

Myar Himala

Do pehlu: Vikas aur palayan

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Feedback

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Index

I	Acknowledgement	2			
II	Introduction	4			
III	Synopsis	5			
IV	Project Brief	6			
	2. Problem Statement	6			
	3. Need for Design	6			
	4. Choice of Medium	6			
	5. Target Audience	6			
V	Pre-Production	7			
	1. Ideation & Preliminary Research	7			
	a) Literature Review	7			
	i) Articles	7			
	ii) Research Work	7			
	iii) Documentaries	9			
	iv) Books	9			
	b) Field Visits	10			
	4. Script	12			
	5. Storyboard	16			
VI	Production	22			
	1. Equipments	22			
	2. Planning	22			
	3. Shooting	24			
VII	Post-Production	26			
	1. Organizing Footage	26			
	2. Transcription	26			
	3. Narrative	26			
	4. Storyboard	28			
	5. Editing	35			
	a) Assembling	35			
	b) Voice Over	35			
	c) Graphics	35			
	d) Sound	36			
	e) Final Cut	37			
	6. Final Script	38			
	7. Title of the Film	49			
VIII	Conclusion	50			
IX	References	51			

Introduction

This is a short documentary film about the situation of development in the Himalayan state of Uttarakhand. This mountainous region has been witnessing a statewide migration of people from rural areas to the urban ones. At the heart of this phenomenon is the skewed nature of development, which is not the right fit for this region. Various uncurbed developmental activities, like building roads and dams are largely being carried out in an unscientific manner.

But there is another form of development that is widely accepted throughout the rural Uttarakhand. A large number of people in various regions of the state have continued a traditional farming practice called *Baranaja*.¹ The regions where this practice was continued, saw a significantly less migration in search of livelihood. This film is an attempt to explore this dual nature of development seen in the region, using the phenomenon of migration as an anchor.

Initially, a lot of different project ideas were explored in the third semester of this course. All of these ideas were related to some form of social or environmental issues faced by people in Uttarakhand. After a while, under the guidance of my guides, this idea was selected although at that time, it was not fully formed. Prof. Vishvajit Pandya and Prof. Madhumita Mazumdar made sure that the idea is implemented only after it has been researched well and fully understood by me. The research and insights I was directed to before embarking on this project, was crucial in shaping the final narrative.

Synopsis

It has been over a decade since the formation of the state of Uttarakhand. This state was separated from Uttar Pradesh after a lot of sacrifices on the part of the people of hilly districts.² It was hoped that after the formation of the state, better facilities and development will finally reach the remote rural areas. This could not be further from the truth. Although some things did improve over a period of time, in terms of basic facilities, the promise of development was not kept. People kept migrating to cities and towns, both temporarily and permanently, in search of education, jobs and basic facilities. This phenomenon has been fueled by different state sponsored activities which are harmful for the ecology as well as the interests of people. One of those ongoing activities is the construction of Char Dham Highway. It is a governmental project which aims to widen the 900km stretch of national highways in the state.³ While these projects are made to look like a blessing to the overall betterment of the mountainous state, they only present a skewed nature of development that has been introduced into the minds of the general public. These false notions of development are only benefitting a selected few and creating new sets of problems for the fragile Himalayan ecology. Ultimately, there is either a direct or indirect influence of this on the worsening issue of migration.

While several incidents of indifference toward the residents of the state are clearly visible, there is also a sense of hope and celebration. Traditional communities have always been self reliant and practicing the sustainable form of development in their own lives. They are not only aware of the situation but also actively voicing their discontent with the harmful developmental activities. Their voice of change has been widespread in the region in the form of several people's movements like the Chipko movement.⁴ The Chipko

movement has been one of the most important environmental people's movements which put forth the idea that the livelihood of common people depends a lot on the welfare of the environment. This movement sent a massive wave of awareness across the country and inspired a lot of other people's movements ever since. One such movement is *Beej Bachao Andolan*¹, which translates to the seed saving movement.

Traditional seeds have always been a source of essential nutrients for the local population. They are free of cost and are better equipped to the region's terrain and weather conditions. During the green revolution, hybrid seeds and chemical fertilizers were introduced in various hilly regions of Uttarakhand.¹ Realising the harm done by them, a few veterans of the Chipko movement started safekeeping traditional seeds by collecting and spreading them among the farmers of the region. This eventually culminated into a popular people's movement called *Beej Bachao Andolan*. This movement became a response of farmers to the disappearance of traditional seeds in the face of green revolution. Thanks to this movement, slowly and gradually people understood the importance of organic and traditional farming practices like *Baranaja*. It is the constant effort of traditional communities that these practices have been more popular than ever. This feels like a ray of hope as people have started returning and taking on sustainable farming as a source of livelihood.

Project Brief

Problem Statement

The aim of this project is to generate awareness and communicate the efforts of traditional farming communities in response to the forced notions of development in the Indian state of Uttarakhand.

Need for Design

In Uttarakhand the issue of migration is widespread and the damage done by uncurbed and unscientific construction activities in the name of development is making matters worse. The developmental model that is being followed is worsening the ecological as well as socio-economic state of the region, especially the hilly districts. So there is a need to address the skewed notion of development that has been introduced in the mountainous state.

While a lot of literature has already been published to shed light on this issue, there is also a need to showcase in contrast, a sustainable form of development that is being practiced by the traditional communities here. This film puts forth a statement that people have an understanding of their land better than others and are fully aware of the dangers of current developmental activities.⁶

This narrative connects different aspects of people's experiences together by showcasing the response of traditional communities to the skewed nature of development. This will help provide the collective voice of the people a platform that is accessible and understandable to all. The project of this kind

demands to nudge a sense of ownership of the homeland in the minds of the people and convey complex ideas and connections between them, without making them seem simplistic or forced.

Choice of Medium

The communication project needed to have easy reach with negligible cost along with high understanding among a varied group of targeted audience, in terms of age group, language and literacy. For communicating this idea, the project needed to utilize multimedia, since it needed to engage all possible senses of the viewers, so that the idea can be conveyed to all kinds of people.

Thus a documentary film was best suited as the form of communication for this project. A film provides the flexibility of putting forth complex ideas in a manner that it doesn't downgrade the viewer's own sensibilities and let them derive their own meaning from the filmmaker's observations.

Target Audience

The project was intended to reach the general public, including policy makers, NGO workers and activists. The people of Uttarakhand in general were the target group. They could be either knowing or unknowing to the culture and the problems shown in the film. But they were intended to relate their own observations of the state to a more connected narrative.

Pre-Production

Ideation and Preliminary Research

The process of ideation started with research on different topics pertaining to social, economical environmental and cultural aspects of life in Uttarakhand. An overall picture of the state was necessary to be familiar with before finally converging on specific ideas and concepts. Through the direction of the guiding professors, the area of research was narrowed down. Following is the summary of the preliminary research done for this project;

a) Literature Review

i) Articles: Through various online articles, insights on the situation of Uttarakhand's forests, its people, various government projects and people's movements were obtained. Following are the points gathered from the articles;

The importance of forests in the lives of the people living especially in the mountainous and forested regions is not limited to an emotional connection. They are aware that their livelihood directly or indirectly depends on the forests.⁵

Deterioration of the ecology of the mountains is mainly due to various construction projects which ultimately pose danger to the lives of the people living in the region.⁶

The overall development of the state is impacted by various interrelated issues like migration, human-animal conflict, uncurbed tourism, discontinuation of the traditional practices and knowledge.^{7 8}

There is an immense history of various people's movements for the sake of environment, socio-economic traditions and rights over their forests in Uttarakhand. The impact of these movements have been crucial for sustainable living in rural Himalayas. There are time tested and traditional ways in which local people conserve their environment, livelihood and natural resources.⁸

ii) Research Work: In the research article titled "Traditional practices of the people of Uttarakhand Himalaya in India and relevance of these in disaster risk reduction in present times" by Dr. Piyoosh Rautela, several methods and practices developed by people in Uttarakhand are studied that are also wrapped inside different socio-religious traditions. These practices work in sync with the natural ecology of the local space, put minimal stress on the environment and help avoid damage from natural calamities.

The management of natural resources like water and land has been studied. Also, the effectiveness of traditional architecture and rainwater harvesting systems has been discussed. The importance and scientific reasoning behind these practices and traditions has been admitted and the need to cradle these disappearing practices has been stressed.⁹

In the UK tourism policy report 2018, the current and future prediction of the state of tourism in Uttarakhand is given. The notion of development according to the report can be understood but also the fact that the report has in fact admitted the threats of unplanned, unregulated and unmanaged construction needs to be noted.¹⁰

In a document on *Beej Bachao Andolan*, the impact of green revolution and HYV seeds on the agriculture of the people has been documented. The HYV seeds introduced cash crops like soybean into the mountain agriculture, which neither produces much fodder nor manure. The fodder produced is very low in nutritional value. Women in turn have to traverse long distances in order to bring fodder for their cattle, which puts unnecessary burden on them. Also for storing these seeds chemical treatment is necessary in addition to the chemicals for the crops itself. Under the green revolution, seeds ceased being common property resources. The tradition of free flow of high quality local seeds among farmers also started disappearing. Many farmers of tehri garhwal started following their mixed farming methods again. Besides, forests and cropland, livestock and households, are organically linked components of mountain farming. This system does not need external input and is self sustaining. In the document, it was stated that under *Beej Bachao Andolan*, fruit yielding plantations had been done and this kind of produce helps add to the food security of the people. It was added that the local food crops obtained through traditional methods are more climate resilient and some of them can grow in very harsh conditions without much care or irrigation. With high nutritional value, distinctive aroma and taste, these crops can also yield good price from the market.¹

According to a study, Dynamics of Land Use/Cover Changes in the Uttarakhand Himalaya, December 2016, the mountainous districts registered the highest decrease in area sown such as 35% in Champawat and 28% in Pauri. The reason is the construction of settlements on the already less arable land in the region after the increase in population. There has also been an increase in fallow land in most of the districts due to land abandonment in mountainous areas, owing to migration to the plain districts. People's livelihood is mainly dependent on agriculture however, arable land is very less. Intensive and diversified agriculture is the best of arable land use.¹¹

In the UK tourism policy report 2018, SWOT analysis is done and in the weakness and threats section, following points have been admitted;

- There is inadequate planning in disaster zones in the state.
- Almost all popular destinations have insufficient waste management, traffic management, public transport, health and safety arrangement.
- There is a lack of awareness of ecotourism in government, private entities and communities.
- There is significant unplanned infrastructure in and around hills.
- High peaks of tourist inflows and severe traffic congestions.
- There is a lack of maintenance of roads.

The report however also states that one of the weaknesses is that strong conservation regulations by the forest department have interrupted development. Urgent interventions like identification of permissible carrying capacities are needed in major tourist destinations like char dham, mussoorie,

nainital, jim corbett national park etc. But no regulations have been set in place to ensure this. Tourism in the state has increased by 168 per cent (213 per cent according to the Uttarakhand tourism department) over the past 12 years.¹⁰

According to a study by the National Institute of Rural Development and Panchayati Raj, nearly one-tenth of migrant workers migrate to improve their educational levels. Nearly 19% of the workers migrated in anticipation of better economic prospects in the cities. Another 17.4% migrated due to their job transfers and/or because they got other jobs. The attraction to cities arising due to hardships of village life in hills such as poor transport connectivity, lack of water, inadequate medical facilities, poor educational facilities and inaccessible markets have further accelerated the process of migration of youth. In several parts of the hill regions, even irrigated parcels of land have been abandoned due to huge outmigration. The reasons for this phenomena include very low productivity of agriculture, increasing menace of wild animals (monkeys, boars and bears) in destroying crops, and practically no technical know-how and support to diversify agriculture. Moreover, it has become increasingly difficult to find labour for ploughing, leading very high charges for such labour in many villages.¹²

According to the Forest survey of India Report 2017;¹³

- There is a net increase of forest cover in Uttarakhand from 2015 to 2017 by 23 sq km.
- In Chamoli district, there is forest cover decrease by 15 sqkm. 3. In Tehri district, there is a forest cover increase of 7 sq km.

- There is no net change in the forest cover in Uttarakhand.
- There is a net increase of open forest cover in Uttarakhand by 636 sq km.
- There is a net decrease of 778 sq km in moderately dense forests.
- There is a net increase of very dense forest cover by 165 sq km.

ii) Documentaries: In the documentary “On The Fence: Chipko Movement Re-visited”, the origin of the Chipko Andolan was discussed, focusing on the communities which have participated in the movement. The ecological interference in these mountains has been traced back to the colonial times. The documentary tells about the condition of the villages in terms of basic necessities. And also the role of DGSM and women and the impact of the chipko movement on the women has also been discussed. The idea of people’s forest has been promoted and ownership of people of their land has been highlighted.¹⁴

Short documentary “Baranaja : Twelve seeds of sustainability”, showcases the damage to the farming community that comes through changing and unexpected climatic conditions, and also the use of genetically manufactured seeds. ¹⁵ And then, in contrast, it tells about the traditional farming and Baranaja mixed cropping system being followed in Tehri Garhwal, through the voice of Chipko veterans including Vijay Jardhari. Through them, the need and importance of traditional farming and saving seeds for sustenance rather than for unprofitable commercial reasons is shown.¹⁵

iv) Books: In the book, “Hari bhari ummeed” by Dr. shekhar pathak, there is a section about the *Beej Bachao Andolan*.¹⁶ In it, the founder of the movement

has mentioned that *Baranaja* technique is not to be continued just because it has been our tradition, but it must be continued because of its advantages in manure and food security, nutrition, environmental conservation, cattle farming etc. This kind of farming is about swarajya, self reliance and experimental science.

This movement, which has branched out of the Chipko movement or rather people's movements for water conservation in henwal valley in tehri, has been considered an answer to the culture of patenting of seeds by multinational companies and big corporations for their own gains. Nutrition rather than financial gain is considered the main motive of farming. Between 1998 and 1999, the activists of *Beej Bachao Andolan* took part in Arakot to Askot journey across Uttarakhand on foot to create awareness, document and collect different seeds in the region for their conservation. The activists have also protested and successfully stopped mining activities in the area. One of the main features of the movement is the focus on proper use of land and the criticism of non-agricultural use of the agricultural land.

The book titled "Nalni Dhar Jayal- A Many Splendoured Life" published by M/s Bishen Singh Mahendra Pal Singh, is a memoir of a former IAS officer and legendary environmentalist of Uttarakhand.¹⁷ It is written in parts by people who had worked with him during a lot of major environmental movements and campaigns. This helped in understanding the role of different people in environmental conservation, including the contribution of those who are part of governance systems. This in a way reiterates the fact that change is brought by the people first, no matter from which walks of life they

come from. The diversity in expertise of people goes a long way in any movement.

In the book titled "Mitti paani aur bazaar" by Chipko activist Dhum Singh Negi there are a number of chapters which explore the author's involvement in the movements for the environment.¹⁸ His personal accounts explore the interconnectedness of the environment with socio-economic aspects of the society and how people struggled against the ill practices in the name of development. It also gives a lot of information on lesser known personalities during the Chipko movement who played very important roles. The book works as a medium to showcase different activists as a source of eternal inspiration.

b) Field Visits

To get a sense of the ideas which can actually be explored through the project, field visits were necessary. During the field visit near village Khadi of Tehri district and also in Dehradun, discussions and interviews of people who had been listed in the proposal were conducted. Some questions were based on the discussions and additional videos were taken to establish the place. Apart from insights from the interviews, following insights were gathered during the field visits;

- Mostly the women are doing a big share of work. They have a lot of work to do, ranging from taking care of children's homework to ploughing the

farms and even doing manual work in the construction of roads etc.

- In farming, attacks on the crop by baboons, monkeys and boars is the main problem in villages around Khaadi.
- Mostly the farming is organic since most of the crops are rain fed. But people still use chemicals in vegetables etc. Even in Tipli village, where farming is done extensively, people are using chemicals to boost the growth of the market.
- It is difficult to sustain farming on one's own. If a community is farming in a region. They are able to provide manual help to each other. It is easier for irrigation purposes also since there are some traditions that help keep a note of right timing of irrigation in people's farms by giving responsibility to a specific person in the village. It is also easier to fend off wild animals, and since a large portion of land is used for farming, the overgrowth of foliage is not a problem and this also keeps wild animals at bay.
- In Khaadi, the construction work of the Char Dham Highway project is in progress and more than a dozen buildings including some houses and shops have been demolished. The owners have been compensated but the people who had rented the shop were not.
- A co-petitioner of the NGO Citizens for Green Doon, against the Char Dham Project has died in a landslide on the same under construction all weather road.
- Most people consider the Char Dham Project to be good and necessary. Some people consider it to be a source of employment. Even some people interviewed see better roads and tourism as a necessity but detest the unplanned way of implementation.
- Most of the people employed in the construction work are not locals. It has

been gathered from the people interviewed that not even the construction material is locally obtained. But this needs to be further investigated.

- By far the reason for the good amount of farming being done around the area is because of the presence of water resources as well as the presence of awareness that has been there due to several people's movements.

Script

पहला अध्याय

वर्ष २००० में नवंबर की नौवीं तारीख को एक नए राज्य की स्थापना हुई। जिसे बाद में उत्तराखंड के नाम से जाना जाने लगा। बहुत से लोगो का इसमें योगदान रहा है और बहुत से लोगो ने इसके लिए कुर्बानियां भी दी है। (न्यूज़ क्लिपिंग्स : विरोधी रैलियां, लाठीचार्ज, गोलीबारी, घोषणाएं। पक्के घरों, बिजली, पानी और रोजगार के वादे और आशाएं)

[20 साल बाद... एक व्यक्ति हाथ में समाचार पत्र लिए उसे पढ़ रहा है। उसके गाँव की फोटो और दूसरी चीजें भी उसके घर में दिखाई देती है। वह अपने परिवार के साथ एक पक्के मकान में रह रहा है। घर में 6 बजे अंधेरे से पहले ही बल्ब जल जाते हैं। वह अपनी छत पर जाता है। जैसे जैसे वह छत के किनारे की ओर बढ़ता है, उसके घर के बगल में सड़क पर यातायात का शोर भी बढ़ने लगता है। भीड़ भाड़ और शोर से भरा आसपास का दृश्य दिखाई पड़ता है। वह आज शहर में रहता है। गाँव की पुरानी तस्वीर के उलट आज गांव बंजर और सुनसान पड़ा है। आज 900 से अधिक गाँव बंजर हो गए हैं। पौड़ी जिले में यह एक गांव, पलायन की समस्या की एक झलक मात्र प्रदान करता है। यहां कोई भी यहां यह सवाल पूछने के लिए नहीं बचा है कि विकास के उन वादों का आज क्या हुआ जो २० सालो से किए जा रहे हैं।]

आज उत्तराखंड में विकास के विभिन्न विचार हैं। विभिन्न लोग विकास को लेकर उनके विचार प्रकट करते हैं। उनके विचारों से मिलते हुए कार्य हम देख सकते हैं जैसे टूरिज्म के लिए बनाई जा रही सड़क। साथ ही में इसके अन्य कार्य जैसे मिट्टी की नदी में डंपिंग भी दिखती है।) बांध और चौड़ी सड़कें आज विकास का चेहरा बन गई हैं। जैसे जैसे हम नदी के साथ साथ ऊपरी छेत्रों की ओर जाते हैं, हम देखते हैं कि इसके लाभ कुछ लोगो व जगहों तक सीमित है। और नुकसान कई अन्य जगहों पर देखे जा सकते हैं।

एक गांव के पास सड़क है जहां कई गाडियां रुकी हुई हैं। आज यही जगह बस स्टैंड जैसे काम करती है। यहां पर पहाड़ की कटाई का काम चल रहा जिसकी वजह से जाम भी लगते है। जाम में फसी कुछ गाडियां ऊपर की तरफ जाना चाहती हैं और कुछ नीचे की तरफ। जहां पहाड़ से नीचे जाती गाडियां ज्यादातर पहाड़ी लोगो से भरी पब्लिक बसेज और ट्रैकर्स हैं वहीं ऊपर की तरफ जाती

की तरफ। जहां पहाड़ से नीचे जाती गाडियां ज्यादातर पहाड़ी लोगो से भरी पब्लिक बसेज और ट्रैकर्स हैं वहीं ऊपर की तरफ जाती गाडियों में प्राइवेट ट्रैवेलर्स, पर्सनल व्हीकल्स का आंकड़ा ज्यादा बड़ा है। लोग मानते हैं कि सड़क बनने पर बहुत सारे लोग अब उनकी सड़क किनारे की दुकानों पर रुकेंगे। जबकि कुछ सैलानी यह कहते हैं की सड़क पूरी बन जाएगी तो बार बार रुकने की जरूरत नहीं पड़ेगी, वो सीधे अपनी मंजिलो तक पहुंच पाएंगे।

(अलग अलग जगहों के लोगो से पता चल सकता है कि कैसे उनके जीवन में इस विकास से फर्क आए हैं। और इन्हीं साक्षात्कारों में पहाड़ और वहां की इकोलॉजी पर पड़ रहा असर भी दिखाई देता है।)

1. (खाड़ी में लोग, जिन्होंने सड़कों के विस्तार, ढलान को काटने के कारण पलायन देखा है) हम गाँव से नहीं जाना चाहते थे, लेकिन जब हमारा घर विस्तार में जा रहा था, वह भूस्खलन के साथ नीचे चला गया। हमारे यहाँ खेत थे लेकिन वैसे भी वे मेरे परिवार के लिए ज्यादा कुछ नहीं दे पा रहे हैं।
2. (पौड़ी या अल्मोड़ा में एक खाली गाँव। एक बुजुर्ग अपने खेत में, अपने हाथ में कुछ सब्जियाँ लेकर चल रहे हैं। जैसे ही वे घर की ओर बढ़ते हैं, हम उन पर ताले के साथ बंद दरवाजे देखते हैं। दीवारों में पड़ी दरारों के सामने बरामदे में झाड़ियाँ उग आई हैं। वह एक घर के अंदर जाते है और सब्जियां पकाने के लिए डाल देते है। खाना बनाने समय, वह बताते है कि) यहां खेती अपने लिए काफी थी। मैं अभी भी वहां उगाई गई सब्जियों की खेती कर रहा और वही खा भी रहा हूं। हमारी फसलों को बेचने के लिए बाजार तक पहुंचना मुश्किल था, क्योंकि उपज सामूहिक रूप से बहुत अधिक नहीं थी और कई लोग पहले से ही दुकानें खोलने और होटलों में काम करने के लिए खेती छोड़ चुके थे। इसलिए, मेरे बेटे के साथ सभी लोग घाटी में, पास के एक शहर में चले गए।
3. (श्याम / राम शहर आए थे क्योंकि गाँव में उनकी दुकान ध्वस्त कर दी गई थी। उन्होंने दुकान किराए पर दे दी थी। जबकि मालिक को उसी के लिए मुआवजा मिला है, उन्हें कुछ नहीं मिला, इसलिए उन्हें शहर में आना पड़ा। एक कार्यकर्ता के रूप में मिल में काम करते हुए। उनके बच्चे स्कूल जाते हैं और उन्हें वहां स्वास्थ्य सेवा भी मिलती है। वह इसके लिए आभारी हैं। हालांकि, शहर में उनके पड़ोस में महत्वपूर्ण संबंध नहीं हैं। एक समय में उन्हें मदद की जरूरत थी, लेकिन यह नहीं पता था कि किससे पूछा जाए।)
4. (रमेश अपने दोस्तों के साथ एक सड़क पर खेल रहा है, कुछ साल पहले उसके माता-पिता ने उसे भेजा था या एक रसोई

घर के एक कमरे में भेज दिया था। वे उसके लिए बेहतर शिक्षा चाहते थे) गांव में हिंदी माध्यम के स्कूल में पढ़ाई करने के बाद रमेश अपने नए स्कूल में ढलने के लिए समय ले रहा है। परिवार की आय भी तुलनात्मक रूप से कम है। वह शहर को अधिक पसंद करता है यहां तक कि उनके पास गांव के घर में बहुत अधिक जगह है।

5. मुकेश बेहतर आजीविका के लिए एक शहर में अपनी मध्यवर्ती शिक्षा पूरा करने के बाद आ गए। लेकिन यहां भी उसे बहुत संघर्ष का सामना करना पड़ता है और नियमित आय को बनाए रखना कठिन होता है। वह घर पर वापस पढ़ाई में बेहतर करते थे, यही कारण है कि उन्हें शहर के जीवन का सामना करने और आने का आत्मविश्वास था।

विकास का वर्तमान मॉडल पर्यटन को बढ़ावा देता है, जो राज्य के लोगों के लिए रोजगार पैदा करेगा। पर नियमों और दिशानिर्देशों की अनदेखी से भूस्खलन और क्षेत्र की संरचना कमजोर हो गई है। हालांकि इस तरह के निर्माण कार्य को लोग जरूरी भी मानते हैं, पर वे इस जगह की नाजुक पारिस्थितिकी की अज्ञानता का विरोध भी करते हैं। कुछ लोगों का कहना है, पर्यटन यहाँ तक पहुँचने के लिए विकास की आवश्यकता है। सड़कें बनती हैं, बिजली इन जगहों तक पहुंचती है लेकिन लोग, उन्हीं सड़कों से होकर गांवों से बाहर निकल जाते हैं। सुविधाएं अंततः लोगों के लिए पहुंचती हैं लेकिन लोग अब वहां नहीं हैं। इसके बाद ये सड़कें और सुविधाएं क्या काम आती हैं, यह भी एक सवाल है।

(पलायन की शुरुआत दिखाने के लिए, हम एक बुजुर्ग महिला की कहानी के माध्यम से दिखाते हैं कि कैसे और कब से लोग पौड़ी या अलमोड़ा में दिखाए गए गाँव से बाहर जाने लगे।)

(कहीं घाटी में, कई वाहनों ने लाइन लगाई है। खाली पड़े और टूटे हुए मकानों के सामने से गाड़ियों में लोग ऊपर और नीचे जा रहे हैं।) राज्य की सुंदरता को देखने और शहर की आबोहवा से बचने के लिए, वाहनों में पर्यटकों के रूप में मैदानी इलाकों से लोग ऊपर की तरफ आ रहे हैं। इस बीच पहाड़ियों से नीचे जाने वाले वाहन भी हैं। और इसमें पहाड़ के लोग शामिल हैं। सड़क कटने के कारण ट्रैफिक जाम है। ढलान से चट्टानें और मिट्टी नीचे गिर रही है। नीचे गिरने वाली मिट्टी बैठ जाती है। और हम एक गाँव में मिट्टी और पौधों को देखते हैं। जो लोग यहां रहते थे, उनकी गूँज आज भी मौजूद है। लेकिन बंद दरवाजे और ऊंचे खरपतवार के दृश्य इस गूँज को तोड़ते हैं।)

आज पर्यटन हमारे राज्य की अर्थव्यवस्था की संभावित रीढ़ है। नई परियोजनाओं और बेहतर सड़कों ने पर्यटकों को पहाड़ियों में दूरदराज के इलाकों तक पहुंचाने की संभावनाएं प्रदान की हैं। आज पर्यटन राज्य में अर्थव्यवस्था में महत्वपूर्ण योगदान देता है और राज्य में पर्यटकों की एक बड़ी संख्या का स्वागत करने की योजना है। हालांकि, सरकार की पर्यटन नीति में ही, बेहतर प्रबंधन की जरूरत और नियमों के जोखिम भी स्वीकार किए जाते हैं।

जंगली जानवरों जैसे सूअर, बंदर और यहां तक कि बाघ भी हमेशा पशुपालन और खेती का अभ्यास करने में एक परेशानी पैदा करते रहे हैं लेकिन जब लोग बहुत शोर करते थे तो वे भाग जाते थे। आज उन्हें ऐसा नहीं लगता। लोगों का मानना है कि बड़ी परियोजनाओं के लिए सभी जंगलों को काटे जाने के बाद से अब उन्हें चलाने के लिए कहीं नहीं बचा है। बड़ी मशीनों द्वारा किए जाने वाले शोर के आदी होने के कारण, वे अब किसी भी शोर से डरते नहीं हैं जो लोग कर सकते हैं। वन क्षेत्रों से काफी दूर के शहरों में आज मानव पशु संघर्ष एक आम मामला बनता जा रहा है। काफी समय से पर्यटन राज्य के विकास का प्रमुख केंद्र बताए जाने के बावजूद, पहाड़ों की अधिकांश आबादी शहरों पर दबाव डालते हुए राज्य के मैदानी जिलों की ओर बढ़ रही है। हालांकि सड़क और बिजली ऊपरी क्षेत्रों में भी पहुंच गई है, लेकिन जब गांवों में लोग नहीं बचे हैं तो उनकी क्या जरूरत है।

दूसरा अध्याय

कोई भी गाँव एकता में ही काम कर सकता है। लोग खेतों में, सिंचाई में और जंगली जानवरों को दूर रखने में भी एक-दूसरे की मदद करते हैं। जैसे-जैसे लोग गांव से निकलते हैं, बचे हुए लोगों के लिए भी गाँव में टिकना कठिन होता जाता है। यह प्रवृत्ति पौड़ी और अल्मोड़ा जिलों के गांवों में बहुत ज्यादा दिखाई देती है। लंबे समय से, लोग उन सभी खतरों को समझते आये हैं जो पहाड़ों के उचित विकास के लिए उपयुक्त नहीं हैं। और इसलिए, उत्तराखंड ने ऐसे समुदायों के नेतृत्व में जन आंदोलनों को देखा है, जो भूमि और लोगों की जरूरतों को बेहतर ढंग से समझते हैं। इनमें से कई आंदोलन ने शासन को सही दिशा में कार्रवाई करने के लिए तत्पर किया है।

आंदोलन ही यहां रह रहे समुदायों का पलायन को जवाब रहा है। चिपको आंदोलन की कई मांगों के सफल होने के बाद भी उत्तराखंड के लोगों का संघर्ष कभी खत्म नहीं हुआ। उनकी आवाज़ की गूँज उसके बाद भी पहाड़ में सुनाई देती रही। जहां चिपको

आंदोलन जंगलों पर लोगो के हक की आवाज़ था, वहीं पहाड़ी किसानों के हक की आवाज़ रहा है बीज बचाओ आंदोलन।

हरित क्रांति के दौरान, बाज़ारी बीज, और रसायनों का उद्देश्य किसानों की वृद्धि और आय को बढ़ावा देना था। हालांकि, कुछ किसान समुदायों को जल्द ही पता चला कि यह प्रणाली उनके क्षेत्र और मिट्टी के लिए उपयुक्त नहीं थी। मिट्टी हर साल बांझ होती जा रही थी और पैदावार कम हो रही थी। हर साल एक ही फसल उगाना दीर्घकालिक रूप में उतना उपयोगी नहीं था जितना कि उनकी पारंपरिक मिश्रित फसल की पद्धति "बरहनजा" थी।

बीजों को बचाने की परंपरा को यहां के लोग जितना महत्व देते हैं, वह पिछली पीढ़ियों की खाद्य सुरक्षा में इसकी भूमिका के बारे में हमें प्रकाशित करती है। गढ़वाल में अकाल और सूखे के समय, भूखे लोगों के मृत शरीर एक गाँव में पाए गए, जहाँ लोगों के पास खाने को कुछ नहीं बचा था। बचे थे तो सिर्फ खेती करने के लिए बचाए बीज जो उन्होंने भविष्य के लिए बचाए थे। बीजों के महत्व की समझ उनके पास पहले से ही मौजूद थी। लोगो ने महसूस किया कि बदलते मौसम की स्थिति में भी उनके कई पारंपरिक बीजों में हर वर्ष बेहतर उपज होती है। इनमें से कई बीज अब लुप्त हो चुके थे, कई लुप्तप्राय हैं। यदि स्थानीय बीजों और फसलों को किसानों के जीवन में दोबारा शामिल नहीं किया गया, तो बाजार से खरीदे गए बीज ही किसानों को नियंत्रित करेंगे। किसान केवल उन्हीं किस्मों की फसलों को उगा पाएंगे, जिनका बाजार सबसे अधिक उपयोग कर रहा है और किसान के काम आने वाली फसलें नहीं उग पायेंगी। यहां पर किसानों द्वारा शुरू किये गये बीज बचाओ आंदोलन ने इस समझ को राज्य भर के कई गांवों तक पहुंचाया। आज टिहरी क्षेत्र में स्थानीय बीजों के उपयोग से "बरनाजा" का प्रचलन सबसे अधिक है क्योंकि इस आंदोलन का स्रोत यही जगह थी। इस भूमि ने कई अन्य जन आंदोलनों को देखा और यहां के लोगों ने उनमें भाग भी लिया। इससे लोग भूमि, संस्कृति और संसाधनों के बारे में अधिक जागरूक हुए। परिणामस्वरूप टिहरी क्षेत्र ने राज्य में सबसे कम प्रवासन देखा है। अब भी कई संगठन सक्रिय रूप से मिश्रित फसल संस्कृति को पुनर्जीवित करने और बनाए रखने के लिए काम कर रहे हैं, और इस क्षेत्र में अच्छी आजीविका और खाद्य सुरक्षा भी हासिल कर रहे हैं। बराहनजा क्रांपिंग पैटर्न का पुनरुद्धार, उस वाणिज्यिक खेती और मोनोकल्चर के सम्मुख यहां के लोगों की प्रतिक्रिया है जिसे इस क्षेत्र में सोया जैसी नकदी फसलों के उत्पादन के लिए बढ़ावा दिया गया था। इस मिश्रित फसल संस्कृति ने किसानों को अपने आहार में पर्याप्त पोषण विविधता लाने के लिए प्रेरित किया है। यह मोनोकल्चर सिस्टम में संभव नहीं था और परिवार को खिलाने के लिए किसानों को भोजन

खरीदना पड़ता था। जीएमओ बीज के लिए केमिकल्स और कीटनाशक खरीदने में जो लागत आती है, उस की वजह से भी किसानों का मुनाफा कम हो जाता है। दूसरी ओर, स्थानीय बीज कीटों, कम नमी और पहाड़ों की कठोर जलवायु जैसी परिस्थितियों के प्रती अधिक प्रतिरोधी छमता रखते हैं। किसानों के बीच बेहतर उपज देने वाले बीजों के लेन देन की परंपरा यह भी सुनिश्चित करती है कि प्रत्येक वर्ष अधिक प्रतिरोधी और पौष्टिक फसल की खेती की जाए। जबकि बाजार से खरीदे गए बीज, पीढ़ियों से चली आ रही इस चयन प्रक्रिया में शामिल नहीं होते हैं। इसलिए उनकी फसलों को जिन्दा रखने के लिए अधिक गहन देखभाल और रसायनों की आवश्यकता पड़ती है। इस वजह से यह एक किसान की आय के प्रवाह को कम कर देता है, जो कि बारानाजा खेती में कभी नहीं होता है।

फसलों में बचे हुए चारे को ही पशुओं को खिलाने से वनों पर भी कम तनाव पैदा होता है। चौड़ी पत्तियों वाले पेड़ों के रोपण के कारण पानी की मेजों की भरपाई हो जाती है। और मिश्रित फसल के कारण भी जहाँ पानी की कम खपत वाली फसलें उगाई जाती हैं। मिट्टी के स्वास्थ्य को बनाए रखा जाता है और चूंकि इसमें कोई रसायनों का उपयोग नहीं किया जाता और भूजल भी प्रदूषित नहीं होता। जैविक खेती सभी स्तरों पर जैव विविधता का संरक्षण करती है।

न केवल मिश्रित फसल संस्कृति ने टिहरी में लोगों के लिए अच्छी आय प्राप्त की है, बल्कि शहरों की ओर पलायन की समस्या यहां बहुत कम रही है। वास्तव में कई युवाओं और स्थानीय लोगों ने अच्छी तरह से मिश्रित फसल की खेती करना शुरू कर दिया है। गांवों में बहुत सारे नए घर देखे जा सकते हैं। कई घरों का नवीनीकरण और मरम्मत भी की गई है। बरहनजा का अभ्यास करने में, मिट्टी की सेहत बरकरार रहती है। चूंकि कृषि भूमि का ज्यादातर उपयोग किया जा रहा है, लोग इमारतों के निर्माण या व्यवसाय स्थापित करने के लिए इसे बाहरी लोगों को नहीं बेचते हैं। स्थानीय संसाधनों को स्थानीय लोगों द्वारा समझदारी से प्रबंधित किया जाता है। आज, मिश्रित खेती राज्य में पारंपरिक किसानों की बढ़ी हुई क्षमता दिखाती है, क्योंकि जैविक खाद्य पदार्थों की मांग भी बढ़ी है और इन पहाड़ों में अधिकांश खेती में किसी भी रसायन का उपयोग नहीं होता है। कई लोग अपने गांवों में वापस आ रहे हैं, भूमि के साथ फिर से जुड़ रहे हैं और बराहनजा के लाभ उठा रहे हैं।

स्थानीय अर्थव्यवस्था एक क्षेत्र के विभिन्न वर्गों के विकास में मदद करती है। अनावश्यक बिचौलियों की कमी यह सुनिश्चित करती है कि उनकी उपज के मूल्य बहुत ज्यादा भी नहीं बढ़ेंगे। अपनी जरूरतों के लिए स्थानीय उपज पर निर्भरता यह भी

सुनिश्चित करती है कि लोग पहले उनके लिए पर्याप्त उत्पादन रखें ताकि उनके खुद के पोषण पर असर न पड़े। वह केहते हैं कि जब तक हम स्थानीय जरूरतों और लोगों को विकास की प्रक्रिया में सबसे आगे शामिल करते हैं, तब तक उत्तराखंड राज्य में कोई महत्वपूर्ण बदलाव नहीं होगा।

आज जो पलायन हो रहा है, उसकी वजह से इस स्थानीय अर्थव्यवस्था पर गहरा असर पड़ रहा है। खेती करने वाले तो कम हुए ही हैं, खाने वाले भी आज गावों में कम हो गए हैं। ऐसे में उत्पादन को बाहरी जगहों तक ले जाने की जरूरत पैदा हो जाती है। पर एक अकेला व्यक्ति भी अपनी फसल शहरों में तभी भेजने का सोच सकता है जब उस जगह से और लोग भी खेती करें। हमें स्थानीय लोगों की आजीविका को बढ़ावा देने और पारंपरिक फसलों को बढ़ावा देने की जरूरत है जो हम पहले से ही यहां शुरू से ही अच्छी तरह से विकसित करते रहे हैं।

तीसरा अध्याय

अतीत व वर्तमान

पहाड़ों पर डाले जा रहे तनाव का कारण वो लोग हैं जो प्रकृति के साथ सामंजस्य व सद्भाव के साथ रहना नहीं जानते हैं। जो लोग इस पद्धति को समझते थे, वे मैदानों की तरफ चले गए हैं और वहां की भाग दौड़ की दुनिया में टिके रहने का संघर्ष कर रहे हैं।

जो गाड़ी जाम में फसी हुई थी, वो अब देहरादून पहुंच चुकी है। कुछ दिल्ली पहुंच चुकी है। पहाड़ से आने वाले लोग भी भीड़ में घुस रहे हैं। उनके पैर नहीं थमते, ठीक वैसे ही जैसे गाड़ी नहीं थकती, वह चलती रहती है और जाम में फांसी बाकी गाड़ियां पहुंचती हैं गांवों की तरफ, जंगलों और पहाड़ों की तरफ। कुछ लोग इस जगह को छोड़ चले गए हैं। पर यह लोग सिर्फ इसी जगह के लिए घर से निकले हैं। इनका यहां स्वागत होता है, पर क्या सैलानियों की तुलना यहां के मूल लोगों की जा सकती है?

हम देखते हैं कि किस तरह से टूरिज्म विभिन्न क्षेत्रों जैसे मसूरी, देहरादून यहां तक कि कम विख्यात जगहों पर भी दबाव डाल रहा है। हम देखते हैं कि अतीत में यही जगह वर्तमान से बहुत अलग दिखाई देती थी। विकास की तेजी आज खाड़ी, श्रीनगर, मसूरी, देहरादून व अन्य जगहें जैसी आज प्रतीत होती हैं वैसे नहीं थी। (अलग अलग लोग इन जगहों के फोटो दिखाते हुए

जिसकी तुलना उसी जगह से आज करी जा सकती है।) वो बताते हैं की वहां के वासियों की ज़िंदगी में क्या क्या फर्क आए हैं। सोचने वाली बात है कि यह सब बहुत ही कम समय में बहुत ही तेज़ी से हो गया।

भविष्य

कई लोग आज टूरिज्म और खेती दोनों के ही फायदों को समझते हुए पहाड़ों में वापस आकर इन्हे अपनी आय का जरिया बना रहे हैं। दूसरी ओर बहुत से गांव खेती को छोड़कर खाली होने की कगार पर भी हैं। क्या इन प्रयासों व इन मसलों को हम गहराई से समझते हैं? क्या हम आज इस जीवन पद्धति को जरूरी प्रोत्साहन दे रहे हैं?

यह सिर्फ वही लोग समझ सकते हैं जो यह काम निरंतर कर रहे हैं। उनके हिसाब से फसलों और बीजों के वितरण के लिए गाँवों के चारों ओर आधारभूत संरचना बनाने की आवश्यकता है। उदाहरण के लिए सड़कों का निर्माण घाटी के पास पहाड़ियों में रहने वाले किसानों के लिए बहुत सहायता प्रदान करता है।

राज्य को जैविक घोषित किया गया है और कुछ समूहों को रासायनिक मुक्त के रूप में विकसित किया जाना है। इन क्षेत्रों में जैविक खाद्य पदार्थों की मांग का उपयोग किया जाएगा। लेकिन दूसरे लोगों का क्या? पारंपरिक बीज, पारंपरिक फसलों की सुविधा के बारे में क्या? क्या जो जैविक सिस्टम बनाया गया है वो केवल बाजार की जरूरतों को पूरा करने के लिए है या वह वास्तव में स्थानीय जरूरतों पर ध्यान केंद्रित करने के लिए किया जा रहा है?

क्या सरकार द्वारा स्वयं सेवी और बीज बचाव समूहों के लिए सुविधा के लिए कोई प्रावधान हैं? क्या परंपरागत किसानों के लिए प्रोत्साहन के प्रावधान होंगे चाहे वे वैश्विक बाजार के लिए उत्पादन करें या सिर्फ अपनी जरूरतों के लिए।

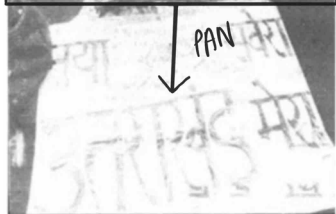
स्थानीय समाजसेवी कार्यकर्ता मानते हैं कि यदि हमारे किसानों का विकास की प्रक्रिया से अन्ततः कोई लाभ नहीं हो रहा है, नवयुवकों में पलायन बढ़ ही रहा है तो विकास का वह मॉडल, सही मॉडल नहीं है। अगर राज्य में विकास लाना है, तो हमें विश्व स्तर पर सोचने और स्थानीय स्तर पर कार्य करने की आवश्यकता है। गांवों से शुरू होने वाली छोटी अर्थव्यवस्थाओं को विकसित करने की बहुत आवश्यकता है। और यह क्षेत्र के लोगो द्वारा मिश्रित खेती अपनाए व छेत्रिय बाजारों को बढ़ावा दिए बिना संभव नहीं है।

Storyboard



1st Act description

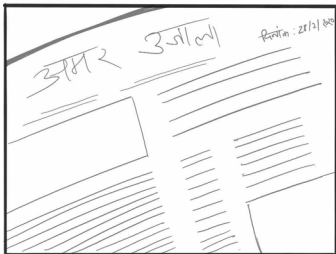
- 1st Act / 1st scene - Narration or
- Archival photos of Movements - Recordings of news/readings etc.
- Script - अफ 2000 से ... आउट है!
- Camera pans to show the whole photos



उत्तराखण्ड जन सेवा के कार्यकर्ताओं ने विद्या को संभर मार्ग पर प्रदर्शन कर पान की कि उनके समर्थकों के विरुद्ध दायर किए गए सभी मामले वापस लिए जाएं।



- Continuation of the first scene
- Archival photos/newspapers
- Slow pan across the paper

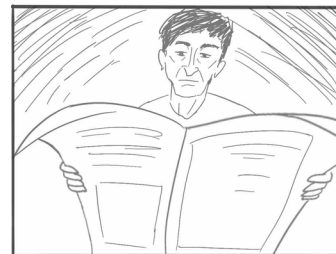


- Closeup shot
- Newspaper (dated Feb 2020)
- Details of "developmental activities in the state. or About social issues of the local communities.



1st Act description

- 2nd scene
- Midrange shot of the person reading the newspaper - Sound & voices from the movement has faded.



- In continuation... Scene 2
- He is sitting in his house. face can be seen now. - sounds of the household
- Script - 20 साल बाद...



- In continuation. scene 2
- House is lit up (electricity is there)
- He goes onto his terrace.
- long, handheld shot



- Scene 2 (continued)
- Sound of the crowd is very loud.
- He lives in a busy city street

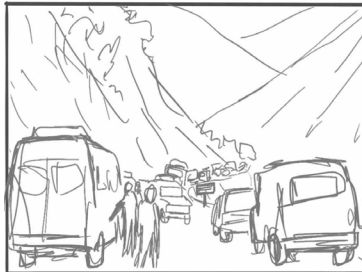


1st Act description

- Souvenir of his home back at the village (a photo)
- Village is full of people



- Fade into the current condition of the village
- overgrown vegetation
- 4 empty houses are left
- Shot from Inside & Outside the houses.



- A long traffic jam can be seen, stuck due to the construction work of Char sham Pariyojna (Clear from the sign board)



- Cutting the slope of the mountain through big machines
- Close up, mid & long shots

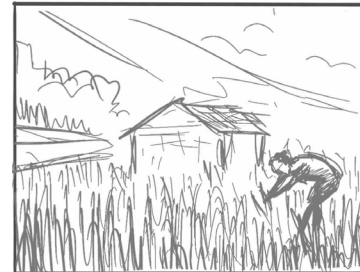


1st Act description

- Shots of Roadside business, Private buses, vehicles parked in front. Here for vacation/holiday.



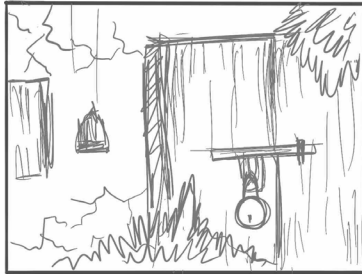
- Handheld Interviews of people (in their environment)
- on their notion of विकास
- Shopkeepers, tourists, workers, people who have been displaced



- Shot of the subject working the field.



- The subject taking the produce with him/her
- In the background, we see locked houses.



1st Act description

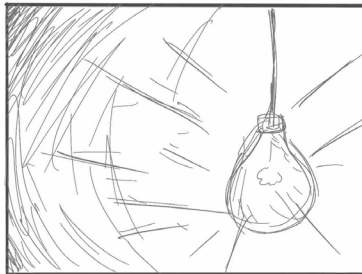
- Close up / mid shots of faces
- Close up / mid shots of things left behind (nickle, bucket etc)



- Subject doing their household work & talking (Subject still doing farming but not enough to earn. left behind in the village)



- Close ups from the interview.

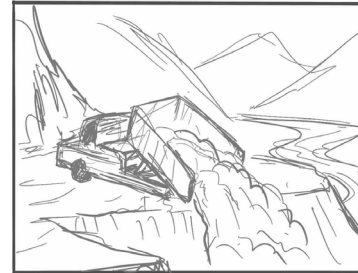


- Shots that show the evidence of the basic amenities like running water & electricity in the scarcely populated village.

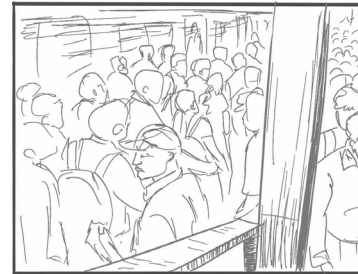


1st Act description

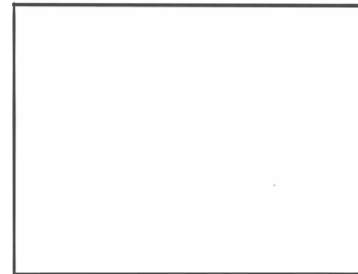
- Onset of Tourists & Traveller buses
- Shots of Tourist activities.



- Very long shots & long shots (dumping of soil into the river)
- Closeups of soil settling down.
- Soil / plants going down into the river.
- loud noises



- Shots of fast pace of equally loud city space.



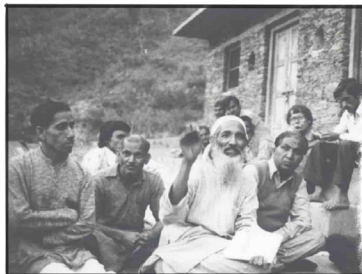


2nd Act description

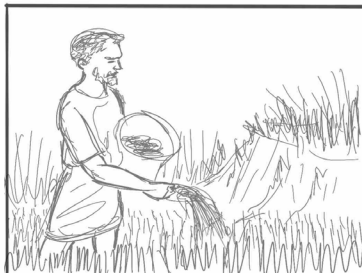
- People trying to keep animals away from the crops



- People working together in a field.
- Irrigating & helping a fellow farmer.



- Archival photos of Chipko movement



- A person using pesticide, chemicals & non-traditional seeds.



2nd Act description

- In context of Barabara & saving seeds.
- Shots of different seeds kept in storage, in a community seed bank.



- Showing the monoculture & cash cropping.



- Transaction of money & produce at local level.



- Children eating food
- Local food & grains (concepts & cooking process)

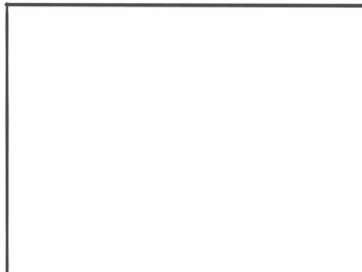
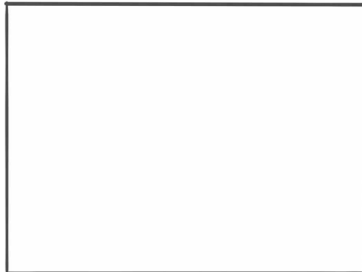


2nd Act description

- Interviews with people returning to their villages for farming.
- Financial potential of Barabara

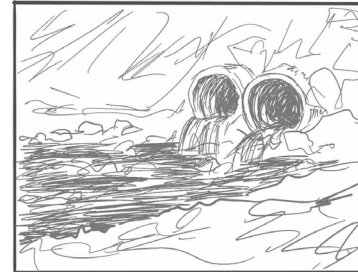


- Shots of people engaged in different styles of work in the village.

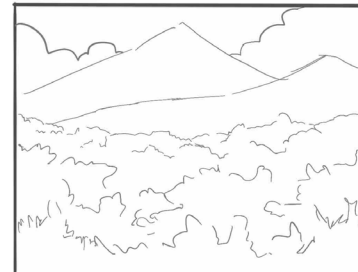


3rd Act description

- Construction activities
- Script - (फाड़ों पर डाले जा रहे तनाव--)



- बसों से निकलते लोग (भीड़ में मिलते दुरु)
- बसों में चढ़ते सैलानी



- Old photos showing the past conditions of towns, forests etc.

3rd Act description

- Comparison of the present situation with the past.



- Barahnaja & mixed cropping farmer's produce (being collected & sold at local markets)
- Mid & close up shots



- (big organic market in the city)



- Sunset / sunrise (cum pan) (Barahnaja farm)



Production

Equipments

During the field visit, I had acquired a Nikon 18-140mm lens, a zoom recorder, a lapel microphone and a tripod from the studio. I also used my personal D3400 Nikon DSLR camera and my laptop during the field visits. Most of the shooting was done handheld and during the interviews, timelapse and landscape shots I used the tripod. I also used a tripod in the form of a gimbal for extra stability while executing tracking shots. Lapel microphone and zoom recorder were used during the interviews and while recording background sounds. I also had backup batteries for the camera that I recharged every single night on the field. Apart from this I always kept at least three memory cards with me.

Planning

Shooting for a documentary means you have to be ready for the unexpected. That is because even after doing extensive research, fieldwork and making a storyboard beforehand, you rarely get a chance to capture things as planned. Due to this shooting becomes an overwhelming process. To prevent this, planning for the shoot was always done at least a day earlier. This meant that all the equipment had to be checked twice and readied. A short supply of essential food and water needed to be there. Although depending on the circumstance and the interviewee, unplanned questions were asked to them, it was still important to keep a set of questionnaires as well as a list of shots to be taken, written in a notebook.

For instance, the following set of information was readied before shooting out in the field;

Questionnaire (for general public): Varying perspectives of different people on certain topics were needed. That is why a common questionnaire was made for all the interviewees. So, this set of questions was asked in almost every interview.

- What is your name? What is your age?
- What do you do? Where do you belong to?
- What do you understand by development?
- What should the development be like?
- What is people's role in development?
- What is the government's role in development?
- How many people live in your village? What do they do?
- Why are people leaving?
- Where are people going? What do they do there?
- What is happening in the village after they left?
- What problems do people face? What do they do about it?
- Who is responsible for the development?
- Who is responsible for the problems?
- Are people aware of the problems today?
- How many people do farming in the region?
- Why have people left farming?

Apart from common questions, a set of specific questions were also made for

every interviewee. For instance, following are the sets of questionnaire and shots' list for Chipko activists, Vijay Jardhari and Dhum Singh Negi.

a) Questionnaire (Vijay Jardhari)

- What is Beej Bachao Andolan? How did it start?
- What part did the Chipko movement have in this?
- How did chipko movement affect people and the environment?
- Which were the movements in which you were involved?
- Who was involved in Beej Bachao Andolan?
- Why did people struggle for this?
- What is the importance of traditional seeds?
- What is Barahnaja?
- What is the importance of Baranaja?
- What posed danger to the traditional farming in the region?
- How did the Green revolution affect people and farming?
- Were people aware about it? How did they respond to it?
- Why was walking an important part of the Beej Bachao Andolan?
- Have governments helped in revival of traditional farming?
- What kind of seeds have you saved and what is their speciality?
- How many people do farming in the region?
- How much of the farming is organic?
- How many people practise Barahnaja?
- Why is it that certain regions in Uttarakhand have seen less migration?
- Why is it that certain regions in Uttarakhand still do traditional farming?

List of Shots

- Long, mid and closeup shots of interviewee
- Long and mid shots of him walking toward his farms
- Mid shots of him showing his farms
- Shots of him showing his collection of seeds
- Shots of him taking out seeds out of the containers
- Mid and closeup shots of different seeds
- Mid and closeup shots of seeds in his hands
- Long and mid shots of his home and verandah
- Shots of his family
- Panning shots of the landscape
- Shots of the village leading up to his home
- Shots of the cattle
- Shots of cattle being fed
- Shots of the kitchen
- Long, mid and closeup shots of food being cooked
- Long, mid and closeup shots of person cooking food

b) Questionnaire (Dhum Singh Negi)

- What is the Chipko movement?
- How did chipko movement affect people and the environment?
- Which were the movements in which you were involved?
- Why did people struggle for this?
- What is the importance of traditional seeds?

- What poses danger to the environment and people in the region?
- What posed danger to the traditional farming in the region?
- What dangers do you see around today?
- What has been the impact of the Chipko movement?
- Are people aware about it?
- Why was walking on foot an important part of these movements?
- How has the perspective of the general public changed after the Chipko movement?
- How much of the farming is organic in this region?
- How many people practise organic farming?
- How did the green revolution impact traditional farming?
- Why is it that certain regions in Uttarakhand have seen less migration?
- Why is it that certain regions in Uttarakhand still do traditional farming?
- What is and what should be the role of education in development?
- How has modern education changed things?
- What kind of model of development is in Uttarakhand?
- How has your village changed over time?
- What has been the role of women in Chipko?
- What has changed for the women of the region?

List of Shots

- Long, mid and closeup shots of interviewee
- Long and mid shots of him walking toward his farms
- Mid shots of him showing his farms
- Shots of his family

- Shots of him showing around his house
- Shots of personal items in the house
- Panning shots of the landscape
- Shots of the village leading up to his home
- Long and mid shots of his home and verandah
- Long and mid shots of him at his home
- Shots of construction work around the village
- Shots of trees, farms and local people leading up to his house
- Zooming shots of traffic(if any) from his house

Shooting

I belong to Srinagar, which is a small town in Pauri district of Uttarakhand. So I got to do a number of small trips to field locations while living at my home. Shooting was probably the most exciting and nerve-racking part of the filmmaking process. I loved travelling to new places with mostly my equipment and notebooks. A lot of interviews were conducted, most of which did not make it to the final cut. I mostly reached the field locations via public vehicles and two wheelers. A friend also accompanied me to two villages namely Soni and Naugaon in Tehri and Pauri districts respectively. Walking on foot through the forest areas in order to reach the remote villages was a great experience and reminded me of my childhood memories.

Shooting was done on different periods of time. I went to the field for the first time before the start of 4th semester, when the narrative and other research

work was not finalized. Since the subject matter of the interviews was the same as it was after the final research proposal, I got to use a lot of that data. On the second leg of the shooting and fieldwork, I had to take several days off from shooting because of weather and connectivity issues. Some of the hindrances came due to the lack of suitable characters for the storyline.

At the end of the fieldwork, I had visited the following field locations which on average, were from 8km to 150km away from my hometown.

Pipaleth, Khadi, Tipli, Rampur, Jardhargaon, Devli, Soni, Naugaon, Srikot, Dehradun, Chidiyali, Chamba, Dhikargaon, Tehri and Agrakhal.

While shooting, my process was to capture some of the landmarks leading to the field locations. Apart from shooting the planned list for every fieldwork, I also made it a habit to capture any interesting thing I noticed while on the field. There were a lot of things that I discovered right on the field which could be used in context of the subject matter of the film.

During the interviews, I tried to find a good background which can also be blurred using shallow depth of field. I tried to make sure that the character face is neither over nor underexposed. I felt it was important to make the interviewee comfortable in front of me and the camera. So, I never started recording interviews just after meeting them. Even though most of the interviews had been planned at least a day earlier, I sat and chatted with the people first for some time. I asked them the questions that I was going to ask later on in front of the camera to get them comfortable with the topics to be discussed. After taking due permissions I set up my camera and sound recorders before starting recording the interview. It really helped that all of the interviewees were very welcoming and open to share their perspective.

Post-Production

Organizing Footage

A huge amount of data was captured during the fieldwork and production. The data was in the form of video clips, photographs and audio files and needed to be organized first. All the data was moved to my laptop at the end of every shoot and roughly organized. After the production process, different folders for footage, audio files, edited files, photographs, documents were made and data was moved into subfolders inside them, depending on the kinds of footage.

Later on, the footage and audio files were imported and organized in the editing software, Premiere Pro. Different bins for footages, audio, music, graphics, rough cuts, stock footages, archival photos etc were made. Most of the data went into the footage bin, where a lot of sub-bins were made. All the interviews were kept in separate bins along with their respective audio files. Different bins for B-roll footages were made, where I kept similar footages in groups. I used markers, labels and tracks to create easy distinctions for good and bad footages, so that they are quickly accessible throughout the editing process.

Transcription

To build a narrative from the data that I had captured, all the interviews had to be transcribed first. I watched all the interviews first, to get familiar with all that I have to work with. Then, I began roughly transcribing the important and

usable parts of the interviews in a word processor. Along with transcribing, I also marked out sections either inside the software or on a notebook whenever I had an idea that could be used at the time of the editing. Depending on the type of content I got from interviews, I made a thematic table and put parts of the interviews inside different sections of the table. This helped me quickly differentiate the parts of interviews that were related to a specific theme or topic and could be easily referenced at the time of building a narrative.

Narrative

During the fieldwork, I was able to cover some of the themes from the pre-production narrative and storyboard. But most of the things I discovered and observed during the fieldwork, played out differently than I expected. And some experiences completely broke my assumptions. This called for a new narrative based on the kind of information that I had at my disposal. During this process, the pre-production narrative, storyboard, problem statement as well as all the notes I had made during my interaction with the guiding professors and other faculties were most essential.

The narrative was built on a three act structure. The first act introduces the subject matter. The second act shows the depth of issues and main conflicts in question. The third act finally provides a resolution to the conflict. This film is about the people, so the structure of the film had to be worked around them only.

So, the first act needed to introduce the idea that, “people are leaving”. This part presents the idea mostly through the voice of the people. In a way, it also introduces some characters and what their understanding of the situation is. The first act does not give away much and keeps parts of the puzzle hidden, so that they can be pieced together after sufficient interest is generated going in. Then the second act helps us understand “why are people leaving?” Here we go deep into the reasons for migration and experience the range of effects they have on people. In this part, tension increases and reaches the peak before we finally move into the third act. The third act answers the question, “What are people doing about this?” It expands on the people’s response to the adverse circumstances before reaching a resolution.

After having the structure in place, concepts, ideas and information collected were weaved into the narrative with the following underlining ideas;

- There are different reasons for migration in the state.
- One of the main reasons is the skewed nature of development.
- The speed at which development is underway is of concern.
- The varying effects of migration as well as development on people and environment.
- Traditional communities are well aware of the situation and have been responding to it.
- The change and the acceptance of it come from the people in the first place.
- People’s movements are the voice and the response of the people.

First Act : People are leaving.



CAMERA / SOUND

Black screen
Sound of dry leaves crumbling
Sound of walking steps



Tracking shots of different damaged houses and overgrown foliage.



Voice of Shri Ranvir Rautela

Ranvir Singh Rautela: Humare yahan sab kuch hota hai, sabji se leke daal tak, anaj tak sab hota hai. Par karne wale nahi hain.



kuch gaon toh maine aise dekhe jo pure khaali hain aur acchi upjau jameen khaali padi hai.



Shots of roads, solar lamps.

Ramesh Chandra Joshi : Gaon Gaon mein aaj sadak pohnoch chuki hai, bijli hai paani hai sab suvidhayein hain.

Voice of Shri ramesh joshi

Ye sab sinchit jameen thi aaj ye palayn ki vajah se banjar padi hai, Purvajo ki jameen mehnati pahado ko kaatke jameen banayi

First Act : People are leaving.



CAMERA / SOUND

Tracking shot of Shri ramesh joshi. He turns and shows a place below.

DIALOGUE/ VO

Ye sab sinchit jameen thi aaj ye palayn ki vajah se banjar padi hai, Purvajo ki jameen mehnati pahado ko kaatke jameen banayi



Shots of forest grown on the fields, that he shows.



Shot of him walking toward an old school in the village.

VO: Ye Ramesh Chandra Joshi hain. Ye Tehri jile k ek gaon Soni mein rehte hain aur do baar yahan k pradhan reh chuke hain.

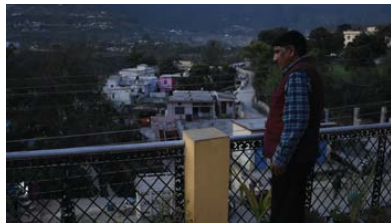


Ramesh Joshi: Gaon ki mukhya samasya palayan ki hoti hai. Abhi humara gaon 95% palayan ki aur agrasar hai. Bas ek ek admi hai har ghar mein, sirf jo bujurg hain wahi hain baki ikke dukke parivaar hain. Sabke bacche bhi bahar bhi hain. 60 70 parivaar ka gaon aaj 20 30 tak simat gaya hai. Jahan lagalo 60 70 dyun ka chawal banta tha gaon mein bhoj k samay wahan aaj 5 kilo bhi bach jata hai.



Shots of Gaon and people living there.

First Act : People are leaving.



CAMERA / SOUND
Shot of Dr Arun Kuksal on the roof

DIALOGUE/ VO
Dr. Arun Kuksal : Humare gaon mein kya concept hai...baccha kya dekhta hai? Jiska ghar jitna toota foota hai woh utna bada admi hai. S



Svabhavik si baat hai unhi ka ghar tuta futa hai jo bahar bade IAS , koi bade admi bane hue hain.



Shots of inside of an old road side shop

Mera naam Amar singh rawat hai. Main silkakhil ka rehne wala hun aur yahin ek dukaan chalata hun

m dilli chala gaya 20 hazar tankhva milegi, 20 mein se toh mere 8 bhi ni bachenge, 5 hazar ka m room lunga, 5 hazar aane jaane ka kharcha hoga, ghar mein kuch takleef hogayi aana padega turant. Yahan pe aadmi ko ghar k nazdeek agar 5 7 8 bhi mil rahe hain toh bohot hai.



Q : Kheti se bhi kuch aa jata hai?

Kheti toh humare yahan sab khatam ho gayi... pehle toh sab log aashrit kheti par rehte the, pehle dukaan se samaan laate the toh log kehte the nikamma ho gaya saala. 12 saal se kheti nahi karte hum log.

Second Act : Why are people leaving?



CAMERA / SOUND
Different shots of the state

DIALOGUE/ VO
VO. Bharat varsh k uttari rajyo mein se ek hai, Uttarakhand. Jise dev bhoomi k naam se bhi jana jata hai. Iss bhoomi par anek kathao va kahanayo ne janm liya.

Unhi mein se ek kahani yeh bhi hai.



Shot of queue of buses and cars

Aur yeh kahani hai unn logon ki, jo ja rahe hain



Fade to black

Fade in

Archival photos of Andolan and old Uttarakhand.

Uttarakhand rajya ki sthapan varsh 2000 mein 9 November ko, Uttar pradesh se alag kar k ki gayi. Yeh rajya 3 santal aur 10 pahari jilo se milkar bana hua hai. Uttarakhand k banne ka mukhya uddeshya tha pahari chhetra ka uचित विकास.



Long shots and close ups of different locked doors

Aaj 20 saal baad, Pauri jile ka yeh gaon khaali hone k kagaar par hai. Par yeh sirf iss gaon ki hi nahi balki pure chhetra ki kahaani hai.



Uttarakhand k pahari chhetro k 900 se adhik gaon khaali ho chuke hain. Aur bohot se gaon abhi khaali hone ki kagaar par hain. Aisa hone k kai karan hain, par woh sabhi isi prashn k sath jude hue hain ki akhira vikaas kya hai?

Second Act : Why are people leaving?



CAMERA / SOUND

DIALOGUE/ VO

Palayan ki samasya toh bohot vikat hai. Har varsh yojnayein chalti hain par dharatal par koi vikas dikhayi nahi de raha hai.
Kai kaaran hain, sarkar bhi udaasin hai kehne ki baat hai ki vikas ho raha hai...aa rahi hai sadak, pani hai bijli hai par kya karna unka? Paisa bohot laga rahi hai sarkar par chand hi logo ko fayda hai usse, paise ki barbadi hai ye

A person is sitting in his shop near NH94 that is currently undergoing construction work, He is fabricating a window frame in his shop.



Mera naam chaman singh hai. Main ranipokhri ka hun, ye rishikesh se 14 km aage hua. Meri fabrication ki dukaan hai.

Q : aap vikas se kya samajhte hain?

Jo bhi kuch acha hota hai who vikas hi hai, jaise ye road ban rahi hai nayi nayi ye bhi vikas hi hai. Road se bohot suvidha hai bhajji jaise yahan se bohot tym lagta ta rishikesh jaane mein passing nahi milta tha jyada par ab teen teen gaadiyan sathme ja sakti hain.

Q: Acha isse aapke business ko bhi kuch fayda hoga, agar log ayenge jyada iss road se hoke?

Dekho business pet oh khaas koi asar nahi ai iska, kyuki local business hai toh jyada koi farak nahi padega.



Shot from inside a moving car, running through a village



Paryatan ki vajaan se ban rahi hai chaudi road ye congested thin a pehle thodi.

Q: Isse aapko kya suvidha ho sakti hai?

Suvidha kya honi, humaara toh koi farak hi ni hai isse. Tourist to ayenge jyada hi ayenge. Humko lagra hai uttarakhand walo ka kya fayda. gaadi ka kya fayda hai jab badi bus wale seedhe neeche se ayenge toh humara kya hona hai uttarakhand walo ka. Kya millega kuchni. Apni gaadiyo mein ayenge jab toh kya milega. Q: Sarkar ko permit nahi dena chahye kya bahar walo ko?

Ye toh UK sarkar pe hai ki de na de, ab who bhi tax pay karke aa rahe hain hum bhi de rahe hain. Sarkar par nirbhar hai woh.

Shot of driver of the car, talking



Second Act : Why are people leaving?



CAMERA / SOUND

DIALOGUE/ VO

Shots of different people telling about their understanding of Vikas and palayan.

Tejpal Singh: Jisko matbal ais ahai ki jisko milna chahiye usko nahi milta hai, aur jisko nahi milna Chahiye uske paas sab mil raha hai. Yahan par humare chamba se leke rishikesh tak, yahan par koi aisa aspatal nahi hai koi ghatna ghat gayi ha. Jab tak chum chamba rishikesh jaate hain tab tak aadmi kahatam ho jata hai. Hum toh chahte te ki aisa vikas ya aspatala ho jaahan pe logo ko suvidha mile, kai ghatna ho jati hain, Palayan who kareng jinke paas sabkuch hai, aur jo gareeb aadmi jo hai who aise hi reh jayenge kyuki unke paas itna ni hai ki neeche ja payein.

Shots of pan chakki or ghatt



the woman who runs the chakki

Q: Vikas ku ky matlab ch tumhari samajh ma?

Vikas ku...hamaru ghatt sahi chala lu. Tab yanhu k ek cheez who sahi kar dyela tae k cheez tab hum apna we se karla. Kya vikas. Main te bas, ghatt chal lu vaeku hi vikas kar sakdo main. Bhainso ni paal sakdu ab baba toh agar ghat chal lu toh baithi ki kar sakdu main.



Yeh Birendra singh kandari hain. Tehri k agarakhal chhetra se poorva mein block pradhan reh chuke hain.



Birendra singh kandari : Palayan toh uss ghar se pehle hai jo jyada saksham tha,kyuki usne uss samay zameen leli neeche, apna paisa laga diya. Aur nakri k chalet chalet baccho ko padhana ho such suvidha dekhjni ho who pehle gaya. Unki dekha dekhi unka ladka jo ghar mein kaam karra ta kheti baadi usne kaha chacha main bhi ata hunt ere sath mujhe hotel mein laga de.

Shots of hotels and parked vehicles

AUr ek daur aisa hai 90s ka, ki log thoda saksham hue par yahan sansadhan nahi the. bijli paani nahi tha toh who log apne baccho ko leke siksha diksha k chakkar mein yahan se chale gaye.



Jab sadak badiya banegi toh ummeed toh ye hai asar ye hai I paryatak badhenge, par jo sabse bada bhay ye hai ki policy sarkar ko sapaksha mein banana chahiye, jab sadak badhiya banengi toh har koi kahin bhi pohovh jayega, seedhe gangotri pohonch jayega. Ab jab road badiya banegi toh aadmi rishikesh mein khayega piyega aur

Second Act : Why are people leaving?

CAMERA / SOUND

Shots of parked and vehicles moving past hotels



DIALOGUE / VO

chala jayega bolega chalega uttrakashi aur beech ka toh saaf hi chala jayega aur kayega na piyega, dekha hai humne ye cheejein. Pehle jab road pe restrictions ya pareshaniyan hoti thi tab sthaniya rojgar bade charam peet ha. Pehle agrakhal mein koi bhi gaadi bina khayee ruke nahi jati thi agrakhal se. aisa har station pe hota tha. Lekin jaise jaise ab suvidhayein badhegi aadmi seedhe seedhe apne gantavya pe nikal jayega beech mein kisi ko hawa ni lagti. Kuch drawbacks bhi hai par asha hai ki rojgar bhi badhega isse par kuch baato ko samaajhna padega. Par policies pe kaam ni kiya toh yahan k paryaatn ka fayda sirf bahar wale utha rahe hain.

Renu Devi: Kuch din pehle baagh agaya ghar mein dahadte hue toh hum aaye bahar yahin pe dande se bhagaya tab use. Pehle bhi hua karte the, tab darr jaate the woh, ab toh darwaza khula chodd do toh andar ghus jaate hain.

Dhum Singh Negi: Aaj samasya ye hogayi ki woh jaanvar jo the darr jaate the thoda halla machaya thoda kantar bajaya bhaalu agya...bhaag gaya. Aaj toh chahe kantar bajao chahe kutta choddo. Na toh bandar darta hai na langoor darta hai na suar darta hai na koi darta hai kyuki darr hai hi nai. Kyu? Isiliye kyuki woh roj hi apne kheto mein are Hain roj hi makano mein aare hain. Kyu? Kyuki woh bhi apna kinda rehne k liye ladai Kar rahe Hain Bhai. Hum bhi apna jinda rehne k liye. Unke jinda rehne k liye Sankat kyu hogaya? Jab ye vikaas k naam par itni chaudi sadakein ban rahi hain, halla gulla ho raha hai. Unki shaanti bhang ho gayi hai. Unke Jo Ghar the, jungle woh nasht kardiye Gaye Hain. Unka jungle ab mix forest toh raha nahi.

Shots of the road where expansion is being done



A man showing the expanded area below



VO: Uttarakhand mein iss samay all weather road project chal raha hai. Iske antargat kai saare national highways ka rajya mein chaudhikan kiya ja raha hai.

Kaat te kaat te kaat te ye yahan aa gaya... aur jo rehte the yahan pe? Chale gaye who...Kidhar gaye? Chale gaye honge...kuch compensation mila unhe? Han...nahi toh ghar chodega koi.

Second Act : Why are people leaving?

CAMERA / SOUND

He shows the shops that were closed



then camera pans to one of the houses that were demolished



Slow motion of a man sitting

DIALOGUE / VO

Ab ye das dukaanein thi toh dus dukaano mein kuch rojgaar hi toh raha hoga. AB makaan malik ko toh mil gaya par dukaandaar becare apna samaan samet kar chale gaye

VO : Himanshu Arora unn kuch logo mein se hain jinhone All weather road pariyojana mein galat tareeke se kaam kiye jaane ka virodh kiya aur iske khilaaf pehle NGT mein fir supreme court mein PIL dayar kiya

Himanshu Arora: 900 km ki yojana ko 53 bhaag mein vibhajit kardiya tha taki EIA na ho. Joki jaruri tha. EIA ata hai toh guidelines ki baat hoti. Guidelines follow ni ki, chaudai ki bhi, slope ki bhi, itna jyada kaat dena samajhdari ki baat nahi hai isse paryavaran ko toh nuksaan pohoncha hi hai. Bohot saare naye landslide zones bhi isse utpann ho gaye hain. Kai mrityu bhi hui. Uma dev ek co petitioner thi jinki mrityu hogayi kedar ghati mein, char dham k nirmaan karya k falswaroop.

Shots of big rocks cut from the mountain sides, big and vertical slopes



Shayad sarkar ka uddeshya ise leke sahi bhi raha ho par jis tareeke se usko kiya gaya hai usko leke humara humesha virodh raha.

Himanshu Arora: Kai dukanein toot gayi, gaon mein chaudhikan mein. Usme sarkaar ne muavza diya no doubt, Usme Muavza bhi sirf makaanmaalik ko mila, jo dukaan chala raha vhai usko nahi. Toh woh palayan kar gaya kahin aur. Dehradun, rishikesh, haridwar. Toh umne kaha ki hum char dham highway banayenge palaayn per ok lagegi par Ulta palayan toh aur badha diya aapne kyuki aapne itne logo ko visthapit kiya. Jo muavza mila use choti choti jameen yahan khareedke aaj unke bacche chhote chote naukri hotel mein kar rahe hain ab.

Shots of vehicles passing and in background is the demolished house.



Humare yahan bohut sari khoobsurat jagahein hain, offbeat locations hain. Humein ise vikaasit karna hai basharte vikaasit karne k chakkar mein hum uske paryavaran se khilvaad na karein, sadakein chaudi karne mein hariyadi shehro ki khatam ho gayi hain. Yahan bhi ye hi ho gaya toh uttarakhand mein kya dekhne ayga koi. Mall etc dekhna hoga toh ye shehero mein bhi dekh sakte hain. Yahan ka culture ni bachaya toh yahan bhi log ana band kar denge.

Second Act : Why are people leaving?

CAMERA / SOUND

DIALOGUE/ VO



(Sound of nature, water and forests)

Natural sounds are overshadowed by the sound of drilling.



Camera pans from the trees toward the road being cut



Shot of a man sitting next to his farm.



Slo motion Shots of people already interviewed



Second Act : Why are people leaving?

CAMERA / SOUND

DIALOGUE/ VO



Dr Arun Kuksal, poorva mein professor reh chuke hain. Ve chami gaon k rehne wale hain aur aaj freelancing ka kaam karne k sath sath woh apne gaon mein baccho ko padhane ka kaam bhi karte hain.

Dr arun Kuksal: Agar migration chinta ka Vishay raha hota toh jo govt ki jitni policies hai who iss tarah se hai ki logo ko yahan se majburan jana pad raha hai Jo bhi policies hai woh iss tarah se hai ki koi bhi policies migration ko rokne ki stithi mein nahin hai Kyuki naukri dene ki baat hoti hai, to who ghar pet oh hoga nahi, nisichit roop se who ghar se 50 60 km ki duri par hi hoga.



(Young people boarding the buses, marketplace and working in cities)

Fade to black

VO: Jin dikkato ki wajah se aaj palayan itna badha hai, wahi dikkatein aaj palayan ki hi wajah se aur utpann ho rahi hai aur palayan ka ek chakra banta jar aha hai.

Ranvir Ji: Mera naam Ranvir singh rautela hai aur main yahan tipli gaon mein rehta hun.

Kuch logo ka bolna hai jungle javar jyda hgye, suar hogye Bandar hogye, mera manna hai ki wahi janvar pehle bhi the abhi bhi hai. Fark itna hogaya ki pehle samuhik kheti hoti thi, pure sare kheto mein fasal hoti thi, toh janvar bahar bahar rehte the toh janvar wahin taka ate the, bant jaate the kuch iss taraf khare kuch uss taarf, par ab khet kam hogye toh janvar bhi andar aake khane lag gaye. Ab jab kheti kam hogayi toh toh janvar bhi ayenge hi. Toh ye nahi hai ki janvaro ki wajah se hai palayan. Kheti karni hai toh chaukidari bhi karni hi hogi, mehnat bhi karni hi hogi.

Dhum Singh Negi: Palayan buri cheez nahi hai par jaise ho raha h who nahi h sahi.

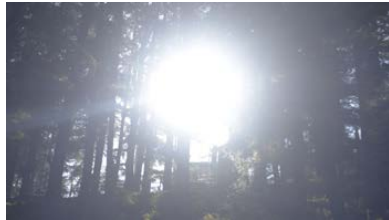
VO: Aaj palayan kuch roop se avashyakta bhi ho gayi hai. par kya jo palayyan nahi karna chalte unke paas koi dusra raasta bachta hai? Kya jo nahi ja rahe, ya nahi ja sakte unke liye yahan jeevan behtar ho sakta hai?

Palayan ka karan mukhyata rojgar ki kami ko mana jata hai. Par kya rojgar iss tarah ka diya ja sakta hai jo ek badi sankhya ko palayan karne se rok sake.

Third act : People's response

CAMERA / SOUND

DIALOGUE/ VO



Fade in

Shots of mountains, villages and farms, people working



Pahari dhol damau playing



A woman showing a farm and different crops



Sudeshna ben working on her farm

Abhi toh ye hain matar hai, ye daniya hai , pyaaz hai who lehsoon hain, yahan pe pyaaz the, wahan gehu hain, prasbeen hain, chemi hai, who palak hai, kai cheezei hai bohhot sari.

VO: Ye hain Sudeshna devi, chipko andolan k samay se hi inhe sudeshna ben kehkar bulaya jata raha hai. Ve pahad k bahut se andolano mein shaamil rahi hain aur aaj bhi woh mishrit kheti ki paddhati, baranaja ko jari rakhe hue hain. Ve aaj uss samay ko yaad kar rahi hain jab harit kranti k samay unhone pehli baar bazari beej aur rasayanik khaado ka istemaal apne kheto mein kiya tha.

Sudeshna devi: Pehle pehle dala toh jyada hogya fir dusri baar daala toh nahi hua toh main samajh gayi ki jaise insane daru peeta hai waise hi humari kheti bhi khaad se ekdum hojati hai jaise daru pike. Jyada daalne se fir sad b jaate hain, jaise beej late hain bahar k, jaise tamatar hai toh itne bade bade tamatar hote hain usse par agar usme dawaina daalo tab b woh hote hi ni hain, hote nit oh sadd jaate hain. Hum toh tabse nahi karte istemaal use. Jab keede lagte hain toh hum raakh dalte hain ya gauth daalte hain ya kuch kadwa daal dete hain. Humari toh achi ho jati hai kheti gobar se hi.

Third act : People's response

CAMERA / SOUND

DIALOGUE/ VO



Pahari dhol damau playing



Shots of farms and crops



Shots of cattle



Vijay jardhari ji showing his collection of seeds



Sudeshna ben working on her farm

VO: Yeh Vijay jardhari hain. Sudeshna ben k sath sath ye bhi unn logo mein se hai jinka garhwal k Beej bachao andolan mein sabse ahem yogdaan raha.

Uss dauran harit kranti k naye beej aa rahe the unn beej ko istemaal kiya toh pehle saal fasal badh gayi par fir uske baad ghatne lag gayi aur fir hui hi nahi. Toh maine apne pitaji se jab baat kit oh woh kene lage ki tum log pedh bachaane ki baat karte ho yahan toh umare saikdo taarah k beej hote the pehle jabse naye beej aaye toh who chut te ja rahe hain.

Dusra soyabeen laya ja raha tha, ekal kheti. Logo ko kaha jar aha tha ki ye mandwa jhangora bekar hai, ye chodo, ye baranaja chodo iski jagah soyabeen ugao, isse dudh nikalta hai tel nikalta hai aur isse paisa milta hai. Ab beej beej bhi muft tha khaad bhi pehle pehle toh logo ne uga liya fir jab sabne uga diya toh bechna mushkil ho gaya. Fir ye cheez bhi thi ki logo ne kaha hum chalo kha bhi lenge kuch bazaar se liya hua par humare pashu kya khayenge kyuki jo hum pehle ugaate the who adha humare liye hota tha aur bacha kuch pashu k liye ab soya mein toh hota nahi chaara kuch.

Toh hum aise durasth ilaako mein gaye jahan aaj ka vaigyanik nahi phncha tha. Humne wahan se jo alag tarah k beej the who ikatthe kiye aur fir unhe humne wapas aake ugana shuru kiya aur logo ko baatna shuru kiya. Tohni iss tarah se beej bachao andolan ki shuruat hui. Jab hum ye kehte the mandwa jhangora khana chahye humare gaurav ki chheez hai poshan ki cheez hai taakat ki zheez hai tab jo humare vikas k karnadhaar hain, jan pratinidhi hain who mazak udaate the ki arey aap 18vi sdi ki taraf le ayenge logo ko lekin aaj sarkarein bhi maan rahi hain. Aaj Kendra sarkar bhi paramparik krishi vikas yojana chala rahi hai.

Sab jagah inn anajo ko mandwa jhangora koni vagerah ko mota anaj kehte the, jabki ye sabse baareek hote hain. Who kehte the upeksha mein bas. jaise gaon k aadmi ko ganvar keh diya jata hai waise hi ise mota anaj kaha jata tha kyuki inhe gaon k log khate hain. Aaj khud sarkar bhi log bhi maan rahe hain ki ye posttik anaj hai, nutriceereal hai.

Rajma ki kareeb 220 variety hain. Alag alag tarah ki alag size ki. Aur ek Naurangi ki kareeb humare paas 30 variety hain. Jhangora ki 8, koni ki teen variety hain. Mandwa ki 10 12 aur jwar ki 3 4 hain. Dhan ki abhi humare paas alag alag variety hain. Lagbhag 30 35 lekin jo humne identify ki hain who lagbhag 350 hain.

VO: Kareeb 500 se adhik beej ko sangrah unhone rakha hai. Aur aise kai log hain jo aaj bhi paramparik beej ko na sirf ugaate hain balki dusre kisaano ko bhi muhaiya karate hain. Beej ko mehatva ko kisaan bhali bhaanti samjte hain. Pracheen kaal se hi unhe ek dharohar k roop mein sanjaya jata hai.

Third act : People's response

CAMERA / SOUND

DIALOGUE/ VO



Jaise aikal k log banko mein paisa rakhte hain pehle k log beej rakhte the. Mar jaate the par who beej nahi khaate te ye sochke ki koi ugaayega ise.



Shots of farms and crops

VO: Aaj iss chhetra k adhikaanshi kisaan baranaja paddhati ka mehatva samajhte hainaur ve abhi bhi iss paddhati ko apne jeevan ka hissa banaye hue hain.



Vijay Jardhari: Yahan par lagbhag sabhi log karte hain. Toh logo ne abhi chodda nahi hai. Koi bhi kisaan jab bhi kharif mein karte hain toh mandwa lagate hain toh uske sath gehat bhi thoda lagate hain, bhatt, kauni till ye sab cheezein lagaate hain.



A man showing his farm

Ranvir Ji: Aisa hai ki akele kuch ho nahi pata, chalo sheher mein tohh ye hai ki log mazduri bhi karwate hain. Lekin yahan ek rivaaz hai, pehle se hi hai ye parampara . Sehbhagita hoti hai. Mana mere khet mein 10 se 15 logo ki jarurat hai toh sabko bold iya. Toh woh apna kaam band karenge aaj k liye aur mere khet mein kaam karenge mana dhan ki katai hai. Fir agle din kisi aur k yahan k katai hogi toh mai apna kaam chodd k uske yahan jaunga. Aise mein kaam ka boj bhi ni lagta aur sba apas mein baithke khana peena bhi kar lete hain thoda dukh such bhi baant lete hain.



Balbeer ji sitting in his shop

VO: Tehri jile k devli nivasi, Balbeer singh bisht ji saalo pehle Mumbai ki job chodkar ghar chale aaye, unhone yahan rehkar kheti karna hi behtar samjha aur ghar parivar ki zimmedariyan bhi kheti se hi poori kari.

Balbeer singh bisht: Kheti karni hai toh mehnat bhi karni padti hai. Agar admi din mein teen baar khet mein jayega toh khet khud use bata denge ki use kya karna chahye. Mehnat karoge toh uska fal bhi milega hi. Mai abhi 70 saal ka hogaya hun toh main nahi karpata ab ja nahi pata. Bas apni family ko guide kartā hun. Meri gharwali bhi karti hai bahu bhi karti hai, beta bhi kartā hai. Naukri bhi kartā hai par kheti bhi kartā hai, hal bhi lagata hai sab kaam kartā hai.

Third act : People's response

CAMERA / SOUND

DIALOGUE/ VO



Birendra singh kandari: ek daur aisa hai 90s ka, ki log thoda saksham hue par yahan sansadhan nahi the. bijli paani nahi tha toh who log apne baccho ko leke siksha dikhsa k chakkar mein yahan se chale gaye par ab yahan sab aa chukka hai bijli paani ab thoda reverse palaayn bhi o raha. Purane ghar theek bhi kar rahe hain keh rahe hain ki hum apne ghar theek karwa rae hain. Toh lagta hai k ayenge wapas log par kheti karenge ya nahi ye bhavishya k garth mein hai.

A boy walking toward a jhopdi at farm



Dhum singh negi ji showing a tree at his house

Dhum singh Negi: Teen peedhi k ,yahan pe pehle usne ande diye fir udd gaye, fir bcche diye fir udd gaye fir bacche diye fir udd gaye, aisa teen baar ho gaya hai. Abhi fir chauthi baar fir aa rahe hain woh.

goes slow motion



turned toward the tree, showing where the birds lay eggs

Sene of birds flying away In forground is a bridge.



Fade to black

Editing

The most challenging part of this project was editing, since this was the part where all the work culminates into a story that aims to satisfy the problem statement. Because of the extraordinary circumstances that were presented to everyone this year, the post-production was needed to be carried out from my own home instead of the studio. This meant that the editing was to be done entirely on my laptop, which was not capable of the heavy lifting. Thus, editing turned out to be more challenging than it needed to be. I really appreciate the way in which Prof. Vishvajit Pandya and Prof. Madhumita Mazumdar showed patience and support under these circumstances.

The editing process included the following steps;

a) Assembling

All the clips that fit in the narrative structure according to the storyboard, needed to be roughly assembled in a sequence. Firstly, all the bits of interviews were placed into the sequence. The rough clips were then cut into the sections that were there in the storyboard. Then the b-roll clips were put in between the interviews roughly. The process of cutting, replacing and removing clips went on throughout the post production process in a way that suited the best for the narrative.

b) Voice over

In the film, different concepts and ideas needed to be connected to each other in a way that the narrative keeps on going forward without ambiguity. To give a sense of direction to the film, scratch voice over was recorded first and put in place during the assembling. Scratch voice over was recorded straight into the editing software and a separate audio track was assigned for it, so that it does not mix with other audio clips. This made it easy to later on replace these rough clips with final voice over. Hindi was chosen as the language of voice over as it was not only consistent with other voice tracks from interviews but also the language understood by almost all of the target audience.

c) Graphics

i) Lower Thirds: Animated lower thirds served as introduction to the Character in the form of their names, their positions/occupation and place of living. An unobtrusive and translucent rectangular graphic element served as the backdrop of this set of information. The animated lower thirds last for 5 seconds on average. They appear on the screen whenever a character is introduced in a talking head format. They appear smoothly from the edge of the screen opposite to the direction in which the talking head is facing and smoothly disappear in the same way. Roboto and Roboto slab fonts are used in the lower thirds.

ii) Intro/ Outro: Two sentences, both in Hindi and English are used to mark the start and the end of the film. They provided the necessary context to the highlighted situation in Uttarakhand. Roboto and Kruti Dev 010 were the fonts used.

iii) Credits roll: In the credit roll, Roboto and Roboto Slab fonts are used. The credit roll runs along a track of garhwali instrumental folk music, which is also credited. People who contributed to the project and various stock content were added to the credit roll.

iv) Subtitles: In the film, there were instances where either the character spoke in local garhwali dialect or it was not clear enough to be understood by everyone. So, subtitles in english were added for the audience who either would not understand garhwali dialect or could not understand some hindi words. Subtitles were added throughout the film, except during the voice over as it is quite audible for the target audience to understand. Roboto font is used for the English subtitles. Length of the sentences never exceeds 12 words at a time. Although the subtitles appear on the screen just as the characters start speaking and disappear just as they have finished speaking, they appear long enough on the screen that they can be read in that time frame.

v) Film Title: For the film title, font felix titling was used with a slight shadow that gave it enough contrast against the background. A mask was moved over the title to make it gradually appear on the screen and smoothly disappear. The font was an old serif type but bold and bigger in length than in width.

This gave the title an old but strong and stable character. The fading in of the title was intended to draw a parallel to the fading mists over the Himalayas.

d) Sound

Other than the audio that was captured on the field including that in the interview and background sounds, a number of different music as well as sound effects were used. Due credit was given to all the sources. Ambient sound effects of blowing wind and thunder were used to convey a sense of tension in a section of the film. These were acquired from Epidemic Ambience and relaxdaily. Another small piece of ambient sound was taken from “The Great Wide Open” which was one of the instrumental pieces from “Lights & Motion” album, under fair use law.

As for the music, a small portion of Garhwali folk instrumental music⁴ was taken from an online source under fair use law. And the following set of the music below was used under creative commons 3.0 and 4.0 licenses,

- Cambodian Odyssey by Kevin MacLeod (incompetech.com)
- Lightless Dawn by Kevin MacLeod (incompetech.com)
- Rite of Passage by Kevin MacLeod (incompetech.com)
- Around The Globe by Alexander Nakarada
- Betelgeuse by Sascha Ende
- Art of silence by uniq

e) Final Cut

While the bigger narrative had been finalized early in the post-production process, the length of the film was cut short from 37 minutes in the initial stage to about 20 minutes in the final cut. To reach this length, there were a lot of iterations of different aspects of the film. I decided on which are the topics, stories and characters that are needed the most for the bigger narrative to flow seamlessly forward. Then inessential parts had to be mercilessly cut out of the film over a period of time while also gradually introducing voice over, sound design and at last, the graphics. The tough part was to cut away the stories and shots that I found interesting.

To effectively deal with this issue, I had to keep in mind the problem statement which reminded me of the purpose of the film. Taking some time off the film itself also helped me a lot as I was able to distance myself from the aspects I was getting attached to. Thus I regularly went back to editing with a fresh perspective and noticed a lot of mistakes that I eventually corrected.

After having finished the final cut, I went on to finally color correct and color grade the film. The aim was to create better contrast and even lighting that helped shift focus to the characters and the landscape. Many of the scenes in the film were either over or under exposed due to unavoidable circumstances.

The colors of greenery and scenes of nature were either dull or looked unnatural. This made color correction absolutely necessary as only through it, could the landscapes be shown as close as possible to their true and majestic colors. Also there was a need to correct the archival photographs and stock footage to look in sync with the colors in the rest of the film.

Final Script

(FADE IN)

[SCENE 1].[A PAIR OF HINDI AND ENGLISH TEXT APPEARS ON BLACK SCREEN]

The text establishes a set of information about the subject matter of the film. First pair of text fades out and then the other pair fades in. This pair also fades out while on the black screen, the sound of crumbling leaves fades in.

[FADE]

[SCENE 2].[EXT]. [ABANDONED HOUSES IN RUINS].[NOON]

Camera moves through bushes and tracks along the length of the houses and shows an old woman walking alongside the desolate houses. Camera cuts to closeup of a man looking at a series of terrace farms and cuts to show the farms and then cuts to show closeup of farms which are barren.

RANVIR SINGH RAUTELA

Here, we have everything. Whether its grains or pulses or vegetables or spices. Anything can grow here. We lack only the farmers. So there is migration. Still some people do farming. But I have seen completely abandoned villages, where good fertile lands have become barren.

[CUT]

[SCENE 3].[EXT]. [A HILLTOP FOREST AREA].[NOON]

Camera cuts to a long shot of hilltop forest and then cuts and pans

away from the forest. With the fading in sound of the crumbling of leaves, the camera cuts to a man shown earlier, walking on a path through the forest area. He looks to his right, stops suddenly, turns and points toward the bushes and trees down the path. Camera turns toward the bushes, then turns toward the man again. He points to an area on the mountain ahead. The camera also pans to the mountain. The camera cuts to a zoomed in view of barren farms on the mountain.

RAMESH CHANDRA JOSHI

These used to be irrigated lands. This is the situation now. Migration has destroyed all the farming. Our ancestors had made farms even up there. And today it is all barren.

[CUT]

[SCENE 4].[EXT]. [A HILLTOP ABANDONED SCHOOL].[NOON]

Camera cuts from very long to a long shot of the school. Cut to the man walking toward the school with camera tracking him from behind. Camera cuts to a mid talking head shot of him. Then it cuts to a panning shot of abandoned houses in the village. It again cuts to the talking head and then cuts away to a series of shots of locked doors and more desolate houses in the village. The camera then cuts away to a series of shots of elderly people in the village.

RAMESH CHANDRA JOSHI

My name is Ramesh Chandra Joshi. I live in village soni. I am 68 years old. I have been a village pradhan two times. And I served in a regional panchayat. Main problem in the

villages is that of migration. Our own village is about to reach 95 percent migration. Hardly one or two members live in each household. Mostly old people live in the village now, except a few families. All their children are living in the cities. So in total, the village of about 160 to 170 families has shrunk to about 20 or 30.

[CUT]

[SCENE 5].[EXT].[A ROADSIDE VILLAGE IN A VALLEY].[NOON]
Camera cuts from a long shot of the village to a shot of three children smiling. Then it cuts to a talking head mid shot. The camera cuts to a series of shots of abandoned houses.

NARRATOR

Dekhate hi dekhte gaon khali hote hojate hain aur navyuvak, behtar bhavishya ki aas liye shehro ki ore badhne lagte hain.

DR. ARUN KUKSAL

There is a concept in our villages. It is that children think whichever house is in the worst condition. It belongs to a reputed man. It is obvious. If someone's house is in good condition, it means they are poor. In villages, whose house is in ruins? The same people who have become IAS or scientists and such in the cities.

[CUT]

[SCENE 6].[INT].[INSIDE A ROADSIDE SHOP].[NOON].[CAMERA IS ON THE SHOPKEEPER]

Camera cuts from an establishing shot of the shop and the shopkeeper. Then cuts away to a talking head shot.

NARRATOR

Halanki jyadatar log shehro mein pohonchkar sthayi naukri hi karte hain par ghar parivar ki zarurato ko poora karne mein, unki aay kam pad jati h.

AMAR SINGH RAWAT

If I go to Delhi for a job and get 20,000 as salary. Most of it will get spent. 5000 will be the rent. 5000 will get spent on travel. In case of an emergency in the family, one will have to return immediately. If one gets around 7000 at his own place, it is more than enough. At least one gets to be with his children.

[FADE]

[SCENE 7].[EXT].[A VIEW OF SNOWCLAD MOUNTAINS].[NOON].[SERIES OF SHOTS]

Camera cuts from a very long shot of the mountains from through a window of a moving bus to a very long shot of the mountains. Then it cuts away to a series of panning and time lapse shots of mountains, villages, clouds and river water. Then it cuts to a series of closeup and mid shots of some vehicles running along a puddle of water on a road. Then it cuts away to a static shot of the vehicles running in the foreground of a demolished and abandoned house.

NARRATOR

Bharat varsh k uttari rajyo mein se ek rajya hai uttarakhand. Uttarakhand ko devbhoomi k naam se bhi jaana jata hai. Iss bhoomi par anek kathao va kahaniyo ne janm liya aur yeh kahani unn logo ki hai, jo ja rahe hain.

[FADE]

[SCENE 8].[ARCHIVAL PHOTOS OF UTTARAKHAND].[ZOOMING AND PANNING ON THE PHOTOS]

A series of archival photographs of old Uttarakhand and people's movements are shown. Then it dissolves into a series of shots of village life. And then cuts to a panning shot of barren farms and villages down in a valley. The camera cuts to a series of shots of hilltop forest, dust particles, desolate village houses, path through a forest area and a number vehicles slowly moving through a village . The camera also keeps cutting away to a talking head mid shot.

NARRATOR

Uttarakhand rajya ki sthapna varsh 2000 mein 9 november ko Uttarpradesh se alag kar k ki gayi. Yeh rajya, teen samtal aur 10 pahadi jilo se milkar bana hai. Uttarakhand k banaye jaane ka mukhya uddeshya tha, pahadi chhetra ka uchit vikas. Par vikas k vaade palayan ko rokne mein asafal rahe. 20 saal baad aaj pauri jile ka yeh gaon khaali hone ki kagaar par hai, par yeh sirf iss gaon ki hi nahi balki pure chhetra ki kahani hai. Uttarakhand mein pahari jilo k

900 se adhik gaon khaali ho chuke hain aur kai anya gaon ki jansankhya na k baraabr reh chuki hai.

BIRENDRA SINGH KANDARI

Migration started from those families first which were more capable than others since they were able to buy land in the plains and besides getting a job also wanted to educate their children or find better facilities. Watching them leave the village, their nephew or someone who was farming also asked them to get a job for him there. At that time there were no roads. Many villages didn't have water or electricity. So people left to fend for their families.

[Cut]

[SCENE 9].[EXT].[AN UNDER CONSTRUCTION SECTION OF A ROAD][SOUND OF APPROACHING VEHICLE]

Camera is zoomed in on a sign board and then it cuts to the full view of the sign board as well as of the road with mountains in the background. A vehicle appears from the bend ahead and runs past the sign board. The camera cuts away to a mid talking head shot. Then there is a series of close up, mid and long shots of a solar lamp post in a village, beside an abandoned house.

NARRATOR

Iss tarah k palayan k kai karan hai, jo sabhi mukhya roop se chetra k vikas

par prashn chinh lagate hain.

RAMESH CHANDRA JOSHI

Every year, plans and projects are run, but no development to speak for it. There are many reasons for this. Governments are also indifferent. It's just a matter of saying that there is development. Only few people are benefited from it. This is just a waste of money.

[Cut]

[SCENE 10].[INT].[A WATER RUN MILL].[SOUND OF THE WHEEL ROTATING AND GRINDING]

An old woman is working on the wheel, collecting the wheat. Camera cuts away to a series of shots of a roadside welding shop and talking heads shots of some locals. Then cuts to a shot of some vehicles running on a wide road.

NARRATOR

aaj sabhi vikaas ka mehatva bhali bhaanti samajhte hain, fir bhi vikas ka arth har kisi k liye kafi alag hai.

KHADI LOCAL 1

Whatever is a good thing, it is development. Like these new roads are being built. This is also development.

KHADI LOCAL 2

Whoever needs it the most, does not get it.

And those who don't need it, they have everything.

KHADI LOCAL 3

What development? All I want is my mill to keep running. That is all the development for me. Since I can't take care of cattle anymore.

INTERVIEWER

What is the convenience from the road?

KHADI LOCAL 1

It is very convenient due to the road. Earlier, it took a long time to reach rishikesh. There was a lot of traffic. But today even three vehicles can easily pass through.

[Cut]

[SCENE 11].[INT].[NIGHTTIME].[INSIDE A HOUSE]

The camera cuts from shots of rainy clouds and a very long shot of a dam from in between grass to shots of thunderstorms in the backdrop of mountains and then moves on to a talking head shot. Then it cuts to a series of shots of construction work in the middle of a river.

Manoj Ji

The development process that is underway, it is taking us closer to destruction. Some people are saying this. Some people are beginning to understand this. And a lot of people do not want to understand this. Because they

have a vested interest in this.

[Cut]

[SCENE 12]. [EXT]. [NOON]. [CONSTRUCTION SITE]

A bunch of people are arguing. Camera cuts to various shots of road construction and then to a shot of a man talking about issues related to the construction work.

NARRATOR

Uttarakhand mein iss samay sadak chaudikaran ka karya chal raha hai. Iss project ko char dham highway ya all weather road project kaha jata hai. Iske antargat, rajya k kul 900 km ki lambai k alag alag highways ko chauda kiya ja raha hai.

KHADI LOCAL 4

Cutting this, it came all the way up to here.

INTERVIEWER

What about those who lived here?

KHADI LOCAL 4

They went away

INTERVIEWER

Where did they go?

KHADI LOCAL 4

Must have gone somewhere

INTERVIEWER

Did they get compensation for it?

KHADI LOCAL 4

Yes. They did get compensation. Otherwise, who will leave their home in such a way. If there were a dozen shops down there. It means they had a livelihood. The owners at least got compensation but the Shopkeepers were run out of business.

[Cut]

[SCENE 13]. [EXT]. [NIGHT]. [A CITY MARKET]

A shot of a market at night cuts to a slo-mo shot of man then cuts to a series of shots of construction work on a road. The camera then cuts to the man again after cutting to a shot of an article on a digital screen. The camera then cuts to various shots of busy city life. Then again it turns to shots of traffic and vehicles on different roads. Then it cuts to a timelapse of traffic on a bridge before cutting to a man's talking head shot. Then it cuts away to another series of shots of vehicles, boulders and ditches.

NARRATOR

Himanshu arora unn kuch logo mein se hain jinhone all weather road pariyojna mein galat tareeke se kaam kiye jaane ka virodh kiya aur iske khilaaf pehle NGT mein fir supreme court mein PIL dayar kiya.

HIMANSHU ARORA

When the roads were widened, the road side

shops were destroyed. No doubt, the government gave compensation for it. But it was only for the landlord. What about the tenants who were there for years. Being displaced, they would say why should we stay now that we are at loss here. They migrated to the plains. They took shelter in Dehradun or Rishikesh or Haridwar. With the compensation, they bought small spaces there. Now their children do petty jobs in small hotels.

NARRATOR

All weather se aane wale samay mein paryatan mein ijafa hoga. aasha hai ki sthaniya rojgar ko bhi isse badhava milega. Chaudi sadak ki badaulat, paryatak na sirf badi sankhya mein balki bohot tezi se bhi apne gantavy tak pohunch payenge.

BIRENDRA SINGH KANDARI

Tourists will arrive in their own vehicles and drive straight to Gangotri or Uttarkashi. When wider roads are made, then tourists will start from Rishikesh without stopping much in between and quickly reach Uttarkashi without resting and eating at any place. We have seen this before.

NARRATOR

Anuchit roop se chale aa rahe vikas karyo

ka asar logo k sath sath paryavaran par bhi pad raha hai. Lekin tezi se badhti vikas karyo ki gati, paryavaran ki andekhi kar hi deti hai.

[Cut]

[SCENE 14].[EXT].[NOON].[LANDSCAPE SHOTS]

After camera cutting to a talking head shot, it cuts to a series of panning shots of mountains, farms, mining and construction work on a dried river.

HIMANSHU ARORA

This 900 km project was divided into 53 parts and contracts had been awarded to different companies. Because if they had shown a project of 900, they would have to do EIA(Environment Impact Assessment). Which was mandatory. Because EIA ensures that a project runs in a scientific way. Mountains were cut in the wrong way. This created new landslide zones. In order to build four or six lane roads, we have destroyed the greenery. We need a place where people can come to have peace of mind. If we follow the same model here also, why would people come to Uttarakhand? People come to Uttarakhand for the good weather. And weather depends a lot on the greenery. If we don't save the greenery we have, if we don't save this culture we have, then people will stop coming here also.

[Cut]

[SCENE 15]. [EXT]. [NOON]. [AREA NEAR CONSTRUCTION ZONE]

A closeup of a handmade bridge over a stream cuts to an old woman walking on it. Then the camera cuts to a series of shots of trees and forest before panning away from it towards a drilling machine cutting away the mountain. It cuts to a shot of some boulders falling off. The camera then cuts to a series of establishing shots of the courtyard of a house in a village. Then a series of two talking head scenes with intercutting shots of wild monkeys, forests, deforested land and machines cutting away the mountain.

NARRATOR

Jungalo ko cheerti inn awazo k aadi na sirf chhetra k log balki jungli janvar bhi ho gaye hain. Iss vjh se bhi manav aur jungli janvaro k beech ki jhadap ek aam baat hogayi hai.

RENU DEVI

A leopard entered our courtyard a week ago. We came out shouting with sticks. Only then it ran away. Although there were leopards before also. They were not seen that much in the village. But now, if the door is open, they would come inside.

DHUM SINGH NEGI

The problem is that earlier they used to get scared. If we shouted or beat tin cans, bears would come and run away. But today beating

cans and having dogs doesn't help. Even if it is monkeys, or baboons, or boars or anything else. We are struggling to survive. They are also struggling to survive. Why are they struggling to survive? Because in the name of development, roads are getting needlessly widened. There is a lot of noise. Their peace is disturbed. Their shelters, their home that they had, the forests. They have been destroyed. There is no mixed forest left for them.

[Cut]

[SCENE 16]. [EXT]. [NOON]. [DEFORESTED LANDS]

The camera cuts to a series of demolition and drilling work on the mountains alongside roads after a panning shot of deforested land on a mountain and a shot of a locked door.

NARRATOR

Na toh palayan ka chakra tham raha hai na hi vikas ki gaadi rukne ka naam leti hai. Vikas ki tez gati mein insaan aur uske paryavaran k beech faasle, badhte hi ja rahe hain. Paryavaran mein dhansi humari jaddein toh ukhad hi rahi hain. Kahin humare beej bhi iss chkra mein khatm na hojayein.

[FADE]

[SCENE 17]. [EXT]. [MORNING]. [A RIVER DAM]

After a timelapse shot of a river dam, deep down in a valley, the camera fades into a series of archival photos showcasing migration, displacement and natural calamities. Then it fades into a series of shots of village life and some landscape shots. Then it cuts to more archival photos and images related to commercial monoculture farming and migration. After that there are a series of shots of village surrounded by lush green farms, different traditional crops and foods being cooked. There are some more talking head shots of two farmers at two different places.

NARRATOR

Uttarakhand k vikaas ki kahaani pramookh roop se aarthik vibhaajan, palayan, visthaapan aur pryavaran k vinaash se bhari hai. Par yahan, logo k sangharsh ki ek aisi kahani bhi maujood hai jo rajya k bhavishya ko leke ummeed jagati hai.

Uttarakhand ke log, lambe samay se jungalo k vyapparik istemaal ka virodh karte aaye hain. Pichle kuch dashakon se unhone paaramparik kheti jari rakhte hue, vyaparik ekal kheti ka virodh karna shuru kiya aur palayan ki vajah se badh rahi aajeevika ki samasya ka nivaran karne k prayas kiye. Unhi mein se ek mehatvyaoorna prayas hai beej bachao andolan.

Tamam kathinaiyon k beech, aaj bhi aise kai log maujood hain jo

asha ki kiran banke vikas ki dusri tasveer saamne rakhte hain. Yeh dekha gaya hai ki unn ilaako mein palayan ka asar kam hua hai, jahan log parampaagat beejo ki mishrit kheti par nirbhar rahe. Sudesha ben pahado k bahut se andolano mein shaamil rahi hain aur aaj bhi woh mishrit kheti ki paddhati, baranaja ko jari rakhe hue hain. Barahnaja ka arth hai, barah anajo ki kheti, jinhe mishrit tareeke se ek hi khet mein ugaya jata hai. Ye anaj poshan se bharpoor hone k sath sath, kisaan k liye khadya suraksha bhi sunishchit karte hain.

Ve aaj uss samay ko yaad kar rahi hain jab harit kranti k samay unhone pehli baar hybrid beej aur rasayanik khaado ka istemaal apne kheto mein kiya tha.

SUDESHA BEN

When I used it at first, the yield increased. Second time the yield was less. I realized that it was like liquor. Just like a man drinks liquor. The same way our crop drinks fertilizers and starts boasting itself. When we use the chemicals at first, the farm becomes lush green. Many people used it more and more. And then the wheat they got was very thin. Since then, I haven't used fertilizers. Whether the yield was more or less.

NARRATOR

Hybrid beejo ko pahadi kheti k anukool na paane par, pahad k kai kisano ne unka istemaal band kar diya. Unme se ek kisaan, vijay jardhari bhi the. Hybrid beejo k aane k baad, kai paramparagat beejo ki prajitya lupt hone lagi, tab Jardhari ji ne anya kisaano k sath milkar beej bachao andolan shuru kiya.

[Cut]

[SCENE 18].[EXT].[NOON].[A FARM IN A VILLAGE]

After a talking head shot, the camera cuts to a series of shots of farms and traditional crops, followed by shots of cattle and cooked food in a kitchen.

VIJAY JARDHARI

When I talked to my father, he said that you only talk about saving trees. We also have many types of seeds here. But since the new seeds have been introduced, our traditional seeds are getting extinct. At that time, soybean and monoculture was being introduced. People were told to stop growing traditional crops. To stop practicing baranaja. Instead of this if you grow soybean, you will earn a lot of money. First year, people started growing soybean. Because the seeds and the fertilizers were given free of cost. But after that, a lot of people grew soybean. Due to this, selling the crop became difficult.

NARRATOR

Aise mein bohot sari mahilao ka kehna tha ki agar woh baranaja, jisme mandwa, jhangori, anek tarah ki daalein aur kai tarah k anaj hote hain. Unhe ugana chodd de toh ye unke liye pareshaani hi khadi karega.

[Cut]

[SCENE 19].[EXT].[NOON].[A FARM IN A VILLAGE]

After a talking head shot of the same man, the camera cuts to a series of shots of cattle being fed and remote villages. Then it fades into an archival photo of the man's family.

VIJAY JARDHARI

They said even if we buy something for us to eat. Even if it is stale and rotten. What will our cattle consume? Since while growing our traditional crops, part of the crop was being used by us and the rest was for the animals. After realizing this, we travelled to remote regions where the agricultural authorities had not reached. There we found a wide variety of seeds, about which our elderly had told us. Then we took a handful of seeds from those places, came back and started growing them. And then we started sharing it among others. So this marked the start of Beej Bachao Movement.

[Cut]

[SCENE 20].[EXT].[NOON].[MOUNTAIN VILLAGES]

After a landscape shot of mountains, farms, crops and villages, it cuts to a shot of street food being cooked in a city. Then after a shot of traditional crops, the camera cuts back and forth to the same talking head. Then it cuts to a series of shots of a document regarding the traditional crops.

NARRATOR

Uttarakhand k alag alag chhetro mein iss andolan ki aguwayi kai logo ne ki aur paramparagat beejo ko bachana shuru kiya. Par beejo par sankat tala nahi tha, naye khan pan aur hybrid beejo k saamne baranaja ki upeksha hone lagi.

VIJAY JARDHARI

We used to say, don't call Baranaja crops "coarse grains". The crops like mandwa, jhangora, kodo, kutki, cheena, koni were being called "coarse grains" in all the literature, even though these are very fine grains. We believed it was called "coarse grain" in contempt. Just like a villager is called "ganwar". These grains are termed as "coarse". Because villagers consume these grains. We held that these grains should be called "nutritious". Now Government of India itself has notified that these are to be called nutritious grains or "nutri-cereals"

[Cut]

[SCENE 21].[EXT].[NOON].[A FARM IN A VILLAGE]

After a shot of a crop in a farm, the camera cuts to a closeup of the crops grown there. Then after shots of traditional food, it cuts to a series of traditional farms, a temple and some seeds. After a talking head shot. It cuts to a shot of a dried bottle gourd.

NARRATOR

Barahnaja ko hamesha se jaivik tareeke se hi ugaya jata raha hai. Jaivik bhojan k chalan se bhi aaj barahnaja k kai sare anajo ki demand, Uttarakhand sahit kayi anya rajyo mein bhi badh gayi hai. Aise kai log hain jo paramparik beejo ko na sirf ugaate hain balki dusre kissano ko muhaya karane ka kaam bhi karte hain. Pracheen kaal se hi inhe dharohar k roop mein sanjoya jata raha hai.

SUDESHA BEN

We have heard stories about our ancestors. During a drought, people died of hunger. But they did not consume the seeds they had saved. So that if someone survived, they could sow the seeds. Just as people today keep money in the bank, our ancestors used to keep seeds in tumdi. Tumdi is made of dried bottle gourd. Since they did not have anything to keep them in.

[Cut]

[SCENE 22].[EXT].[NOON].[A FARM IN A VILLAGE]

After a panning shot of some farms in different villages, the camera cuts to a series of shots of different farmers. Then cuts to another talking head shot and a series of shots of under construction houses in a village.

NARRATOR

Pahari chhetron k adhikansh kisaan,
beejo k mehatva ko bhali bhanti samajhte hain.
Ve abhi bhi iss paddhati ko apne jeevan ka
hissa banaye hue hain. Pahari jeevan par bhale
hi palayan ka gehra asar hua ho. Fir bhi
aane wali peedhi se logo ki aas chuti nahi hai.

BIRENDRA SINGH KANDARI

In villages, there are roads now. There is
electricity and there is water. We are also
witnessing reverse migration. We have heard
from many people that they are getting their
village house repaired. A lot of people who
had left are repairing their houses. So,
it seems that people will return.

[Cut]

[SCENE 23].[EXT].[NOON].[COURTYARD OF A HOUSE WITH SOME TREES]

From a shot of a man talking and pointing toward a tree. The camera cuts to a shot of a bird bathing in a water puddle. After cutting to a slo-mo shot of the same man looking toward the sky, it cuts to a very long slo-mo shot of a flock of birds flying in the backdrop of a bridge.

DHUM SINGH NEGI

Three generations of birds! They once had
babies here then flew away. They came here
again, laid eggs and then flew away. This
has happened three times here. Now they
are returning to this tree again.

NARRATOR

Chidiya chahe udkar kahin bhi chali jaye
par kabhi apne ghosle ko bhul nahi pati.
Jis tarah woh der saver wapas akar usi
ghonsle me apni duniya basa leti hai. Usi
tarah Uttarakhand k log, unke jeevan par pad
rahe anuchit vikas k prabhav ko samajhkar
apne gharo ki aur laut rahe hain. Palayan k
chakra ko ulta karne mein himalay ki jeevan
paddhati hi isme unka sath de rahi hai.

[END SCENE]

Title of the Film

When the final script was finished, I tried to brainstorm the words that give a glimpse of different topics that the film has touched upon. For this, I was looking into works of Uttarakhand's poets like Ghanshyam Raturi "Sailani" and Girish Tiwari "Girda". And it did not take long for me to remember a beautiful kumaoni song named "*Myar Himala*" by Girda.¹⁹ This was the same song that I was listening to when the preliminary research for this project had started. I had a feeling that there cannot be a better title for this film since "*Myar Himala*" means my Himalayas in kumaoni.

From the start, there was a need for evoking a sense of ownership toward their homeland in the viewers. But it is not just the title that evokes this meaning. The song, from which this title is derived, is probably one of the most beautiful songs about the celebration of Uttarakhand and Himalayas as motherland. The poet himself has been one of the most influential folk singers of Uttarakhand. He spent his life creating awareness and inspiring calls for action against exploitation of the Himalayas.

While the film highlights the exploitation, it is also a celebration of the mountains and its people. And it is intended to also present a brighter side of the development paradigm in the Himalayas. That is also why the title suits the film. As it does not focus on a particular issue but is generalized in a sense that it calls for attention to the situation in Uttarakhand.

Conclusion

All of us face difficulties and all of us struggle at some point in our lives. But, what really inspires the future generations is the purpose of that struggle. And what bigger purpose is there than the welfare of others. I have heartfelt gratitude for the people of Uttarakhand who never stopped in the face of difficulties and struggled through hardships. They stood firm for what was right and fought peacefully for their *mitti, paani aur bayar*.²⁰ This project had started with inspiration from lifelong work of people who created something much bigger than themselves.

Through this project I learnt and experienced a lot of things which I intend to carry with me in my journey forward. But one of the most important lessons I have learnt is that it's the people who design a solution. An idea can be initiated by a certain person but it has to be accepted and propagated by the people.

The idea of this project initially was very one dimensional to me. It was through deliberate effort and understanding that I was able to realize this idea fully, in all its layers. This was possible, owing to the professors who guided and nudged me along the way but also gave me enough freedom, so that I could form my own narrative. I am forever indebted to them and to this project.

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