

How did you personally learn filmmaking?

I learnt filmmaking in Shafaq Film institution a few years ago. I have been interested in cinema and theatre since I was very young. It was because of this interest that later on I got involved in playing in theatre and afterwards in cinema. It helped me to learn both acting in cinema and filmmaking. I also studied filmmaking for six months at the Fine Arts Faculty of Kabul University in 2004.

Where and how does one learn to make films? What is university education in Afghanistan like?

Academic filmmaking can be learnt at universities and practical training can be done in live filmmaking units as it is the best way to gain experience. Currently, the required academic filmmaking trainings do not exist in Afghanistan's universities. Of course if there were any, qualified and professional filmmakers could have graduated from them.

What opportunities do women have?

There is no possibility for women to have a say in cinema in Afghanistan. If there is any, it is from their personal facilities or because of their own efforts and striving to work in cinema.

What cinematographic influences are significant for your work?

The films that are important to me are the ones with the best scenario, story, directing, camera as well as the best subject.

How do you finance your films?

I finance my films through international aid organisations in Afghanistan. Sometimes, I finance them through governmental institutions or my own budget.

With whom do you cooperate in production?

I collaborate with the members of my institution to make films and we, members of the institution, all work together.

What role do international (aid) organisations play in production?

In terms of production, international aid organisations' demands are actually in accordance with their work policies. It is due to the fact that through film production and screening of the film, they can achieve and explain their objectives and activities.

Which conditions are connected to cooperating with them?

Depending on the suitable conditions and facilities, collaboration is possible. If there is any lack of financial and technical facilities, there will not be any collaboration.

What role do private production firms play?

Through private production, you will have an open hand and can implement your thoughts. But the main issue is that it costs a lot financially. And there is no good marketing for film in Afghanistan and it cannot even cover 20% of the costs. It means instead of making a profit, it even harms more.

What are the cooperations with national and international television broadcasters like?

We have a good ongoing collaboration with national TV and also we have fine relationships and collaborations with TV stations that broadcast internationally. They also collaborate well with us in terms of film screenings and interviews.

For whom do you make your films?

In general, I make my films for all people of Afghanistan. If you mean who I make my films specifically for, the answer is that the films *Nejat* (Rescue) and *Qanun* (The Law) were made for a German organisation named Gesellschaft für Technische Zusammenarbeit (GTZ) in Afghanistan, and the films *Qawl* (The Promise) and *Nan-e man, Watan-e man* (My life, my Homeland) were made for Afghanistan's Ministry of Defence. In general, it could be concluded that if any national and international organisations support us financially, we make films for them.

Where are your films shown?

Our films are shown in cinemas and if any work is sold, CD copies of the work will be available for the public through the free market. If the film is for the purpose of propaganda, it will be shown by mobile cinemas in the provinces at public and national institutions.

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