

“SPECIAL SCREENING AT IIMA – ‘GOD, VULTURE AND HUMAN’



Mr. Rishiraj Agarwal and Prof. Rajesh Chandwani at IIMA, August 20, 2025

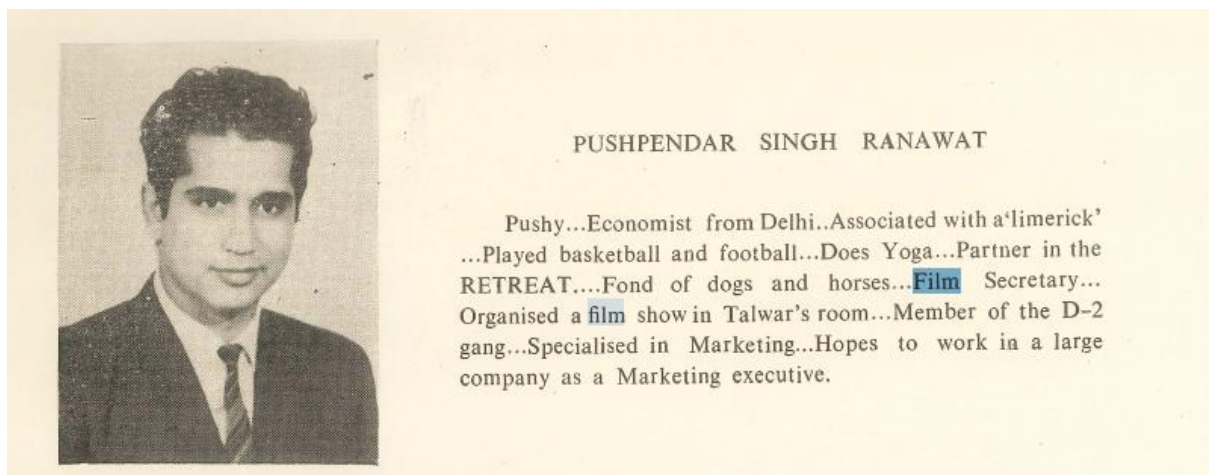
Source: IIMA Archives

“AN INTERVIEW WITH MR. ALOK CHAKRABARTI (PGP 1966, IIMA)”

- Alok: We used to have parties, and these parties were good in food. Copen used to come with his projector, and he would show us movies.
- Chinmay: Oh wow. That's interesting.
- Alok: Yes. We will hang a big bedsheet in the night, and then turn off all the lights in the buildings; and then Copen will show us the English movies.
- Chinmay: That's a very interesting anecdote. I've not heard this at all, so, thanks.
- Alok: You didn't hear that?
- Chinmay: No.
- Alok: Copen had a movie projector. So he will bring this projector, and that would be great for us, at that time. Remember, we didn't have TV or nothing at that time; so this was a great entertainment. We all looked forward to that.
- Chinmay: Do you remember any of the movie names? Or not so much?
- Alok: No, just that those were English movies. He brought American movies, is all I can remember. So that was pretty good.

Source: IIMA Archives Oral History Project

“PUSHPENDAR SINGH RANAWAT (PGP 1970, IIMA) FILM SECRETARY”



Source: IIMA STUDENT YEARBOOK, 1970, IIMA Archives

“PARINAY: THE FIRST FILM SHOT ON CAMPUS, 1974”

Gokulashtami brought its usual share of fun and excitement. "Matka breaking" found human pyramids going up with great alacrity — and coming down with even greater alacrity. The occasion was marked by "Bhajan" singing later in the evening. September 21st found vague and colourful personalities on the campus. Anybody would have thought that the assorted species of males and females belonged to the world of films. As indeed they did! Kantilal Rathod (of "Kanku" fame), Romesh Sharma and Shabana Azmi shooting their film, formed the topic of the day.

Source: IIMA STUDENT YEARBOOK, 1974, IIMA Archives

"K. NARASAYYA, MDP PARTICIPANT, IIMA"

**Management Development
Programme for Small and
Medium Enterprises**

1970



As General Manager of Navayuga Films, Vijayawada, **K. Narasayya** takes care of the general administration and public relations of the organization, and deals with film producers and exhibitors. In 1960, he was a delegate to the Sansebastian Film Festival in Spain, and subsequently visited other European countries and the USSR to study the film industry. He is Honorary Secretary of the Andhra Film Chamber of Commerce (AFCC), Vice President of the Vijayawada Film Society (VFS), and the Andhra Academy of Arts, and a member of the British Film Institute, Public Relations Society of India (Madras), and the Vijayawada Productivity Council. He edits the journals of the AFCC and The Andhra Pradesh Small Industries' Association, and *Chitra Samskar* brought out by VFS. Apart from editing and writing, he reviews periodically the Telugu film industry and the small scale sector of Andhra Pradesh and holds competitions to encourage young talent in histrionics. He also designed a Rs. 1 lakh scheme for "semi-permanent cinemas."

Source: IIMA Alumnus, January 1977, IIMA Archives

"MALLIKA SARABHAI (PGP 1974, IIMA) & INDIAN FILMS"

and yet, I worked part time for almost six months till I was confident that the home - front could manage without me". Going by her experience, her advice to women alumni facing a similar dilemma of career Vs motherhood is that they could try this option too, for who knows, employers may well agree.

Poonam's next career move was to the private sector. She joined Shriram Fibres Limited (now SRF Limited) in 1984. Her stay at SRF, according to her, "was a rich and rewarding experience". She learnt a lot and hopefully, contributed her bit in making SRF a "professional" organization. Since 1990, she is with the Dalmia Group of Companies.

In retrospect, Poonam thinks life has been kind to her. Most events did not occur by design or planning on her part. Rather, life has taken a course of its own, much like the fact of her joining IIMA itself, which once again, was a sequence of events that just happened. She acknowledges that the support of her family and, more particularly, her husband has been a source of strength in pursuance of a career. "May be the fact that he himself is a corporate professional (he is a CA - MBA from England) helped. For, at least in my experience of things, women professionals in the 70's and early 80's often faced resistance from family. Acceptance of a working wife/mother today is so much greater and thank God for that", she avers.

Poonam's husband Rakesh Chopra is Chief Executive Officer, Escorts JCB Ltd. and Escorts Financial Services Ltd. They have a 15-year old son Gaurav.

Mallika Sarabhai (PGP - 1974) is Joint Director & Administrative Executive, Darpana Academy of Performing Arts, Ahmedabad. She



has used her training and skills in innovative and creative areas. She is a performing artist. Her performing skills include Classical Indian Dance — Bharata Natyam, Kuchipudi, Mohiniattam — Flamenco Dance, Martial Arts (Kalaripayattu - from South India), Singing, Puppetry, Swimming and Horse-riding.

She has a wealth of experience of dancing solo and as lead dancer in the DARPANA troupe, throughout India and International. This includes performances at, Sadlers Wells Theatre, London; Theater des Champs Elysees, Paris; Lincoln Centre, La Mama, Third Eye, Asia Society, New York; UCLA, Los Angeles; Theatre Olimpico, Rome; Meiji Festival, Japan; National tour of China; and Singapore International Arts Festival.

She was the winner of the GOLD STAR as best soloist from 400 participants of 22 countries at the Theatre des Champs Elysees, Paris, 1977, (Other winners of this award include Rudolf Nureyev and Mikail Baryshnikov), and recipient of Gaurav Puraskar for excellence in performing Arts, Govt. of Gujarat, 1992.

Mallika has played lead roles in 28 Indian films, in Hindi and

“FILMS FOR THE MINISTRY OF EDUCATION, GOVERNMENT OF INDIA”

Gujarati. These films have been concerned with social issues and have attracted, amongst others, the CRITIC'S AWARD FOR BEST ACTRESS in *Muthi Bhar Chawal* (a film on prostitution, 1974), BEST ACTRESS AWARD in *Mena Gurjari* (the longest ever running film in Gujarati, 1976), FILM CLUB AWARD FOR BEST SUPPORTING ACTRESS for *Katha*, 1983, and CRITIC'S AWARD FOR BEST SUPPORTING ACTRESS for *Sheesha* (a film on rape, 1984).

Her other films include: Starring role in UNESCO-sponsored film on integration, *1000 Flowers*; Dance film for the Government of India, *Aum Namah Shivaya* (which won 11 international awards); Indian National Television films for National Integration; and the female lead in the internationally released *Mahabharata* directed by Peter Brook

Mallika has also been actively involved in the theatre. She played the lead role of Draupadi in THE MAHABHARATA directed by Peter Brook in both the French and English versions, 1984 - 1988. It was performed around the world including the Avignon Festival (France), Brooklyn Academy of Music (New York), Raleigh Studios (Los Angeles), Ginza Saison (Tokyo), The Tramway (Glasgow), and the Perth and Adelaide Festivals, Australia 1984 - 1989.

She also performed in *SHAKTI - The Power of Women*, a piece on the image of Indian women, written with John Martin; *SITA'S DAUGHTERS* a piece on women's issues, in Hindi and English, developed with women's activists, talking of issues like rape & female foeticides; and *ITAN KAHANI - The Story of Stories* produced by Pan Project, London and directed by John Martin. It was the first ever collaboration between an Indian

classical performer and a Nigerian one, exploring the hidden agenda of folk stories.

Mallika has directed films for the Ministry of Education Government of India, using traditional arts, films for local Government on adult education and health education, and film series for the University Grants Commission on Understanding Indian Dance.

She choreographed *Shakti - The Power of Women* : 1989, UK; *Sita's Daughters* : 1990, India; *Mothers, Daughters and Other Women: The Ramayana?* - 1991, UK; *Chakra - An India Event* : 1991, USA, *Itan Kahani*; 1991, UK; *Shakuntala* : 1992 India; and *Structures* :1992, India.

Besides being a performer, Mallika is also in the business of publishing. She promoted MAPIN PUBLISHING PVT LTD., REVANTA PUBLISHING PVT. LTD. & BIBLIO PUBLISHING PVT. LTD., to produce books on Indian arts, crafts, architecture, archaeology and photography. she is the Chief Executive since inception, and currently also an Editorial Director. She took over Indian premier design magazine (then 2 issues old) *INSIDE OUTSIDE* as owner and publisher.

Her other work includes having founded JANAVAK for research into folk and tribal forms of dance and music; DARPANA FOR DEVELOPMENT to create models for development message using traditional and contemporary performing arts; has produced over 20 modules on issues of environment, adult education nutrition, communal harmony and women; and CHITRAKATHI to produce educational and developmental films.

Mallika has two children — Revanta (7 years) and Arahita (2 years).

“FILM ON IIMA, ON DOORDARSHAN”

The Year in Retrospect

For IIMA, 1992-93 was a significant year in several ways. It marked a change in the basis of the financial relationship between IIMA and Government of India. The result was a financial crunch and for the first time in decades, IIMA mounted a major resource mobilization drive. The Kurien Committee afforded an opportunity to the Institute to review its priorities and activities. IIMA contributed significantly to clarifying the role the IIMs can play in the 8th Plan. IIMA attempted to forge significant networks with industry, management schools in India and abroad, and other academic institutions. A publication titled *IIMA : A Quest for Excellence* was produced, as also a **film** on IIMA that has already been shown on Doordarshan. Significant progress was made in constructing various new facilities. A group insurance scheme for the staff was launched. The Prime Minister headed a galaxy of distinguished visitors to IIMA and gave the convocation address. IIMA catalysed an association of the alumni of IIMs and IITs in government services that seeks to professionalise management in government. UTI endowed a chair in business ethics. IIMA hosted an International Conference on Operations Research for Development as also the Silver Jubilee Conference of the Operational Research Society of India. The students initiated/revived a number of extra-curricular activities.

“FILMS ON MANAGEMENT EXCELLENCE, IN COLLABORATION WITH UGC AND OTHER BODIES”

Outreach: An important objective of IIMA is to diffuse professional management through research-based management development programmes and consultancy. These two are also major contributors of funds for the Institute and provide rich real-life experiences of management practices to faculty. The Institute made notable gains in its outreach activities in 1993-4. The number of participants in its various management development programmes increased by over 30% to nearly 1400. The number of MDPs and workshops increased from 28 in 1992-3 to 41 in 1993-4. As many as 18 new MDPs were launched during the year. Eight MDPs related to under managed strategic priority sectors - health, education, environment, cooperation, population control, rural development, public administration etc. of which 7 were new MDPs. Two MDPs with international participation were offered.

There was a similar step up in consultancy activities. A new practice has been to inform the faculty about consultancy enquiries received by the Institute. A coordinator is chosen by the Director from amongst those expressing interest, and faculty teams are formed to undertake such consultancies. Another change is that the Institute now undertakes in-company training programmes as consultancies. Both these changes have contributed to the increase in budget approvals from Rs.68 lakh in 1991-2 academic year to Rs.1.21 crore in 1992-3 and to nearly Rs.2.5 crore in 1993-4. Significant development of case and research materials is expected from this activity. IIMA's consultancy clientele remains varied. Consultancies were requested not only by private and public sector corporations but also by international agencies, governmental bodies, and NGOs.

An interesting new project for increasing IIMA's outreach by producing **films** on management excellence is being undertaken by an IIMA group, in collaboration with UGC and other bodies.

“VIDEO CDS FOR ANALYSIS AND DOCUMENTATION”

Prof. Satish Deodhar has developed a new course, “Strategic Food Quality Management (SFQM)”, PGP-ABM, Term-IV, 2001.

He has co-authored a Case, “American Dry Fruits (ADF) Ltd.” with Prof. Devanath Tirupati for teaching quality control tools and HACCP food quality management system. Case No.CMA-805, IIM-A.

Prof. Deodhar informs that for the first time two **video** CDs (and cases) were prepared for analysis and documentation of Quality in Local Supply Chain for Tomato and *Kesar* Mango.

Quality in Local Supply Chain:
Case of *Kesar* Mango

Local Tomato Supply Chain: Quality
Issues and Economics

Source: IIMA Alumnus, September 2001, IIMA Archives

“AN INTRODUCTION TO THE CONTEMPORARY FILM INDUSTRY (CFI), 2009”

Instructors: Dr. Tejas A. Desai and Mr. Kandaswamy Bharathan

AN INTRODUCTION TO THE CONTEMPORARY FILM INDUSTRY (CFI)

A One Unit PGP-II Elective

INSTRUCTORS: Dr. Tejas A. Desai and Mr. Kandaswamy Bharathan

PREREQUISITES: PGP-I core courses

COURSE DESCRIPTION:

The film industry is a multi-billion dollar enterprise, and its importance stems from the fact that films can potentially have a large impact on the psyche of the public at large. Therefore, the film industry can no longer be ignored in a business school. Therefore, this course aims at giving students an overview of various aspects of today's film industry.

Session 1: From the Studio System to Conglomerates (Read: TS)

Session 2: Film Financing and Production (Read: JW & ET)

Session 3: Film Distribution and Marketing (Read: PD)

Session 4: Theatrical Releases of Films (Read: CA)

Session 5: Movie Macroeconomics (Read: V1)

Session 6: Making and Marketing movies (Read: V2)

Session 7: Financial accounting in movies (Read: V3)

Session 8: Uncertainty in the movie industry (Read: AD1)

Session 9: The Blockbuster Strategy (Read: AD2)

Session 10: Understanding Movies (Read G)

Session 11/12: *Citizen Kane*

Session 13: Discussion on Contemporary Business Lessons drawn from “Corporate” and “Guru”. (Read: TD)

Source: IIMA Archives

“BOARDROOM TO BOLLYWOOD SUDIP SHARMA (PGP 2002, IIMA)”

EDITION IN DELHI 24°C

THE TIMES OF INDIA [SUBSCRIBE TO TOI+](#) [SIGN IN](#) [f](#) [t](#) [g+](#) [in](#)

City **Ahmedabad** Mumbai Delhi Bengaluru Hyderabad Kolkata Chennai Agra Agartala Ajmer Amaravati ... Today's ePaper

GUJARAT ELECTIONS PHOTOS WEATHER

NEWS / CITY NEWS / AHMEDABAD NEWS / Boardroom To Bollywood: IIM-A Grad Turns Screenplay Writer

TRENDING Chhattisgarh SP Killed Badlapur Sexual Assault Case E Khata Kerala ATM Robbery Tata Electronics Plan

THIS STORY IS FROM JANUARY 17, 2012

Boardroom to Bollywood: IIM-A grad turns screenplay writer

Chitra Unnithan / TNN / Updated: Jan 17, 2012, 03:33 IST [SHARE](#) [AA](#) [FOLLOW US](#)

Most youngsters join IIMs to script a perfect career. But, this IIM-ite has quit boardrooms for Bollywood.



AHMEDABAD: Most youngsters join IIMs to script a perfect career. But, this IIM-ite has quit boardrooms for Bollywood. Few know that the screenplay of the recently-released Abhishek Bachchan-starrer 'Players' has been written by an IIM-A grad. Sudip Sharma, a 2002 batch alumnus, quit his regular job to pursue screenwriting for films in 2006 - perhaps the first IIM-ite to have turned a screenwriter.

ADVERTISEMENT



ALSO WATCH TOI ORIGINAL

XI JINPING GIVES FAVOURITE CAR TO INDIAN PM; U.S. GETS JEALOUS?



PM Modi Gets China's Top Honour: Chauffeured in Xi


PM Modi's UNSEEN Video With Putin & Xi Jinping

[VIEW MORE VIDEOS >](#)

Source: [ToI](#)

“KANDASWAMY BHARATHAN (PGP 1978, IIMA)”

Kandaswamy Bharathan (PGP 78)



“perform miracles in this company within 72 hours.” His first “flash” as he calls it, was “realising the one common thng in most films – 100 policemen converging in the last scene.” So he promptly set up an inventory management department, instead of re-stitching outfits each time. Today, it is a revenue earner, leasing costumes and artificial jewellery to other companies.

His first assignment, 'Roja,' was a study in production excellence, having been completed in 33 days. His film, 'Muthu,' was shown in Japan under the name “Dancing Maharaja” and in the words of the ambassador, did what governments of both countries could not – it became a friendship ambassador. However, he says, he faced a failure in designing a software, 'Movie 99,' for the industry, as it did not make allowances for unaccounted payments! Today, Kandaswamy is happy that he has designed the first management course on the film industry, which is taught at IIMA and is one of the most popular electives.

Kaudaswamy’s entry into the film world started after his marriage to a daughter of a well-known film producer from South India. After entering into this field, he found it full of problems. He remembers asking a lot of questions and troubling people. (“Why is this army major dancing away in a war film?”) When he was asked by his father-in-law if he would like to join the company, he found it a different culture and had to unlearn a lot. He was also expected to

Source: IIMA Alumnus, February 2012, IIMA Archives

“FILM 2 STATES SHOT EXTENSIVELY IN IIM AHMEDABAD”

The film was based on the book *2 States: The Story of My Marriage* by Mr. Chetan Bhagat (PGP 1997, IIMA).

Delhi NCR (Delhi) Powered by Delhi Times + 2 More

Sign In

Go to TOI

TIMES ENTERTAINMENT

Cinema

News Movie Reviews Movie Listings Box Office Previews Did You Know Videos Blogs

Hindi English Tamil Telugu Malayalam Kannada Bengali Punjabi Marathi Bhojpuri Gujarati

NEWS / ENTERTAINMENT / GUJARATI / MOVIES / Shooting In Ahmedabad Was Absolute Fun: Arjun Kapoor

TRENDING Vettaiyan Movie Review Sanjay Leela Bhansali Ratan Tata Yami Gautam Kamal Haasan Sanjay C

THIS STORY IS FROM APRIL 16, 2014

Shooting in Ahmedabad was absolute fun: Arjun Kapoor

TNN / Updated: Jan 13, 2017, 21:38 IST

Arjun Kapoor, who shot in Ahmedabad along with Alia Bhatt for 20 days for his film 2 States, shares some fun experiences.



[Arjun Kapoor](#) and Alia Bhat shot extensively in IIM Ahmedabad in 2013. They were in the city for as long as 20 days while shooting for their upcoming film 2 States, and they experienced some thrilling as well as memorable moments.

While most of the shooting happened within the campus of IIM, there were a few scenes that were to be shot outside of the campus as well, and it was during this time that the stars got a taste of Ahmedabad.

ADVERTISEMENT



Join AI Evolution Now
ai-coursehub.com

ENTERTAINMENT VIDEOS



Kajol SCOLDS Paparazzi During Durga Puja, Video



Ratan Tata's Bollywood Dreams Ended With This Flop

Source: [ToI](#)

**“NO BUSINESS LIKE SHOW BUSINESS
MAHESH RAMANATHAN (PGP 1991, IIMA)”**

IIMA FEATURES

**IIMA
Alumnus**

No Business like Show Business!

***Mahesh Ramanathan**, PGP 1991 is a five time national award winning Film Producer and President of India's Swarna & Rajat Kamal. He talks to Alumnus in an interview about his career at the movies*

When did the idea of film production begin to appear lucrative? What sparked this interest?

Movies were a strong influence and a favourite pass time since childhood. I grew up in a small railway town in Tamil Nadu. You had no swanky multiplexes then and you had to make do with the bed bug infested, ramshackle cinema halls which sold tickets at ₹ 2. Only successful Hindi films trickled down and hence it was *paisa vasool* for more than just one reason. Schools in Tamil Nadu did not teach Hindi in the aftermath of the anti-Hindi agitation. However, Hindi films were a medium for me to learn the spoken language! My interest in Hindi cinema grew over time. Still, I would never miss a good Tamil flick or a Kamal Haasan starrer.

After graduating from IIMA, I was sector agnostic with career choices as the transforming Indian economy threw up unique opportunities. After stints in consumer products, oil and gas, and telecom sectors—a career at the movies was an idea that made sense given the scenario. The year was 2005. Yet, it was uncharted territory. A passion for movies was an emotive trigger but not good enough reason to jettison a conventional career. I needed to know more. I figured out that India was the only country on the planet where local films account for 95% of the box office. Fifteen years later, it continues to account for over 90%. This is testimony to how films impacted popular culture and were loved by the masses. The fact that we were the final frontier for Hollywood which had overrun local movie industries in almost all countries, was interesting to note. I wanted to contribute in my own small way to the growth of Indian cinema. I also learnt that India was and continues to remain the largest box office in the world selling 3.3 billion movie tickets a year. However, it contributed about only 2% of the worldwide movie industry revenues. There appeared to be enough potential to grow with the industry. I took the plunge.



Mahesh Ramanathan receiving the Rajat Kamal National Award for 'Well Done Abba' in the category of Best Film on Social Issues

India was and continues to remain the largest box office in the world selling 3.3 billion movie tickets a year.

How has IIMA contributed to your success in a unique way?

The value of our years spent at IIMA lasts a lifetime. Academics apart, IIMA leaves an imprint on the way you think. My biggest take away from the Institute was the idea that if one pursues excellence, success will follow. IIMA pushes one to strive to be the best in their given field. In the movie industry, no one in

the world can accurately predict the box office performance of a film pre-release. But, if you produce a film with exemplary dedication and care without short circuiting a good script, you can make success a habit.

When I moved to films as a non-entity, the IIMA grad tag worked its magic even within the film community. It opened doors in an industry where access leads to success. It also helped secure responsibilities to lead creative teams early on and gain respect.

In the world of business today, when might seems right, IIMA instilled a true sense of fairplay and ethical conduct.

Secondly, the slow pace of growth in multiplex screen additions poses as a key concern. Despite India's status as the largest box office in the world, we have a paltry 12,000 cinema screens compared to 40,000 in the USA and 24,000 in China. Got to give it to China since they had the same number of screens as India does back in 2012! They have doubled the screen count in two years which has propelled them to hold the status of the second largest film market in the world in value terms. We add a meagre 100 screens a year!

Lastly, a key challenge in front of us is the problem of piracy. Unlike Hollywood, Indian producers and studios are yet to unite as one to tackle this menace.

What do you look for in talented *Youngistan* when you choose your character's face?

I cast to the demands of the script and on merit. No 'casting couches' at play here! The character's persona as envisaged by the director remains the main criteria. The actor's ability to understand both the character he/she is

Despite India's status as the largest box office in the world, we have a paltry 12,000 cinema screens compared to 40,000 in the USA and 24,000 in China.

playing and the director's brief on pitching the performance will be critical to get the nod. I could do screen tests if necessary. Physicality is important for some genres like actioners and romantic films. Generally, it is all about our assessment of the ability of the actor to emote according to the role's requirements. I have a bias for saleable stars and in most cases pursue stars to convince them to do the role.

How do you unwind from a long day at work?

This business places extraordinary demands on your time. If you are shooting night shifts, it's a five to nine job rather than the regular nine to five. These timings keep up for months. Free time, which is very rare, is kept aside for family. We watch a lot of movies together too! I find going out on long,

fast and furious drives at night with family very therapeutic. Hindi film songs from the golden era are eternal stress busters. I stopped reading years ago and hence, spend late evenings snacking on news, views, happenings and insights from social media. What I really look forward to is that round of competitive weekend tennis with batch mate Vikram Sampat, his brothers and friends at CCI. I credit Vikrambhai for keeping me fit to make movies all these years.

What are your favourite holiday destinations & cuisines?

I would have to say London, Prague and Vienna top my list of favourite destinations followed by New Zealand. I am a vegetarian and enjoy Italian and Mexican cuisines apart from the staple Tambram comfort food of course!

The closest scripted character to your personality would be?

This is an easy one. I would like to consider myself an amalgam of characters which have been played by Ranbir Kapoor—Murphy Johnson in *Barfi* and Ved in *Tamasha*.

Last but not the least, what is your message to the IIMA alumni community?

IIMA gives you a license to dream, an ability to live your dreams and leave behind a legacy. While you chase your dreams, you could be forced off track temporarily or forced into compromises but never abandon or compromise the dream itself. If you can build a dream team, you can live your dreams sooner and longer. Remember your alma mater when you have the ability to give back. It pays to repay.

Select Filmography of Mahesh Ramanathan

Hindi	Regional	National Award Winners
Rock-On	Singam (Tamil)	PAA -National Award for Best Hindi Film
3 Idiots	Yavarum Nallam (Tamil)	Well Done Abba (Hindi) —National Award for Best Film on Social Issues
Singham	Atharintiki Daredi (Telugu)	Sob Charitro Kalponik—National Award for the Best Bengali film (2008)
Bodyguard	Sahasam (Telugu)	Abohomaan—National Award for the Best Bengali Film (2009)
Don-2	Manam (Telugu)	Kutty Srank (Malayalam)—President of India's Swarna Kamal for the Best Film of 2009.
Singham Returns	Boss (Bengali)	
Holiday	Jaatishwar (Bengali)	
Hanuman (Animation)	Chotushkone (Bengali)	

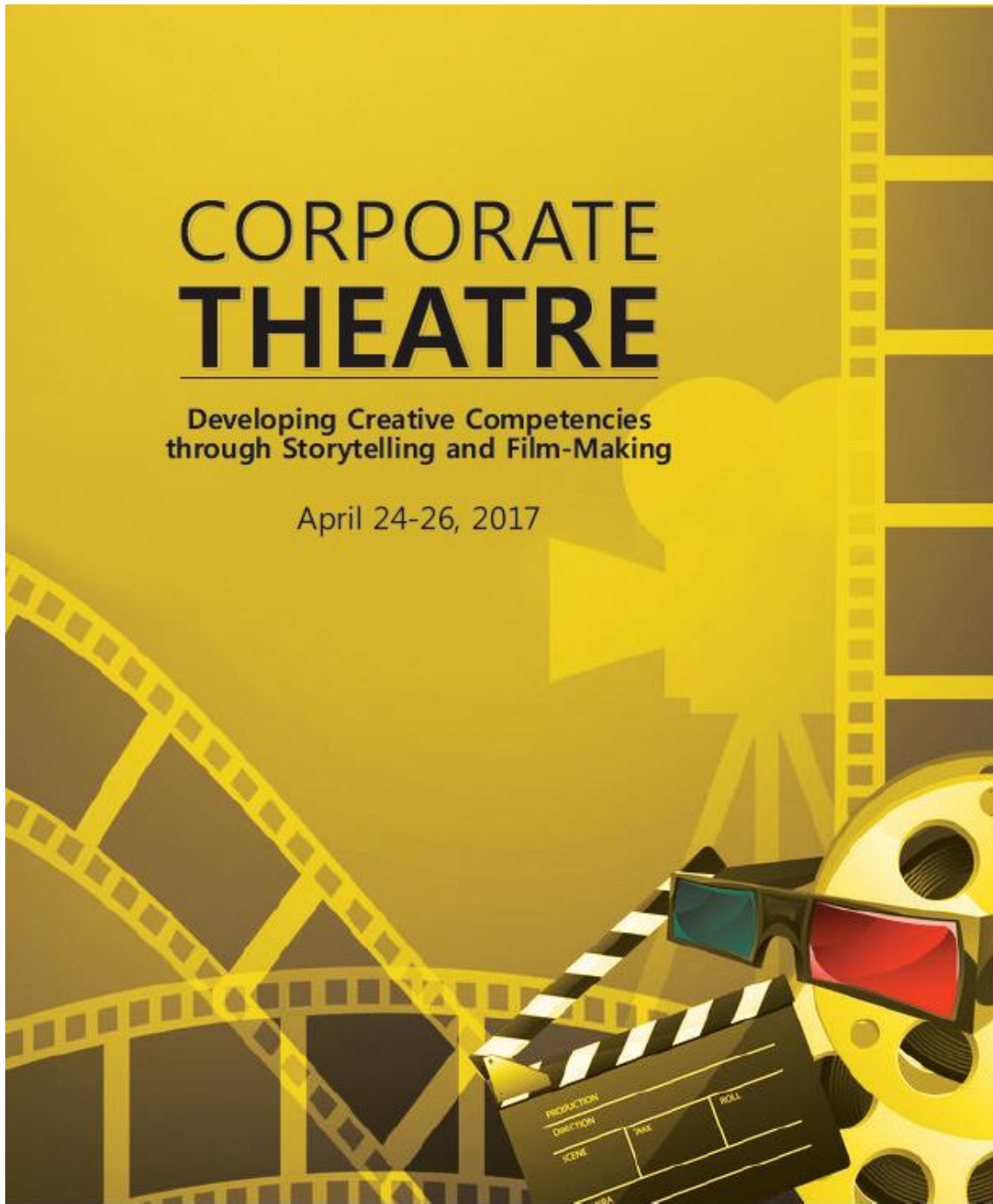
Source: IIMA Alumnus, February 2016, IIMA Archives

"CORPORATE THEATRE, 2017"

CORPORATE THEATRE

**Developing Creative Competencies
through Storytelling and Film-Making**

April 24-26, 2017



**Executive Education
Indian Institute of Management Ahmedabad**

Source: IIMA Archives

“ABHISHEK V NAMBIAR (AGMP 2024, IIMA)”

IMDb


Menu

All

IMDbPro

< Back

Cast & crew · User reviews · Trivia · FAQ



Kedarnath

Full cast & crew

Second Unit Directors or Assistant Directors

Vipul Arora	first assistant director
Ninaad Shaunak Bhatt	third assistant director
Nisha Chandra	second assistant director
Suvigya Dubey	second second assistant director
Peekansh Gosain	second assistant director
Jehan Handa	creative director
Hasanain Hooda	third assistant director
Pooja Kadam	first assistant director
Aadil Khan	second assistant director
Adil Khan	second assistant director (as Aadil Khan)
Altamash Khan	second second assistant director
Varun Lalwani	first assistant director
Amit Mishra	assistant director
Abhishek Nambiar	second assistant director
Suraj Paraswani	third assistant director
Kush Patel	second second assistant director
Yash Purohit	assistant director
Mayur Sharma	associate director
Kartikeya Narain Tandon	second second assistant director
Purohit Yash	assistant director


IMDb

Menu

All

Abhishek Nambiar (I)

Second Unit Director or Assistant Director · Producer · Visual Effects



Abhishek Nambiar is known for [Dil Bechara \(2020\)](#), [24: India \(2013\)](#) and [Attack \(2022\)](#).

More at IMDbPro

Contact info · Agent info

Source: [IMDB](#)

“IIMA YOUNG ALUMNI ACHIEVER’S AWARDS 2025”

– **Ankur Garg, Producer/Partner, Luv Films LLP (Bollywood Production House) (3TP 2010)**



“IIMA opened me up to a world of ambition, ideas, and endless possibilities. This experience gave me the confidence to take unconventional leaps and helped shape a sharp, practical mindset — one that was nurtured through my interactions with the entrepreneurship cell and has guided me through every stage. This award means a lot — not just as an honour, but as a reminder of how far I have come since the journey began 15 years ago. It’s humbling, inspiring, and motivates me to keep exploring and pushing the envelope.”

Ankur Garg is a film producer with a blend of an innovative mindset and sharp business acumen. Hailing from Ghaziabad, Uttar Pradesh, Ankur’s journey has been unconventional.

A graduate of Pune University and an alumnus of the prestigious Indian Institute of Management Ahmedabad, Ankur laid the groundwork for a robust career with a formative stint at Microsoft Corporation. In 2012, driven by a desire to create, he transitioned into the world of films — co-founding Luv Films with his childhood friend and celebrated filmmaker Luv Ranjan.

Over the next decade, Ankur played a key role in shaping Luv Films into a prominent production house, known for commercial hits and content-rich narratives alike with movies such as Sonu Ke Titu Ki Sweety, De De Pyaar De, Tu Jhoothi Main Makkaar, Vadh, Malang, Chhalaang and most recently the Marathi film Devmanus.

Simultaneously, Ankur’s entrepreneurial drive led him to establish IFI Techsolutions, a cloud and managed services company that earned global recognition— including being named a Microsoft Partner of the Year Finalist in 2020.

Recently in 2024, Ankur was conferred with the prestigious Spanish Knighthood honour – la Cruz de la Orden del Mérito Civil as a recognition of his contributions to cross-cultural cinematic collaboration on Tu Jhoothi Main Makkaar.

Ankur continues to lead a slate of upcoming movies, including De De Pyaar De 2, a biopic on cricket legend Sourav Ganguly, Vadh 2, and other highly anticipated ventures.

From the corporate world to creative landscapes, Ankur Garg’s consistent focus on building with intent — and his commitment to distinctive, original work — reflect the evolving spirit of today’s entrepreneur.

Source: [IIMA Press Release](#)