

MULTIDISCIPLINARY JOURNAL SPECIAL ISSUE



**PROCEEDINGS OF
DEEP FOCUS**



**WEBINAR SERIES ON FILM MAKING
AND FILM APPRECIATION**

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Issue*

**Proceedings of *Deep Focus: Webinar Series on Film Making
and Film Appreciation***

12th July to 16th August, 2021



Organised by :
Department of Mass Communication,
Digital Film Production and
PG & Research Department of English,

**M.E.S. ASMABI COLLEGE
P. VEMBALLUR, KODUNGALLUR,
THRISSUR, 680 671, KERALA**

in association with
Kerala State Chalachithra Academy

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Ms Najma Nazeer

Editorial

While art, music and literature existed since the beginning of human culture, cinema is a much younger medium that came into existence in the late 19th century. Cinema evolved significantly within this short span of time. With rapidly advancing technology and tumultuous political and cultural upheavals across the globe, cinema has proven to be a fluid medium, adapting to every challenge whether it is: the coming of television, physical media or the Internet. Cinema has survived, owing to its ability to connect with the masses.

The Department of Mass Communication, Digital Film Production and Post Graduate and Research department of English, MES Asmabi College jointly organised a webinar series 'Deep Focus' in association with Kerala State Chalachithra Academy. The series was an ambitious attempt to connect with the masses as well as to engage aspirants of film making. The prime objective of the series was to share the expertise with creative students.

SECRETARY'S MESSAGE

I am happy to learn that MES Asmabi College is publishing the proceedings of 'Deep Focus: the webinar series on Film Making and Film Appreciation' organised by the departments of Mass Communication, Digital Film Production and English of the college in association with Kerala Chalachitra Academy from 12th July to 16th August 2021.

I am sure the compilation would help film lovers as the series dealt with a diverse range of topics from the history of cinema to the intricacies of film production. The expertise of the guest speakers was evident and their ability to communicate complex concepts in an accessible manner was truly commendable. The opportunities for participants to ask questions and engage in discussions added a valuable dimension to the learning experience. The technical aspects were well managed, ensuring a smooth and enjoyable experience for all the participants. The dedication of the organizing team and their commitment to deliver a high quality programme were evident throughout the series. I would also like to appreciate the effort taken by the rapporteurs Dr Amitha P Mani, Ms Veenalekshmi U R and Ms Najma Nazeer to report the entire webinar series.

Sri Salim Arakkal

Secretary & Correspondent

College Managing Committee

PRINCIPAL'S MESSAGE

I am extremely happy that the organisers of 'Deep Focus: the webinar series on Film Making and Appreciation' is bringing out the proceedings of the webinar series. I am thankful to the College Management especially the secretary and correspondent Sri Salim Arakkal and chairman Sri Aspin Ashraf for the unwavering support and guidance throughout the planning and execution phases. I would like to acknowledge the collaborative spirit from Kerala Chalachitra Academy that contributed to the high quality content and interactive sessions that received positive acclaim. My heartfelt thanks to the hard work and dedication of every individual involved, from the organisers and presenters to the technical supporting team who worked behind the screen. The positive feedbacks from both our internal and external participants were truly gratifying.

Dr. A Biju
Principal

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Revamping the learning experience of *Deep Focus*, the webinar series on Film Making & Film Appreciation

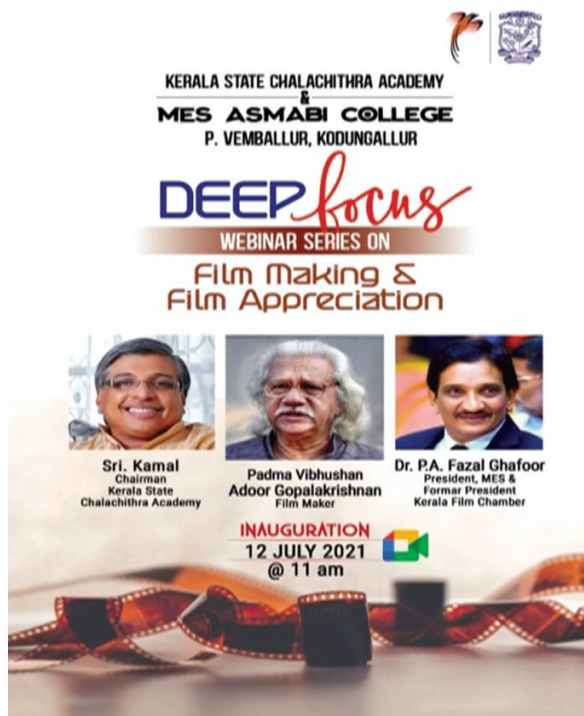


Organised by

Department of Digital Film Production,
Department of Mass Communication &
PG & Research Department of English, MES Asmabi College, P Vemballur, Kodungallur, Thrissur,
in collaboration with Kerala State Chalachitra Academy.

Rapporteurs

Dr Amitha P Mani, PG & Research Department of English
Smt Veena Lekshmi U R, PG & Research Department of English
Smt Najma Nazeer, Department of Mass Communication



Deep Focus: The Webinar Series on Film Making and Appreciation

Brief Outline of the Series

‘Deep Focus: Webinar Series on Film Making and Film Appreciation’ was conducted as three series. The entire series was conducted through the online platform Google meet during the Covid pandemic period. All the sessions were held from 4 p.m. to 6 p.m. except the inaugural ceremony which was from 11 a.m. to 1 p.m. The inauguration of the webinar series was on July 12th by the veteran filmmaker Sri Adoor GopalaKrishnan in the presence of Dr Fazal Gafoor, MES president, Sri P H Muhammad corporate manager, Sri Kamal, Chalachithra Academy Chairman and other dignitaries.

In the afternoon session Ms Maala Parvathi (actress), Ms Vidhu Vincent (film director and writer) and Ms Anumol (actress) took part in the panel discussion on ‘Gender equality & inclusivity in Malayalam cinema.’ The panelists could not only establish the inequality in the industry but also the inequality in the society. On 13th July Ms. Bina Paul could picturise the important aspect of visual editing in her session on ‘Introduction to visual editing. Sri Mahesh Narayan the renowned editor and director answered all the questions professionally in the session on 14th July entitled ‘Introduction to film direction.’

Dr C S Venkateswaran, the film critic talked about the technicalities behind the screen in the session entitled 'Film Appreciation' on 15th July. With the panel discussion on 'Independent cinema in Malayalam opportunities and challenges' by Sri Sajin Babu

(director and screenwriter) and Sri Don Palathara (director and screenwriter) the first series of 'Deep focus' came to an end.

The second series started with Sri K B Venu (film critic and director) who dealt with the topic 'history of world cinema' on July 26th which was followed by his own session on 'the history of Indian cinema' on July 27th. The writer and film critic Dr V Rajakrishnan explained the film movements, new wave which started in Italy and neorealism, which started in European countries and its reflection on our industry in his session on 28th July. Sri John Paul, the script writer could catch the attention of the audience with his oratory during his session on 29th entitled 'creative writing for film'. On 30th July the film critic Sri Shanmugasdas gave an elaborate expression of film appreciation giving special emphasis on Satyajit Ray's films. The second series of 'Deep Focus' came to an end with the session 'creative writing for film' by Sri Sajeew Pazhoor (script writer and director) on August 2nd.

The third series started on 9th August with Sri N Harikumar's (sound editor and mixing engineer) session on 'introduction to sound design' on 11th August. Sri Baiju Chandran, former Deputy Director of programme, Doordarshan elaborated 'the fundamentals of TV production.' On 13th and 14th August Sri Sunny Joseph renowned cinematographer highlighted the importance of cinematography in his series on 'Introduction to cinematography' and on the last day 6th August, Ms Sreekala the former News Editor Mathrubhumi channel gave a briefing on 'creative writing for television.' All the eighteen prominent resource persons interacted with the participants well and really cooperated with the organisers which made all the sessions fruitful by fulfilling the actual motive of the webinar series 'Deep Focus.' We are looking forward for such wonderful collaborative ventures in the future also.

SL N O.	NAME OF THE GUEST	DATE	TOPIC
1	SRI ADOOR GOPALAKRISHNAN	12 JULY 2021	INAUGURATION
2 3 4	MS MAALA PARVATHY MS VIDHU VINCENT MS ANUMOL	12 JULY 2021	GENDER EQUALITY & INCLUSIVITY IN MALAYALAM CINEMA
5	MS BINA PAUL	13 JULY 2021	INTRODUCTION TO VISUAL EDITING
6	MR MAHESH NARAYANAN	14 JULY 2021	INTRODUCTION TO FILM DIRECTION
7	DR C S VENKITESWARAN	15 JULY 2021	FILM APPRECIATION
8 9	MR SAJIN BABU MR DON PALATHARA	19 JULY 2021	INDEPENDENT CINEMA IN MALAYALAM: OPPURTUNITIES AND CHALLENGES
10	MR K B VENU	26 & 27 JULY 2021	HISTORY OF CINEMA(WORLD &INDIA)
11	DR V RAJAKRISHNAN	28 JULY 2021	FILM MOVEMENTS
12	MR JOHN PAUL	29 JULY 2021	CREATIVE WRITING FOR FILM
13	MR I SHANMUGHADAS	30 JULY 2021	FILM APPRECIATION (SATYAJIT RAY)
14	MR SAJEEV PAZHOOR	02 AUGUST 2021	CREATIVE WRITING FOR FILM
15	MR N HARIKUMAR	09 AUGUST 2021	INTRODUCTION TO SOUND DESIGN
16	MR BAIJU CHANDRAN	11 AUGUST 2021	FUNDAMENTALS OF TV PRODUCTION
17	MR SUNNY JOSEPH	13 & 14 AUGUST 2021	INTRODUCTION TO CINEMOTOGRAPHY
18	MS SREEKALA	16 AUGUST 2021	CREATIVE WRITING FOR TV

Session 1- July 12- Inauguration- Sri Adoor Gopalakrishnan

Sri Aspin Asharaf, College Managing Committee Chairman welcomed the gathering. **Dr A Biju**, Principal presented a report of the College. **Sri Kamal**, chairman, Kerala State Chalachitra Academy in his key note address talked about the importance of giving awareness among the students on how good films are made. He emphasised on the need to educate the students not in the academic line, but by screening good films. It is the need of the hour to educate the students and lay men as well. There is a programme called, 'tour and talkies' to promote films, but it is hindered during the pandemic. On the other hand, the replacement of seminars with webinars has its benefits as well. For example, people from anywhere, any of the MES colleges or others can participate in webinars in connection with film appreciation. He appreciated the attempt made by the college and stressed the relevance of the title. He ensured that this webinar series which is inaugurated by the veteran film maker, Sri Adoor Gopalakrishnan would be an excellent opportunity for students to experience films. **Dr Fazal Gaffoor**, MES president in his presidential address called Sri Adoor Gopalakrishnan as the spokesperson of new wave in Malayalam cinema. His reflections upon the humble beginning of theatres and the crisis in Malayalam movies with the advent of OTT platform, was also mentioned. Commercial movies are also needed in the society. Those who have passion for film can learn languages and cultures. Sri Adoor Gopalakrishnan's movies even have Psychology in it. He talked about Malayalam movies' evolution to two hundred releases per year. He called Kamal as the 'Gulzar of Kerala' who uses contemporary themes and music. He concluded by wishing good luck to the webinar series.

Sri Adoor Gopalakrishnan started his talk with the anxiety of talking without having eye contact with the audience. He appreciated MES for offering courses of contemporary significance as wanted by the society. He studied Economics and Politics, have independent opinions about contemporary events, but is not affiliated with any political organisation. These opinions can cause many issues, especially when we are

against the ruling party. Regarding censoring, originality is sometimes censored; the films which are censored had the authority to approach an appellate body with decision for objection. The decision to discard this authority is symbolic of dictatorship. There are people who ask why there are no stunts or songs in Adoor movies. What is there in those movies would not be taken care of, but the features that are not present are taken into consideration. Silent movies started during the late nineteenth century, then came sound, colour, wide screen and then big screen. When sound was introduced to movies, the objection in Europe was that sound would hinder the visual impact. Chaplain introduced inappropriate whistling with breathing and entered the world

of sound. After sound, new waves in Italy, France and Germany as an after effect of neo realism came. New wave influenced not merely Europe, but the whole world. The trio from Bengal began new Indian cinema. As instigation, Pune film Institute was started in 1961 and he joined the second batch. The students were mostly Malayalees, in a way with a detailed article in Mathrubhumi magazine; he was also responsible for it. No warm welcome was there from the Malayalam industry for PFI products. In the first movie, everyone was PFI products. In 1972 the movie 'Kodiyettom' got national award, but no recognition from Kerala Government was received. It did not get theatre in the beginning. There were fourteen prints, but only two theatres gave permission, one in Harippad and another in Kottayam. Within three days the movie got demand. It completed 145 days in theatre which was the movie's own strength, not of any actor or actress. Such movies are not rejected by people. Though Keralites are literate they like set concepts, basically they have blunt taste, not polished. Film societies should be started and masterpieces should be screened. Classics cannot be discarded as old by looking at the year. They are classics forever, never out dated. Great writers read classics, in the same way good movies also should be watched.

A Britain based journal 'sight and sound' expressed its concern over movie release in OTT platform and asked opinion about how to evolve interest of people to good

movies and bring people to theatres. Classics in various languages should be screened. When he visited Paris, he got the fortune of watching classic movies. Such an experience cannot be obtained in Kerala, this situation should be changed. The talk was followed by a question answer session.

- The movie 'Mathilukal' only portrayed a female voice, but no female characters how was the challenge accepted?

K Balakrishnan published it as a story, caused agitation in the reading public and should not be misunderstood as a novel. Many producers approached Basheer with the script and asked for permission, but none turned out to be successful, due to one or other reason, the prominent one being the challenge to be taken in the case of a movie without the physical presence of a heroine. The circumstances somehow became successful that he visited Basheer, who gave both royalty and permission. The movie got acceptance in every continent in which it was screened. But the greatest asset he got was the close relation he had with Basheer, the great writer and human being.

- What is your opinion about new generation film makers?

Everyone is new generation in the beginning. Within 20 years technology in film changed completely. What was thought to be impossible earlier is possible now. Technology has become as flexible as

to make movie making accessible to common people. A famous Spanish filmmaker while he visited Trivandrum said, “Today it is very easy to make films, but it is very difficult to make a good film.”

- What is your reflection about film societies?

In Kerala intellectuals had degraded people associated with movies, in order to change this tendency film societies were initiated. Malayalees had no exposure to classics, film societies became instrumental for screening foreign movies. Within 10 years, hundreds of film societies were started. Film societies could prove that genuine movie lovers will continue to promote good movies.

Sri Ajoy Chandran, from Chalachitra academy said that ‘Kodiyettom’ which was uploaded in YouTube six years before got 313k views and plenty of comments from youngsters; new generation people viewed it in connection with their education or for entertainment. They should watch more movies and try to interpret them. The academy has taken the responsibility of learning and research during the pandemic.

Sri P H Mohammed, the corporate manager talked about the cinema background of Kodungallur from P Bhaskaran to P S Rafeeq. Film Society started in Kodungallur during the 1960s by Dr Kareem and Dr Siddique. The college is also promoting and following the same line. He wished for good movies to happen in the future and let students get the opportunity to watch them.

The webinar series ‘Deep Focus’ got an excellent beginning with the gracious presence of Sri Adoor Gopalakrishnan, the veteran film maker. The occasion was blessed with the presence of Dr Fazal Gafoor and Sri Kamal. As the great filmmaker remarked, our students and faculty members got great opportunity to know more about films through the webinar series.



Session 2- July 12 AN- Panel Discussion on ‘Gender Equality and inclusivity in Malayalam Cinema’ by Ms Maala Parvathy, Ms Vidhu Vincent & Ms Anumol K



Vidhu Vincent- Gender equality is a subject to be discussed with more focus and depth. The recent issues of women establish that what we were doing and discussing are not enough about the topic. More campaigns and discussions are needed in this regard. A film magazine is available with the title 'Deep Focus'. Deep focus is a cinematographic or photographic technique. Whenever an area is focused for photography the object attains greater significance. A subject is taken into account with much focus, hence the title of the webinar series is very meaningful. We are nearing 100 years of movies, what was cinema doing to women or what were women doing in movies, how patriarchal norms distort democratic atmosphere in the world should be analytical, and she mentioned J C Daniel and P K Rosy, the Dalit woman. Until recently women came to movies for acting only. The reason why ladies are not interested to work behind the screen should be enquired. In almost all other fields women have equal opportunity with men, but not in the cinema world. Whether the rights are not extracted, many women are going to Film Institutes, but not all of them reach the field. Patriarchal politics works in the world of cinema that the area is not at all women friendly. Some kinds of struggles were initiated, but we were not able to continue with them and get sufficient development. Even though sufficient movements were there for the uplift of people

in the field, women were not even marked or considered as a prominent category. There are various areas for women to work in the fields such as: Director, camera woman, editor, art director, makeup woman, hair artist, catering woman, driver, production executive, controller, production assistants, light girls etc. Changes are happening, but gradual, only with more interference major changes can be brought out. Women considered the field as less secured, but that situation has changed now. Even these girls who are listening would have interest to come to the field. But we do not have favourable circumstances to learn here. Parents are anxious about the safety of their daughters in the field. Five years before there were serious concerns in this regard. There are issues in the field, which can be solved through discussions and other deliberations. Cinema is an ideological tool, though it is not the case with commercial movies. As Lenin has rightly remarked, "Cinema is the art form of the century." Cinema is the platform to exhibit the ideologies of women. Women must not be mere passive listeners, but must have active involvement in order to showcase sisterhood. Women should come forward, not only to the acting field, but other areas as well in order to make this a democratic field. This is the 93rd year of Oscar award, but only one woman got the best director award. In the current year 2021, 17 women got awards in various fields. What made such a drastic change was enquired worldwide, Ann bug University made an elaborate study on this earlier. Until recently, Korean movie 'Parasite', 'Moonlight' which addressed marginalisation got mentioned in the context of Oscar. The committee was ready to accept racial issues and marginalised sectors. It was a gradual process; committee had only men until recently, but now it includes various women as well. It was not an easy journey for her, which would have been for a man to take the second movie after making the first one 'Manhole' in 2016. Inclusivity should begin from home.

Anumol- Agreed with the previous speaker's opinions and added a few points. Definitely this is a male dominated field. Female perspective was not seen here. Only the perspectives which men considered as that of women were picturised. People should be educated through art works on what are the needs of women, how their emotions are. Female based cinema was not exhibited properly. To break the image imposed so far is the first task. Movies like 'Saras,' 'The Great Indian Kitchen' etc gave some space to women in the present age. We were glorifying many films which were not worthy to be praised it is good that such tendency is getting changed nowadays.

Maala Parvathy – she began her talk by mentioning that so far the discussion was on how women are portrayed in movies and what are the possibilities of work in cinema and the issues in connection with it. She said that she is going to focus upon the fact, what has cinema done to the consciousness of the public. Women are given stereotypic roles to play and behave. How a good woman

should behave, how one slap from the male character bring a huge transformation in a ruling mother in law or other women characters. There are movies that announce that a girl who became the victim of rape should not lead a normal life. In the movie like 'Kilichundan Mambazham' what is shown through comedy is how the married girl who is trying to elope with her lover is trying to preserve her chastity. Actually an art should make us freer and must liberate us from the narrow-mindedness; on the contrary, cinema is trying to cage our thoughts. She cited examples of women like Parvathy Thiruvoth, Anumol, Sameera etc. who successfully established themselves in the various fields of cinema. Even then the movie world is not very safe that depends on our minds. A woman should be capable of saying 'no' to a superior who behaves badly to her. Our life is not in the hands of any godfathers. If we have skill and talent, no one can defeat us, everyone in the world has suffered rejection sometime or other. We must work with perseverance, focus and attention in order to become successful. We must have knowledge about the position we need to reach and must work hard for achievement. How we are treated depends on our attitude. With the point that we must be fearless and wise, if so no one can defeat you, inclusivity and equality does not matter in that case, she winded up her talk for interaction.

- Is it necessary to prefix lady to women 'superstars'?

It is not that the affixing of 'lady' reduces inclusivity or gender equality. It can be taken in the positive sense that they are called as mere superstars and women have an extra 'lady' in the terminology. Earlier there were no women to be called so; today we have Manju Warriar, Nayanthara etc to assume that position. It is knowledge that makes us victorious, not arguments and disputes.

- The question posed to Ms Vidhu Vincent was, inclusivity often includes men and women, as a director how do you pursue lesbians, gays and their representation on screen?

We talk about 'he' and 'she' and often forget to address people who occupy the position between them. Recently the trend has changed in literature and films. She said she has never thought about picturising the third gender in cinema, because the issue of women itself remain unresolved. But many friends are thinking about their subject seriously and producers are also willing to make films based on such themes.

- Why LGBT categories have no space in movies?

Until recently they were not given any space in the society. Even now certain political parties and religion show displeasure to them. Only after getting their rights, they could think about such

opportunities. Our country is not able to fully accept them, they have to come forward to establish their space.

Meanwhile Ms Anumol asked the reason for not promoting films like 'Udalazham' when the character was played by Gauri Vasuki the viewership is lesser compared to 'Njan Marykutty' where Jayasurya played the lead role. The 'Udalazham' crew is thinking about another such project, but they are not getting a producer because of less audience support. Acting is a different field of activity that everyone cannot do. It is not necessary to be a murderer to perform the role of a murderer in cinema.

Women are not occupying the central position in cinema not because of lack of opportunity, but because of their less stability. They come to the limelight and go away quickly. On the other hand, men stay in the field for longer period.

Cinema cannot carry on without questioning discriminations based on class, colour or religion. That was a very productive panel discussion which concluded with a positive note that parents should invest their money to educate girls to make right choices in their lives rather than living according to the choices made by others.

Session 3- July 13- Bina Paul- Introduction to Visual Editing



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DEEP focus
WEBINAR SERIES ON
Film Making & Film Appreciation

**SESSION IV
INTRODUCTION TO
VISUAL EDITING**

**13 JULY 2021
4.00 PM - 6 PM**

Smt. Bina Paul
Film Editor &
Vice Chairperson, Kerala State Chalachitra Academy

President: Dr. A. Ripe | Coordination: Dr. N.P. Suresh, Deputy Director (Programmes), Kerala State Chalachitra Academy;
Smt. Rajitha Ramesh (Assistant Professor, MES Asmabi College) | Co-moderator: Dr. L.R. Muraleedharan (Tech English);
Prasanna T.P. (Tech English Film Production); Saranya M. Nasser (Tech Mass Communication)

POWERED BY: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION
PG & RESEARCH DEPT. OF ENGLISH

Ms. Bina Paul began her speech by expressing her pleasure at hearing all about her endorsements. She described editing as her favourite job in film. Editing is an integral part of film. It is the process of adding all the elements needed for a story and then replacing them with others. The job of an editor is to find those parts that fit the story and then put them together. After filming the parts for the film in different ways, the most suitable part for the story is selected in the editing table. That is why it takes a lot of time to shoot a movie.

Editing is not just about the use of software; rather, we must first understand the story. Then we need to understand the meaning of those parts and think about how it will tell the story. But for those parts to make sense, the parts before and after must be added. It only makes sense when multiple parts come together like this.

The editor's tools are to look at the shots, the story, the type of film being made, as well as the style of the song. Once the rhythm of the film is found and edited, it reaches its perfection. So we have to pay attention to that rhythm.

An editor's special ability is to look at things objectively more than any other technician. It is also important for an editor to look at the material that is received in a different way. When it comes down to it, there are many things that are visible beyond a dialogue. When we film scenes in landscape mode in cinema, attention has to be paid at every aspect of it. In addition, it is the job of the editor to make sure that the exact content is conveyed through it.

Session 4- July 14-Introduction to Film Direction-Mahesh Narayanan

REGISTRATION

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DEEP focus
WEBINAR SERIES ON
Film Making &
Film Appreciation

SPEAKER
Mahesh Narayanan
Film Director,
Screenwriter & Film Editor

SESSION V
WEBINAR ON
INTRODUCTION TO
FILM DIRECTION

14 JULY 2021
4.00 PM - 6 PM

Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajeesh, Deputy Director (Programmes), Kerala State Chalachitra Academy),
Smt. Najma Nazeer (Assistant Professor, MES Asmabi College) | Co-sponsors: Dr. T.R. Muraleekrishnan (HOD, English),
Praveen T.P. (HOD, Digital Film Production) | Sponsors: M. Nazeer (HOD, Mass Communication)

POWERED BY: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION
PG & RESEARCH DEPT. OF ENGLISH

Sri Mahesh Narayan started his talk by mentioning that he is more an editor rather than a director. In today's world the most accepted art form is cinema. As long as people have the faculty of telling and enjoying stories, films will continue to exist. This pandemic period is more fearful than war period. Film itself is the by-product of world war. Classic movies mark certain historical moments. Movie though is a collective art is not a necessity and no work from home option is there for movies. We need to tell movies according to the tendencies of the respective period of making. Usually technological advancement happen within a few years, today it has the length of a few months. Though things are changing quickly, cinema cannot be regarded as a medium that reached its completion. People are also incomplete; in cinema there is infinite knowledge to imbibe. Aptitude of the audience is the priority here. Sri Mahesh preferred to answer the questions raised by the audience. So he ended his talk with that note and invited questions.

- “Theatres exist mainly with advertisements,” a producer said, what will happen when movies are released through OTT platforms?

Everything in film should coexist. Cinema embraced technology with digitalisation. Ultimately an art form should reach the people effectively. If the circumstances are not allowing to reach a collective audience, then it could be through OTT platforms. In a particular period, if there are no writers that is the peculiarity of that age.

- How can a story be transformed into a script and then into a movie of two and half hours?

Story and screenplay should be approached differently. There is an organic procedure in the story. Without knowing the end of the story, we can start writing one. It should happen naturally. On the other hand, screenplay should have completeness. If we are writing for a different director, we must have awareness of how he is approaching it. Mutual reading makes a movie happen. One should record the complete narration, and then cut short it into two and half hours. In a screenplay precision of subject is mandatory.

- Why do you make movies?

Not to preach or change lives but the aim is to address situations happening around. Ultimately he is a story teller to entertain. To entertain means to engage effectively.

- Can a good editor be a good director?

There can be loop holes while the director is trying to transform the script into visual language. All these are unified by the editor. By justifying the script editing and writing tables are parallel. The editor when becomes the director the greatest advantage is that, he can communicate with more clarity and reduce the number of days for shooting.

- Cinema is considered as the byproduct of the director even by the great movie maker, Satyajit Ray, but isn't it right that movies are first shaped in the mind of the writer?

Ultimately director and writer are like spouses. A good child will be born only out of their unity of mind. Dramas have the advantage of changing the text, but not movies.

- What kind of difference do you feel while editing a thriller, love story and feel good films?

Whatever be the type of movie the editor must stand with the director. If the editor cannot enjoy his work it is better for him to quit. Even though no specific plan of action is required, the director's vision must not be lost. Issues will arise once the editor goes beyond the screenplay.

- What are the roles of an assistant director?

They have different roles like checking the continuity of action scenes, costumes etc. according to the demand of the movie. In big movies there will be an AD to supervise dialogues and a chief to supervise all ADs. His movie 'Malik' had 12 ADs, but for 'C U Soon' no AD was needed, so ultimately it is the movie that decides the role and number of assistant directors.

- What was the inspiration to make a movie like 'take off,' how was it accepted by the health workers?

It could have influenced health workers, especially nurses during the pandemic period. He got response from a nurse that usually nurses are portrayed in cheap comedies. It is for the first time the real life of a nurse is exposed in a movie.

- Did you expect such an acceptance to 'C U Soon?'

During the pandemic period he was thinking that there is no work from home for movies like other fields. The outcome of the thought during the first wave is the movie 'C U soon,' it got more acceptance than expected.

- What should be the qualities of a good editor?

An editor should have great patience. S/he must read a lot, it is a hidden art.

- You have taken movies of different dimensions. What material would impress you?

The storyline should be true to life. He cited the example of ‘take off’ and ‘C U Soon’ to illustrate his point.

- Occasion of taking the movie ‘Mili.’

‘Mili’ is the male version of Sri Rajesh Pillai who shared his apprehensions and inhibitions, so it can be regarded as a collaborative work.

- What are the qualities of Fahad Fazil with whom you have taken two movies?

Primarily he is a friend with like mindedness. He has great patience, a good observer with transparency and he works hard to make his characters good.

- What kind of research do you do before taking a movie?

If the plot is familiar, then the research is already done. When the subject is less familiar it needs great effort. If our way is legitimate, the detailing will come naturally.

- It is widely said that OTT releases are not based on socio cultural parameters like gender, culture, race, class or caste, but on a completely different lens. Do you think there is such a drastic change?

Audience accepts cross cultural aspects, they have more interest in content than in form. However local we go, more will be the reach. Economic aspect should also work out. We must not think that men have changed a lot, they are still narrow-minded.

That was the talk and response from a passionate film maker. “To be an editor of movies no assistance or knowledge of software is needed, but craft should be there.”

Those are the words from an editor with great craftsmanship. Though he appeared a bit tough in the beginning, his sincere words could reduce the appearance of rigidity and he turned out to be an ardent lover of movie editing and making.

Session 5- July 15-Film Appreciation- C S Venkiteswaran



REGISTRATION QR CODE

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DEEP focus
WEBINAR SERIES ON
Film Making &
Film Appreciation

SESSION IV
WEBINAR ON
FILM APPRECIATION

15 JULY 2021
4.00 PM - 6 PM

Dr. C.S Venkiteswaran
National and State Award Winning Film Critic

Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajesh, Deputy Director (Programmes), Kerala State Chalachitra Academy),
Smt. Najma Naseer (Assistant Professor, MES Asmabi College) | Conveners: Dr. T.R. Muralikrishnan (HOD, English),
Prasoon T.P. (HOD, Digital Film Production) Sunaina M. Naser (HOD, Mass Communication)

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Dr. C. S. Venkiteswaran is a renowned Indian film critic, professor, documentary filmmaker and writer. He writes predominantly in English and Malayalam and won the National Film Award for Best Film Critic in 2009. He started off by stating that the primary goal of this session is to understand cinematic images and other elements that give depth to movies. Cinema is a versatile medium where different elements like visual imagination, emotional expressions and art comes together. It is also an industrial art, as cinema is a result of a lot of scientific and industrial experiments. From the invention of celluloid camera to today's digital camera, we can see how science and technology have influenced cinema.

Cinema is a hybrid composite art that is evolving. It has a global history as well as local history. Cinema has always tried to capture the diverse custom, culture, literature, art and politics. Throughout history, we can see the evident influence of different artistic forms (music, dance and literature) in different elements of cinema like: costume, background, light and settings.

Then he gave an overview of how ancient paintings and artworks are an early depiction of cinematic image. Colours, people, things, backgrounds, and other features helps to evoke

emotions and create a dramatic cinematic situation. The second BC paintings in the Ajan caves, the Maheswamadhini stone statues, the last judgement mural in St. Mary's church Angamali and the Pat Chithra of Bengal, Raja Ravivarma's oil paintings are perfect examples.

The first form of cinema introduced to Indians was 'Tholpaavakooth': an art of light and shadows, where historical stories were projected on a screen using dolls. Talking about Cinema and techniques used to create cinematic images, he defined cinema as a continuation of a long history of visual imagination, expression and arts. Cinema is also an industrial art made possible by revolutions in science and technology, techniques of chemical processing, optics, electricity and a long tradition of popular cultures of storytelling, folk performance, and song and dance. It is an illusion of movement through persistence of vision. The experience of a continuous movement is totally artificial and exists only in our minds.

Dr C S Venkiteswaran then elaborated on shots and sequences. A string of shots creates a sequence. While the succession of frames create the appearance of motion, the succession of shots creates meaning and reason. He talked about different types of shots: extreme long shot that provides a distant view of people and events, which gives us a sense that no one is individualized, long shot that integrate settings and characters, their emotional state/intent etc, medium shots that usually frame two people waist up and it depicts the dynamics of relations of power/attachment etc, close up shots, low angle shots that makes the subject seem larger than life and tilted shots that indicate disturbed state of mind.

Films are shot in a particular order chosen by its creator. Editing is the process of putting shots together. There are two types of editing Montage and Mise en scene. Montage relates to the element of time. It depends on the genre of the film, or on the information communicated to the audience. It is used to speed up time, to convey lot of information in short span of time. It is also used to create laughter and to develop characters, to communicate the transformation and growth of a character over a short amount of time. We can also combine multiple storylines in films.

Mise en Scene is a French term meaning 'everything in the frame'. Elements that make up mise en scene include, actors and their performances and their styles, location that sets the mood of the scene and supports the action, set design that builds the world of the location and add context to the story, Lighting, camera composition, depth of space, costumes, hair and makeup. He explained how these elements influence the cinematic images.

Lighting picks out relevant details or figures in a scene and prioritises the plot. It also establishes a set of values to what we are seeing, by throwing more or less light on the elements

in scene and heightens mood and atmosphere. Camera and its various components like angle movement, position, composition and depth of field are important in cinema.

He concluded his lecture by talking about sound in cinema. Sound has existed in film since 1927. Sound is used conventionally to create a more involving and believable narrative. There are primarily two types of sound in film, Diegetic and Non-diegetic. Diegesis, the Greek term for world is used in film analysis to describe the narrative world of a film. Diegetic sound can be subdivided into: dialogue, speech sound effects, footsteps, doors closing, gun shots, ambient sound, background noise, distant chatter, wind, traffic etc. Non-Diegetic sounds are sound which has been added to support the mood and atmosphere that the filmmaker is trying to convey. Sound effects are of two types: synchronous and asynchronous sounds. Synchronous sounds are those which are synchronized or matched with what is viewed. It contributes to the realism in film and helps to create a particular atmosphere/mood. Asynchronous sound effects are not matched with a visible source of the sound on screen. It provides an appropriate emotional nuance, and they may also add to the realism of the film. Meaning of a visual image is dependent upon all these elements. Obviously, it has social, cultural, political and psychological dimensions and its reception varies from viewer to viewer. Not only what is included but also what is excluded from the frame/shot/sequence or narrative is important to understand cinema.

Session 6 July 19- Panel Discussion on ‘Independent Cinema in Malayalam: Opportunities and Challenges’ by Sri Sajin Babu and Don Palathra





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**INDEPENDENT CINEMA IN MALAYALAM:
 OPPORTUNITIES AND CHALLENGES**



Session VII
Sajin Babu
 Film Director, Producer &
 National Award Winner



Session VIII
Don Palathra
 Film Director, Screen Writer &
 Documentary Film Maker

19 JULY 2021 - 4 PM - 6 PM

Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajesh, Deputy Director (Programmes), Kerala State Chalachitra Academy,
 Smt. Najma Nazeer (Assistant Professor, MES Asmabi College) | Convenors: Dr. T.R. Muralikrishnan (Hindi, English),
 Praseem T.P. (Hindi, Digital Film Production) Sushama M. Nazeer (Hindi, Mass Communication)

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Sri Don Palathara, remarkable independent film director, screenwriter and documentary film maker initiated the panel discussion by expressing that the perfect answer of how mainstream cinema differs from independent cinema is still not defined. According to him a movie gets its independent nature when it has the freedom to express itself without restrictions. Independent movies are made on low budget or zero budget. So they don't have the producers' pressure to create a profit out of the movie, they don't have to bent their stories or cast superstars with star value. They can express their inner thoughts and feelings without capitalistic restrictions. Independent cinema is a platform where film makers can express themselves without altering their thoughts, where they can create what they want and how they want without the influence of outer forces.

One of the main characteristics of independent cinema is that it is bolder and has a different way of portraying their content than the mainstream cinema. While responding to a query on the stereotyping of independent cinemas, Don said that independent cinemas are different, their purpose is different and he does not expect his cinema to be universally accepted. Independent cinemas are mostly slow paced with long shots and deals with deep contents. It provides space to think deeply about the movie and they don't accept a review from people who don't have the patience to watch and think further about the movie. Differing from instantaneous effects intended by mainstream cinemas, independent movies are meant to have long life and greater impact in the society. Sharing his experience of watching one of his movies 'shavam' again, he opined that the views and preferences of a director undergo change with time.

Sajin Babu, national award winning independent film director, explained how technological development was instrumental in bringing out more independent cinemas. He explained how OTT platforms have given more space and visibility to independent movies. OTT platforms are ready to accept and stream independent movies if the content is solid. By streaming on OTT platforms, independent movies are getting more global recognition and reach. Audience are also evolving for the best, they are now ready to accept good cinema, even though there is not a huge star cast or a celebrated film crew in independent films.

Nowadays star value is decelerating on one side. Recently mainstream OTT platforms rejected to stream some movies of mainstream stars. The time when a movie will become super hit only because of the presence of a super star is long gone. The OTT platforms are only ready to stream the movies that have a certain depth or quality of content. This is a good sign for independent film makers.

At the same time, as OTT platforms are profit driven and should ensure that they will be streaming contents that are loved by their audience. They also have certain politics to make sure that they keep their viewers satisfied and entertained in order to get desired profit. Hence

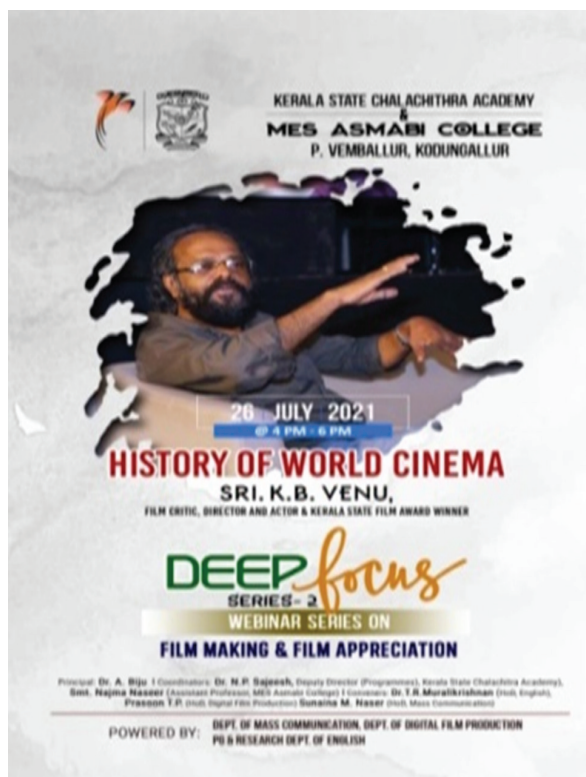
independent cinemas may face hostile reception from OTT platforms in the future.

Discussing on political correctness, the directors opined that it is nearly impossible to create a movie that is politically and morally correct for everyone.

The trend of award movies being stereotyped as boring, slow and dull is witnessing a shift with the global recognition accorded to independent cinemas. The directors acknowledged the recognition rendered by film festivals to independent cinema. Simultaneously they suggested categorising independent movies and mainstream movies as separate categories in the festival.

They concluded by talking about censorship policy of the state, and voiced their dissent over the state's interference in their creation. They cited censorship as an exaggerated exercise by the government to exercise their authority and create an illusion of fake concern towards the society. Being an inevitable process in releasing cinema in theatre's censorship is reluctantly embraced by the makers of the movie.

Session 7- July 26- History of World Cinema- K B Venu



Sri. K.B.Venu, renowned director, script writer, actor and film critic of Malayalam film industry started the session on the history of world cinema stating that, history of world cinema is not as long as that of the history of literature or art. It is short but at the same time complicated, as it is the representation of different nations, cultures and languages.

Cinema is a flexible medium with a wide range of possibilities. A study of the history of cinema will enable us to understand the visual and technical evolution of world cinema.

Cinema is the first communication medium to be based upon psycho perceptual illusions created by machines. It is a versatile piece of art where science, art, psychology and philosophy come together by making it a hybrid art form.

Cinema enjoys its uniqueness owing to its versatility. The basic biological phenomenon that makes cinema possible is the 'persistence of vision,' where our brain retains an image in the retina, even after the removal of image. Thus cinema is a grand optical illusion, where we are fooled to believe that an object is in motion when in reality it is static. He talked about certain techniques used to create the illusion of motion. The first was 'Flicker Fusion' a phenomenon where the dark frames in between stills is not seen by the viewers. The second was 'Beta Movement,' where a series of lights are illuminated in a particular pattern or sequence to create an illusion of motion.

The idea of cinema is the result of years of hard work and infinite experiments. Humans tried to create a life, parallel to real life and thus evolved the spectacle called cinema. They started their quest of creating a parallel life by making replicas of inanimate birds and trees.

In the course of the lecture, Sri K B Venu explained the early experiments that led to the creation of motion picture. Edward Muybridge was the first person to introduce movement to cinema through 'glass plate series' experiment in 1877, where he set up 12 electrically operated cameras in a particular way in a horse race track to capture the perfect pattern of motion. Then there was the 'Magic lantern' where images are painted in a glass sheet and projected using an oil lamp and lenses. It was an early method of storytelling. The magic lantern shows are still conducted in America and England to celebrate the heritage and memory of early cinema.

The first and foremost revolutionary invention in the world of cinema was the movie projection device 'kineto graph' in 1889 by Sir. Thomas Alva Edison. It was a peeping device with a hole made on a metal box for viewing. It was heavy, immovable and could only be used for individual projection. Later the Lumiere brothers invented the 'cinematograph.' It was a revolutionary invention as it served the purpose of camera, printer and projector. It was lightweight, so was movable and was operated manually. The

first public motion picture projection was an almost one minute long video strip of 'workers leaving Lumiere factory' done by the Lumiere brothers in Paris on 1895 March 22nd for a private audience. It was the first effective projection of film. Later they projected 10 short films

in the basement of grand cafe, Paris to public audience and charged one Frank per head. To the normal audience of the time cinema was like magic and they rushed in to watch the spectacle. The Lumiere brothers made a profit of about 7000 Franks within a month.

Later Thomas Alva Edison who heard about the cinematograph developed a modified American version of cinematograph in 1896. It was named 'vitascope' and was electronically operated. He projected 12 cinemas in New York and people hailed this show as his greatest marvel. But in these entire instances cinema was a meaningless strip of moving objects. It was short and pointless.

The narrative potential of cinema was discovered by Georges Milese, a French magician interested in cinema. He invented his own camera after his request to buy a cinematograph was rejected by the Lumiere brothers. He was the first independent producer- director and owner of a projection theatre. He got the revelation that real time and real space can be manipulated through cinema, the fact that we can merge two different times and spaces and combine them into a single motion picture. The idea of 'shots' was introduced by Edwiner Porter an American film maker. In one of his movies, 'The Life of an American Fireman' he combined the shots of activities and preparation of fire and rescue team and shots of an actual building in fire to create a meaningful continuous strip of film. He realised that through editing continuity one can present a complete meaningful story, which can evoke emotions like happiness, sadness and tension among audience.

Then he proceeded to explain about the Silent era of world cinema which was from 1913 to 1927. He acknowledged Charlie Chaplin as the most influential person in the world of cinema. He was the greatest showman and a multitalented genius. He is a legend who is still celebrated by the world for his iconic figure and humorous and exceptional acting. Buster Keaton was also a prominent figure of Silent era of world cinema. His nickname was 'the great stone face' and he presented humour through his body language.

The arrival of sound in world cinema was in 1927, through the film 'Jazz Singer'. At first, sound cinema was made by prerecording sounds and acting according to the sound, while playing the record. Even though it was a revolutionary invention, sound in cinema, had its share of objections as it restricted the creative aspects of cinema.

1932 to 1946 witnessed the golden age of American cinema, with the introduction of filmmaking studios and emergence of super stars and iconic movies that left their marks in the history of cinema. Alfred Hitchcock who is known as the master of suspense, dominated both

the silent as well as sound cinemas. His cinema was the epitome of perfection with new and innovative film making techniques and ideas. His movie 'Citizen Kane' is a masterpiece, highly regarded for its cinematographic brilliance and innovative making. Akira Kurosawa, with his creative genius was also a prominent figure in world cinema.

He concluded the session explaining about two important cinema movements that played an essential role in making cinema a celebrated medium- Italian Neorealism and French new wave. Italian Neorealism is a national film movement characterized by stories set amongst the poor and the working class. They are filmed on location, frequently with non-professional actors. They primarily address the difficult economic and moral conditions of post-World War II Italy, representing changes in the Italian psyche and conditions of everyday life, including poverty, oppression, injustice and desperation. The 'French new wave' was primarily a movement against the studio system. New wave filmmakers explored new approaches to editing, visual style, and narrative, as well as engagement with the social and political upheavals of the era, often making use of irony or exploring existential themes.

Session 8- July 27- History of Indian Cinema, K B Venu



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SESSION II
HISTORY OF INDIAN CINEMA
 27 | JULY | 2021
 @ 4 PM - 6 PM
SRI. K.B. VENU
 FILM CRITIC, DIRECTOR AND ACTOR
 KERALA STATE FILM AWARD WINNER


SPEAKER

DEEP focus
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In the session on 'History of Indian cinema,' Sri. K.B. Venu asserted the long and prestigious heritage and history of Indian cinema. The first movie projection in India was done by Lumiere brothers on 7th July 1896 in Watsons Hotel, just six months after it was projected in Paris. They projected the same six cinemas that they projected in Paris. This was a historic moment in Indian cinema. The Indian audience was already exposed to the screen through shadow plays and magic lantern shows. So they welcomed cinema with much enthusiasm. A heritage of unique storytelling methods assisted cinema to thrive in India.

He introduced some prominent figures of Indian cinema history. Sir Heera Lal Sen was the first person to project a movie in India in 1897. He was a photographer by profession and captured a portion of a musical opera named 'the flower of Persia.' He filmed about twelve feature cinemas, ten documentaries and three advertisements. In 1904 he filmed a two hour long cinema 'Alibaba and the thirty thieves', but none of his works survived as it was all destroyed in a fire in his godown. He was not celebrated or known as the father of cinema as his work lacked cinematic language and creative elements. Harishchandra Sakkaram Bahtwadekar made the first Indian documentary, which was about a wrestling match. It was shot in 1899 at Mumbai. The first Indian feature cinema was named 'Pundlik' and was only 23 minute long.

Sri Dadasaheb Phalke is considered as the father of Indian cinema. He took great efforts to study and understand the technical aspects of cinema. He was a real 'Auteur' with a refined view on technical and creative aspects of cinema. His movies were truly Indian, as he used only Indian artists and technicians. His first full length feature cinema 'Raja Harishchandra' was released on May 3rd 1913 at Mumbai coronation cinema. It was a huge success and encouraged other novice and young filmmakers.

Interestingly enough the heroine of the movie was actually a man named Anna Salunke, who later played a double role of Ram as well as Seetha in the movie 'Lanka Dahan'. The first male and female child artist of Indian cinema was Balachandra Phalke and Mandakini Phalke respectively who were the son and daughter of Dadasaheb Phalke. The first Indian female actor was Kamalabai Ghokale. In 1917 Phalke remade 'Raja

Harishchandra' and along with it he made a documentary 'how to prepare a film' which is still considered as a valuable contribution to the history of Indian cinema. He made about 95 feature length films and 27 short films. The Dadasaheb Phalke award, a life contribution award in the field of cinema is named after him.

He explained about the growth of cinema in other Indian languages. The first Tamil silent

movie is 'Keechaka Vadham' (1916) by K. Nadaraja Modaliyar. The first Bengali silent movie is 'Bilwamangal' (1919) by Rustomji Dhotiwala. Himanshu Rai is one of the most important figures of Indian cinema. He made films with classic dimensions during the Silent era. He established the 'Bombay Talkies Studio' in 1934. One of his cinemas 'Karma' is considered as a landmark to Indian cinema. The heroine of the movie was Rai's wife, Devika Rani, and her performance was highly appreciated by the viewers. The movie also challenged the conservative audience of India, as it featured a four minute long kissing scene between Rai and Devika.

Elaborating on the history of Malayalam cinema, Sri K B Venu cited legendary Malayalam filmmaker Kaattukkaran Vaarunni Joseph. He successfully conducted a bioscope show at the Thrissur pooram venue in 1907. He was the first person to project a movie in Kerala. He travelled all around south India with his bioscope and branded his show as Jose Electric Bioscope.

Malayalam cinema is grateful to Sri J.C Daniel. Hailed as the father of Malayalam cinema, he trained himself in all cinema techniques and established Kerala's first film studio, 'The Travancore National Picture' in Trivandrum. 'Vikathakumaran' (1928) directed and produced by J C Daniel was the first Malayalam silent movie. He himself was the hero of the movie, and P K Rosy was the heroine of the movie. 'Marthandavarma' of 1932 is another significant movie of Malayalam cinema history. It was an adaptation of a book of the same name and was a great movie. But the projection of the movie was confiscated on the first day itself due to copyright issues with the publishers of the novel. Later film makers like K P Kumaran, Adoor Gopalakrishnan, Bharathan heralded the golden age of Malayalam cinema.

The first sound cinema of India that told the love story of a prince and a gypsy woman Alam Ara,' was released in 1931. It was the first film to incorporate songs. 'Kalidas ' was the first Tamil sound film, 'Jamai Shashti' was the first Bengali sound film and 'Balan' was the first Malayalam sound film. He cited PC Barua's 'Devdas' that brought a new trend in Indian film industry. The movie about a heartbroken lover was a huge success and was adapted to several other Indian languages. The first Indian colour cinema was 'Kisan Kanya' which came out in 1937.

The golden age of Indian cinema was from 1940 to 1960. It was the dawn of independence. India was a young nation filled with poverty and confusions due to partition and other socio-political situations of post-independence.

History of Indian cinema is incomplete without Sathyajit Ray. He is ranked among the most celebrated international filmmakers of 1950s. Ray made himself distinct by making films

with an uncompromising stand on maintaining artistic standard. The best example for his unique filmmaking is 'Pather Panchali' (1955). The movie bagged several national and international accolades and was an inevitable presence in film festivals worldwide. Ray was instrumental in establishing the first film society in India, The Calcutta Film Society. Ray was always fascinated by the art of cinema. He wrote about cinema in famous publications. The 'Apu Trilogy' was also a great contribution of Roy to Indian cinema.

V.S Shantaram is another prominent figure in Indian cinema history. He maintained supremacy in mainstream Indian cinema for six decades. He was a director, producer and actor. Shantaram led Indian cinema to greater technical excellence.

Bimal Roy, another important film maker was a Director, Producer, Cinematographer and Editor. Progressive ideology and adherence to realism mark Bimal Roy's films. At the same time he was particular about making his movies appealing to the common man. Melodious music and popular songs adorned Roy's films. Salil Chowdhuri and S D Berman were his favourite music directors. Bimal Roy's films influenced Indian cinema and World cinema profoundly. In Indian cinema, his influence extended to both mainstream commercial Hindi Cinema and the emerging Parallel cinema. 'Do Bigha

Zamin' (1953) was the first film to successfully straddle art and commercial cinema. It was a commercial and critical success, winning the International Prize at the 1954 Cannes Film Festival. The film in fact paved way for the Indian New Wave.

Sri K B Venu brought to attention the contributions of Mehaboob Khan, Raj Kapoor, Guru Dutt, the anarchist film maker Ritwik Khatak and Mani Kaul. Kaul is considered as the torch bearer of Indian New Wave cinema. His celebrated work 'Uski Roti' came out in 1969. Kaul's mission was to make movies in pure cinematic language. Kaul believed in the power of cinematic visuals. Another important personality in new wave cinema is Kumar Sahani. He came under the influence of Ritwik Ghatak during his student days at FTTL. He was deeply interested in the epic narrative traditions of India. He studied at IDHEC in France and assisted the great Robert Bresson in his film 'Une Femme Douce' (A Gentle Woman). Sri Venu also talked about Mrunal Singh, Shyam Benagal and Ketan Mehta, who played major roles in the growth of new wave cinema.

In the concluding part of the lecture, Sri K B Venu gave an overview of important female figures in new wave cinema. Deepa Mehta is a bold filmmaker who provoked the conservative Indian society with her courageous portrayal of social issues. Along with Deepa Mehta, Mira Nair, and Aparna Singh also played major roles in the growth of new wave cinema.

Session 9- July 28- Film Movements: New wave and Neo realism, Dr V Rajakrishnan




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SESSION 3
FILM MOVEMENTS
(NEO REALISM AND
NEW WAVE)

Speaker
Dr. V. Rajakrishnan
Film Critic and Filmmaker,
National and State Award Winner



28 JULY 2021 - 4.PM-6 PM

DEEP focus
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Both new wave and neorealism are European movements. During the last century

the major changes in the period was closely associated with these movements. Usually movements in cinema are long living compared to other art forms. The last coherent movement in painting was surrealism; but nothing of that sort can be said about cinema. New wave and neorealism has distinctive meanings in each country. For instance, new wave in Japan, France and India are entirely different, together they are called new wave. About neorealism, it is one of the landmarks in the history of cinema which was short lived also. Italian neorealism is on the forefront in this regard, does not mean that in other countries there was no neorealism. During the post war period certain tendencies are taken as neo-realistic. In Mussolini's Italy the after effect of war has not been wiped away. At that period certain young film makers like Savitini, Musoti, Musolini etc. revived movies. Comparatively low budget movies of ordinary people were made; they reconstructed the concept of actors, used non-professional actors and real locations. 'Bicycle Thieves,' is the story of theft of a cycle of Antonio. The film gives a startling message that the circumstances is so desperate that the society is full of bicycle thieves,

hence the use of plural for the title, portrayed post war Italy. Its impact was there in Indian movies also. Satyajit Ray was deeply influenced by Italian Neorealism. MT Vasudevan Nair's 'Nirmalyam' can be labelled as neorealistic. The fact is that it lasted only for a short period, but that does not reduce its importance. In 1943 and 1950 Fellini and Antonioni made 'Eight and half' (midlife crisis of a film director) and 'Undesert' respectively. Rossellini was another film maker who made Open City a representative movie of the era. Belra Sahani's 'Gopi ka Zameen' is a must watch classic.

New wave has different meaning in various countries like India, Japan. France etc. It began in 1950s in France. Gothan and Charle started as film critics, but gradually they became film makers. French new wave lasted for a long time. Author theory, where film director is also independent marks his signature with unique identity. New wave rejected classical concept of film. Tyranny of screenplay, unity of time, place and action were distorted. The beginner of new wave and parallel cinema which began during the 1960s in

Indian context is much debated among the film historians. He wanted to go with Sri Adoor Gopalakrishnan who remarked that Mrinal Sen's 'Bhuvan Shome' is the beginning of new wave.

Session 10- July 29- Creative Writing for Film- John Paul

DEEP focus
SERIES- 2
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SESSION 4

CREATIVE WRITING FOR FILM

Sri. John Paul
Script Writer

29 | JULY | 2021
@ 4 PM - 6 PM

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Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajesh, Deputy Director (Programmes), Kerala State Chalachithra Academy,
Smt. Najma Nazeer (Assistant Professor, MES Asmabi College) | Co-sponsors: Dr. T.R. Muralikrishnan (Hindi, English),
Praseem T.P. (Hindi, Digital Film Production) | Sponsor: M. Nazeer (Hindi, Mass Communication)

POWERED BY: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION
PG & RESEARCH DEPT. OF ENGLISH

Deep Focus, Cinema and writing for film, a programme where Chalachitra academy collaborates cannot be avoided even in bad circumstance; Sri John Paul started his talk with such a remark. The art form called cinema came in to existence from drama in the Indian context. All the world movies originated to reconstruct movements. In daily life movements can be made and seen. Ultimately the surge for the recreation of movements culminated in movies. Cinema talks a different language. It has longs, shorts and its own grammar. Writing is using alphabets, but making of film is through visuals. Visuals talk in movies, dialogues complement them, both are fundamentally different. Creative writing for cinema is often misunderstood. It is the scriptwriter who mostly writes in the context of movies. Ultimately the director is the maker of a movie, where he transforms the alphabets to the visual frame with his soul, which is called visual mounting. Blueprint or take off point is the screenplay. Somebody said, anyone can direct a movie with M T's screenplay, because everything will be mentioned there. But cinema is not merely what is being said. For example, if the screenplay of 'Vysali' was given to Sathyan Andikkad it would have been a different movie. 'Vadakkan Veera Gadhā' would have been entirely

different if directed by Shaji Kailas. So the screenplay is worked out in his/her own way

by including the inner vision and attitude, this is applicable in every case. M T's 'Neelathamara' directed by Yusuf Ali Kecheri when reworked by Lal Jose after a few decades is entirely different. Through whose mind the screenplay travels and passes through in order to make a movie, which is a factor in determining the nature and grammar of that movie. Creative writing for cinema is not a subject restricted within the script writer. He talked about the origin of Malayalam cinema writing from 'Vikathakumaran,' 'Balan,' 'Newspaper boy' etc. Neo realism had its effect on cinema also, where writers began to give focus on picturisation of real life incidents. Thoppil Bhasi, S L Puram Sadanandan. K T Mohammed etc. became torch bearers of the new line of screenplay. Cinema is not meant to picturise the narrative of the victorious alone, but those who are defeated also have stories, they also got voice in movies. The line of movies from M T Vasudevan Nair, Padmarajan etc. who influenced the later movie writers to highlight the day to day lives of common people was discussed. K G George's

'Yavanika' is a text book specimen for students of screen play. Thus Malayalam movies which are comparatively young could astonish the Indian cine world. Screenplay and cinema are so attached that they cannot be separated. Before 15 years, people between the age group of 25 to 45 determined the likes and dislikes in cinema, but today the age group between 15 and 25, decides the trend. With the point contemporary era requires novelty in cinematic themes he

concluded his talk and invited questions.

- Comment on the negatively inclined protagonists in movies

The age of ideal characters with complete goodness is over. The reality is that people have virtues and vices embedded in him/her. When the portrayal is that of genuine people with originality, it will be accepted, otherwise will be rejected.

- How shall a good screenplay be framed?

What is expected is changing day by day, since life is changing. A model screenplay cannot be pinpointed. It cannot be said that this is perfect or ultimate. The director and

writer should decide what is needed in a particular context. What a particular cinema is trying to communicate should be conveyed.

- Who is your favourite director, the one who reproduced your screenplay perfectly?

He said it is a very easy question, but the answer is difficult. He does not respect the directors who recreate his screenplay as such. They should work on it and reconstruct it. The mutual reciprocity results in good movies. He cited 'Oru Minnaminuginte Nurunguvattom' as an example. Generations can relate to the characters which established its success.

It is difficult to reproduce the soul of the speech made by Sri John Paul. He used such excellent usages in Malayalam language that it is difficult to reproduce his speech in a different language. This is one of the limitations of translation. Even when not in good health he could do justice to the topic and satisfy the audience.

He rightly remarked, "cinema has the history of just 126 years, the youngest of all arts, still the most compelling art. In cinema all grammar needs to be violated. Craft should become your tool; you should not be the tool of craft." With these words, the ardent lover of cinema concluded his session.

Session 11-July 30- Film Appreciation (Satyajit Ray), Sri I Shanmughadas




KERALA STATE CHALACHITHRA ACADEMY
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DEEP focus
 SERIES- 2
 WEBINAR SERIES ON
 FILM MAKING & FILM APPRECIATION

SESSION 5
FILM APPRECIATION
 (SATYAJITH RAY)

30 | JULY | 2021
 @ 4 PM - 6 PM

Speaker
I. Shanmughadas
 National and State
 Award Winning Film Critic

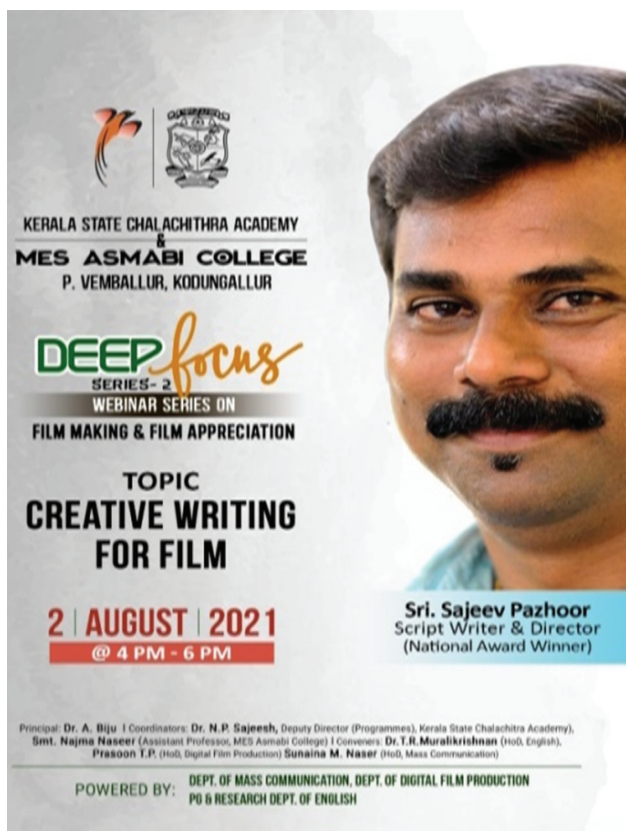
Principal: **Dr. A. Riju** | Coordinators: **Dr. N.P. Sajeesh**, Deputy Director (Programmes), Kerala State Chalachithra Academy),
Smt. Najma Nasser (Assistant Professor, MES Asmabi College) | Conveners: **Dr.T.R.Muralikrishnan** (HOD, English),
Praseon T.P. (HOD, Digital Film Production) **Sunaina M. Naser** (HOD, Mass Communication)

POWERED BY: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION
 PG & RESEARCH DEPT. OF ENGLISH

I. Shanmughadas, the famous critic, writer and the national award winner for the best film critic in 1999 handled a session on 'film appreciation Satyajit Ray.' Satyajit Ray was an Indian film director, scriptwriter and author. He is widely considered as the greatest filmmakers of all time, and he is also known as a versatile genius because apart from directing films he often designed the posters, wrote the songs, and handled the photography works etc. He was also an author and an editor for a newspaper. His first film was 'Pather Panchali' (Song of the road) an adaptation of Bibhutibhushan Bandyopadhy's Bengali novel of the same name. The film was mainly shot in location and not in the studio, featured mostly amateur actors and was made by an inexperienced crew. People often criticised him for filming in the location and for portraying amateur actors. Satyajit Ray himself dealt with the camera works wrote songs for the film and designed the poster. For this film Ray did not have a script but he instead drew sketches of the scenes. One of his famous sketches was the train sequence from 'Pather Panchali.' This film is notable for its realistic portrayal of everyday life and artistic composition of his camera work. He received many prestigious awards for this masterpiece. It also won an award for 'Best Human Document' at Cannes.

Some of Ray's films were inspired from Tagore's work and one of them was 'Charulatha' adapted from Tagore's novella 'The Broken Nest', in English the film was called 'The Lonely Wife'. Satyajit Ray often designed the posters for the films such as, 'Charulatha,' 'Aranyer Dib Ratri,' 'Pather panchali' etc. The Sahitya academy logo and the design on the Will's cigarette packet was also designed by him. His film 'Nayak' portraying a matinee idol on a 24-hour train journey from Kolkata to Delhi to receive a national award was known as an art house film/ mainstream film. People often asked him about not directing English or Hindi films and he replied that "When I cast a particular person for my film, I would take extreme care about the way in which the actor is delivering dialogues", he was very cautious about delivering of dialogues. He directed two short films known as 'two', and 'Piku'. The filmable 'two' did not contain any dialogues in them. He received Bharat Ratna in 1992, but the happiest moment in his life of winning a special Oscar for "Life Time Achievement" from academy of motion picture arts and science was informed only in his deathbed. The session was concluded by an interactive session with the participants.

Session 12- August 2- Creative Writing for Film, Sri Sajeiv Pazhoor



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DEEP focus
 SERIES- 2
 WEBINAR SERIES ON
 FILM MAKING & FILM APPRECIATION

TOPIC
CREATIVE WRITING
FOR FILM

2 | AUGUST | 2021
@ 4 PM - 6 PM

Sri. Sajeiv Pazhoor
 Script Writer & Director
 (National Award Winner)

Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajeesh, Deputy Director (Programmes), Kerala State Chalachithra Academy),
 Smt. Najma Naseer (Assistant Professor, MES Asmabi College) | Conveners: Dr.T.R.Muralikrishnan (Hod, English),
 Prasoon T.P. (Hod, Digital Film Production) Sunaina M. Naseer (Hod, Mass Communication)

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Sri Sajeer Pazhoor started by apologising since he was on his way from airport to Kollam and he joined the webinar on the way. He expressed his happiness in the concept of the webinar series 'Deep Focus.' He began with the concept of screenplay in classical foreign concept as in 1 act, 2 acts or 3 acts. In our context, it should be based on one particular theme chosen. Cinema is the product of the last century. Painting and music have for its basis colours and 7 notes respectively. Cinema is a blend of all arts. The 24 frames is Mathematics, process is chemistry and light sources, Physics. Exactly like the plan of a house, script serves as the blueprint of cinema. What cinema needs are contents. Demand is there, so there is a great possibility for supply. The heaviness of equipment is reduced, making it more welcoming to people. Digitalisation has made cinema accessible. Our passion, attempt and hard work will make the visual experience successful. In the transition from literature to visual medium practicality is needed. During the stage of writing no compromise is needed. No such set way for writing a plot exists. It is the travel between beginning and end of a story. While setting the scene order, what will be spoken by characters is a sector of writing. Writing for cinema is not complicated as writing a novel, since it does not have the rigid language restrictions. Cinema provides a democratic space, and depends on the performance of the actors. In fact, each person involved has his/her role. There is a one lined structure which sets the structure of characters afterwards to detailed versions exactly like how clay can be moulded into any kind by the sculptor. When reading is reduced, stuff will be lessened. Writing and reading goes hand in hand. Cinema has various layering, and fluidity is its beauty. The story line should be in tune with the changing life with maximum variety. The talk was followed by a question answer session.

- What is the connection of life experiences with script?

Not only tragic occurrences, all experiences both good and bad are valid. If the story of 1960s is told reading in connection with that age is needed.

- When writing a script, a particular actor/actress will be mind, what about changing them?

First choice should be practicality. In the case of 'Thondimudalum driksakshiyum' taking

care of the practicality, Fahad was replaced by Suraj and Soubin by Fahad. Practicality when used fruitfully would turn out to be successful. Many of the Malayalam movies are abstracted in that way by imagining an actor/ actress or in the other way round. The writer should be obviously director friendly, since s/he is the captain of the ship. Any question should be answered justifiably once we conceive the story, the audience should be convinced.

- What is your opinion about political correctness?

It is not to be applied blindly, but must happen organically. Treatment on mere surface level will not be adequate, but underlying issues should be sorted out.

- Do you think directors are becoming obstacles to writer's freedom?

It is not something that requires compromise, but Judgements need to be rectified. If the aspect pointed out is valid, the writer must accept, otherwise it should be rejected blindly. What matters is the final outcome. The writer must have the quality of sponge to absorb water, but not that of a stone.

- Is it right that national/state award in anyway hinder the further freedom with regard to standards?

The person needs to leave the burden of the award, because it is past which must never affect the future. We need to work hard with passion and move forward with confidence.

- Why is the number of films on sex education less?

Even though the number is less there are movies in that regard. 'Saras' for instance is a movie that tells about the freedom of women to give birth to a child according to her wish. 'Avalude Ravukal' is a movie that must be viewed from the academic level. Women are no more in their pseudo shells, but more realistic.

Session 13- August 9- Introduction to Sound Design, Sri N Harikumar

KERALA STATE CHALACHITHRA ACADEMY
&
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 P. VEMBALLUR, KODUNGALLUR

TOPIC >>
INTRODUCTION TO SOUND DESIGN
SPEAKER >>
N. Harikumar
 Sound Editor, Designer & Mixing Engineer

DEEP focus
 SERIES-III
 WEBINAR SERIES ON
 FILM MAKING & FILM APPRECIATION

9 AUG 2021 | 4 PM - 6 PM

Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajeesh, Deputy Director (Programmes), Kerala State Chalachithra Academy), Smt. Najma Naseer (Assistant Professor, MES Asmabi College) | Co-sponsors: Dr. T.R. Muralikrishnan (Inst. English), Professor T.P. (Inst. Digital Film Production) **Bhaskara M. NAKKAR** (Inst. Mass Communication)

POWERED BY: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION PG & RESEARCH DEPT. OF ENGLISH

‘Sound designing’ is a relatively new term according to sound editor and mixing engineer Sri N. Harikumar. He communicated at length on the nuances of sound in cinema and shed light on how sound contributes to give audience a perfect cinematic /visual experience. He traced the evolution and history of sound effects and mixing in Malayalam Cinema bringing into focus the efforts of Kerala State Film Development Corporation and Chitranjali studio in redefining the way sound was hitherto incorporated in movies. He added his experience of working with stalwarts like P. Devdas, in shaping the sound enthusiast in him. Tracing the gradual evolution, of sound design in cinema, Sri Harikumar brought to attention ‘Swayamvaram’ and ‘Elipathayam’ by Adoor Gopalakrishnan.

‘Swayamvaram’ employed sync sound and took sound designing and editing to new heights and it became a full circle with ‘Elipathayam’ (1981). Madras was the hub of

sound editing and mixing and ‘Elipathayam’ gave a strong foothold for filmmakers and sound engineers to recognise Kerala as a potential destination of sound editing and mixing. Adoor and P. Devdas, gave an organic unity to ‘Elipathayam’ through sound effects. Ace film makers Aravindan and K.G. George in due course of time embraced the technical potential of Chithranjali studio.

Assimilating the heterogeneous intricacies of cinema is quintessential to design sounds. A sound designer must be present at shooting site and mixing site and he must work in collaboration with the director, script writer and music director, for dialogues and background music are the building blocks of sound in Cinema. This collaboration will help the sound designer to plan sound effects for the movie through a well framed sound script. Themes and emotions thus penned by the script writer and conceived by the director gets its visual rhythm in the hands of the sound designer.

Reflecting on sound output in theatres, Sri Harikumar brought to attention the plight of early theatres that lacked adequate technical infrastructure to communicate a perfect cinematic experience.

The coming in age of digital technology, advancements in the recording and mixing of sounds, new age theatres with that is surrounded with sound technology, Oscar recognition to Resul Pokkuttu has heralded a new era for sound designing. Sound designers and their ingenious craft are getting acknowledged and this paradigm shift is indeed a landmark in the history of sound designing.

Session 14- August 11- Fundamentals of television Production- Sri Baiju Chandran

Sri Baiju Chandran began his lecture, acknowledging the shift that has come to television industry in the last 37 years. From its humble beginnings with Doordarshan, Indian Television, now proudly boasts of umpteen channels that keep audience glued to their television screens.

The first and foremost fundamental of television production is that, television the medium of close ups has to be reassessed in the light of new age. Television Screens that offer theatrical visual experience. LED TVs/ Android TV s have replaced the 20-22" television sets, consequently close ups, medium close ups, and extreme close ups cannot offer a perfect visual spectacle to the viewer.

The basic premise/approach of Sri Baiju Chandran's lecture was comparative- a comparison of two mediums- film and television. In terms of television language, a television producer also called Programme Executive is akin to a film director who crafts the movie. Compared to the big Screen, Television is a lighter medium, a companion to the viewer. Television offers its viewers flexibility and movement.

Television show – in the course of his lecture, Sri Baiju Chandran shed light on the way news comes to the living room in this new age. 'Show' has become the buzzword for television. News anchors render news mounted on horses and thus enhance the quality of visual treatment by blending in virtual reality.

Responding to a query from the audience about the challenges for Doordarshan, Sri Baiju Chandran, observed that there is no competition, for Doordarshan is a public sector broadcast. Being owned by the Government, quality content is vital and integral. Prime time shows and mini soap operas that violate code of ethics will not find a room in Doordarshan. He added that from 2014, Doordarshan has stopped to be a propaganda medium.

The lecture was thus an assessment of the evolution of television and its fundamentals in the Indian context.

Session 15 & 16- August 13 & 14- Introduction to Cinematography, Dr Sunny Joseph

The poster is for a webinar series titled "DEEP focus" (with "DEEP" in green and "focus" in red script). It is "SERIES-III" and a "WEBINAR SERIES ON FILM MAKING & FILM APPRECIATION". The event is organized by the KERALA STATE CHALACHITHRA ACADEMY & MES ASMABI COLLEGE, P. VEMBALLUR, KODUNGALLUR. The featured speaker is Sri. Sunny Joseph, a Cinematographer, shown in a black and white portrait. The topic is "INTRODUCTION TO CINEMATOGRAPHY". The dates and time are "13 & 14 AUG 2021 | 4 PM - 6 PM". At the bottom, it lists the principal and coordinators, and the departments involved: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION, and PG & RESEARCH DEPT. OF ENGLISH.

“We are children of light” – Dr Sunny Joseph began his lecture talking about his passion for films. He talked at length about the films that he saw as a teenager which were crucial in shaping the film enthusiast in him. Cinema has the power to unite people. To have a taste of cinema we must watch different cinemas placing classics like ‘Battleship Potemkin,’ ‘Bicycle

Thieves,' 'Trip to Moon'. 'The Great Train Robbery,' 'Wild Strawberries,' as models/touchstone.

In the words of Dr Sunny Joseph, cinema gives an exact model of time. Cinema being an eternal phenomenon, death is no more an absolute truth; hence one cannot say that Nazir and Sathyan are dead in its all-inclusive meaning.

In accordance with physicist E.C. George Sudarshans' proposition that time does not have an arrow of direction, Dr Sunny Joseph opined that past, present and future can be simultaneously experienced in cinema.

After the introduction, Dr Sunny Joseph, cited examples and made use of graphs, to talk about the various nuances of cinematography, tone, lines and light. Elaborating on lines and light, he articulated on the relationship of lines and emotional responses, viz. angular lines that stand for agitation, vertical lines that represent dignity, horizontal lines that denote tranquillity.

In the course of his lecture, Dr Sunny Joseph foregrounded the importance of events and visuals in storytelling. He indexed 8 principal yardsticks to capture a flawless still image.

i) Point of View

Getting in line with the subject rather than shooting from adjacent angle.

ii) Simplicity

Keeping the frame simple, background must be made very simple so that the subject stands out to the viewer.

iii) Geometrical Shapes

Getting unique symbols inside the frame produces a strong focal point.

iv) Balancing the picture

Mixing different things

v) Placing abstract objects inside the frame

vi) Cropping

vii) Depth

Giving depth to the background by focusing on the foreground

viii) Breaking the Rules

“Learn the rules first and then learn to break the rules effectively”. Try to break all the rules that make our work unique.

Along with these 8 major yardsticks, Dr Sunny Joseph added the concept of negative space that will create more attention towards the subject.

Reflecting on *mis en scene* that refers to all of the elements that comprises a single shot, Dr Sunny Joseph enumerated the key elements of *mis en scene*.

i) Dominance

ii) Lighting

iii) Shot and camera proxemics

iv) Angles

v) Colour

vi) Lens, filter and Stock

vii) Subsidiary Contrasts

viii) Density

ix) Composition

x) Form

xi) Framing

xii) Depth of Field

xiii) Character Placement

xiv) Staging Positions

xv) Character Proxemics

Dr Sunny Joseph played a segment from the movie ‘Cries and Whispers’ to highlight the importance of images in cinema. He underlined the significance of learning from masters to “search

for our knowledge”. ‘Battleship Potemkin’ and ‘Passion of Joan of Arc’ are the foundation stones to cinema.

Responding to a question on the qualities needed for a cinematographer, Dr Joseph noted that reading and understanding literature will trigger imagination instilling a sense of rhythm and an awareness of human psychology. One must love light and assimilate that cinema is a universal gift, quintessential to the sustenance of mankind.

Commenting on the question rose on the length of a short film, Dr Joseph cited a personal experience and remarked that director, who helms the cinema has to ruthlessly assess the material after shooting and avoid everything that is not essential.

Answering a query on the term DOP (Director of Photography), Dr Joseph remarked that in Europe the term is used to emphasis authorship rights of the cinematographer.

He concluded his lecture citing two books for further reference and reading viz. ‘Visual Story and Light’ and ‘Science and Magic.’

Session 17- August 16- Creative Writing for television- Ms Sreekala M S

DEEP focus
SERIES-III
WEBINAR SERIES ON
FILM MAKING & FILM APPRECIATION

16 AUG 2021
4 PM - 6 PM

KERALA STATE
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SPEAKER
SREEKALA M.S.
FORMER NEWS EDITOR & ANCHOR, MATHRUBHUM CHANNEL

CREATIVE WRITING FOR TELEVISION

Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajeesh, Deputy Director (Programmes), Kerala State Chalachithra Academy,
Dr. Neelima Nussery (Assistant Professor, MES Asmabi College) | Convenors: Dr. T.R. Muralidharan (Indb. English),
Professor T.P. Jacob, Digital Film Production | Sankar M. Nasser (Indb. Mass Communication)

POWERED BY: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION
PG & RESEARCH DEPT. OF ENGLISH

In the words of Ms Sreekala M S, in this age of 24*7 News Broadcast “Trivia is the king”; trivia being the finest chiselled out interesting content of news. She began her lecture citing 2003 as an important milestone in Kerala’s Visual Media tradition. India Vision, Kerala’s first 24*7 news channel was launched in the year 2003. The concept of a 24*7 news channel raised many an eyebrow and the umpteen number of 24*7 news channels that now fill our television-sets, support the then concept of India Vision. As the 24*7 news channel became operational, it opened vans that could see live broadcast on the roads and lanes of Kerala.

India Vision also played a decisive role in making visible the efforts of women media personnel who were consciously set out of focus from the mainstream. The channel was the first in its kind to assign independent news bureau charge to women.

A large number of people associated with print media shifted to the 24*7 news channel and their major challenge was to unlearn what they have learned so far; to overcome 3 ‘W’s(What, Why, When) and an ‘H’(How) characteristic of print media news reporting. Ms Sreekala and a group of young media personnel who were new to the field of news, reporting and journalism were derided in many circles, but the channel bolstered up their spirits addressing them as a group who haven’t been defiled by journalism Talking on the defining characteristic of a television news report, Ms Sreekala pointed out that a news report must force the viewer who is away from television screen to come and have a glance at the news. Images will convey the story and the task of the reporter is to back the images with his reporting.

Ms Sreekala invited the attention of audience, to the tendency of 24*7 news channels in underscoring sound/voice and turning images irrelevant. As sounds/voice became the hallmark of distinction, channels, instead of embracing polyphony metamorphosed to cacophony. Fact has lost its due hold. When news is the same what makes a story different would be the way it is rendered through sound and visual language.

Ms Sreekala concluded her lecture reflecting on the process of bringing about creativity in television. The ever so many news channels that crowd our television sets broadcast the same stories. Each story deserves a unique treatment. The story has to be rendered creatively, employing graphics that enhance visual appeal, to stand out from the rest. Social media poses a stiff competition to 24* 7 news channels. The task ahead of these channels is to come up with unbiased facts. The dictum associated with media that ‘Information is the king’ is over and the new age precept is “trivia is the king”.

During the interactive session a question was raised on Pre Poll conducted by news channels. Ms Sreekala opined that exit poll that takes into account gender, caste, religion, age has an entertainment and market value. Pre Polls on the other hand can exert a negative influence on the voters and the candidates, changing the course of election. Hence from a personal viewpoint she feels that it must be banned. The lecture was a reflection of her experiences in the field of television and news broadcast.

The webinar series came to an end with the positive note that cinema will continue to entertain and enlighten humanity. 'Deep Focus' became an opportunity to have discussions on the higher realms of movies. The rapporteurs thank the opportunity provided by the college management for this memorable experience.



MULTIDISCIPLINARY JOURNAL SPECIAL ISSUE

PROCEEDINGS OF

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