

Men Against Violence & Abuse
Presents

4th Edition of

SAMABHAV

TRAVELLING INTERNATIONAL FILM FESTIVAL

Celebrating Gender Diversity & Inclusion



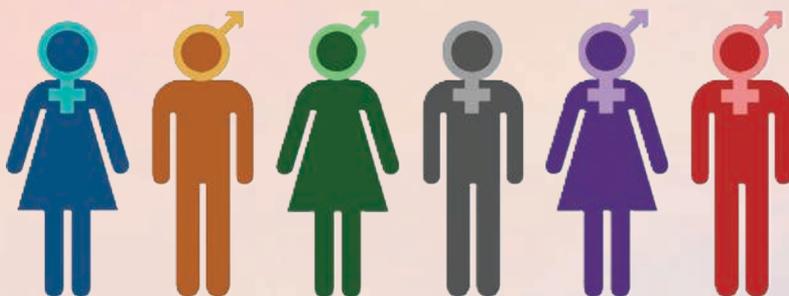
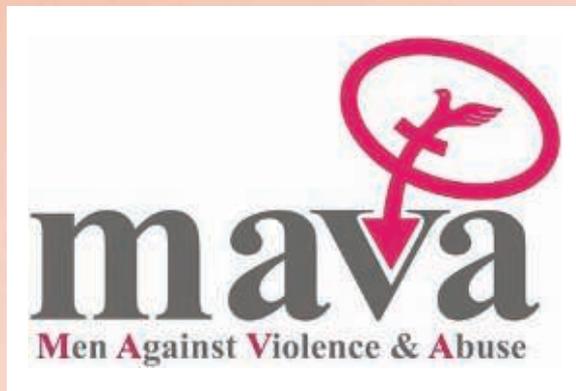
February to June 2022

Supporting Partners:



Solidarity Partner:





We stand committed to a gender-equal, violence-free society for all
... by primarily engaging Men and Boys

Join us to advance our Mission

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TRANSCENDING BORDERS TO NEPAL & BANGLADESH

4TH SAMABHAV TRAVELLING INTERNATIONAL FILM FESTIVAL
ON
GENDER DIVERSITY & INCLUSION

Fulfilling a Dream

*Late Kamla Bhasin was keen to see
MAVA spread the message of a gender-equal,
diverse, violence free society across South Asia*



Kamla Bhasin
Legendary Women's Rights Activist

Screening Partners

Kathmandu: Hami DajuVai, Tewa, Sangat (Nepal)
Dhaka: BRAC, Sangat (Bangladesh)





LOTUS VISUAL

Lotus Visual Productions

Congratulates MAVA On 4th edition of its unique Samabhav International Travelling Film Festival

reaching out to and influencing a significant youth audience pan India.

Let us work together to end gender-based and sexual violence
& advance towards an inclusive, diverse society.

Lotus Visual Productions

Production and Promotion of Independent Queer Cinema



   /LotusVisualPro

www.lotusvisualpro.com

MAVA

Since 1993, Men Against Violence and Abuse (MAVA) has pioneered efforts in India to engage young boys and men to address issues of gender discrimination by interrogating the existing dominant attitudes of masculinity. Over the decades, MAVA has been engaging youth in schools, colleges, universities and communities in healthy conversations around gender-sensitive behaviour, using creative, interactive workshops, street-theatre, social media and film-screenings.

Over the years, MAVA has aimed to provide a safe, non-threatening platform to young men, women and non-binary individuals to openly discuss and share their thoughts, ideas, experiences and insights on gender and sexuality matters. Despite the influence and impact on young minds, these topics are a taboo and not openly discussed in Indian society.

Through the varied activities, MAVA has mentored over *900 young men* who have further reached out to their peers and influenced over *5,00,000 youth*, advocating rights of women and other gender minorities to live with dignity and safety.

SamaBhav Travelling International Film Festival

Since 2017-18, MAVA has been organizing *SamaBhav - a unique Travelling Film Festival* on Gender Diversity, going across the length and breadth of India. 3 editions of the travelling film fest have engaged directly over 6000 University and College Youths, Civil Society Bodies' Members in 23 cities (2-tier & 3 -tier) and 12 districts across India. Thousands of youth participants have been engaged further via social media.

SamaBhav is a unique, one of its kind Film Festival, as the specially curated films include regional, national and international shorts, features and documentaries covering a range of gender and sexuality themes:

- Gender-based discrimination & violence against women
- Challenging Misogyny, toxic Masculinity & Patriarchy
- LGBTQIA issues, homophobia & transphobia
- Intersectionality
- Gender binaries

Post-screening deliberations and interactive conversations are held with experts to develop a fresh, gender-just perspective among the youth and to help them examine their biases, prejudices and attitudes towards relationships, sexual consent, orientations and identities. Held over 2 days at each venue, the Film Festival this year will commence in February 2022 and will travel to 12 cities and 4 districts across India, 2 South Asian other cities till June 2022. These include:

- North : Dharamshala, Dehradun, Lucknow
- North East : Tezpur
- South : Bengaluru, Trivandrum, Chennai
- West : Ahmedabad, Mumbai, Jodhpur
- East : Kolkata, Ranchi
- 4 Districts in Maharashtra State : Ahmednagar, Satara, Sindhudurg, Gadchiroli
- 2 South Asian cities outside India : Dhaka, Kathmandu

This 4th edition of SamaBhav will showcase 19 well-curated films with engaging stories, powerful characters and bold, unconventional subjects. Many of these films have received accolades at reputed International Film Festivals.

Welcome Note



Festival Founder and Director Harish Sadani

I am super excited to present the 4th edition of *SamaBhav* International Travelling Film Festival that will be held in 12 cities, 4 rural districts across India and 2 neighbouring South Asian cities outside India – Kathmandu and Dhaka. In view of the fact that there have been common patterns of gender-related issues amidst cross-cultural ties among many of the countries in South Asian region, it would be an enriching opportunity to share and deliberate on contemporary gender matters with our youth in neighbouring Nepal and Bangladesh.

This year, we will be showcasing 19 outstanding films on a wide range of gender themes including films from Bangladesh, Nepal, Pakistan, Sri Lanka, Canada and USA.

We are delighted to have newer collaborations and partnerships for different venues at our festival – from local educational institutions, developmental and cultural bodies and international support organizations. It is heartening to have UN Women with its Generation Equality Campaign as our Solidarity Partner.

Through our unique film festival, we have been providing a safe, non-threatening platform to a sizable number of youth to ventilate and exchange their innermost thoughts, fresh perspectives, rich insights and differences and celebrate diversity in Gender. The numerous debates and open, animated discussions post-screening of films enable a great churning among the participating youth, provoking them to rethink and relook at their ideas on gender and masculinity. At many of the venues, we have observed that prior to *SamaBhav*, there have been dearth of platforms for the youth to intermingle and exchange ideas and experiences on gender matters in a healthier manner. Many of these youths had for the first time got exposure to the lived experiences of non-binary individuals. They had not earlier attended any film festival with regional and international films. They were not used to watching films, other than those in their regional language, with subtitles. I am glad that *SamaBhav* inculcated in these youth the ideas of critical thinking and watching films with a gender lens.

Looking forward to many stirring conversations around gender at *SamaBhav*.

Festival Advisory Board

Rashmi Lamba

In a career spanning forty years, Rashmi has gained recognition in film and television production, film festivals, advertising, social and corporate communications. Committed to gender parity, she is the India Council Lead for Geena Davis Institute on Gender in Media and organized the first Global Symposium in Mumbai to present the path breaking Inclusion Quotient Tool. Rashmi has held pivotal roles as Industry Director, Festival Producer and Jury Manager at leading international Film Festivals in Dubai, Abu Dhabi and Toronto. In India, as Festival Director, she launched the FICCI FLO Film Festival and Forum, spearheaded MAMI - Mumbai Film Mart and Films Division - MIFF HUB and curates for the SamaBhav Travelling Film Festival by MAVA to sensitize youth through the gender lens. Rashmi set up her own production companies in Mumbai, Dubai and Toronto. Her documentary, *Begumpura* (The Wives Colony) traces the empowerment of immigrant South Asian married women persece living alone with their children in Toronto. A Mentor at Aspire For Her and a Fellow at Aspire Circle for Social Leadership, as an Impact Producer Rashmi has promoted films on child labour and the homeless.



Neeraj Churi

Neeraj started his film production journey around 2017 for the sole purpose of producing and promoting South Asian LGBTQ+ films all over the world, realizing the limited opportunities available to the community to bring their stories to the screen. Through his organization Lotus Visual Productions, he sponsors the QDrishti film grant via Kashish International film festival every year to help aspiring filmmakers bring their LGBTQ+ scripts to screen. He has also produced short films, short docs, feature films and, feature docs in India and the UK. He also helps promote South Asian queer cinema by organizing theatrical screenings in the UK and curating films for festivals and corporate screenings. He was recently on the jury panel for a grant given by Tasveer Film Festival in Seattle, USA, towards making a South Asian LGBTQ + focused short film and now mentoring the same project. He also helps curate the LGBTQ + program segment for London Indian Film Festival. He is an alumnus of the New York film academy; he also holds degrees in Information Science Management with extensive experience working with top-tier financial institutions in NY and London.



Zameer Kamble

Zameer Kamble, formerly a teacher of German language and literature, is known for his work related to LGBTIQ+ politics both in form of his writings as well in form of theatre and films. He has authored, devised and acted in plays on issues related to gender and sexuality such as *'Offbeat'*, *'To-Ti-Te...'*, *'Hijada'* and *'Tutak'*. He has also authored and directed some short films such as *'Gay Lonely'*, *'The Closet'*, and collaborated for *'Bhram'* as a writer. Running an Ambedkarite study circle called Prabuddha Collective, Zameer is an intersectional feminist. Zameer has also been using films in his workshops, teaching how to read gender and sexuality in films and how to pluck impulses from films for politics. He has also been facilitating workshops around gender in collaboration with women-centric and LGBT supporting NGOs like Samapathik, Miloon Saryajani, MAVA and Samyak.





Message from
Festival Advisory Board Member

Rashmi Lamba

The world shut down...unprecedented
Total isolation...unbearable
Deafening silence all around...unheard

But

There were incessant sounds within our homes...family and official conversations, online classes and entertaining content on multiple audio-visual screens. #StayHomeStaySafe revolutionised the entertainment industry as these screens became windows to the world.

However, there were some very disturbing sounds and data proves that there was an alarming increase in domestic violence. A shadow pandemic.

Gender sensitivity, equity, inclusion, empathy are the need of the hour...a central theme in the films curated for the 4th edition of this unique *Samabhav Travelling Film Festival*.

The feature films, documentaries and shorts are thought provoking and stimulate debate around acceptance, reconciliation, desires and aspirations juxtaposed by misogyny, toxic masculinity, patriarchy, societal norms and cultural impositions. *'The Great Indian Kitchen'* peeks into the kitchen where women are mostly trapped while the men cannot imagine helping with any household chores, but in *'My Mother's Girlfriend'* and *'Saakhya'* we share joys of women breaking free from maternal obligations and their self discovery. *'Maida'*, *'The Little Goddess'*, *'Tuloni Bia'* explore coming of age, puberty and restrictive societal consequences of menstruation, but in *'Natkhat'* Vidya Balan is an enlightened Mother who veers her young son away from imbibing a patriarchal mindset. *'Black Roses & Red Dresses'* is a hauntingly powerful, brave bid in healing through reconciliation for deeply scarred acid victims.

Crossing borders with films from our neighbouring countries, *'Abu'* and *'Darling'* take us into prohibited LGBTQI spaces in Pakistani Islamic cultures through intimate personal stories while *'Television'* and *'Under Construction'* from Bangladesh mirror the existing patriarchal and regressive values in rural areas. Deeply sensitive, *'With you Without you'* set in post-war Srilanka questions the unbridgeable chasm in human relationships created by political conflict. We look forward to the first ever screenings and interactions in Kathmandu and Dhaka, facilitated by our strong collaborators and cause partners in Nepal and Bangladesh.

This edition of the Festival has a special 'Impact Screening' of a film yet to be premiered. *'Metamorphosis'* follows an unfolding story of the complexities of trans gender identities. The filmmaker sees tremendous value and synergy in screening the film at *Samabhav* to impact our young audiences for a paradigm shift in mind-sets.

Let's be the change we want to see.



Films at SAMABHAV

Short, Documentary, Feature,
National and International Films
on Gender, Sexuality,
Masculinity and Relationships



Message from Supporters & Associates

The pioneering and significant work of Harish Sadani and his passionate team at MAVA India in engaging young men and boys for a gender-equal and inclusive world is indeed noteworthy and encouraging. At UN Women, engaging with men and boys of all diversities and their involvement to both prevent and respond to gender-based violence against women and girls is pivotal to our policy and programmatic interventions and a key area of our work in India. UN Women's ongoing Generation Equality campaign; its Global Safe Cities and Safe Public Spaces Programme being implemented in India as well as the HeForShe campaign provide with a valuable opportunity to work with men and boys as allies.



Anju Dubey Pandey
Team Lead and Programme
Specialist, UN WOMEN, India

I congratulate MAVA for their efforts over the past 28 years, in using out-of-the box tools to sensitise and mentor young boys and men. '*SamaBhav*', the international travelling Film Festival on Gender Diversity is indeed an innovative medium through which MAVA has been stirring important conversations among youth in colleges and universities across India. We stand in solidarity with this endeavour. I am particularly glad that two more South Asian cities, Dhaka and Kathmandu, have been included in this edition along with the venues in 12 cities and 4 districts across India. I am sure MAVA will deepen the impact of their work through this unique Film Festival.

The Consulate General of Sweden in Mumbai is glad to support the 4th edition of the travelling film festival organized by MAVA. Sweden is committed to the cause of gender equality, diversity and inclusion. I am happy that a wide range of films on gender and sexuality will be showcased at the festival which I believe will engage the participants in important conversations. I hope that everyone will appreciate the films and reflect upon what each of us can do to protect the human rights for all - regardless of gender or who you love.



Anna Lekvall
Consul General of
Sweden, Mumbai

I am glad to learn about the pioneering work of Men Against Violence and Abuse, for the past 28 years, sensitizing young men and adolescent boys on issues of gender-based discrimination and violence against women. I find the various youth-friendly methods they have been using to engage the youth in the community – participatory workshops, theatre and travelling film festivals. It is pleasing to note that MAVA has been holding special film festival on Gender, Masculinity and related matters and the 4th edition will be held from February 2022 travelling to 12 cities across India and also 2 South Asian cities of Dhaka and Kathmandu.

I'm delighted that my film 'Natkhath' is among the notable films to be screened at this unique festival. I'm sure the travelling film fest, MAVA is organizing, will provoke stimulating conversations among a sizable youth population on issues of toxic masculinity and violence against girls / women. The wide range of films will help them to shape their sensibilities on gender matters and they are able to promote ideas of a gender equal, inclusive society for All! I wish all the best to MAVA for their journey.

MAVA, as a pioneer in the space of Gender and Masculinity in India, has transformed and influenced thousands of young men and boys over the past 28 years to stand up for the rights of women and sexual minorities. We, at Ford Foundation are happy to support their Gender Sensitization and Mentoring Program in 3 Regions of India. I am glad that MAVA's unique film festival travelling to these and other Regions, would be triggering off vital conversations among the youth participants on so many topics that are tabooed and sensitive. Among the films curated by him and his team member Rashmi Lamba, there are notable films from Bangladesh, Sri Lanka and Pakistan – films that would cover the cultural patterns of gender issues that are common in the South Asia region. The deliberations followed through screenings at the festival will enable reflections and hopefully promote a churning among the gathered youth.



Vidya Balan
Film Actress



Aparna Uppaluri
Acting Program Director –
India, Nepal and Sri Lanka
Program Officer - Gender,
Racial and Ethnic Justice
Ford Foundation

Rohini Nilekani Philanthropies is happy to support the 4th edition of *SamaBhav* Travelling International Film Festival. This unique film festival, showcasing a wide range of films on contemporary gender and sexuality matters, which have been in the public discourse for thousands of years in this country, will influence young people across India to examine binaries and move towards exploring more nuances. I congratulate Men Against Violence & Abuse for their continuous effort in this field, and wish them the best.



Rohini Nilekani
Chairperson, Rohini Nilekani
Philanthropies

The work done by Men Against Violence and Abuse and the traveling film festival *SamaBhav* in educating men is impressive. Through his work, Harish draws our attention to the connection between gender-based violence against women and the homophobic / transphobic attacks perpetrated on LGBTQIA+ communities. I am delighted that my production '*U for Ushacha*' has been a part of this festival's last edition and that my film, '*My Mother's Girlfriend*', is being included in this year's festival. I congratulate Harish and the team on the 29th year of his organization and 4th edition of this unique traveling festival and wish him continued success for years to come.



Neeraj Churi
Film Producer

The 'Hers is Ours' team is more than thrilled to be collaborating closely with MAVA and some of their leaders such as Nelson Deb who has joined us on our 'The Outsider Moving Art & Film Festival, 2021' running workshops to raise awareness on the taboos around menstruation, sexuality and gender at large. They engage boys and men and challenge all of us about our patriarchal norms, which truly embodies inclusive feminism. We are very excited to have our first documentary premiered at the *SamaBhav* Festival, and hand in hand open conversations around gender violence, sex work, female sexuality and healing. '*Our Odyssey is Red*' challenges the stigma around daughters of sex workers and sex work in general by retracing the journey of healing of the Krantikaris/revolutionaris. And we feel full to see our message resonating with and being taken forward by Harish and the fantastic 'MAVA boys'.



Naomi Jahan
Film Director &
Co-founder, Hers is Ours



Rubaiyat Hossain is one of Bangladesh's handful of female filmmakers, known for her critically acclaimed debut feature film *'Meherjaan'* (2011) which faced political and cultural wrath in Bangladesh for its antiwar narrative, and its critic of masculine nationalism from a feminine point of view. Her second feature film *'Under Construction'* (2015) premiered at New Directors Showcase at Seattle International Film festival and was theatrically released and well received in Bangladesh. Her third feature film *'Made in Bangladesh'* (2019), premiered at Toronto International Film Festival. Rubaiyat uses a feminist lens in her cinema. She studied women's studies at Smith College and Cinema Studies at Tisch School of the Arts, New York University. Rubaiyat has worked with women's rights organizations in Bangladesh and taught gender studies at BRAC University.

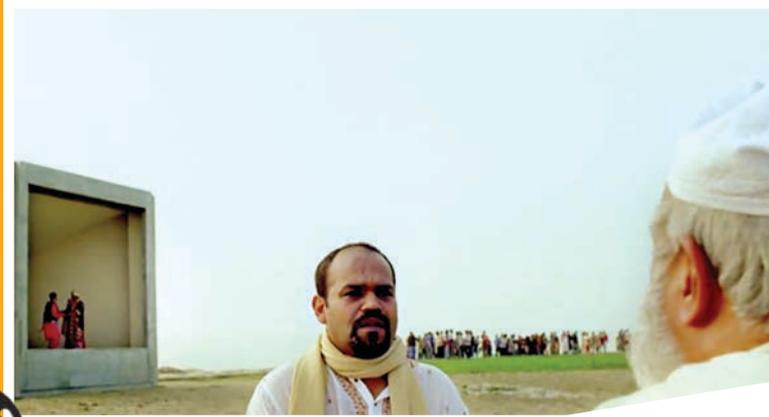
Under Construction

Director, Producer : **Rubaiyat Hossain**

Feature / 2015 / Bangladesh / 88 mns./ Bengali

In the constantly changing city of Dhaka, Roya, an actress in her early thirties, has to face her first challenge. It has been years since she started playing the same part repeatedly, working for a stage director who now thinks she's getting too old in spite of her young age. She enters a deep introspection about her life, her art, her own desires, and her place in a patriarchal society. The film provides the portrait of a woman, whose life is still under construction.

Features



Mostofa Sarwar Farooki is a Bangladeshi film director and screenwriter and the pioneer of an avant-garde filmmakers' movement called 'Chabial'. His fourth feature film 'Television', was the closing film at Busan International Film Festival (2012) and won the Grand Jury Prize at the Asia Pacific Screen Awards (2013), in addition to five other international awards. It also represented at the 86th Academy Awards. He followed up his success with the film 'Ant Story', which also received several international accolades.

Television

Director, Producer : **Mostofa Sarwar Farooki**

Feature / 2012 / Bangladesh / 106 minutes / Bengali

As leader of a local community in rural Bangladesh, Chairman Amin bans every kind of image in his water locked village, including televisions, considering it un-Islamic. He even goes on to claim that imagination is sinful since it can wander into prohibited territory. The village is also home to some colourful, eccentric and emotional characters – whose reactions to the ban are comical. A plot twist where television comes to his rescue, Chairman Amin is forced to embrace image and the imagination.



Born in 1962, Prasanna Vithanage's opus of six previous films has made him one of Sri Lanka's leading filmmakers with a worldwide critical and popular reputation. He began his career in the 1980's as a theatre director. He translated into Sinhala and directed two plays before setting out as a filmmaker in 1992. His fourth feature '*Purahanda Kaluwara*' (Death on a Full Moon Day, 1997) won the Grand Prix at the Amiens Film Festival. While also devoting serious time and effort to the education and training of young people in the art and business of filmmaking, Vithanage revisited theatre in time spent between making movies. In 2008 Prasanna produced the hit comedy '*Machan*', an international co-production, directed by Uberto Pasolini. '*Oba Nathuwa Oba Ekka*' is his seventh feature.

Oba Nathuwa Oba Ekka (With You Without You)

Director : Prasanna Vithanage

Producer : Lasantha Nawarathna, Mohamed Adamaly

Feature / 2012 / Sri Lanka, India / 90 mns / Sinhala, Tamil

The film set, in post war Sri Lanka, brings us close to two characters who collide quite accidentally, and through them we experience the deep and seemingly unbridgeable chasm that conflict almost always creates. Will love help them cross the bridge? Or will the past continue to color the present? A man and a woman from the two ends of the thirty-year-old bloody civil war in Sri Lanka discover that the color of love is blue and life, shades of grey.



Jeo Baby is a Film Director, scriptwriter and actor who works in the Malayalam Film Industry. He made his directional movie debut through the movie '2 Penkuttikal' released in 2016. His second movie 'Kunju Daivam' was released in 2018. In 2020, he directed 'Kilometers and Kilometers'. His fourth film 'The Great Indian Kitchen' was directly released over 'NeeStream' OTT platform on 15 January 2021. With the positive response round the globe, the movie was officially released on Amazon Prime Video. It was screened at UK Asian Film Festival and won 'Making Waves Digitally' Award and 'Equality in Cinema' Award from Melbourne International Film Festival. The movie also won 3 awards at the 51st Kerala State Film Awards including Best Film, Best Screenplay and Best Sound Design.

The Great Indian Kitchen

Director : Jeo Baby

Producer : Jomon Jacob, Dijo Augustine,
Sajin S Raj, Vishnu Rajan

Feature / 2021/ India / 100 mns. / Malayalam

Like any Indian girl, the demure bride of the film goes to her new husband's house prepared to adapt to their customs and make it her home. Everything seems to be going fine, her husband and his parents love and care for her. But unexpected problems arise when her kind mother-in-law has to be away. She struggles to cope with the mountain of endless household chores, differences in opinion and unfamiliar traditions. Set during the Indian Supreme Court's sensational verdict allowing women to enter Kerala's Sabarimala temple and the protests that ensued, the film looks at what happens when women are pushed to the edge by a society plagued with patriarchy, ritualism and dogmatism. The protagonists, who remain nameless, represent a cross section of upper caste Hindu middle class that form the majority of Indian population. A woman's designated place is the kitchen. Indian cuisine with its elaborate time-consuming recipes and the men of the house who cannot imagine doing 'housework' ensure that women are trapped in the kitchen for a significant part of their lives. Studies show that employment status or earning power doesn't improve this situation. Conservative families follow religious practices which are regressive and burden women. Taking a vow for pilgrimage to the Sabarimala temple gives men a godly status which could be corrupted by even the touch of a menstruating woman. Hilarious and deeply tragic at the same time, the film exposes a microcosm of Indian society that would even explain the recent changes in its political preferences.



The Work

Director : **Jairus McLeary**

Co-Director : **Gethin Aldous**

Producer : **Alice Henty, Jairus McLeary, Angela Sostre, Eon McLeary, Miles McLeary**

Documentary Feature /2017 / USA / 87 Mns. / English

Set inside a single room in Folsom Prison, *'The Work'* follows three men from outside as they participate in a four-day group therapy retreat with level-four convicts. Over the four days, each man in the room takes his turn at delving deep into his past. The raw and revealing process that the incarcerated men undertake exceeds the expectations of the free men, ripping them out of their comfort zones and forcing them to see themselves and the prisoners in unexpected ways. *'The Work'* offers a powerful and rare look past the cinder block walls, steel doors and the dehumanizing tropes in our culture to reveal a movement of change and redemption that transcends what we think of as rehabilitation. *'The Work'* premiered at South by Southwest (an annual conglomeration of parallel film festival organized in the US) on March 11, 2017 and won the Grand Jury Prize for Best Documentary Feature.

DIRECTOR Jairus McLeary is a Legal Videographer from Chicago who began with shooting video ethnography in college; subjects in their natural setting, in order to experience, interpret, and represent culture and society. The experience motivated him to make his first film, *THE WORK* after years of participation inside Folsom's Circles.

CO-DIRECTOR Gethin Aldous has been a professional TV and Film director for 15 years. He is based in NYC and currently directs motion capture for a major video game company. This is his second feature length doc. He works with prisoners at Folsom and other prisons throughout the country in his spare time.

Documentaries



Arshad Khan is a multiple-award-winning Canadian film director, writer, production designer and film programmer with several long and short form films to his credit. Khan has been working on inclusive, intersectional cinema that represents unsung voices for two decades and is a pioneer for LGBTQIA + rights amongst South Asians living in the West. After great success with his autobiographical documentary 'ABU' that has won appreciation worldwide, Khan is currently developing his first fiction feature with support from Telefilm Canada and SODEC.

ABU (Father)

Director & Producer: **Arshad Khan**
Co-Producer: **Sergio Kirby** (Loaded Pictures)

Documentary / 2017 / Canada / 80 mns./ English, Urdu, Punjabi

'ABU' is a journey to the centre of a fragmented family while they grapple with religion, sexuality, colonialism and migration. Through a tapestry of narratives composed of family footage, observation and classic Bollywood films, gay-identifying Pakistani-Muslim filmmaker Arshad Khan takes viewers through the tense relationships between family and fate, conservatism and liberalism and modernity and familiarity.

'ABU' has won several prestigious awards internationally. These include:

- Winner Jury Prize Auroville Film Festival, India 2020
- Winner Jury Prize South Asian Film Festival Paris 2019
- Winner Best Documentary: NYIFF New York Indian film festival 2018
- Winner Audience Award - Florence River to River film festival 2017
- Winner Jury Prize Best Feature Film - Vancouver VISAFF 2017
- Winner Jury Prize Best Documentary - Seattle Twist 2017
- Winner LGBTQI crusader award - HotStar Anokhi Magazine 2017



Shaan Vyas began his career in film as the producer of the highly acclaimed Indian indie film, '*Kshay*' (2011). Post that, he started working as a producer with Sikhya Entertainment, working on some of India's most critically successful films (*The Lunchbox*, *Masaan*, *Zubaan*). Most recently, he co-produced '*Period. End of Sentence*' that won the Academy Award for Best Short Doc 2018. After a prolific producing career of over 8 years, '*Natkhat*' is his debut short film.

Natkhat (The Brat)

Director : **Shaan Vyas**

Producer : **Ronnie Screwvala & Vidya Balan**

Associate Producer: **Sanaya Irani Zohrabi**

Presented by: **Viacom 18 Media Pvt. Ltd.**

Shorts / 2020 / India / 33 minutes / Hindi

Sonu is seven, the age at which children start following role models and belief systems, and in largely patriarchal societies the age when machismo starts getting celebrated.

One evening, Sonu casually mentions to his family about a ghastly act that he committed in school. Horrified by this and determined to correct his course, his doting mother Surekha decides that she won't let Sonu go down the same path as the other men in the family. Through her bedtime stories, she teaches Sonu the true virtue of equality: that between a boy and a girl and among all creations of God.



Yajaswi Rai is a development studies graduate from Kathmandu University in 2016. She has been an active youth and gender activist for around 7 years. She has recently made 2 fiction and 1 documentary (short) film. The issue regarding gender and youth has been in the center of her movie making career. She believes movies being a tool to provide information to a huge mass should include stories of gender and all kinds of minorities and from their perspective, only then it will give a balanced information and knowledge to the masses.

Pahichan (Identity)

Director : Yajaswi Rai

Shorts / 2018/ Nepal / 7 mns. / Nepali

A story of Rukshana Kapali, '*Pahichan*', shows how the struggle for her identity is part of routine work for the 19 year old trans woman in Nepal.

In 2007, the Government of Nepal started issuing citizenship with an "other" option to transgender people on a rolling basis. Having official documentation that reflects the person's self-identification and gender presentation allows for people from sexual and gender minorities to open bank accounts, own property and register for universities. However, implementation of these laws and recognition of these people by society and bureaucrats are still amiss. Rukshana is one among very few transgenders in Nepal who has completed her high school. Now, she is the first among them who has changed her name legally in all related documents but is yet to receive a registration number from Tribhuvan University, the national university of Nepal, since the past one and half years. Her struggle for education and the decision to be taken by the university is a question not just to her but all upcoming young transgenders who will identify themselves as a "third gender" in Nepal. Rukshana's case is merely a representation of the widespread violation of sexual and gender minorities' rights.



Saim Sadiq is a Pakistani filmmaker with an undergraduate degree in Anthropology and a graduate degree in film directing from Columbia University. Sadiq is currently developing a pilot for 'MakeReady' in Los Angeles and working on his first feature, 'Gulaab'. His latest film 'Darling', a short based on 'Gulaab', had its world premiere at the 76th Venice Film Festival.

Darling

Director : **Saim Sadiq**

Producer : **Mahak Jiwani & Nadia Afgan**

Shorts / 2019 / Pakistan / 15 mns. / Urdu, Punjabi

SHANI, a sixteen-year-old background dancer at an erotic dance theater in Lahore, is in love with an older transgender woman ALINA. While Alina prepares to audition for the spot of the new headline dancer (just as a sacrificial goat goes missing), Shani struggles to find the right moment to confess his feelings. The film follows this unlikely couple and explores questions of gender, sexuality and identity. The main leads in the film are Shani, played by Abdullah Malik, and Alina, played by Alina Khan, a trans girl from Lahore who was discovered after an exhaustive search through the trans community in Lahore. Alina makes her acting debut with this film. In the words of the film director, "*Darling* is in equal parts a coming-of-age story, a queer celebration, and a love letter to the Bollywood dream."



Lubna Yusuf is a Mumbai-based lawyer, author, artist and a noted documentary filmmaker. She is the Co-Author of the bestseller, *The AI Book* on Fintech published by Wiley Publications. She worked as an assistant director in the feature film *Dedh Ishqiya*. She is the founder of Media Law Firm La Legal and a visiting lecturer of IPR and Media laws at NMIMS School of Design. In July 2020 she was nominated for 'Women in AI Leadership Awards', at VentureBeat Transform 2020.



Maida (White Flour)

Director : **Lubna Yusuf**

Producer : **La Films and Humara Movie**

Documentary, Shorts/2019/India/19 mns./Bhojpuri/ Hindi

In a country where the Goddess of knowledge is a female deity called Saraswati, only 42 of the 100 girls enrolled in class 1 reach class Five and only 1 reaches class Twelve. '*Maida*' is a living documentary film shot across a span of eight years. It explores the societal norms of dowry, child marriage and the prevalent practice of school drop-outs after the onset of menstruation. '*Maida*' traces the dreams and aspirations of a young schoolgirl in an Indian village of Bihar. Through her stories and Bhojpuri folk songs, she breaks the myth of women empowerment, as we know it. Such incidents go unreported for lack of courage to face societal consequences. All laws, covenants and policies fail at the implementation level and girl children still continue to get exploited without a voice of their own.





Nelson is a social entrepreneur, menstrual health educator, WASH consultant and a gender trainer/facilitator based in Northeast India. He is passionate about social change and loves working with communities specially the youth. He enjoys traveling and Art.



Tuloni Bia

Director : **Nelson Deb**

Producer : **The Eco Hub, The Pad Project**

Shorts / 2021 / India / 8 mns.33 secs. / Assamese

Menarche celebrations are nothing short of a marriage function, and they begin soon after the first period. The celebration is one of the rites of passage for young Hindu girls who attain puberty. '*Tuloni Bia*' as it is called in Assam is celebrated almost as a real wedding which is attended by all the relatives, friends and neighbours of the girl's family. In this documentary we see a Mishing tribal community in Assam celebrate the menarche festival where everybody comes together to rejoice the commencement of her puberty. It is marked as a prayer to God to give a healthy reproductive system to the girl. Most of these practices are handed down orally through generations of grandmothers and are difficult to trace back to codified texts. It is likely that these practices were customized for each region based on the availability of food, type of environment, and knowledge of medicine in each community, resulting in many diverse practices. It is incredible that this knowledge system survived solely through the efforts of generations of Indian women, with no formal documentation.



My Mother's Girlfriend

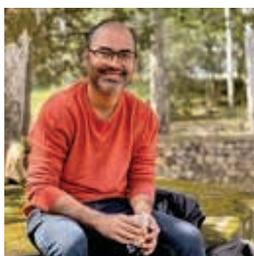
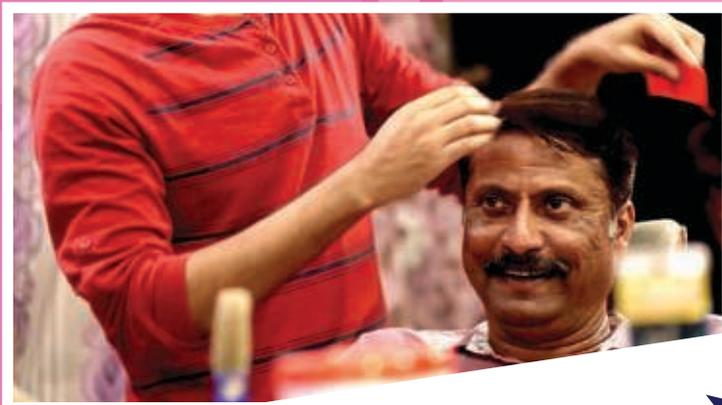
Director : Arun Fulara

Producer : Kashish Arts Foundation, Lotus Visual Productions, Mogador Film, Fundamental Studios GMBH

Shorts / 2020/ India /14 mns. 59 secs. / Hindi, Marathi

RENUKA and SADIYA, two working-class women in love with each other, enjoy their day out celebrating RENUKA's birthday. After a fun-filled day, they head home to spend the night together. But unknown to them, RENUKA's son, MANGESH, is around. He sees them together.

'MY MOTHER'S GIRLFRIEND' is the story of what happens when these two relationships collide.



Arun Fulara is a writer and filmmaker based out of Mumbai. His debut short film 'SUNDAY' has travelled widely to festivals around the world including at Tampere Film Festival, Frameline Film Festival, Roze Filmdagen, Kashish Mumbai International Queer Film Festival, Shorts Mexico, Inside Out Toronto and GAZE Dublin. His second short film is 'MY MOTHER'S GIRLFRIEND' won the prestigious Kashish QDrishti Film Grant. He's currently working on his debut feature film – 'MY HOME IS IN THE HILLS' – a coming-of-age drama steeped in magical realism in the context of migration. Arun has studied engineering and management and worked in marketing and strategy in the corporate sector for almost a decade before turning to filmmaking.

Sunday

Director : Arun Fulara

Producer : Arun Fulara, Rangoli Agarwal,
Darshana Binakar, Pooja Chauhan

Shorts / 2020/ India / 10 mns. 04 seconds. / Hindi

When the middle-aged Kamble makes his weekly visit to the neighbourhood barber shop, it's not just for a shave. He can't wait to be touched by Jaan, the new barber-boy he has a crush on. It's the highlight of his otherwise dull existence as a married man leading a dual life in a society that abhors homosexuality.



Kunika is a Master's Graduate from National Institute of Design (NID) in Film and Video communication. She has always enjoyed storytelling and believes films are strong mediums of telling stories as you can re-create reality and capture it forever. She is deeply interested in exploring stories rooted to human behaviour, family and home. She is currently employed as a Promo Producer at Prime Focus Technology for Disney Asia Pacific.

Saakhya (Companionship)

Director & Producer: **Kunika Kharat**

Shorts / 2020 / India / 28 mns. / Marathi

Compromise and conformism are the ideas we associate with mothers. With their dreams lost to the people around them, we rarely see them subjectively.

This is a film about one such mother. With two kids and a working husband, Asha is a simple middle-class housewife. Thirty-four years old, she's just coming to terms with the inertness of her daily routine. In the bustling city, Asha lives a monotonous life within the four walls of her house. Her simple wish to have someone to talk to remains unfulfilled, until new neighbours arrive.



Harsh Hudda born in Gujarat, has studied film direction at Whistling Woods International, Mumbai. He ventured into understanding design at a college in Bangalore before starting his journey into filmmaking which helps him value and understand the aesthetic responsibility of every frame. His films have been screened at Mumbai International Film Festival (MAMI), Ajjal Film Festival - Doha Film Institute (DFI), and Indian Cine film festival. He has worked as an Associate Director in a Gujarati feature film and is currently directing a documentary in Ahmedabad.

Bhaap (Steam)

Director & Producer: **Harsh Hudda**

Supported by: **Whistling Woods International**

Shorts / 2019 / India / 4 mns. 52 secs.

'*Bhaap*' portrays the harsh reality of the subtle normalization of patriarchy in the life of not one but many women living in India.

It puts us as an audience in the life of a middle-class housewife living in one of the endless small spaces of Mumbai. In a series of 7 frames, it not only captures the very mundane routine of the woman but also hints at a larger social issue that is persistent underneath, the patriarchy in India.



Shirley Abraham is a Cannes prize-winning documentary filmmaker. She has directed, produced and edited *'The Cinema Travellers'* (2016), *'Searching for Saraswati'* (2018), *'The Hour of Lynching'* (2019) and *'The Great Abandonment'* (2021) along with Amit Madheshiya. She has won numerous international honours and fellowships including the National Film Award in India. Shirley is a member of the Academy of Motion Picture Arts and Sciences.

Black Roses and Red Dresses

Director, Producer : **Shirley Abraham**

Commissioned by Al Jazeera English for Viewfinder Asia

Narrative Shorts / 2014 / India / 25 mns. / Hindi

24-year-old Laxmi, an acid-attack survivor and co-founder of *'Stop Acid Attacks'*, initiates the *'Black Rose'* Campaign to encourage survivors to write letters to their attackers, as a process of healing. As she begins to write her letter, she confronts a fear that has haunted her for the nine years since her attack. A week before the two-year anniversary of 19-year-old Ritu's acid attack, she struggles to write her letter. Ritu is plagued by agonising memories, painful scars, a fear of the colour red and persistent feelings of wanting revenge. For 22-year-old Roopa, her stepmother had attacked her with acid. Turned off by the idea of writing to her attacker, she would rather plan a surprise for Ritu.



Gauri Adelar is a writer, director based in New York and Mumbai. She has a MFA in Screenwriting & Directing from Columbia University. Her film *'THE LITTLE GODDESS'* won the Breaking Boundaries Prize at the Academy Qualifying Rhode Island International Film Festival. Adelar recently completed production on her film starring Kalieaswari Srinivasan (*'Dheepan'*, 2015 Palme d'Or) and Ahmad Razvi (*'Man Push Cart'*) in New York City.

The Little Goddess

Director : **Gauri Adelar**

Producer : **Siddharth Adelar**

Shorts / 2019 / 15 mns. / Bengali

Durga and her family depend on the 'Bahurupi' - a dying folk art practiced in rural India - to survive. Every day they transform into mythological characters and perform skits in which Durga is the star performer. Stubborn, ambitious and impulsive, Durga's small rebellions get her into trouble with her strict father, but she is loved. When Durga meets a casting director who invites her to Kolkata for a film shoot, she decides to break free from her bonded, small town life and comes face to face with a world, which she may not be ready for yet.

Shot in rural West Bengal with a Bahurupi family playing themselves, *'THE LITTLE GODDESS'* is a coming of age story of a young girl in rural India, where dreams and reality are often in conflict with each other. With a cast facing the camera for the first time, the film blends the family's real life events with fiction.

Impact Screenings
(Limited Venues)



Sankha has studied Editing in SRFTI, Kolkata and participated in Berlinale Talent Campus.

He turned to direction with '*Dui Dhuranir Golpo*' (In-between Days, 2012), a documentary on the transgender community of Kolkata. It was screened in CPH:DOX, Yamagata, Docpoint Helsinki and won Best Documentary Award in Kolkata International Film Festival.

'*Metamorphosis*', his first feature length documentary, has been mentored and pitched in Dhaka Doc Lab, Docedge Kolkata and Goodpitch India.

Metamorphosis (Impact Screening Version)

Director : Sankha

Producer : Cherrypix Movies

Shorts / 2021 / India / 30 Mns./ Bengali

Sudeb, a transgender, hails from a small town in West Bengal. After years of confusion and conflict, her parents accepted 'him' as 'she', yet a fear of societal backlash remained. In 2017, Sudeb went through a successful Gender Affirmative Surgery (SRS) in Mumbai. Back home, her parents found a match for her brother Raju, but he refused to marry. Upon investigating, Sudeb found that Raju had been bearing a deep-rooted anxiety over her trans identity. It shattered her and she stopped visiting her parents.



'Hers is Ours' is a Collective based in India that works on the issue of Violence Against Women, and gender discrimination at large. They focus on creating awareness about healing and empowerment through art.



Naomi Jahan is the co-founder of *Hers is Ours*, a young women's rights activist from France. With a background in Public International Law and Human Rights, she finds in art a bridge between legal vocabulary and social awareness.

Our Odyssey is Red

Director & Producer : 'Hers is Ours' Feminist Collective
with Naomi Jahan, Neha Chaturvedi, Ayushi Shriramwar
& Tahir Ahmed

Documentary Shorts/2019-20/India /38 mns./English, Hindi, Marathi

20 diverse young women choose to stay together in a home run by the NGO Kranti in Mumbai, India. What brings them together? Their past, they are all daughters of sex workers from Kamathipura (the red-light district of Mumbai) and a very un-common goal to heal themselves and to live a life on their own terms. These women identify as '*Krantikaris*' (Revolutionaries in Hindi).

They allow us to walk 800 kms. with them on the Santiago De Compostela pilgrimage between France and Spain, sharing their perspective on their life. This film is about women coming together and seeking inner and collective growth.



Festival Team

Festival Director: Harish Sadani

Catalogue Design: Continuing Education & Training Centre

MAVA Team: Altamash Khan, Pravin Thote, Nelson Deb, Ahmad Raja Mansuri, Amol Kale, Suraj Pawar, Rohit Thapa

Festival Collaborators & Associates

North India :

- Study Hall Educational Foundation, Lucknow
- Samanta Foundation & University of Petroleum and Energy Studies, Dehradun
- Jagori Rural Charitable Trust, Dharamshala

North East :

- Bodhana Trust & Tezpur University's Deptt. of Mass Communication & Journalism

Western India :

- Bunts Sangha's S M Shetty College of Sc., Comm. & Mgmt. Studies, Mumbai
- Area Networking & Development Initiatives (Anandi) and Arthshila, Ahmedabad
- Sardar Patel University of Police, Security & Criminal Justice, Jodhpur

East India :

- West Bengal National University of Judicial Sciences & Talking Taboo, Kolkata
- Ranchi University's Women's Studies Centre, Ranchi

South India :

- Jain University & Maraa Media & Arts Collective, Bengaluru
- College of Engineering, Trivandrum
- Stella Maris College & Straight Circles, Chennai

Institutions in 4 districts from Maharashtra State :

- Aamhi Amchya Arogyasathi & Govindrao Munghate Arts & Science College, Kurkheda, Gadchiroli
- Lokpanchayat & Sangamner College, Sangamner, Ahmednagar
- Sindhudurg Yashwantrao Bhonsale Education Society's Bhonsale Knowledge City, Sawantwadi, Sindhudurg
- Mandeshi Champions, Maan Taluka, Satara

Institutions in South Asian Cities Outside India -

- Hami DajuVai (Brothers of Nepal), Tewa & Sangat, Kathmandu
- BRAC, Sangat and University of Dhaka's Deptt. of Women & Gender Studies, Dhaka

Key Discussants at the Film Festival

Gender Rights Activists **Khushi Kabir (Bangladesh), Dr. Manisha Gupte, Abha Bhaiya, Dr. Purwa Bhardwaj, Swarna Rajagopalan, Shubhada Deshmukh, Chetana Gala Sinha, Laxmi Yadav, Anjana Shrestha Rana, Shashank K., Sejal Dand, Vandana Karambalekar, Kaustuv Pokhrel & Sanjog Thakuri** from **Hami DajuVai (Nepal)**, Women's Rights Activists from **Tewa & Sangat (Nepal)**
Journalists **Pratima Joshi & Nasiruddin**, Filmmakers **Meghnath & Biju Toppo**, Youth Mentors and Gender Trainers **Altamash Khan, Pravin Thote, Manish Kumar, Suraj Pawar & Amol Kale**

SPECIAL THANKS to

Academicians **Dr. Swikar Lama** from Sardar Patel University of Police, Jodhpur; **Asst. Professor Neena Sharma** from S.M. Shetty College, Mumbai;
Educationist **Dr. Urvashi Sahni** from Study Hall Educational Foundation, Lucknow;
Student Leaders **Divyansh Sharma & Harshita Tripathi** from West Bengal National University of Judicial Sciences; **Swapnil Adate** from Sardar Patel University of Police; Consultant & Entrepreneur **Arun Balachandran**
Zoya Khanday & Krati Sharma from UN Women India's Generation Equality
Filmmaker **Amit Madheshiya**; Film Producer **Sanaya Irani**
Ankit Shah and **Pertash Koul** from Viacom 18 Media Pvt. Ltd.
Creative Designer **Sujit Chikhalkar**

Hundreds of Volunteers for providing their time and effort in making the festival happen

Bharat Sewa Trust, Monotype Solutions India Private Limited, Arunaraje Patil from **Shri K. F. Patil Charitable Trust, Vasundhara Sanghi, Anthony Rose** for their generous donation towards the Film Festival

.... And many anonymous well-wishers who have contributed financially towards the Travelling Film Festival directly through a donation or Crowdfunding Campaign on Ketto

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The most prominent stereotype about masculinity depicted in children's television is of boys and men as aggressors. In boys' TV, male characters commit 62.5% of violent acts against another person.

IF HE CAN SEE IT, WILL HE BE IT?

A report looking at messages about masculinity present in popular television programming among boys ages seven to thirteen.

Online spaces are rife with identity-based prejudice, harassment, and bullying that are ultimately harmful to boys and young men, and also harmful because other community members who interact with this content may mimic or condone these behaviors online as well as offline.

THE DOUBLE-EDGED SWORD OF ONLINE GAMING

A study to understand what boys and young men are seeing and experiencing in the online gaming community.

To access the detailed reports visit us on: seejane.org



Geena Davis Institute on Gender in Media



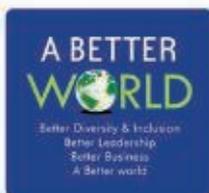
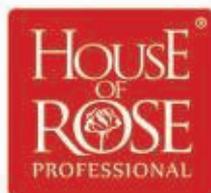
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Men Against Violence & Abuse



mava_mumbai



MAVA Mumbai

Regd. Addr.: 705 , Parishram Building, Bhandar Lane, L.J. Road, Mahim, Mumbai -400016
Ph: 9870307748 Email id: saharsh267@gmail.com Website: <http://www.mavaindia.org>



Maanush is the new initiative of Men Against Violence and Abuse started in September 2020 in collaboration with **Bodhana Trust in Assam, ANANDI in Gujarat and Jain University in Karnataka.**

At Maanush, select young men in their twenties - mostly studying in colleges and universities, are being sensitized and mentored on gender, toxic masculinity and sexuality matters.

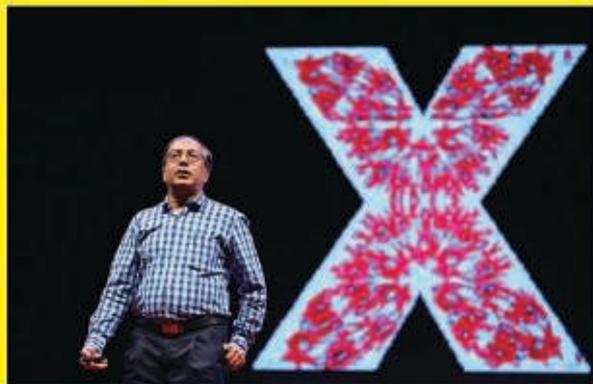
They are being intensely trained to reach out to and influence peers in their respective regions using out-of-the box methods like interactive workshops, theatre, films and social media.

To know more about Maanush, get in touch with us at :

Nelson, Maanush Assam, Ph: +91 97067 82314

Ahmad, Maanush Gujarat, Ph: +91 95847 81231

Harish, Maanush Karnataka, Ph: +91 9870307748



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*"Men have been seen as 'part of the problem' by all concerned, but unless they are seen as **part of the solution**', can we really address the root cause of the 'gender' problem?....."*

*While gender-based violence on women is largely committed by many men, **All Men** can play an important role in preventing it. Through simple steps like stop using swear words in the name of mother or sister, intervene when they see a man using sexist remarks or abusing a girl. Not being a mute spectator to incidents of abuse, they should rethink and raise their **voice against normalisation of gendered violence**, against objectification of women. Stop victim-blaming and talk among co-workers and friends on how the attitude of men towards women and rape-culture is being perpetuated in society, **how men are not able to control their sexuality....."***

- Harish Sadani

speaking at TEDx Hyderabad on 16.09.2018

(Full talk can be seen at 'MAVA Mumbai' YouTube Channel)





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