode to Single-Screen Cinema Theatres

3:55 pm - 5:35 pm | **Chardi Kala - An Ode To Resilience** | 95 Min  
Dir: **Prateek Shekhar** | Optimism, Resilience, Steer Farmers to Make History

### COURTYARD

6:30 pm | **Devi (Nepal Premiere)** | 80 Min  
Dir: **Subina Shrestha** | Rebel Warrior, Mother, Survivor, Battles her Demons in Fight for Justice

GAUSHALA

9:00 am - 11:30 am | **WOW How-to: Finding Funds for Your Documentaries** | Masterclass with Jane Mote, Kathaharu & FSA  
OPEN ONLY TO REGISTERED PARTICIPANTS

2:00 pm - 3:00 pm | **Roundtable Discussion with Jane Mote, The Whickers, UK** | OPEN ONLY TO REGISTERED PARTICIPANTS

MAJLIS

10:30 am - 11:15 am | **Mumbai Melodies** | 28 Min  
Dir: **Swarup Raj Panda** | Bollywood Music in the Age of AI

11:25 am - 12:45 pm | **6-A AKASH GANGA** | 80 Min  
Dir: **Nirmal Chander Dandriyal** | Can a Musician Exist without an Audience?

12:55 pm - 1:50 pm | **Jamna - The River Story** | 38 Min  
Dir: **Ishani K Dutta** | Call to Restore a Historic Dying River

2:00 pm - 2:45 pm | **No Monastery No Village** | 28 Min  
Dir: **Tashi Lhazom** | Faith, Resilience and the Fight to Preserve a Way of Life

2:55 pm - 4:05 pm | **Beyond Boundaries** | 54 Min  
Dir: **Sankhajit Biswas, Biswajit Mitra** | Will Culture Mend the Schism of Bengal's Partition?

4:15 pm - 5:45 pm | **Agent of Happiness** | 90 Min  
Dir: **Arun Bhattarai, Dorottyia Zurbo** | A Happiness Agent in Search of his Own Happiness

10:30 am - 11:10 pm | **Wagging Tale** | 23 Min  
Dir: **Samagra Shah** | Canine Friends Restore Man's Faith in Life

11:20 pm - 12:45 pm | **I Will Come Back Dancing in the Dunes** | 73 Min  
Dir: **Stanzin Dorjai, Christiane Mordelet** | Life in Gobi Desert and a Young Girl's Dancing Dream

12:55 pm - 2:00 pm | **A Flaming Forest** | 48 Min  
Dir: **Salman Javeed, Vivek Singh Sangwan, Satya Ambasta** | Saving the Tiger: The Soliga Way

2:10 pm - 2:55 pm | **Topsy-Turvy (Uthal Pathal)** | 27 Min  
Dir: **Mashrukur Rahman Khan** | Cyclone Remal Brings Village to the Brink

3:05 pm - 4:20 pm | **Trans Kashmir** | 61 Min  
Dir: **Surbhi Dewan, S A Hanan** | Kashmir Transgender Movement for Human Rights

4:30 pm - 5:55 pm | **Land Of My Dreams** | 73 Min  
Dir: **Nausheen Khan** | Women-Led Peaceful Protest for Citizenship Rights

### COURTYARD

6:30 pm | **Hollywoodgate** | 90 Min  
Dir: **Ibrahim Nash'at** | Abandoned Military Base Transforms Militia into Military Regime

## SUNDAY, 24<sup>TH</sup> NOVEMBER

9:00 am - 11:30 am | **WOW How-to: Making the cut: Editing Masterclass with Shweta Venkat, Kathaharu & FSA**  
OPEN ONLY TO REGISTERED PARTICIPANTS

3:00 pm - 4:30 pm | **Evolution of the Documentary in Nepal**  
Organised by the Central Department of Journalism and Mass Communication, Tribhuvan University

10:00 am - 10:25 am | **In Zainab's Heaven** | 26 Min  
Dir: **Ali Mehdi** | Life in a Hazara Graveyard, Quetta

10:35 am - 11:55 pm | **Herd Walk (Bhedchal)** | 62 Min  
Dir: **Ankit Pogula** | Nomadic Shepherds Navigate Changing Climes

12:05 pm - 1:00 pm | **When Pomegranate Turns Grey** | 37 Min  
Dir: **Thoufeeq K, Khurram Muraad Siddiquie** | Resilience and Continuity of Cultural Memory

1:10 pm - 2:15 pm | **#GoHomeGota: The Story Behind Sri Lanka's Hashtagged Protest Movement** | 51 Min  
Dir: **Sulochana Sanjeevani Peiris** | Hashtagged People's Movement Overturns Regime

2:25 pm - 2:55 pm | **State in Silence** | 30 Min  
Dir: **Ruin De Silva** | Accountability, Justice & Human Rights Post-Conflict

3:05 pm - 5:00 pm | **The World is Family** | 96 Min  
Dir: **Anand Patwardhan** | Home Movie Becomes Window to History

10:15 am - 10:30 am | **I Found My Yellow** | 15 Min  
Dir: **Shin Thandar** | Two Women and a Cat Learning to be Family

10:40 am - 12:05 pm | **The Golden Thread** | 82 Min  
Dir: **Nistha Jain** | Mill Workers' Struggles in Dying Jute Industry



12:15 pm - 1:15 pm | **In A Dissent Manner** | 62 Min  
Dir: **Ehraz Zaman** | Chronicling a Brutal Clampdown on Student Protests

1:25 pm - 2:25 pm | **In Search of Ajantrik** | 46 Min  
Dir: **Meghnath** | Unveiling Ritwik Ghatak's Setting for Ajantrik

2:35 pm - 3:05 pm | **Sometimes even the shore drowns** | 17 Min  
Dir: **Mahera Omar** | Cinematic Ode to Marine Life on Intertidal Mudflats

3:15 pm - 4:45 pm | **No Winter Holidays** | 79 Min  
Dir: **Rajan Kathet, Sunir Pandey** | Lifelong Rivals Unite to Survive Harsh Winter

**COURTYARD**

6:00 pm | **All That Breathes** | 94 Min  
Dir: **Shaunak Sen** | A Mesmerising Chronicle of Inter-Species Co-existence





**Direction**  
Sulochana Peiris

**Camera**  
Samantha Dasanayake

**Editing**  
Sasanka Sanjeewa

**Producer**  
Sulochana Peiris

## #GoHomeGota: The Story Behind Sri Lanka's Hashtagged Protest Movement

**Hashtagged People's Movement Overturns Regime**  
**Sri Lanka | English | 51 min**

This documentary looks at Sri Lanka's 2022 Aragalaya (struggle) protests from a movement building and mobilisation perspective and centres around interviews with several key core activists belonging to different ethnic, linguistic and professional backgrounds. The interviews were carried out in two rounds - the first, while the Galle Face occupation was ongoing and the second round in January 2023, several months after the occupation was called off in the face of increasingly brutal state repression. The leaders also discuss how they define and are working towards a "system change" which they envisioned to achieve through the movement.

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### About the Filmmaker

**Sulochana Peiris** is a documentary filmmaker, researcher, and writer based in Sri Lanka, with over 20 years of experience. Her work covers themes of women, peace, conflict, and human rights across South and Southeast Asia. **#GoHomeGota**, her latest documentary on Sri Lanka's 2022 protest movement, premiered in Utrecht, Netherlands, and has been screened at the University of Innsbruck, Austria, with upcoming screenings across UK universities.



**Direction**  
Nirmal Chander

**Camera**  
C. K. Murali, Ranjan Palit, Nirmal Chander

**Editing**  
Reena Mohan, Nirmal Chander

**Location Sound**  
Suresh Rajamani

**Sound Design & Mix**  
Boby John

**Producer**  
Annapurna Devi Foundation

## 6-A Akash Ganga

**Can a musician exist without an audience?**  
**India | English, Hindi | 80 min**

Can a musician exist without an audience? To find an answer, the film enters **6-A Akash Ganga**, where resides one of India's most renowned classical musicians, a matchless guru—Annapurna Devi. Maestros waited for years for her to accept them as disciples. George Harrison, of the Beatles fame, sought special permission to listen to her musical practice. But in the mid-1950s, she vowed never to perform in an effort to save her marriage to the world-renowned musician, Ravi Shankar, who had grown insecure with the acclaim she was receiving. Her disciple, Nityanand Haldipur, cuts through the myths to tell her story.

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### About the Filmmaker

**Nirmal Chander** has worked in the field of non-fiction for the last three decades as an editor, director and producer. He has directed more than 10 documentaries and has over thirty editing credits. His films have travelled to many international festivals, winning multiple awards. He is the recipient of three National Film Awards from the President of India for excellence in cinema and his documentary **Moti Bagh** was an Oscar entry from India in 2019.



**Direction**  
Satya Ambasta, Salman Javeed,  
Vivek Sangwan

## A Flaming Forest

**Camera**  
Sanjay Barnela, Vivek Sangwan,  
Salman Javeed

**Editing**  
Salman Javeed

**Producer**  
Sanjay Barnela

### Saving the Tiger: The Soliga Way

India | Kannada | 48 min

The Biligiri Rangaswamy Temple (BRT) Tiger Reserve in Karnataka is home to the Soliga adivasis. This film traverses the rich tapestry of the BRT forest and the intricate relationships that the Soligas hold with it. It traces the effects of an exclusionary conservation policy, which has led to large scale evictions and denial of rights for Soligas since 1974. Soliga resistance to these changes has stretched across five decades. Their articulations challenge dominant approaches of the conservation model and emphasise their customary and legal rights to the forest. Through a long-term engagement, the film documents the story of contestation and loss - both social and ecological - and calls for an alternative vision for conservation.

#### About the Filmmakers

**Vivek Sangwan, Salman Javeed and Satya Ambasta** are documentary filmmakers with an ethnographic focus. Their work traverses through the rich tapestries of rural and urban India, telling stories of rights-based conservation, resource governance, livelihoods and labour. They bring an experimental approach to non-fiction filmmaking, combining various mediums and visual styles with academic rigour.

FSA 24



**Direction**  
Afshin Amerian

## A Leaving Celebration

**Camera**  
Afshin Amerian

**Editing**  
Reza Daghagh

**Producer**  
Afshin Amerian

### Afghan Migrants' Perilous Route to Europe

Iran/Afghanistan | Persian | 20 min

Seeking to flee the traumatic living conditions in Afghanistan, Afghan youth choose the perilous route of finding their way to Europe via Iran.



#### About the Filmmaker

**Afshin Amerian** was born in Iran in 1977 and graduated with a degree in electrical engineering. He has directed 10 short films so far.

FSA 24



**Direction**

Dolly Kikon

**Camera**

Renthungo Shitiri

**Editing**

Hirak Jyoti Pathak

**Sound Design & Mixing**

Gautam Baruah

**Music**

N. Yanpothung Ezung

**Producer**

Dolly Kikon

**Abundance: Living with a Forest**

**Indigenous Foragers Invigorate Sustainable Practices**

**India | Lotha Naga | 22 min**

**Abundance: Living with a Forest** is a biography of foraging, forest and jhum cultivation. It follows Zareno, a Lotha forager in the forest of Khumtsü, and traces the foraged edible plants as they make their way to the market in Wokha town. The film gestures to an impending loss that Indigenous communities encounter across the world. The film highlights indigenous foraging practice in the Eastern Himalayan region and the commitment of foragers and community members to work towards renewal of Indigenous values, courage, and sustainable practice.



**About the Filmmaker**

**Dolly Kikon** is an Indigenous professor in the Department of Anthropology at the University of California, Santa Cruz. She received her PhD from the Department of Anthropology at Stanford University in 2013. She is from Nagaland, India, and this is her second ethnographic movie looking at Indigenous food practices.

FSA 24



**Direction**

Jawad Sharif

**Camera**

Mushtaq Mushi, Asif Ali

**Editing**

Jawad Sharif, Mushtaq Mushi

**Producers**

Humera Iqbal, Anushay Malik, Syeda Kashmala, Jawad Sharif

**Adrift (Bhashaili)**

**Fourth Generation Pakistani Bengalis Face Statelessness**

**Pakistan | Bengali, English, Urdu | 60 min**

**Bhashaili** tells the story of Pakistani Bengalis living in Karachi, many of whom face issues around citizenship and statelessness despite being in their fourth generation. We follow the everyday stories of young and old Pakistani Bengalis as they chase their dreams, find love, stand up for injustices, and face despair around their lack of recognition in Pakistan.



**About the Filmmaker**

**Jawad Sharif** is an award-winning filmmaker and National Geographic Explorer from Pakistan, known for highlighting cultural and indigenous identities. His films, including **Indus Blues** and **The Losing Side**, have won international acclaim. He is a TED Fellow, directs the Asia Peace Film Festival and founded Cinema for Change. Sharif's work explores social issues, climate justice, and the rights of marginalized communities.

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**Direction**

Sarvnik Kaur

**Camera**

Ashok Meena

**Editing**

Atanas Georgiev, Blagoja Nedelkovski

**Sound Design**

Moinak Bose

**Sound Mixing and Engineer**

Florent Klockenbring

**Producer**

Koval Bhatia, Sarvnik Kaur

**Against The Tide**

**Two Friends, Two Paths and the Struggle for Survival Against a Dying Sea**

**India | English, Hindi, Marathi | 97 min**

Rakesh and Ganesh have the sea in their veins. She gives them identity, food and sustenance and on her lap their comradeship was born. Both are Kolis, the indigenous fisherfolk of Mumbai. Rakesh fishes only in shallow waters of the sea. His catch is small, so is his income. After studying abroad, Ganesh returns to Mumbai and starts deep-sea fishing. As the film progresses, their choices are limited by the menacing effects of climate change. Set in the metropolis of Mumbai circa 2019-2021, the film unfolds in the small microcosm of an indigenous fishing family. Ganesh is Rakesh's voice of reason whilst Rakesh is Ganesh's voice of conscience and yet neither is a hero or a villain.

**About the Filmmaker**



**Sarvnik Kaur** is a documentary filmmaker exploring hidden anxieties beneath the surface of the everyday. Her debut film, **Soz - A Ballad of Maladies**, examines political resistance through music in Kashmir, winning the President of India's National Film Award (2017) and Best Film at the 11th Film Southasia. She has spent the past three years documenting the Koli fishing community in Mumbai, approaching their lives and conflicts not just as a filmmaker, but as an ethnographer and a friend.

FSA 24



**Direction**

Arun Bhattarai, Dorottya Zurbó

**Camera**

Arun Bhattarai

**Editing**

Péter Sass

**Associate Producer**

Suraj Bhattarai

**Producer**

Noemi Veronika Szakonyi, Vincze Máté, Arun Bhattarai

**Agent of Happiness**

**A Happiness Agent in Search of His Own Happiness**

**Bhutan | Nepali | 90 min**

Can you measure happiness? The country of Bhutan invented Gross National Happiness to do just that and Amber is one of the agents who travels door to door to meet people for taking the measure. But he hasn't gotten around to measuring his own happiness. Still living with his mother at the age of 40, he is nevertheless a hopeless romantic who dreams of finding love. But as one of the Nepali minority who were deprived of their citizenship, Amber isn't the most eligible bachelor. We embark with Amber on his bittersweet journey where we are reminded of the fragility and beauty of our own happiness, no matter where we live.

**About the Filmmakers**



**Arun Bhattarai** (Bhutan) and **Dorottya Zurbó** (Hungary) co-directed **The Next Guardian**, an intimate family story set in Bhutan, premiering at IDFA 2017 and screening at over 40 international festivals (True/False, MoMA DocFortnight, FSA). Since then Bhattarai's short **Mountain Man** won Best Pitch at If/Then IDFA 2019 and Zurbó directed **Easy Lessons**, which premiered at Locarno and screened at over 40 festivals globally.

FSA 24



**Direction**

Shaunak Sen

**All That Breathes** (Non-competitive)

**Camera**

Ben Bernhard, Riju Das, Saumyananda Sahi

**Editing**

Charlotte Munch Bengtson

**Producer**

Aman Mann, Teddy Leifer

**A Mesmerising Chronicle of Inter-Species Co-existence**

**India | Hindi | 94 min**

In one of the world's most populated cities, two brothers — Nadeem and Saud — devote their lives to the quixotic effort of protecting the black kite, a majestic bird of prey essential to the ecosystem of New Delhi that has been falling from the sky at alarming rates. Amid environmental toxicity and social unrest, the 'kite brothers' spend day and night caring for the creatures in their makeshift avian basement hospital. The film explores the connection between the kites and the brothers who help them return to the skies, offering a mesmerizing chronicle of inter-species coexistence.

FSA 24

**About the Filmmaker**



**Shaunak Sen** is a Delhi-based filmmaker known for his Academy Award-nominated documentary **All That Breathes** (2022), which garnered awards at Cannes, Sundance, and numerous other festivals. His first documentary, **Cities of Sleep** (2016), won international acclaim. Sen holds a PhD and has received prestigious grants from Sundance, Tribeca, and IDFA, along with scholarly residencies at Cambridge University and Switzerland.



**Direction**

Sankhajit Biswas, Biswajit Mitra

**Beyond Boundaries**

**Camera**

Biswajit Mitra

**Will Culture Mend the Schism of Bengal's Partition?**

**Bangladesh/Australia | Bengali | 54 min**

**Editing**

Sankhajit Biswas

When India won independence in 1947, the citizens of Bengal found themselves separated by an international border between West Bengal in India and East Pakistan. In 1971, East Pakistan won freedom to become the nation of Bangladesh. Fast forward to present day Australia. Kamruzzaman Balark, a Bangladesh born writer-director-actor and theatre activist selects *Achalayatan*, Rabindranath Tagore's timeless play about the stagnation and conflicts resulting from the rigidity of our thoughts and beliefs. He finds an ally in Moulinath Ganguly, an accomplished actor-director born in West Bengal. With the help of eminent theatre director Zahid Repon from Bangladesh and a dedicated team, they set off to stage *Achalayatan*, in a land beyond the boundaries of their divided origin.

**Music**

Santajit Chatterjee

**Sound Design & Mixing**

Sourav Gupta

**Producer**

Biswajit Mitra



**About the Filmmakers**

**Sankhajit Biswas** is a Professor of Editing at Satyajit Ray Film Institute and an accomplished editor whose work has screened at major festivals including Berlin and Toronto. His directorial works have shown at CPH:DOX and Yamagata. **Biswajit Mitra**, a Melbourne-based filmmaker, combines his passion for painting and photography in his films, including **Gondogol** and **Beyond Boundaries**.

FSA 24



**Direction**  
Prateek Shekhar

## Chardi Kala - An Ode To Resilience

**Camera**  
Prateek Shekhar

**Optimism, Resilience, Steer Farmers to Make History**

**India | Hindi, Punjabi | 95 min**

**Editing**  
Prateek Shekhar

In September 2020, the Indian government passed three agricultural laws aimed at liberalising the farm economy. Soon after, farmers from across the country gathered at the borders of India's national capital, New Delhi, for one of the biggest non-violent protests in modern history. Expressing their concerns about the dangers of corporatisation of agriculture, farmers articulated detailed and nuanced criticism against what they believed were unjust laws. Over the year-long protest, the farmers slept and cooked on the national highway, braving extreme weather conditions and hostility from their government, until the laws were repealed. **Chardi Kala** (Eternal Optimism) follows the journey of the farmers' protest until their victory.

**Music**  
Nipun Bhatnagar

**Color**  
Divya Kehr

**Producer**  
Prateek Shekhar



### About the Filmmaker

**Prateek Shekhar**, a graduate of Delhi University and TISS Mumbai, has directed award-winning documentaries including **Chai Darbari** and **Chardi Kala - An Ode to Resilience**. His early works were screened at Mumbai International Film Festival and Astra Film Festival. He has collaborated with renowned filmmaker Amar Kanwar on art installations and films.

FSA 24



**Direction**  
Vani Subramanian

## Cinema Pe Cinema: The Theatres. The Movies. And Us

**Camera**  
Pooja Sharma, Rangoli Agarwal

**An Ode to Single-Screen Cinema Theatres**

**India | English, Hindi, Tamil | 62 min**

**Editing**  
Niharika Popli

Creating a memory-scape of some people whose lives touch, or have been touched by single screen cinemas in India, the film is an exploration of the many complex relationships between the theatres, the movies and us.

**Mastering**  
Desmond Roberts

**Sound Design**  
Pratik Biswas, Gangotri Mishra

**Producer**  
Vani Subramanian, Mary N Woods



### About the Filmmaker

**Vani Subramanian**, a former advertising writer turned activist-filmmaker since the 1990s, explores social issues through documentaries, examining everyday practices and their broader political implications. Her work spans food practices, education, justice, and gender. Over the years, she has extended her practice to video art in performance, as well as mixed media installations and pop-up digital art shows. She currently serves as Creative Director at reFrame Institute.

FSA 24



**Direction**  
Subina Shrestha

**Devi** (Nepal Premiere)

**Camera**  
Bishnu Kalpit

**Rebel Warrior, Mother, Survivor, Battles her Demons in Fight for Justice**  
Nepal | Nepali | 80 min

**Editing**  
Phil Jandaly, Nicole Halova

In 1997, seventeen-year-old Devi was arrested, accused of being a rebel, tortured and raped in custody. A civil war had just begun. Rebel leaders revealed her as a rape 'victim'. Devi battled depression, social ostracism, joined the rebel frontlines, and rose through the ranks, even serving as a member of the parliament when the war ended. Shot as an immersive verité, the film travels with Devi as she consolidates the voices of survivors. The film dives into deeply intimate and vulnerable moments. Through her diary, supported by archives and sweeping images, Devi reconstructs history erased to rewrite her new destiny.

**Original Score & Sound**  
Design Craig Sutherland

**Producer**  
Rosie Garthwaite, Heejung Oh, Subina Shrestha, Ashmita Chaudhary

**About the Filmmaker**



**Subina Shrestha** is an Emmy-nominated filmmaker and journalist whose work spans print media, virtual reality, and documentaries. Her Al Jazeera documentaries, used by institutions like Columbia Journalism School and SOAS, explore modern slavery and Nepal's Maoist conflict. She received recognition for her Myanmar cyclone coverage and held fellowships at Harvard and Film Independent.

FSA 24



**Direction**  
Ankit Pogula

**Herd Walk (Bhedchal)**

**Camera**  
Anshul Uniyal

**Nomadic Shepherds Navigate Changing Climes**  
India | Hindi, Kannada, Marathi | 62 min

**Editing**  
Amit Mahanti

After 70 years of herding, Neelkanth Mama's walk is coming to a cruel halt. Meanwhile, Vajir's attempt to keep walking his sheep is getting thwarted within his home. 'No girl wants to marry a shepherd', says his youngest son. Set on the Deccan plateau, Bhed Chal follows the gritty journey of the two Kurba shepherds as they negotiate through new aspirations, barricaded commons and a changing climate. All this to preserve what they call the last connection between the civil and the wild.

**Script & Research**  
Harsh Satya

**Sound Design**  
Asheesh Pandya

**Music**  
Vinod Sreedhar

**Producer**  
Tuning Fork Films

**About the Filmmaker**



**Ankit Pogula**, an independent filmmaker and MCRC Jamia alumnus, founded Tuning Fork Films in 2011, focusing on social impact documentaries about education, environment and sustainability. He conducts filmmaking workshops across India and contributed to the Delhi Government's Happiness Curriculum. He is also associated with Maanav Teerth, working on educational reform in Chhattisgarh.

FSA 24





**Direction**  
Ibrahim Nash'at

**Camera**  
Ibrahim Nash'at

**Editing**  
Atanas Georgiev, Marion Tuor

**Sound Design**  
Frank Kruse

**Producer**  
Talal Derki, Odessa Rae,  
Shane Boris

## Hollywoodgate

**Abandoned Military Base Transforms Militia into Military Regime**

**Afghanistan/Germany | English, Persian, Pashtu | 90 min**

When the United States withdrew from its twenty-year “forever war” in Afghanistan, the Taliban retook control of the ravaged country and immediately found an American base loaded with weaponry—a portion of the over \$7 billion in U.S. armaments still in the country. Unprecedented and audacious, director Ibrahim Nash'at's **HOLLYWOODGATE** spends a year inside Afghanistan following the Taliban as they take possession of the cache America left behind—and transform from a fundamentalist militia into a heavily armed military regime.



### About the Filmmaker

**Ibrahim Nash'at**, an Egyptian filmmaker based in Berlin, has worked with platforms like Deutsche Welle and Al Jazeera. A Met Film School graduate, he co-edited Talal Derki's award-winning **Under the Sky of Damascus**. His short films, including **A Moment With the Wind**, have screened at international festivals. **Hollywoodgate** marks his feature-length directorial debut.

FSA 24



**Direction**  
Shin Thandar

**Camera**  
Theingi Win Tin, Shin Thandar

**Editing**  
Sai Nyi Min Htut

**Sound**  
Theingi Win Tin, Shin Thandar

**Sound Editing & Mixing**  
Nobrake (Ten Men)

**Producer**  
Aung Min, Noémie Mendelle,  
Documentary Institute, Ten Men

## I Found My Yellow

**Two Women and a Cat Learning to be Family**

**Myanmar | Burmese | 15 min**

Two women, Shin and Susan, and one cat, Shwe Lone Chay, are slowly learning to be a family unit, lovingly accepting each other's insecurities. In the face of the current LGBTQIA+ repression in Myanmar, same-sex marriage, for the time being, remains a faraway dream.



### About the Filmmaker

**Shin Thandar**, born in Myanmar's Rakhine State, studied at Yangon's University of Foreign Languages before joining Yangon Film School. Her documentary **Worlds Apart**, featuring a Hindu couple in Rakhine State, won the Goethe Institut Ruby Documentary Award. Her directorial debut **Lost Boy** has screened at international film festivals.

FSA 24



**Direction**  
Stanzin Dorjai, Christiane Mordelet

**Camera**  
Stanzin Dorjai, Christiane Mordelet, Myagmar Arandan

**Editing**  
Quentin Berthnier

**Writer**  
Christiane Mordelet

**Sound**  
Quentin Berthnier

**Producer**  
Jean-Pierre Lagrange, Morgane Ivanoff, Stanzin Dorjai



## I Will Come Back Dancing in the Dunes *(Non-competitive)*

**Life in Gobi Desert and a Young Girl's Dancing Dream**  
**Mongolia/India | Mongolian | 73 min**

Otgo is the youngest of a family of herders in the Gobi desert. She is 11 years old and could lead a life similar to her sisters, among camels and goats, just like her parents and grand-parents. But television has opened to her the doors to a dream: to become a dancer in her country's Opera in Ulaanbaatar, the capital. Will she take the risk to renounce this infinite freedom which enraptures her and is the source of so much pride? This movie asks questions haunting many children of nomadic culture at the turn of this century when climate change, schooling and entry into the digital culture has revolutionised their existence.

### About the Filmmakers

French filmmaker **Christiane Mordelet** and Ladakhi director **Stanzin Dorjai Gya** have collaborated for over 15 years, creating award-winning documentaries. Their unique partnership, blending Mordelet's environmental expertise with Dorjai's deep understanding of life in the mountains, focuses on climate change and sustainable development in the Himalayas and Mongolia.



**Direction**  
Ehraz Zaman

**Camera**  
Md. Kaunain Raza, Indranil Bagchi

**Editing**  
Mohammad Salman

**Additional Research & Assistant Director**  
Hashim Azmi

**Producer**  
Ehraz Zaman, S. Farwah Rizvi



### About the Filmmaker

**Ehraz Zaman** is a Delhi-based filmmaker and editor. **In A Dissent Manner**, his debut documentary has received recognition at festivals like IDSFFK, Doc.London, and Signs 2023. Zaman's work explores the struggles and celebrations of his community through powerful storytelling. He has also worked as an editor on several projects including a short documentary called **Champaran Dreams**, which was selected for multiple film festivals, including IDSFFK.

## In A Dissent Manner

**Chronicling a Brutal Clampdown on Student Protests**  
**India | English, Hindi | 62 min**

The campus of Aligarh Muslim University became a battleground on 15th December, 2019 when police and the paramilitary Rapid Action Force entered the premises on the pretext of dispersing protestors. **In A Dissent Manner**, through varied footage and accounts of students and professors, explores the events of that one single night of police brutality and its horrific after-effects on many students.



**Direction**  
Meghnath

## In Search of Ajantrik

**Camera**  
Biju Toppo

**Unveiling Ritwik Ghatak's Setting for Ajantrik**

**India | Hindi | 46 min**

**Editing**  
Sheshank Jaiswal

The film maps the journey of the director, who is searching for Adivasi culture and life in reference to auteur Bengali Filmmaker Ritwik Ghatak's Ajantrik. Ritwik Ghatak made Ajantrik in 1957, and it was shot in Jharkhand. This film is trying to find out what the central idea was and why Ghatak chose this area as the backdrop of the film. It also looks into the contemporary socio-political situation and relevance of Ajantrik today.

**Producer**  
Biju Toppo



### About the Filmmaker

**Meghnath** is an activist working in Jharkhand for the last 30 years. He has been with the people's struggle against destructive development. As a film maker he has tried to document the voice of those sections of people who remain unheard. Meghnath was awarded at the 58th & 65th National Film Awards.

FSA 24



**Direction**  
Ali Mehdi

## In Zainab's Heaven

**Camera**  
Ali Mehdi, Ali Haider

**Life in a Hazara Graveyard, Quetta**

**Pakistan | Persian | 26 min**

**Editing**  
Asad Aman

A Hazara film director follows a gravestone maker, a water girl and a man who buried his limb as their daily lives unfold in a graveyard in Quetta, Pakistan.

**Sound Design & Mixing**  
Anser Soomro

**Colorist**  
Asad Aman

**Producer**  
Pascale Asmar, Nadine Asmar,  
Ali Mehdi



### About the Filmmaker

**Ali Mehdi**, a Quetta-born filmmaker from Pakistan, began his career in stop motion animation and later worked as a first AD in feature films. As a Producer/Cinematographer at Soch Videos, he created impactful short documentaries. **In Zainab's Heaven** won a Special Jury Mention at Fribourg IFF 2024 and received funding from Hot Docs and the Sharjah Art Foundation.

FSA 24



**Direction**  
Ishani K Dutta

## Jamna - The River Story

**Camera**  
Abhishek Halder, Jogeswar Baghel, Kshitij Pandey, Ratnam EM Kalra

**Editing**  
Kshitij Pandey, Jogeswar Baghel, Ratnam EM Kalra

**Research & Associate Director**  
Kshitij Pandey

**Producer**  
Ashish Dutta

**Call to Restore a Historic Dying River**

**India | Hindi | 38 min**

River Yamuna of Delhi, known to the locals as 'Jamna', the lifeline of the city is going through a crisis of pollution, mismanagement and sheer ignorance by the state authorities. A documentary crew tries to make sense of the situation by talking to many activists, the government, the people of the city and Shyam - a boatman who relies on the river for his livelihood.

FSA 24

### About the Filmmaker



**Ishani K Dutta** is a documentary filmmaker with nearly two decades of experience, focusing on socially relevant stories. Her award-winning films have screened at festivals like IFFI, Dada Saheb Phalke Film Festival, and Kolkata International Film Festival. As the driving force behind Carrot Films, she combines activism and filmmaking, staying at the forefront of industry trends.



**Direction**  
Nausheen Khan

## Land Of My Dreams

**Camera**  
Nausheen Khan

**Editing**  
Nausheen Khan

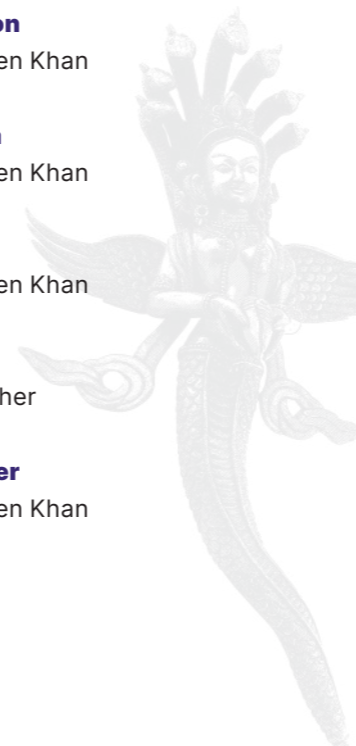
**Music**  
Kush Asher

**Producer**  
Nausheen Khan

**Women-Led Peaceful Protest for Citizenship Rights**

**India | English, Hindi | 73 min**

Protests rage against the Indian Citizenship Amendment Act (CAA), which is widely perceived as being discriminatory against Muslims. The director listens to the voices of the protesters and observes her own identity as a Muslim woman.



FSA 24

### About the Filmmaker



**Nausheen Khan** is an independent filmmaker. She explores gender perspectives amid conflict and political unrest. Her recent work focuses on women's and children's issues in Kashmir. **Pushed to the Wall**, a film on Kashmiri youth, screened at NIRIN NAARM Australia in 2020. **Land of My Dreams** is her debut feature. It won Best Long Documentary at IDSFFK 2023.



**Direction**  
Kallol Mukherjee

**Camera**  
Yash Dubey

**Editing**  
Kamal Gupta

**Co-Producer**  
Harsh Agarwal, Aditya Grover  
(Uncombed Buddha)

**Producer**  
Rajiv Mehrotra (PSBT, India)

## Mic Drop

**Bundelkhandi Rapper's Determination to Go Global**  
**India | Hindi | 27 min**

A young Bundelkhandi dialect rapper from Madhya Pradesh, India works tirelessly on his first album. As he faces financial struggles and the lack of resources, the question remains: will he be able to make it and at what cost? Transforming a bedroom into a makeshift recording studio. Ankit sheds his former self and wears his new identity: FPC ANK, The Bundelkhandi Rapper. The documentary delves deep into FPC ANK's world, exposing his tenacity and unwavering passion as he tirelessly works on his debut album to tell the stories of his people

### About the Filmmaker



**Kallol Mukherjee** is a Mumbai-based filmmaker from Jabalpur. His student documentaries **Khori** and **Badariya** were recognized at IDSFFK in 2022 and 2023. He wrote the screenplay for the feature film **Who am I?**, released in theaters and on JioCinema. He is currently Associate Creative Director for a DocuBay documentary and directed **Mic Drop** for PSBT, India.

FSA 24



**Direction**  
Swarup Raj Panda

**Camera**  
Dharmin Dholakia

**Editing**  
Sainil Naik

**Producer**  
Ramani Films

## Mumbai Melodies

**Bollywood Music in the Age of AI**  
**India | Hindi | 28 min**

**Mumbai Melodies** is a documentary that unravels the captivating transformation of Mumbai's Bollywood music industry over the decades. From traditional melodies to cutting edge technology, it explores the heart of Bollywood music. Legendary musicians of the golden era teach the secrets of classical song creation while the modern era's digital magic, recording studios and software shape today's hits. Experts share insights on Mumbai's musical future, from nurturing talent to global collaborations. The film celebrates Mumbai's music, uniting generations and cultures.

### About the Filmmaker



**Swarup Raj** is a versatile creative director with roots in reality TV and music videos, working on major hits for TIPS, Zee Music, and World Wide Music. His reality TV credits include **Bigg Boss**, **MTV Love School**, and **MasterChef**. His debut film **Silver Gandhi** garnered critical acclaim, and he is currently associate director on two feature shorts for Jio Studios.

FSA 24



**Direction**  
Bidit Roy, Makarand Waikar

## My Radio My Life

**Camera**  
Omkar Divekar

**Revisiting The Golden Era of Radio In India**

**India | English, Hindi, Marathi | 68 min**

**Editing**  
Poorva Bhat

Set in the 21st century, the film revisits the golden era of radio in India, when it was the dominant, popular and only source of entertainment, news and knowledge. Being a medium that is heard across national borders, the radio has been instrumental in expanding horizons and enriching the lives of generations. Besides giving companionship to individuals, the radio brought families together and inspired people to make life choices. Radio, though considered obsolete now and from a bygone era, continues to enthrall people with its evolving nature and the sentiments associated with it.

**Research & Creative Producer**  
Simantinee Bhagwat

**Producer**  
Makarand Waikar

FSA 24



### About the Filmmakers

**Bidit Roy** is an award-winning filmmaker and founder of Bluebird Moving Stories. His short **The Bee Rescuer** has won 10 awards globally. A fellow at Docedge Kolkata, he was named among 'India's 75 Creative Minds' by IFFI in 2021.

**Makarand Waikar** is a documentary filmmaker with a passion for self-funded projects, developed through screenings and courses at FTII and NFAI.



**Direction**  
Tashi lhazom

## No Monastery No Village

**Camera**  
Amar Maharjan

**Faith, Resilience, and the Fight to Preserve a Way of Life**

**Nepal | Tibetan | 28 min**

**Editing**  
Sanjeev Ratna Shakya

High in the Himalayas lies Halzi, a village nestled in the shadow of a glacial lake. Home to the ancient Halzi Rinchenling Monastery, a cornerstone of the Limi community's cultural heritage for centuries, Halzi faces a growing threat: Glacial Lake Outburst Floods (GLOFs). The documentary explores the plight of the villagers caught between their deep devotion to their heritage and the very real danger of impending floods. Will they abandon their ancestral home to preserve their lives, or will they stay and risk everything to protect their cultural heritage? **No Monastery No Village** is a poignant exploration of faith, resilience, and the fight to preserve a way of life in the face of climate change.

**Producer**  
Shanta Nepali

FSA 24



### About the Filmmaker

**Tashi Lhazom** is a prominent youth climate advocate working at the intersection of climate action, gender equality, indigenous rights and political literacy. She has spoken at grassroots, national and global platforms, and is a co-founder of two civil society initiatives. Tashi is a filmmaker that harnesses the power of storytelling to promote generational change in delivering climate justice. **No Monastery, No Village** is her directorial debut.



**Direction**  
Rajan Kathet, Sunir Pandey

## No Winter Holidays

**Camera**  
Babin Dulal

**Lifelong Rivals Unite to Survive Harsh Winter**

**Nepal | Nepali | 79 min**

**Editing**  
Kiran Shrestha

Two lifelong rivals Ratima and Kalima have been appointed caretakers of their empty village. Now in the twilight of their lives, they must forget their past and help each other survive a long and harsh winter.

**Sound**  
Cyrus Tang, Kishore Acharya,  
Dikesh Shahi

**Music**  
Rajan Shrestha

**Producer**  
Gary Kam, Cristina Hanes,  
Isabella Rinaldi

### About the Filmmakers



**Rajan Kathet** is a Nepali filmmaker, a graduate of DocNomads (2014-16). A Berlinale Talents Alumnus (2017) and Global Media Makers Fellow (2021/22), Rajan's short **Bare Trees in the Mist** (2019) screened at TIFF and numerous other festivals.

**Sunir Pandey** is a debut filmmaker from Kathmandu. Previously a journalist and editor, **No Winter Holidays** marks his first film.

FSA 24



**Direction**  
Anirban Dutta, Anupama  
Srinivasan

## Nocturnes

**Camera**  
Satya Nagpaul

**Transformative Experience of Nature's  
Interconnectedness**  
**India | Hindi | 82 min**

**Editing**  
Yaël Bitton

**NOCTURNES** transports us to the dense forests of the Eastern Himalayas where in the dark of night, two curious observers shine a light on the secret world of moths. An immersive viewing experience of sound and imagery, the film weaves together an intricate and poetic tapestry of our world. The lush forest, throbbing with a vast diversity of life, emerges as a breath-taking character as the film responds to the symphony of sounds and the inherent rhythms of the trees, the wind and the rain. The result is a rare and transformative experience that invites us all to look with more attention and care at the hidden interconnections in nature.

**Writers**  
Anirban Dutta, Anupama  
Srinivasan

**Producer**  
Greg Boustead, Anirban Dutta,  
Jessica Harrop

### About the Filmmakers



**Anirban Dutta** is a filmmaker and photographer based in Delhi, India. He has directed and produced documentaries and created photographic essays on topics such as children's rights, biodiversity, and gender.

**Anupama Srinivasan** is a Delhi-based filmmaker and educator. A Harvard graduate, she studied filmmaking at FTII Pune and has spent two decades making documentaries, often shooting and editing her own work.

FSA 24



**Direction**  
Muntaha Amin

**Camera**  
Ghania Siddique

**Editing**  
Muntaha Amin

**Sound**  
Mohammad Fabin

**Music**  
Reneesh Bashir, Vimal Nazar

**Producer**  
Muntaha Amin

## Siege in the Air

**Kashmiri Women Piece Together Life Amidst Communication Blockades**  
**India | English, Hindi, Kashmiri, Urdu | 30 min**

Women in Indian Administered Kashmir weave memory threads to piece together a narrative of what it feels to live under perpetual uncertainty and unending cycles of lockdowns in Kashmir, laying focus on the recent communication blockade of 2019, post the Article 370 abrogation.



### About the Filmmaker

**Muntaha Amin** is a doctoral candidate at the University of Kashmir and a filmmaker. *Siege in the Air*, her debut film, won the Best Documentary award at the Himachal Short Film Festival. Muntaha also works as a narrative editor and cultural consultant for multimedia projects.

FSA 24



**Direction**  
Mahera Omar

**Camera**  
Mahera Omar

**Editing**  
Mahera Omar

**Funded by**  
Koel Gallery,  
British Council Pakistan

**Producer**  
MO Productions

## Sometimes even the shore drowns

**Cinematic Ode to Marine Life on Intertidal Mudflats**  
**Pakistan | Urdu | 17 min**

Inspired by Rachel Carson's 1955 book *The Edge of the Sea*, this short film is a cinematic ode to the myriad forms of marine life on the intertidal mudflats of Karachi. Between the ebb and flow of tides, the city's exposed shoreline is home to a fish that walks on land, the mud crab that clings tenaciously to mangrove tree trunks, the mighty periwinkle, the bubbler crab that spits out sand balls and many other fascinating creatures. In and around mangrove forest creeks, amidst steaming vessels and a new skyline, the film takes you on a silent journey through a delicate wetland ecosystem on the shores of an industrial city that might soon disappear.



### About the Filmmaker

**Mahera Omar** is a filmmaker and co-founder of the Pakistan Animal Welfare Society, advocating for environmental justice and biodiversity. Her films, including **Perween Rahman - The Rebel Optimist**, have been featured at international festivals like Film South Asia and the Istanbul International Architecture and Urban Films Festival. She focuses on Karachi's ecosystems, documenting the city's environment, plants, and animals.

FSA 24





**Direction**  
Ruvin De Silva

**Camera**  
Ruvin De Silva

**Editing**  
Ruvin De Silva

**Producer**  
International Centre for Ethnic Studies, Sri Lanka

## State in Silence

**Accountability, Justice & Human Rights Post-Conflict**  
**Sri Lanka | English, Sinhala, Tamil | 30 min**

**State in Silence** is a documentary that delves into the pervasive culture of impunity in Sri Lanka, examining its historical roots, social implications, and legal frameworks that have contributed to the systemic lack of accountability on the island. Through the perspectives of victims' families, activists and legal experts, the film highlights the enduring cycles of injustice shaping Sri Lanka's past, present and future, underscoring the critical importance of accountability, justice, and human rights in post-conflict societies.



### About the Filmmaker

**Ruvin De Silva** is a multidisciplinary artist based in Colombo, Sri Lanka. He has been actively involved in Sri Lanka's theatre scene since 2007. He's played lead roles in several plays and has acted in both international and local films and television. He's also a photographer, a visual artist, a sound designer, and a filmmaker currently focusing on making documentaries

FSA 24



**Direction**  
Nishta Jain

**Camera**  
Rakesh Haridas

**Editing**  
Alexander Goekjian, Nishta Jain

**Writer**  
Nishta Jain

**Producer**  
Nishta Jain, Irena Taskovski

## The Golden Thread

**Mill Workers' Struggles in Dying Jute Industry**  
**India | Hindi | 82 min**

Outside Kolkata, a few jute mills crank on, virtually unchanged since the industrial revolution. Powered by steam and sweat, work is a dance to the rhythm of the century old machines. **The Golden Thread** follows the weft and warp of jute work, weaving the fibre of the future with the dreams and desperation of its workers. Can environmental concern recuperate a future for jute and for jute workers while there is still time?



### About the Filmmaker

**Nishta Jain** is an Indian filmmaker known for documentaries like **Gulabi Gang** (2012) and **Lakshmi and Me** (2007). Her work examines gender, caste and class, exploring the political in the personal. With training from FTII and AJK Mass Communication Research Centre, Jain has won multiple awards and served as a juror at international festivals like IDFA and ZFF.

FSA 24



**Direction**  
Anand Patwardhan

**Camera**  
Anand Patwardhan, Simantini Dhuru

**Editing**  
Anand Patwardhan

**Production Assistance & Technical Advisor**  
Mohosin Shaikh

**Producer**  
Anand Patwardhan

## The World is Family (Vasudhaiva Kutumbakam)

**Home Movie Becomes Window to History**  
**India | English | 96 min**

Vasudhaiva Kutumbakam, a Sanskrit phrase meaning “The world is family” is a universalist idea that competes with dominant, exclusivist Hindu notions of caste. Anand Patwardhan grew up in a milieu that questioned the latter. The family’s elders had fought for India’s Independence but rarely spoken about it. ‘Liberty, Equality, Fraternity’, words enshrined in India’s Constitution, were subconsciously internalized. As his parents aged, the filmmaker began to film with whatever equipment was at hand. Revisiting home movie footage a decade after his parents had passed, was a revelation, bringing home the realisation that in these fraught times, memories of the past have become more precious than mere personal nostalgia.

### About the Filmmaker



**Anand Patwardhan** is a pioneering Indian documentary filmmaker with over five decades of experience. Known for tackling social and political issues, his films have often faced censorship, which he successfully challenged in court. A staunch advocate for communal harmony, anti-militarism, and sustainable development, Anand describes himself as “a non-serious human being forced to make serious films.”

FSA 24



**Direction**  
Mashrukur Rahman Khan

**Camera**  
Mashrukur Rahman Khan

**Editing**  
Mohammad Mojahid

**Producer**  
Rifat Abrar Anik

## Topsy-Turvy (Uthal Pathal)

**Cyclone Remal Brings Village to the Brink**  
**Bangladesh | Bengali | 27 min**

As cyclone Remal rages on the coast of Patuakhali, the villagers are pushed to the edge to survive the storm. The film captures the overbearing anxiety that grips entire communities in the face of an approaching cyclone. Through intimate encounters and candid interviews, we witness first-hand the resilience and fear of those directly in Remal’s path. Their voices echo the overwhelming power of nature and the human spirit when faced with adversity.

### About the Filmmaker



**Mashrukur Rahman Khan** is an independent documentary filmmaker based in Dhaka, Bangladesh.

FSA 24



**Direction**  
Surbhi Dewan, SA Hanan

## Trans Kashmir

**Camera**  
Faisal Bhat, Mithun Gomes

**Kashmir Transgender Movement for Human Rights**  
**India | English, Kashmiri, Urdu | 61 min**

**Editing**  
Tenzin Kunchok, Surbhi Dewan

For generations, the transgender women of Kashmir have worked as matchmakers and performers. But their gender, economic and socio-political realities make them some of the most vulnerable people in the world today. Offering an intimate glimpse into their unique culture, resilience, and beauty, this documentary chronicles their growing movement to secure basic human rights.

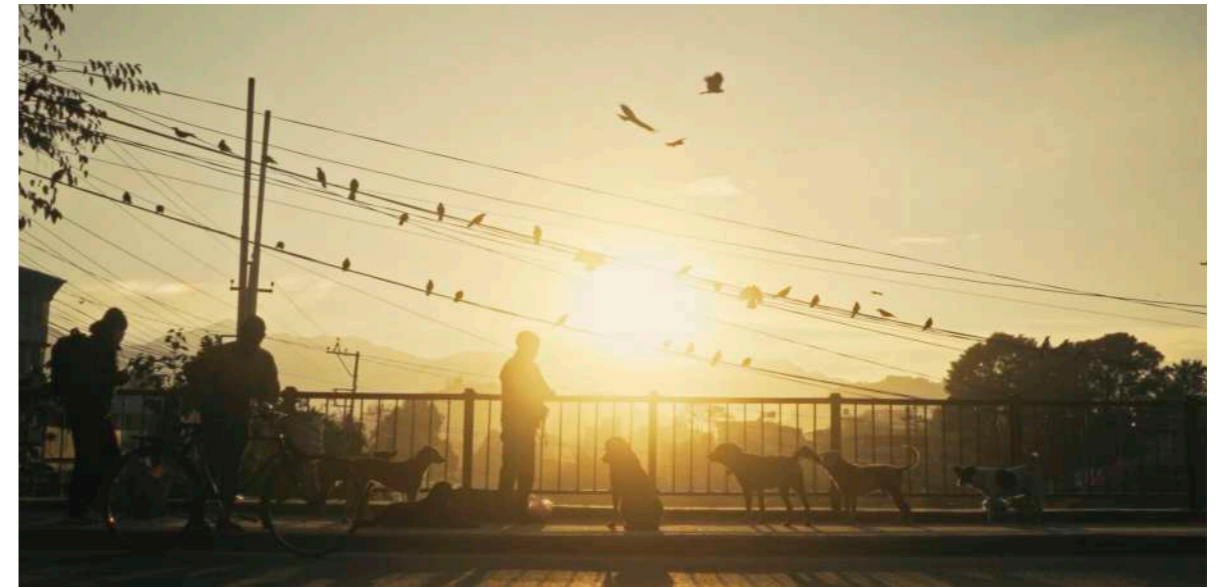
**Illustration**  
Stuti Dalal

**Animation**  
Shreyasi Das, Ashutosh Guru

**Producer**  
Surbhi Dewan, Afia Mushtaq

### About the Filmmakers

**Surbhi Dewan** is an independent writer, director and producer known for creating films that connect personal stories to broader socio-political contexts. Her award-winning films include **An Open Sky** and **Daughter of Nepal**. **SA Hanan**, a television producer and director, has worked on over 300 hours of television, including documentaries and short films. He is also a recipient of the International Ford Fellowship 2007.



**Direction**  
Samagra Shah

## Wagging Tale

**Camera**  
Samagra Shah

**Canine Friends Restore Man's Faith in Life**  
**Nepal | Nepali | 23 min**

**Editing**  
Samagra Shah

**Wagging Tale** is the story of Rupak, who walks the streets of Kathmandu carrying 80 kgs of chicken bones every day with an unwavering mission: to feed the city's street dogs. The film captures how, despite living with HIV and confronting the isolation that comes with having an estranged family, he finds a sense of purpose and a chance to forget his painful past while feeding dogs. The film follows Rupak's journey, highlighting themes of love, loneliness, and the special connection between him and his four-legged companions in whose eyes he finds a glimpse of what he's looking for: a family to call his own.

**Producer**  
Samagra Shah

### About the Filmmaker

**Samagra Shah** is a Nepal-based multimedia storyteller focused on the relationship between humans, animals, and nature. **Wagging Tale**, his debut short documentary, won a Special Jury Mention at the Kathmandu International Mountain Film Festival 2024. He was also a multimedia fellow for **The Skin of Chitwan**, exhibited at PhotoKTM5 in 2023.





**Direction**

Thoufeeq K, Khurram Muraad

**Camera**

Thoufeeq K, Abdul Hannan

**Editing**

Abdul Hannan

**Sound Design**

Irfan Hadi

**Animation**

Neha Ayub

**Producer**

Maktoob Media

**When Pomegranate Turns Grey**

**Resilience and Continuity of Cultural Memory**

**India | Urdu | 37 min**

The documentary follows Muraad's journey to uncover the traumatic memories of the police action in Hyderabad in 1948. Through his grandmother, Gulnar, a living repository of time, he connects to a violent past, forging a link to a history he only knew through hearsay. As she slowly recollects the indelible patches of a forsaken chapter in the history of the subcontinent, the past, present, and future are interwoven. As an auto-ethnographic work, the film juxtaposes personal anecdotes with historical context, providing a critical understanding of past events often absent in official accounts. Gulnar's storytelling not only brings to light the emotional and psychological scars left by the action, but also embodies the resilience and continuity of cultural memory.

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**About the Filmmakers**

**Thoufeeq K** is a lens-based artist, researcher and documentary filmmaker based in Kerala, currently pursuing a Master's in Visual Anthropology. He specialises in multimedia projects that focus on the intersections of visual arts, anthropology, and religion.

**Khurram Muraad** is a poet, researcher and documentary filmmaker based in South India. He completed his master's in linguistics at the University of Hyderabad.



**Direction**

Nyal Mueenuddin

**Camera**

Nyal Mueenuddin

**Editing**

Nyal Mueenuddin

**Music**

Alexander Leeming Froudakis,  
Manuela Lubrano

**Producer**

Nyal Mueenuddin

**When the Floods Come**

**2002 Floods Ravage Indus River Settlements**

**Pakistan | English, Urdu | 27 min**

The film explores the human impact of Pakistan's historic 2022 floods in a 3000km road trip down the Indus River from the glaciated mountains to the flooded plains. It is also a personal odyssey by the director who revisits the village where he spent part of his childhood.



**About the Filmmaker**

**Nyal Mueenuddin** is a Pakistani-American environmental and wildlife filmmaker with over 8 years of experience in making films on human, animal and ecological subjects, particularly in Pakistan as well as other countries such as Madagascar and the USA. Nyal has worked with the BBC Natural History Unit, WWF, ICIMOD, and National Geographic.

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**Direction**

Vinay Shukla

**While We Watched**

**Camera**

Vinay Shukla, Amaan Shaikh

**Editing**

Abhinav Tyagi

**Producer**

Vinay Shukla, Luke W Moody, Khushboo Ranka

**Classic Newsroom Drama on Battling Toxic Nationalism**

**India | English, Hindi | 90 min**

**While We Watched** chronicles the turbulent working days of Indian journalist Ravish Kumar as he navigates a collapsing world of truth and personal safety. In this classic newsroom drama, he battles the rise of fake news and spiralling toxic nationalism.



**About the Filmmaker**

**Vinay Shukla's** debut feature **An Insignificant Man** (2016) became India's highest-grossing documentary. His work has partnered with Sundance, DocSociety, and IDFA, and been celebrated at festivals like London, Busan, and Sheffield. His films tackle socio-political issues, sparking global conversations. Vinay also produced the acclaimed board games SHASN and SHASN: AZADI.

FSA 24



**Direction**

Akshay Shah

**Zende: The Supercop**

**Camera**

Denish Patel

**Editing**

Shachi Singh

**Producer**

Akshay Shah, Tushar Haware

**Mumbai's Criminology through the Eyes of an Iconic Cop**

**India | English, Hindi, Marathi | 73 min**

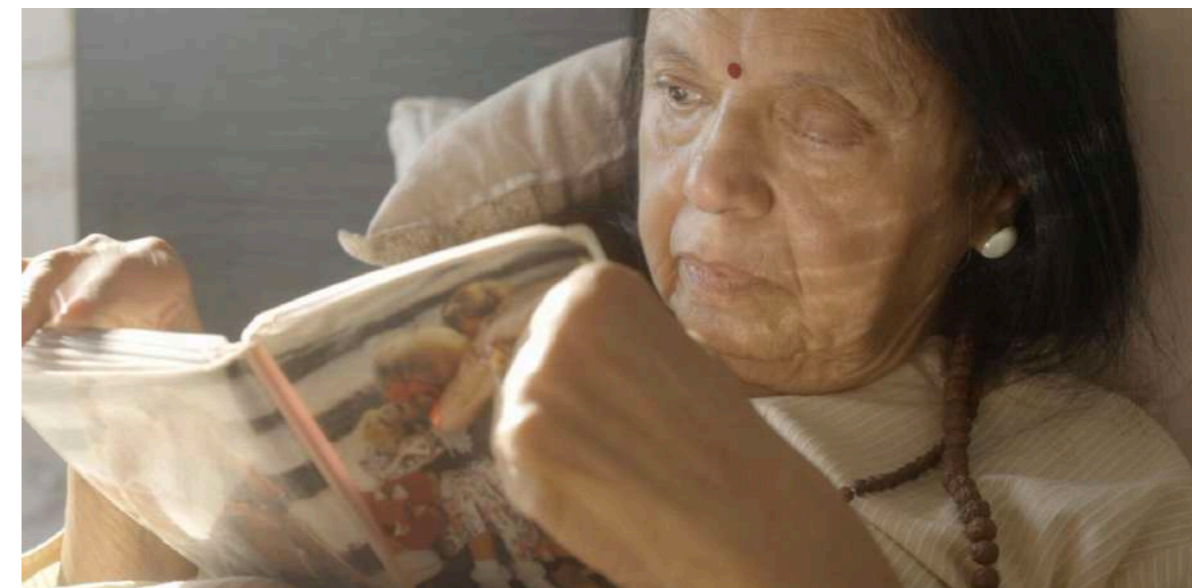
**Zende** follows the 82-year-old, retired assistant commissioner of police in Mumbai, Madhukar Zende. The man who nabbed the infamous serial killer, Charles Sobhraj - twice. But Sobhraj is only a minor part of Zende's colorful life. Explore the history of Bombay and its various crimes spanning over four decades, through this iconic cop's eyes. Watch a super-cop march like a hero without a holster from the city of Bombay to Mumbai.



**About the Filmmaker**

**Akshay Shah** is an independent documentary filmmaker and producer based in Mumbai, India. His work explores the real character behind seemingly ordinary individuals, often employing a larger-than-life perspective in his narratives. In addition to working on commercial projects, he travels extensively, finding that it lends a unique perspective to his filmmaking.

FSA 24



**Direction**

Aliya Z S, Fatima Rahman,  
Isha Singh, Minha Fathima,  
Shreya Mishra

**Camera**

Fatima Rahman, Isha Singh,  
Aliya Z S

**Editing**

Shreya Mishra, Minha Fathima

**Music**

Shreshth

**Producer**

AJK MCRC

**A Forgotten Summer**

**On Ageing, Loss, Love and Longing**

**India | English, Hindi | 24 min**

Living at an elder care facility called Panchvati in Delhi, Uttama Rashk, a former Hindustan Times correspondent and proofreader of Indira Gandhi's speeches, suffers from Alzheimer's. The film is an intimate sketch of her life, a delicate attempt to touch upon the elusive nature of memory and the challenges of remembering. Capturing Rashk's deep reminiscences and lighthearted moments with her sister, Gautami Uttam and caretaker, Sarita; the film deals with aging, compassionate longing, love, and loss.

**About the Filmmakers**

**Fatima Rahman, Minha Fathima, Isha Singh, Aliya Z S, and Shreya Mishra**, are recent graduates of AJK MCRC Jamia Millia Islamia. Fatima, with a Master's in History, was inspired by her grandfather's struggle with Alzheimer's to explore the relationship between memory and the past. Aliya is studying editing at FTII Pune, Minha is a Production Assistant in Delhi, Isha is a writer and camera person, and Shreya, a Physics graduate, is now a Creative Producer in Delhi.



FSA 24



**Direction**  
Samiksha Mathur

## Hello Guyzz!

**Camera**  
Piyush (Baadol)

**Editing**  
Ankit Prakash

**Producer**  
Samiksha Mathur,  
Satyajit Ray Film and TV Institute

**Social Media Influencer in Small Town Bengal**  
**India | Bengali, English, Hindi | 24 min**

The film explores the life of a mother, wife, daughter who is also a TikTok and social media influencer. Based in a small town in West Bengal- Liluah- it aims to highlight how her social media engagement has a massive influence on her life- both in big and small ways.



### About the Filmmaker

**Samiksha Mathur** is an alumni of Satyajit Ray Film and Television Institute, Kolkata and Lady Shri Ram College for Women, Delhi University. She has a special interest in exploring storytelling that exists at the intersectionality of gender, society and technology. She has recently represented India at the Tashkent International Film Festival and has completed her debut documentary short **Hello Guyzz!**.

FSA 24



**Direction**  
Yan Paing Htun

## Love Like Ours

**Camera**  
Paing Aung

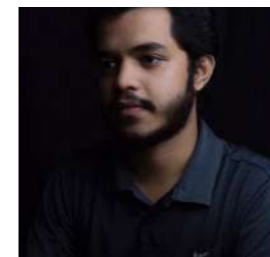
**Editing**  
Khin Warso

**Sound**  
Sai Nyi Min Htut

**Producer**  
Yangon Film School

**Interfaith Couple's Love Triumphs All Odds**  
**Myanmar | Burmese | 18 min**

Ko Aung Zay Yar, a Muslim, and his wife Ma Tin Tin Maw, a former Buddhist turned Muslim, have called the Ayeyarwady fishing village of Nga Pote Thin their home since before Cyclone Nargis struck in 2008. They may have survived that devastating weather event, but their love is clouded by her family's disapproval of her conversion to Islam as well as the daily prejudice they face as the only Muslim family in this otherwise entirely Buddhist community. *Love Like Ours* shows how they navigate these challenges and impart valuable lessons to their children about how to live your life when you are in the minority.



### About the Filmmaker

**Yan Paing Htun** is a Myanmar-based filmmaker who began his career as a videographer with Mosaic Myanmar in 2017. He later joined Aliens Production, working in roles such as assistant director, sound recordist, and sound designer. A graduate of Yangon Film School, he has worked as a cinematographer and colorist. **Love Like Ours**, his directorial debut, won the Ruby Award at the 2023 YFS-Goethe-Institute Documentary Competition.

FSA 24



**Direction**  
Divya Kharnare

## P for Paparazzi

**Camera**  
Pushkar Sarnaik, Divya Kharnare

**Nepali Paparazi in Bollywood**  
**India | Hindi | 27 min**

**Editing**  
Pranav Patil

Amidst the chaos of flashing lights and crazy crowds, Manoj, an established Paparazzi from Nepal, faces off against fellow photographers in a high-stakes race to capture the most sensational photos. Despite his years of experience and connections with celebrities, Manoj confronts the harsh reality of his brother's deteriorating health. Will the connections be enough to secure the funds needed for his brother's treatment, or will he find himself facing a solitary battle for survival?

**Sound Design**  
Shubham Ghatge

**Co-Producer**  
Yugandhar Salvi

**Producer**  
Rajiv Mehrotra

### About the Filmmaker



**Divya Kharnare** is a mass communication graduate with 6 years of experience in feature-length documentaries and fiction films. He won the '75 Creative Minds of Tomorrow' award at IFFI 2021 and directed **15 Seconds A Lifetime**, which premiered at the New York Indian Film Festival 2022. He also participated in the Kyoto Filmmakers Lab 2022 and is currently studying Direction at FTII Pune.

FSA 24



**Direction**  
Ananya Arora

## Portrait of Food

**Camera**  
Dhruv Sharma

**The Rich Legacy of Poona Guest House**  
**India | English, Hindi | 16 min**

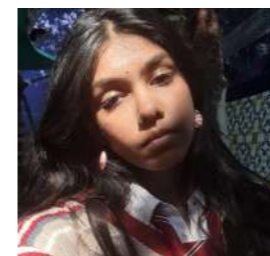
**Editing**  
Ananya Arora

A documentary about the history and legacy of Poona Guest House, Maharashtra, India.

**Music Director & Sound Recordist**  
Mannav Jaisinghani

**Producer**  
FLAME University

### About the Filmmaker



**Ananya Arora** is a 21-year-old visual researcher from New Delhi. A recent film graduate from Pune, she currently works as a production assistant and tries to find the time to watch cinema in between. She believes in the power of stories, leading her to pursue nonfiction filmmaking. With hopes to see more honest documentaries about important topics from India, her debut documentary demands to start conversations as such.

FSA 24





**Direction**  
Dhanraj Barkote

## Remnants (Avashesh)

**Camera**  
Pere Arnal

**Spanish-Nepali Orphan Returns to Trace Roots**

**Nepal/Spain | Nepali | 30 min**

**Editing**  
Jose Luis Barrios

Dhanraj, a young Nepali filmmaker living in Spain, decides to return to his remote mountain village in Humla, where he hasn't been for twenty years after the loss of his parents. The attempt to bring the people, memories and images back to life through his camera becomes a compelling part of his journey.

**Line Producer**  
MB Thapa

**Producer**  
Alberto Godoy



### About the Filmmaker

**Dhanraj Barkote**, a documentary filmmaker from Humla, Nepal, studied cinema at Oscar International College and ESCAC University, Spain. His research documentaries focus on Nepal's folklore and identity. His short films **The Stained Flag** and **El dolor del arbol** were featured at international festivals. Dhanraj's fiction film **Naya Ghar** won a prize at the Nepal Army Film Festival, and he is currently working on his next feature.

FSA 24



**Direction**  
Samiur Rahman

## Whispers By The River Shore

**Camera**  
Samiur Rahman

**Encroaching River Sweeps Away Family Fortunes**

**Bangladesh | Bengali | 19 min**

**Editing**  
Samiur Rahman

*Whispers by the River Shore* is a compelling documentary that delves into the profound impacts of climate change on the lives of a family in the remote river island of Kurigram, Bangladesh. Through the lens of seven-year-old Rashedul and his resilient grandfather Amzad, the film explores the devastating consequences of recurrent floods, erosion, and displacement, painting a poignant picture of their struggle for survival and a better future.

**Producer**  
Samiur Rahman



### About the Filmmaker

**Samiur Rahman** is a media and communication specialist with 8+ years of experience, focusing on impactful storytelling and strategic communications. He is dedicated to uplifting marginalized voices and addressing social issues. With a Master's in Media and Communication and a background in architecture, Samiur uses his creative vision to inspire change and foster a more compassionate, sustainable world.

FSA 24

## Reflections on the Craft: Filmmakers Revisit Their Journey



## FSA 24 #GoHomeGota: Filming a Hash- tagged Revolution that Brought Down a Regime

By Sulochana Peiris

For some, the 2022 *Aragalaya* (struggle) might have seemed to be a spontaneous call to action by angry Sri Lankans fed up of long hours of power cuts and standing in unending queues for food and fuel amidst the country's worst economic crisis since independence. But for others who have been observing the increasingly polarizing political landscape, the worsening economic situation of the poor and middle-class and repression of civil liberties in the post-war era, the street protests had been in the making for well over a decade.

As someone who has loosely studied social/protest movements, I often wondered what would be the red line for Sri Lankans who had been 'othering' the oppression of the country's minorities and rights violations in the hands of Sinhala majority leaders in government. While Gotabaya Rajapaksa's administration accelerated the inevitable economic crisis, experts link its root causes to a series of internal structural and systemic problems stemming from globalization and trade liberalization, rampant corruption, patronage politics and illiberal governance, as well as external conditions such as the Russia-Ukraine war and the loss of jobs and investment due to the global pandemic.



As neighbourhood protests began to spill over to key public spaces and streets of Colombo, I realised what we were witnessing was different and this time around people were in it for the long haul. I was in the middle of a couple of research and writing projects which also gave me access to people from all over the country. They generously shared their own situation, their reactions to the emergent crisis and street action. As street protests grew in numbers and decibels, I decided to hire a small crew to film certain events which I also attended as a citizen. At the time I had no idea what I wanted to do but intended to film and keep footage for posterity. Since I was spending my own money, I was limited by what I could film and where. The situation was so chaotic and unpredictable, that I didn't waste time writing concept notes to donors or possible producers requesting money.

In a lot of post-screening discussions, especially outside Sri Lanka, I have been repeatedly asked if I was welcomed to film street protests by the angry protesters. Yes, nobody objected to our film-

ing and I could easily line up some of the key activists for interviews because I also knew some of them professionally from previous work. They helped me to connect with other activists for interviewing. Once I made up my mind to make a documentary, I also wanted to tell the “story” through the activists’ experience as opposed to protest participants.

Consequently, I selected my story narrators cum activists who represented some of the key groups that were part of protest action in occupying the Galle Face epicenter which was temporarily renamed as Gota Go Gama (Gota Go Village) – GGG in Colombo. I wanted to make sure that I got the representation right in terms of gender, ethno-religious identity and professional and political backgrounds of the activists I picked as my storytellers.

After the protesters were violently removed from GGG and other mini GGGs in places such as Kandy and Galle districts, etc., I decided to break the narrative arc of my story into two sections. In one, I asked the activists to tell me why they came to the street, how they organised, how they communicated and mobilised, what was going on in the middle of GGG on a daily-basis, their collective action repertoire, etc. In the second half, I sought out experts to do an analysis: in terms of the significance of the protest movement in the continuum of the post-independence democratisation process; the protest movement and its weaknesses, in hindsight- particularly why it failed to make meaningful connections to the longest continuous protest action carried out to-date in Sri Lanka by a group of women who are immediate family members of the people who have been forcibly disappeared during war years, and how the narrative of “system change” through street protests developed, gained currency over the protest period and what

it meant for different groups representing the diverse social fabric of the country.

I also wanted to inquire through my interviews how social media platforms, new communication technologies, art and creative tools were aptly used in the mobilisation of protest participants and solidarity formation. I wanted to tell the story in less than an hour so that more people would be compelled to watch. I had to source footage and social media content from a lot of people in order to weave the story together. This took many hours of watching online footage and connecting with strangers to acquire images and their social media content. Before I sat down with my editor, I put the interviews together on my laptop and from there onwards in each round of editing, I kept reducing the length to make the story crisp and interesting. What you will see is the result of hours and hours of long, hard work that will hopefully make your viewing worthwhile.

## FSA 24 I Will Come Back Dancing in the Dunes: A Dream in an Unforgiving Desert

By Stanzin Dorjai Gya &  
Christiane Mordelet



Gobi desert in Mongolia, a place of extreme temperatures and natural beauty, forms the setting of our film “I Will Come Back Dancing in the Dunes.” Otgo is the youngest of a family of herders in the Gobi desert. She is 11 years old and could lead a life similar to her siblings and forbears, among camels and goats. But television has opened to her the doors of a dream: to become a dancer in her country’s Opera in Ulaanbaatar, the capital.

In her culture, it’s a totally new choice - no one has done this before. It is attractive and she likes challenges. But will she dare to go down this path alone, to something she knows nothing about? Will she take the risk to renounce this infinite freedom of her way of life which enraptures her and is the source of so much pride? This film asks questions haunting many children of nomadic lineage at the turn of this century when climate change, schooling and entry into the digital culture are changing ancestral ways of life.

The Gobi Desert is not for the faint of heart. With temperatures ranging from minus 40°C in the winter to over 40°C in the summer, it tests the endurance of everyone who dares to live there. However, the temperature alone is only part of the challenge.

Intermittent, razor-sharp winds sweep across the landscape, blowing sand that feels like a thousand needles against your skin. These dust storms and whirlwinds are common phenomena that make each day unpredictable. As a Ladakhi, I (Stanzin) thought I was familiar with harsh climates. Yet, after experiencing the intensity of the Gobi, Ladakh seemed almost tropical in comparison.

The desert’s raw power reminds us of nature’s unyielding force. Despite these formidable conditions, what struck us most were the people of Mongolia and their resilience. Mongolians have not only adapted to their challenging environment but have embraced it with dignity and pride. Their pride radiates from their everyday lives, from the way they live to the stories they tell. Every *ger* (yurt) — a circular tent-like structure made of felt — is a testament to the Mongolian way of life. Ingeniously designed to withstand the elements, these tents maintain a comfortable interior temperature, often hovering around 20°C, even when it’s -40°C outside.

The wooden support beams inside the *ger* are often decorated with intricate

artwork reminiscent of the monasteries in Ladakh. The other objects inside each *ger* serve both decorative and practical purposes, embodying a blend of function and art.

Mongolian hospitality is as profound as their environment is harsh. While their way of life might appear rugged, Mongolians are among the most welcoming people. Their warmth, generosity, and friendliness are palpable, as if compensating for the unforgiving desert that surrounds them.



Dorjai Gya while the shooting of the film during the harsh Mongolian winter.

Many Mongolians are hunters out of necessity, yet they are compassionate at heart. Perhaps Buddhism plays a role in their demeanor, infusing a sense of peace and empathy that balances the tough lifestyle required to survive in the Gobi. Agriculture is nearly impossible here, and the economy relies on livestock and traditional crafts.

Herders, like Otgo's family, are increasingly vulnerable to extreme weather patterns caused by climate change, which threaten their livestock and, by extension, their livelihoods. Cashmere, meat, wool, and hides from their animals are essential for their

survival, yet these resources are increasingly scarce. The shifting climate makes each season unpredictable, casting doubt on the sustainability of their time-honored practices.

**I Will Come Back Dancing in the Dunes** is a documentary that explores these themes and questions. Through Otgo's story, we delve into the universal challenges of change, dreams, and the weight of cultural inheritance. As we captured her life against the stunning yet unforgiving backdrop of the Gobi, we were continually inspired by her courage and the resilience of her community. The film is a tribute to Mongolia's spirit, the indomitable will of its people, and a young girl's pursuit of a dream that might one day redefine her world.

## FSA 24 No Winter Holidays: Two Co-Wives and a Tale of Endurance in the High Himalayas

By Sunir Pandey & Rajan Kathet

In August 2018, we came across a YouTube video some journalists had made. It related that two women in their seventies, who were sister-wives of the same man, guarded a ghost village for the whole winter. On seeing this, an immediate, inexplicable but firm gut instinct, almost like the beginning of an impossible romance, told us to dive headlong into uncharted territory. We began fantasising, *let's go spend a hundred days there, let's spend the whole winter around these women and that's how we'll find the film.*

In the meantime, we had also applied to a documentary incubation lab - Docedge Kolkata. So we made our first trip to Dhorpatan in February 2019 with a pragmatic mission - to shoot enough material to cut a pitching trailer. At the lab a few weeks later in March, we even won a pitching prize that would help us keep the camera rolling. We also met Gary Kam, a mentor at the lab, who would become our co-producer. Thus began the long and arduous journey of creating an independently-made internationally-produced Nepali documentary film.

Over two more short trips in May and October 2019, we had the chance to see what the village was like in pleasant weather, and how Ratima and Kalima would live among their friends and neighbours. After the third



trip, we had a general picture of what to expect - both in terms of challenges to the production and the storyline of the film. Our repeated trips had helped us make great friends with Ratima and Kalima and we won their confidence. What remained was the hard work: actually living and filming over the whole winter.

Ratima is a folk singer, and she has the natural aura of a performer knowing exactly what people seek in her and the high esteem they hold her in. She does not have any children and struggles to get by on her own. Kalima has children - daughters who eventually married and moved away - but she has a great yearning for a son, upon whom she could, so she thought, depend in old age. Somehow, as we filmed the women over winter, we seemed to fulfil these vacuums in their lives. Initially, they must have been quite amused to see three young men from Kathmandu hanging around to listen to their banter

and chitter-chatter. But as our friendship deepened, we came to gain their trust and a reflection of this is seen in the way they opened up about the most personal and private things.

The confidence participants and directors of a documentary share with each other also begets the biggest dilemma: where does the personal start and end? The ongoing illness of Ratima, which flared and subsided many times over the course of winter, almost forced us to make what seemed to be a diabolical and irreversible decision. *Do we keep filming or stop and help?* Truth is we did both. Somehow, in the depths of winter, we managed to procure enough medicine that would last her a few months. But we chose to keep this out of the film. As the great adage in documentary-making goes, you film with both eyes open - one eye is empathetic, the other cold and professional.

We could also ask ourselves, in retrospect, what did we actually see in the lives of these two women that we felt moved enough to chase a wild idea and shape it into a film. People moving south from cold highlands during winter is a commonplace occurrence in the high Himalaya. In the lives of Ratima and Kalima, many more aspects of the modern Nepali experience - poverty, gender roles, rural-urban divide, migration, isolation, ageing - were starkly manifested.

From the outside it seems like they are doomed to a life of isolation and drudgery. Yet, upon close observation, we perceived that Ratima and Kalima are not "victims". They are also not trinket-bearing, throat-singing tribals in handloom clothes offering you visions about a simpler, more viable, even nobler way of life. They are simply living their *own* lives in the most practical way possible. They have a certain

wisdom gathered from years of experience, and they want to be counted as valuable and dignified members of society as they advance into their twilight years. By doing the unenviable, maybe even futile, job of guarding a ghost valley while the young and able are away, Ratima and Kalima seem to be saying, *we have a useful role in society, we refuse to be cast out, our lives have meaning.*

## FSA 24 Nocturnes: Creating a Transformative Experience of Nature's Interconnectedness

By Anirban Dutta & Anupama Srinivasan

We wanted to find a cinematic expression for what we felt from within. The aim was not just to tell a story because cinema is too rich and potent a medium, affecting our hearts, minds, body and soul. We wondered if we could aspire to evoke what music does, something that we experience with our being rather than merely understand or follow?

We felt that we had completely lost our connection with nature, shut in our apartments in multistoried buildings with windows closed to keep out the polluted air and the cacophony, frozen in front of our devices and gadgets, making us anxious and discontent. Our children have no option to go out and play. They are confined indoors and hooked to devices. This was very disturbing. We wanted to create a film that would invite audiences to connect back to nature with a child-like wonder... like when we spent hours as children looking at a line of ants or a grasshopper. The idea was to create curiosity and an openness that would lead to patient observation and allow the audience to see with attention and hear with intent.

How do we see and understand human beings as a part of the natural world and not



outside of it? If our gaze is always human centric, there is very little chance of creating a dialogue with nature and acknowledging, as well as appreciating, our interconnectedness with the natural world. Until and unless we establish this, most conversations around the climate crisis will only create numbness and a sense of dystopia providing little hope for us to move forward.

We wanted to invite our audience into the gorgeous wilderness, with endless shades of green, the darkness of the deepest black and a symphony of natural sounds that only a tropical forest can create. When we visited this forest, it transformed us. We could feel our anxieties and restlessness of the city slowly reducing, and our ears open out to receive the plethora of sounds: of birds, crickets, rustling leaves, the gushing wind. We surrendered to the forest and let the forest dictate to us what the rhythm of the film should be.

As night approached, our human protagonists, Mansi and Bicki put up a white canvas and switched on blue lights.

They walked away from the screen and sat silently; what unfolded was something that we had never experienced before. Moths of various shapes, sizes, colors, textures flocked to the screen. As the night progressed, the screen was dripping with moths and there was endless drama unfolding before our eyes. Bicki and Mansi took photos with deep attention and observed every minute moth. We were transported to another world, and we were rivetted. We understood Nocturnes will be a film about gaze, about looking: the joy, the freedom and the calm that it brings.

As we moved ahead on the journey of making the film, we responded to the repetition of putting up of the screen by the scientist and her team at various elevations on the mountain and the seemingly endless waiting. Even after years of work, the scientists could not accurately predict on which nights the moths would arrive and when the screen would remain blank. It made us realize how little we knew about the natural world! The process of science told us that in life we hardly find answers; as we go along, we find more questions and that shapes our quest to carry on with our journeys.

The film found inspiration from the structure of Khayal in Hindustani classical music, where a few notes are expanded by a musician for hours and we experience subtle variations without always trying to find meaning. As we went along, the shots we took became longer and longer, and in the edit we accentuated the sense of time. The audience is invited to observe and make a choice of what they want to see... we didn't want to "show".

Every shot had to evoke an emotion or a sensation; mere information was never enough. The rhythm and the immersion were closely choreographed while editing and in the sound design of the film. We re-

corded sounds with surround sound microphones to get the vastness of the space, and very unidirectional microphones to get the flapping of the moth wings, specific insect sounds etc. Every elevation that the scientists worked in, we recorded hours of audio. Every sound had to be honest and authentic. For example, a bird call of spring would not be used during autumn. This precision of recording sound and its conversation with images helped us deepen the experience of Nocturnes.

*We would like to express gratitude to the Bugun and Shertukpen indigenous communities who have been the guardians of the forest for centuries, and the Forest Department, Arunachal Pradesh. We would also like to acknowledge our amazing crew and the team of scientists of the IISER Pune Biodiversity Lab.*

## FSA 24 Sometimes Even the Shore Drowns: Enchanting Marine Life Adorns Karachi Mudflats

By Mahera Omar

The first time I saw a mudskipper, I was on a kayak near an island called Khiprianwala. The late afternoon winter sun glistened off its silver mudflats. A heron stood still waiting for something edible to show up, its feathers ruffling in the sea breeze. With me were friends Asif and Fida from a mountain village called Shigar. It was their first time exploring Karachi's coastal wetlands, a landscape so different from their picturesque valleys and meadows.

It was they who spotted the mudskipper. 'Yeh kya hai?' *What is this?*, they asked me as we drifted to a gentle stop at the end of the creek in the ebbing tide. We hushed each other and looked into the creature's eyes, marvelling at its frog-like eyes and fish-like body. 'Yeh thoe kisi ka dada lag raha hai', *Must be someone's grandfather*, we chuckled to ourselves, as it seemed oblivious to our curious faces. That was the closest I got to a marine creature, its face lingering in my mind long after that day.

Mudskippers are a fish that can hop, skip and crawl on land. When not submerged in water, they breathe air trapped in their gills, or through their skin. I wondered how they lived, what they ate, and what life was like



for them in a city like Karachi. For they too were Karachiites. This coast was their home as much as mine. After the good fortune of that magical encounter in the forest, I became curious about other creatures with whom we share our city.

Just off the coast of Karachi is a series of interconnected saltwater creeks with an extensive mangrove forest ecosystem. These delicate wetlands are home to marine biodiversity as diverse as the lugworm on the intertidal mudflats to flocks of pelicans in the winter. Each of these species is intricately connected to each other in the web of life, as are the fisherfolk community that depend on the forest for their livelihood.

As I read about marine life, I was inspired by Rachel Carson's 1955 book 'The Edge of the Sea', and decided to make a film set in these intertidal mudflats of Karachi. Between the ebb and flow of tides, the city's exposed shoreline is also home to the mud crab that clings tenaciously to mangrove tree trunks, the mighty periwinkle, the bubbler crab that spits

out sandballs, the long legged egret that fishes, the curlew that stalks fiddler crabs, and the carnivorous marine gastropod molluscs, aka the nudibranchs or sea slugs.

And so it was that I set off with my camera towards an island called Bundal. The tide was low, and beyond the sand dunes was a saltwater stream. As I waded across, trying not to splash my camera, hundreds of marine snails inside their conical shells slithered in slow motion. 'There! I've found a shot!', I thought to myself. The water was crystal clear. But my camera was not waterproof! So I set up on a wonky little tripod my phone with its waterproof cover, and placed it underwater. I love that shot, of the sun's rays hitting the sand, the shimmering water, a seaweed floating by, and every so often, a snail moves a little bit. It is the opening shot of the film which I am proud to screen at Film Southasia this year.

Each filming foray was an adventure into nature. Traversing barefoot across vast mudflats up to my knees in mud, trying not to fall face first, spotting a flock of pink flamingoes, watching fiddler crabs do what seemed like squats was a delight. I filmed several species of marine creatures most of which you can see if you sit silently in the forest.

Unfortunately, much of the natural heritage with which Karachi is blessed is neither protected nor declared a national park. Its resources are plundered with impunity thanks to commercial logging, land reclamation and illegal wildlife trade that is depleting biodiversity and disrupting forest health. The release of untreated raw sewage and industrial waste has wreaked havoc on the mudflats, with toxins accumulating up the food chain from the fish and the mud crabs to humans.

Our own survival depends on healthy ecosystems around us. Mangroves are nurseries for fish and shrimp, as well as

a barrier against storms and cyclones. Scientists have warned us for decades about rising global sea levels and their impact on coastal cities such as Karachi. Instead of dealing with the climate crisis, it is madness to dream of building new cities on highly vulnerable mudflat islands. A nature-led process of ecosystem restoration is the need of the hour in order to protect the wetland creeks from further wanton destruction. In time the forest will regenerate, creating a wilder Karachi, benefitting the health and well-being of future generations of residents.

\*Even as this goes to press, Mahera's film is screening at the Pakistan Pavillion at COP29, Baku, Azerbaijan

## ESAs 24 Whispers By The River Shore: A Bid To Amplify Voices From the Margins

By Saimur Rahman

While working with non-profits during my Master's studies, I felt a greater connection with individuals while capturing stories in disaster-prone regions nationwide. My experiences with these communities fostered a more profound empathy, prompting reflection on my life and privileges. Before long, I felt compelled to pursue projects that focused on people often overlooked in society, who embodied resilience and the cost of survival in adversity. This conviction structured my commitment to document the story of a climate-vulnerable family in the northeastern river regions of Bangladesh.

Despite the challenges, the family's resilience was a beacon of hope, inspiring me and hopefully, the audience as well. I chose the location for its remoteness and proximity to the border. From experience, I knew of people's complex lives in these regions. After weeks of traveling around and talking to people, I encountered a family living on a river island whose hardships revealed the compounded effects of natural disasters caused by the climate crisis, economic strife, and the impact of systemic corruption. The family's story was particularly poignant: the father, once the family's sole provider, had left for a better life in the city, remarried, and abandoned his original family. During my visits, I got to know



them, gradually built trust, and explained my intentions, rarely filming in the early stages. Over time, I became more integrated into their daily lives, even helping with chores, which fostered a bond that allowed me to eventually document their story authentically.

The challenges of production in such a setting were immense: limited resources, harsh weather, and no consistent access to electricity required careful planning. There were times when I stayed with the family, sharing their meals and sleeping under the same roof. These experiences provided a profound connection to their reality. The juxtaposition of my temporary discomfort with their daily existence was stark, underscoring the privilege I carried as an outsider who could leave. I occasionally brought essentials—groceries, medicines—as small gestures, though these contributions felt inadequate.

Capturing their struggles on film while knowing my limited capacity to effect

immediate change, stirred guilt and helplessness. I grappled with the uncomfortable knowledge that their story would primarily serve to further my aspirations, with no guarantee that it would reach beyond my academic circles. Nonetheless, I committed to documenting their resilience in the hopes that, however modestly, it would resonate with others. Their lives exemplified the stark impact of climate change on those with the fewest resources, navigating each day in a climate of economic inequity and environmental degradation.

The family's generosity, despite their own struggles, was a humbling experience that left me feeling grateful and appreciative. Creating this film alone granted me an intimacy that would have been difficult with a larger team, allowing me to share more time and connect more deeply with the family. Yet, it was often uncomfortable: they went to great lengths to prepare meals for me as their guest, an act of generosity amid their scarcity. In response, I would bring small provisions on subsequent visits, though I knew such offerings were little consolation in light of their ongoing struggles. I felt obligated to convey their story with respect and integrity, even though I feared the limited reach of my work.

The family's story is not just a narrative, but a call to action, engaging the audience and inspiring them to make a difference. This project reflected on the instability of life for communities already facing severe impacts from climate change—those deprived of essential resources and often excluded from the benefits of rapid technological advancements. Documenting their narrative was my way of countering the widespread neglect they faced. In a world that prioritises economic and geopolitical interests, the voices of those most affected by climate instability often go unheard. Through this

documentary, I aim to illuminate their lives, however modestly, and contribute to a growing body of work that advocates for recognizing their experiences.

As a filmmaker, I recognize that my work alone cannot change their reality, but I hope it will serve as a testament to their strength. By capturing and sharing these stories, I aim to inspire empathy and reflection, pushing audiences to consider the profound resilience of communities living at society's margins. I am committed to using the tools and resources available to give voice to the stories that matter, even if the impact remains uncertain. This experience has only strengthened my resolve to document the lives of those whose struggles and triumphs go unrecognized, hoping that these voices will eventually contribute to meaningful change.

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## Anti-Sexual Harassment Policy

The Southasia Trust, the organisational umbrella of Film Southasia (FSA), announces its policy to address sexual harassment during FSA 2024. The right to a safe environment free of sexual harassment is integral to the rights of the attending members of the public, delegates and staff of FSA. The organisation is committed to work towards providing such a safe environment for everyone associated with its projects and events.

A three-member Enquiry Panel has been set up to address complaints during the festival. Legal counsel has also been engaged. Esha Thapa is Member and Coordinator of the Enquiry Panel. Contact may be made with her by email to [fsa@filmsouthasia.org](mailto:fsa@filmsouthasia.org) and for emergencies, please contact FSA Assistant Director, Pawas Manandhar +977-9841278885.

Actions within the ambit of sexual harassment at the Festival include unwelcome acts or behaviour, directly or by implication, such as but not limited to:

- a. Physical contact or advances
- b. Demand or request for sexual favours
- c. Sexually coloured remarks
- d. Any other unwelcome physical verbal or non-verbal contact of a sexual and humiliating nature.

**Confidentiality:** The content of the complaint, identity of complainant, respondent and witness(es), plus all information relating to the enquiry shall be kept confidential even as the Panel proceeds with its work.

# FSA 24

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**Film Southasia (FSA) is a biennial festival that was set up in 1997 with the goal of popularising documentary so that it entertains, informs and changes lives.**

**In addition to the festival that takes place in Kathmandu every two years, FSA organizes screenings, discussions and workshops across Southasia to promote Southasian non-fiction film within the Subcontinent and around the world. Film Southasia believes that film is a powerful medium that helps to not only better represent the region internationally, but also contribute immensely in introspection and initiatives to bring change at the local level.**