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Fuelling Creative Minds

Red Carpet

NFDC's 50th year



IFFI *Frames*



The Race to the Golden Peacock

The International Competition segment of the 56th IFFI 2025 presents a carefully selected slate of fifteen fiction feature films competing for the esteemed Golden

Peacock Awards. Representing a broad spectrum of global cinematic expression, the lineup blends works from acclaimed masters and compelling new voices,

capturing the evolving landscape of world cinema. Beginning today, two films each day will find pride of place here.



The Visual Feminist Manifesto

Syria, Lebanon, Germany | 2025 | Arabic | 74' | Color

The Visual Feminist Manifesto, directed by Syrian filmmaker Farida Baqi, is a poetic and deeply introspective documentary exploring a young woman's life in an unnamed Arab city. Through a lyrical blend of evocative imagery, archival footage, and animation, the film traces her journey from childhood to adulthood, mapping the emotional and psychological terrain shaped by patriarchal norms, desire, and self-acceptance.

Baqi crafts a nuanced narrative that moves fluidly between urban and natural landscapes, using visual contrasts to highlight the protagonist's

inner conflicts and the tension between personal identity and societal expectations. The film's hybrid style—merging documentary realism with experimental cinematic techniques—creates a powerful sensory experience that amplifies its feminist core.



AMRUM

Germany | 2025 | German | 93' | Colour

Amrum, directed by acclaimed German-Turkish filmmaker Fatih Akin, is a poignant historical drama set in the closing months of World War II. The film follows 12-year-old Nanning, who lives on the windswept, picturesque Amrum Island. Despite its natural beauty, the island becomes a harsh arena of survival as Nanning braves dangerous seas to hunt seals, fishes at night, and toils on a farm to support his mother. His seemingly idyllic surroundings mask the turmoil of a world at war.

The narrative gains emotional depth as peace nears and Nanning discovers that the threat of the enemy lingers far closer than expected.

Rooted in the childhood memories of German writer and co-screenwriter Hark Bohm, the film blends intimate storytelling with a broader historical canvas, offering a deeply human perspective on wartime fear, resilience, and innocence.

Featuring performances by Diane Kruger, Matthias Schweighöfer, and Laura Tonke, Amrum showcases meticulous craft under the lens of DoP Karl Walter Lindenlaub, with sound design by Joern Martens and music by Hainbach. The film, which has screened at Cannes Film Festival 2025 and Hamburg Film Festival 2025, arrives at IFFI as an India Premiere, underscoring its global cinematic appeal.



The Art and Emotion of Filmmaking

In his Masterclass today, Vidhu Vinod Chopra gave his cathartic views on filmmaking. He expressed how intimate and private the process of creating art is. The inner well of emotions of a storyteller always reflects on the art they create. By analysis his Masterclass and extrapolating on it, we can come to a few conclusions.

Where Art Meets Emotion: Vidhu Vinod Chopra Redefines Filmmaking at IFFI

The International Film Festival of India (IFFI) has always been a celebration of cinema in its most vibrant, diverse forms. But this year, the festival witnessed something rare—an intimate, unfiltered exploration of filmmaking that transcended craft and technique. In the "The Art and Emotion of Filmmaking" session, filmmaker Vidhu Vinod Chopra and writer Abhijat Joshi did not merely recount stories; they opened a window into the pulse of cinema itself. Their conversation became a masterclass on how films are shaped not only by artistic talent but by the emotional currents of a filmmaker's life.

Cinema as the Artist's Emotional Diary

Chopra's reflections reminded the audience that filmmaking is far more personal than audiences often realise. Each film he has made carries traces of the man he was at that moment. *Parinda* was a cry of anger—dark, tense, and explosive. *12th Fail* emerged from frustration with societal corruption, paired with a yearning to rediscover honesty. And *1942: A Love Story* glowed with the romance and idealism of a younger Chopra.

This idea reframed the art form not as a constructed product, but as an emotional document, shaped by the lived experiences of its creator.

The Craft Behind the Magic

If emotion is the soul of filmmaking, then craft is its spine. Chopra's stories revealed the quiet discipline and near-obsessive precision that underpin his work. This commitment to authenticity demanding reality over convenience strikes a chord with young filmmakers in the audience, many of whom scribbled feverishly into notebooks. Chopra's message was unmistakable: cinema cannot rise above the honesty with which it is made.

Chaos, Collaboration and the Joy of Storytelling

But filmmaking is not only precision. It is chaos wrapped in creativity, fuelled by collaboration. The stories shared at the session: Chopra shouting "cut!" from a rooftop, Jackie Shroff accidentally



breaking into a stranger's home during rehearsals, R.D. Burman reinventing an entire melody because of a single blunt comment became proof of the madness that often precedes cinematic magic. These moments of spontaneity and unpredictability are not distractions from the filmmaking process; they are the process. As Joshi remarked, "Vidhu thinks like a child with a camera-free, fearless, and fully alive." The audience laughed, but it was clear they also understood: great cinema requires a willingness to embrace the unexpected.

When Cinema Touches Its Makers Back

One of the session's most touching threads was the emotional imprint cinema leaves on its creators. Chopra grew visibly moved

recounting how the restored *1942: A Love Story* reminded him of the man he once was. It was a reminder that films do not end when the credits roll. They continue to shape, heal, and honour the people who made them.

Courage as the Core of Creation

Chopra closed with a message that resonated deeply: filmmaking requires courage. The courage to choose artistic truth over commercial temptation. The courage to reject what is convenient for what is right. The courage to trust your emotional compass, even when the world tells you otherwise.

In an industry often obsessed with outcomes, Chopra's reminder felt like a reclamation of cinema's soul.

“Opposite of Normal is Extraordinary”

– Mr. Anupam Kher

Mr. Anupam Kher's film *Tanvi the Great* continues to win hearts with its emotional depth and sensitive storytelling. Speaking at the IFFI press meet, Mr. Kher began by sharing the personal connection he has with the film. He described the story as a reflection of real emotions drawn from his own life, especially the journey of Tanvi, a young girl on the autism spectrum. According to him, the film celebrates the extraordinary hidden in everyday experiences and the beauty of human resilience.

“I felt rich without money while making this film... because emotions can't be measured, only the product can be measured.”

During the session, a journalist asked Mr. Kher whether he expected major financial gains



**Tanvi
THE GREAT**
DIFFERENT... BUT NO LESS
— A FILM BY —
ANUPAM KHER

from the film. Mr. Kher replied with a warm smile, explaining that filmmaking is not defined by monetary value for him. Instead, the emotional fulfillment he experienced while creating this story made him feel truly enriched.

The conversation moved to the cast, where Mr. Kher spoke highly of debut actress Shubhangi Dutt. He praised her dedication, discipline, and ability to grasp emotional nuances. Shubhangi shared that Mr. Kher guided her like a “strict but inspiring teacher,” helping her explore her strengths as a performer.

Another question focused on the portrayal of differently-abled characters. Mr. Kher explained that *Tanvi the Great* was crafted with honesty and responsibility, ensuring that the film represents Tanvi's journey respectfully and authentically.



NFDC Hits Its Golden Milestone: 50 Years of Cinematic Magic

As the National Film Development Corporation (NFDC) celebrates its 50th anniversary in 2025, the film world raises a toast to a half-century of storytelling, global showcases, and unwavering support for Indian cinema's most diverse voices. What began in 1975 as a government initiative to develop and support the film industry has blossomed into a powerhouse institution – one that has shaped – and continues to shape – the narrative of cinema in India.

Over the decades, NFDC played a pivotal role in nurturing what came to be called India's parallel cinema: championing experimental, socially conscious, and artistically ambitious films that might have never found backing otherwise. Filmmakers like Shyam Benegal, Mani Kaul, Govind Nihalani, and Ketan Mehta found a platform here, producing classics like *Jaane Bhi Do Yaaron*, *Mirch Masala*, and *Ek Doctor Ki Maut*.

NFDC didn't limit itself to Hindi cinema. It invested in regional film industries, producing gems such as Jahnu Barua's *Aparoopa* (Assamese) and Buddhadeb Dasgupta's *Tahader Katha* (Bengali), spotlighting the richness of India's linguistic and cultural diversity. Global Stage & International Acclaim NFDC's influence extended far beyond Indian shores. It co-produced Richard Attenborough's *Gandhi* (1982) and Mira Nair's *Salaam*

Bombay! (1988) both globally acclaimed films that bolstered the prestige of Indian cinema on the world map. Meanwhile, the daring and surreal *Om-Dar-B-Dar* (1988), produced by NFDC, found its audience first in international festivals (like Berlin), long before it became a cult classic at home.

Building a Festival Ecosystem: Film Bazaar & More

One of NFDC's standout achievements is the launch of Film Bazaar in 2007, alongside the International Film Festival of India (IFFI) in Goa. What started as a marketplace for South Asian filmmakers has evolved into South Asia's largest global film market, a place where talent meets opportunity. Through Film

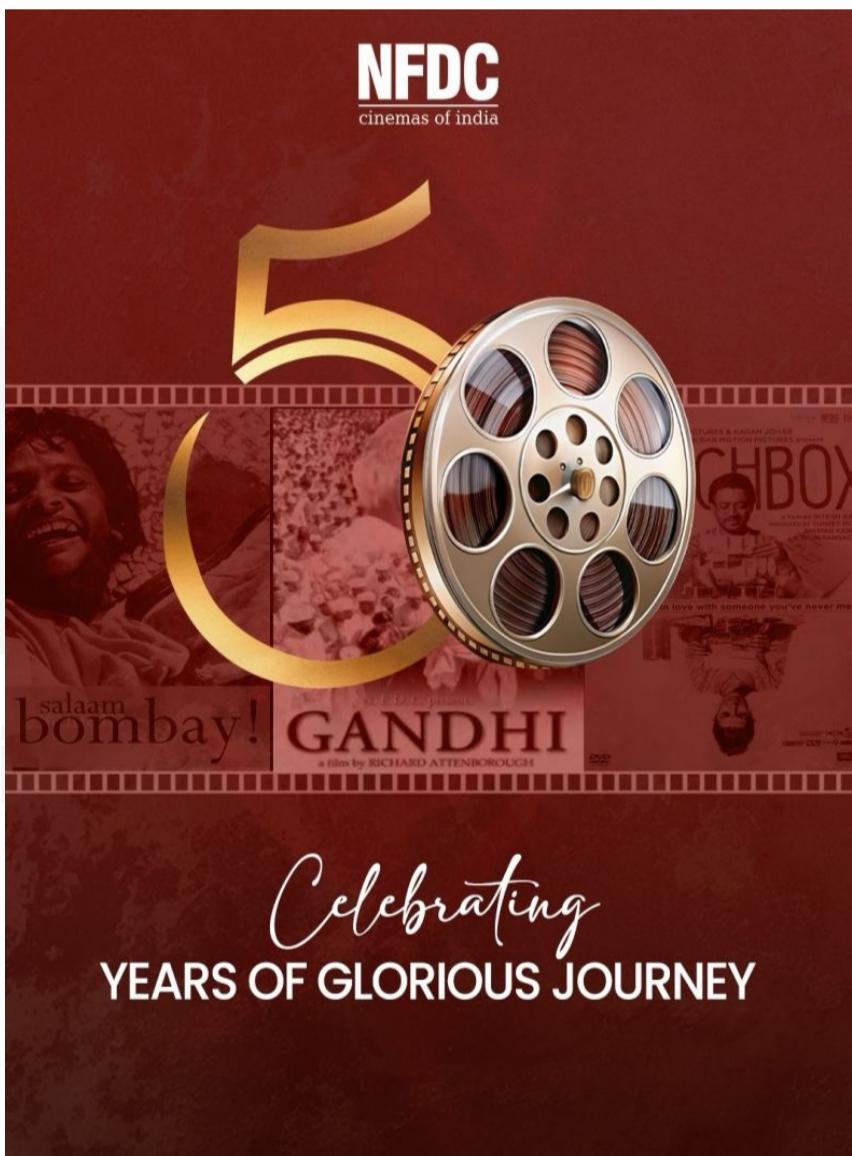
Bazaar, NFDC has helped bring titles like *The Lunchbox*, *Court*, *Qissa*, *Titli*, and *Ship of Theseus* to global attention. In recent years, after a government-led merger, NFDC has taken over critical archival and festival functions. It now houses the National Film Archive of India (NFAI), the Directorate of Film Festivals, the Films Division, and the Children's Film Society of India under one roof.

Today, NFDC is not just about production. It's about preserving cinematic memory. It is leading the charge in restoring and digitizing classic films, ensuring that India's film heritage survives and thrives for future generations.

As NFDC marks 50 remarkable years, its mission remains as vital as ever: to foster creative, inclusive, and globally resonant Indian cinema. With efforts spanning production, co-production, film markets, distributions, and preservation, NFDC continues to serve as a cultural bridge, connecting India's rich cinematic past with a vibrant future.

Here's to sounds of film reels, stories that resist convention, and the next 50 years of cinematic brilliance.

IFFI
International Film Festival of India



NFDC
cinemas of india



Fueling Creative Minds of Tomorrow



Creative Minds of Tomorrow (CMOT) has emerged as India's most distinctive filmmaker accelerator, uniquely combining supportive environment with real-world industry pressure. What sets this Ministry of Information & Broadcasting initiative apart is its brutal efficiency: 125 young talents across 13 film crafts must transform concepts into completed films within just 48 hours.

Unlike traditional film schools that span years, CMOT compresses learning into an intense, collaborative sprint.

The program's significance lies in its proven track record—alumni are already screening at Cannes, reaching Oscar shortlists, and winning National Film Awards, as highlighted by officials.

This isn't theoretical training; it's a high-stakes proving ground where strangers forge creative partnerships under extreme deadlines. CMOT's true uniqueness stems from three factors: First, its integration with IFFI provides immediate international exposure. Second, government support through initiatives like the Indian Institute of Creative Technologies creates sustainable pathways beyond the competition.

Third, and most critically, it addresses India's creative economy ambitions by connecting emerging talent directly to global producers and networks. CMOT is bringing together young filmmakers from across the country for an intensive 48-hour filmmaking challenge. As Carter Pilcher of



Shorts International noted, no comparable platform exists at major film festivals worldwide. By betting on short-form storytelling—now central to global entertainment—CMOT positions Indian creators at the vanguard of an evolving industry, turning the Orange Economy vision into tangible careers.

Reflections



Som
VFX Artist from Assam.

This is my first time participating in CMOT. As a VFX artist, I rarely get to experience the whole filmmaking process. But here, I'm getting the opportunity to be part of shooting, sound recording, and even art design. Every moment I'm learning something new, and I'm truly grateful for this exposure.

Today's Press Conferences...

11:00AM to 11:30AM

REIS MAGOS
FORT

11:30AM to 12:00PM

12:00PM to 01:00PM

02:00PM to 03:00PM

03:30PM to 04:00PM

05:00PM to 06:00PM

De Tal Palo & Pike River

Seaside Serendipity & Tiger

Nilgiris & Mukkam Post Bombilwadi & Sikaar

Karla & Renoir

Lensight Book Release

Drushya Adrushya & Piranthanaal Vazhthukal

Hearty Tales...



**Sony
Kerala**

This is my second IFFI. As a film enthusiast I'm enjoying a lot here. Each day I'm watching inspiring movies from both India and around the world. Will surely catch up next time also.



**Yuvraj
Bengaluru**

This is my first time experience at IFFI. I aspire to be a script writer and here I'm having vast learnings through movies various languages and genres. I will try to imbibe these lessons in my career.



**Ali
Goa**

I love films and the buzz around it. Being born and brought up here, IFFI means a belonging to me. This time I'm happy to see my favorite movie actor Sai Pallavi.