



PRIMEHOUSE
co-production workshop

2013



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PRODUCTION

PRIMEPRODUCTION



Primehouse focuses on project development and packaging of classic and interactive formats. We provide script consulting and project evaluation, as well as financial and marketing support. Primehouse represents the connection between film, television and games/interactive media.

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2009 – 2013

PRIMEXCHANGE INDIA – EUROPE

co-production workshop
for indian and european film producers

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NFDC

cinemas of india

Based in Mumbai, Gupta is Managing Director of India's National Film Development Corporation (NFDC), which has a mandate to develop and promote the diverse cinemas of India. Since joining the NFDC in 2006, Gupta has taken the government agency back into the financing and production of Indian language films, as well as the development of international co-productions.

Recent NFDC produced / co-produced films include the National Award winner – **The Good Road** (Gujarati), directed by debut feature filmmaker Gyan Correa, that has been selected as India's official entry to Oscars 2013 (86th Academy Awards), **Qissa** (Punjabi) that had its World Premier, won the NET-PAC award for the best Asian film, at Toronto International Film Festival 2013.

In 2007, Gupta created the Film Bazaar at the International Film Festival of India in Goa, a workshop-market with projects from all the regions of India and via all possible production means. Film Bazaar also features a script workshop run in collaboration with Toronto International Film Festival and the Prime Xchange packaging workshop in collaboration with Berlin-based Primehouse. In 2009, under her watch, NFDC launched an ambitious film restoration programme of films produced by the NFDC in tandem with similar projects on a global scale. The programme, which inaugurated with Satyajit Ray's filmography, has the aim of restoring and digitalizing around a hundred Indian film classics produced by NFDC, eighty-nine of which have already been restored. The current initiatives of NFDC include a plan for creation of a circuit of arthouse cinemas.



Nina Lath Gupta

Film Bazaar is an annual film market organized by the National Film Development Corporation of India (NFDC) and is held alongside the International Film Festival of India (IFFI) at the Goa Marriott Resort. The film market is designed to address the needs of filmmakers in the realms of production and distribution. Over the years, Film Bazaar has emerged as South Asia's Global Market, the only market of its kind in South Asia, a converging point for buyers and sellers of film rights from all over the world with specific focus on South Asian cinema. FB also aims at facilitating sales of world cinema in this region.

From a tentative start in 2007 with 204 delegates from 18 countries, Film Bazaar in 2012 saw close to 750 delegates from 33 countries. Last year, a host of international partners included Polish Film Institute, Australian Government, Screen Australia, SPAA – Screen Producers Association of Australia, Cinemart, IFP – Independent Filmmaker Project, Busan International Film Festival, MIFF Business Square, Boost!, Asian Project Market, and Pocket Films.

Gupta, under her leadership and vision to promote Indian Cinema on the global map, recently launched a Video-On-Demand platform, which will host the entire catalogue of Cinemas of India and also other independent films as an important avenue to reach out to global audiences.

Recent achievements

Honoured as the Most Powerful Women award in Indian Business by Business Today, in 2013. Featured by The Hollywood Reporter as one of the 12 outstanding international women achievers in the field of entertainment. The special issue was launched at THR's 21st annual 'Women in Entertainment' breakfast event at Los Angeles, held on 5th December 2012.



PRIMEXCHANGE

Workshop in the framework of MEDIA MUNDUS

In the context of the increasing importance of the international dimension of audiovisual policy, the European Union's "preparatory action MEDIA MUNDUS" aims to explore ways of reinforcing cooperation between EU and non-European professionals from the audiovisual industry on a basis of mutual benefit. MEDIA MUNDUS is planned to operate for up to three years with a view to paving the way for a broader EU support programme for global cooperation in the audiovisual industry sector, MEDIA Mundus, which will run from 2011–2013.

The objective is to strengthen the cultural and commercial relations between Europe's film industry professionals and their counterparts in third countries. Global cooperation of the audiovisual industry is expected to offer the consumer a larger choice by bringing more culturally diverse products to European and

international markets and to create new business opportunities.

To achieve this, the European Commission supports projects with the following focus:

- Strengthening the skills of European and third country professionals, improving the level of information and knowledge of audiovisual markets and facilitating networking and the emergence of long-term working relationships
- Facilitating the search for partners for co-productions and encouraging international sales and promotion of audiovisual works.
- Improving circulation and exposure of audiovisual works worldwide and increasing public demand for culturally diverse audiovisual content.

PRIMEXCHANGE 2009 – 2013



In autumn 2008, when I contacted Nina Lath Gupta to ask her if she might be interested in collaborating on setting up a co-production workshop within the framework of the Film Bazaar in Goa, I didn't know much about India, or Indian cinema.

I had never visited India, nor had I even done any business with India, and most of the European producers and sales people I talked to about my plans recoiled, and called it a hopeless mission. As I suspected, when pressed further, I found that most of them were not responding from personal experience, but just repeating the prejudices they had heard about India from a 'friend of a friend'.

I always believed that the complex situation which the European film industry is facing – with its 27 languages and domination by Hollywood – is not dissimilar to the Indian film industry, which was dominated by Bollywood and having to deal with more than 60 different languages. Europe and India both produce in excess of 1250 film each year, just shy of the total film output of the US and China. I felt there must be a way

to collaborate and build successful partnerships. But there were only a handful of people – like Phil Parker for example, and Jeremy Gawade at Lee and Thompson Solicitors, who were immediately excited by my idea. Nina was the first to back the idea from the Indian side, joined by Raja Chhinal from NFDC and Sunil Doshi at Alliance Media, and later Dina Dattani, who extended their hands and helped me to open the doors into the Indian film industry and set up the first Europe-Indian team of experts to support the workshop.

I'll never forget my first visit to Mumbai. As a German, albeit one who had never been in India – or any megacity like Mumbai – I start by arranging meetings as I would in my usual small town Berlin way, setting up 4 to 5 meetings a day. Well, nobody told me about Mumbai traffic and I was just about to get a crash course as my schedule fell apart. But even as this 'little German' received little sympathy, I was given a warm and professional welcome by everyone I met with.

Six years down the line, while I make my peace with the breathless urban Mumbai



- having evaluated and supported more than 40 European and Indian film projects in Primexchange - the Indian indies start to take centre stage. In these few years, there has been impressive growth and economic success in the Indian film industry - despite a global slowdown - and the changing appetites of Indian audiences from star driven Bollywood to content driven independent productions has heralded a new era. Dibakar Banerjee's **LSD** and Anurag Kashyap's **Dev D** were just two of the earlier signifiers of what this new generation of filmmakers were capable of, and the rest of the world was starting to take notice. New kids on the block, such as Bejoy Nambier (**Shaitan**) and Nikil Mahajan (**Pune 52**) - both Primexchange participants - debuted films which received attention at home in India, and were invited to international film festivals. In this creative environment Indian-European co-productions, while still in flowering stages, are delivering amazing results. Both the recently completed Indian-French-German co-production **Dabba (The Lunchbox)** and German-Indian co-production **Qissa**, were made with support from European film funding and

India's National Film Development Corporation. Comparable to the success of the European independent cinema in their respective domestic markets, regional cinema in India is growing strong, with local hits such as Telugu sci fi thriller **Eega** breaking records at the US box office. Marathi hit **Mumbai Pune Mumbai** will now be re-made in six regional languages, providing revenue streams for the producers that did not exist five years ago

In this regard Europe and India, with their multi-lingual and multi-cultural societies, are equally practiced in producing films within diverse environments. Despite the obvious difficulties in working across many languages and cultures, there is a shared commitment to celebrate these differences that contributes greatly to the vibrancy and diversity of the films that come out of these two continents. As the world moves closer in mutual cooperation, the development of cultural exchange plays an increasing role in broadening the spectrum of India-Europe relations.

Frank Stehling

BLACK SALT

India



Genre Coming of Age, Drama
Platform Feature Film
Runtime 140 min
Language Hindi
Locations Frazerganj and Kolkata, India
Budget INR 110.0M
Status in Development
Author Bishnu Dev Halder, Shayamal Sengupta
Director Bishnu Dev Halder
Producer Bishnu Dev Halder

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The happy world of a school dropout ARAB, 20, turns upside down when his master sells his sea facing bungalow to a hotelier and deserts Arab, his foster father, BHUBAN, and Arab's only friend, SALT, the hapless racehorse of Arab's master. Forced to look for work and shelter, Arab sets on for the city accompanied by Bhuban and Salt.

Helped by a kind-hearted truck driver, SHERA, they land in Kolkata and find shelter in Sonagachi, the red-light district, where Shera frequents SONAM, a prostitute.

Militating against all odds in the mega city with a bleeding heart, Arab toils to find work with Salt as a 'tangawala' at the tourist hotspot, Victoria Memorial, while Bhuban starts as a hawker. Bhuban also begins his secret search for Arab's rich father, HARRY ALFORD.



WRITER, DIRECTOR, PRODUCER:
Bishnu Dev Halder

A National Award winning independent filmmaker based in Kolkata, Bishnu Dev Halder spent his childhood in a remote Bengali refugee village. Sent to a military boarding school, Sainik School Bhubaneswar, at the age of ten, Bishnu found his calling in filmmaking at the age of thirteen and completed Diploma in Film Direction from a private institution at the age of seventeen, and later completed his graduation/major in English Literature.

After six years of professional engagements in Sales and Marketing, first as an executive and later as an entrepreneur, Bishnu completed his post-graduate Diploma in Direction & Screenplay Writing from Satyajit Ray Film and Television Institute, one of the two National film schools in India, in 2007. He has been working as a writer, director, and producer ever since.

Arab soon finds himself drawn towards horse racing at the adjacent racecourse, and towards CHUNMUN, daughter of an out-of-favour prostitute in Sonagachi, being prepared for the flesh trade by her insecure mother.

Bhuban manages to trace Harry Alford only to find him as a ragged drunkard. Bhuban is further shocked to discover that Harry wasn't Arab's father. Harry turns out to be the discarded ex-trainer of Arab's real father, VIJAY KHAITAN, the reigning king of the Turf Club.

Looking to make a comeback to the racecourse, against the might of the Khaitan Empire, Harry finds his weapons in the other discards of Vijay Khaitan – Arab and Salt.

Supported/produced/co-produced by institutions like Sundance Institute, Japan Broadcasting Corporation/NHK, British Council, British High Commission, PSBT, Films Division, India Post, Government of India; and telecast on channels like National Geographic, NHK, YLE, and Doordarshan etc., Bishnu's films include Bagher Bachcha, I was born in Delhi, and The Diary of a Refugee etc. and have won acclaim and awards at various international film festivals including National Film Award for Best Non-feature Film on Social Issues, Nomination at International Documentary Film Festival Amsterdam (IDFA), Opening Film at IFFI (Indian Panorama), Best Film at Jeevika, Nomination at CMS Vatavaran, Opening Film at DocedgeKolkata, Special Jury Mention at Jeevika etc.

FIGMENTS

Great Britain



Genre	Psychological Thriller
Platform	Feature Film
Runtime	105 min
Language	English, Hindi, Tamil
Locations	UK, India
Budget	EUR 2.4M
Status	in Development
Director	Rathindran R. Prasad
Producer	Jules Gladys

Abimanyu is a young director from India, who works at a theatre in London. He gets the chance of his lifetime when he convinces a Hollywood star, who produces a theatre play, to support Abimanyu's project. He has 48 days to hand in his script. Something arises between him and his destiny: A dark character with supernatural powers, who starts to disrupt his life.

The origin of the dark force coming alive to stop Abimanyu from progressing remains a mystery. A chase begins when Abimanyu chooses to continue writing not willing to let go of the opportunity, aware that he stands every chance of losing his life, if the dark force catches up

with him. Abimanyu has to run from this menace for as long as it takes to finish the script. His journey takes him across the length and breadth of India: along the coast, across the desert, right through the camel fair in Rajasthan, and up to the highest reaches of the Himalayas at 15.000 ft.

Rosemilk Ltd Productions

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Battered and bloody he is risking death with every page written. The run for his life at a physical level turns out to be an inner conflict, and Abimanyu will have to find a suitable weapon to defeat the dark force.

It is a psychological thriller, taking us to the different realms of mind. The story sketches out psychological layers, universally known as conscious, sub-conscious, and un-conscious, hence the film is speaking to an international audience.

DIRECTOR: Rathindran R. Prasad

Rathindran R. Prasad started his career in the entertainment industry at an early age. He became the creative director of a successful multimedia company "Star dot Star" when he was 17 years old. He ventured into advertising and had been



creatively involved in more than 200 commercials, and earned a reputation for his unique vision. He was the associate director of two Tamil movies *Kaalavani* and *Vaagai Sooda Vaa*. The latter was awarded the

National Award for best regional film in Tamil by the Government of India. He was invited to Germany to conceptualise and direct films for the vanguard production of the famous play 'Frühlings Erwachen' for which he received critical acclaim and coverage by the German media.

His experimental short film "Colours of Sound" was reviewed by internationally renowned artists, such as Gill Allon, who termed it the best short film he had ever seen. Rathindran was guest speaker at film schools and colleges, giving lectures on storytelling and directing. He has written three screenplays for international productions, that are in development.

PRODUCER: Jules Gladys

Jules Gladys was born in Berlin, Germany, and produced and directed many documentaries about the German history and the Berlin Wall, as well as the German parliament. Her documentaries found worldwide distribution on an educational level. Her most acclaimed documentary portrays some of the world's most famous artists, such as Damien Hirst, Tracey Emin, and Jonathan Meese, premiered on the Art Forum Cologne, yet to be broadcasted on Sky TV.

Jules studied at The London Film School, where she acquired skills in all departments of film making, such as camera operating, lighting, editing, producing, writing and directing, and film history. She produced the graduation film "Hunt", directed by Johannes Schaff, a period drama, shot in the mountains of Bavaria.

Jules started her career in film production and entertainment in 1998, soon after she acquired her secondary school degree (Abitur), and studied literature/film, philosophy, and communication science at University, simultaneously. From 1999–2002 she assisted the CEO in funding and organising the Berlin Short Filmfestival.

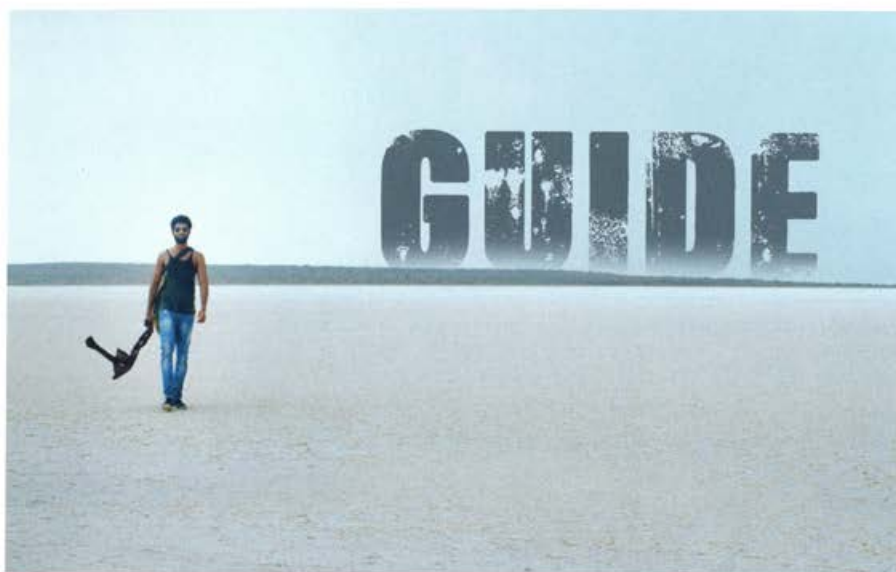


Selecting films for competition out of 3.000 annual submissions gave her a great understanding for successful storytelling. She then set out to shoot trailers, documentaries, music videos, and short films all around the world, e.g. Mexico, India, Italy, USA, Germany, and UK.

Her film production company, Rosemilk Ltd Productions, is based in London, where she still maintains her network of film school alumni, as friendship, trust, and loyalty are important aspects in the process of film making.

GUIDE

India



Genre	Adventure, Drama, Romance
Platform	Feature Film
Runtime	120 min
Language	Hindi
Locations	India
Budget	EUR 1.2M
Status	in Development
Author	Nag Ashwin
Director	Nag Ashwin
Producer	Priyanka Dutt

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Abu has always been consumed by one Question. Is there a God that decides everything or is the world run by chance? Why is he an orphan in Kashmir, the most militarized place in the world, and not the son of some Businessman living in London. Rather than accept this fate, he works odd jobs and saves enough money to get away from there and start a new life.

One day he chances upon a young woman crying. He finds out that she is a widow, who was recently remarried to her brother in law. She is young and trapped, but seems resigned to her fate. Abu cant get her out of his mind. They slowly form a friendship and he falls in love.

He assures her that with his savings they can go and start a new life somewhere. He plans the elopement, but on the day finds that the girl has taken his money and run away. Abu again is faced with the Question. He decides to go find the people who can give him

'The Answer'. This begins a circular journey around India, living among Yogi's, In the hunger of the cities, in the prayers of the villages, wherever fate guides him.

PRODUCER: Priyanka Dutt



Priyanka Dutt is the daughter of Aswini Dutt, founder of a the reputed Vyjayanthi Movies. She studied filmmaking from UCLA and worked for one of the biggest Ad Film Makers in Bombay. She then started her

own Production house(Three Angels) to encourage alternative stories and filmmakers. Her first film, Banam, won her a State Film Award. Her study at UCLA, parallel to watching her father produce some of the biggest films in the industry, gave her a unique vantage point to observe the nuances of what works across cultures and what cannot be translated.

She believes that the human journey is without borders and that India has a lot of stories and storytellers who are unique and have been waiting on the sidelines for the right time. Her vision is to bring these stories out to the world.

WRITER, DIRECTOR: Nag Ashwin

Nag Ashwin graduated with honors in Journalism from the Manipal Institute of Communication. After a brief stint as a copywriter for O&M Advertising, he moved to Oxford and New York to study Film Making. While



working as a Feature Film Editor, he studied Visual Effects at the Robert Zemeckis Research Center at USC.

He then returned to India to assist National Award winning Director, Sekhar Kammula for 2 films. He currently heads a Production House, Prana Creative, in Hyderabad and recruits and trains talent from across the country. Every person is a part of the answer he is searching for. And he is a part of the answer to every person he meets. His search culminates in him finding the Answer, in the biggest lie he has ever told.

THE HERMIT

Switzerland

Genre Comedy
Platform Feature Film
Runtime 90 min
Language English
Locations Hampi, India
Budget EUR 2.0M
Status in Development
Author Kamal Musale,
 Sylvain Reymond
Director Kamal Musale
Producer Heinz Dill
 Sheena Morjaria
 Kamal Musale



When Sheela Patel, an idealistic woman of Indian origin, hears from her depressed husband Simon that her Indian father, Ashok – who abandoned both her and her English mother to return to India – has been eaten by a tiger, she remembers how much she grew to hate both her father and her Indian origin. So the last thing she wants is to go to India. But then they learn that this property is worth tons of money. So they both fly to Hampi, India.

Sheela loves their beautiful remote

property, while Simon focuses on the profit they will make with the sale. But their conflict of interest becomes gigantic when they meet a white squatter

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living in the bungalow, an European hermit who claims the property as the father's spiritually adopted son.

Sheela also grows to finds Bindu earthy animal magnetism and unwashed purity irresistible...! Her soon ex- to be husband Simon hates to see this hermit seducing his woman. And when Sheela discovers that Bindu is a full-on eco-terrorist, she joins forces with him and embarks her husband into a serial of explosive acts of violence. Which ultimately turns against her.

PRODUCER, WRITER, DIRECTOR:

Kamal Musale

The Swiss-Indian filmmaker Kamal Musale has earned a degree in film direction and scriptwriting from the National Film and Television School in England. He's made more than 30 fiction and documentaries works for European broadcasters. He now shares his time between Europe and India.



Kamal is now completing Mumbai Bird, an Hindi feature film coproduced between India and Switzerland. He is developing two other feature films to be set in India for western distribution. Kamal has also been hired to write the screenplay for a forthcoming Swiss/ U.S. feature on Mother's Teresa.

EXECUTIVE PRODUCER: Sheena Morjaria

A Cambridge graduate, Sheena spent three years in the City, before applying her knowledge and experience to film financing and started her own film production company, Flick the Switch in 2006.

She has produced a collection of award-winning short films and documentaries in the UK and US and helped structure the finance deals for a number of feature films with budgets below \$5 million, including creating the prospectus for EIS schemes in the UK.



Sheena has acquired a rare expertise of both the western mind-set and the Indian film industry.

PRODUCER: Heinz Dill

When he founded Louise Productions in 1996, Heinz Dill started by providing production services to foreign companies shooting their films in Switzerland. In 2001, he started producing his own projects. And in 2008, Elisa Garbar joined him as an associate producer.



Their latest film Stop-Over by Kaveh Bakhtiari premiered at Directors' Fortnight Cannes 2013. The film has a successful festival career with several awards and has been nominated for Best European Documentary Award 2013.

2012, Winter Nomads by Manuel von Stürler premiered at Berlinale, successful festival and theatre career with several awards, and Best European documentary 2012. For a producer, experiencing two EFA nominations in a row is quite exceptional!

With The Hermit, Heinz Dill is pursuing a long-term collaboration with Kamal Musale, having worked together in the past on several successful films.

THE IMPORTANCE OF BEING CHUNKY

Great Britain



Genre: Comedy
Platform: Feature Film
Runtime: 90 min
Language: English, Hindi
Locations: London, Mumbai
Author: Deep Sehgal
Producer: Deep Sehgal

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SUNNY is a British cab driver in his late thirties. He's of Indian descent, but was born in London and has never been further east than Romford.

This is the story of what happens when Sunny is mistaken for one of Bollywood's biggest movie stars (who he happens to resemble) and how his life is turned upside-down.

Taking the chance of a lifetime, Sunny agrees to impersonate the missing movie star and travels to Mumbai with ruthless producer, Ronnie. On arrival, he is thrown straight into the glamorous highlife of a Bollywood A-lister.

But Sunny's sudden stardom comes at a hefty price, and he find himself caught up in the chaos of another man's personal life.

THE IMPORTANCE OF BEING CHUNKY is a warm and hilarious movie with a message: you have to be careful what you wish for...

WRITER, PRODUCER: Deep Sehgal

After graduating with a couple of degrees in Philosophy, Deep was left doubting the existence of just about everything and so he decided to train as a journalist. Soon after, he got his first job at BBC Manchester's Documentary unit as a researcher. A couple of years later, his first drama for the BFI and Channel 4 premiered at the Edinburgh Film Festival. He was then hired by BBC Bristol where he spent nearly ten years producing and directing some of the BBC's most high-profile documentaries, including the international Emmy nominated history of soul music, *Soul Deep*. He also produced the BBC's season of programmes to celebrate the 60th anniversary of Indian Independence, and co-wrote the accompanying book which rapidly became an international bestseller.

In 2007, he left the BBC and established Avatar Productions with writer/performer Sanjeev Bhaskar OBE. Deep's subsequent work has been awarded Broadcast, RTS, BAFTA and international festival awards in categories as diverse as Drama, Sport, History and the Arts. He is executive producer of comedy entertainment show 'The Kumars at 42' and BBC comedy drama 'The Indian Doctor' which is currently in its third season and has been sold to TV networks around the world. He lives in Bristol and is generally suspicious of cats.



IN SEARCH OF A MIRACLE

Great Britain

Genre	Docudrama
Platform	Documentary
Runtime	90 min
Language	English, Hindi, Malayalam, Tamil
Locations	Northern Karnataka, Northern Kerala, Swamimalai
Budget	EUR 600,000
Status	in Development
Director	Konstantin Bojanov
Producer	Mike Downey, Sam Taylor, Janja Kralj, Adam Leibovitz, Celine Loop



Based on the non-fiction bestseller **Nine Lives** by William Dalrymple, this documentary follows four individuals in contemporary India who try to transcend the limits of their everyday existence through escape or devotion to a higher power.

We find a fundamental duality at the heart of each subject's lifestory. Reshma is a religious prostitute, dedicated to the cult of Yellamma who, through great self-sacrifice, provides for a family of nine. Swarnmati Mataji is a Jain nun who turned her back on a career as a microbiologist and now lives without earthly possessions or attachments. Hari Das is an untouchable daylaborer who, during the ritual theyyam season, transforms himself into a deity, worshipped by thousands. Srikanda Spathy is a traditional idol-maker who sees himself as an instrument of the gods, delivering people to a higher plane. But, paradoxically, these creations are also tools of an oppressive caste orthodoxy.

In Search of a Miracle will interweave these stories into a mosaic portrait of its subjects and the larger context in which they exist. It is a critical examination of a culture where transcendence, for millions of people, is only possible by an escape into the miraculous.

DIRECTOR: Konstantin Bojanov

Konstantin Bojanov is a director, producer and a visual artist. He graduated from the National School of Fine Arts, Sofia and received an M.A. from the Royal College of Art, London. His directorial debut was the short film *Lemon Is Lemon* (2001), followed by the award-winning documentary *Invisible* (2005). Bojanov's first feature film *Avé* was premiered in 2011 at Semaine de la Critique, Cannes, and went on to win over 20 international awards. Konstantin Bojanov lives and works between New York and Sofia, Bulgaria.



PRODUCER: Mike Downey

Mike founded the UK-based independent production house Film and Music Entertainment (F&ME) with Sam Taylor in 2000 and has produced or co-produced around 50 films. He has developed projects with Nobel Laureate Guenther Grass, American writing legend

Film and Music Entertainment

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James Ellroy and the UK's Iain Banks to name a few. F&ME's productions include an Academy Award nominee, a Venice Golden Lion winner, as well as multiple entries to official selection in Berlin, Cannes, Sundance, Toronto and San Sebastian. Serving his tenth year as European Film Academy Board Member, Downey's books *The Film Finance Handbooks - a Guide for European Producers* are published by the MEDIA Business School. Educated in Theatre: University of Warwick, with postgraduate studies at the University of Paris III (Sorbonne), and X (Nanterre), he has long taught on the MBS' MEGA European Masters programme.



PRODUCER: Sam Taylor

Sam Taylor is the founder/owner of Film and Music Entertainment. She co-founded the company with Mike Downey in 2000.

The first feature film that she produced was Milcho Manchevski's Academy Award nominee *Before the Rain* (1994) which won the Golden Lion in Venice. Following this success, Sam produced Benjamin Ross' feature debut *The Young Poisoner's Handbook* (1995) and then *Sweet Angel Mine* (1996). After a brief excursion into the art world working with Sam Taylor-Wood on her video installation 'Pent-Up' she produced 'Under the Stars' before forming F&ME. Since then she produced and co-produced more than 50 films: most recent productions are Julien Temple's documentary *Children of the Revolution*, and *Epic* - directed by Ben Hopkins, financed by the BFI, Georgian Film Fund and Russian Film Fund - currently in post production



PRODUCER: Janja Kralj,

After finishing her master's degree in Art History at the Sorbonne in 2006, Janja Kralj had her first experience in cinema as a production coordinator. She started then to work for Shilo Films where she spent three years working on international co-productions. In 2008, she starts to produce her first feature film *2 Sunny Days* by Ognjen Svilić in co-production with



Maxima Film (Croatia). In 2010, she founded a KinoElektron, a company committed to an international cinema without borders or categorization. She (co) produced features like *Off-White Lies* by Maya Kenig and *Marussia* by Eva Pervolović, both selected at the Berlinale. The (co) productions *In Your Name* by Dutch director Marco van Geffen, *Quiet People* by Croatian Ognjen Svilić are currently in postproduction. She is also (co) developing new projects by Konstantin Bojanov, Ben Russell, Antonio Méndez, Bani Khoshnoudi among other.

PRODUCER: ADAM LEIBOVITZ

Adam Leibovitz has worked in the movie industry for the last ten years. After having worked for two distribution companies Shellac and Paramount, he has produced Yariv Horowitz's *Rock the Casbah* that was selected at the 2013 Berlin festival. He now works for Crescendo films and produces documentaries and fiction.



PRODUCER: Celine Loop

A Belgian intellectual property rights lawyer, Celine has been working in India for five years and has extensive experience in dealing with the work culture. She was the manager and chief executive officer of Longbow Legal Services, a Kolkata based company creating a Data-base analysing European, US, and Indian IP case-law. Celine has started working with Overdose about three years back. Overdose is an independent production house founded by Q in 2004, which creates original content.

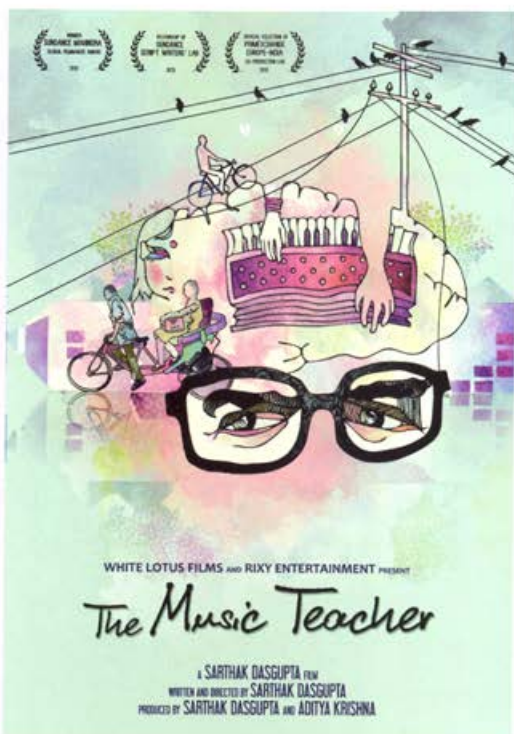


She now works as a producer, legal adviser and is on the board of Overdose Art Pvt Ltd. She is responsible for co-production, international sales, fund management and creative management. She lives between Brussels and Kolkata. She has produced the acclaimed *Gandu* in 2011, *Tasher Desh* in 2012, and has 2 films in post production *Kajarya* and the awaited *Sari* documentary directed by Q. She has a couple of projects in development and pre production including the Horror film *Ludo*, *In Search of a Miracle*, *Brahman Naman*, amongst others.

THE MUSIC TEACHER

India

Genre	Drama
Platform	Feature Film
Runtime	120 min
Language	Hindi
Locations	North Eastern India
Budget	USD 1.0M
Status	in Development
Author	Sarthak Dasgupta
Director	Sarthak Dasgupta
Producer	Sarthak Dasgupta Aditya Krishna



In a mid-80's small town milieu, teeming with people living out the universal laws of love, life, sexuality, hope and fear, Beni, a music teacher, who takes music tuitions for a living, aspires to relocate to the big town and make a name in the music field.

One of his former young students Jyotsna, who had no ambition, who learnt music only to pass time and who also once loved

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Beni, becomes a celebrity singer in the country and relocates to the big city.

Beni reminisces the old times and star-gazes a future where he can still build his dream career and reclaim his lost love, whom he had once turned away.

Jyotsna is scheduled to come back after 5 years, for a gala show in the town. There has been no communication of any sort between the two in these 5 years.

Beni prepares to meet Jyotsna under the new circumstances to make a last ditch effort to stake his claim for a life that he has always dreamt of.

In the in the process he stands to lose everything that he has painstakingly built over the years, which includes losing the people who have stood by him in his bitter winters of loneliness and melancholy.

PRODUCER, WRITER, DIRECTOR:

Sarthak Dasgupta

Five years into the high flying corporate world of Mumbai, Sarthak Dasgupta realized, life needed a different definition than the one he was living. Sarthak left his cushy job and got down to writing and then gradually into directing and producing short fictions for television.



The Great Indian Butterfly is his debut feature as a Writer and Director, which went to over 12 International Film Festivals before releasing in India to wide critical acclaim.

In 2013, Sarthak won the prestigious Sundance Mahindra Global Filmmaker award for his script 'The Music Teacher' which later even went to the Sundance Script Writers' Lab.

Sarthak has a Bachelor's degree in Engineering from Bombay University and a Master's degree in Business Management from the Symbiosis Institute of Business Management, Pune.

PRODUCER: Aditya Krishna

Aditya is a motion pictures producer, writer and entertainment promoter based out of Mumbai and New York.

He worked at UTV Disney Motion Pictures, Mumbai as Vice President - Creative and Development and delivered a slate of film projects. He was the Associate Producer on 3 feature length movies - "Arjun - the Warrior Prince", "Alibaba Aur 41 Chor" and "Phillum City". He was also responsible for the entire animation slate at UTV Disney including development and acquisitions.

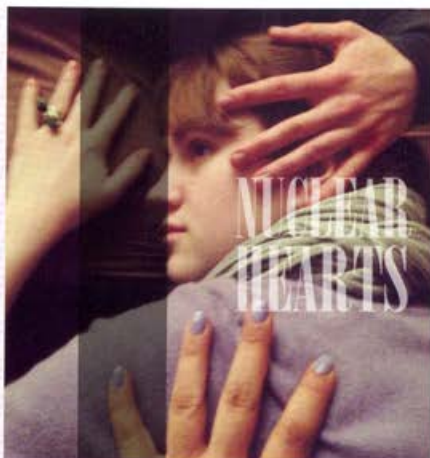
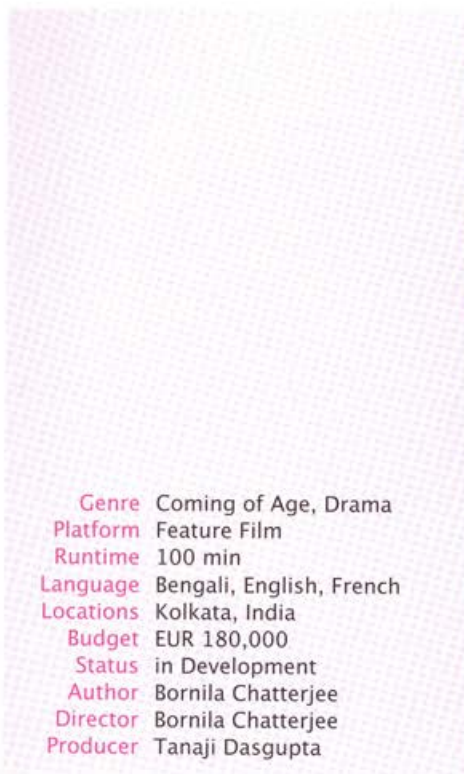


As a key member of the UTV Disney creative team, he has evaluated multiple projects and greenlit films for the slate. He has worked in creative and development roles for feature film projects spanning all genres from commercial "Bollywood" fare to Visual Effects and Animation.

Aditya has a Filmmaking diploma from the New York Film Academy, an MBA from Cleveland, Ohio and a degree in Mechanical Engineering from Bangalore University.

NUCLEAR HEARTS

India



LEO is an outgoing kid who secretly moonlights as the singer BOURBON ROSE – a cross-dressing tribute to his dead sister ROSIE. JULES (Julia) is a French expat living with wealthy Bengali relatives in Calcutta. Her best friend PADDY followed her to India out of love but now secretly works as a high-end escort. Paddy yearns to return to France, but Jules is in no rush – she seeks to create a home in Calcutta, the childhood city of her mother who long abandoned those memories.

The contradictions and complexities within their relationship are bared when

Leo, running away from his abusive older brother and neglectful parents, discovers a haven in the arms and beds of these two foreigners. Here, his identity as Leo dissipates as Bourbon Rose comes into her own, nourished by the affection and attention from Jules and Paddy. They in

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turn, grow apart, each accusing the integrity of the other's liaison with Bourbon Rose – she's gay, he's straight and Bourbon Rose is... what?

NUCLEAR HEARTS explores a darker side of sexuality and people's complicated relationships with sex in today's increasingly lonely world, focusing on three misfits who seek comfort in each other's differences.

WRITER, DIRECTOR: Bornila Chatterjee

Bornila Chatterjee grew up in Calcutta, India, where she acted in professional plays and trained in Bharatanatyam. Her theater/dance roots sparked an interest

in filmmaking and she graduated from New York University's Tisch School of the Arts with a BFA in Film and TV in 2008. Her student film "Dida Reema Anjana" received the Russell Hexter Filmmaker



Grant, premiering at the 2009 San Francisco International Asian-American Film Festival. Bornila's debut feature "Let's Be Out, The Sun Is Shining" premiered at the 2012 New York Indian Film Festival, where it won the Audience Award and its lead Lipica Shah was nominated in the Best Actress category. Bornila has interned at Mirabai Films and All Rise Films and worked the last three years as the Managing Director of Stonestreet Studios, a screen acting school and production company in Manhattan. Bornila is a curator and essayist for Vyer Films, a Brooklyn-based film streaming service. "Nuclear Hearts" will be her second feature film.

PRODUCER: Tanaji Dasgupta

Tanaji Dasgupta is a producer, filmmaker and actor based in Calcutta, India. He is the Executive Producer of Overdose Art Pvt. Ltd., a fiercely independent film production company headed by Q, the acclaimed director of Gandu (Ashshole). Tanaji has executive produced the feature films Kajarya (dir: Madhureeta Anand) and Tasher Desh (dir: Q). He has worked as the line producer on Sold (dir: Jeffrey D Brown) and as the assistant director on Chittagong (dir: Bedabrata Pain) and The Japanese Wife (dir: Aparna Sen). Film acting credits include Rangmilanti (dir: Kaushik Ganguly), Iti Mrinalini (dir: Aparna Sen) and Madly Bangaloree (dir: Anjan Dutt). As the co-founder of Tin Can, a performance/visual arts company hailed as "a movement" (The Indian Express), and an "audio-visual spectacle" (The Telegraph, Calcutta), Tanaji produced the plays Intro Revisited (National Theatre of Scotland co-production, world premiere Exchange 2009 Festival, Stirling, Scotland) and Video (Winner, Best Director, Best Production Design, Thespo X Festival 2008, Mumbai). He co-directed the short documentary Kolkata: City of Literature (produced by the British Council, world premiere Edinburgh Book Festival 2007). A strong foundation in theatre and dance (11 years Bharatanatyam training and 18 plays with groups such as the Seagull Foundation, Red Curtain and Ranan) rounds off Tanaji's experience in both the entrepreneurial and the creative sides of artmaking.



REMEMBER: YOUR NAME IS FREEDOM

Italy

Genre	Drama, Historical
Platform	Feature Film
Runtime	110 min
Language	English
Locations	India, Italy
Budget	EUR 5.8M
Status	in Development
Author	Stella Leonetti
Director	Stella Leonetti
Producer	Stella Leonetti Sergio Scapagnini



The Italian Province, spring of 1874. Elisa Fiore is a young opera singer, of a liberal family, an orphan. She lives with a loving and keen aunt, Virginia, in a country house with vineyards. And has a twin brother who's off with an anarchist group.

Ironic, sanely ambitious, generous and sensuous, romantic Elisa confides her dreams to her best friend English girl, Annabelle, while romping and bathing nude in a isolated and hot beach. Elisa has no intention of marrying: her wish is to devote her whole life to become an artist, internationally recognized, to gain excellence, and die on stage like Moliere.

Elisa makes a successful debut as Prima donna in the theater of her provincial town. But the impresario is in trouble: in debt, the theater is about to close. Here comes a British colonel, Wyndham, who offers her a three year contract to sing opera in Calcutta. Elisa is unwilling. But the unjust death at the hands of the police of her twin brother convinces her to leave accompanied by aunt Virginia.

The journey with the impresario Wyndham and the other Italian singers lasts one month between rehearsals and a tiring navigation. When Elisa arrives in Calcutta is enthusiastic and thrilled. To her eyes a world full of surprises is revealed: India is a country of contrasts, fascinating, exotic with an educated Calcutta's elite that looks to Italy for Mazzini and the Risorgimento while India is plagued by an English rule.

On her debut in Calcutta Elisa meets new friends: Hush, an English and eccentric Colonel in love with India, the play writer Joytirindranath Tagore with his younger brother Rabindranath thirteen years old, who one day will become the famous poet and Nobel laureate (Tagore family is one of the most aristocratic cultivated and liberal of India). They become her best friends.

But above all Elisa meets... Tikrit a rich beautiful, young Indian prince. A lightning match, un coup de foudre. Elisa and Tikrit fall in love at first sight.

Between opening nights, rehearsal, and ongoing performances, of an excruciating season, their love grows. He adores her, and doesn't take long to reveal his desire to marry her, but he belongs to another culture and Elisa realizes that the distance between their worlds is unbridgeable unless a price is paid of freedom and dignity. India at that time is a country of women cloistered in their apartments (the purdah). At the end of the opera season, a broken hearted Elisa chooses to be true to her original passion, her vocation to live as an

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artist and be free. She leaves for Europe, with the rest of the Opera Company, without explaining herself to Tikrit.

She lies to him knowing that the Prince, willing to give everything up for her, to marry a stranger and outcast would be a serious social transgression, projecting dishonor to him and his family. Elisa pays a painful price for her decision. Her destiny pays off. Like in a film montage, her life passes by in a vortex of success.

Forty years later, in 1913, we encounter Elisa in her sixties: she's still beautiful and committed. Elisa has organized a concert to raise funds for the suffragettes. Before the performance – Elisa reads a poem by Tagore: "First Sorrow", in which the poet embraces with the tenderness of the adult, an insurmountable sorrow of his youth:... "Once I was sorrow, take me now, now I'm joy".

And as if under a compulsive impulse, Elisa for the first time in many years writes to the Prince. "My dearest ... I sent back all your letters. Life has given me so much, and I hope she treated you as well. It was the right thing to do. But I never stopped thinking about you a single day of my life..."

On her theatre a screen is settled to project a documentary showing the riots and feminist arrested in London. Her girlfriend Annabelle too has been arrested in the riots to request the vote. Elisa entertains the audience than starts her singing, and dies abruptly on stage. Elisa dies possessing the meaning of her existence. Real love is a passion that can be kept preserved for forty years, fueling other walks of your life. Certain Loves, as the poet Tagore puts it, are "the pearl in the necklace of the Universe."

In Calcutta, the beautiful Tikrit, now grown to a wise and politically committed grandfather, learns from a letter from Annabelle the news of Elisa's death. The letter is accompanied by a disc with the recording of the soprano voice. While listening the Prince, recalls his commotion to tears the first time he heard Elisa singing. And even now a tear dampens his old face shaded by a smiling enchantment. To his granddaughter asking him why he cries, Tikrit explains the beauty of Italian Opera, that singing – a gift of God – recounting in music of impossible harrowing and wonderful love, that gives shape to our feeling, transcending life itself, by enriching of emotion and meaning our sense of being alive.

PRODUCER, WRITER, DIRECTOR:

Stella Leonetti

Journalist and photographer, Stella Leonetti was mentored by two theatre Masters: Nobelist Dario Fo and Eduardo de Filippo. She co-founded and directed a theatre in Milan supported by the Ministry of Culture, authored and directed 8 plays (Golden Plate, Eduardo de Filippo Award). She studied as filmmaker at U.S.C., Los Angeles. A.D. for Tchaikovsky's "The Queen of Spades". For Rai Radio, she wrote a Radio Drama on Lady Hamilton. Authored a book on the first Christian community in Palestine, "Le comparse del Vangelo". She then founded the Capalbio International short film festival (www.capalbiocinema.com) and Hip Film, an independent film production company that has developed few of her projects: after authoring two shorts, her multiple award winner "Vernissage 1607, Caravaggio!" (Golden Globe, Silver Ribbon and more) and "Solite Note", besides a non-fiction film on the detention home in Nisida, "Until that Day" by P. Sondelli, Hip Film is currently developing Leonetti's feature length costume drama supported by the Ministry of Culture, in English, with star actors.



PRODUCER: Sergio Scapagnini

For over 30 years, his company has brought to Europe the works of Indian cinema masters, from Satyajit Ray to Mrinal Sen and Goutam Ghose. Scapagnini has produced several films in India, from Lambertini's "Vrindran Film Studio", shot in Calcutta, supported by Italian Ministry as Cultural-National Interest, and considered one of the most successful "fusions" between Indian and Western cinematographies. To Lambertini's Cultural-National Interest film, "Fire at my heart", starring Omar Sharif. Scapagnini produced also Goutam Ghose's "Impermanence", a documentary realized in over 10 years of compelling encounters with his Holiness the Dalai Lama. To award his many years of friendship and commitment. Scapagnini has been given the "Civic Reception" by the Calcutta Council, a prestigious honor (received by Mother Theresa, Nelson Mandela and few other personalities).



SEVEN STAGES

Great Britain



Genre	Thriller
Platform	Feature Film
Runtime	90 min
Locations	Kolkata, India
Budget	EUR 1.1M
Status	in Development
Author	Sadik Ahmed Atif Ghani Galen Rosenthal
Director	Sadik Ahmed
Producer	Atif Ghani

Tanju is an unusual 12-year old, he doesn't believe in God. When his mother is killed crossing the road after prayers at the mosque, Tanju is in shock and wanders off; swallowed into the dangerous streets of Mirpur. He begins a journey through the Seven Stages of grief: Shock, Denial, Bargaining, Guilt, Anger, Depression and Acceptance.

Unable to deal with his loss, Tanju is deluded that his mother is still alive and that she will come back for him. In the God-fearing ghettos of Mirpur, Tanju is alone in his search for his mother until he is befriended by Murad, a child trafficking cop.

Murad exploits Tanju's delusion and strings him along by feeding false information about his Mother. Murad is grooming Tanju to be his new "Deputy" who he will use to carry out his illicit activities.

The story turns when Murad's long-lost

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sister Tanya, a ghetto pop star, reconnects with Murad in need of help. Tanya wants to leave her husband, a wealthy DJ and Record Producer – Joglu. Consumed by jealousy, Murad plots and manipulates Tanju into killing Tanya's husband.

WRITER, DIRECTOR: Sadik Ahmed

Sadik Ahmed is an award winning Director and Cinematographer with a strong reputation as a cinematographer across commercials, promos, TV drama and feature films and established himself as on the of the country's most promising



young directors with his debut feature film *The Last Thakur*, described by Sight & Sound as "...one of the most confident British feature debuts since Asif Kapadia's *The Warrior...*". Sadik is a Graduate of the Cinematography programme at the NFTS where he won 2 Kodak Cinematography prizes with his short Sundance favorite *Tanju Miah*.

WRITER, PRODUCER: Atif Ghani

Atif is currently in the finishing stages of his 4th feature, a socio-political satire on the state of Pakistani politics and social fabric *ANIMA STATE*. His previous film *ILL MANORS* was released on over 200 screens by Paramount in the UK. It premiered at the Toronto International

Film Festival in September 2012 and has sold in over 60 regions by Bankside Films. *ILL MANORS* was shortlisted for 3 British Independent Film Awards and won the Coup de Coeur and Production Award at the 2012 Dinar International Film Festival.

His first two films *THE LAST THAKUR* (2008) and *LEAVING BAGHDAD* (2010) were both foreign language films by award-winning UK Directors. *LEAVING BAGHDAD* won several prizes including Rairdance Spirit prize in 2011. *THE*



LAST THAKUR premiered to sold-out audiences at the London International and Dubai International Film Festivals and was released theatrically in the UK by the Curzon Cinemas and on DVD by Artificial Eye.

Originally from Edmonton, Canada, Atif was awarded a PhD in Sociology from the London School of Economics and Political Science in 1999. Since then he has been working as a Producer in the British Independent film sector principally through Aimimage Productions.

Atif brings a strong research oriented approach to story-telling, solid links to UK Distribution and Broadcasters and a foundation in Camera Facilities through Aimimage to all his projects.

SHEEN WIGNEE (SNOW FAIRIES)

India

Genre Drama
Platform Feature Film
Runtime 90 min
Language English
Budget INR 32.6M
Status in Development
Author Shazia Khan
Director Shazia Khan
Producer Shazia Khan
 Sanjay Suri
 Onir



Sabiha is a fiercely independent and free spirited Muslim girl of 11 years, living in Kashmir. She defies rules laid for her as a child and as a girl. In the winter of 1990, her dreams, and hopes come under siege by events beyond her control, and her daily life becomes increasingly marked with emotions and experiences that are not child-like.

An armed Islamic militant uprising for freedom from India transforms Kashmir and Sabiha struggles to make sense of her new life. With a critical turn in events, her Hindu best friend Payal is taken away to a different city. They write letters to each other. Payal in exile, pining for home, and Sabiha not recognising her home as home anymore.

Sabiha's homeland is increasingly turning alien for her sensibilities. She now has to wear a veil and has to stop her cycling escapades. An ardent movie buff she can no longer even watch films. Sabiha's respite from this bedlam still remains payal's house, where her feisty grandmother continues to live, resilient in her resolve of not leaving the only home that she has ever known.

This is a tale of belonging, loss, identity and a staunch belief in humanism as the characters of the film reach out to each

other, beyond their socio-political situations and resist victimhood. It re-creates the wonder and vulnerability of a child's point of view, when the outside world is so dark.

WRITER, DIRECTOR, PRODUCER: Shazia Khan

From Kashmir her education brought her to Delhi, where she completed her Masters in Mass Communication from AJK MCRC, Jamia Millia Islamia in 1999.

She has directed more than 10 documentaries, and her journey on these has been one of discovery and creative satisfaction. She has done a huge body of work for international channels like Dutch National



Saffron Films

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Broadcast Television, NMO, OHM, Al-jazeera, Press TV, France 2. Her work has been instrumental in bringing out the nuances of Indian people, places, regions and religions on the international platform.

Her work profile also boasts over 50 projects which she produced, co-directed or was the cinematographer of, all done under the name of her company Saffron Films. For a year and a half she was also one of the leading videographers for TARA channel, and has also shot for the BBC World Trust and The Ford Foundation.

Caravan her documentary about the journey of Islam in India and Salaam India a documentary about the present day situation of Muslims in India won awards and were screened at various International film festivals.

Her latest film SAMA looks at the Muslim mystical music of India for the ministry of external affairs in collaboration with PSBT, the film is a part of the Indian Panaoram at IFFI -2013 and was also the closing film for Taiwan ethnographic film festival and represented India at IMZ WOMEX , world music exposition .

Presently she is working on two films, the first one a documentary that looks at the affects of the twenty year old conflict, on the minds of the people, in the Kashmir valley and the other a fiction film based on a child's point of view of terrorism as it came to Kashmir. She is also directing and producing an international travel show, based on Islamic culture for national public television of India.

PRODUCER: Sanjay Suri

NATIONAL AWARD WINNER, Producer-Actor Sanjay Suri with over 15 years of experience credited with 26 features as an Actor and 4 Features as a Producer has been at the forefront of the current revolution of Independent Cinema in India. In 2005, Sanjay independently produced and starred in the path breaking film MY BROTHER NIKHIL. It dealt with the Stigma of HIV and homosexuality for first time

in India. I AM, his 3rd feature film won 2 prestigious National Awards for BEST HINDI language film and for best lyrics. I AM is also one of India's largest crowd sourced films with 400 co-producers from over 40 cities across the world. I AM went on to win the NETPAC Award for Best in ASIAN CINEMA with a Special Jury Mention at the 15th International Film Festival of Kerala 2012.



Sanjay's 4th feature film project CHAURANGA, winner of the INCREDIBLE INDIA AWARD-Film Bazaar 2011 & the Goteborg International Script development fund. The first cut will be ready by January 2014. Sanjay has participated in various International Co Production markets and labs like the Rotterdam Producers Lab and was also selected by CNC to attend the Producers Network at the Marché du Film Festival de Cannes 2012 and 2013. info@kahwaentertainment.com

PRODUCER: Onir

Onir has been working in the Indian film Industry for the last 20 years. Began his career by directing and producing a documentary FALLEN HEROES in 1991. Has worked as Editor, Writer, Music video director, Art director till he ventured into directing and producing his first feature MY BROTHER NIKHIL in 2005 followed by SORRY BHAI 2008 and I AM 2011 as Producer/Director. I AM was awarded the National Award for Best Hindi feature Film and Best Lyrics 2011. Currently producing under home banner Anticlock films CHAURANGA (Under Production - directed by Bikas Mishra) and VEDA (Pre production- directed by Onir). onir@anticlockfilms.com



Frank Stehling

Frank Stehling, CEO and owner of PRIMEHOUSE GmbH, Berlin, brings with him over ten years of experience with the German capitol based funding body, Medienboard Berlin-Brandenburg (MdB). During his time with MdB he was deputy director and leading the production department, business development, new media and not at least training initiatives. Moreover, from the very first beginning of the Talent Campus, he was a member of the Board. He is a member of the European Film Academy as well as the German association of game developer G.A.M.E. He has been active in many fields of the film and media business such as scriptwriting, direction, production and funding for at least 30 years.



As managing director Frank Stehling is responsible for the consulting wing of the company such as PRIMESERVICES and PRIMEPACKAGING, which offers professional support and analyses in the areas of business development as well as script development, market research, marketing, world sales, financing and interactive media during the crucial phase of project development.

PRIMEHOUSE GmbH, Berlin, founded in 2005, is focusing on the early linkage of interactive and classic formats and is representing the connection between film, television and games/interactive media. We are using the network we've built up for providing financial and marketing support to producers and users of the most diverse market segments during the project development phase. Our main intention is to assist film- and TV-producers as well as game developers in the areas of development, co-production and financing issues. In addition to that PRIMEHOUSE is running the successful international coaching programmes PRIMEXCHANGE Europe-India, focused on the exchange of Know How and projects with the Indian Market and PRIME4Kids&Family, focused on the development of family entertainment content.



Phil Parker

Phil Parker is the director of NyAC, a UK film production company founded to create a series of original, feature films. He is one of Europe's most distinguished independent development consultants and has run a successful training and development consultancy, pH Screenplay, for over fifteen years. Clients include Aardmann Animation, BBC, C4, Berlin Brandenburg Medienboard, Oasis Film, and numerous independent producers and screenwriters. Projects include the Oscar and Bafta winning 'Wallace and Gromit- Curse of the Ware Rabbit'; and 'Terry Prachett's Hogfather'. He has been the development consultant at Prime Exchange since its inception.

In 2008 'The Pearce Sisters' scripted edited by Phil won BAFTA for best short animated film, amongst 36 other Gran Prix. 'San J' written by Joanne Leigh, and developed by Phil was selected from 2000 other screenplays to win the UK's prestigious 'Red Planet' award.

In 2003/4 Phil designed and produced an 'Introduction to Screenwriting' course for the UK Film Council. This programme involved training over 50 tutors, who have since taught over 2000 adult students throughout the UK, who have won numerous awards. The course goes online at the Creative Skillset website in autumn 2013.

Phil was the founder, and the course director (until 2004) of the MA Screenwriting course at London College of Communication (formerly London College of Printing) part of the University of the Arts London. This is the most successful screenwriting course in the UK with over 180 credited screenwriters from its 250 graduates. Screenwriters from the course have won a Palme D'or, several BAFTAs, RTS awards, numerous short film festival awards, including Berlin and Toronto, and been Oscar© nominated.

'The Art and Science of Screenwriting' (4th edition – Intellect Books, 2006) written by Phil is a new approach to writing and developing screenplays. Based on 'The Creative Matrix's six key elements of narrative – story, theme, dramatic form, plot, style and genre. This comprehensive approach is now in use by screenwriters, development executives and producers, and is widely taught throughout Europe on Masters' programmes. 'The Art and Science of Screenwriting' was published in Spanish in 2003, and German in 2005.



Jeremy Gawade

Jeremy Gawade has over 25 years experience in the film and TV sectors. Jeremy Gawade founded Lee & Thompson's film and television department when he joined the practice in 1990. He qualified in 1982 and, after a spell at a law firm specialising in film work, he left private practice to become a partner in an international film and television distribution company. He then worked as a consultant for various film production companies before bringing his diverse film and television experience to Lee & Thompson.

Jeremy has particular expertise in putting together finance distribution and co-production deals for major film and television productions. In addition, Jeremy is uniquely qualified to help clients finance, produce and exploit concert specials and other music based film programming. Increasingly, Jeremy acts for talent based production companies allowing actors, writers and directors a greater degree of ownership and control over their work.

Jeremy has also executive produced a number of programmes including "Sweet Home Chicago", the Spice Girls US Tour Documentary, various Concert Specials, the David Beckham ITV documentary, and also the BBC Millennium Spectacular from Greenwich. Some of his clients include Red Production Company, IWC Media, Kudos Film and Television, Stephen Fry, Robert Carlyle, Sigma Films, Endemol Entertainment UK plc, Leopard Films, Revolution Films and 3DD Entertainment.

Lee & Thompson commenced practice in August 1983 and from the outset enjoyed a high profile for a small firm, and an excellent reputation, acting for well known record labels and for a number of successful recording artists.

The firm continued with its work for record labels but as, one by one, the larger label clients were acquired by and "lost" to the major labels, the firm's music practice focused increasingly upon talent representation. The firm's ambition was to couple the provision of high quality legal services with an in-depth knowledge and understanding of the music industry and the leading players within it.



Jyothi Kapur Das

Creative Director, Head of Content Planning & Development at Viacom18 Motion Pictures.

After graduating in 1995 from her film course, with a specialisation in Film & Video Editing from the Film & Television Institute of India, Pune, Jyothi spent some time as an editor in Mumbai before switching to Direction.

During her summer break at film school, she had assisted Pankaj Parasher in Mumbai. Once decided on pursuing Direction, she assisted other well-known Bollywood directors- J.P.Dutta and Abbas-Mustan.

Later, she directed ads, corporate films and Public Service shorts as an independent Producer-Director.

One of her short fiction works, "Lucky Day", travelled internationally to many festivals. And another- "P For Police", won a Best One-Man Show award as it was completely shot, directed and edited by her, in a short film contest spanning a 101 hours.

In 2010, she took up her first ever 'corporate' job in television, at Star Entertainment Media Pvt. Ltd.

In 2011, she joined Viacom18 Motion Pictures- going back to her first love- films.



Marie-Pierre Vallé

Bachelor of Arts (Literature and History of Art). Responsible for TV films acquisitions at TF1. Then Creative Director at StudioCanal and since 2008, Head of Acquisitions at Wild Bunch, working with domestic and international independent film companies.

Wild Bunch particularly looks for young directors and new talents. Our films have been successful all over the world and often received awards on numerous important film festivals.

Wild Bunch

Wild Bunch, created in 2002, is an independent Paris-based European film distribution and production services company that manages a library of more than 1.150 films.

A major player in international sales, Wild Bunch is developing a pan-European distribution network and is active in France in theatrical distribution (Wild Bunch Distribution) and in video distribution (Wild Side Video). Wild Bunch is also committed to direct distribution in Italy (BIM Distribuzione), in Germany (Wild Bunch Germany/Central Film) and in Spain (Vertigo).

Film distribution lying at the heart of its activities, Wild Bunch has positioned itself in the revolutionary market of electronic distribution of films over new media distribution platforms via its French VOD/SVOD platform, FilmoTV.

Recently acquired films

- "Les Saveurs Du Palais" by Christian Vincent
- "Shadow Dancer" by James Marsh
- "The Suicide Shop" by Patrice Leconte
- "Twice Born" by Sergio Castellito
- "The Attack" by Ziad Doueiri



wild bunch

Sunder Aaron

Sunder Aaron is currently a principal with Locomotive Global Inc. (LGI), the holding company he founded with its investors in 2012. LGI's primary focus is on incubating and launching new India oriented businesses.

Prior to LGI, Aaron most recently served as Executive Vice President for Multi Screen Media, a division of Sony Pictures Television. His primary responsibility was as General Manager for "PIX", the network group's English language movie channel in India, which he conceptualized and launched in 2006. As Country Manager for both AXN and Animax from 2005 to 2008, he was responsible for managing all local sales and marketing activities for both regionally based channels.

Prior to this role, Aaron was Vice President International Networks for Sony Pictures Television International and worked on the ground with local management at Sony Television while reporting to top television division executives at Sony Pictures Entertainment in Los Angeles. His primary duties included advising and assisting senior executive management on all corporate development projects and ventures at SET India, a \$1.5+ billion television network group.

Aaron was also the co-founder and chief operating officer (COO) of Cinema Entertainment Group (CEG), an entertainment media company. CEG's first venture was the launch of a new interactive digital television channel. Before launching CEG, Aaron was the director of programming for Encore International, a division of Liberty Media Corporation. He was responsible for all aspects of programming for international television ventures, including contract negotiations, program acquisitions and scheduling.

Aaron's experience in entertainment and media includes posts at Gotham Entertainment Group as director of business development and as a media buyer and planner for J. Walter Thompson.

Throughout his professional career, Aaron has garnered substantial experience structuring partnership deals, conceiving and authoring plans for new businesses, and launching their operations.



Murlidhar Chhatwani

Murli Chhatwani comes with more than 15 years of experience in Domestic business of Indian films which involves distribution of more than 100 films. Murli started his career with Deygan Entertainment in 1998 moved on to working with companies of the likes of Eros International and finally was heading domestic distribution in Studio18 – a Division of Viacom 18 before joining CIFS as head of India distribution.



Murli was also actively involved in the Multiplex programming of chains like Inox, Adlabs, PVR and E.Sqaure groups between periods of 2004–2006. He has quite a few commercially successful and critically acclaimed films of very prominent directors to his credit like Prakash Jha's "Gangajal", Sanjay Leela Bhansali's "Black", R. Balki's "Cheeni Kum", Shyam Benegal's "Road-Movie", Mira Nair's "Little Zizou", Gurinder Chadha's "It's A Wonderful Afterlife", "Ghajini", "Om Shanti Om", "Singh Is Kingg", "Golmaal Returns", "Hey Baby", "Andaaz", "Mausam", etc.

Murli is currently Business Head, Distribution and Syndication for DAR Motion Pictures / DAR Media Pvt. Under his leadership the company had acquired and released Christopher Nolan's "The Dark Knight Rises" successfully. He also distributed National award winning Marathi film "Baboo Band Bajaa". He is currently spearheading Amar Chitra Katha's (India's leading comic book publisher) first foray into feature film business in the form of animated 3D film Sons of Ram in four different languages.

Dina Dattani

Dina Dattani – Consultant – Media & Entertainment, currently working with international and domestic independent film companies, film makers, directors, sales agents, distributors and financiers– legal, structural and tax perspective.

Media/Entertainment/Sport – Lawyer in Mumbai

Working with all major corporates in the media industry in India including most of the Hollywood studios now in India and key talent.

Corporate/Commercial – Extensive experience in M & A. Offshore Restructuring, JV, Branding, Merchandising, Capital Market Listings.



Indian Portfolio

Represents over 100 Indian companies and several Mumbai Stock Exchange multinationals Raising finance on & off market, branding & merchandising, Production, Distribution Agreements and Co-production, Finance and Structuring for Film Productions Houses, in India, Europe, USA. Cross border transactions and M&A between India and UK

Foreign Direct Investment

Government Advisor on FDI to Welsh Development Agency,

Lectured extensively in India for FCCI, Confederation of Indian Industry (CII), Nasscom and Export/Import Bank of India,

Specialist in India and Eastern Europe

Assisting UK Trade & Investment offices both in India and UK with investments into the UK by Indian companies,

Helped organise and participate in The Film London co-production workshop in Mumbai, Nov 2007.

Vikramjit Roy

General Manager, Executive Producer & Head of Marketing at National Film Development Corporation Ltd. (A Government of India Enterprise)

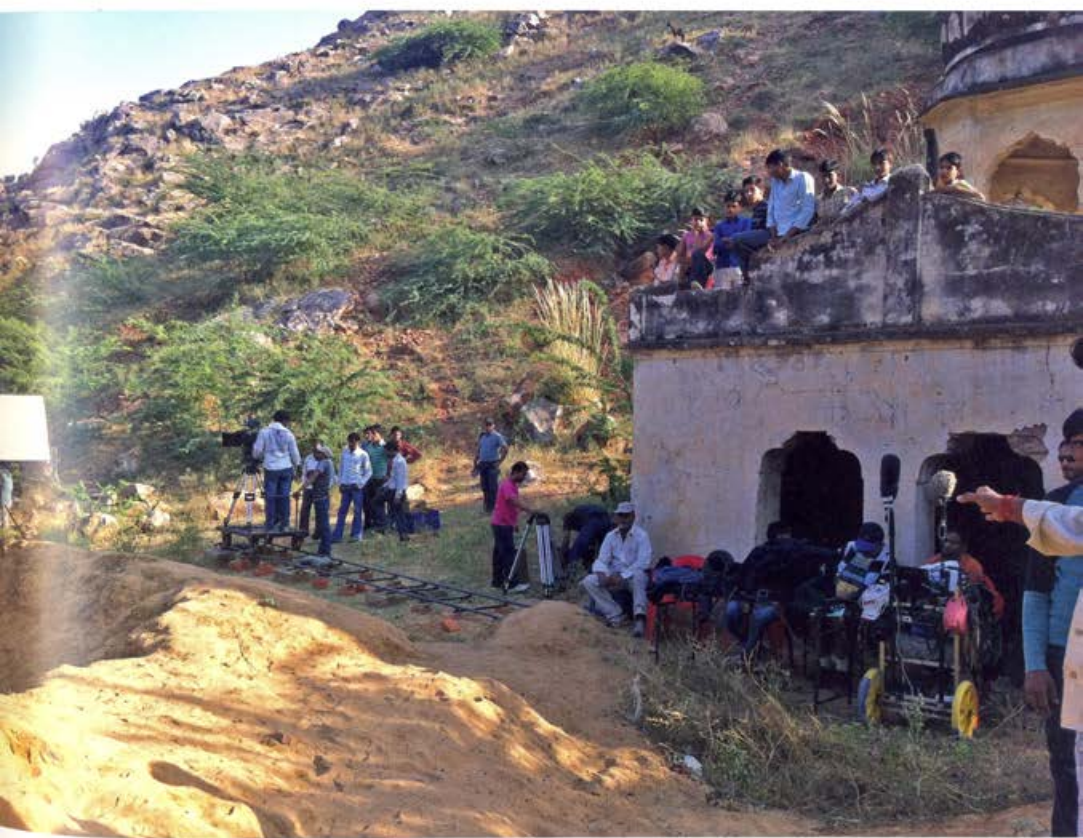
Vikramjit brings with him 21 years of progressive management proficiency across a varied product portfolio in Advertising, Media & Entertainment.

Vikramjit has successfully leveraged his diverse experience as an Entrepreneur (a self-owned Marketing and Promotions firm) and then subsequently at McCann Erickson, Sony Pictures Entertainment and Mumbai Mantra (Entertainment arm of the Mahindra Group) to be a part of the core management team responsible for policy/strategy and change management at the National Film Development Corporation

The transition from Marketing to General Management has enabled Vikramjit to develop in collaboration with various key stakeholders, a solution driven leadership style.

As the General Manager of the Corporation, Vikramjit essays the role of an Executive Producer & simultaneously leads the Marketing Department at NFDC.





INDIAN VOICES HUMAN STORIES



From the palm fringed shadows of the Cannes Croisette to the sun drenched labyrinth of Goa's Panjim the Indian imagination fills the air. Over the last five years I have shared in this emerging new Indian cinema. A world cinema, where a new generation voice their concerns, aspirations and joys on our one universal medium the silver, now digital, screen.

Much is made of how national and regional languages are a barrier to sharing stories and experiences. Equally, national concerns are often seen as uninteresting to people beyond a particular nation's boundaries. However, the history of cinema is dominated with global superstars watched everywhere and those national films championed at Cannes, Berlin and other major festivals, which found their audiences everywhere.

Against this backdrop the growing range of new Indian films should not be seen as surprising nor their potential to attract major global audiences underestimated. So how has this come to pass, and why is it possible?

As time passed, and the shadows played across the Mandovi river, things changed. A recognition of the universal language of screenwriting and a growing awareness of the changing digital landscape supported the development of a new generation of screenwriting, and directing.

My first encounter was a mix of the two traditions, which had dominated domestic and international Indian production

for at least two generations. The acceptance of the divide between big Bollywood narratives verses the intimate arthouse fare, loomed large over those first development sessions. Neither really respected the screenplay treating it either as notes for a star's performance or a platform for a director's vision. However, over the next three years things changed in the discussions at PRIMEXCHANGE.

Key in all this was the recognition by writers, directors, and producers of the importance of the screenplay, and crucially the genre and stories which India shares with the world. The presence of genre from romance to horror has always been a frame of reference for film audiences, while the key stories from – the gift taken away to the romance and the quest – dominate all human cultures.

This change was captured by a new generation of screenwriters who at my last session presented projects as diverse as **August Conspiracy** – India's **Bourne Supremacy** – to **No Guns at My Son's Funeral** – the Indian **Pan's Labyrinth**.

Reaching out to big audiences everywhere with new visions of India.

This generation are using screen language, that most human of all languages, speaking across all cultures and generations to create a new Indian vision of our world. As the sun rises and sets once more on the Croisette and Panjim, their voices will be heard everywhere.

Phil Parker

INDIAN CINEMA · STATE OF THE ART

As India celebrates 100 years of cinema – and there is much to celebrate in its illustrious past – taking our cue from the independent filmmakers today in India, we will instead look at where we are today, and what this might mean for the future of Indian cinema and the possibilities for collaborations with Europe.

India is the largest film producer in the world, with a staggering 1255 films made in 2011, dwarfing both China with 588 and the US with 817 films produced in the same year. And while not as profitable as the US or China (India ranks 5th in terms of reported film revenues), shifting landscapes, both global and local, suggest things are starting to change.



Indian Box Office (in Million Euro)

Despite the overall global downturn, the Media and Entertainment industry in India is projected to grow by 11.5% percent, and is expected to reach INR 1.5bn (€2.1bn) by 2016.

There are a number of factors that have stimulated India's growth, including a growing multiplex culture, higher average ticket prices (ATP) and increased content that is connecting with mass audiences.

As it has around the world, digital

technology also continues to drive this growth, revolutionizing media distribution by allowing for wider distribution across diverse and regional markets. Digitization is not only more cost effective, but this technology also allows projects with a smaller marketing budget to reach their audiences.

New demands by the Audience

Audiences have evolved as more devices and outlets for watching films become available. Along with new technologies, global capitalism has made a big impact on audiences as well. The growing urban middle and upper classes – like their counterparts in the US or Europe – are highly aspirational and upwardly mobile, with money to spend.

Today's cinema-going audiences in India are looking more and more for enhanced and diversified content, beyond traditional Bollywood. Not only has the way we consume media changed radically, but there is also an increased demand for crossover and niche offerings including strong content driven movies from independent producers.

As audiences become more savvy, film producers too need to become smarter about how to capture their attention. The highly successful campaign for **Ra.One** was one of the longest and most elaborate marketing campaigns in the history of Indian cinema. It effectively used traditional and new media, unveiling its first look on a popular social networking website. In addition, the campaign also leveraged digital and merchandising platforms to its advantage. While not everyone can launch a big budget marketing campaign like **Ra.One**, content driven movies like **Kahaani** or **Barfi!** have benefited by viral driven campaigns



Monsoon Shootout

which helped them to break through and find their audiences. And not only were these niche films critically acclaimed, they were also financially successful.

Diversified Content and Adjusted Business Models

The Indian majors – including Eros, Reliance and UTV – as well as foreign joint ventures such as Fox Asia and Viacom18 – have become more sophisticated in adding value to their businesses by implementing more sophisticated methods for stricter financial discipline, regular audits, more marketing and distribution. And to control costs, they are getting involved earlier on in productions – from script stage to release in the case of larger budgeted films. These companies are increasingly becoming involved with co-productions, sourcing quality smaller budget films directly from independent producers who concentrate on delivering quality films, while the studios themselves provide focused marketing and distribution strategies.

Viacom18 Motion Pictures, the joint venture between US giant Viacom and India's Studio18, is just one example of how a more sophisticated studio approach has proved successful, delivering titles such

as **Gangs of Wassey-pur** (which premiered at Cannes in 2012), the comedy hits **Tanu Weds Manu and Pyaar K Punnchnama**, taut urban drama **Shaitan**, crime caper **Special 26** and last year's mega hit **Kahaani**, amongst others. With the banner's upcoming titles, including sports biopic **Bhag Milkha Bhag**, **Madras Café** and **Boss**, Viacom18 continues to follow this new trend.

Since Disney picked up a 15% stake in UTV five years ago, UTV produced a slew of hits including 2012 Oscar entry **Barfi!**. Under the UTV Spot-boy banner, biopic **Paan Singh Tomar** and crime thriller **No One Killed Jessica** continued the drive to boost UTV's reputation to deliver content driven movies. Disney acquired a controlling stake in UTV last year, expanding its reach to some 160 countries. And while the core market for UTV is still its massive domestic market, there are new opportunities to develop and release Indian films that translate better internationally.

After the two year slow down in 2009 and 2010, both A-list star driven films and content driven independent films have made their mark at the box office. The back end of 2011 finally found success with a handful of Bollywood movies (**Singham**, **Bodyguard**, **Ready**, **Ra.One**, **Don 2**), and by 2012 story driven films like **Barfi!**, **Kahaani** and **Zindagi Na Milegi Dobara** joined this circle of success, with box office receipts in excess of INR 100 crore (€14m) – a strong testament to Indian cinema, as well as to an audience devouring diverse material.

It is particularly remarkable that the general growth of Indian cinema is not attributed just to the blockbusters, but

to smaller films that reflect Indian society. And as the Indian audience itself has evolved, art house films that no one would look at a few years ago, are generating profits at the box office. For instance, Nikhil Mahajan's **Pune 52**, a debut film in the Marathi language made for INR 2.5 Crore (€350,000), made its money back in just a few months.

And while this new wave of independent filmmakers is said to have been born as a reaction against Bollywood, it is the co-existence of Bollywood and the indie sector, as well as the growing reputation of regional cinema, that makes the Indian film industry so exciting and promising.

A Nod to the Past...

India has a history of independent and arthouse cinema. The original Indian New Wave, commonly known as Art Cinema or Parallel Cinema, was an alternative to the mainstream commercial cinema and first came to be recognized in the 1940s – around the same time as the French New Wave and Japanese New Wave. This movement, known for its serious content, realism and naturalism, with a keen eye on the sociopolitical climate of the times was a distinct departure from mainstream Bollywood cinema. The movement was initially led by Bengali cinema (which has

produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak and others) and then gained prominence in the other film industries of India.

A vibrant parallel cinema movement was also evident in the late 70s and the 80s. Directors like Shyam Benegal and Govind Nilhani spearheaded the scene – backed by actors like Naseeruddin Shah and Shabana Azmi – with cinema that was challenging and meaningful.

... with an Eye on the Future

The resurrection of independent cinema in 21st century India is quite different from its earlier incarnations. Instead of stories of rural India and exploitation, the new generation of writers, producers and directors – raised on Bollywood and Hollywood – are more inclined towards urban tales which, unlike the earlier waves, are typically apolitical.

Films such as **Gangs of Wassyapur**, **Miss Lovely** and **Peddlers** for instance, are more interested in commenting on the state of the individual, rather than the state of the nation. What unifies these films is that they are highly individualistic, and driven by the

distinctive vision of the directors (Anurag Kashyap, Ashim Ahluwalia and Vasanth Bala) who are well-versed in international cinema. And the filmmakers of these often smaller, personal stories have a mission to reach new audiences, in India and across the globe. It's **All About the Story**

One of the significant beneficiaries of the recent success of content driven



The multi talented cast of Benegal's second feature Nishant (Night's End, 1975)

movies has been the screenwriter. With a slew of non-star cast films making waves, audiences are engaging with stories and characters alike. And this recognition has raised the confidence of the film industry in terms of how they look at scripts, and scriptwriters.

Writers are beginning to move out of the shadows and into the spotlight, and the search for good scripts has gathered momentum. As a result producers are dealing more fairly with screenwriters in a bid to attract the best talent. And both producers and writers are effectively being seen as equity-holders in the filmmaking



Paan Singh Tomar

process.

Since this is totally unprecedented for India – and perhaps because of this – it is taking time to understand its long term effects. The newly established Copyright Board is a small step in the right direction to address lasting implications of ownership that affect not only writers but music composers, lyricists, producers, directors, studios, music labels and other stakeholders.

Along with protecting rights and recognizing the contributions of writers for film, Nina Lath Gupta, head of NFDC, is one of the pioneers in supporting the independent film community. Since taking the reins, she has initiated regular workshops for new writers for cinema and TV, as well as providing fellowships for writers, mentorship programmes, seminars

on writing and 'masterclasses' with veterans, injecting a good deal of vigour into the screenwriting community.

Indian novelists are highly esteemed and recognized around the world, and the local film industry is becoming more active in adapting books for the big screen, a practice that is expected to grow as India's independent film production sector develops. A recent example, **Paan Singh Tomar**, based on the true story of the famous athlete and starring Irrfan Khan in the key role, was both critically and commercially well received. Produced and distributed by UTV, despite the low budget (INR 8.5 crore, €1.2m) and no conventional formula ingredients, viral marketing – prompting word of mouth – led the film to domestic box office returns of INR 27.5 crore (€5.5m).

Similarly, Aamir Khan has had great success in producing content driven films, such as **3 Idiots**, **Peepli (Live)** and **Talaash**. Along with meaningful box office receipts, critical accolades and awards are being heaped upon independent films with strong content, **Vicky Donor**, **Shanghai**, **Kahaani**, **Gangs of Wasseypur** and **Paan Singh Tomar** amongst them.

Women in the Driver's Seat

One of the hottest debates of the 14th edition of FICCI Frames in March 2013 in Mumbai delved on the portrayal of women in films and television.

The recent horrific gang-rape in Delhi of a young woman ignited massive street protests demanding justice for women while sparking a debate on how Bollywood portrays female characters. Back in the Golden Age of Indian cinema in the 1960s, there were many strong portrayals of woman who shared the stage with male performers. However by the 1980s, things had gone downhill, and women were usually objectified, which continued throughout the 90s with male dominated stories. While this continues today in the bigger budgeted films, the indie scene



Kahaani

is paving the way for change. The actress Vidya Balan provided an impressive turn in *The Dirty Picture* – which looked at how women in film were portrayed in the 80s – and turned in a fantastic performance as a female protagonist in the recent hit *Kahaani*.

Kiran Rao (*Mumbai Diaries*), Anusha Rizvi (*Peepli (Live)*), Zoya Akhtar (*Zindagi Na Milegi Dobara*), as well as diaspora directors Gurinda Chandra (*It's a Wonderful Afterlife*), Mira Nair (*The Reluctant Fundamentalist*) and Deepta Metha (*Midnight's Children*), are just some of the female Indian directors being recognized and awarded for their talent.

And on the other side of the camera, prolific producer Guneet Monga and NFDC head Nina Lath Gupta were singled out by The Hollywood Reporter in their 2012 list of 'outstanding international women achievers in the field of entertainment'. Guneet was further honoured at The Indian Film Festival of Los Angeles (IFFLA) earlier this year at the sixth annual Industry

Leadership Awards (ILA).

Growing International Recognition

Indian films continue to do well in the domestic market, as well as in the worldwide diaspora and the conventional international markets of US, UK, Canada and the Middle East. New previously untapped territories like Latin America, Western Europe and Pakistan are also opening up. Over the past two years, Indian films have also had considerable success in

Taiwan, South Korea and China.

The new generation of young and restless filmmakers especially are catching the attention of festival programmers across the globe, rewriting the rules of not only mainstream cinema, but also challenging what Indians traditionally think of as independent.

Following their European counterparts, Indian independents have discovered that participation in international film festivals provides an excellent platform for showcasing their films, giving recognition and publicity to productions which might not have been immediately appreciated in the home market.



Gangs of Wasseypur



Bombay Talkies

For instance, box office for Vikramaditya Motwane's **Udaan** was greatly boosted following its selection at Cannes in 2010. At Cannes and Toronto 2011 we witnessed the screening of films such as *Miss Lovely* and *Gangs of Wasseypur*. And as recent examples, Vasana Bala's **Peddlers**, Gurvinder Singh's feature film **Anhey Ghorey Da Daan**, Anand Gandhi's **Ship of Theseus**, Mohit Takalkar's feature **The Bright Day** – all debut films – had great success on the festival circuit. And it's not just the English-speaking world that is captivated by Indian films. Both **English Vinglish** by Gauri Shinde and **Rockstar** by Imtiaz Ali were screened at the 3rd Beijing International Film Festival and **Rockstar** was presented at Puchon International Fantastic Film Festival in South Korea in 2012.

One of the highlights of the Cannes Film Festival 2013 program is a midnight screening of Amit Kumar's **Monsoon Shootout** and a special screening of **Bombay Talkies**, a four part film anthology from directors Karan Johar, Anurag Kashyap, Dibakar Banerjee and Zoya Akhtar. And with Ritesh Batra's **Dabba** (**The Lunchbox**) in Critics's Week, and Kashyap's **Ugly** in Director's Fortnight, and actor Nawazuddin Siddiqui appearing in three films screening at the festival, it is

a bumper year for Indian talent at Cannes.

Talent is Going Global

While multi-award winners like Om Puri (**East is East**, **Charlie Wilson's War**, **Ghandi**) and Anupam Kher (**Bend it Like Beckham**, **You Will Meet a Tall Dark Stranger**, **Lust, Caution**) are continuing to reach new audiences outside of India, a number of other Indian stars are starting to be recognized abroad.

Amitabh Bachchan one of the biggest stars in Indian Cinema and Television is soon to be seen in Baz Luhrman's Cannes opener, **The Great Gatsby** and former Miss World (and part of the Bollywood dynasty) Aishwarya Rai Bachchan has appeared in a number of English languages films including **Bride and Prejudice**, **Mistress of Spices**, and **Pink Panther 2**.

After the success of **Slumdog Millionaire**, legendary Bollywood star Anil Kapoor and indie favourite Irrfan Khan gained wider recognition outside of India. While Kapoor has completed filming the TV series **24**, Khan appeared in the acclaimed US TV series **In Treatment** as well as multi-Oscar winner **Life of Pi**, which also features Indian legend Tabu, and newcomer Suraj Sharma – who is much sought after at home and abroad.



Dabba (Lunch Box)

The growing interest in Indian talent has also been acknowledged with the recent joint venture between leading US talent agency Creative Artists Associates (CAA) and local firm Kwan Entertainment & Marketing Solutions in Mumbai. The new company, CAA Kwan, will represent local talent in India and South Asia, looking for global opportunities for its clients.

International Co-Production – a delicate but growing flower

While Europe in particular has benefited from government patronage of the arts with enviable support by way of subsidies, grants and tax credits, there is little or no support from Indian government institutions to develop and sustain independent cinema.

As a result independent filmmakers are turning to international co-production and crowdfunding to finance their projects. And as Indian films begin to attract the attention of global audiences, producers are able to raise much needed funds by taking on overseas partners as co-producers, as well as tapping into more unconventional methods.

One such example is Amit Kumar's

Monsoon Shootout, a dark underworld thriller. The script, written by the director, was developed by the British Film Institute, who contributed some INR 50 lakhs (€70,000) to the development costs of the film. The satellite rights were pre-sold to French broadcaster Arte France for INR 1.5 crore (€220,000), and international distribution rights to film sales company Fortissimo Films. Dutch private equity investor Pardesi Films also provided funds for the INR 12.5 crore (€1.8m) project.

While studios such as Eros, UTV and Reliance have jumped on the train and are increasingly providing support for independent films, their core business is still skewed towards big-budget, big-star productions. This was certainly true for director Onir when he made his feature, **I Am**, released in 2010. As a result Onir raised INR 1.5 crore (€220,000) through anonymous patrons on Facebook and Twitter, and making **I Am** the first South Asian crowd funded movie.

However, a rapidly changing landscape in co-productions and co-financing between India and the rest of the world, especially Europe, is proving to be an attractive proposition for Indian producers and studios alike. Financing/production



Monsoon Shootout

company DAR Media is investing in domestic movies from the indie sector, as well as co-productions like Ritesh Batra's **Dabba** (**The Lunchbox**). Co-produced by Guneet Monga of Anurag Kashyap Films and starring Irrfan Khan and Nawazuddin Siddiqui, **Dabba** is an Indo-American venture with New York's Cine Mosaic, with funding from France and Germany's Roh Films, and picked by German sales company The Match Factory and German distributor Rapid Eye Movies.

Europe-India Back to the future

India and the European Union have long had strong and friendly ties. India was amongst the first countries to establish diplomatic relations with the European Community, and remains one of its largest trading partners.

There is a great deal of potential for collaboration and co-productions between Europe and India and combining European subsidies with private equity and studio coin from India is proving to be a promising model for co-financing films.

While the film industries on both continents may still work in different ways,

with increased platforms and opportunities for personal exchanges we are taking important steps towards further fostering international partnerships between Indian and European film professionals. But to sustain these relationships, and build on these partnerships, requires recognition and continued support from government agencies and representatives from both continents.

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Rediff Movies

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INDIAN ODYSSEY

A Producer's Perspective



My first encounter with India was many years ago – Diwali in Delhi. An amazing spectacle which I knew nothing about, but have never forgotten. As a backpacker with no agenda I reveled in this glorious country of contrasts and 20 some years later I am still enamoured. I thrive on its richness and diversity and am lucky to be able to spend at least two months each year in the country.

While many come to India to enjoy its past – a long and incredible history that continues to fascinate – I have long been interested in contemporary India, especially Bombay which holds a special place in my heart.

And when I arrived back in Bombay in 2001 after a long absence, there was a different energy around that really excited me. I was quite familiar with Bollywood and masala movies (Madras, monsoon, 3 films a day) but nothing prepared me for the tremendous talent

that was starting to emerge on the indie scene. Change was in the air, and it has been amazing to watch this world unfold over the past 10+ years and see Indian talent being duly recognized across the globe.

So I find myself in the wonderful position of being able to continue my love affair with India and film through PRIMEXCHANGE. For the past three years I have worked with Frank as Programme Manager, but my history with PRIMEXCHANGE goes back further.

In 2009, I was one of the first producers to join the new programme which aimed at bringing together European and Indian producers to discover how we could work together to make films that crossed both continents. No one had any idea how it would work – if it would work – but we all came away with a desire to understand each other better. Mine was the first project to be



presented in the first group session, and while I was understandably nervous about pitching my project to an illustrious panel of experts from both India and Europe, they were equally apprehensive about how to respond to the relatively new concept of co-productions. Questions flew around the table and the experts – IDream, Studio 18, Lee & Thompson and Studio Canal amongst them – were totally engaged in the different perspectives offered. This was the beginning of a beautiful friendship. In retrospect, I could say my project was probably ahead of its time – no one quite knew how to make it work as a co-production – the market was simply not ready for it. But four years later there have been enormous changes and we have learned a great deal about each other – our differences, as well as our mutual passion to tell stories that reflect the times we live in. As part of Film Bazaar – I salute these incredible

champions of independent Indian filmmakers – we have a real opportunity to help bridge the gaps for meaningful collaborations. And with new programs such as PRIMEJOBS and PRIMESALES taking shape as well, it is a credit to Frank Stehling's vision that PRIMEXCHANGE has become so much more than a training programme.

As a producer myself, I have loved having this opportunity to meet fellow producers, writers and directors, share our knowledge and help each other to make the films we have invested so much in. It has been an incredible experience for me to have access to, and learn from, the participants and experts who have passed through the gates of PRIMEXCHANGE. And I hope I am able to offer something in return through my own experiences as a producer working in India.

Beth Sanders

PRIMEXCHANGE 2013

WORKSHOP – NETWORK – JOBS

For Independent European and Indian Film Producers

PRIMEXCHANGE is the first co-production initiative to provide a forum for independent European and Indian producers to engage in an open and collaborative environment with hands on media industry experts. The program supports all areas of project development, including script, finance, legal, marketing, sales and distribution.

Our aim is to initiate an exchange of ideas and provide practical guidance to foster cooperation between the participants from both territories by offering two integrated services:

Workshop

The cornerstone of PRIMEXCHANGE, the Co-Production Workshop, is a professional training program that focuses on feature length projects that have the potential to be exploited in both Europe and India, and/or provide opportunities for meaningful collaboration between these two sub-continent. The workshop is project based and provides an integrated approach to further develop each project in the areas of script, legal, finance, marketing and promotion, sales and distribution.

The workshop runs for 7 days under the banner of the Film Bazaar at the Goa International Film Festival and offers a number of additional networking and related activities for participants.

The PRIMEXCHANGE Workshop is held in conjunction with India's National Film and Development Corporation (NFDC) and MEDIA MUNDUS.

Network

The PRIMEXCHANGE Network offers the first Business to Business platform between Europe and India, focused on all aspects of media production.

We aim to facilitate and nurture the exchange of ideas and know-how, and ultimately to promote successful co-productions, as well as cultural exchange between India and Europe.

The Network is open to the whole of the media industry – film and TV studios, post production companies, publishers, service providers, sales agents, distributors, financiers, funding bodies and press agencies, as well as producers, screenwriters, directors and actors.

Jobs

Primehouse is delighted to announce new pilot scheme for a complementary service to the successful PRIMEXCHANGE workshop – the creation of the new job exchange program, PRIMEJOBS, focused on Europe and India.

The job exchange program provides an on-line job market and placement service for European and Indian filmmakers. Initially the market will offer European film professionals an opportunity to work with professional independent Indian productions and be directly engaged and paid by media companies specializing in film, television and advertising production. In the future it is planned to offer a reciprocal arrangement for Indian professionals to work in Europe.

CO-PRODUCTION WORKSHOP

Focused on project development, the PRIMEXCHANGE Co-Production Workshop is a comprehensive training program that offers a multi-dimensional analysis of the project's potential in European and Indian markets, with practical implementation and advice for reaching these markets. Each project is evaluated extensively in a stimulating and professional environment, initiating frank and focused exchanges and identifying opportunities for further cooperation between Europe and India.

The successful development of the individual projects combined with targeted networking opportunities between European and Indian participants and industry experts is the main focus of the 7-day workshop.

The program combines lecture units with group and individual coaching sessions. Training and professional consultation in the areas of script development, market research and promotion, legal, funding and financing, distribution and international sales, is provided by leading industry experts, providing an invaluable opportunity for interdisciplinary exchange in a think-tank environment.

Benefits

- In depth analysis of script, finance, legal, distribution, sales and market potential of your project
- Access to top level professionals to engage in discussions in an open and stimulating environment, with both group and private sessions
- Script evaluation that is directly relevant to budget and market forces
- Networking with peers and industry experts, creating shared experiences that go beyond the period of the workshop

- Access to the Film Bazaar and industry events and networking throughout the program
- Final presentation/professional pitch to Film Bazaar delegates
- Publication of projects in the PRIMEXCHANGE booklet which will be promoted and distributed in the Co-Production Market, and other film festivals and industry related events
- Special presentation on the PRIMEXCHANGE Network, the first internet business to business network for European and Indian professionals.

Who should apply

Independent European and Indian film producers, or teams consisting of a producer and a screenwriter, are invited to apply with a substantially developed feature-length film project at packaging stage. A maximum of 5 European and 5 Indian generated projects will be selected for participation in the workshop.

"Practical, helpful, interactive, the course was mercifully free of the entry-level "training" which participants have to endure on so many other schemes. PrimeXchange is for grown-ups."

Jamie Nuttgens, Monkey in Heaven Films
("The Tantrik")

"The experts were firm, considered, honest. They were also incredibly generous in terms of their time, thoughts and willingness to help – even after the sessions were over. Then there were the participants themselves, from different parts of Europe and India, interacting with whom was also a great learning experience".

Aparna Sanyal, Oasis Motion Pictures
("Shankar Shambu")

Requirements and selection criteria

Minimum requirements for consideration are: script, synopsis, producer's notes, author's notes, detailed financing plan, participant CVs and a company profile.

- Projects should have the potential to be co-produced or co-financed between Europe and India, and released or filmed in Europe and/or India. Indian generated projects that feature a considerable European cast and/or director, or European projects with significant Indian elements would also be considered.
- All entries are to be submitted in English. English will be the working language of the workshop.
- All copyright in and to the project/screenplay must be held by the producer(s).
- In addition to the quality of script and content, projects will be selected on the basis of the experience and capabilities of the producer/team, as well as its potential in Indian and/or European markets.
- Projects should be at an advanced stage of development with at least a first draft screenplay and a finance plan. (NB: A treatment of up to 15 pages could be considered as a replacement for a screenplay for projects which are based on a novel or play).

Dates, venues and costs

- PRIMEXCHANGE will take place at the end of November each year within the framework of FILM BAZAAR India, which will be held at the Taj Vivanta and Marriott Resort Hotel in Goa.
- There will be no charge for participation in the workshop.
- All travel costs must be covered by the participants. Accommodation for 7 nights during the workshop will be covered by PRIMEHOUSE.



NETWORK

PRIMEXCHANGE Network is YOUR community, so start sharing the knowledge now and build your contact base.

It may be that you...

- are looking for a co-producing partner in Europe
- are a writer looking to team up with a director to create a new story about India
- need to know who to go to for post-production services in Kerala
- are searching for access to national funds from France
- need a good lawyer to help you put together your Indian/German co-production
- are a publisher looking for original stories that crossover in Europe and India
- are a European funding body offering opportunities for Indian inspired material with social and commercial value
- can benefit from promoting your new book/play/film to a new market in Europe

What is PRIMEXCHANGE Network

PRIMEXCHANGE is the first Business to Business platform between Europe and India focused on all aspects of media production. The network aims to facilitate the exchange of ideas and know-how within a professional network of serious-minded businesses and individuals in India and Europe, and to promote, stimulate and strengthen creative and cultural co-production and cooperation within the media industry of these two great forces.

This PRIMEXCHANGE initiative is the result of several years experience gathered from the successful PRIMEXCHANGE Workshop held yearly within the framework of the FILM BAZAAR GOA. The Network is open to the whole of the media industry – film and television studios, post production companies, service producers, publishers, sales agents, distributors, financiers, funding bodies and press agencies, as well as producers, directors screenwriter and actors.

A business to business network which provides a valuable tool for media oriented European and Indian professionals and businesses who are working in both territories.

How does it work

Once you have registered, you can create personal profiles, connect with other users, create blogs and exchange information. It's that easy. Simply register at primexchange.eu to get started.

Who should join

The PRIMEXCHANGE Network is open to all media professionals – film and television studios, post production companies, service producers, publishers, sales agents, distributors, financiers, funding bodies and press agencies, as well as producers, directors screenwriter and actors.

What can PRIMEXCHANGE Network do for me

PRIMEXCHANGE Network connects you to trusted contacts and helps you exchange knowledge, ideas, and opportunities with a broader network of professionals, companies and service providers.

JOB

Exchange Program for European and Indian Film Professionals

The PRIMEXCHANGE workshop, together with its on-line/networking platform, has already given place to fruitful collaborations between Indian and European filmmakers. We believe that we can further capitalize on the relationships developed already by offering hands-on opportunities for film professionals and companies in both regions. While the program will initially present opportunities for positions such as producers, editors and directors of photography, we aim to open up the platform to all disciplines where there is a demand for film and television professionals in creative, business and technical sectors.

Both the European and Indian film industries face similar challenges in dealing with multiple cultures and languages – 27 different languages are spoken in Europe, with some 67 languages spoken across India – and both regions share a common goal to create new, rich and varied experiences for film audiences.

For European film professionals, PRIMEJOBS provides an opportunity to work on Indian productions with practical on-the-ground experiences of working conditions and methods. This unique offering is in response to the growing demand from both European and Indian film industries for cross fertilization, by taking the skills exchange amongst film professionals to the next level. The scheme is not a training program. PRIMEJOBS provides genuine prospects for both parties to work together and share experiences.

For Indian producers, as well as European Film professionals PRIMEJOBS can open doors to:

- exciting and challenging job opportunities in a new and expanding environment;
- building bridges for future business;
- better understanding of business practices for film, television and advertising production in India;
- identifying sources and methods of international finance;
- gaining insight into international markets;
- creating a mindset open to more ideas to expand creative choices.

How it works

PRIMEJOBS will function both as an online marketplace – posting job offers from Indian production companies targeted at European film professionals – and as a screening service for candidates. Film professionals with relevant skills will be offered a chance to become part of the team on a professional Indian film production, receiving a pre-agreed fee and free accommodation.

There can be no doubt that working side by side on a film shoot fosters trust amongst crew members and is the cornerstone to building relationships for a new era of co-productions.


The objectives of the PRIMEJOBS program are to increase contacts and understanding amongst film professionals by:

- providing practical hands-on working knowledge of the Indian film industry;
- providing an enriched experience of filmmaking practices in India.



AT A GLANCE PROJECTS 2009 - 2012

2009

	BABU- MEANS FATHER Poland	Cinergy Films Rafael Buks Dominik W. Rettinger
	BOMBAY ICE UK	Crowfoot Films Beth Sanders, Sulekha Nath, Denise Danks
	DO DONI TWOSOME France	Trompe Le Monde Pierre Walfsz Siddarth Sinha
	DOUBLE OR NOTHING Hungary	Greenworks Film Production Agnes Fernandes Tamas Sas
	GAADAH India	Kriya Productions CV Sudhir Shaji N Karun
	KABIR France	24 Images Indira de Bie Kamlesh Pandey
	MALHAR India	d8 Films Siraj-Ayesha Sayani, Suman- tra Ghosal, Ram Madhvani
	MUMBAI CAB Germany	Zero Fiction Film Richard Bohringer Martin Hagemann
	NEW SHOES NAYE JOOTE India	Alliance Media & Entertainment Sunhil Doshi Charudutt Acharya
	NIGHTFALL IN INDIA Spain	Producciones sin un Duro Jesus Velasco Chema Rodriguez

**SHAITAN**

India

Getaway Productions

Bejoy Nambiar

**THE STEAM ELEPHANT**

Spain

Videokine

Primitivo
Rodríguez-Gordillo**TORRENT**

India

Atul Productions
Cine ImagesAtul Pandey
P Bijesh Jayarajan**2010****ANIMALS'S PEOPLE**

UK

Quadrupedal Films

Michael Anderson

**BETWEEN WORLDS**

India

Bombay-Berlin
FilmproduktionKatharina Suckale
Arfi Lamba**BLACK CHRIST**

India

Sippy Productions

Dhruvo Banerjee
Pravesh Sippy**CONSTANZE**

Sweden

Hepp Film AB

Helena Danielsson
Charudutt Acharya**DELUGE**

Finland

First Floor
ProductionsPauli Pentti
Aku Louhimies**KING OF MADAGASCAR**

Poland

Magellan Film
Foundation

Arkadiusz Wojnarowski

**NOBEL CHOR**

India

Impact Films











Ashwani Sharma
Suman Ghosh**OUTSIDER**

India

Chaitra Arts

Kranti Kanade
Sagar Haveli

2011

	IN SEARCH OF IMMORTALITY India	True Cinema Sudipto Sen
	INDIAN WAY Spain	Batea Films David Blanco
	MOHAN SINGH France	Bioskope Productions Bérengère Barrier
	NOOR - THE PRINCESS SPY India	Maya Movies Ketan Mehta
	PUNE 52 India	Arbhaat Nirmitee Nikhil Mahajan
	SECRET SPICES France	Astra Films Francesca van der Staay Yves Cohen
	SHANKAR SHAMBU India	Oasis Motion Pictures Gaurav Dhingra, Sreejith J Karnaver, Aparna Sanyal
	SONGS OF ETERNAL LOVE India	Solaris Pictures Sridhar Rangayan
	THE TANTRIK UK	Monkey in Heaven Films Jamie Nuttgens Smita Bhide
	WITNESS THE NIGHT UK	Complimentary Films Tom Kinnimont

2012

	AMOK UK	Echo Arts Films Anna Holbourn, Miriam Heard, Valeria Sarmiento
	AUGUST CONSPIRACY France	Ifilmfrance JP Constantin VV Yugander
	GHOSTS OF INDIA Germany	Dragonfly Films Lena Vurma Thorstein Klein
	GIFTED India	Sikhya Entertainment Guneet Monga Vikas Chandra
	INDIAN KISS Italy	Dugong SRL Giancarlo Cammerini, Giulia Achilli, Franco La Cercla
	THE LOST BIKE India	Glamourstruck Rohit Khaitan Dominique Hoeltgen
	NO GUNS AT MY SON'S FUNERAL India	Little Red Car Films Aditi Anand Puneet Rakheja
	OMNIYAM India	Oasis Motion Pictures Gaurav Dhingra, Sreejith J Karnaver, Kamal Swaroop
	ONCE AGAIN Germany	Neufilm Holm Taddiken Kanwal Sethi
	PUBLIC SCHOOL France	Mysteo Kartik Singh Julien Monestiez
	QUIVER India	Aabru India Anshu Bahanda Anjali Raghbeer

EXPERTS 2009 - 2013



SUNDER AARON

Sony Entertainment
Locomotive Global



CHRIS AUTY

National Film and
Television School
(UK)



SANDEEP BHAGAVA

Studio 18



ASHISH BHATNAGAR

I-Dream World Sales



DINA DATTANI

Lawyer and
Consultancy



SUNIL DOSHI

Alliance Media &
Entertainment



SONJA EWERS

Senator
Entertainment



JEREMY GAWADE

Lee & Thompson



VISHAL GONDAL

Indian Games



GABOR GREINER

Match Factory



STEPHAN HOLL

Rapid Eye Movies



JYOTHI KAPUR

Viacom 18



LINDA KRUSE

Match Factory



DAN MACRAE

Optimum/
Studio Canal

PHIL PARKER

NyAC



DOROTHEE PFISTER

MK2



MARIE-PIERRE VALLÉ

Wild Bunch



VIKRAMJIT ROY

NFDC



FRANK STEHLING

PRIMEHOUSE

PARTNERS 2009 – 2013





mk2



POLISH FILM INSTITUTE



VIACOM 18




Där
MEDIA

wild bunch



subs
subtitling



THE GOLDEN LETTER AWARD

Founded in 1999, SUBS is one of the leading companies offering subtitling, translations and voice-over for film, video, corporate productions and film festivals in Europe.

The post-production house based in Hamburg, Germany initiated in 2000 the so called GOLDEN LETTER AWARD.

In 2012, THE GOLDEN LETTER was awarded outside of Europe for the first time: SUBS is shipping it to India!

One of the projects of the PRIMEXCHANGE workshop will be selected by SUBS as the lucky recipient of THE GOLDEN LETTER.

The winning film project is exploring issues of intercultural or intralingual communication, cultural (re-)conciliation or the subject of language in an outstanding way.

The prize winner can choose ONE of the following services, provided by SUBS:

- Translation and spotting/timing of around 1,000 subtitles
- Translation of a film treatment or screenplay (up to 80 pages)
- Translations of pitching material, press releases or other texts related to the project (up to 80 pages)

All services will be offered from or into any European standard language.

SUBS considers PRIMEXCHANGE along with NFDC's Film Bazaar to be one of the most interesting platforms for contemporary state-of-the-art filmmaking in India. We view THE GOLDEN LETTER as a crucial support for up-and-coming filmmakers from India and/or Europe who will be developing their (co-)productions for an international audience during the Goa Film Bazaar.

By fostering projects via the GOLDEN LETTER, SUBS intends to facilitate their entry onto the international film festival circuit.

As language is the main foundation upon which every culture is built, SUBS hopes to encourage the participants to engage with this subject in their film projects.



Contact
in Hamburg:
Kirsten Herfel



in Goa:
Nina Landsiedel

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subs
subtitling



FILM LONDON DON PFM

Film London is pleased to continue its valuable partnership between PRIMEXCHANGE and the Film London Production Finance Market (PFM).

The only event of its kind in the UK, the PFM connects international producers and financiers to encourage new film financing relationships.

We encourage international producers to apply to PFM in 2014.

www.filmlondon.org.uk/pfm
[@Film_London](https://twitter.com/Film_London)

“ I attend Berlin, Strategic Partners, Cannes and TIFF for the same reasons I attend PFM. Among these, PFM is the most useful for me, and that I would rate as the most valuable.

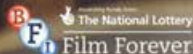
ZAHEER GOODMAN-BHYAT, LIGHT AND DARK FILMS

In association with:



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MAYOR OF LONDON



P OCKET FILMS

Shorts & More



Saameer Mody, Managing Director of **Pocket Films**, believes in the power of alternate content. While no one can deny the popularity of mainstream entertainment, it is a fact that a revolution of sorts is unfolding in the way viewers are consuming content and the type of content that is being consumed.

Born out of the need to address these changing viewing habits of the smartphone generation, Pocket Films' focus is two-fold: on one hand we aim to increase the reach and availability of short format content on new media through our extensive distribution network, thus taking the content to the viewer. On the other hand, we encourage film makers by providing them with a platform to showcase their talent to the world and help them monetize their films.

Our Strengths:

Pocket Films is India's largest aggregator and distributor of alternate content, boasting of a library comprising varied content like short films, documentaries, indie films, how-to videos, children's video, etc.

Our distribution network consists of internet and mobile partners like **YouTube**, Daily Motion, Yahoo, Vodafone, BSNL 3G, Vuclip, etc. With **3,500+** films, **60+ million** views and **40,000+** subscribers, the flagship partner channel on YouTube, Pocket Films, is the largest of its kind for Indian short films, not to mention the most popular.

Pocket Films believes that the future of film making belongs to the new generation of creators and this belief has led us to tie up with India's foremost media institute, **Whistling Woods International**. By exhibiting their student films on YouTube, we put the spotlight on their talent.

While distribution is one aspect of our activities, it is by no means the only. Taking encouragement of talent a step ahead, Pocket Films conducts **short film contests** in association with international film festivals and organizations such as the **River to River Florence Indian Film Festival, Italy**; the **Indian Film Festival of Stuttgart, Germany**; the **LA Film Council**; the **Public Diplomacy Division of the Ministry of External Affairs, India**, etc. These contests give the winning film makers varied gratifications like festival screenings, cash prizes, film making equipment, etc; and help them continue making the kind of films they believe in.

New Directions:

pocket Films is now spreading its wings internationally by sourcing content from all over the world and making it available to the Indian viewer. Conversely, our extensive collection of short films is also available for international distribution. Our presence at the **Short Film Corner at Cannes Film Festival 2013**, generated great interest among international distributors and content creators.

We already have in our library a sizeable compilation of short films from UK and one of our collaborations, '**PocketOverdose Joint**', with film director "**Q**" aims to distribute edgy, offbeat indie films from across the globe.

Having established our presence in the distribution space, we now look at expanding our horizons through content production by collaborating with established as well as emerging film making talent. Our initial efforts include making web series and other types of short format content.

PRIMEPITCH is our first endeavour in the field of feature length films in collaboration with PRIMEHOUSE. It is the first crosscontinental pitching contest between India and Europe for feature length film projects. We popularized the pitching contest through our social media network and extensive database of industry professionals. The winning pitch participate in the PRIMEXCHANGE workshop to be held in association with NFDC's Film Bazaar at Goa in November 2013.



SAAMEER MODY

Managing Director Pocket Films

If you are bullish about alternate content like us and would like to explore the possibility of working together, you can find us at:

-  www.pocketfilms.in
-  saameer@pocketfilms.in
-  +91 9867171631.

Our short films library can be viewed at:
www.youtube.com/pocketfilms

"It was lovely hearing so many different takes from different POVs from the different professionals! A wonderful learning experience for ALL of us- on either side of that table."

JYOTHI KAPUR DAS

Creative Director, Head of Content Planning and Development
Viacom18

"Primexchange for me was a very exciting and full of life experience. I was overwhelmed by the participation and the various story ideas which were brought to the table by the participants this year. As this was my first year at this workshop and also my first experience on a program like this, I was amazed to see such good scripts and ideas contrary to my expectations of this program before going to Goa. I am certain that workshops like Primexchange will not only give young writers and directors a good platform to develop their ideas / stories into films but also will give India and Europe a chance to be privy to great content from all across the world."

MURLI CHHATWANI

Business Head, Distribution and Syndication,
DAR Motion Pictures, DAR Media

"I would cherish my experience with you guys for years to come and its a great concept which I am sure will only grow in leaps and bounds as time passes."

NIKHIL MAHAJAN

Writer / Director **Pune 52**
Arbhaat Nirmitee

"I must admit that I had no inkling what to expect, since this was my first co-production pitch, everything that came by was absolutely welcome and wonderful. One of the big take-away from the workshop is the close bonding formed by the group of fantastic participants, the expert team and the organizing team, which I am sure will pave way for good prospects for each project. Also the passion for creating cinematic breakthroughs was palpable and one felt we were on the verge a new untread path for independent cinema."

SRIDHAR RANGAYAN

Writer / Director **Songs of Eternal Love**
Solaris Pictures

"Primexchange is a very important forum for European and Indian film makers to collaborate and exchange mutually beneficial advice and ideas and hopefully assist each other to set up finance and sales for the films featured."

JEREMY GAWADE
Media Lawyer
Lee & Thompson Solicitors

"I was very impressed by the quality of the projects and participants, by the vision and diversity of the filmmakers, and by the enthusiasm and professionalism of the producers. You have put India on my radar as a coproduction country to watch out for. I myself learned a great deal about the Indian market and hope that we as European film professionals could shed a little bit of light onto the European way of filmmaking."

SONJA EWERS
Producer
Senator Entertainment

"There is no substitute for meeting a range of people and discussing the project with people who know the country and its culture."

TOM KINNINMONT
Producer / Director **Witness the Night**
Complimentary Films

"A long script analysis with Phil Parker in a one to one session, which was extended to one more session has been a pure blessing. The pitching session in front of a very vast public was very useful for the promotion of the project and for setting up a network in India, a territory still widely unknown to most European producers."

FRANCESCA VAN DER STAAY
Producer **Secret Spices**
Astra Films



NFDC
cinemas of india

MEDIA 
MUNDUS


PRIMEHOUSE®