



JIGNAASU



In the name of
Late. Shankar Nagarakatte
9th November 1954 - 30th September 1990



with the blessings of **KalaSaraswathi**

Life is not merely a game.
It is the search that we embark within ourselves.
He is the one who has discerned this.
He is the one who disregarded the instability of
life to accept it's pace and its relentlessness.

JIGNAASU

Who is he?
He is an explorer
The one who has surveyed the swiftness of time
to become an achiever.

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It all started with 'ದಾರಿ ಯಾವುದಯ್ಯಾ ವೈಕುಂಠಕ್ಕೆ' [Daari yavudaayya Vaikuntakke]

Mid September, a peaceful evening, I went to watch an hour-long Kannada play called 'ದಾರಿ ಯಾವುದಯ್ಯಾ ವೈಕುಂಠಕ್ಕೆ'. Surprisingly, even the play name and my life was in question, indeed I was in search of a peace or should I call it as the ultimate truth of life?

Books never attracted me. It's because of design cover or much text or could be the mainstream influence.

After watching the play at Kalagrama, me and my friend came with a happy face of watching a good play. But, I stopped for a second at a book stall. One book haunted me to buy it or it bought me? Somehow, I went and took the book in my hand. It wasn't me. I still feel, its some force.

The book was 'Nanna Tamma Shankara', written by Ananth Nag about his brother Shankar Nag. I had 160rs in the wallet and the book price was 180/- [It was a discount sale, but the original price then was 210/-] I still insisted on purchasing it. I borrowed the rest of the money from my friend and finally purchased my first ever book.

You shouldn't judge me, so soon. Though I rarely purchase a book, I have read quite a few 'film based' books or famous 'Kannada' books. I never found English books as interesting as Kannada books.

THE IDEA!

I started reading the book,
I started to understand the pattern of writing,
character of brothers and the idea of writing the
emotions on a white paper.

The book changed the perspective of seeing
life. It was Shankar Nag. His character made me
build my character and give time for the works
which I love and also learnt the meaning of
passion, dedication and quality of being quick
yet vigilant. The 60 chapters of the book gave
me 'n' number of insights and reasons to live.

The cinematic mind of mine was glowing at the
idea of making a biography of Shankar Nag...? Or
initially it was to do something about this man?

With a lot of insights from fellow filmmakers,
friends and family. I concluded the idea.

The idea is to do an 8 episode documentary
series on Shankar Nag with primary research,
academic research finding the answers to the
hypothetical questions and concluding with the
spark of energy [Shankar Nag] in the youth.



WHY SHANKAR NAG?

The name has been popular ever since my childhood. Some of the stars like Dr. Rajkumar, Shankar Nag, Ashwath, Narasimharaju, Manjula, Kalpana, Vishnuvardhan, Puttanna Kanagal etc. were the part of everything which I adored. I.e. Cinema. But, I never observed them. So when I started to read the book Nanna Tamma Shankara, I observed Shankar Nag as a man who is seen and adored in different perceptions

According to Wikipedia -

en.wikipedia.org › wiki › Shankar_Nag ▾

Shankar Nag - Wikipedia

Anant **Nag** (brother) **Shankar** Nagarakatte (ಶಂಕರ್ ನಾಗರಕಟ್ಟೆ) (9 November 1954 – 30 September 1990) was an Indian actor, screenwriter, director, and producer known for his work in Kannada cinema and television. He directed and acted in the teleserial, *Malgudi Days*, based on celebrated novelist R. K.

Family: [Anant Nag](#) (brother) **Children:** 1

Years active: 1977–1990 **Nationality:** Indian

[Arundathi Nag](#) · [Accident](#) · [Ondanondur Kaladalli](#) · [Minchina Ota](#)

According to Auto Drivers -



According to Kannada Film Industry -

Shankar is a popular actor in all A,B,C centres with the titles Karate King, Auto Raja. He has produced around 10 films, directed 8 films, a tele serial, a theatre artist who formed a theatre group called 'Sanketh' and also built Karnataka's first electronic studio named 'Sanketh Studio'. His vision to develop Bengaluru and to contribute to the state by various development plans made him unforgettable.

Yes, after getting the above perspectives on Shankar Nag, I was trying to understand how he is loved by people of Karnataka even after his 30+ years of absence and also still recognized for his pace and work.

But, i have heard many a times from various Kannada film stars saying

“ನೋಡಿ, ಇಂದು ನಾವ್ ಸಲ್ಲಿಸೋ ಕಲಾಸೇವೆಯೇ ನಮ್ಮನ್ನ ಎಂದಿಗೂ ಶಾಶ್ವತವಾಗಿ ಬದುಕಿಸುತ್ತೆ”

These sentences made me to believe that, even Shankar Nag's contribution to the cinema had made him alive till now but then I read another popular saying from Nag itself, which made me to think twice about it, which was -

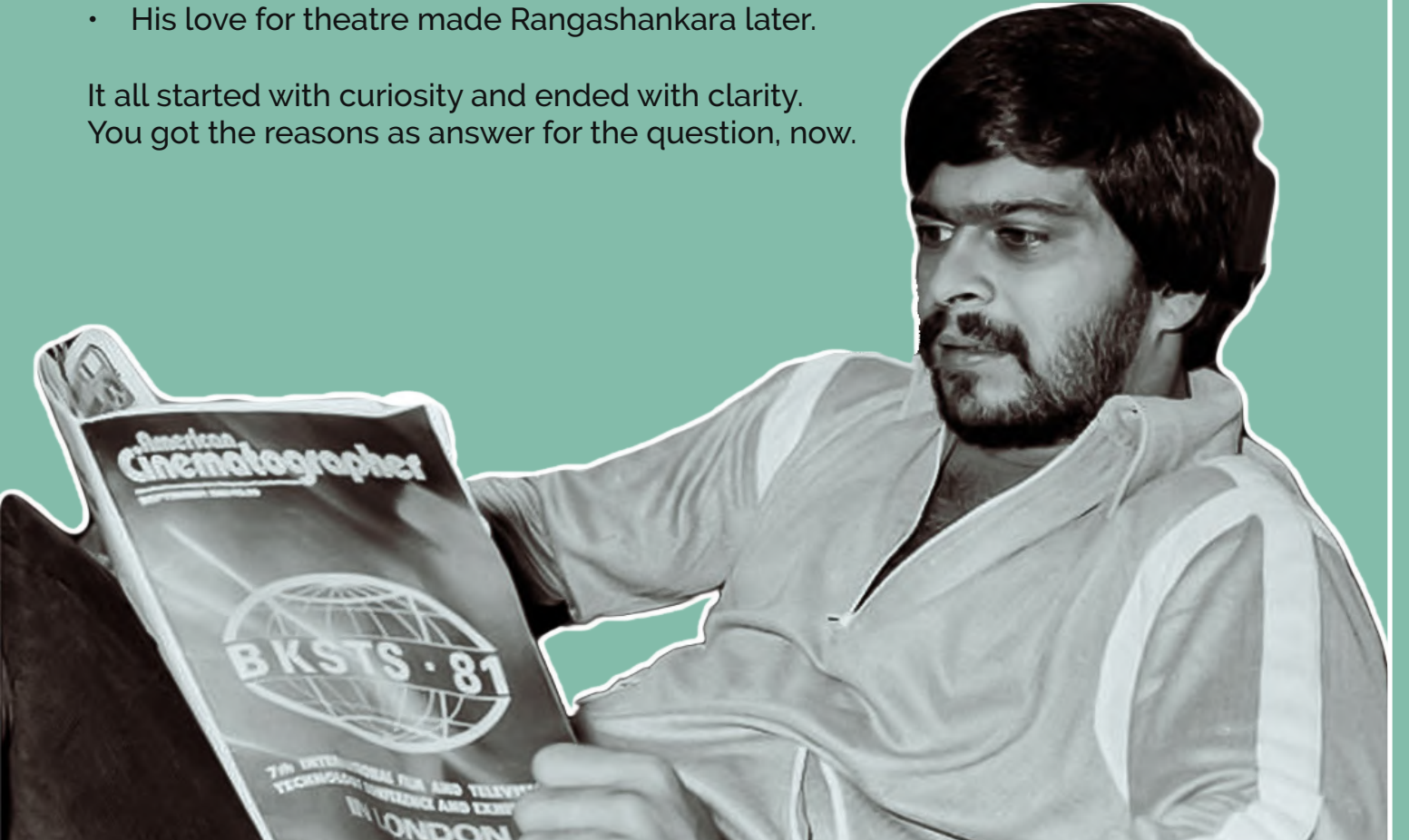
“ ಸತ್ತ ಮೇಲೆ ಮಲಗೋದು ಇದ್ದೆ ಇದೆ! ಇದ್ದಾಗ ಏನಾದರೂ ಸಾಧಿಸು ”

He slept long back, but his works and ideologies gave me sleepless nights. His way of looking at life, being acceptive, the attitude of taking it as it comes, perspectives on directing a subject and many more aspects made me think a lot.

After a long prologue, I was thinking of writing the next lines by comparing him with others to justify why only Shankar Nag. But, i feel he couldn't be compared because -

- In 13 years of his career, he has done around 87 films, which is a wow factor.
- His passion for directing abstract subjects and to bring focus to the mainstream is debatable.
- Being a citizen, his contribution to develop the current “Highest trafficked concrete city” was appreciable.
- Through Malgudi Days, his directional abilities were introduced to the world.
- In the name of Shankar, a lot of auto drivers are united through associations.
- Through his rational thinking and progressive approaches he stood different from others.
- His love for theatre made Rangashankara later.

It all started with curiosity and ended with clarity.
You got the reasons as answer for the question, now.



WHY DOCUFILM SERIES?



Every beginning elicits a question i.e, How to do it?

We have captured the celebration of Shankar Nag's birthday, primary research is deduced through interviews from Ramesh Bhat, Mandeep Rai, Manjunath (master), Auto Rammanna and auto drivers on his birthday and also watched and analyzed his directed movies.

We have done a lot in the first month of the project. But, I was struck with what to do with these? Or how to structure the idea and put it into a frame.

It was the era, when the first biography became popular "MS Dhoni : The Untold Story" and then "Mahanati". After watching those biographies, with a josh and a lot of inspiration, we decided to lean on fiction to narrate the story of Shankar Nag.

Just think, Geetha as a Media student who is interning in a production based company, which runs a Youtube channel. She works as a content writer and video editor for the company. She hears about Shankar Nag and she is asked to gather information about him to make a small tribute video for him on the occasion of his death anniversary. In this process she becomes a fan of Shankar and wants to do more than just a tribute video. But, she is disappointed with the kind of video the production team makes. Hence, after coming back to college she decides to make a documentary for which her boyfriend also supports. Her boyfriend is a struggling film artist who is not a big fan of Shankar Nag but he knows the industry very well.

Haa... now, you may think that Geetha is a replica of my character. Somehow even, I wasn't satisfied with the plot. I find it cliché. I found it as "NOT SATISFIED".

Maybe because, I believed a statement of Shankar - "Commercial films are not my cup of tea", but somehow after many flops, he agreed "It's hard to do a commercial film". But, he always wanted to construct a bridge between Mainstream and Art films, which we call 'bridge films'.

When we are narrating a biography and research of a person, how fair is it to do a commercial move???

That's why I ended up planning a documentary film series.

IMPORTANCE OF THIS SERIES



EXPLORATION, INNOVATION AND CREATIVITY.

Though all these above words look like siblings, they are unique. But Jignassu effectively tries to bring all the words together through narratives, infographics and new explorations.

SOCIAL CAUSE.

When you hear the word, the instant reaction is feeling sick at heart and denouncing the government. The blame game ends up until it speaks aloud "ನಮ್ ದೇಶ ಉದ್ಧಾರ ಆಗಲ್ಲ!"

Jignaasu speaks about various relevant and contemporary social issues, but we don't want blame games instead we need the spectators or the audience to understand how the issue started, what is the problem with it and how one can get a solution to it.

Sometimes, I feel why my parents don't remember the movies or songs they watch at theatres? And the answer is simple. Those weren't effective to them.

This project shouldn't be like that. It should be like... like... Shankar Nag! Like how people randomly say "ಅಲ್ಪಾ ಎಷ್ಟು ಕೆಲಸ ಮಾಡಿದ್ದು ಶಂಕರ್ ನಾಗ್ ಅಷ್ಟ್ ಕಮ್ಮಿ ಚೈಂನಲ್ಲ?"

This is the effectiveness. I'm speaking about.

Some of the roundabout importance which could be found in the project are -

- Approaches of Cinema
- Experiments as a part of Cinema
- Kannada Literature
- Kannada Cinema
- Developments and contribution of Kannada Cinema
- Science development discourse in Kannada Cinema
- Portrayal, Solvency of Social issues.
- Music as a part of Cinema.

Jignaasu will also explore the explorers, who are trying their best to innovate and create to make life simple. And the best part is influencing explorers through the Intriguing personality of Shankar Nag's life and filmography.

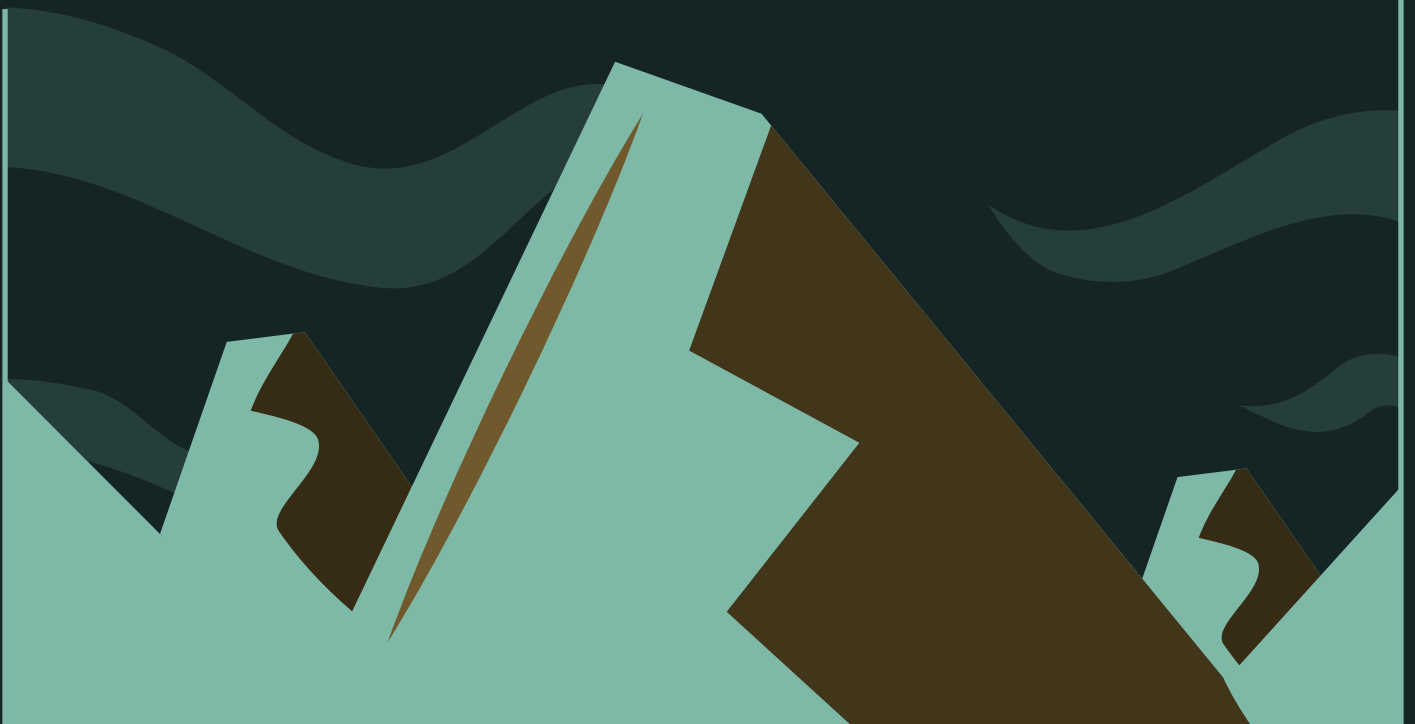
KNOW MORE ABOUT JIGNAASU





PLANS WITH JIGNAASU

- Docu – Film series on Shankar Nag.
- Collection of Shankar Nag stickers on vehicles, documenting the auto fans association.
- Minimal Posters of Shankar Nag directorial movies
- Collages, Vox Pops, Educational Videos about the project
- Requesting BMRCL to name any metro station in the name of Shankar-Nag.
- Every Single person who knows Shankar Nag will speak about him and his personality. But why are his characteristics, ideas not implemented?
- To highlight the contribution of Shankar Nag to the discourse of science and society
- To contribute to the development of scholarship on Kannada cinema in English and Kannada books and research papers.
- Analyse the representation of science and its role in society in Shankar Nag directed films
- Examine the discourse of rationalist, scientific approaches through these representations.



RESEARCH - ITS IMPORTANCE IN CINEMA

Research is an important phase in all the projects.
Research is not like sharpening an axe but finding the axe itself.

In the first three chapters, you have read the dilemma of how I was confused to do something about Shankar Nag. The confusion led me to brainstorm what I wanted and then led to Research.

The first question when you hear the word research is, how do we do the research?

Well, the answer is very simple. Let's just think we are doing a film on the river Cauvery issue from 1950's to 2020. So where do we get information or trigger?
Well there are two answers.

Library, Internet.

But, even though I found the medium to get my research source, I couldn't get scholarly work on Shankar Nag.

The library books speak about Shankar Nag like a wikipedia introduction and the internet shows only two books i.e., Nanna Tamma Shankara and Nenapina Angaladalli Shankar Nag.

So I took my primary research in the interview method [personal communication] of Shankar Nag's close circle i.e., Mandeep Rai, Ramesh Bhat and Master Manjunath.

As a part of primary research I completed reading and analyzing both the books.

But when I wanted to analyze history on cinema, Kannada films and genres, Kannada experimental films, and many more such keywords didn't give me much scholarship. Everytime, I borrow a Kannada book, give vague information about my topics and then filter it according to my topic.

The research articles based on Kannada cinema found scholarly in the internet are

Girish Kasaravalli's Films

Bipolar identity: Region, Nation and the Kannada language film

Journal articles on Kannada films

Journal articles on Dr. Rajkumar

Journal articles are based on interviews and not an academic research article, entirely.

When any student wants to achieve academically in the field of Kannada language, he or she sees 99% of failure due to lack of resources.

The most obvious choice behind doing background research is to evaluate and maintain accuracy which provides the film with some veil of credibility to make the ideas appear viable and the portrayals as realistic.

When we refer to non-original material, it is essentially borrowing ideas. We are judged by how well we can utilize the referenced material relative to common knowledge. In addition to considering audience expectations, it is always useful to look into the specific background of the project, whether it be into the basic sciences or even cultural lore.

Here, it is important for the viewer to recognize and associate with the content. But I personally feel that, the more a movie betrays one's expectations of reality, the less accessible the film becomes and also considering audience expectations should be like considering your film's genre. It is not a bad thing to challenge these expectations, especially in something creative as films, but doing a little research is the least one can do to consider their audience's expectations.



IMPORTANCE TO RESEARCH IDEOLOGIES

The importance of questioning and getting the right answers is Research. Considering the research ideologies is necessary to understand how we shall see a subject with various perspectives and here I'm specifically talking about 'screen production research'.

According to the 2017, ASPERA [Australian Screen Production, Education and Research Association] Report Screen Production Research Reporting: An ASPERA Scoping Project captures disciplinary challenges regarding creative practice research reporting and evaluation in Australia's academic landscape.

It seeks to assist researchers and research managers to understand how screen production outputs might be evaluated, and subsequently recognised as research outputs. The report highlights findings that environments for creative practice research vary greatly between institutions and outcomes of this mode of research vary greatly across the sector.

The report also speaks about the extent to which these differences impact on the practices of screen production researchers. A number have changed their approach to conducting research, while others have found ways to comply with national requirements yet still work on creative practice projects that may not clearly sit within the 'research' parameters set by their institution.

Screen production research debates within a more global context.

The issue opens with the question of how to measure better the impact and engagement of creative research within the broader social, economic and cultural aspects of society.

It highlights the key role of creative practice in research in the training of young filmmakers through the academy, and how this may flow into the screen industries.

It showcases the important collaboration of artists across a range of forms in order to answer specific creative questions about sound and image relevant to the industrial frame.

Traditionally, screen impact is measured through audience engagement, and this issue explores this activity further in the interrelationships of audience and narrative in the 'cinematic moment.'

This special issue, while only able to emblematically represent a burgeoning field, does promote the importance of sharing these important discoveries between the academy and industry, the importance of continuing to question and test creative practice through research and in doing so encourages a greater synergy among all creative partners in screen production. Research is needed for the hour in Kannada cinema and would right size the script, character and promotion.



Then it was Bridge Cinemas.

Now I call it infotainment. [Information + Entertainment]

After a lot of brainstorming and research sessions I decided to do something in the infotainment format, which led me to a divine step towards my passion and named it Sripada Studios.

Sripada Studios is an early budding mass media initiative by millenium film makers with the number of 20+ people. The young initiators aim at producing and commercializing the topics like noble and non - plagiarized contents, erasing the cliched phrases of native media and language. And also, showcasing intricate aspects of the Kannada mass media thereby the team is breaking the stereotypical image and consumption of content by the audience.

Focusing on particular events and creatively expressing the un plagiarized contents the writers of the studio writes under the name of Vyakarana. These are posted in the form of posters, quotes, articles, videos and blogs.

Let our work speak more now.

3 Experimental short films

1 Documentary on 2018 Kodagu Floods

1 Docufilm Series [5 episodes] on society's unrecognized people

1 Street play to reduce plastic usage at Kodagu Town

Pre - production work completed for a series on gender equality at our homes.

Pre - production work is going on for the short film on body shaming.

Scan this code to check our website
www.sripadastudios.com



NANNA TAMMA SHANKARA

Nanna Tamma Shankara (2001), the book which won the 'Karnataka Sahitya Academy Award' in 2016 and won my heart by introducing the character of Shankar Nag.

In the prologue the author writes a letter to the readers which basically says that, "After 20+ years of Shankar's absence, I took time to come out of the major tragedy that ever happened in my life. I have travelled to many cities and villages for shooting and till now everyone asks me about my brother and weeps about his death. Whenever I travel in Bengaluru, the photo of him on the autos or the auto stands can be seen. We cannot come to any conclusion for the love showered on him which is something unexplainable. I have tried to remember the memories I spent with him and to share in detail about Shankar's living environment.

Nanna Tamma Shankara is a biography on Shankar Nag with the division of 60 chapters. The book narrates his childhood and ends with a rest. There is no detailed description or focus on Shankar's directed films or acting but the entire book frames the behaviour, character and the Nag's way of living through the lens of Ananth Nag. The book also sheds light on the plans made by Shankar contribution for the society.

Shankar spent his own money and also became a borrower of a large amount. Some of the chapters are very intensive through the writings, one will feel the character of Nag after reading the entire book. The mystery in his death, the plans, the movies, the loans are the crux which will lead a reader to inquisitively know more about Shankar. The interesting point in the book is - explaining the situations in detail with the characterization of Nag brothers.

For example – Ananth Nag explains how Shankar explained his 4-5 projects at a stretch without giving a break to breath. Shankar had the confidence of succeeding in anyone because he believed not all the 4-5 projects would fail, any one project would succeed.

I will be referring to some of the chapters in order to analyse the behaviour of rationalist approach and the environmental description where Shankar lived. This would help us to understand how the modernity or the progressive approaches were created in the minds of Shankar nag.

NENAPINA ANGALADALLI SHANKAR NAG

Nenapina angaladalli Shankar Nag (2015) by Amma Prakashana is the collection of various articles and chapters written on Shankar Nag through a narrative of a Kannada film journalist Ganesh Kasaragod.

The book contains some of the hand picked chapters from 'Nanna Tamma Shankara' book and various articles published in newspapers and magazines.

Ganesh Kasaragod, is a famous Kannada film journalist, who has written several books on Kannada film personalities and their journey of struggles. After reading the book to collect the primary data, I personally interviewed him and this is what he wanted to say -

"As the title itself suggests, It's remembering the philanthropist Shankar Nag. We the journalists are very fond of him because he used to give us some time to speak and interact and thus, I became very close to him. It was my dream to write this book".

His book 'Chadurida chitragalu' was awarded 'Karnataka State Sahitya Award 2012'. His other books are Mouna Matadaga, Hegida Hegada Gotha? And Guri Hegguri, Shubam and many more.

The first half of the book contains many other author's articles and lays the context for the next half. But in the second half, the book gets interested by the chapters speaking about – Shankar's life, environment, cinema, and lifestyle and death mystery.

Some of the chapters are – Shankar Andare, Idu Moorane Alu, Computer Medulu, Keralada Ashrama, Savinallu Minchina ota, Preethi Jothe gunavan-nu hanchi hoda and many more. The interesting conversations with Shankar Nag among various journalists create curiosity among ourselves.

Both the books will give the clear picture to analyse the character of Nag and which would be helpful by analysing his thoughts and analysing his films and will give the comparison with it.

DISSERTATION

Dissertation has been an important step in completion of my Master's degree. I completed my Masters in Mass Communication and Journalism at St. Joseph's College [Autonomous] and as part of my course a dissertation should be done on focusing the field of media or films.

That's when I decided to do primary research on Shankar Nag and focus on his directed films and try to find what is the most common factor in all the films.

Portrayal of science and society in Indian cinema is an area of interest for many researchers. Through critical examination and research, we can say that Indian movies give unrealistic and flimsy technology portrayal in many movies in order to uphold the heroism. The scientific advancements, illogical theories on technology have been portrayed surreal in the movies.

For example - Illogical stunts, portrayal of technology in sci fi movies, exaggeration of the formulas, theories, scientific advancements only based on hero characters etc.

As an exception to this scientific and rational approach, one of the Kannada film directors have portrayed a logical and fact based new aged scientific, rationalist approach in his movies.

Shankar Nag or Shankar Nagarakatte is a Kannada Film Actor, Director, Screenwriter, dramatist and philanthropist. He is widely acclaimed for his visionary statements in film making.

Why only Shankar nag? – The vast industry has many directors who made dramatic films. But Shankar nag is an exception for this. He eventually started doing experimental movies and ended up enhancing the experimental drama genre in Kannada Cinema. In his directorial films, he specially mentions the disparities between the upper and lower classes in post-independence and modern society.

The objective of the study is to understand and analyze the representation of science and its role in society in Shankar Nag directed films. The dissertation also tries to examine the discourse of rationalist, scientific approaches portrayed through his films.

The significance of the dissertation is to highlight the contribution of Shankar Nag to the discourse of science and society and to contribute to the development of scholarship on Kannada cinema and Shankar Nag.

TITLE - Science and Social discourse in Shankar Nag directed films

The analysis of the 6 movies directed by Shankar Nag will tell us clearly that Shankar has tried to portray the disparities, comparison and difficulties of the social stratification like Upper class and lower class in all the movies.

In **Minchina Ota (1980)** proves the difficulties of the suppressed and who finds a way in crime to live happily.

In **Janma Janmada Anubanda (1980)** how the Jamindari system, slavery system existed in the post-independence of the country. This movie also tries a scientific theme of psychology and reincarnation on the protagonist.

The movie **Geetha (1981)** defines speed selection of subject, research of the subject, scientific description of the disease through the character Geetha and scenes that present realistic facts rather than dramatising. The notable point is the Indian Cancer society states in its website that It was formed to take up education about cancer disease. It also claims to conduct a number of Public health campaigns around the country and it is documented in the early 80's. But the higher class people were educated much about those who had less cancer rates and irony is that cancer is called 'Rich Class disease'. To educate the masses, the ICS had only source that is films and co incidentally, the very first film in Kannada about entire cancer stages was Geetha which even shows the 'Interferon drug', which can cure cancer.

In the movie **Nodi Swamy Naavi rodu Heege (1984)** Shankar Nag showcased the Bengaluru city citizens who are behind the modern society and the struggles to cope up with their relationships and which is true till now. This movie showcased how the middle class or the working society live their life. The rationalist thoughts were evident in the entire film.

The **Accident (1984)** portrayed how a powerful minister can black out any major incidents related to poor class. Again a powerful portrayal of disparities between upper and lower class. The post independent society and rational thoughts are evident. Accident, one of the finest films ever made in Kannada Cinema. Shankar Nag, as a director was the first person to show evidently the corruption, drug abuse and its addiction, conflicts and disturbances created by politicians and powerless media were first shown in the Kannada cinema realistically.

The movie is more realistic and less dramatic, which is a kind of a bridge cinema experiment. The movie discourses the lifestyle between the upper and lower class. Ilayaraja's background score, Devadhar cinematography, and Shankar Nag's direction created magic on screen.

Ondu Muthina Kathe (1987) A story which shows the thirst or greed of the unsuccessful people (like the Fisherman tribe in the film) who desired to get the pearl which is earned by their own tribe fellow.

This plot clearly portrayed the concept of differentiation between the rich and the poor in society and also spread the inhuman values like greed, fascination towards one.

And as a part of my research, I haven't considered a remake movie.

But will just give a gist of another of Nag's films is **Hosa Theerpu (1983)** after two art blended movies, Shankar Nag took a social issue. This film tells how a criminal stays in the victim's home, to help the family. This was a bold move in the commercial sector. Ambarish and Jayanthi played the lead role. Unfortunately, the movie didn't do well and stays silent till date.

The textual analysis, discourse analysis, and Auteur theory has helped me to analyze the movies and find the pattern of screenplay followed by Shankar Nag.

A linear narrative with flashbacks in the second half and context background in the title cards are routine in the direction of Nag.

Through this research, I concluded that my objectives of analyzing the representation of science and society in the discourse of rationalist, scientific approaches are successful. The examples given in the dissertation proved my hypothesis right.

The dissertation highlights the contribution of Shankar Nag to the discourse of science and society through films and contributes to the development of scholarship on Kannada cinema and Shankar Nag.

CO INCIDENCES

Coincidences are beautiful but sometimes hard to accept.

Shankar Nag, a Kannada Matinee Idol's directorials are somehow connected to his life's important phases and thread to his rationalistic ideologies and character study.

Minchina Ota

The title matches the character and behaviour of Nag because he was always fast paced or ahead in generating thoughts and had a speed walking and working body language. Some even compare him to mercury. In the Kannada film industry the 'speed' is notably known as Shankar Nag. And in Nanna Tamma Shankara, a conversation between Ananth Nag and Shankar Nag goes like - "Shankar, we cannot match your fast pace, please slow down. Why are you even running like this?" So then the title justifies itself. Minchina Ota.

Janma Janmada Anubandha

Shankar decided to do his higher education in foreign university but he was called or his destiny made him travel from Mumbai to Karnataka. What is the relationship between Shankar Nag and his fans? Or Karnataka? He is still remembered and adored in all the cultural stages and his photos are like the shiny crown for every auto in Karnataka. 'N' number of Shankar Nag Auto stands, associations, facebook fan pages, youtube and whatsapp status videos and audios. What is that emotional quotient between them? Is it Janma Janmada Anubandha?

Geetha

Geetha is a movie about cancer disease and at the same time another cancer movie was released in the Telugu language which is Premabhishekam. Geetha didn't see a commercial success but the other movie was a blockbuster at the box office. This above point should go under Trivia? And the sad part now, Shankar's father was also suffering from the cancer disease. Cancer was somehow a major saddest? part in Shankar Nag's life.

These are the examples for the coincidence. And co-incidences are continued, even now.

HYPOTHETICAL QUESTIONS

Some of the hypothetical questions are -

1. Even after 30 years of his physical absence, why is he still admired?
2. He is known as the friend of enemies. Is it possible to live without being liked by others?
3. Why was his plans and ideologies discussed rather than executed?
4. His death is still a mystery or the masses are overthinking it?

REACH BEING A CRUCIAL ELEMENT

For every project and for any idea reach is very important. What is the use when you have a great film, idea, project etc and you don't know how to reach people.

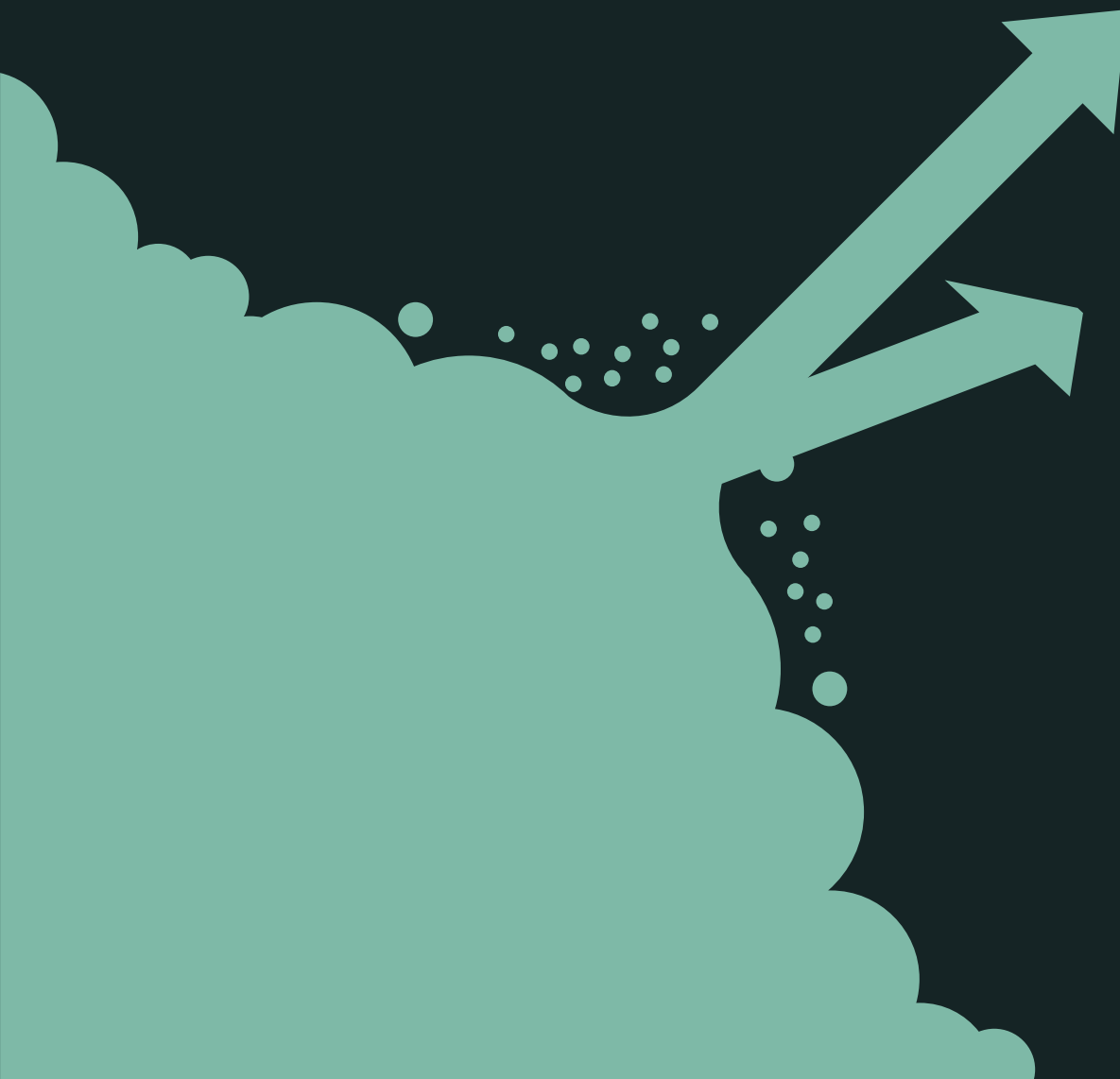
In this context, should I use the word reach as a medium?

Yes may be! The other options are -

Shows and followed by discussion at various places like drama theatres. Premiere release at theatres and then a complete youtube release?

Thanks, while discussing this and thinking over it OTT Platforms like Amazon Prime, Hotstar, Netflix came to India. I was very specific that the target audience would be millennials because they may welcome new narratives. OTT Platforms [Over the top media services] platforms.

This is one of the options for me to reach my content to the audience.



INTERVIEWS



Focusing on Shankar Nag as a filmmaker. Ramesh Bhat, a Kannada Cinema actor, director and producer was interviewed. He was with Nag from the initial film days to last.

Focusing on Shankar Nag characteristics. Mandeep Rai, a Kannada Cinema comedian was interviewed to know more about Mumbai days, childhood, theatre and bank job days of Shankar.



Focusing on Malgudi Days. Manjunath, Kannada Cinema's popular child artist was interviewed to know behind the scenes of the popular Indian series 'Malgudi Days'.

Also as part of my research I conducted interviews with various people to understand the character, behaviour, ideologies of Shankar Nag.

Auto Ramanna -Focusing on fans and their love on Shankar Nag.

Manzz - This man created a portrait of Shankar Nag with Ragi saplings at Cubbon Park.

Auto Drivers - Focused on Shankar Nag's birthday celebration.

The interviews are documented in a video format.

NARRATOR AS A THREAD

We need a narrator to thread the biography, research, filmography and emotions with his words and narration.
And i suggest the below celebrities.



RAMESH ARAVIND

A known multi language celebrity, actor and director. Through his popular show Weekend with Ramesh, he interviewed many achievers from the state Karnataka. With the same hope and the thought of him narrating the entire documentary series through his way would be interesting.

RAKSHITH SHETTY

Most celebrated young Actor and Director from Kannada Cinema. Somehow his innocence towards Cinema and his passion to get things right and the way he is trying to bring up the bridge cinemas - remembers Shankar Nag. To find more about the characteristics to get the right path, he also could be one of the options to narrate the series.



KM CHAITANYA

A disciple of Girish Karnad and also a fan of Shankar Nag. Chaitanya is a Kannada film director who has the experience of narrating documentaries. And the most important part, being a director himself ,will know the importance of Shankar Nag's directed films and it's impact.

KAIRAM VASHI

A recent addition to the subtle and good anchor's list. Through his channel CAG, he got popular through word of mouth. His way of narrating the points and usage of words are top notch. He is also the best option to narrate the series.



QUICK BRIEF

Jignaasu is based on the two books 'Nanna Tamma Shankara' written by Sri. Ananth Nag and 'Nenapinangaladalli Shankar Nag' written by Sri. Ganesh Kasaragod.

With an (Dissertation titled Discourse of Science and Society in Shankar Nag films) academic scholarship, interviews of the closed-circle and many more, research based facts and figures prove the hypothetical questions and some of it, are -

- 1) Even after 30 years of his absence, why is he still admired a lot by the mass?
- 2) He is a friend, with no enemies! Is it possible to live without being liked by others?
- 3) Why was his plans and ideologies discussed rather than executed?
- 4) His death is still a mystery? Or the multitude overthinking it?

Writer-Director PV Phani Srivatsa aims to bring up the matinee idol's story to prove that Shankar Nag's ideologies are still relevant to society and improve society through rational thinking and progressive approach and as an experimental documentary series titled as Jignaasu, which is an exploration of Shankar Nag's character, achievements and the way of life he lived which is an example for the mass who are struggling with focus less life.

As films were the main part of Shankar Nag's life, I shall narrate his biography, filmography, achievements and life lessons from his directorials. And as part of it, the documentary series is divided into eight chapters which are named as -

- Geetha
- Janma Janmada Anubanda
- Minchina Ota
- Ondu Muthina Kathe
- Malgudi Days
- Nodi Swamy Navirodu Heege
- Accident
- Hosa Theerpu

And plus two episodes of behind the scenes, behind the idea, behind the project Jignaasu will be added.

10 episodes in total forty five minutes to one hour duration.



Geetha

CHAPTER 1

Film name: Geetha

Year: 1981

Starring: Shankar Nag, Padmavathi rao

Director: Shankar Nag

The documentary starts with this chapter but all the chapters begin with a prologue of the project Jignaasu and then continues with the below aspects.

SOCIAL CAUSE ASPECT: Cancer has been a deadly disease for the past 50+ years and it is still incurable. Even though the world's oldest documented case of cancer hails from ancient Egypt in 1500 BC and now we are in the generation of technological advancement and scientific new age. But still, two million people are facing deaths in India, according to the Indian Cancer Society. As we have seen in the news, from past 10 years many economically stable people go for treatment in Singapore and cure it and why this facility isn't available in India. Will be conducting interviews and research on this aspect.

SHANKAR NAG BIO ASPECT: In this chapter, we shall find out how the environment and other characters which he met in his childhood made him a rationalist. He himself introduces through a radio interview in this chapter. This chapter starts with exploration of Shankar Nag's childhood and ends when he becomes an adult and shifts to Mumbai.

FILM RESEARCH ASPECT: With a bit of history, we shall know the importance of science based films in regional language films. This movie, Geetha is a dramatic genre film but the film is based on cancer disease. And it shows the stages of cancer disease and causes of it. The 2 stages and the 6 symptoms of the illness are shown evidently and also the movie shows the sufferings of the diabetic and heart patient through Geetha's father Srinivas. Another notable point is the movie also has the comedy scenes which are composed to showcase the compounders and unusual patient stories. So this proves that director Shankar Nag didn't go out of the subject to create humor unnecessary.



ಜನ್ಮ ಜನ್ಮದ ಅನುಬಂಧ

CHAPTER 2

Film name: Janma Janmada Anubandha

Year: 1980

Starring: Shankar Nag, Ananth Nag, Jayanthi, Manjula

Director: Shankar Nag

SOCIAL CAUSE ASPECT: Reincarnation is one of the philosophical or religious concepts that speaks about a non-physical essence of a living being that starts a new life in a different physical form or body after biological death. It is also called rebirth or transmigration. A focused research on it. Yes, is it happening?

And also the Zamindari system - The British rule in India introduced a permanent land revenue system which, over time, became widely known as the zamindari system. Under this system of land settlement, those who agreed to pay a fixed sum of land revenue regularly to the British government were made the owners of demarcated lands.

Then the first major upsurge demanding the abolition of zamindari was the kisan movement spearheaded by Swami Sahjanand Saraswati in the 1930s. Then, in 1947, the Congress, which had promised to abolish zamindari, placed the Abolition of Zamindari Bill in the Assembly. Is it still practiced? To find the answers to the above issues are the crux of the chapter.

SHANKAR NAG BIO ASPECT: In this chapter, we shall find the love story of Arundathi nag and Shankar Nag. And also, we shall find what is the relationship between his fans and him. The second chapter of the exploration starts with the Mumbai episodes and ends when he gets a call to act in films.

FILM RESEARCH ASPECT: This film speaks aloud about the stand and role of women in society. Even if she is a widow, she has been seen as a sexual object by the Zamindars. This movie is a combination of both the rationalist approach and scientific approach in modern society. The film flashback is set in the 1960s and the story continues in 1980s but the concept of slavery system and disparities between the working class and the upper class are evidently portrayed here. Avinash, a young man, is troubled by the memories of his past life. He decides to investigate the truth behind it. The investigation is purely logic and research based.



CHAPTER 3

Film name: Minchina Ota

Year: 1980

Starring: Shankar Nag, Ananth Nag, Uncle Lokhnath

Director: Shankar Nag

SOCIAL CAUSE ASPECT: Being on the wrong side knowingly or unknowingly is a punishment. Jails have been a place for the wrong doers to sit and think about their mistakes and overcome their mental weaknesses. But, how are the jails functioning? Is the treatment to change the prisoners happening?

SHANKAR NAG BIO ASPECT: In this chapter, we shall find how he became a super star in Karnataka and also discuss rationalist ideologies. The third chapter of the exploration starts with the Ondanondu kaladalli and stops with the idea of starting Sanketh Electronic Studio.

FILM RESEARCH ASPECT: This is a heist film or caper film, which itself is a subgenre of a crime film. The movie underlines the context of disparity between the rich and poor and the movie is based on the real incident which happened on July 27, 1978 at Nipani in Belagavi district, Karnataka. The bank robbery shown in the film tells aloud how any plan could be failed. The jail life is a major sequence where a constable will provide shampoo, hot water, soaps, tea, biscuits and many more just for sake of money which is not available inside the jail. These are the very practical sequences shot for the movie. The point is the movie doesn't fictionalize or improve the stardom of the actors through fights or songs. The scenes, fights, and songs everything is relevant to the script. Thus, Minchina Ota is a socialistic and realistic film.

CHAPTER 4



Film name: Ondu Muthina Kathe

Year: 1987

Starring: Dr. Rajkumar, Archana

Director: Shankar Nag

SOCIAL CAUSE ASPECT

A tribe is a group of people who live and work together. A tribal society is a group of tribes organized around kinships. Tribes represent a part in social evolution between bands and nations. We can also say, Tribes are the type of grouped humans lived in before they started living in cities and nations. Tribe culture in India isn't new. There are many types of communities.

The numerically dominant tribes are four million Gonds of Central India, four million Bhils of Western India, and three million Santals of Eastern India. The Constitution of India has recognized tribal communities in India under 'Schedule 5' of the constitution. Hence the tribes recognized by the Constitution are known as 'Scheduled Tribes'. There are around 645 distinct tribes in India. But we have read many difficulties of being the tribe and surviving as a tribe. And in this chapter we shall research more on this aspect.

SHANKAR NAG BIO ASPECT

In this chapter, we shall find how Shankar came with social development concepts and his contribution to cinema, theatre and society as a respectful citizen.

The fourth chapter of the exploration starts with the beginning of Electronic studio and ends with the question of slowing down the process.

FILM RESEARCH ASPECT

This was based on the book called 'The Pearl', written by John Steinbeck. Shankar Nag adapted the story and he picturized. This movie was the first ever Indian movie to shoot underwater.

The movie also had a fight sequence where the protagonist Dr. Raj Kumar fights with an artificial octopus. He was aged 58 when the shoot was done. The movie wasn't successful because the audience couldn't accept the Superstar as a common man but, the movie made a double profit and secured a producer and team.

In this movie Kaaki plays a major role in many terms. Selecting a black woman for the lead role with a superstar, Aithu believes she is a good sign and doesn't care about her color and Kaaki throws the pearl when she finds Aithu is changing to greedy man. Kaaki believes that the big pearl is a symbol of greed rather than fulfilment of their daily bread. Following the words of Kaaki, Aithu throws the pearl to sea.

The movie symbolically conveys the message through an extinct tribe in the modern society which is in the era of post-independence that is how people are valuing the pearls and other metals rather than valuing fellow born human beings. This message speaks aloud in every struggle of Aithu and every time a pearl shifts hands.



TWO IMPORTANT FRAMES FROM 'ONDU MUTHINA KATHE'

CHAPTER 5

ನೋಡಿ ಸ್ವಾಮಿ ನಾವಿರೋಡು ಹೀಗೆ



Film name: Nodi Swamy Navirodu Heege

Year: 1983

Starring: Shankar nag, Ramesh Bhat, Arundathi Nag

Director: Shankar Nag

SOCIAL CAUSE ASPECT

In India, the joint family system rarely exists. Most families, particularly in urban areas, have only one or two generation members (i.e., parents and their unmarried children). But, it does not mean that the Indian family is becoming nuclear. Divorce rates in north-east states are relatively higher than elsewhere in India: Mizoram has the highest divorce rate (4.08%), more than four times that of Nagaland, the state with the second highest rate (0.88%). According to the current Legal Scenario getting divorce is very easy, if both the parties agree then a petition for Divorce through mutual consent can be easily moved and the decree of divorce can be obtained within 6 months. Adding on to possible differences in caste, religion, and family practices are the high expectations from love marriages. Divorce rates in India overall pegged at 1.2 percent a divorce rate of about 53 percent in the US, a country where love marriages are the norm. This chapter focuses mainly on Indian families and divorces which is disturbing the economy, society and also the standard of living.

SHANKAR NAG BIO ASPECT

In this chapter, we shall find how Shankar became a universal naive person. His characteristics are decoded through interviews.

The fifth chapter of the exploration starts with slowing down his plans and also concentrating on pop culture, modern society and ends with the call to direct Malgudi Days.

FILM RESEARCH ASPECT

Mysore facilitates the love marriage between Kalesh and Jaya. When differences between them threaten their marriage, he has to intervene yet again and bring them to their senses.

This movie starts with the large angled shots of Bengaluru city's ambience. The donkey's early morning walk towards the Dhobi ghat is the shot where the title is shown as 'Nodi swamy navirodu heege'. Night lights on the Windsor Manor Bridge, people sitting at Lalbagh with newspapers, the empty Majestic, women with cows, men on cycles and a street with posters on walls are some of the images used to replicate the title in the beginning. Usually, in movies Bengaluru or any other major city is tried to showcase as the fair and busy city, but here it's realistic.

In Nodi Swamy Navirodu Heege Aparna and Jaya plays an important role portraying the sufferings of a woman as a wife in the middle class or working class women. The city of Bengaluru is just a replica of the Indian society and the family plot opted in the movie was way too general and common which makes the audience feel that one is watching his own home story and that may be the reason the movie was a hit.

Malgudi Days

CHAPTER 6

In this chapter, we shall find how Shankar Nag and team Sanketh did Malgudi days. The sixth chapter is entirely dedicated to the most likeable Indian serial Malgudi Days.

This starts with a prologue of Jignaasu and then continues with the below aspects.

- Interviews of cast and crew
- Tribute to the team through various activities & programs
- Trivias explained.
- Discourse on this subject.

ಅಪಘಾತ

Film name: Accident

Year: 1984

Starring: Ananth nag, Shankar nag, Arundathi Nag, Ramesh Bhat

Director: Shankar Nag

SOCIAL CAUSE ASPECT

Due to work pressure, improper sleep increases accidents on Indian high-ways. Low salary payment leads to a meaningless future. The other difficulties like improper food facilities, highway robberies and poor highway conditions and also the poor sanitation leads to truck drivers' lives at stake. Without improving the condition of the driver, not setting up the time limit, overloading of trucks, And shortage of drivers has caused severe accidents. A detailed research on truck drivers and their life and cause of accidents.

SHANKAR NAG BIO ASPECT

In this chapter, we shall ponder into reason on how to find how the death of Shankar Nag. The seventh chapter starts to speak after the life of Malgudi days and ends with justifications for the accident.

FILM RESEARCH ASPECT

This film shows the concept of corruption in public life and the struggles caused by it. The mutual understanding between the politicians and media, impact of western culture, drugs, sexuality and addiction on youth and also the suppression of the lower class community by upper class were evidently showcased in the film which was exactly the 1980's Bengaluru city.

Deepak, the son of a powerful politician, hopes to get away after running his car over a dozen homeless people on a street at night. Inspectors Ravi and Rao seek justice for those people. The whole movie is certainly an imagery portraying detailed meaning behind every frame and dialogues and even characters. The art movie blended with commercial sense and by adding the mainstream actors were the plus point for the movie.

ಕಿನ್ನಾಸು

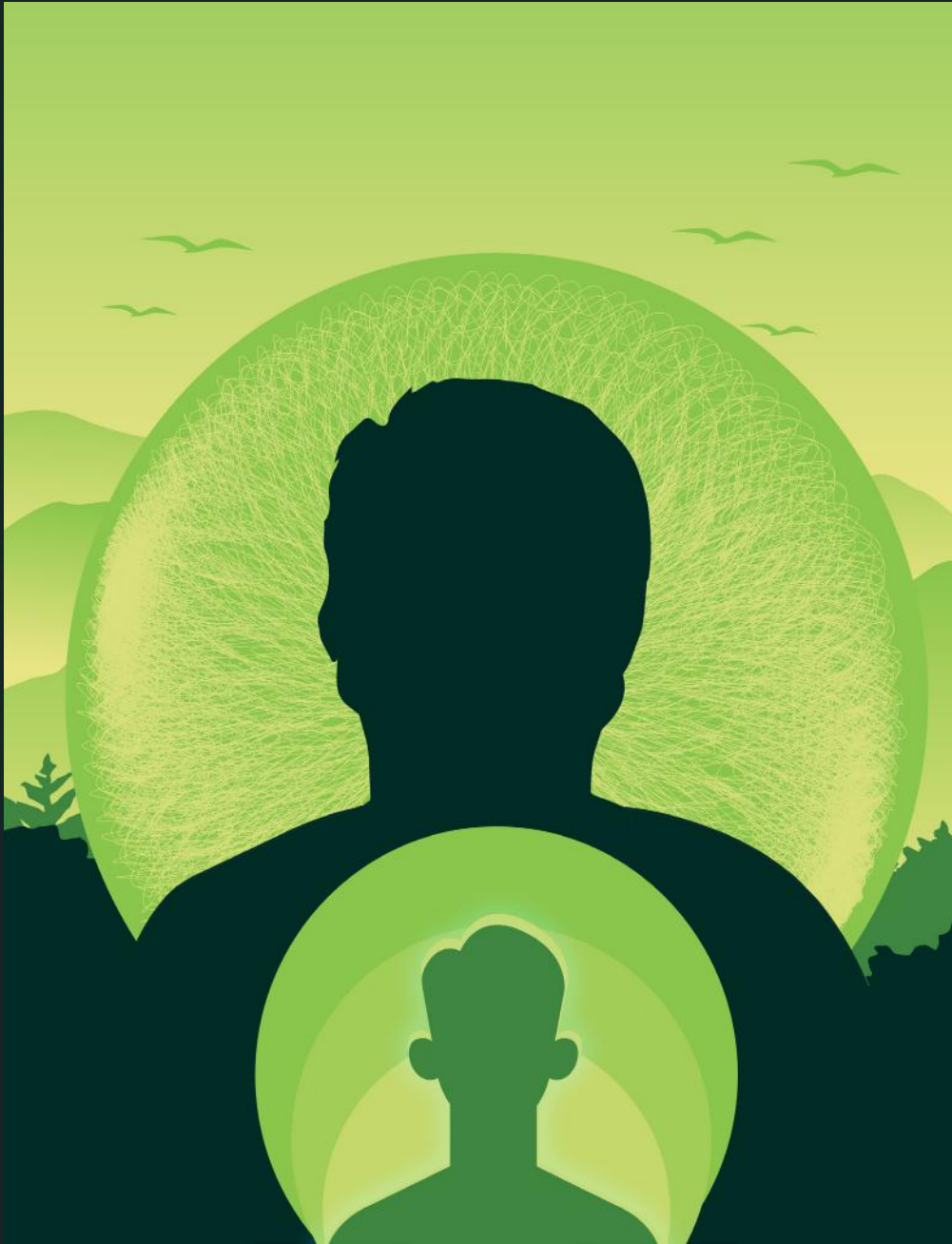
This starts with a prologue of Jignaasu
and then continues with the below aspects.

Conclusions to all the interviews

Conclusions to all the research

Conclusion to everything but not 'The End'.

Conclusion to JIGNAASU.



BTS DOCUMENTATION



Behind the scenes
Behind the idea
Behind the project

Everything is shown here to the general public to understand the hard work and passion behind this.

Behind the scenes

We shall be showcasing the making of our scenes and also this includes trivias and making scenes of 8 directorials of Shankar Nag.

Behind the idea

In this sequence, the idea pitch book is directly converted into a video format to understand the root cause, development of the idea and team's effort.

Behind the project

Making of the biggest and first kind of project in Kannada film industry is shown here. Jignaasu would be the rarest documentary series and every aspect of the making is shown.

These aspects are covered in the length of one hour and two episodes.

MARKETING STRATEGIES

- A remarkable Public stunt - according to the release period the stunt should be decided.
- Pre - roll video advertising
- Press Meets
- IMDB listings
- Festival submissions
- In the name of Shankar - Campaign
- Visiting Public places with team crew
- A sub site for the project
- Interactive usage of social media platforms
- Auction props of Shankar Nag
- Social competitions and quizzes
- Brand partnerships
- Memes and Troll pages
- Ads on all the media
- Visiting public events to promote the series



DESIGN

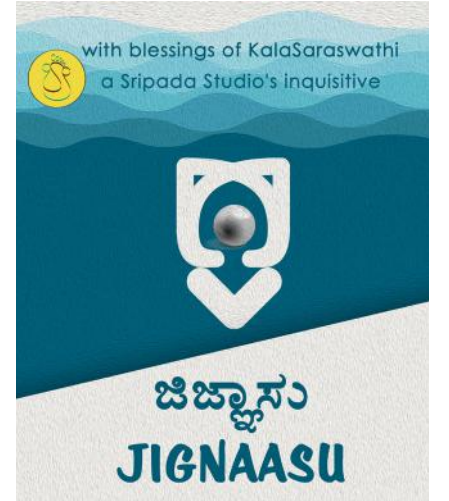
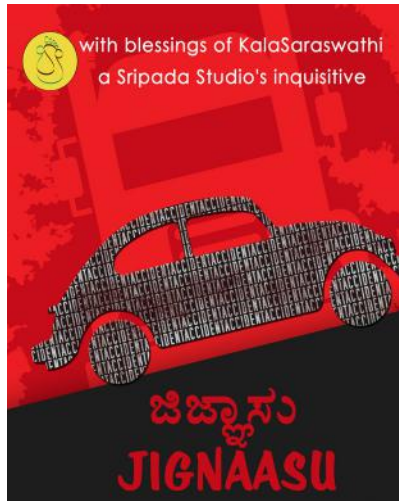
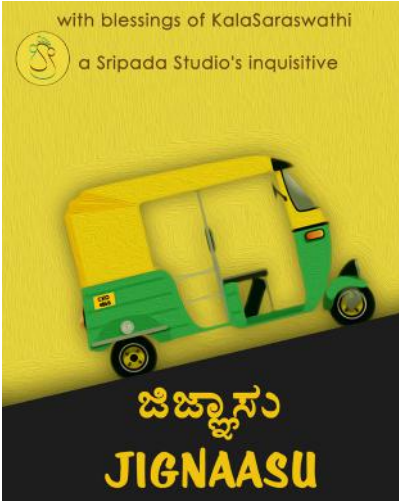
For every project design is utmost is like an invitation to attract the audience. And we have some design aspects for this series.

The films we are referring to are the 80's films which are at the end of Retro season. So minimal designs and colour pastel effects and intriguing little graphics would be the key points for us.

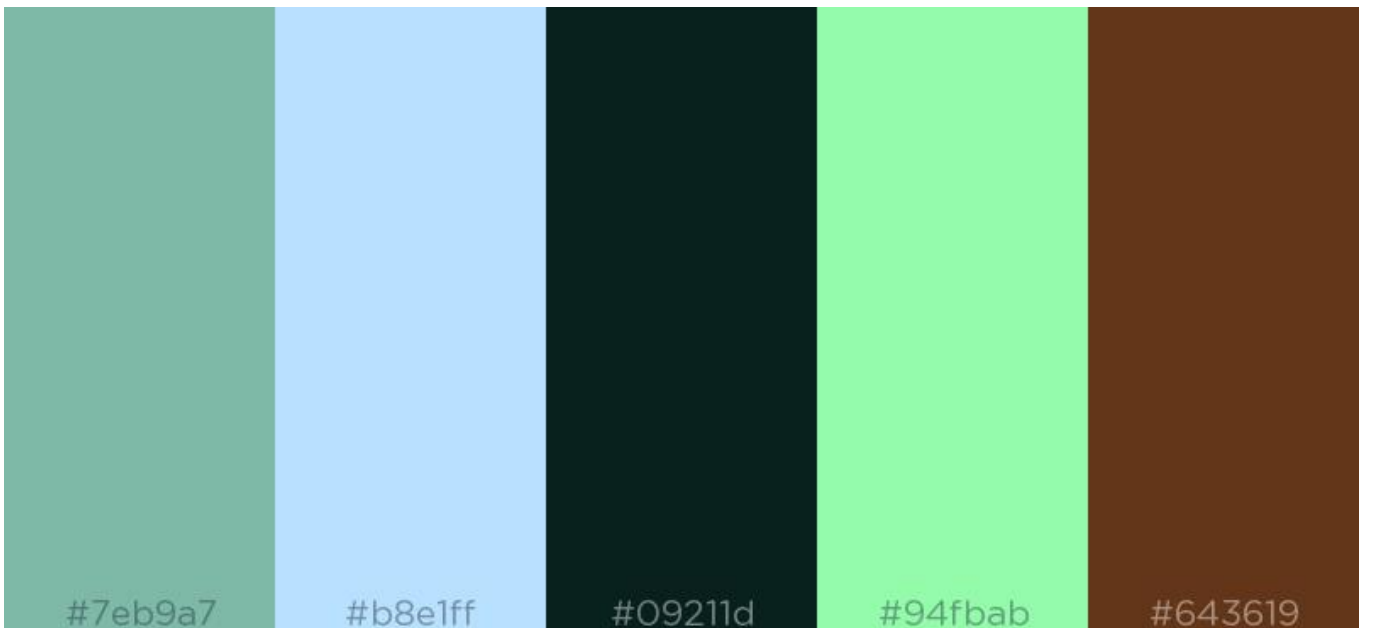
Font and styles

- RALEWAY - ENGLISH
- AKAND KARNATAKA FONT and MALLIGE FONT - KANNADA

Samples of Minimal Designs



Color Palette



DESIGN

Title Designs

JIGNAASU

JIGNAASU

JIGNAASU

JIGNAASU

JIGNAASU

JIGNAASU

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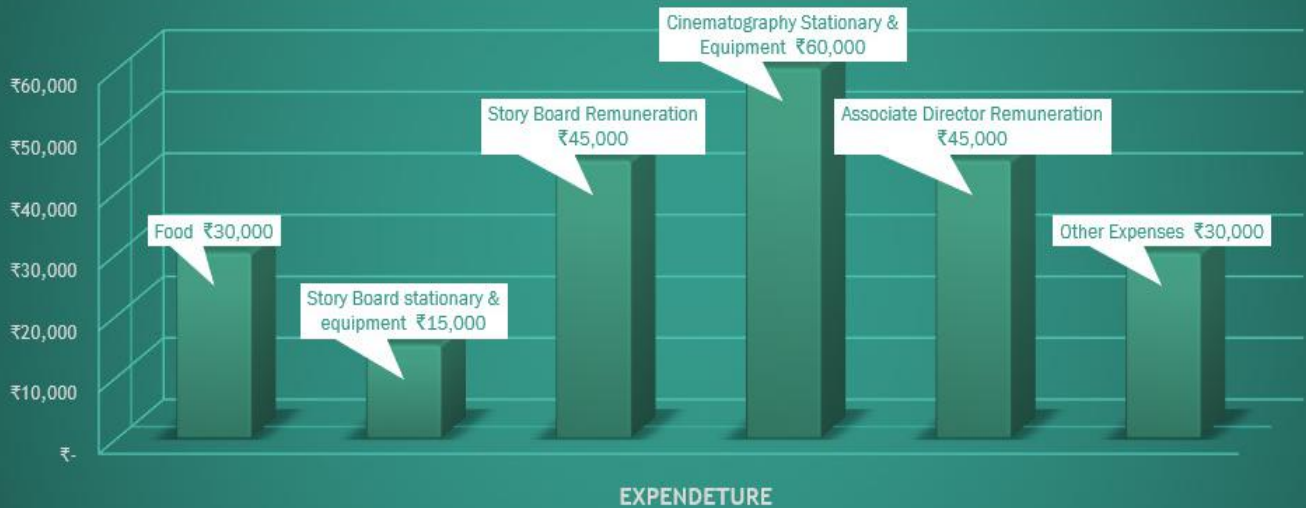
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JiGNAASU

JIGNAASU

ESTIMATED BUDGET

PreProduction Chart



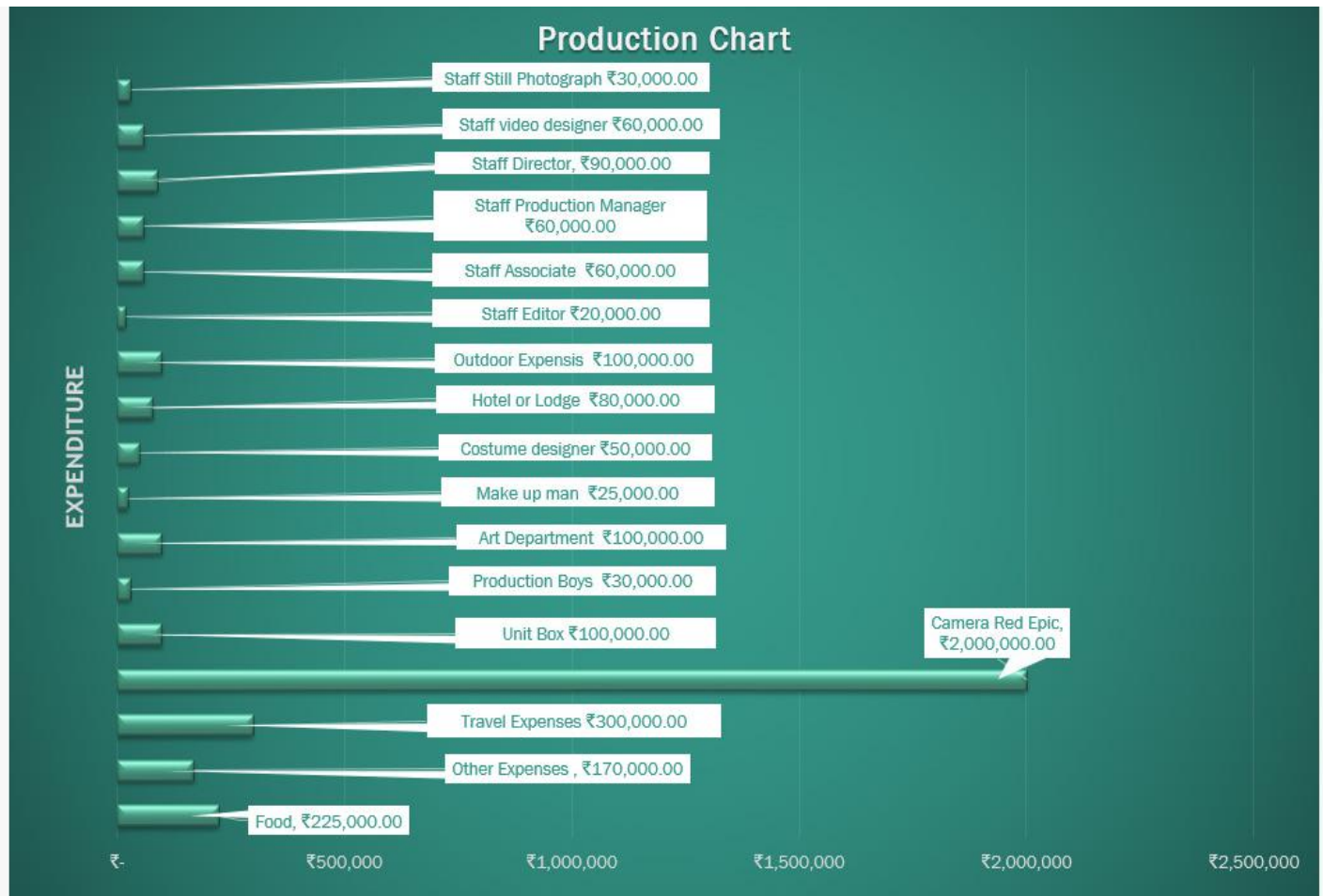
EXPENDITURES Table

Expenditure	Sum of AMOUNT
Stationary equipment	₹75,000.00
Other Expenses	₹30,000.00
Meals	₹30,000.00
Story board Remuneration	₹45,000.00
Associate Remuneration	₹45,000.00
Grand Total	₹225,000.00



Scan the
QR CODE
to know the
detailed
expenditures
in the period of
Pre-Production

ESTIMATED BUDGET



EXPENDITURES Table

Expenditure	Sum of AMOUNT
Other Expenses	₹170,000.00
Meals	₹225,000.00
Traveling	₹300,000.00
Red Epic	₹2,000,000.00
Unit Box	₹100,000.00
Production Boys	₹30,000.00
Art Department	₹100,000.00
Make up man	₹25,000.00
Costume Designer	₹50,000.00
Hotel or Lodge	₹80,000.00
Outdoor	₹100,000.00
Editor	₹20,000.00
Associate	₹60,000.00
Production Manager	₹60,000.00
Director	₹90,000.00
Video designer	₹60,000.00
Still Photograph	₹30,000.00
Grand Total	₹3,500,000.00



Scan the
QR CODE
to know the
detailed
expenditures in
the period of
Production

ESTIMATED BUDGET



EXPENDITURES Table

Expenditure	Sum of AMOUNT
Remuneration	₹60,000.00
Other Expenses	₹190,000.00
Meals	₹50,000.00
Music	₹500,000.00
Copyright	₹500,000.00
DI & VFX	₹500,000.00
DTS & Dolby	₹300,000.00
Grand Total	₹2,100,000.00



Scan the QR CODE to know the detailed expenditures in the period of Post-Production

The budget is estimated with the help of the industry's experienced person. If there is any mistakes or updation, Please let us know.

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[y&hl=en&sa=X&ved=0ahUKEwiAypjZ0NjFAhUFbnoKHc-UCBoQ6AEIKjAA#v=onepage&q&f=false](https://books.google.co.in/books?id=3vQtDwAAQBAJ&printsec=frontcover&dq=bipolar+identit&hl=en&sa=X&ved=0ahUKEwiAypjZ0NjFAhUFbnoKHc-UCBoQ6AEIKjAA#v=onepage&q&f=false)

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Auto Ramanna, personal communication, December 20, 2018.

Creative Practice Research

<https://www.tandfonline.com/doi/full/10.1080/17503175.2018.1539283>

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CREDITS

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Vinay S - Video Editing
Yuva Surya - Budgeting
Nagendra Nittur - Dubbing Engineer

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**A SOCIETAL PROJECT IN THE NAME OF
SHANKAR NAG AND HIS DIRECTED FILMS.**

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