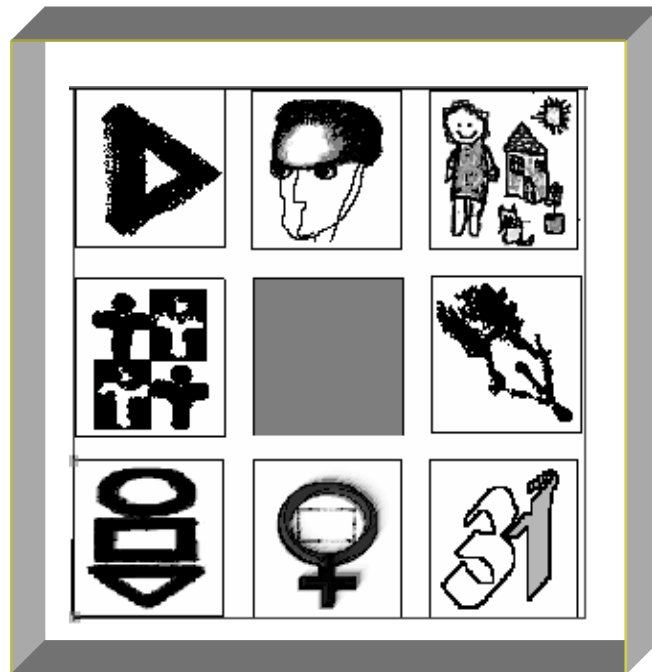




CENTRE FOR MEDIA AND CULTURAL STUDIES



CATALOGUE OF FILMS



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

CATALOGUE OF FILMS

THE CITY

Naata (The Bond)

45 mins., English and Hindi versions, 2003, Directed by K.P. Jayasankar and Anjali Monteiro

Naata is about Bhau Korde and Waqar Khan, two activists and friends, who have been involved in conflict resolution, working with neighbourhood peace committees in Dharavi, reputedly, the largest 'slum' in Asia. This film explores their work, which has included the collective production and use of visual media for ethnic amity. Naata is also about us; among other things, it is an attempt to reflect on how we relate to spaces of the other, spaces like Dharavi. It is, above all, about Mumbai, the city that encompasses Bhau, Waqar and us.

Saacha (The Loom)

49 Mins, English and Marathi versions, 2001, Directed by K.P. Jayasankar and Anjali Monteiro

Saacha is about a poet, a painter and a city. The poet is Narayan Surve, and the painter Sudhir Patwardhan. The city is the city of Mumbai (a.k.a. Bombay), the birth place of the Indian textile industry and the industrial working class. Both the protagonists have been a part of the left cultural movement in the city. Weaving together poetry and paintings with accounts of the artists and memories of the city, the film explores the modes and politics of representation, the relevance of art in the contemporary social milieu, the decline of the urban working class in an age of structural adjustment, the dilemmas of the left and the trade union movement and the changing face of a huge metropolis.

Second Prize, New Delhi Video Forum, 2001.

GENDER

SheWrite

55 mins, English and Tamil versions, 2005, Directed by Anjali Monteiro and K.P. Jayasankar

SheWrite weaves together the narratives and work of four Tamil women poets. Salma negotiates subversive expression within the tightly circumscribed space allotted to a woman in a small town. For Kuttirevathi, solitude is a crucial creative space from where her work resonates. Her anthology entitled Breasts (2003) elicited hate mail, obscene calls and threats. The fact that women poets are exploring themes such as desire and sexuality been opposed by some Tamil film lyricists, who have gone on record with threats of death and violence. This has been resisted by a collective of poets and artists called Anangu (Woman). Malathy Maitri is a founder member of Anangu. Her poems explore feminine power and spaces. Sukirtharani writes of desire and

longing, celebrating the body and feminine empowerment. The film traverses these diverse modes of resistance, through images and sounds that evoke the universal experiences of pain, anger, desire and transcendence.

Best documentary Prize, IV Three Continents International Documentary Festival, Venezuela 2005, Indian Documentary Producers Association Awards 2005: The First Technical Award for Sound Design and the Second Technical Award for Cinematography.

Breaking the Barriers

60 mins, English, 1999, Directed by Sushma Narain

Domestic violence is one of the gravest and the most pervasive of human right violations. Yet, there is very little by way of response from the community or the state. For this crime is looked upon as a personal matter, notwithstanding the fact that for large number of women this personal matter translates into a life along “adjustment” with torture, both mental and physical. For many, this adjustments end only with the loss of their lives. There have been attempts to mainstream the issue of domestic violence both by the State and the civil society. This film looks at some of these initiatives of the community and the State aimed at breaking the barriers that divide lives into personal and public.

Odhni: A Collective Exploration Of Ourselves, Our Bodies

23 mins., English and Hindi versions, 1993, Directed by K.P. Jayasankar and Anjali Monteiro

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

2nd prize, Health and Population category, International Video Festival, Thiruvananthapuram, 1995.

Sudha Police Station Gayi Thi

On the Demystification of Police Procedures for Women

16 mins., Hindi, 1992, Directed by K.P. Jayasankar and Anjali Monteiro

Sudha, a woman facing domestic violence, approaches a police station for help. Her experience there leaves her wondering whether the police can be of any help in such situations. She meets Anita, an activist, who familiarises her with the basic procedures and police personnel involved in registering cognisable and non-cognisable complaints. In the process, Sudha begins to appreciate the possibilities and limitations of police intervention.

Lage Jiva Ghar Ghar

A Document on Women and Shelter

39 mins., English and Marathi versions, 1990, Directed by K.P. Jayasankar, Simantini Dhuru and Anjali Monteiro

The programme traces the differential socialisation processes that girl children internalise, to focus on women's limited rights to property. It goes on to discuss the alternatives available to women in distress, such as working women's hostels and shelter homes, emphasising the need to search for more appropriate systems of support.

Our Family

2007, 56 Mins., Tamil with English subtitles,

Directed by K. P. Jayasankar and Anjali Monteiro

What does it mean to cross that line which sharply divides us on the basis of gender? To free oneself of the socially constructed onus of being male? Is there life beyond a hetero-normative family? Set in Tamilnadu, India, 'Our Family' brings together excerpts from Nirvanam, a one person performance, by Pritham K. Chakravarthy and a family of three generations of trans-gendered female subjects, Aasha, Seetha and Dhana, who are bound together by ties of adoption. They all belong to the trans-gendered community called Aravanis (aka Hijras, in some parts of India). The film juxtaposes the 'normality' of their existence with the dark and powerful narrative by Pritham- 'Nirvanam'; Nirvanam (Liberation) refers to the act of liberating oneself from the male body and transforming oneself to a female. This narrative bears witness to the tumultuous journey towards a reinvented selfhood, a journey fraught with violence, exploitation, affection and courage. The pains, pleasures and dilemmas of becoming the 'other' is the motif of the film. Weaving together performance, life histories and everyday life, it problematises the divides between 'us' and 'them'.

Special Jury Award in the documentary section, Signs 2007, Kerala

Certificate of Merit, Special Mention at the Mumbai International Film Festival, 2008

Indian Documentary Producers Association (IDPA) Gold for Best Script

IDPA Gold for Best Sound Design

IDPA Silver for Best Editing

IDPA Certificate of Merit for the Best Documentary

XXWHY

2008, 48 Mins., Malayalam with English subtitles,

Directed by B. Manjula

Is transgender born, gendered or choice by freedom ? How good an F2M can root self identity in a male – female society ? What is the sexuality of an F2M while in sex with a women ? What does it mean to be labeled a lesbian, when you are an F2M transgender ?

The film XXWHY on Sree Nandu, an F2M transgender from Kerala, India, poses many uncomfortable issues that question the notions of social positionalities and fixed gender identities. Twenty five – year – old Sree Nandu is the first in Kerala to come public with transgender identity. "Like a typical man, like a typical woman, I am a typical transgender" , declares Sree Nandu. The film scans the translucent layers of Sree Nandu's opaque personality through the virtual space Sree Nandu has painstakingly carved out to reach the social space, hoping for a niche in the eluding comfort zone.

Suffering and redemption, destruction and self destruction, love and hatred, pain and joy all go entwined and entangled in Sree Nandu, while the under current is accumulating trauma and the determination to survive. Quite strange in a social milieu where transgenders are still invisible and inaudible.

Best Documentary Award, 3rd SOMS Film Festival, Kerala.

The film was shortlisted in 'Inside Out' world's largest LGBT festival at Toronto.

INDIGENOUS PEOPLES

Kahankar : Ahankar

(Story Maker : Story Taker)

38 Mins., English and Marathi versions, 1995, Directed by K.P. Jayasankar and Anjali Monteiro

This is an attempt at bringing together a selection of the stories and paintings of the Warlis, and some of the writings about 'them'. To the Warlis, a community of Adivasis (indigenous peoples), who live close to Bombay, these stories represent their 'history', their world-view. All the outsiders, the Portuguese, the Marathas, the British, the 'native' settlers... they all tried obliterating this history and wisdom. The work of the outsiders who wrote about 'the Warli' represents this process of creating new mythologies. By bringing together these disparate discourses, this video aspires to critique these mythologies... To read between the lines, as the stories themselves do.

Special Mention of the Jury, Mumbai International Film Festival, 1996

The Fifth Schedule

Part I & II, 44 mins, English and Telugu versions, 1988, Directed by K.P. Jayasankar and Shaibani Azam

Set in the Godavari district of Andhra Pradesh, it highlights non-tribal intrusions into the tribal habitat resulting in large-scale alienation of tribal land, deforestation and ecological degradation. Against this backdrop, the programme evaluates the existing initiatives for development, both governmental and voluntary.

Tanda

Part I and II, 60 mins, English and Marathi versions, 1988, Directed by K.P. Jayasankar
A Document on the Denotified Tribes in Maharashtra

The first part looks at colonial history to examine the process by which many disparate tribes were labelled as 'criminal'. The second part establishes, through case studies, that even after independence the status of these tribes has not substantially changed

ENVIRONMENT/ NATURAL RESOURCE MANAGEMENT

Katha Panyachi Vadgaon Lakhchi

Marathi, 27 min., 2004, Directed by Mukund Sawant

This video traces different aspects - technical, social and economic- of a successfully completed watershed programme in Vadgaon Village in Osmanabad district, Maharashtra. This programme was implemented by the Rural campus of TISS with assistance from NABARD. The video documents the possibility of community involvement (including the participation of marginalized groups such as women) and demonstrates the transformation that take place through this programme.

Jungle Tales

52 mins., English and Hindi versions, 1999, Directed by K.P. Jayasankar and Anjali Monteiro

Surviving Development in Uttara Kannada

Uttara Kannada in Karnataka is one of the most densely forested districts in India. Development projects in the district have displaced one out of every ten inhabitants. The film examines livelihood and survival issues of forest dependent communities against the backdrop of this destruction of a fragile and versatile ecosystem in the Western Ghats region, and State interventions towards Joint Forest Management, funded by multi-lateral aid agencies.

One Hundred Years of Drought

21 mins., English, Hindi and Marathi versions, 1993, Directed by K.P. Jayasankar and Anjali Monteiro

The video examines the causes of recurrent drought in Maharashtra, attempting to demonstrate the extent to which drought is a socially created phenomenon, a fall out of ecologically unsound policies and practices, both at micro and macro levels. It includes a brief review of the impact of colonial role and famine policy, as well as the post- independence path of development, premised on the growth of heavy industry, large dams and modernisation of agriculture. This has resulted in deforestation, soil erosion and depletion of ground water reserves, calling for alternative approaches involving people's participation in integrated watershed management, based on the principles of sustainable development, self-reliance and equity.

Magra Mewar Vikas Sanstha

Part I & II, 68 mins., English, 1991, Directed by K.P. Jayasankar and Anjali Monteiro

MMVS, based in Ajmer and Bhilwara districts of Rajasthan, is a co-ordinating voluntary agency of village committees that have taken up sustainable development of their common property resources based on the principles of contributory voluntary labour and equitable distribution of produce. The video evaluates these efforts in the context of the on-going ecological degradation of the Central Aravallis and governmental initiatives to remedy the situation.

Pani Panchayat

Part I & II, 50 mins., English and Marathi versions, 1986, Directed by Anjali Monteiro

Documents a water cooperative movement of small farmers in a drought-prone block of Maharashtra. In the first part, Pani Panchayat is juxtaposed with the State's promotion of large irrigation projects. The second part is an appraisal of Pani Panchayat and the extent to which it presents an alternative model.

MEDIA EDUCATION

SpectActor: Theatre for Development

English, 17 min., 2004, Directed by B. Manjula

A video document of a theatre workshop, organised by Rural Campus and Unit for Media and Communications, TISS for a range of stakeholders involved in rural development work. The

facilitative role of theatre in making people responsive and critically conscious and the potential of the medium in transforming them from spectators to spectActors is depicted in this video.

Identity: The Construction of Selfhood

20 mins., English and Hindi versions, 1994, Directed by K.P. Jayasankar and Anjali Monteiro

Questioning the notion of the self as a pre-given, primordial and purposive entity, this video explores the gamut of modes in which identities are produced, circulated and consumed within our culture. Identity is both difference and relationship; identity is enmeshed in relations of power, be they of gender, race or religion. Traversing a multi-cultural terrain inhabited by Paul Klee and the Indo-Anglian poet A.K. Ramanujan, by popular commercials and the writings of riot-affected children, Michel Foucault and Sant Kabir, the medieval Sufi poet, the video is an invitation to examine anew our praxis of identity as an eternally negotiated site of change and resistance.

Prix Futura Berlin 1995, Asia; 2nd prize, Education and Literacy category, International Video Festival, Thiruvananthapuram, 1995.

The Plot Thickens...

14 mins., English and Hindi versions, 1993, Directed by K.P. Jayasankar and Anjali Monteiro

This series of short videos is dedicated to the critical spirit in all of us. Whether it is a questioning of the notion of an objective reality (in 'Dialogue') and an instrumental language (in 'Table, table and ...') or an appreciation of how the media reproduce dominant relations of power in our culture, the attempt is to facilitate a rethinking of our relationship to the world around us. 'Ideological Baggage' explores the construction of gender in a television commercial while 'Packaged Desire' examines the modus operandi of advertising. 'The Phantom Country', 'The Myth of Columbus' and 'A Taste of Fascism' deal with various aspects of racism in the media. *First Prize and the Award for Individual Technical Excellence in Editing, Sixth UGC Country-wide Classroom Video Festival 1993, Calcutta*

COMMUNITY PARTICIPATION

Water to the People

34mins., English and Marathi versions, 1998, Directed by K.P. Jayasankar and Anjali Monteiro

Towards Community Participation in Rural Drinking Water Schemes

This video is a case study of the drinking water schemes in the districts of Jalgaon and Nashik in Northern Maharashtra. It documents the processes and structures which have enabled the institutionalisation of community centred strategies, facilitated at various levels, by the Women's Studies Unit of TISS, Community Participation Consultant to the project. These include aspects such as training of government functionaries, formation of village water committees and the mechanisms for sustainable local participation.

POST-DISASTER REHABILITATION

Reconstructing Communities

52 mins, Part I & II, English, 2002, Directed by K.P. Jayasankar and Anjali Monteiro

On September 30, 1993, an earthquake measuring 6.4 on the Richter scale devastated 67 villages in the Latur and Osmanabad districts of Maharashtra, India. The death toll exceeded 8000 and over 16,000 were injured. This video critically explores the possibilities and limitations of community participation, in the 52 villages that were relocated, under the aegis of the Maharashtra Earthquake Emergency Rehabilitation Programme (MEERP). This World Bank funded project, implemented between 1993 and 1998, focused on housing, infrastructure, social, economic and community rehabilitation and the preparation of a Disaster Management Plan. It had community participation as a key modality. Tata Institute of Social Sciences was the community participation consultant, for the villages to be relocated. Through case studies of selected villages, the video examines the processes and dynamics of community participation in a pre-determined, target-driven project, for post-disaster rehabilitation.

Punarvasan

Parts I & II, 58 mins., English, 1995, Directed by K.P. Jayasankar and Anjali Monteiro

A Document on Reconstruction in Post-earthquake Marathwada

This video, shot during the period between October 1993 and December 1994, critically examines various aspects of the reconstruction programme in the Latur and Osmanabad districts of Maharashtra, following the earthquake of September 30, 1993. Part I traces the first stage of the reconstruction programme, where donor-sponsored housing relocation schemes were undertaken. The issues explored include the validity of the decision to relocate 52 villages, the lay-out and design of the settlements and houses and the building technologies adopted. It concludes with a case study of the village Talani. The second part looks at the notion of peoples' participation in the reconstruction programme. It presents various experiments involving the use of low-cost indigenous materials, local participation in settlement design, training of local artisans, demonstration of retrofitting techniques, information-education campaigns and so on.

HEALTH AND DISABILITY

Unheard Voices

30 mins, English, 2006, Directed by K.P. Jayasankar and Anjali Monteiro

Drawing on the testimonies of individuals who have been infected nosocomially with HIV/AIDS, the film aims to sensitise various groups to the risks involved in transmission of HIV through blood exposures, in the Indian context. This risk has been systematically underestimated. The film critically examines various unsafe health care and cosmetic practices. It questions the low perception of risks associated with unsafe blood exposures, among health care professionals and others, which is due to the misinformation about survival of the HIV virus outside the human body. There is also misinformation about the importance of the sexual route, based on unreliable data, myths about sexual transmission and morality. But the fact is that we do not know how much HIV is being spread through sex and how much through blood. Given this scenario, the film also attempts to create awareness about safe practices.

Pramila and Parvati

35 mins, English, 1993, Directed by Shilpa Ranade

The video explores, in depth, the perceptions of two visually challenged women, who speak of their experience of childhood, getting an education, finding employment, marriage and child rearing. In a candid account, the friends discuss the trials they face everyday in meeting the challenge of parenting their sighted children. Their children's perception of visual disability and their aspirations for the future are also presented.

Perspectives on Mental Health

60 mins, English, 1991, Directed by Shilpa Ranade

Mental Health services in India are offered by mental hospitals, psychiatric units attached to general hospitals and voluntary agencies. The video traces the history of mental health services in the country and the changing paradigms of mental illness, treatment and rehabilitation, underlying these interventions. The models and approaches adopted by various institutions are explored, in the light of the need for low-cost, appropriate and accessible interventions in the Indian context.

From the Diary of a Genetic Counsellor

21 mins, English, 1991, Directed by K.P. Jayasankar and Anjali Monteiro

The programme takes up two cases of Down's syndrome, with different genetic profiles (Trisomy 21 and Translocation 14- 21) and traces the counselling process involved in each case. The aim is to highlight the counselling strategies that could be adopted to help clients to come to terms and deal with the genetic disorder. This programme would be of use to medical practitioners as well as other professionals and paraprofessionals involved in work with the mentally challenged

Perna

Slide-sound on video, 30 mins, English and Marathi versions, 1991, Directed by Neelam Kshirsagar

This programme presents a profile of the health worker, who, in the course of her regular community visits, helps in the detection of mental disability. The slide show traces the process of genetic counseling, through case studies of Down's syndrome. It stresses the importance of early intervention and rehabilitation. The aim is to present, for the health worker and the lay-person, the counselling process, with specific reference to Down's syndrome.

OTHER THEMES

With the People

5 mins, English, 2006, Directed by K.P. Jayasankar

A moving statement from Baba Amte upon the conferment of Doctor of Literature, *honoris causa* by the Tata Institute of Social Sciences in a remarkable life spanning 92 years, Baba Amte has fought for forgotten causes, given voice to the voiceless and brought hope to thousands...

"Work with the people and not for the people" - Baba Amte

Imagining Futures

16 mins, English, 2006, Directed by K.P. Jayasankar and Anjali Monteiro

Tata Institute of Social Sciences was born in 1936, the first initiative of the Sir Dorabji Tata Trust. It became a deemed university in 1964 and has always been an educational institution with a difference. Social responsiveness and commitment to the rights of the marginalized have been at the core of its work. As it enters its 70th years, in 2006, it is once again a time for reflection and renewal, for imagining futures in response to changing realities. This video presents the new programme and initiatives that TISS envisages, as it responds to a rapidly changing global order.

YCP 1997

43 Mins., English, 1997, Directed by K.P. Jayasankar and Anjali Monteiro

Built between 1865 and 1876, Yerwada Central Prison (YCP), Pune, is one of the oldest prisons in India, with over 2500 inmates. In this video, six poets and artistes of the YCP share their work, their lives...

Through their poems and musings, the film explores the modes in which they creatively cope with the pain and stigma of incarceration, in the process questioning their selfhood and the socially constructed divides between 'us' and 'them', between the 'normal' and the 'deviant'.

Certificate of Merit, Mumbai International Film Festival, 1998 and the Jury's Award for Best Innovation, Astra Festival of Anthropological Documentary Film, Sibiu, Romania, 1998.

Shared Fate

Slide-sound on video, 30 mins, English, 1984, Directed by Nandan Kudhyadi and Anjali Monteiro

Through a fictionalized case study, this slide-sound presentation traces the entire process of adoption, with special emphasis on the role of the social worker. Issues discussed include the legal framework for adoption, adoption procedures, counseling the adoptive parents, follow-up after adoption and the importance of telling the child that she/he is adopted.

CENTRE FOR MEDIA AND CULTURAL STUDIES

Tata Institute of Social Sciences, Deonar , Mumbai 400088, India

www.tiss.edu/cmcs Email: sales.cmcs@tiss.edu