norms that you can't easily break away from. You'll see that a lot of directors who've moved from TV to filmmaking are not able to bring something new for the audience. You won't notice much of a difference in their TV shows and their films," says Shill.

Shill has directed an acclaimed documentary titled 'Khowari', featuring Humayun Faridee, adapted from a short story by Akhtaruzzama Ilias. He is currently working on another directorial venture that he hopes to finish soon.

The independent film movement has definitely seen growth in recent years but the limitations are many and varied, says Shill. In order for independent films to reach the right audience, there is an urgent need for investors and government support. But that doesn't mean that the government's role is limited to solely providing subsidies, he says.

"TV channels in Germany commission documentaries and their government provides subsidies. When we put forward the request for proper subsidy allocation, our government says that they are doing as much as they can. They are offering funding and financial assistance, that's true but who are the benefactors? Many filmmakers take the money, arrange for fake shooting, wait for the assigned inspector to check their work and then pack up after the inspection is over. The government does not even think of following up on the project," he complains.

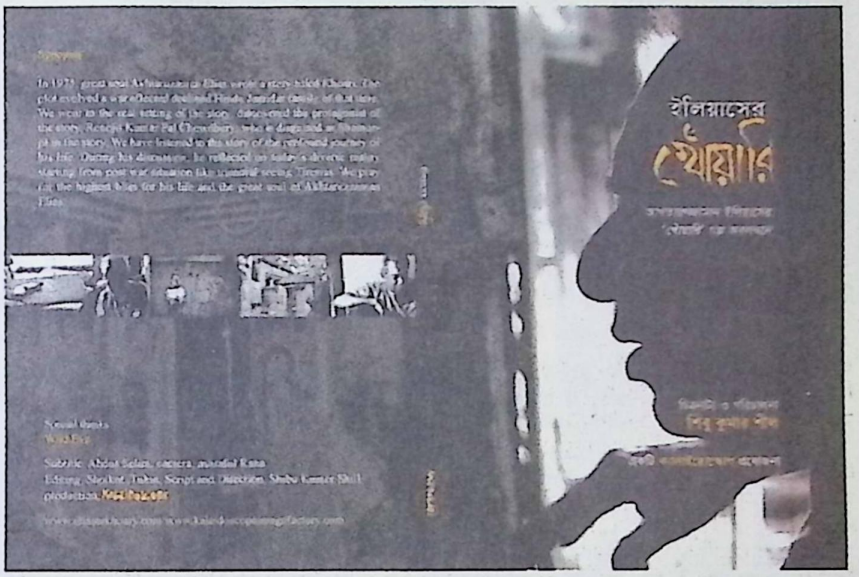
Another problem that the film industry of Bangladesh is currently facing is the lack of professionalism, he says. The cameraman, executive producer, cinematographer, everyone needs to be an expert in their respective fields and be given the freedom to work in an independent manner.

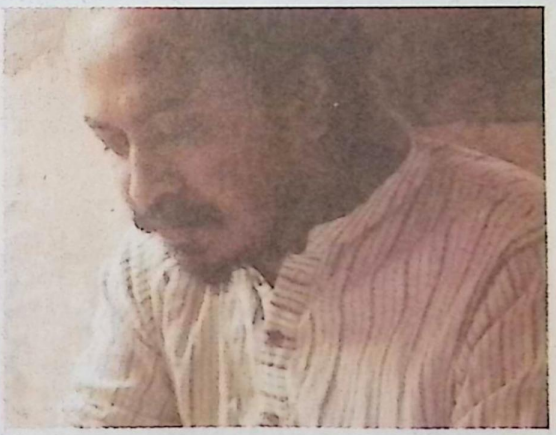
"If we want a more developed film industry, we need to keep the doors open for independent films, as those issues that can't be shown in commercial films can be properly expressed in independent films. But that doesn't mean that alternative cinema is the only way to go. Commercial films need to be developed not eliminated. When there are bars set on the creative process of filmmaking, be it from the commercial film industry or the alternative film movement, rest assured, we won't ever be able to go forward," he says.

Rastar Gonomadhyom

Shekhar Surjomukhi and Tapto Topu were not supposed to be making films. Shekhar was supposed to pursue a profession in theatre and Topu was to follow the path laid out by his alma mater, Ahsanullah University of Science and Technology. However, they were supported by fate in following their dreams of filmmaking.

"After I completed high school, I visited the





Shibu Kumar Shill

Satyajit Ray Film Institute in India. I wanted to know the process of application and admission. I was informed that I needed to have a degree in film graduation before I could apply to the institute. I then applied to Shantinektan and got in. But I couldn't shake off my enthusiasm toward filmmaking," says Shekhar.

Topu remembers being inspired by Ritwik Ghatak's 'Jukti Tokko Golpo.' After watching more