



TRAVELLING

ROOTS & RENEWAL

Indigenous Knowledge, Youth Voices,
Planetary Stewardship

10 – 13 February 2026 | Ranchi



FESTIVAL REPORT

Endorsed by



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SEOUL
INTERNATIONAL
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ROOTS & RENEWAL

Indigenous Knowledge, Youth Voices, Planetary Stewardship

12 & 13 February 2026 | Audrey House, Ranchi

1. OVERVIEW

The *Roots & Renewal CMS VATAVARAN Film Festival and Forum*, held on February 12–13 at Ranchi’s historic Audrey House, brought together cinema, dialogue, culture, and community engagement to spotlight Jharkhand’s ecological realities. The festival featured **over 20 Award-Winning Environmental Films—both National and International** alongside curated filmmaker interactions, panel discussions, and post-screening dialogues that fostered meaningful exchange between filmmakers, audiences, and practitioners.

Organized by CMS VATAVARAN with support from Rohini Nilekani Philanthropies, and in collaboration with state programme partners Akhra, ASAR, and SAARTHI, knowledge partner Usha Martin University, and inspired by IUCN #NatureForAll, the festival positioned itself as a dynamic platform to centre environmental concerns through the medium of cinema.

The inaugural session was graced by His Excellency Shri Santosh Kumar Gangwar, Honourable Governor of Jharkhand, as Chief Guest. A key highlight was the **Jharkhand Green Ambassador Awards**, recognising grassroots environmental leadership. The female award was presented to Ms. Bitiya Murmu, Environmentalist and Secretary of Lahanti, and the male award to Mr. Gulab Chandra Prajapati, Environmentalist, acknowledging their dedicated contributions to biodiversity conservation in the state. The opening day concluded with the screening of *Humans in the Loop*, followed by engaging discussions with filmmakers, students, and civil society participants.

Rooted in the themes of **Indigenous Knowledge, Youth Voices, and Planetary Stewardship**, the festival curated films addressing critical issues such as uranium mining, water scarcity, forest degradation, and indigenous land rights. These screenings were complemented by **interactive dialogues, filmmaker engagements, and discussions**, ensuring that cinematic narratives translated into deeper reflection on conservation and climate justice.

The programme extended beyond screenings to include **cultural performances and youth-led nukkad natak (street plays)**. Youth Volunteers from the Vayu Veer group, along with students from Springdales Public School, actively contributed through performances, bringing local voices and creative expression into the festival space.



The festival witnessed **strong and diverse participation of over 1,200 individuals**, including filmmakers, environmentalists, civil society leaders, youth activists, academics, Jharkhand Civil Service trainees, tribal artists, local filmmakers, and engaged citizens. Youth participation was particularly significant, with **over 800 students and faculty members** from Central University of Jharkhand, Dr. Shyama Prasad Mukherjee University, Sarala Birla University, Usha Martin University, Gossner College, and St. Xavier's College taking part in screenings, discussions, and performances.

Civil society engagement was equally robust, with **over 100 participants from community organisations**, including Akhra, Abhivyakti Foundation, Asha NGO, Atmashakti Trust, Tata Steel Foundation, Adarsh Seva Sansthan, Lahanti, ASAR, SAARTHI, and Azim Premji Foundation. Their participation strengthened cross-sector dialogue and grounded discussions in grassroots realities.

Pre-festival activities further amplified engagement and outreach. A **press conference held on February 11 at the Ranchi Press Club**, attended by around 27 media professionals from organisations such as Prabhat Khabar, Hindustan, Hindustan Times, News365, Khabar Aaj Tak, Aakashvani Samachar, UNI, Dainik Bhaskar, and DD News, helped build visibility and public interest. Additionally, a **two-day Green Filmmaking Workshop (February 10–11) at Dr. Ramdayal Munda Tribal Welfare Research Institute** attracted 87 participants, many of whom continued into the festival, ensuring continuity between learning and engagement.

The festival concluded with filmmaker felicitations, cultural performances, and a reflective valedictory session, while also extending its impact through **post-festival interactions with government officials**, reinforcing the role of environmental cinema in shaping policy dialogue and community-driven action.

Overall, the Ranchi edition demonstrated the strength of CMS VATAVARAN as more than a film festival—emerging as a **convening platform for diverse stakeholders, a catalyst for youth engagement, and a continuing movement for environmental awareness and action.**

*“The programme was very informative and engaging.
I got to learn and observe many new things about
films, their making process, and creative aspects.
Overall, it was a valuable and enriching experience.”*

— **Chandradev Oraon**
Student from Central University of Jharkhand

*“Programme was nice — management was good.
They showed the ground-level problems of the world.
Overall, this was a nice experience for me.”*

— **Raj Nandani**
Student from Dr Shyama Prasad Mukherjee University

*“All 4 days of the programme were very insightful
and provided good experience. I also look forward to
attending more of these workshops in the future.”*

— **Hisir**
Young Film maker





Where Environment, Culture and Cinema Converge: Roots and Renewal Ranchi Film Festival



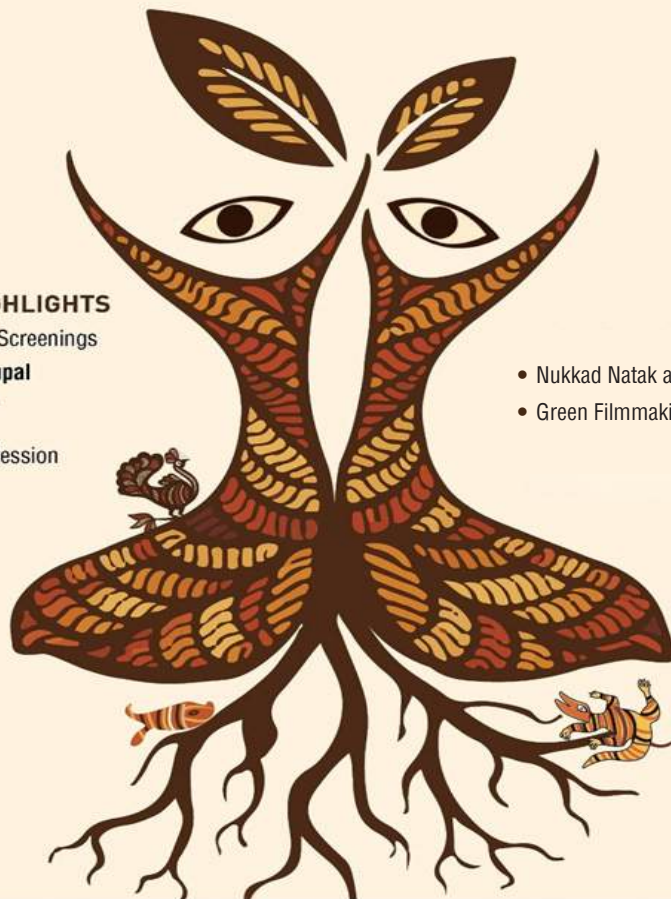
ROOTS & RENEWAL

Indigenous Knowledge, Youth Voices,
Planetary Stewardship

12 & 13 February 2026 | Audrey House, Ranchi

PROGRAMME HIGHLIGHTS

- Award Winning Film Screenings
- **VATAVARAN Ki Chaupal**
Dialogues with CSOs
- **Alkapanari Gosha**
Live Tribal Painting Session
- Nukkad Natak and Tribal Dance
- Green Filmmaking Workshop



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Festival Poster

SCREENING SCHEDULE

DAY 1 FEBRUARY 12, 2026

Time	Film Screening (Auditorium, Audrey House)	Open Air Space, Audrey House	Audrey House
Registration & Tea (09:30 am - 10:30 am)			
INAUGURAL CEREMONY			
10:30 am – 11:45 am			
11:45 am – 01:00 pm	Inaugural Opening Film: Humans in the Loop 01:12:00, Hindi and Kurukh, Aranya Sahay, India	VATAVARAN Ki Chaupal (Dialogues with CSOs)	Alkapanari Gosha LIVE Tribal Painting Session Art Exhibition on Climate & Gender
01:00 pm – 02:00 pm	Lunch		
02:00 pm – 05:30 pm	Nagar Aur Paani, Phir Wahi Kahani 00:33:59, Malvi and Hindi, Iqbal Hussain and Aajad Singh Khichi, India		
	Parvat, Purohit, Putra (Mountain, Priest, Son): 00:27:00, Hindi and Garhwali, Vaibhav Kaul and John Seddon, India		
	Agaria- The Sons of Fire: 00:29:14, English, Nandan Saxena & Kavita Bahi, India		
	Common Ground Initiative 5 min, Hindi, India		
	Soedulle Land: Birth of Crane Village 00:21:00, Korean, IM Soyun and YU Dami, South Korea		
	Rat Trap 00:35:00, Hindi, Rupesh kr Sahu, India		
	Honey Hunters of my Village 00:14:37, Manipuri, Thangsoi M Khiamniungan, India		
	The Deer, Tree and Me 00:29:15, Hindi, Teenaa Kaur, India		

DAY 2 FEBRUARY 13, 2026

Time	Film Screening (Auditorium, Audrey House)	Open Air Space, Audrey House	Audrey House
Registration (09:30 am - 10:30 am)			
10:30 am – 01:00 pm	Sari Sarjom 00:15:00, Mundari, Hindi, English, Mansingh Baskey, India	Nagpuri Folk Dance Vayu Veer Nukkad Natak Nukkad Natak: A Call for Cleanliness	Art Exhibition on Climate & Gender
	No Water No Village 00:29:00, English, Hindi, Tibetan and Urdu, Mumun Dhalaria, India		Alkapanari Gosha LIVE Tribal Painting Session
	Sondhayni 00:25:00, Santhali, Seral Murmu, India		
	Jadugoda 00:19:00, Mundari, Hindi, Satish Munda India		
	Mamody the Last Baobab Digger 00:50:00, French & English, Cyrille Cornu, Madagascar and France		
01:00 pm – 02:00 pm	Lunch		
02:00 pm – 04:00 pm	Holy (un) Holy River 00:59:52, English, Jake Norton and Pete McBride, United States of America		
	I cannot give you my Forest 00:30:00, Kui (oral language of the Kondh aboriginals) with English subtitles, Nandan Saxena & Kavita Bahi, India		
	Jharia 00:28:07, Hindi, Biju Toppo, India		
04:00 pm – 05:00 pm	CLOSING AND VALEDICTORY SESSION		
05:00 pm – 05:30 pm	Mundari Dance performance by Rumbul a Ranchi-based indigenous collective		
05:30 pm onwards	Tea		

Programme Schedule



2. FESTIVAL PROCEEDINGS

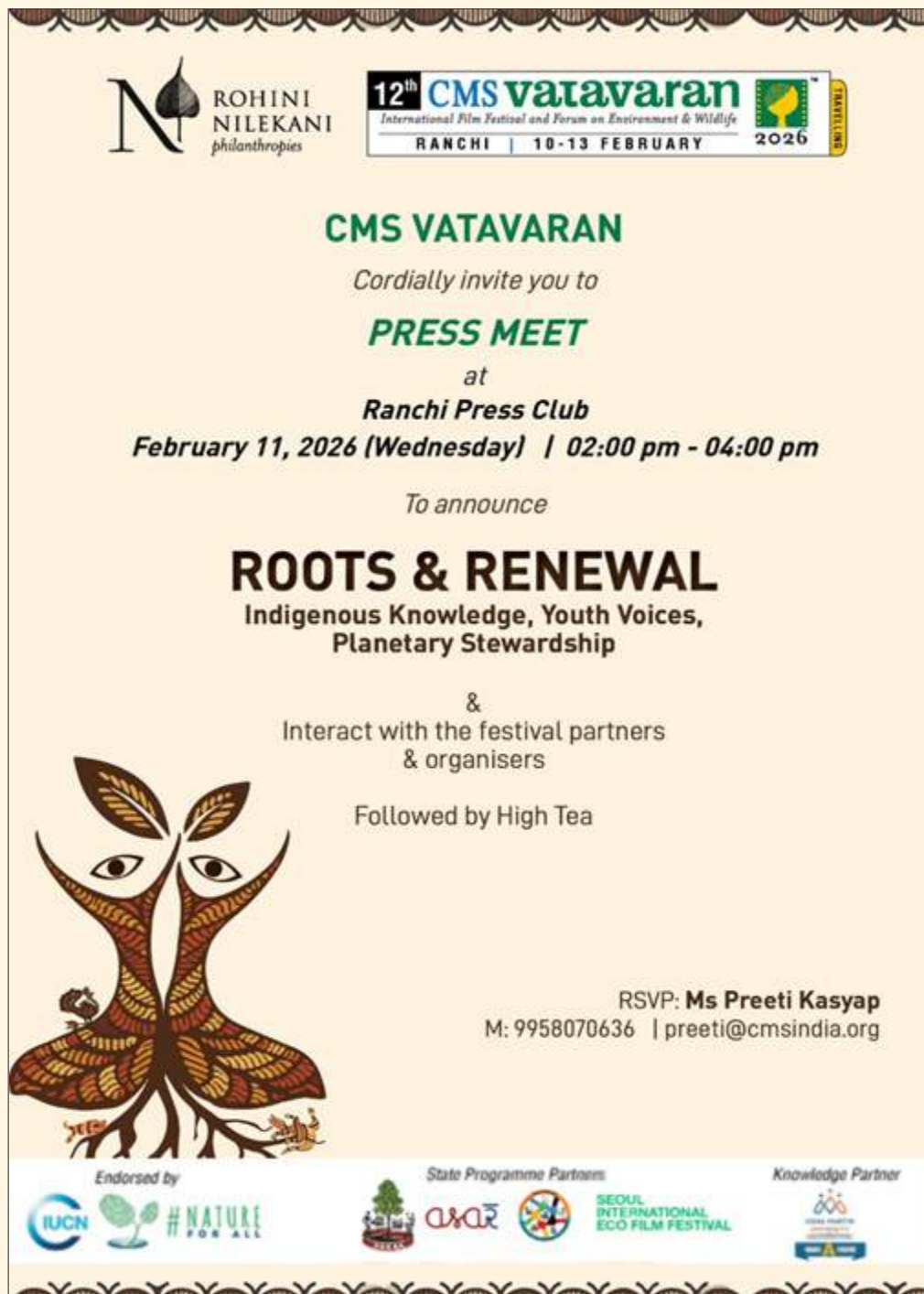
The festival was thoughtfully curated as a multi-layered platform combining learning, dialogue, and creative expression around environmental themes. It began two days prior to the main event with a Green Filmmaking Workshop, designed to equip participants—especially youth—with skills to create impactful, sustainability-focused visual stories. The festival itself featured a diverse range of activities, including film screenings, panel discussions, exhibitions, and interactive sessions, all centered on highlighting ecological challenges, indigenous knowledge, and community resilience. The curation emphasized the power of cinema and storytelling as tools for awareness, engagement, and social change, while ensuring active participation from filmmakers, experts, students, and local communities.



2.1 Press Conference

February 11, 2026

Setting the stage for the festival, a press conference was convened on February 11 at the Ranchi Press Club, drawing 27 journalists from prominent local media houses. Representatives from CMS VATAVARAN, alongside state partners ASAR, SAARTHI, and AKHRA, outlined the event's objectives, themes, and schedule. Key discussions focused on the role of cinema in highlighting Jharkhand's ecological challenges, the integration of indigenous knowledge, and the empowerment of youth through storytelling. This session generated substantial media interest, resulting in articles and broadcasts that heightened public awareness and attendance.



ROHINI NILEKANI
philanthropies

12th CMS VATAVARAN
International Film Festival and Forum on Environment & Wildlife
RANCHI | 10-13 FEBRUARY 2026

CMS VATAVARAN
Cordially invite you to
PRESS MEET
at
Ranchi Press Club
February 11, 2026 (Wednesday) | 02:00 pm - 04:00 pm
To announce
ROOTS & RENEWAL
Indigenous Knowledge, Youth Voices,
Planetary Stewardship
&
Interact with the festival partners
& organisers
Followed by High Tea

RSVP: **Ms Preeti Kasyap**
M: 9958070636 | preeti@cmsindia.org

Endorsed by: IUCN #NATURE FOR ALL

State Programme Partners: ASAR

Knowledge Partner: SEOUL INTERNATIONAL ECO FILM FESTIVAL

Press Meet Invite



Media interactions at the press conference



ROOTS & RENEWAL

Indigenous Knowledge, Youth Voices, Planetary Stewardship

Green Filmmaking Workshop

10 - 11 February 2026 | 09:30 am - 05:30 pm

Big Hall, Dr. Ramdayal Munda Tribal Welfare Research Institute



Meghnath
National Award Winning Filmmaker
Ranchi, Jharkhand



Biju Toppo
National Award Winning Tribal Filmmaker
Ranchi, Jharkhand



Niranjana Kujur
National Award Winning Tribal Filmmaker,
Lohardaga, Jharkhand



Dr. Sudarshan Yadav
Associate Professor
Mass Communication
Central University of Jharkhand



2.2 Green Filmmaking Workshop

Roots & Renewal CMS VATAVARAN Film Festival and Forum February 10-11, 2026

Held at the Dr. Ramdayal Munda Tribal Welfare Research Institute, this two-day workshop attracted 87 enthusiastic participants, comprising students, aspiring filmmakers, and vernacular journalists from across Jharkhand. The program blended theoretical insights with a strongly hands-on and participatory structure, featuring practical exercises in green storytelling, mobile journalism, script development, shooting, and editing focused on community-centered environmental narratives. Participants engaged in group discussions, storyboarding sessions, and real-time feedback rounds, learning to transform local observations into compelling visual stories for public advocacy and change.

Supported by Rohini Nilekani Philanthropies and facilitated by CMS VATAVARAN in collaboration with local state partner Akhra, the workshop placed special emphasis on responsible, ethical filmmaking rooted in Jharkhand's socio-ecological realities. Trainers screened excerpts from their own acclaimed documentaries alongside other impactful films, illustrating techniques for authentic storytelling while sparking lively discussions on representation, ethics, and the power of indigenous perspectives.

Trainers' Profiles:



Mr. Meghnath: A distinguished documentary filmmaker, editor, and social activist with over four decades of work in Jharkhand. Co-founder of AKHRA (along with Biju Toppo), he has championed marginalized voices through films addressing destructive development, industrial pollution, and community struggles. His National Award-winning works include *Iron Is Hot* (Best Environmental Film) and *Naachi Se Baanchi*. He has mentored generations of mass communication students at St. Xavier's College, Ranchi



Mr. Niranjana Kumar Kujur: An Adivasi (Oraon) filmmaker from Lohardaga and Satyajit Ray Film and Television Institute (SRFTI) alumnus. His National Award-winning short film *Edpa Kana* (Going Home) and internationally screened *Dibi Durga* (on Adivasi women's issues) powerfully amplify indigenous experiences and lived realities. His work has been selected for the Indian Panorama at IFFI, and he has also created impactful ad campaigns while teaching at SRFTI



Dr. Sudarshan Yadav: Assistant Professor at Central University of Jharkhand with expertise in risk communication and cinema studies. He has authored monographs on Jharkhand filmmakers, convened festivals like the Swabhimani Birsa Tribal Film Festival, and published extensively in international journals.



Mr. Biju Toppo: A pioneering Adivasi (Oraon/Kurukh) documentary filmmaker from Ranchi and co-founder of AKHRA. One of the first tribal filmmakers to counter mainstream misrepresentations of indigenous communities through sensitive ethnographic and anthropological cinema, he has earned multiple National Film Awards (including for *Iron Is Hot* and *Naachi Se Baanchi*). His recent work as executive producer on the critically acclaimed *Humans in the Loop* further highlights his commitment to authentic Jharkhand stories.

As home-grown Jharkhand talents deeply embedded in the state's indigenous and activist filmmaking ecosystem, trainers served as powerful role models. Their personal journeys and screenings of their own award-winning films inspired participants, encouraging aspiring local filmmakers to draw from their own cultural roots, languages (such as Kurukh and Santhali), and community experiences to create authentic environmental narratives.

Workshop attendees seamlessly transitioned into the main festival, applying their newfound practical skills and heightened confidence to enrich discussions, screenings, and creative contributions.

"I got the opportunity to learn about tribal and grassroots-level films. The experiences shared by the filmmakers deeply inspired me. Overall, the workshop was very beneficial and enriching."

— **Chandradev Oraon,**
Student from Central University of Jharkhand



*Glimpses from the Green Filmmaking Workshop,
Dr. Ramdayal Munda Tribal Welfare Research Institute, Ranchi*



Watering of the Plant Ceremony

2.3 Inaugural Session

Roots & Renewal CMS VATAVARAN Film Festival and Forum Day 1 (February 12, 2026)

The inaugural session established an inspirational foundation, underscoring Jharkhand's ecological richness, the urgency of climate action, and the pivotal role of youth and indigenous wisdom. Commencing with a symbolic "watering of the plant" ceremony by the Chief Guest His Excellency Shri Santosh Kumar Gangwar, Governor of Jharkhand to represent growth and stewardship, the inaugural segment featured addresses that aligned the festival with broader sustainability goals of the state.



Mr. Sabyesachi Bharti, Deputy Director of CMS VATAVARAN & Global Coordinator of IUCN #NatureForAll. Mr. Bharti extended a warm welcome, framing the festival as a vital intersection of cinema, culture, and conservation. "This festival bridges stories from Jharkhand's heartlands to global audiences, inspiring actionable change through the power of film and indigenous knowledge."



Dr. Vasanti Rao, Director General, CMS VATAVARAN and Chair of IUCN #NatureForAll. Dr. Rao elaborated on Jharkhand's deep-rooted ecological identity and the festival's emphasis on resilience and regeneration. "Jharkhand's indigenous wisdom offers a timeless blueprint for planetary stewardship, we are here to amplify these voices through immersive cinematic experiences and by talking to each other."



Shri Ajay Kumar Rastogi (IFS, Retd), Chairman, Task Force on Sustainable Just Transition & Green Hydrogen, Jharkhand. Mr. Rastogi highlighted the need to integrate local knowledge into policy for equitable transitions. “Films have the unique ability to translate complex ecological realities into narratives that inspire collective action toward a just and green future.”



Chief Guest, His Excellency **Shri Santosh Kumar Gangwar**, Governor of Jharkhand. The Governor praised the harmonious relationship between Jharkhand’s people and nature, urging youth involvement. “Jharkhand is defined by its forests and communities living in sync with the environment. Let these films empower our youth to safeguard this invaluable heritage.”



Moments from the Inaugural Ceremony



Jharkhand Green Ambassador Awardees

2.3.1 Jharkhand Green Ambassador Awards

This prestigious award recognizes exceptional grassroots contributions to environmental conservation, biodiversity protection, and sustainable development. Honorees included:

Ms. Bitiya Murmu: A trailblazing environmentalist and Santhal community leader from Dumka, Jharkhand. Overcoming personal hardships like child marriage and land dispossession under customary laws, she graduated in Sociology and has dedicated over 30 years to empowering Adivasi women. As Secretary and Chief Executive of Lahanti NGO (meaning “Progressive” in Santhali), she leads an all-tribal women team across six districts, combating gender discrimination, domestic violence, witch-hunting, child labor, and trafficking. Her climate adaptation initiatives through programs like the Climate Asia Accelerator have secured entitlements for over 12,000 individuals and distributed more than 3,000 scholarships to rural children.



Mr. Gulab Chandra Prajapati: An environmental and socio-economic expert with over 25 years of experience in natural resource management and community mobilization. Holding an M.A. in Geography from Vinoba Bhave University, he is based in Bokaro and focuses on ecological sustainability amid industrial challenges. His roles include developing “mycelium models” for climate-resilient livelihoods, facilitating panchayat conferences on local issues, and leading the Damodar Bachao Abhiyan for river restoration. He has conducted socio-economic surveys and Environmental Management Plans for mining projects, served as District Coordinator for the Human Rights Law Network (2013-2021), and strengthened advocacy against harmful practices through the Mines Area Coordination Committee.





Screening of the Inaugural Film 'Humans in the Loop'

2.3.2 Inaugural Film

The inaugural film, *Humans in the Loop*, directed by Mr. Aranya Sahay and executive produced by Jharkhand's own Mr. Biju Toppo and Ms. Kiran Rao, arrived at the festival fresh from qualifying for the 98th Academy Awards in the Best Original Screenplay category. Set in Jharkhand and told in Hindi and Kurukh, the film follows an indigenous Oraon woman navigating the world of artificial intelligence data work, a striking meditation on how indigenous life intersects with global technology. The post-screening interaction was particularly resonant: child artist **Anushka**, who performed in the film, and executive producer **Biju Toppo** were felicitated on stage, celebrating the film's achievement in bringing Jharkhand's indigenous voice to the world's most prestigious cinematic stage. The screening ignited a lively audience dialogue on coexistence, technological displacement, and the enduring relevance of indigenous identity in the 21st century.



Felicitations of the 'Humans in the Loop' Team

2.4 VATAVARAN Ki Chaupal

Dialogues with Civil Society Organisations on Conservation Priorities

Beneath the wide shade of the trees at Audrey House, VATAVARAN Ki Chaupal emerged as one of the most grounded and quietly vital spaces of the festival. Held in the open-air areas just steps away from the film screenings, the Chaupal brought together representatives from Jharkhand-based civil society organisations including Lahanti, Abhivyakti Foundation, Asha Kiran Yuva Sansthan, Adarsh Seva Sansthan, Atmashakti Trust, Asha NGO, Panch Sutra Foundation (Damodar Bachao Abhiyan), GVS Jharkhand, and Swabhiman.

Conceived as a space for candid dialogue, the sessions enabled participants to share on-ground perspectives on the environmental challenges confronting the state. Conversations highlighted interconnected issues such as forest degradation and community rights in tribal areas, impacts of mining and industrial pollution on rivers like the Damodar, water scarcity affecting village livelihoods, uranium mining concerns in the region, and the struggle to protect indigenous land rights and traditional ecological knowledge.

Positioned parallel to the film screenings, the Chaupal created a natural bridge between cinematic narratives and grassroots realities. Representatives drew from their direct experience, such as Lahanti's work on climate adaptation and women-led conservation in Santhal Pargana, Abhivyakti Foundation and Adarsh Seva Sansthan's community mobilisation efforts in rural Giridih and Ranchi, or Panch Sutra Foundation's river restoration initiatives under Damodar Bachao Abhiyan, and shared stories within Jharkhand's lived context. This allowed deeper engagement with questions of conservation, community adaptation, and equitable just transitions.

Through these collective conversations, the Chaupal extended the festival's intent beyond viewing into shared reflection, grounding the themes of Roots & Renewal in the everyday work of Jharkhand's civil society organisations and reinforcing the festival as a meaningful platform for climate and conservation engagement.



Community in Dialogue – VATAVARAN Ki Chaupal fostering grassroots conversations.



ROOTS & RENEWAL

Indigenous Knowledge, Youth Voices, Planetary Stewardship

Alkapnari Gosha – Live Tribal Painting Session

12-13 February 2026 | 10:30 am Onwards
Audrey House, Ranchi



Henry Kerketta
Tribal Artist,
Ranchi, Jharkhand



Pratima Kerketta
Drawing Teacher and
Artist Ranchi, Jharkhand



Akay Jharla Toppe
Independent Artist
Jharkhand



Dipankar Karmakar
Sculptor and Painter
Ranchi, Jharkhand



C. R. Hembram
Contemporary Artist,
Ghatshila, Jharkhand



2.5 Live Tribal Painting Session

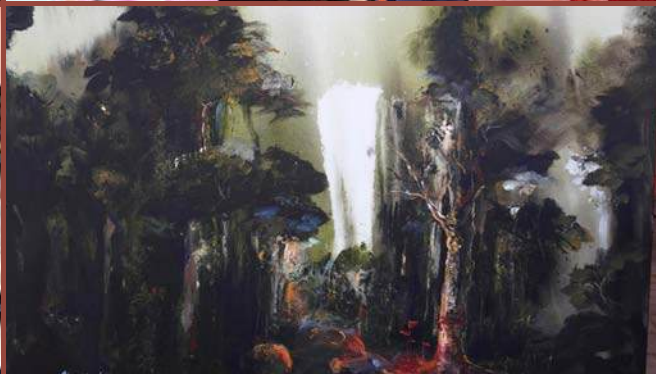
Renowned tribal artists created live artworks inspired by Jharkhand's indigenous motifs, engaging attendees in real-time cultural expression. Participating artists included:



Mr. C.R. Hembram: A Jharkhand-based contemporary artist from Ghatshila, trained in Painting (BFA, Patna University; PG Diploma, MSU Baroda). Specializing in creative painting, he has participated in national and international exhibitions, receiving awards like Jharkhand Ratna (2022) and Dr. Ramdayal Munda Kala Samman (2018) for contributions to indigenous art.



Mr. Henry Kerketta: A 70-year-old tribal artist from Ranchi, self-taught under Piyush Lakra. Using acrylic, oil, statues, and wood carving, his works depict Jharkhand's tribal culture. Highlights include the giant nagara player in Rock Garden (1999-2000) and contributions to AROUSE Tribal Museum (2005). He collaborates with his daughter on tribal-themed collections.



Mr. Dipankar Karmakar: A sculptor and painter from Ranchi with BFA in Sculpture (Patna University) and MFA (Indira Kala Sangeet Vishwavidyalaya). Recipient of the Senior Fellowship Award (Sculpture) 2022–23 from CCRT.



Ms. Pratima Kerketta: A drawing teacher at Mazarello School, Ranchi, with a Diploma in Painting from Bangiya Sangeet Parishad, Kolkata. Dedicated to developing students' drawing skills.



Ms. Akay Jharia Toppo: An independent artist working with real pressed flowers and leaves, focusing on nature and sustainability. Trained in Auroville, her eco-friendly works have been exhibited at Samvaad (2025) and sold internationally.



Where Every Stroke Tells a Climate Story — Artworks by Women of Jharkhand

2.6 Art exhibition on climate & Gender

Rang, Rekha aur Pratirodh - Colours, Lines and Resistance: Artworks by Women Artists of Jharkhand on the Climate Crisis

Running alongside the main festival programme, a special art exhibition titled Rang, Rekha aur Pratirodh (Colours, Lines and Resistance) presented artworks by 19 young women artists from Jharkhand, all centred on the theme of the climate crisis. Organised jointly by Deshaj Abhikram and ASAR as part of their partnership with the festival.

What made this exhibition distinct was its refusal to treat art as purely aesthetic. Each canvas carried a specific narrative, anger, compassion, or quiet hope. The works depicted deforestation, displacement, floods, drought, and the daily burdens borne by women in the face of climate disruption. The recurring presence of women and nature across the paintings reflected a shared understanding: that the climate crisis is not just an environmental question but a social, ethical, and gendered one.

The 19 participating artists were: Divyashree, Anukruti Toppo, Sasmi Rekha Patra, Arpita Raj Nirad, Sudha Kumari, Nishi Kumari, Srijita, Roshni Khalkho, Manita Kumari Urav, Jyoti Vandana Lakra, Mansi Toppo, Riteshna Raj, Chandni Kumari, Karabi Das, Sofia Minj, Tanya Minj, Neelam Nirad, Ranjita Singh, and Pinki Kumari.

The following paintings addressed a wide range of climate realities seen through a gendered lens:

Srishti ka Blackhole (The Black Hole of Creation) by Anukruti Toppo depicts the dark realities of industrial development — burning forests, polluted water sources from mining activity, and rampant deforestation — warning that unchecked exploitation risks consuming all of creation.

Tapti Dhoop aur Sukhi Dharti (Scorching Sun and Parched Earth) by Arpita Raj Nirad shows a young girl standing on cracked, dry earth, praying for rain — a direct warning that future generations will face thirst and devastation if meaningful action on the environment is delayed.

Jangal ki Pukar (The Call of the Forest) by Jyoti Vandana Lakra, currently studying at the University of East London, illustrates the contradiction between rapid urbanisation and a living, biodiverse landscape. Elephants, deer, and greenery represent balance; a mother and child signal that environmental literacy must begin in childhood.



Sustainable Bhavishy ki Raah (Path to a Sustainable Future) by Divyashree foregrounds women as solution-finders — depicting rainwater harvesting, eco-friendly housing, and tree planting as collective responses to the climate crisis.

Protest for Existence by Manita Kumari Urav portrays communities — women, men, and children — standing together to defend their land, forests, and rivers against environmental destruction carried out in the name of development.

Baadh aur Sukhe ke Beech Jeevan (Life Between Flood and Drought) by Karabi Das, from Assam, brings together the specific climate vulnerabilities of her home state and Jharkhand in a single female figure — half submerged in floodwater, half marked by drought and cracks — holding a balance scale.

Pradushit Saansein (Polluted Breath) by Neelam Nirad shows a rural woman carrying a water pot while struggling to breathe in a smoke-filled landscape — highlighting that the burden of air pollution falls most directly on women whose daily work places them closest to its effects.

Janani aur Jalvayu ka Sankat (The Mother and the Climate Crisis) by Mansi Toppo depicts a pregnant woman sheltered by a leaf against storm clouds and lightning — a visual argument that restoring balance in nature is the only way to protect future generations.

Lal Rekha ke Paar (Beyond the Red Line) by Pinki Kumari uses a red line drawn across a biodiverse field to represent the barriers of privatisation and women's limited access to land — arguing that sustainable development must balance nature with rights.

Jalvayu Sankat aur Stri (The Climate Crisis and Women) by Nishi Kumari captures the invisible labour of women left behind when men migrate for work — carrying children, fetching water, and managing households alone as climate disruption deepens existing inequalities.

Nari: Dharti ka Pratiroop (Woman: The Earth's Mirror) by Riteshna Raj asserts that women and nature share the same source of life — and that harming one weakens the other. Protecting nature, the painting argues, is not just a feminist concern but a condition for all of humanity's survival.



Prithvi ki Aankhon se (Through the Eyes of the Earth) by Ranjita Singh presents a large eye with the earth as its pupil, shedding a tear. One side of the canvas shows industrial destruction; the other, conservation efforts. The painting centres women and marginalised communities as those who bear the deepest impacts of climate change.

Stri aur Srishti: Jeevan ki Sajhedar (Woman and Creation: Partners in Life) by Roshni Khalkho shows a woman in a drought-stricken landscape touching a withered plant, which turns green at her touch — a statement that women's closeness to nature carries a particular responsibility and power.

Samay ki Chhaya mein Sankat (Crisis in the Shadow of Time) by Sasmi Rekha Patra uses a hourglass as her central image — the upper chamber holding a green, living forest; the lower holding a skull and barren landscape — with keys in human hands suggesting that the solution lies within our reach.

Sangharsh, Matritva aur Jal Sankat (Struggle, Motherhood and the Water Crisis) by Srijita draws directly from personal experience — a mother carrying a baby on her back walks kilometers across cracked, dry earth to fetch water, only to find the pot she carries is itself cracked.

Bachegi Prakriti, to Bachega Bhavishy (If Nature Survives, the Future Survives) by Sofia Minj presents two halves of the same canvas — one side showing a climate-damaged landscape of heat, water scarcity, and failed crops; the other a future of clean energy, green cover, and shared prosperity.

Jalvayu Sankat ki Maar, Aurton ka Bhaar (Climate Crisis Strikes, Women Bear the Load) by Tanya Minj portrays rural women navigating the daily realities of both flood and drought — capturing the intersection of climate vulnerability and gendered labour through close, detailed observation.

Aakhri Ped aur Ladki (The Last Tree and the Girl) by Sudha Kumari draws from her own village of Kuru, where hundreds of trees including banyan trees were felled to build a road. The painting shows a girl standing in a cleared landscape — connected to the last surviving tree by an oxygen tube — arguing that women and nature are one and the same.

Katte Jangal, Bujhti Umeed (Felled Forests, Fading Hope) by Chandni Kumari presents two halves of a canvas — one showing felled trunks and an axe in a black landscape; the other showing bare white branches with a few green leaves still surviving — a stark depiction of the environmental imbalance caused by deforestation.



Taken together, the exhibition functioned as a collective declaration: that a future for women and for the earth cannot be imagined in isolation from each other. Attendees spent considerable time engaging with the works, and several paintings generated extended conversations that carried into the festival's formal dialogue sessions. The exhibition demonstrated that art, made by those most directly affected by environmental change, can anchor and deepen the kinds of conversations that film, policy discussion, and data alone cannot fully reach.



Art Exhibition: Every Canvas Carries a Climate Story



Film Screening during festival at Audrey House

2.7 Film Screenings

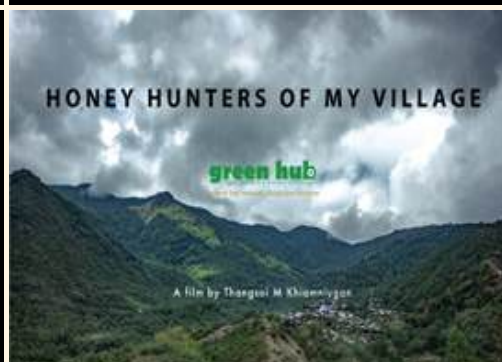
Following the inaugural ceremony and the opening screening of *Humans in the Loop*, the two days of the *Roots & Renewal CMS VATAVARAN Film Festival* unfolded as a full-spectrum cinematic day, with screenings running simultaneously across the Auditorium and open-air spaces of Audrey House. The film programme was designed to move audiences through a carefully sequenced emotional and intellectual journey, from water crisis to forest culture, from iron-smelting traditions to the sacred lives of cranes. Each film was selected not merely for its subject, but for the quality of its storytelling and its capacity to spark conversation.

Day one 🎬 🌿

1. **Nagar aur Paani, Phir Wahi Kahani** (Directed by Mr. Iqbal Hussain and Mr. Aajad Singh Khichi, India) — This poignant 33-minute film, presented in Malwi and Hindi, provides a thought-provoking examination of the ongoing water crises affecting both urban and rural areas, shedding light on the challenges faced by these communities.
2. **Parvat, Purohit, Putra: Mountain, Priest, Son** (Directed by Mr. Vaibhav Kaul and John Seddon, India) — In this beautifully crafted 27-minute film, offered in Hindi and Garhwali, the audience is taken on a journey through the spiritual and ecological relationships that bind mountain communities to their natural environment, revealing the profound ties that shape their lives.
3. **Agaria – The Sons of Fire** (Directed by Mr. Nandan Saxena & Ms. Kavita Bahl, India) — This compelling 29-minute English-language documentary immerses viewers in the world of the ancient iron-smelting tribal community of Agaria, exploring their unique heritage and the fragility of their traditional livelihoods in the face of modern challenges.



4. **Common Ground Initiative (India)** — A brief yet impactful 5-minute Hindi short film that highlights grassroots conservation efforts, showcasing how local communities are coming together to protect their environment.
5. **Soedulle Land: Birth of Crane Village** (Directed by IM Soyun and YU Dami, South Korea) — This uplifting 21-minute Korean film celebrates the revival of a village dedicated to the preservation of the endangered red-crowned crane, illustrating the power of community action in the face of environmental threats.
6. **Rat Trap** (Directed by Mr. Rupesh Kr Sahu, India) — A touching 35-minute Hindi film that poignantly captures the struggles faced by rural communities as they grapple with the entrapments of environmental degradation, reflecting on their resilience and determination.
7. **Honey Hunters of My Village** (Directed by Mr. Thangsoi M Khamniungan, India) — This enchanting 14-minute Manipuri film showcases the traditional honey-hunting practices of Nagaland, celebrating the rich ecological knowledge of indigenous peoples and their harmonious relationship with nature.
8. **The Deer, Tree, and Me** (Directed by Ms. Teenaa Kaur, India) — A 29-minute Hindi film that explores the serene and meditative bond between a child, a deer, and a tree, inviting viewers to reflect on the themes of coexistence and the beauty of nurturing connections with the natural world.





Filmmaker Felicitations

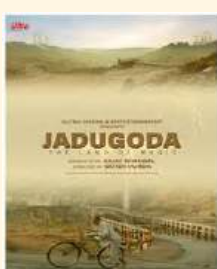
Day Two 🎬 🎭

The second day of the Roots & Renewal CMS VATAVARAN Film Festival continued the powerful cinematic journey with a rich and thought-provoking lineup of films, while simultaneously hosting vibrant cultural performances, tribal storytelling, and the ongoing art exhibition. The morning screenings commenced at 10:30 am and the afternoon programme ran through to 4:00 pm, drawing packed audiences into the Auditorium at Audrey House.

The day's film programme was a compelling tapestry of stories from Jharkhand, India, Madagascar, and the United States, each film shedding light on a distinct facet of the relationship between communities and their natural world:

1. **Sari Sarjom** (Mr. Mansingh Baskey, India) – This 15-minute film, presented in Mundari, Hindi, and English, offers a lyrical meditation on the revered Sarjom (Sal) tree. It delves into its profound cultural and ecological significance for the tribal communities of Jharkhand, weaving together elements of spirituality and environmental respect.

Following the screening of *Sari Sarjom*, the festival felicitated the film's director and writer **Mansingh Baskey** and co-writer **Vidit Horo** for their lyrical and culturally resonant portrayal of the sacred Sarjom tree and its place in Jharkhand's tribal identity. The post-screening conversation with the filmmakers offered audiences rare insight into the creative and ethnographic process behind this intimate work.



2. **No Water No Village** (Ms. Munmun Dhalaria, India) – With a runtime of 29 minutes and narrated in English, Hindi, Tibetan, and Urdu, this documentary powerfully chronicles the devastating water crisis sweeping across villages in the Himalayan region. It vividly illustrates the cascading effects of this crisis on local livelihoods and fragile ecosystems, painting a stark picture of urgency and resilience.
3. **Sondhayni** (Mr. Seral Murmu, India) – A 25-minute film, delivered in Santhali, this work offers an evocative portrait of life within the Santhal community. It highlights the deep bonds between the people, their land, and cherished traditions, capturing the rhythm of everyday existence amid the beauty of their environment.

Director **Seral Murmu** was felicitated following the screening of *Sondhayni*, and his presence anchored a deeply felt conversation about Santhal community life, the bonds between people and land, and the responsibility of the indigenous filmmaker to document these realities with care and authenticity.

4. **Jadugoda** (Satish Munda, India) – Running for 19 minutes and presented in Mundari and Hindi, this film provides an unflinching exploration of the devastating consequences of uranium mining on the indigenous communities in Jadugoda, Jharkhand. It resonated deeply with local audiences, revealing the stark realities of environmental degradation and cultural dislocation.

The screening of *Jadugoda* was followed by a moving felicitation ceremony recognising the film's key contributors: **Biju Toppo**, **C.R. Hembram**, and **Mahadev Toppo**, who played the powerful role of Manjhi Hadam in the film. Their presence gave the post-screening dialogue a profound personal dimension, as the film's cast spoke directly to the lived realities of uranium-affected communities in Jadugoda, Jharkhand.



5. **Mamody, the Last Baobab Digger** (Mr. Cyrille Cornu, Madagascar and France) – This 50-minute film, narrated in French and English, follows the story of Mamody, one of the last artisans skilled in the traditional craft of extracting baobab tree bark in Madagascar. The documentary poignantly portrays the intersection of vanishing traditions, ecological fragility, and the enduring spirit of human resilience.
6. **Holy (un) Holy River** (Jake Norton and Pete McBride, United States of America) – Spanning 59 minutes and presented in English, this film traces the epic journey of the Ganges River, beginning in its majestic Himalayan origins and flowing down to the Bay of Bengal. It serves as both a tribute to the river's sacred status and a sobering examination of its alarming ecological deterioration.
7. **I Cannot Give You My Forest** (Mr. Nandan Saxena & Ms. Kavita Bahl, India) – This 30-minute documentary, filmed in Kui, the oral language of the Kondh aboriginal communities and accompanied by English subtitles, delivers a powerful and moving statement about the unbreakable bond indigenous peoples have with their forests. It showcases the deeply rooted connections between identity, culture, and nature.
8. **Jharia** (Biju Toppo, India) – In this poignant 28-minute film presented in Hindi, viewers are offered a heartfelt glimpse into life within the coal-mining town of Jharia, Jharkhand. Amidst the persistent threat of underground fires, the film captures the human cost of the extractive industry, illustrating the strength and determination of communities facing such harsh realities.



2.8 Nukkad Natak & Tribal Dances

🌀 Celebrating Culture 🌀 Community 🌀 Environmental Awareness

The Vibrant Nagpuri Folk Dance Performed by: Springdale Public School

The audience experienced the energy of the region through the Nagpuri Folk Dance, a traditional expression of Jharkhand's rich heritage. Adorned in colorful attire and intricate jewelry, the performers moved to the rhythmic beats of the dhol and shehnai, celebrating life, resilience, and harmony with nature.



Nukkad Natak: A Call for Cleanliness Performed by: Springdale Public School

This impactful Nukkad Natak (Street Play) promoted cleanliness and the ideals of the Swachh Bharat Abhiyan. By highlighting hygiene's role in community health, the students inspired collective responsibility and reminded the audience that environmental conservation begins with clean surroundings.



Nukkad Natak: Awareness on Clean Air Performed by: Vayu Veer

The Vayu Veer group presented a powerful Nukkad Natak focused on raising awareness about clean air and environmental responsibility. Through impactful storytelling and engaging performances, they highlighted the urgent need to combat air pollution and inspired audiences to adopt sustainable practices.





Cultural Rhythms: Nukkad Natak & Tribal Dance Performances

2.9 Valedictory Session

Roots & Renewal CMS VATAVARAN Film Festival and Forum | Day 2 (February 13, 2026)

The valedictory session provided a fitting closure to the two-day festival, reflecting on its achievements and envisioning sustained momentum for conservation efforts in Jharkhand. It was enriched by a mesmerizing Mundari Dance performance by Rumbul, a Ranchi-based indigenous collective committed to preserving tribal music, languages, and cultural heritage. Drawing inspiration from Dr. Ram Dayal Munda's vision of cultural pride and self-reliant indigenous identity, Rumbul organizes festivals, workshops, youth leadership programs, and community documentation initiatives to keep Adivasi traditions alive and innovative, fostering dignity, creativity, and global appreciation for indigenous voices.

Dr. Vasanti Rao, Director General, CMS VATAVARAN

Dr. Rao emphasized the festival's role in empowering youth as sustainability leaders.

"We've ignited a spark of change, let us nurture these stories and actions forward into lasting impact."



Valedictory Addresses by Dr. Vasanti Rao and Shri Sanjeev Kumar at the valedictory Session

Shri Sanjeev Kumar, IFS, Principal Chief Conservator of Forests & Head of Forest Force, Department of Forest, Environment & Climate Change, Government of Jharkhand

Shri Sanjeev Kumar, a senior Indian Forest Service officer with extensive field experience across Jharkhand, including as Divisional Forest Officer in districts such as Gumla, has played a pivotal role in forest conservation, biodiversity protection, livelihood generation through non-timber forest produce like lac and tasar silk, and promoting green technologies to minimize environmental damage. A passionate artist himself, whose nature-inspired paintings have been exhibited at various forums including the department's Prakriti initiatives, Shri Kumar's artwork was also displayed during the festival for public viewing, beautifully symbolizing the deep convergence of art, culture, and environmental stewardship.

In his address, Mr. Kumar called for greater artistic and creative involvement in environmental advocacy.

"This festival has beautifully demonstrated how filmmakers and artists can champion nature's cause, inspiring broader participation."

The valedictory session reflected on the festival's cinematic impact: over 20 films screened, multiple filmmaker felicitations celebrated, and hundreds of audience members who left with a deepened understanding of Jharkhand's ecological and cultural stakes. Speakers underscored that the films screened at this edition, many carrying National Awards and international festival credentials, had brought global environmental storytelling into meaningful dialogue with the lived realities of Jharkhand's communities. This made the Ranchi edition not only a cultural landmark but a valuable contribution to the broader canon of Indian environmental cinema.

The session concluded with high tea, facilitating networking and informal exchanges among participants.



From Indigenous knowledge to Planetary stewardship: The Valedictory Session, Audrey House, Ranchi



Honouring Partners, Filmmakers, and Collaborators at the Valedictory Session, Roots & Renewal



Felicitation of Partners, Filmmakers, and Collaborators at the Valedictory Session, Roots & Renewal



Celebrating Culture, Community & Environmental Awareness

3. OUTCOME

The festival's discussions, screenings, and interactive sessions gave rise to several interconnected themes, each underscoring the intricate relationship between Jharkhand's natural heritage, cultural traditions, and future sustainability challenges. These themes were woven throughout the event, from pre-festival workshops to the valedictory reflections, providing a holistic lens on environmental stewardship.

1. **Indigenous Wisdom as a Foundation for Conservation.** A resounding message across all elements of the festival was the inseparable bond between Jharkhand's forests, rivers, wetlands, and biodiversity with the time-honored knowledge and livelihoods of its tribal communities. Films such as "I Cannot Give You My Forest" and "Jharia" vividly illustrated how indigenous practices, ranging from sustainable resource use to spiritual connections with nature, serve as vital safeguards for ecosystems. Complementary activities like the tribal storytelling sessions (Ayub Disom Kahani) and live painting demonstrations (Alkapanari Gosha) brought oral histories and visual traditions to life, positioning them as essential tools for modern environmental stewardship. The Green Filmmaking Workshop amplified this by teaching participants how to incorporate indigenous narratives into digital storytelling, ensuring these voices resonate in contemporary media landscapes.
2. **Climate Change and Resource Degradation as Lived Realities.** Participants delved into poignant stories of environmental vulnerability, including water scarcity, the impacts of mining, and habitat fragmentation, through compelling films like "No Water No Village" and "Holy (un) Holy River." These screenings, paired with discussions in VATAVARAN Ki Chaupal and insights from the workshop, shifted the focus from reactive crisis management to proactive, long-term strategies. Emphasis was placed on community-led restoration efforts, equitable just transitions away from extractive industries, and adaptive measures informed by local knowledge. The experiences shared by Jharkhand Green Ambassador Award winners, such as Bitiya Murmu's work on climate adaptation for tribal livelihoods, grounded these themes in real-world contexts, highlighting how climate change exacerbates existing inequalities in Jharkhand.



Glimpses from the Film Festival

3. Human-Nature Coexistence and Conflict. The festival explored the delicate balance—and occasional tensions—of living in harmony with nature amid industrial and developmental pressures. Films including “Heroes of the Wild Frontiers: The Fear of the Stripes” and “The Deer, Tree and Me” depicted wildlife interactions and human encroachments, while nukkad natak performances dramatized these conflicts in accessible, street-theater formats. Live tribal painting sessions, meanwhile, offered harmonious artistic interpretations of nature, emphasizing empathy and mutual respect. These elements collectively underscored the importance of narratives that acknowledge the economic and emotional burdens on communities while advocating for inclusive, adaptive coexistence strategies that prioritize local voices.
4. Role of Media and Storytelling in Environmental Narratives. Cinema and storytelling emerged as transformative forces for influencing public perceptions and driving policy change. Dialogues in VATAVARAN Ki Chaupal and hands-on exercises in the Green Filmmaking Workshop critiqued sensationalist media portrayals, instead promoting ethical, solutions-focused, and community-centered approaches. Tribal storytelling sessions reinforced the power of vernacular and oral traditions, while the pre-festival press conference’s outreach to 27 journalists amplified these messages through local media channels. Overall, the festival demonstrated how responsible storytelling can bridge gaps between experts, communities, and decision-makers, fostering more nuanced environmental discourses.



From the Lens of Roots and Renewal to the Voices of the Future: Youth in Dialogue



From the Roots of Knowledge to the Voices of Change — The Speakers Who Shaped Roots & Renewal Ranchi Film Festival

5. Youth as Agents of Renewal. Youth engagement was a vibrant thread running through the festival, positioning young people not as passive observers but as active drivers of change. Students from institutions like Springdale School performed nukkad natak on themes like cleanliness and environmental protection, while others participated in youth competitions and the Green Filmmaking Workshop, honing skills in mobile journalism and sustainable filmmaking. Films and sessions emphasized the need to equip youth with green skills, leadership opportunities, and platforms for expression, transitioning from mere awareness to tangible action in planetary stewardship. Cultural performances by groups like Rumbul further inspired younger generations to embrace and innovate upon their indigenous heritage.

6. Collaboration and Community Empowerment. A key insight from the festival’s structure—including pre-event activities like the press conference and workshop, as well as awards ceremonies and post-event government meetings—was the value of multi-stakeholder partnerships. These collaborations bridged grassroots initiatives with institutional support, as seen in interactions with figures like Smt. Dipika Pandey Singh. The theme reinforced how such platforms can build trust, amplify marginalized voices, and sustain momentum for environmental action, ensuring that festivals like this extend their impact far beyond the event itself.



KEY TAKEAWAYS

Indigenous knowledge must be central to climate action and conservation efforts to achieve truly sustainable and culturally resonant outcomes.

Films, workshops, and cultural performances serve as powerful tools for bridging policy gaps, community realities, and youth engagement in environmental dialogues.

Just transitions in resource-rich regions like Jharkhand require honoring tribal communities and weaving local wisdom into broader development frameworks.

Media outreach and skill-building initiatives, such as specialized workshops, empower vernacular journalists, young filmmakers, and storytellers to drive positive change.

Youth empowerment through targeted education, creative storytelling, and hands-on green skills is essential for nurturing the next generation of planetary stewards.

Collaborative platforms like film festivals cultivate trust, facilitate inclusive dialogue, and inspire collective action that endures beyond the event, as evidenced by endorsements from government and community leaders.



The Roots & Renewal Festival not only reaffirmed Jharkhand's pivotal role in blending its rich indigenous heritage with innovative conservation practices but also sparked a broader movement toward regenerative development. By intertwining cinematic storytelling, cultural expressions, skill-building workshops, and cross-sector discussions, it catalyzed enduring partnerships, deepened collective learning, and paved the way for actionable steps in building a resilient, nature-positive future for the region and beyond.



4. THE PATH FORWARD

To evaluate the festival's effectiveness, an assessment was conducted based on participant feedback, attendance metrics, media coverage, and qualitative observations. This section outlines key areas of influence, demonstrating how the festival helped advance environmental awareness, community empowerment, and long-term sustainability goals in Ranchi.

1. Enhancing Public Awareness on Environment and Climate Issues

The festival significantly bolstered public understanding of critical environmental challenges, including climate change, biodiversity loss, water scarcity, and the impacts of extractive industries, through a curated selection of films and contextual dialogues.

Over the four days: More than 20 award-winning environmental films were screened, addressing topics like water stress ("No Water No Village"), river pollution ("Holy (un) Holy River"), and mining's toll on communities ("Jharia"), all localized to Jharkhand's unique context.

Interactive sessions such as VATAVARAN Ki Chaupal translated these cinematic narratives into practical discussions on adaptation strategies, ecosystem restoration, and equitable just transitions. The pre-festival press conference, attended by 27 journalists from various Ranchi media houses, extended outreach, resulting in widespread local coverage that amplified these issues to a broader audience.

Feedback from attendees indicated a marked increase in awareness, with many viewing environmental challenges as immediate, lived realities rather than distant abstractions. This shift encouraged participants to explore actionable solutions grounded in local experiences, fostering a more informed and proactive public discourse.



Snapshots from the festival



A Festival Felt in Every Corner

2. Promoting Community Participation and Empowerment

By centering indigenous and local voices, the festival empowered communities to take ownership of conservation efforts.

Highlights included recognition of grassroots leaders through the Jharkhand Green Ambassador Awards, honoring figures like Bitiya Murmu and Gulab Chandra Prajapati for their tireless work in tribal rights, climate adaptation, and river restoration.

Cultural activities such as local eco-artists photo exhibition and Alkapanari Gosha (live tribal painting), which engaged over 100 participants in preserving and sharing traditional knowledge.

Nukkad natak performances by youth groups, including ASAR's Vayu Veer on air quality and Springdale School's on cleanliness, which dramatized community issues and inspired collective action.

These elements strengthened community bonds and agency, with participants reporting enhanced confidence in advocating for their rights and environments.

3. Building Capacity Through Skill Development

The Green Filmmaking Workshop stood out as a cornerstone for capacity building, attracting 86 young storytellers, filmmakers, and journalists. Led by experts like Meghnath, Niranjan Kumar Kujur, Dr. Sudarshan Yadav, and Biju Toppo, it focused on green storytelling techniques, mobile journalism, and ethical filmmaking based on the state's context. Participants learned to document environmental stories sustainably, blending indigenous perspectives with modern tools.

Integration with festival screenings allowed workshop attendees to apply skills in real-time discussions. This initiative not only upskilled youth but also created a network of emerging environmental communicators, with several participants expressing intent to produce their own films on Jharkhand's issues, ensuring long-term impact.

The workshop succeeded in creating awareness around tribal cinema, green and nature-based filmmaking, documentary production, and the role of film as an instrument of social change. Participants left with new ideas, skills, and a heightened sense of responsibility towards their communities and the environment.

4. Fostering Policy and Institutional Linkages

The festival bridged grassroots efforts with policy levels, as evidenced by high-level participation and post-event engagements. Addresses by dignitaries like His Excellency Shri Santosh Kumar Gangwar and Shri Sanjeev Kumar emphasized state support for indigenous-led conservation.

5. Cultural Preservation and Youth Engagement

Through performances like Rumbul's Mundari Dance and student-led activities, the festival celebrated Jharkhand's cultural heritage while engaging youth. Over 200 students participated, blending education with entertainment to instill values of planetary stewardship.

The written feedback from 64 participants demonstrates that the Ranchi Film Festival were received with great enthusiasm and appreciation. With over 91% of respondents rating their satisfaction at 4 or above, and an equally strong response on relevance, the programme has made a meaningful impact on students, media professionals, and young filmmakers from across Jharkhand.

With an approximate attendance of over 1200 participants across all days including youth, press, CSO, government officials, tribal artists & filmmakers from Jharkhand, the festival achieved high engagement rates, positive media sentiment, and commitments for ongoing partnerships. It positioned CMS VATAVARAN as a catalyst for change in Jharkhand, with measurable ripple effects in awareness, empowerment, and action.



Festival One Frame. One Festival. One Family

Annex - II: Festival Participation (10-13 Feb 2026)

Category	10-13 Feb 2026
Youth	874
Press	27
CSO	100
Jharkhand Civil Service Trainees	57
Tribal Artist	36
Filmmaker From Jharkhand	10
Organizer	60
Total	1164



When we include exhibition members, walking media person and live painter etc.
Approx. 1200 participation



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