

IndoGerman Initiative



- * IndoGerman Script Development Workshop **
- * International Content Summit: Focus India (ICS) **
- * Showcases of Indian and German films **



October 2011: German delegation in Mumbai: Stephan Ottenbruch, Jochen Brunow, Torsten Schulz, Georg Heinzen, Ursula Scheid, Daniela Dar-Creutz, Brigitte Ziob, Natalie Soondrum, Dani Levy

Foreword

The first Indo-German co-production was shot in 1925: Prem Sanyas (The Light of Asia) was a silent film, directed by Franz Osten and Himansu Rai. Almost three Generations ago this film was set up with German technicians and Indian actors, and it managed to steer clear of the usual exotic depiction of Indian culture favored by western filmmakers up until then. Later on German director Franz Osten and German camera operators and technicians played an important role in building up the first Indian Sound Stage in Malad - and formed the studio of the "Bombay Talkies" together with producer Himansu Rai. Driven by socially meaningful plots for the Indian mass audience those films formed the first famous Bollywood film couple between actress Devika Rani and actor Ashok Kumar. Bollywood was born!

Nowadays, the "IndoGerman World" has turned to the opposite: In late 2010 Indian director and actor Farhan Akhtar came to Berlin to shoot *DON 2* – a film starring Shahrukh Khan that had its German premiere at the International Berlin Film Festival in February 2012.

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Getting touched by this "spirit of the age" and having produced an IndoGerman comedy series that told little culture clash stories of an IndoGerman family running a comedy club in Berlin-Prenzlauer Berg, I began to research the possibilities of an IndoGerman feature film project. Running crazy because I couldn't find the right writers in Germany and Europe, there was only one chance left: hire a writer from India. But how to find a writer in a film industry that is producing more than 1.000 Films a year but has no agencies for the representation of writers? With just a one year screenwriting class at its reputed Indian film institute (FTII) and some writers, you might find the right ones to be already bought out as writer-directors by the big studios.

Currently in Germany we have seven fully equipped film schools with classes for screenwriting; apart from dozens of private initiatives. Even though in Germany good writers are rare as well, we have many great teachers who are willing to train young people and their writing skills - however, due to shrinking budgets in TV and Film production, the numbers of scripts written for the big and the small screen are decreasing.

To bring together the best of both cultures, representatives from Berlin based film production company "Life Entertainment" and the "Mumbai Academy of Moving Images" (MAMI) met and agreed to work together to rise interest of European producers in partners from India and invest in co-productions - and the IndoGerman Initiative was born. We thank all our partners and supporters for their help: Infinite Opportunities India-Germany 2011-2012, German Federal Film Board (FFA), Medienboard Berlin-Brandenburg, VFF, GWFF, dffb, HFF Konrad-Wolf, SKW Schwarz Rechtsanwälte, International Academy of Media & Arts, the Federal State of Saxony-Anhalt and Primehouse.

Stephan Ottenbruch (CEO Life Entertainment, Berlin)

Mumbai Impressions



The development so far

Starting in Mumbai in October 2011, the 1st Script Development Workshop had experienced writers and script writing students work together on scripts. Moreover, panels were held and discussions arose, listened to by interested observers of the workshop. Experts from Germany and India, among them Sooni Taraporevala, Shyam Benegal, who also gave the opening speech, Anusha Rizvi, Akshat Verma, Torsten Schulz, Jochen Brunow, Georg Heinzen, Bejoy Nambiar and Dani Levi came together and exchanged experiences and knowledge.

In November 2011, a call for projects was made, and until the end of December more than 100 projects, ideas and screenplays were submitted for the 2nd Script Development Workshop from February 5th to 9th, 2012, in Berlin and an ongoing supervision on their writing process till August 2012. Nine out of these 100 submissions were chosen to be further developed in the course of several months under intensive supervision of two mentors - one from the Indian, one from the German side - and one of the screenplays will be awarded at the 14th Mumbai Film Festival 2012.

The mentors on Indian side are Vinay Shukla, Charudutt Acharya, Ashwini Malik and Anjum Rajabali, who designed and conducted the workshop together with Stephan Ottenbruch and Jochen Brunow. The German side is represented by Norbert Anspann, Timo Gössler und Georg Heinzen.

The chosen participants and their stories are:

Monika Sandmann with her Drama/Comedy concept "Holy Hair", Sonia Bahl with the sport drama "Learning to Fly", Megha Subramanian with the romantic comedy "The Hanged Man", Neelesha Barthel and Santi Pathak on her coming of age concept "Runaway", Suvrata Nasnodkar with her drama "Joe", the drama "A Fine Line" by Pooja Shivdasani, the mystery-romance "Ghosts Of India" by Lena Vurma, the comedy road movie "Shadhi Wadhi" by Karl Philip Lohmann and the drama "Madame Raggae" by Vinoo Choliparambil.

During the five day workshop in Berlin also a Content Summit was conducted on February 8th, 2012, bringing together once again experts and media professionals from both countries.



"For too long, Indian cinema has been regarded as this rather large, lumbering, exotic animal in the zoo."

International Content Summit: Focus India **Opening up new markets - and people's minds**

When people hear about world cinema and big movie productions, they will mostly think of Hollywood. America has globally the most successful movie industry - but by far not the biggest.

Still waiting for its international breakthrough, India's film industry is nevertheless already the one with the highest film quantity worldwide. The amount of movies produced every year beats Hollywood's number by far, as does it every other country's. Indians know very well how to produce a successful movie - the only problem is that, while highly regarded and popular in India and among Indians worldwide, the Indian film has a comparably low appeal to other audiences. Cultural distinctiveness is not an advantage when it comes to producing universal stories.

In short: Indian movies have been rejected by western audiences, just like western films have failed in India.

But, the demand for new stories on all three major continents of film making, Europe, the US and Asia - and therefore India - is strong. People start to look for new ideas, new contents, new entertainment - plainly, something *new*.

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Combining the known to create something new - that is the objective of the *IndoGerman Initiative*. On the *International Content Summit: Focus India* Indian and German media professionals met to discuss and exchange ideas, knowledge and experiences. And the possibilities of bringing together two different media markets to build a bridge between them and attract audiences in both India and Germany, if not Europe in general.



Anjum Rajabali

Throughout the day, screen writers, producers, directors and other representatives of both countries' media businesses came together in panels to talk about various subjects concerning the making and distributing of films. Interesting insights into the thinking of those people who are successful in their respective country were given, and even with all their differences and almost no co-production and collaboration whatsoever in that past decades, there was a lot of agreement on several points.

Anjum Rajabali, eminent screenwriter, knows that "the rest of the world has really been mystified about [Indian movies]" and summed up the problems in Indian film making as opposed to attracting an international audience neatly - the Indian market has "1.2 billion [viewers] within the boundary of our country" alone - and additional 25 million outside India. Consequently, this "led to complacency because we felt we could reach our people very easily. [...] Therefore there was no attempt even by writing to keep another audience in mind".

Thanks to a large number of Indians worldwide, there never seemed to be the need to think of other audiences; more so since Bollywood movies do have their fans in western countries. However, simply hoping to attract audiences worldwide in the future as well just because it partly worked in the past isn't the way to keep a business alive. Expert speakers at the Content Summit all agreed: A change has to be made.

Or, to say it with Mumbai Film Festival director Srinivasan Narayanan's words: "The Indian film producers and distributors, the film makers, have to come up with an answer."



Purva Naresh

Purva Naresh, head of the production department at Reliance Entertainment, explains that one first step into the right direction is to "figure out films cinematically and culturally [...] and push the boundaries of story-telling" - bringing together different ideas from different countries included.

Making Indian cinema more appealing to the rest of the world and vice versa is not a radical change, but a slow step after step progress towards a common goal. Co-producing movies that combine elements of both Indian and western, in this case German, film making, levels the way to gain more interest on both sides in the other one's entertainment industry.

By no means, however, is this an easy way.

Thus, one step at the time - and what a better place to start than introducing Indian cinema on international film events and festivals? Why change your identity and way of making films when one maybe only has to find the right starting point?

The idea as such wasn't and isn't bad. Germany, for example has come a long but promising way - from the first Bollywood movie shown on Berlin Film Festival, where delegate Dorothee Wenner remembers how "[the director of the movie] was so nervous, and so was I, because people laughed at different laughter spots as people [...] in India, so it was quite an experience", to the screening of *Don 2* on 2012 "Berlinale" being so popular that it was sold out within not even an hour. Ever since Rapid Eye Movies distributed the in India highly successful family drama movie *Kabhi Khushi Kabhie Gham* in Germany, Indian cinema, commonly known as Bollywood, has become rather popular in Germany.

>> *In India, the actual practice of co-producing did not exist.* <<

'All is well', as it says it Raju Hirani's hit movie "3 Idiots"? Not quite. The other way around it isn't working that well. Neither the industry nor the audience is very fond of the festival idea.

"Our biggest struggle is to convince Indian producers that you can [...] use festivals to open up the market at home and overseas," clarifies journalist Meenakshi Shedde, while Anurag Kashyap, a successful and innovative producer himself, adds the audience-side of thinking that says, "If the film has been to a festival, it has to be boring." And where to start with bringing foreign films into the country if not at a film festival?

So co-producing may after all be the right way. Or is it? Says Kashyap, "In India, the actual practice of co-producing did not exist." He knows how it started "when everybody wanted to collaborate", and what the biggest obstacle despite all good-will was: "Indians will ask one question: What will I get out of it?"



Dorothee Wenner, Anurag Kashyap, Purva Naresh, Meenakshi Shedde

Yes, what will they get out of it? World-wide success? It's never guaranteed. In the end, one is maybe only so lucky as to find some audience in each of the producing countries. After all, when it comes to co-productions or movie productions in general, it's always hard for most countries because people have preformed expectations when they watch something - or, in other words, "Hollywood destroyed national cinemas worldwide," as Shedde is convinced. National cinema has started to use Hollywood and its plots as an orientation. Thus, especially movies from countries like India get a more "western touch". And lose identity. Only that it is, contrary to what one might believe, a lot harder to gain interest for something that will probably be considered being a cheap copy of the "Hollywood original".

And yet, or maybe because, producer Purva Naresh is optimistic. Changes have to be made from time to time; economic and thus also cultural developments make a "breakaway from the traditional mode" possible. "The game is getting bigger," is the message behind it.

With the industry renewing and transforming, it would only be the logical next step to have more success by increasing people's interest. But no renewal can solve the most basic problem every film maker, every artist in general, is constantly confronted with: "It is very difficult to judge what people want."

Rajkumar Hirani, even though being the director and writer of the most successful Indian movie of all times, knows this just as well as any other media professional who has to deal with the daily struggle of finding something today that will be of appeal to the audience tomorrow. And that while most primarily having to think of their own country's population.

The moment one expands this to other countries, continents and cultures, it's getting even more complicated.

Five writers and producers from both countries animatedly discussed on the maybe most interesting panel of the day: What kind of stories would qualify for an Indo-German co-production?



Rajkumar Hirani

>> *The safest is to do the unsafe.* <<

- Rajkumar Hirani, answering the question which are the best stories to be developed

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"We can't [...] tell our German story and bring it to the Indian audience. That's not gonna work, just like you can't come with an Indian movie," knows Markus Goller, director of the German movie success "Friendship!", and adds that, "After a while we're gonna be bored because it's completely different." And this is exactly the problem already mentioned earlier - the cultural differences. Whereas else diversity is usually warmly welcomed, in filmmaking it's merely a stone in a producer's or writer's shoe.

Addressing Hirani and his co-writer Abhijat Joshi, Goller continues and asks the central question: "What would be the movie that is shot in Germany with German actors, but could be also released and a success in India?" Rightfully asked, it is still most difficult to answer. Especially since it has to be preceded by the enquiry, "how do we define success in cinema?"



Georg Heinzen, Anurag Kashyap, Markus Goller, Rajkumar Hirani, Abhijat Joshi

"You have to write [...] what you know about, [...] what fascinates you about it. It sustains your interest because screenwriting is an extremely difficult job," advises Anjum Rajabali. The more one writes about what interests and fascinates them, the more heart will be in it. And heart is what brings stories to life. Sometimes it's the stories that are taken from life, from daily routine and what one

sees in all those normal people on the street that makes them best. Combined with own experiences, knowledge, and that hint of feeling from some personal moments, it makes a successful movie. It is what the average person takes interest in because most of them will be able to relate to such stories. Consequently, this can lead to popularity and thus success.

Purva Naresh agrees - "As a story writer, you rely on your personal instinct." Being a very subjective job, writing relies on a writer's skills to bring everything together and form a handy, smooth screenplay from the general plot, the smaller and bigger facts, the realism in the fantasy.

Knows Jochen Brunow, head of screenwriting academy dffb and a writer himself: "Cinema is there to rescue the reality. It is saving something if there is a realistic approach in the film." And means that every piece of reality included in the phantasm of a movie will build a bridge between the fictional story and the viewer's perspective. A bridge which can be used to escape into another world away from harsh everyday business, but also to come back and work through problems by projecting them and get a more objective view on things.

"Drama, if we take it seriously, is there to answer the big question of how we should live." Brunow goes on, summing up how important said drama can be - it can be a guide, an advisor, a leader. Fiction is meant to help people and balance their normal daily life. If it does, it is ultimately one of the secrets to success.

The next logical step would be applying this knowledge not only to sole productions, but co-productions as well. A plot that can guide and offer being an escape or an advisory tool; a plot detail or character the viewer can identify with. That's what basically has to be included in the movie.

Regarding Indo-German cooperation it ultimately means finding something of appeal to both audiences - and ideally the rest of the world as well - while being mindful to named factors; considering that there are two very different countries and cultures that have to be brought together.

German and Indian perspectives on several concerns in life, and of course their ways of living, are often very different. For example, there will always be the huge issue of songs. Bollywood cinema is famous for their protagonists bursting into songs all of a sudden - from whatever mood, in whatever situation. Something that is hard to understand and relate to for German audiences in particular and western in general. Western versions of Indian movies have often cut out song sequences to erase one of the irritating factors.

Purva Naresh, who has also studied music, explains that "if the song is carrying the movie forwards or is creating an emotional reaction among the audience, then the song will work, always work" - and talks about global audiences. The random western movie is known to include a song now and then, and not only in Disney movies. For example, "Coyote Ugly" uses this stylistic element to carry the plot forwards, as Naresh says.



Jochen Brunow

But, Indian movies have a habit of including songs that are independent from the rest of the plot - sometimes, they are merely fantasies, dreams or thoughts of one character whereas no other, although included in the scene, knows about it or is physically and consciously part of it. Especially in romantic films the potential couple will act as if they've already engaged into a romantic relationship, even though they in reality barely talk to each other yet. Additionally, it is not always clear whose fantasy is shown.

The songs are one significant result of the biggest difference between German and Indian culture. Naresh continues to explain that it all results from history. Germany's history and therefore also mythology is very linear. Just like most other European cultures, it is based on Christian influences, which brings this linear development. It all moves onwards, B.C. to A.D., without repetition. India, on the other hand, has a circular mythology. Believing in birth and rebirth, in incarnation and reincarnation is the strongest motif in culture and religion. As a result, and as far as the Indian audience is concerned, songs don't need to fit into the timeline and plot itself, because they only act as a display of something in one character's head.

Indians expect non-linear story-telling and are used to it. Germans need a logical series of actions and reactions following each other.

So where to meet?

A question that has been existent for several years, if not even centuries, can't of course be answered in an one-hour panel. But, analyzing the current situation, as the panelists did, shows a general direction of where to go and what to pay attention to when preparing a co-production between Germany and India.

After all, a story that combines both countries' peculiarities and promises to be of appeal to a diverse audience from different cultures is all it takes for starters.

In the end, it all comes down to money anyways. Purva Naresh is honest about her and her colleagues' way of thinking: "Why would I as a producer back a script? Either because I think it will make us money or at least break even." And here it comes to full circle - because money is made by success. And success is made by reaching and exciting as many people as possible. Even though there may be organizations like the NFDC, the National Film Development Corporation, that is funding and supporting films made in various Indian languages, and by that providing money needed -while film funding in general only occurs very rarely in India - subsidies will never be enough.

>> *The moment you have a star, you know how to sell a film, even though the script might not yet have been given.* <<

People are often reached by something that touches them. Or someone. Names and a certain affection toward the person behind it can often have the infamous rat-catcher's effect - luring people into theaters or in front of the TV.

Thus said, it isn't surprising that one big subject one has to pay attention to with Indian cinema and film industry is that it is very star-driven. Dorothee Wenner explains that "the moment you have a star, you know how to sell a film, even though the script might not yet have been given." Furthermore, however, she also argues that despite it being "a big advantage, it might be something that also blockades in times of strategic planning." In particular, one can be assured of story-independent interest if, for example, "a Shahrukh Khan gives you x amount of shooting days." But of course then everything relies on that star.

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Surely this concept sounds familiar. Every Hollywood movie and producer is glad if they have the luck - and budget - to engage a well-known actor or actress. But, many movies are nevertheless made without the occasional star, instead relying on story and actors, even if not as popular, being good enough. Contrary to what seems to be the case in India, especially when Shahrukh Khan is involved, in Hollywood even a movie with a high end cast can fail.



The audience at the International Content Summit is listening attentively and with great interest to the panels held during the day.

Shahrukh Khan is a warranter for success. No movie with him was ever a failure, even if it wasn't the biggest hit. Consequently, this makes him to the "golden goose" for every producer, as there is a guarantee of a good number of viewers already just because of the man's participation.

Indians see cinema as part of their culture. Going to the movie theaters regularly is more than just a hobby for most Indian people; it's devotion and belongs to their daily life. There is a different perspective on cinema and its importance than Germans have, for example. Considering the amount of movies produced every year, providing

the audience with a rich diversity of films, this is no surprise. The supply meets the demand, if not even exceeds it.

Also no surprise is that the need to look across the borders for either foreign material or co-productions is rather small. Dr. Andreas Peschel-Mehner, a media lawyer with law firm SKW Schwarz knows that Indians think, "Why should we look for co-productions for Bollywood movies? We have a market [to distribute our films successfully]." What he also knows is that despite the fact there is a market in general, there is none in particular for "familytainment" movies, even though there is a need - a need Germans, for example, could fulfill.

The diversion between genres and films suitable for certain groups or ages isn't made in India. Lacking a rating system as we know it, a film is either "adults only" or has to be suitable for all audiences. Since there's nothing in between, there's also not what one would call a familytainment movie, something especially for families - including children - like, for example, recently popular *Lilly the Witch*, as opposed to something that is not X-rated, but still not suitable for younger viewers, like *Marvel's The Avengers*, which has a PG-13 rating.

>> **People [...] said 'who is this guy?' [...] about Skahrukh Khan.** <<

However, India has "no structure for a theatrical release [of German or European movies]" - and still they expect Germany to have same structure for Indian movies, because it "became a traditional market for the Indian film world," says Stephan Holl, whose company Rapid Eye Movies is the sole distributor of Indian movies in Germany and brought Bollywood to popularity among Germans. "[Germany] is now on the map and they're counting on some revenue from the German market, especially if Shahrukh Khan is there," he continues. Formerly mentioned *Kabhi Khushi Kabhie Gham* got about two million TV viewers; *My Name Is Khan* a few years later, after all, 63.000 visitors in cinemas.

Shahrukh Khan's most recent movie *Don 2* was partly shot in Germany's capital Berlin. While "the whole wave that was created around Indian films started a long time back, more than ten years [...]", in the beginning still many people even in "high-ranking positions said 'who is this guy?' - [...] talking about Skahrukh Khan," remembers Dorothee Wenner who sat in the front row to watch the development throughout the past years. From there, from not even media professionals knowing *the* Indian film star, it came a long way to see "a lot of people camping outside the hotel of [the *Don 2* team]" in 2009.

An obstacle when it comes to co-productions, is that the Indian film industry is in a state of radical change - and development. "The Indian government granted the Indian film industry 'industry status' [not long ago]. Before it was purely a family-run thing; even on a large scale. Big, big money was involved. But at the same time, nobody who was outside the family was allowed inside [the business], especially when it came to financing big Hindi commercial cinema," explains Meenakshi Shedde where certain habits that appear unusual to us come from. Even today the names of big film family clans - for example the Kapoors, the Khan-Roshans, the Chopras, the Bachchans - appear in many movies, in any way and position. The tradition of the family-run business is still held on to, despite film production having become a real industry.

In some way, *Don 2* was co-produced by Germany - at least in Indian understanding. But, this understanding is different. They come to another country to use the locations, like *Don 2* did; we co-produce to open more than one market. Added to that, it's easier for Indians to come to another country than the other way around. Because in India, as a remnant from the family business tradition and "based on a law [...] it is not possible, or very difficult [...], to give loans to foreign corporations," reports lawyer Ulrich Michel who was part of the *Don 2* production team. Of course this poses a challenge for the financing - with



Christine Berg and Teresa Hoefert de Turégano explaining requirements and preconditions to receive subsidies, using *Don 2* as an example.

Germany being the smaller partner in the production, it needed fiscal support, which however, was very hard to get.

Also, Michel goes on, is the accounting very different - and difficult. While in Germany, among other western countries, final accounts are made at the end of a production, laying out the final costs which are then relevant for subsidies and such, in India there are two final accounts: One at the end of a production, and the other around six months later because there are still additional payments made to actors.

Even for Indian films themselves, as mentioned earlier, subsidies, like we know them in Germany and from other European/western countries, are practically non-existent, save for a few exceptions like the NFDC. Acquiring money for partly foreign productions thus is even harder.

Before there can be a real development regarding the co-production market all these differences have to be dealt with and found a solution suitable for all parties for. Essentially because, as Shedde concludes, "traditionally, India is not a co-production market."

>> Until 2004, there was not a single institution that taught screenwriting. <<

Moreover, the situation of writers, directors and producers - and their rights - in India and Germany are at different stages. The late afternoon panel hosted by Anjum Rajabali about the general question whether there is a need for talent agencies brought forth a few very interesting insights into this subject.

Sigrid Narjes, founder and CEO of the agency Above The Line, went into it by summing up the situation: "The tradition in this country is very much the writer-director position being one person." In Germany, writers often used to be also directors. The director's position is and was the highest and most recognized; writers only played a smaller role, so to speak, if they weren't the director themselves.

It is owed to a certain demand that the position of the writers has been manifested in the past years. Originally, "there were no writers to be recognized", knows Narjes. But then the question arose whether "they [are] well enough paid for what they're doing", and what their rights are. "Can they be exchanged to somebody else, can the director take over?" Probably not. Because the skills one needs to write - and write well - is none to be learned, but one to have. Realizing that someone needed to take care of the writer's rights, talent agencies came up to fulfill this task.

Talent agencies didn't have a good standing in the beginning. Producers would ignore them, wondering and asking why they should commission a company with searching for the people they needed when they had personal contacts they rather used, because they knew the people - and their skills - they would get then. Agencies had to more or less plead producers to consider their suggestions and accept their help. "Today," says Sigrid Narjes, "the situation [has] turned around dramatically, in the sense that producers call us now and say, 'What writer do you have? What director do you have? Whom would you suggest to me?' [...] That has really changed, but that took twenty years of pretty hard work."

The situation in Germany has come to a working conclusion, even though it might still be improvable. In India, on the other hand, it took a good while longer to find a working system at all. Until they had a writer's association formed a few years back, "all the negotiations, everything, was done by the writer himself," remembers Charudutt Acharya, respected Indian screenwriter for television and film. When asked about the possibility to get support from a lawyer, he states, "If you got into trouble, then you would go to a lawyer." Even though this caused amusement among the summit audience, there is a serious, almost sad background to it. Contrary to other countries, Indian screenwriters weren't considered with the deserved importance for a long time.

Despite all, there is still one habit held on to: "a lot of big film makers are writer-directors." Or more precise, there were no writers as such, as there simply was "no training for writers [for the longest period]. Until 2004, there was not a single institution that taught screenwriting. If you wanted to learn, you'd [...] learn by looking at earlier examples of films by talented [filmmakers]," says Anjum Rajabali.

Ever since writers are recognized and trained in India, there has also been formed a writer's association. To the day, it has 7800 registered members; although you only become a regular member when your film is released. Thus, the association has only between 150 and 200 mentionable members who are active writers; the others are only registered because they maybe once submitted a screenplay so it is marked as theirs. And because "no one who is not a member of the guild is allowed to work professionally in the film industry. You have to be a member."

Rajabali also names the four factors that have to be taken care of: Fees, credit, termination, and copyright. And especially copyright poses a problem, as everything is owned by the producer and not the writer, while Rajabali would rather see the writers' position strengthened. "In India, what we are trying to do," he goes on, "is amend the Copyright Act in such a way that under no circumstances can the producer take those rights away." In other countries, the idea - the screenplay - belongs to the writer as long as it hasn't been sold. Of course there are also differences - in Germany, one can sell the right of use, but never the copyright, whereas in the US rights are completely transferable. Still, until the deal is made, all rights belong to the creator.

The IndoGerman Initiative that is regularly looking for ideas and stories that could be co-produced is setting a ground stone to open doors and markets. Everywhere, in every branch, differences had to be and were overcome, often motivated by globalization. With the media business being one of the oldest global markets that started early for new perspectives, there is no doubt that overcoming the cultural and economical differences once and for all will be possible.

Until then, media professionals from both India and Germany will work diligently and enthusiastically on bringing both countries together, walking the slow, deliberate steps towards a common goal: Creating local stories with an emotional universality that touches people across the borders and boundaries of culture and state.



The delegation of experts and organizers of the ICS:
Front: Lou Gerstner, Purva Naresh, Brahmanand S. Siingh
Back: Mike Riemenschneider, Georg Heinzen, Andreas Peschel-Mehner, Jochen Brunow, Rainer Schütze, Stephan Ottenbruch, Rajkumar Hirani, Stephan Holl, Abhijat Joshi

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Upcoming dates

October 2012: Awarding the best screenplays from the chosen ones for the 2012 workshop and workshop on international screenwriting in the framework of the 14th Mumbai film festival

Nov. 1st, 2012: DEADLINE for submitting applications for 2013 workshop

February 2013: IndoGerman Script Development Workshop in Berlin

For further information go to: www.life-enter.de or write an email to: info@life-enter.de

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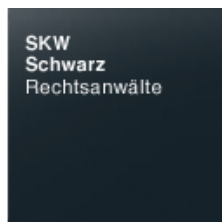
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