



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit



NAATA

The Bond

English, 2003, 45 Mins.

Directed by K.P. Jayasankar and Anjali Monteiro

Naata is about Bhau Korde and Waqar Khan, two activists and friends, who have been involved in conflict resolution, working with neighbourhood peace committees in Dharavi, Mumbai, reputedly, the largest 'slum' in Asia. This film explores their work, which has included the collective production and use of visual media for ethnic amity.

Waqar and Bhau's work raises several uncomfortable questions for the filmmakers, so-called modern, middle-class, secular, urban beings. **Naata** juxtaposes the multi-layered narrative on Dharavi and the 'stories' of the filmmakers, thereby attempting to foreground a critical and active viewership. **Naata** is the second in a series on the people and the city of Mumbai.

It is a sequel to *Saacha (The Loom)*, 2001

URL: <http://naata2003.tripod.com/index.htm>

"About a friendship that conveys a moving message to an increasingly polarized city..." **Times of India**

"Creating conflict resolution strategies through peoples' co-operation..." **Deccan Herald**

"As a text which draws our attention to the power that finally rests with citizens to effect a change in the lives of their communities, **Naata** showcases the secular energies that make Dharavi, and in turn, Bombay, a place that takes great pride in celebrating its cosmopolitan identity" **Art India**

"A moving personalised tale of communal harmony in the Mumbai's biggest slum, Dharavi" **The Hindu**

"[About] Two souls on the healing side of a communal divide" **Indian Express**

"A moving personalised tale of communal harmony..." **Himal South Asian**



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

Festival Selection:

- Film South Asia 2003, Kathmandu
- Travelling Film South Asia, 2003-4
- River to River Film Festival 2003, Florence
- The First and the Last Experimental Film Festival 2003, Sydney
- World Social Forum Film Festival 2004, Mumbai
- Vikalp-Films For Freedom 2004, Mumbai, Bangalore, Chennai and New Delhi
- Social Communication Cinema Conference and Festival, Kolkata, 2004
- Goettingen International Film Festival 2004, Goettingen, Germany
- II International Visual Anthropology Festival and Conference, Moscow, 2004
- Zanzibar International Film Festival 2004, Tanzania
- The Fourth Annual Festival of Visual Culture 2004, Joensuu, Finland
- 8th Ismailia International Festival for Documentary & Short Films 2004, Egypt
- International Film Festival of Human Rights of Spain 2004 at Barcelona, Madrid, Bilbao, Girona and Vinaroz
- Matteela Film Festival '04, Lahore
- 7th International Festival of Documentary Film & Visual Anthropology - Astra Filmfest 2004, Sibiu, Romania
- Platforma '04, Athens, Greece
- The 8th Rencontres Internationales Paris/Berlin, 2004
- 1st Annual International Human Rights Film Forum, Budapest, Hungary 2004
- South Asian International Film Festival, New York, 2004
- 3rd Forum for Visual Anthropology 2005, Geneva
- CRONOGRAPF- International Documentary Film Festival, Chisinau, Moldova
- Signs 2005, Festival of Documentaries and Short Features, Thiruvananthapuram, Kerala
- 9th RAI International Festival of Ethnographic Film 2005, Oxford

Telecast:

YLE Finnish Television Network, Finland



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

Credits

Voice Overs

Monteiro's voice: Shoba Ghosh

Jayasankar's voice: Anik Ghosh

Technical Assistance

Bharat Ahire

Location Sound

Harikumar M.

Sound Mixing

K.P. Jayasankar

Harikumar M.

Camera

K.P. Jayasankar

Script, Editing & Direction

Anjali Monteiro

K.P. Jayasankar

Produced by

Centre for Media and Cultural Studies, Tata Institute of Social Sciences Mumbai 400 088, India

Telephone: +91 22 25563290 Fax: +91 22 2556 2912

E-mail cmcs.tiss@gmail.com URL: www.tiss.edu/cmcs



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

Directors' Statement

The idea of making this film grew out of our interaction with Bhau and Waqar and their work. We felt that this story of how Waqar, Bhau and the people of Dharavi have, on their own accord, produced and used various media materials for communal amity (ranging from posters to videos and audio cassettes) had an important lesson for all of us, in these troubled times. We feel that in our present fractured world, it is crucial to share stories of hope and struggle, stories that give us the courage to go on. We also wanted to explore the language of a non-confrontational dialogue with the viewer that gently prompts him/her to look within, to reflect on personal prejudice.

As Asia's largest slum, with a population of about 800,000, Dharavi has often been represented as a breeding ground for filth, vice and poverty, full of 'migrants', whose right to live in the city is often questioned by vigilante citizens' groups and right-wing politicians. The film attempts to question these dominant representations of Dharavi in the popular imagination. Dharavi is shown as having a long history, with migration taking place from the late 19th century. It is a productive space and plays an important role in the economy of the city, as it is one of the major hubs of the informal sector that produces commodities ranging from food products to leather goods that cater to a large export market. The film pays tribute to this creativity, vitality and enterprise of Dharavi.

We felt that the sheer energy and inclusiveness of informal grass-roots initiatives for communal amity raises several uncomfortable questions for us, so-called modern, middle-class, secular, urban beings, which we need to reflect on. We thought that the film needed to move beyond a 'feel good' story of the impressive work being done by Bhau, Waqar and the citizens of Dharavi. Hence, in terms of the structure of the film, we have introduced an element of reflection, through 'our' stories which could possibly lead to a critical and active viewership. These, we thought, will be spaces for the audience to reflect on their own 'stories'.



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

Review by Infochange India: Naata and Ekta Sandesh

Naata: Directed by Anjali Monteiro and K P Jayasankar
Ektaa Sandesh : Directed by Waqar P Khan
Produced by Waqar P Khan, Mohalla Committee Movement Trust and Dharavi Citizens
Hindi with English subtitles, 62 mins

Monteiro and Jayasankar's Naata is about Bombay, and about Dharavi, the city's most economically efficient neighbourhood, but the heart of the story lies with two extraordinary citizens, Waqar Khan and Bhau Korde and the making of their film, Ekta Sandesh.

Khan and Korde are both long-time residents of Dharavi and both first-generation migrants to the city. Both count on Dharavi for their livelihood and for their perceptions of the nation. When the deadly riots of 1992-93 tore the city and their community apart, both were (separately) moved to act, to make sure that something like this never happened again. In Dharavi, as in other parts of the city, the Rashtriya Ekta Samiti and Mohalla Committees swung into action, soothing and repairing emotionally and materially fractured communities. While Bombay appeared to settle down and returned to business as usual, the communal cauldron continued to simmer, culminating, 10 years later, in the devastating conflagration of Godhra and Ahmedabad in 2002. In the intervening period, Khan and Korde had been busy, thinking of new and innovative ways to bring the message of communal harmony to their neighbours, friends and enemies. Khan used local children to pose for a picture, dressed as a Muslim, a Hindu, a Sikh and a Christian, bearing the slogan, 'Hum Sab Ek Hain', a poster that dominates the beach at Juhu Chowpatty even today. But over the months and years, Khan and Korde decided that film was the best medium for this message and, even as they were starting to shoot their film with the help and talents of local residents, the genocide in Gujarat began and their message and its dissemination became more urgent. Naata follows these remarkable men and their personal commitment to secularism, a commitment that sets them on the challenging path that results in the making and screening of Ekta Sandesh. Woven through Khan and Korde's story of Bombay, a city of dreams and a city of shattered hopes, is another story of first-generation migrants, the story of Monteiro and Jayasankar themselves, who also came to the city separately and met there, and then followed the path of their (henceforward) conjoined commitments and destiny. Monteiro and Jayasankar use Naata and the documentation of Khan and Korde's journey as activists for harmony as a moment to reflect on their own lives. We hear their voices without ever seeing them, as they construct a "self-reflexive ethnography". Their young daughter (another unseen but fully articulated presence) provides the thread upon which



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

the beads of identity and difference, of confusion and resolution, of questioning and answering, are strung. Her childish clarity sprinkles fairy dust on the issues that vex her parents, and this is where the personal story of the filmmakers collides with the determined idealism and activism of their subjects, Khan and Korde. Naata is among the new generation of documentaries where filmmakers forcefully place themselves and their concerns at the margin (if not at the very centre) of the films they are making. The filmmaker revealing her/himself in the process of filmmaking, or placing personal history in the service of a narrative, cannot be regarded as merely a nod in the direction of intellectual post-modernism or a narcissistic acknowledgement of intervention: rather, we must agree to recognise the filmmaker as a creating subject and an object at the same time. In Ekta Sandesh, Khan and Korde do not use personal narrative as the momentum for their film, instead, they make full and florid use of shared cultural narratives to make their point. Their film is unabashed in its exploitation of Bollywood: Ekta Sandesh is a montage of clips from Hindi commercial cinema, where heroes (Amitabh Bachchan, Dilip Kumar, Sunny Deol, Aamir Khan, Arvind Swamy and Ajay Devgan, to name a few), produce fiery and inspirational speeches about the secular nation and communal harmony. The film strings together another set of hopeful beads on a commentary (written by Dr Ram Puniyani) and interspersed with messages of how to nurture and develop communal harmony from former police commissioners (including Julius Ribeiro and KS Sahni) and local celebrities like Ravindar Jain and Ameen Sayani. The opening sequence of Ekta Sandesh consciously employs the full-blown elements of Bollywood cinema to tell us that pain and suffering are not coded by religion or community, that they affect us all, equally. Ekta Sandesh is much more than the sum of its parts. Khan and Korde themselves embody the message of secularism and communal harmony that they seek to spread. Traveling with a projector and a screen, Khan and Korde show Ekta Sandesh (at their own expense) in communities that have been savaged by manufactured distrust and prejudice. More than any other self-consciously post-modern film that I have seen, Ekta Sandesh conflates filmmaker, form and content to the point where the maker, the medium and the message become one. Add to that Naata, a film about this film, and you reach the point where instead of your head spinning, you have utter and complete clarity about what is being said.

<http://infochangeindia.org/documentary09.jsp>



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

Naata - Some Links:

[Infochange India News & Features Documentary Film Forum **NAATA** and ...](#)

Naata: Directed by Anjali Monteiro and KP Jayasankar Produced by the Unit for Media and Communication, Tata Institute of Social Sciences Hindi and English with ...
infochangeindia.org/documentary09.jsp - 28k - 28 Jun 2004

[Lessons in communal harmony from Asia's largest slum](#)

... **Naata**", a lively documentary film made by a couple of Goan-Keralite origin - Anjali Monteiro and KP Jayasankar - tells the story of two activists belonging to ...
in.news.yahoo.com/031101/43/2910i.html - 25k

[The Hindu : Sharing South Asian angst](#)

... In "**Naata**" ("The Bond") directors KP Jayashankar and Anjali Monteiro provide a moving personalised tale of communal harmony in the Mumbai's biggest slum ...
www.hindu.com/thehindu/mag/2003/10/26/stories/2003102600200500.htm - 30k

[Their sane voices prevented a Godhra in Dharavi](#)

... Something that Anjali Monteiro and KP Jayasankar from the Tata Institute of Social Sciences turned into a 45-minute documentary called **Naata**, which was shot ...
www.indianexpress.com/full_story.php?content_id=47699 - 40k

[News](#)

... This is where Anjali Monteiro and KP Jayasankar from the Unit for Media and ... cameramen, light boys and provided all other skills needed to make "**Naata** -The Bond ...
www.deccanherald.com/deccanherald/sep21/sh2.asp - 16k

[Indiantelevision.com's Breaking News : Irked filmmakers shun MIFF ...](#)

... 11, **Naata**, Anjali Monteiro & KP Jayasankar, Film South Asia, Travelling Film South Asia; World Social Forum Film Festival, Conference of Social Communication ...
www.indiantelevision.com/headlines/y2k4/jan/jan227.htm - 26k

[International film festival promises lively fare - The Times of ...](#)

... Amar Kanwar's A Night Of Prophecy, Rahul Roy's The City Beautiful, Vani Subramanian's New Improved Delhi and Anjali Monteiro & KP.Jayasankar's **Naata**. ...
timesofindia.indiatimes.com/articleshow/471320.cms - 52k

[\[PDF\] Bhedako Oon Jasto](#)

File Format: PDF/Adobe Acrobat - [View as HTML](#)

... In a climate of increasing religious divides, directors Jayasankar and Monteiro provide a glimmer of hope in their film, **NAATA** – THE BOND (India, 2003). ...
www.ektaonline.org/events/tfsa2004/press/PK021004.pdf

[Communal amity recipe comes 'Made in Dharavi' - The Times of India](#)

... Added her husband and colleague **K P Jayasankar**, "We wanted to use this relationship to explore the changes in Mumbai, <http://timesofindia.indiatimes.com/articleshow/msid-112729.prtpage-1.cms?>



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

HIMAL SOUTH ASIAN | November 2003 | Opinion | Jury out on the jury

... Likewise, ace directors KP **Jayashankar** and **Anjali Monteiro** provide a moving personalised tale of communal harmony in Mumbai's biggest slum, Dharavi, in their http://www.himalmag.com/2003/november/opinion_2.htm

Protests censor Freedom 2004 films: Deccan Herald, Monday, August 02, 2004

Naata was a powerful film by A Monteiro and K P Jayasankar about life in Dharavi, Mumbai. It was also about the intense work that Bhau Korde and Waqar Khan have undertaken to keep the peace, under difficult circumstances. Naata dipped into the lives of these men, their families and the cottage industries at Dharavi.

<http://www.deccanherald.com/deccanherald/aug022004/metro10.asp>



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

About the Directors

Anjali Monteiro is Professor, and K.P. Jayasankar is Professor and Chair, Centre for Media and Cultural Studies, Tata Institute of Social Sciences. Monteiro has a Masters degree in Economics and a Ph.D. in Sociology. Jayasankar has an M.A. in German language and a Ph.D. in Humanities and Social Sciences. Both of them are involved in media production, teaching and research. Jointly they have won thirteen national and international awards for their films. These include the Prix Futura Berlin 1995 Asia Prize for **Identity- The Construction of Selfhood** and a Special Mention of the Jury at MIFF `96 for **Kahankar: Ahankar**, the Certificate of Merit at MIFF `98 and Best Innovation, Astra Film Festival 1998, Sibiu, Romania for **YCP 1997**, the Second Prize for **Saacha** at the New Delhi Video Forum 2001 and the Best Documentary Award at the IV Three Continents International Festival of Documentaries) 2005, Venezuela, for **SheWrite**.

They are both recipients of the Howard Thomas Memorial Fellowship in Media Studies, and have been attached to Goldsmith's College, London and the University of Western Sydney. They have several papers in the area of media and cultural studies and have contributed to scholarly journals such as **Cultural Studies**. They also serve as visiting faculty to several leading media and design institutions across India, Mumbai.

Some relevant Links:

<http://www.hindu.com/thehindu/mp/2002/10/07/stories/2002100700770300.htm>

<http://www.screenindia.com/20020315/rtoly.html>

<http://www.indianexpress.com/ie/daily/20010404/ien04027.html>

<http://www.indianexpress.com/ie/daily/19980417/10750334.html>



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

Anjali Monteiro and K.P. Jayasankar
Video Biography

Pani Panchayat

1986, U-matic (PAL), 50 mins.

New Directions in Medical Social Work: Community Health

1987, U-matic (PAL), 60 mins.

The Young Workers

1987, U-matic (PAL), 1 hrs. 40 mins.

Tanda

A Document on the Denotified Tribes in Maharashtra

1988, U-matic (PAL), Part I and II, 60 mins

The Fifth Schedule

1988, U-matic (PAL), Part I & II, 44 mins

Lage Jiva Ghar Ghar A Document on Women and Shelter

1990, U-matic (PAL), 44 mins.

From the Diary of a Genetic Counsellor

1991, U-matic (PAL), 30 mins.

Best Programme Award in the Open\General category at the Fifth UGC Country-wide Classroom Video Festival 1992

Magra Mewar Vikas Sanstha

1991, U-matic/(PAL), 68 mins.

One Hundred Years Of Drought

1993, U-matic (PAL), 21 mins.

Sudha Police Station Gayi Thi: On the Demystification of Police Procedures for Women

1992, U-matic (PAL), 16 mins.

Odhni: A Collective Exploration Of Ourselves, Our Bodies

1993, U-matic(PAL), Col., 23 mins.

2nd prize in the Health and Population category at the International Video Festival, Thiruvananthapuram, Sept. 1995.

The Plot Thickens...



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

1993, U-matic (PAL), 14 min.
First Prize and the Award for Individual Technical Excellence in Editing at the Sixth UGC Country-wide Classroom Video Festival 1993, Calcutta.

Identity The Construction of Selfhood

1994, U-matic(PAL), 20 mins.
Prix Futura Berlin 1995, Asia Prize for the best Asian entry in the TV documentary section
2nd prize in the Education and Literacy category at the International Video Festival, Thiruvananthapuram, Sept. 1995.
Selected for the following festivals:
13th World Wide Video Festival, April 1995.
Social Communication Cinema Festival, Kolkata, 2002

Punarvasan

A Document on Reconstruction in Post-earthquake Marathwada
1995, U-matic(PAL), 58 mins.

Kahankar : Ahankar (Story Maker : Story Taker)

1995, U-matic (PAL), 38 mins.
Special Mention of the Jury, Videovista, Mumbai International Film Festival (MIFF) 1996.
Selected for the following festivals:
Astra Festival of Anthropological Documentary Film, Sibiu, Romania, 1996
14th Worldwide Video Festival, The Hague 1996
Nordic Anthropological Film Association Festival and Conference, Bergen 1996
South Asian Film Festival, Kathmandu, 1997
Prakriti 1997, Hyderabad

YCP 1997

1997, U-matic (PAL), 43 mins
Certificate of Merit, Mumbai International Film Festival (MIFF) 1998 and the Jury's Award for Best Innovation, Astra Festival of Anthropological Documentary Film, Sibiu, Romania, 1998.
Selected for the following festivals:
Astra Festival of Anthropological Documentary Film, Sibiu, Romania, 1998
Sakshi Film Festival, Bangalore 1998
Dhaka Film Festival 1999
6th International Festival of Ethnographic Film, Royal Anthropological Institute, London, 1998
New Delhi Video Festival, 1999
Munich International Film Festival 1999
Himal South Asia Documentary Film Festival 1999
Parnu Film Festival, Estonia, 2002
Social Communication Cinema Festival, Calcutta, 2002

The Striders

U-matic (PAL), Col., 7 mins, 1997
Selected for the following festivals:
15th Worldwide Video Festival, The Hague 1997



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

Water to the People

Towards Community Participation in Rural Drinking Water Schemes
U-matic (PAL), Col., 34mins., English, Marathi, 1998

Jungle Tales

Surviving Development in Uttara Kannada
Beta, 52 mins., English, 1999
Selected for the following festivals:
Prakriti, 1999
Mumbai International Film Festival, 2000

Self Representation

DV, 5 mins, English, 2000

Saacha (The Loom)

DV, 49 mins., English, 2001
Second Prize, New Delhi Video Forum, 2001.
Selected for the following festivals:
Kalaghoda Film Festival, Mumbai, 2001
People's Film Fest, Bangalore, 2001
Film South Asia (FSA), Kathmandu, 2001
Travelling FSA 2001
Chingari, Wisconsin-Madison, 2001
Nottam, Kerala, 2001
Lahore Moving Images, 2002
Social Communication Cinema Festival, Calcutta, 2002
Mumbai International Film Festival, 2002

Reconstructing Communities

DV, 52 mins, Part I &II, English, 2002

Naata (The Bond)

DV, 45 mins., English, 2003
Selected for the following festivals:
Film South Asia 2003, Kathmandu
Travelling Film South Asia, 2003-4
River to River Film Festival 2003, Florence
The First and the Last Experimental Film Festival 2003, Sydney
World Social Forum Film Festival 2004, Mumbai
Vikalp-Films For Freedom 2004, Mumbai, Bangalore, Chennai and New Delhi
Social Communication Cinema Conference and Festival, Kolkata, 2004
Goettingen International Film Festival 2004, Goettingen, Germany
II International Visual Anthropology Festival and Conference, Moscow, 2004
Zanzibar International Film Festival 2004, Tanzania
The Fourth Annual Festival of Visual Culture 2004, Joensuu, Finland



CENTRE FOR MEDIA AND CULTURAL STUDIES
Tata Institute of Social Sciences

Naata Presskit

8th Ismailia International Festival for Documentary & Short Films 2004, Egypt
International Film Festival of Human Rights of Spain 2004 at Barcelona, Madrid, Bilbao,
Girona and Vinaroz
Matteela Film Festival '04, Lahore
7th International Festival of Documentary Film & Visual Anthropology - Astra Filmfest 2004,
Sibiu, Romania
Platforma '04, Athens, Greece
The 8th Rencontres internationales Paris/Berlin, 2004
1st Annual International Human Rights Film Forum, Budapest, Hungary 2004
3rd Forum for Visual Anthropology 2005, Geneva

Mumbai

DVCam, 10 Mins, English, 2004
Selected for the following festivals:
Zebra International Poetry Festival, Berlin, 2004

SheWrite

DVCam, 55 mins, Tamil and English, 2005
Best Documentary award at Muestra del IV Festival Tres Continentes del Documental (IV
Three Continents International Festival of Documentaries) 2005, Venezuela
1st prize for Sound Design and 2nd prize for Cinematography, IDPA Awards, 2006
Selected for the following festivals:
12th Festival Internazionale Cinema Delle Donne (12th International Women's Film Festival),
Turin, 2005
Film South Asia, Kathmandu 2005
Platforma 2005, Athens
Karafilm Festival 2005, Karachi, Pakistan
Madurai Film Festival 2005, Madurai, India
Ethnographic Film Festival of Montreal, Canada
IAWRT Festival, New Delhi
Television acquisition by YLE, Finland