



“Cinema is a Collaborative Art with a Single Voice”: Deepa Bhatia at MIFF 2026 Workshop on Film Editing

An editor’s key responsibilities is to “manipulate the idea of time” by condensing long periods into a few minutes of screen-time through effective transitions: Deepa Bhatia

Mumbai, 18 June 2026

Renowned film editor Deepa Bhatia shared valuable insights into the art and craft of film editing during a workshop titled **“Surviving the Cut”**, held on the sidelines of the **19th Mumbai International Film Festival (MIFF 2026)** today. The session witnessed enthusiastic participation from film students and professionals associated with various aspects of filmmaking.

Speaking about the essence of cinema, Deepa Bhatia, who is also a director and producer, said that cinema is a combination of motion picture and montage, and that the craft of editing must reflect the human touch that remains central to the cinematic experience.



Elaborating on the qualities required in an editor, she emphasized the importance of discernment and observation. "Editors should have a discerning power about the shot", she remarked. An editor must carefully and calmly watch the entire footage, almost in a meditative manner and free from distractions, to fully understand the material, she added. Deepa Bhatia described sincere viewing of the footage as the crucial first step in the editing process.

The master editor stressed that editors should strive to understand the filmmaker's vision and emotional intensity, developing a sense of intimacy and attachment with the project on the editing table. Such engagement, she noted, enables the best creative outcomes. The process involves identifying the best takes, arranging them in the most effective order, and selecting the most appropriate frames and cuts.

Describing editing as an art of understanding rhythm, Deepa Bhatia explained that both internal and external rhythms of shots play a significant role in shaping the treatment of scenes during the editing process.

Drawing from her extensive professional experience, Deepa Bhatia discussed several of her acclaimed projects. She has films like *Taare Zameen Par*, *My Name is Khan*, *Rock On!!*, *Kai Po Che!*, *Raees*, *Student of the Year* and *Sachin: A Billion Dreams* to her credit. She highlighted the importance of the maturation of sequences within a film and noted that one of an editor's key responsibilities is to "manipulate the idea of time" by condensing long periods into a few minutes of screen-time through effective transitions.



Citing the example of *Rock On!!*, she explained how the film's editing maintained a sense of rawness in its opening sequences before gradually moving towards stillness in the concluding portions. Speaking about *Sachin: A Billion Dreams*, she recalled editing the film in London over a year and half. The documentary, she noted, opens with a montage designed to capture the essence of the legendary cricketer's life and career.

Addressing the growing popularity of documentaries, Deepa Bhatia noted that audience interest in the genre has increased significantly with the advent of OTT platforms.

Summing up her understanding of the medium, Deepa Bhatia described cinema as "a collaborative art with a single voice," underscoring the collective effort involved in filmmaking while emphasizing the importance of a unified creative vision.

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