



सत्यमेव जयते

Ministry of Information and Broadcasting
Government of India

Handbook to
engage with the
business of
Indian Cinema

INDIA FILM GUIDE

#BHARATATCANNES

2024

2024

#BHARATATCANNES

MARCHÉ DU FILM
CANNES FILM MARKET

**BHARAT
PAVILION**

108 VILLAGE RIVIERA



www.fifo.gov.in

NFDC
cinemas of india



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Ministry of Information and Broadcasting
Government of India

FILM IN INDIA



फ़िल्म प्रोमोशन ब्यूरो
FILM FACILITATION OFFICE



INVEST INDIA
NATIONAL INVESTMENT PROMOTION
& FACILITATION AGENCY

40%

upto

upto

EUR 3,3 MILLION

cashback incentives

additional state incentives
& credit of taxes levied.

**Inviting International Productions
& Official Co-productions for
Film Shooting & Post Productions
in India.**



DHUANDHAR FALLS, JABALPUR, MADHYA PRADESH

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Sanjay Jaju

Secretary
Ministry of Information and Broadcasting
Government of India

India's participation at the 77th edition of the prestigious Cannes Film Festival is a moment of immense pride and celebration for us all. As one of the most significant global film festivals, Cannes holds great significance in terms of its impact on the worldwide film fraternity, and India's participation in this event only adds to its legacy.

India is a land of storytellers, breathtaking landscapes, and abundant filming opportunities. Films play an important role in India's rich cultural heritage. Our more than 100-year-old film industry has produced some of the finest works in world cinema. As the largest film making country in the world that produces about 3000 feature films every year, India has much to offer to the international film community.

As we embark on the journey to showcase the vibrant tapestry of Indian cinema at the esteemed Cannes Film Festival and Cannes Film Market 2024, it fills me with immense pride to witness this momentous occasion. This year marks a pinnacle for India at Cannes, as we witness a convergence of talent, innovation, and storytelling prowess like never before.

This year, 'Bharat Parva' (India Day) will be celebrated at the 77th Cannes Film Festival, for showcasing Indian culture to the international film fraternity form prominent film commissions, film festivals and also international guests & celebrities

In the spotlight, we have Payal Kapadia's magnum opus, "All We Imagine As Light," poised to captivate audiences and vie for the prestigious Palme d'Or. Notably, this marks a significant milestone as an Indian title graces the Competition section after three decades. The cinematic landscape is further enriched by British-Indian filmmaker Sandhya Suri's poignant narrative in "Santosh," in Un Certain Regard alongside Karan Kandhari's evocative "Sister Midnight" in Directors' Fortnight and Maisam Ali's compelling "In Retreat" in L'Acid. Moreover, the Cannes Classics segment pays homage to our heritage with the restored print of Shyam Benegal's masterpiece, "Manthan."

In a historic moment, we celebrate the visionary brilliance of cinematographer Santosh Sivan, who becomes the first Indian to receive the prestigious Pierre Angénieux Tribute for 2024, a testament to India's indelible mark on the global stage.

India's quest to extend its soft power globally through the medium of cinema is propelled by a vision to share its diverse narratives with audiences across continents. With a rich tapestry of stories spanning cultures, languages, and traditions, Indian cinema serves as a powerful conduit for cultural exchange and mutual understanding.

Our rich cultural heritage, film tourism opportunities, and technological prowess in filmmaking provide a unique experience for international filmmakers. Government of India

has been working to expand opportunities in the film industry. With co-production treaties already signed with 16 countries and a streamlined single-window facilitation and clearance mechanism for filming permissions, India has emerged as an attractive destination for filmmakers worldwide. With its robust animation & visual effects sector, India beckons filmmakers to explore its complete filming solutions for creating their best best in India.

The International Film Festival of India (IFFI) which is 55 years old now, has created a niche in the world of film festivals with attracting quality international films in good numbers every year. It is going to be bigger and better with the upcoming editions.

I invite international filmmaking community to visit the 'Bharat Pavilion' at the Cannes Film Festival. As always, the Pavilion will offer a platform for showcasing the very best of Indian cinema and promoting international partnerships and learning.

This year, 'Bharat Parva' (India Day) will be celebrated at the 77th Cannes Film Festival, for showcasing Indian culture to the international film fraternity form prominent film commissions, film festivals, production houses and also international guests & celebrities.

I also extend my best wishes to all participants, delegates, and filmmakers for a wonderful experience at the Cannes Film Festival and Cannes Film Market.

भारत मंडप विश्वस्य सूत्रधार



Indra's dhvaja
auspicious banner



Brahman's kutilika
curved stick of the jester



Varuna's bhringara
golden pitcher &
Kuvera's crown



Saraswati's
visibilty & audibility

BHARAT PAVILION

sutradhara of the world

One of the greatest strengths of contemporary India is her ability to usher her traditional culture and practices into a re-imagined and decolonised modernity- we invite you to the India pavilion to experience her being sutradhara of the world stories, understand how she shapes visual culture, and seek possibilities of collaboration.

The ancient Sanskrit treatise, Nāṭyaśāstra, is perhaps the oldest texts on the performing arts. Estimated to be dated between 200BCE and 200CE, it presents a holistic view on dramatic composition, structure of a play and the constitution of a stage to host it, genres of acting, body movements, make up and costumes, role and goals of an art director, the musical scales, musical instruments and the integration of music with art performance.

It introduces a very peculiar character to the readers, the sutradhara, which loosely translates to a narrator. However, it encompasses a much wider, and prominent position within the text, almost akin to the conductor of an orchestra. As we look at India's presence at Cannes Film Festival, she is

a harbinger of her rich history, and the landscape of creativity which denotes her direction for this year, at an international stage. Much like the India Pavilion at Cannes is an invocation of what she is set to create, and offer this year; the sutradhara, aptly is responsible to create an atmosphere of austerity, and establishes the scenes about to be unfolded.

The motif you see all around the India pavilion, is an abstract representation of the gifts bestowed upon the sutradhara by the Gods after their first performance, "the pleased Indra gave his dhvaja (auspicious banner), Brahman a kutilika (curved stick fit to be used by the jester), Varuna his bhringara (golden pitcher), Surya an umbrella, Siva siddhi (success), and Vayu a fan. Visnn gave a sinhasana (lion seat), Kuvera a crown, and goddess Saraswati gave visibility as well as audibility."

(Manmohan Gosh in his English translation of The Nāṭyaśāstra, 1951, Royal Asiatic Society, Bengal)

DESIGN PARTNER

National Institute of Design, Ahmedabad

ALL WE IMAGINE AS LIGHT

by Payal KAPADIA

Year of production | 2024

Genres | Drama

Countries | FRANCE, INDIA, NETHERLANDS, LUXEMBOURG

Languages | MALAYALAM, HINDI

Duration | 115 mn

Writer | Payal KAPADIA

Cast | Kani KUSRUTI, Divya PRABHA, Chhaya KADAM, Hridhu HAROON

Producer(s) | Julien GRAFF (PETIT CHAOS), Ranabir DAS (Another Birth), Govinda VAN MAELE (LES FILMS FAUVES)

Festival de
Cannes 2024

Official
Competition
Selection



In Mumbai, Nurse Prabha's routine is troubled when she receives an unexpected gift from her estranged husband. Her younger roommate, Anu, tries in vain to find a spot in the city to be intimate with her boyfriend. A trip to a beach town allows them to find a space for their desires to manifest.

SANTOSH

by Sandhya SURI

Year of production | 2024

Genres | Drama, Social issues, Crime

Countries | INDIA, FRANCE, UNITED KINGDOM, GERMANY

Languages | HINDI

Cast | Shahanna GOSWAMI, Sunita RAJWAR

Producer(s) | Mike GOODRIDGE (GOOD CHAOS), Gerhard MEIXNER (RAZOR FILM PRODUKTION), Carole SCOTTA (HAUT ET COURT)

Festival de
Cannes 2024

Un Certain Regard



Newly widowed Santosh inherits her husband's job as a police constable in the rural badlands of Northern India. When a low caste girl is found raped and murdered, she is pulled into the investigation under the wing of charismatic feminist inspector Sharma. In this crime story an ordinary woman moves from housewife to policewoman in one of the nation's most corrupt forces. As she investigates, she begins to experiment with her newly found power within a web of misogyny, casteism and prejudice.

SISTER MIDNIGHT

by Karan KANDHARI

Year of production | 2024

Genres | Black comedy

Countries | UNITED KINGDOM

Languages | HINDI

Writer | Karan KANDHARI

Cast | Radhika APTE, Ashok PATHAK, Chhaya KADAM

Producer(s) | Alastair CLARK (WELLINGTON FILMS LTD), Anna GRIFFIN (GRIFFIN PICTURES), Alan MCALEX (SUITABLE PICTURES)

Under the humid Mumbai nights, a small-town misfit in a newly arranged marriage attempts to navigate an awkward spouse, nosy neighbours and her own feral impulses. Radhika Apte stars in Karan Kandhari's *SISTER MIDNIGHT*, an original, funny and feral story of revenge and breaking the cultural norm.

Directors' Fortnight



SUNFLOWERS WERE FIRST ONES TO KNOW

by Chidanand Naik

Languages | HINDI

Shot by | Suraj Thakur

Editor | Manoj V

Sound | Abhishek Kadam

Producer | Film and Television Institute of India (FTII)

This is a story of an elderly woman who steals the village's rooster, which throws the community into disarray. To bring the rooster back, a prophecy is invoked, sending the old lady's family into exile.

This is the first time a film by a student from 1-year Television course has been selected at the prestigious Cannes Film Festival.

Festival
de Cannes 2024

La Ciné



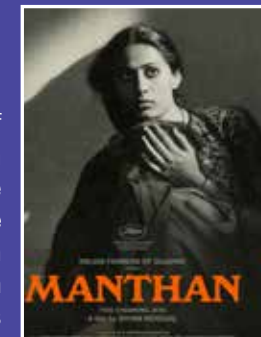
MANTHAN

by Shyam Benegal

The 4K restored version of Manthan (1976), was digitised from the Picture Negative preserved in the collection of NFDC-National Film Archive of India and the sound was digitised from a 35 mm RP from the collection of the Films Heritage Foundation.

Presented by 500,000 farmers and shot in the village of Sanganva, the film *Manthan* (1976) directed by Shyam Benegal was based on a story idea by Dr. Verghese Kurien, one of the lead minds behind the success of the milk producers' cooperative AMUL (Anand Milk Union Limited). Based on the beginnings of AMUL, the film follows the pioneering efforts made by a group of villagers to put together a cooperative society dairy. The film, shot by Govind Nihalani, featured a stellar cast.

Festival
de Cannes 2024
CANNES Classics



IN RETREAT

by Maisam Ali

Country: India, France

Year of production 2024

Production Varsha Productions and Barycenter Films

(Thanikachalam SA)

Co-production Salt for sugar films

Maisam Ali's *In Retreat* explores Ladakh's physical as well as philosophical side through a captivating story. Sometime between late fall and early winter, a man returns home to a small mountain town. In his fifties, always absent and late, having missed his brother's funeral, he lingers on the threshold of the old house - what more can he hope for to delay his arrival by one night?

ACID Cannes



SANTOSH SIVAN

cinematographer

Festival
de Cannes 2024
Pierre Angénieux
Tribute



Celebrated Indian cinematographer Santosh Sivan on May 24 will be honored with the prestigious Pierre Angenieux Excellens award for his outstanding contributions to cinematography at the Cannes Film Festival. This annual accolade recognizes leading international directors of photography at the festival. Some of Sivan's outstanding cinematic works include "Story of Tiblu", "Perumthachan", "Roja", "Aham", "Indira", "Urumi", and "Moha". The recipients of the Pierre Angenieux Excellens award in the past included legendary cinematographers like Philippe Rousselot, Vilmos Zsigmond, Roger Deakins, and Christopher Doyle, among others

BHARAT AT CANNES

MINISTRY OF INFORMATION AND BROADCASTING GOVERNMENT OF INDIA



सत्यमेव जयते

Ministry of Information & Broadcasting
Government of India

WEBSITE

www.mib.gov.in

MINISTER FOR INFORMATION & BROADCASTING

Anurag Singh Thakur

MINISTER OF STATE FOR INFORMATION & BROADCASTING

Dr. L. Murugan

SECRETARY

Sanjay Jaju

ADDITIONAL SECRETARY

Neerja Sekhar

JOINT SECRETARY (FILMS)

Prithul Kumar

DIRECTOR (FILMS)

Armstrong Pame

The Ministry of Information and Broadcasting serves as the custodian of public communication, ensuring that citizens are well-informed about the policies, schemes, and programs of the Government of India. Through a myriad of channels, including print, digital media, and broadcasting platforms, the ministry endeavors to amplify the government's message, making it accessible to citizens across the length and breadth of the nation.

Functionally organized into three distinct sectors - Information, Broadcasting, and Films - the ministry operates at the intersection of governance and media, wielding influence in diverse domains. In the realm of private broadcasting, the ministry formulates policies and regulations to ensure adherence to ethical standards, pluralism, and diversity of content. Simultaneously, it oversees the administration of public broadcasting services through entities like PrasarBharati, thereby fostering a vibrant media landscape that reflects the plurality of Indian society.

The Films Wing of the Ministry occupies a unique position, nurturing India's thriving film industry while championing its global outreach. Governed by the Cinematograph Act, 1952, this wing is entrusted with certifying films for public exhibition and promoting the nation's cinematic offerings on the international stage. From organizing prestigious film festivals

to facilitating co-productions with foreign filmmakers, the ministry endeavors to showcase India's cultural richness and cinematic prowess to the world.

Central to the ministry's efforts in promoting Indian cinema is the National Film Development Corporation Ltd. (NFDC), an apex body dedicated to fostering the holistic development of the Indian film industry. Through its various initiatives, NFDC provides financial assistance to debutant directors, promotes Indian films at international markets, and organizes flagship events like the International Film Festival of India (IFFI), Mumbai International Film Festival (MIFF), NFDC Film Bazaar, a premier platform for showcasing Indian cinema to global stakeholders. Moreover, the establishment of the Film Facilitation Office (FFO) under NFDC's purview underscores the ministry's commitment to streamlining the filmmaking process and positioning India as a preferred destination for filmmakers worldwide.

Complementing these endeavors is the Central Board of Film Certification (CBFC), a statutory body tasked with regulating films for public exhibition in India. Operating under the provisions of the Cinematograph Act, 1952, the CBFC ensures that films adhere to prescribed standards of morality, decency, and public order. With the advent of online certification facilities, the CBFC has embraced digital transformation, streamlining the certification process and enhancing accessibility for

filmmakers.

Further enriching India's cinematic landscape is the Film and Television Institute of India (FTII), an esteemed institution renowned for its commitment to excellence in film and television education. Through its rigorous curriculum and state-of-the-art facilities, FTII nurtures budding filmmakers, equipping them with the skills and expertise to thrive in the industry. Similarly, the Satyajit Ray Film and Television Institute in Kolkata serves as a beacon of professional education, imparting technical proficiency in the art and craft of filmmaking and television production.

Amidst its multifaceted responsibilities, the Ministry of Information and Broadcasting remains steadfast in its commitment to fostering transparency, creativity, and cultural exchange. By harnessing the transformative power of media and entertainment, the ministry continues to shape narratives, amplify voices, and forge connections across diverse communities, thereby catalyzing India's journey towards progress and prosperity.

FILM IN INDIA



Cashback Incentives
Upto

40%

EUR 3,3 MILLION

ENHANCED INCENTIVES BY
MORE THAN 12 TIMES SINCE
NOVEMBER 2023

Silk Route, Sikkim, India

Incentives for Film Production

Federal Cashbacks

Live Shoots

Get upto US\$3.6 Million / 40%
(30% flat cashback, 5% bonus for employing Indian labor,
addl 5% bonus for Significant Indian Content)

Animation and Postproduction Services

Get upto US\$3.6 Million / 35%
(30% flat cashback, addl 5% bonus
for Significant Indian Content)

Top up with State Incentives

Upto US\$ 1.2 Million

Refund of Taxes (GST) levied

Bandra Worli Sea Link, Mumbai, India

FILM IN INDIA

AND GET INCENTIVISED

cashback incentives upto

40%

EUR 3,3 MILLION

additional state incentives
& credit of taxes levied.



The Indian government, recognizing the transformative potential of the film industry, has made significant strides in promoting the Ease of Doing Business (EODB) for filmmakers, both domestic and international. This initiative is part of a broader strategy to elevate Indian cinema on the global stage while stimulating economic growth and cultural exchange. Through a combination of streamlined processes and lucrative incentives, the Ministry of Information and Broadcasting is actively fostering an environment conducive to film production in India.

Film Facilitation Office (FFO)

At the heart of the EODB efforts lies the Film Facilitation Office (FFO), established by the Ministry of Information and Broadcasting. The FFO serves as a one-stop destination for filmmakers, offering online services to obtain filming permissions across India. Through its user-friendly portal, filmmakers can navigate the complex landscape of regulations and bureaucracy with ease, ensuring a seamless experience from script to screen. By leveraging technology and centralizing resources, the FFO has significantly reduced the time and effort required to secure permissions, with an average processing time of just 21 days.

Integration with Invest India

Building on the success of the FFO, the Ministry of Information and Broadcasting has forged a partnership with Invest India, the country's premier investment promotion organization. This

collaboration aims to further enhance the EODB ecosystem for filmmakers by tapping into Invest India's global network and expertise in marketing and outreach. Through Invest India's extensive reach, the FFO aims to attract foreign investment and facilitate international collaborations in the Indian film industry. By aligning incentives with investment promotion, this partnership seeks to unleash the full potential of Indian cinema on the world stage.

Incentivizing International Filmmaking

Central to the EODB strategy is the introduction of a comprehensive set of incentives designed to attract foreign filmmakers to India. Under these schemes, Indian Production Services Companies can claim up to 40% of the qualifying production expenditure incurred in India, with a maximum incentive payout of INR 300 million. These incentives cover a wide range of activities, including live shoots, animation projects, post-production, and visual effects services, making India an attractive destination for international productions.

Salient Features of the Scheme

The incentive scheme encompasses live shoot projects and animation, visual effects, and post-production projects. For live shoot projects, a minimum qualifying production expenditure (QPE) of INR 30 million is required, with additional bonuses for employing Indian labor and incorporating Significant Indian Content. Similarly,

animation, visual effects, and post-production projects require a minimum QPE of INR 10 million, with similar bonus incentives for Significant Indian Content. The application process is streamlined, with interim approval required before the start of production and final approval within 90 days of completion.

Indian Missions as Facilitators

Indian Missions abroad play a crucial role in facilitating filmmakers who wish to commence or finalize their projects in India. These diplomatic outposts serve as vital hubs of support and guidance, providing filmmakers with valuable resources and assistance at every step of the process. Through close collaboration with the Ministry of Information and Broadcasting and other relevant government agencies, Indian Missions offer comprehensive information on filming procedures, regulations, and incentives available in India.

Through its EODB initiatives and incentivized schemes, the Ministry of Information and Broadcasting is laying the groundwork for a vibrant and dynamic film industry in India. By simplifying processes, offering lucrative incentives, and fostering international collaborations, India is poised to emerge as a global hub for filmmaking. With its rich cultural heritage, diverse landscapes, and world-class talent pool, India offers filmmakers a unique and compelling canvas to bring their creative visions to life.

Line Producers to
collaborate with in filming in India



SIMPLIFIED PROCESSES

INCENTIVES FOR PRODUCTION OF FOREIGN FILMS IN INDIA

The Ministry of Information and Broadcasting has introduced comprehensive incentives for film production projects and services executed in India on behalf of foreign entities, encompassing live shoots, animation projects, post-production, and visual effects services. Under this scheme, Indian Production Services Companies can claim up to 40% of the qualifying production expenditure incurred in India, with a maximum incentive payout of Rupees 300 Million/ INR 30 Crore. Here are the Salient Features of the Scheme:

For Live Shoot Projects

- Minimum Qualifying Production Expenditure (QPE) of Rs 3 Crore/ INR 30 Million in India (Nil for Documentaries)
- Incentive Cap of Rs 30 Crore/INR 300 Million, inclusive of:
 - Reimbursement of up to 30% of QPE
 - Bonus incentive of 5% of QPE for employing at least 15% Indian Labor
 - Additional bonus incentive of 5% of QPE for Significant Indian Content
- Eligible International Projects: Feature Films, TV/Shows Series, Web Shows/Series, Documentaries
- Application by Indian Line Producer/ Production Services Company
- Prior Film Shooting Permission mandatory

Application Process

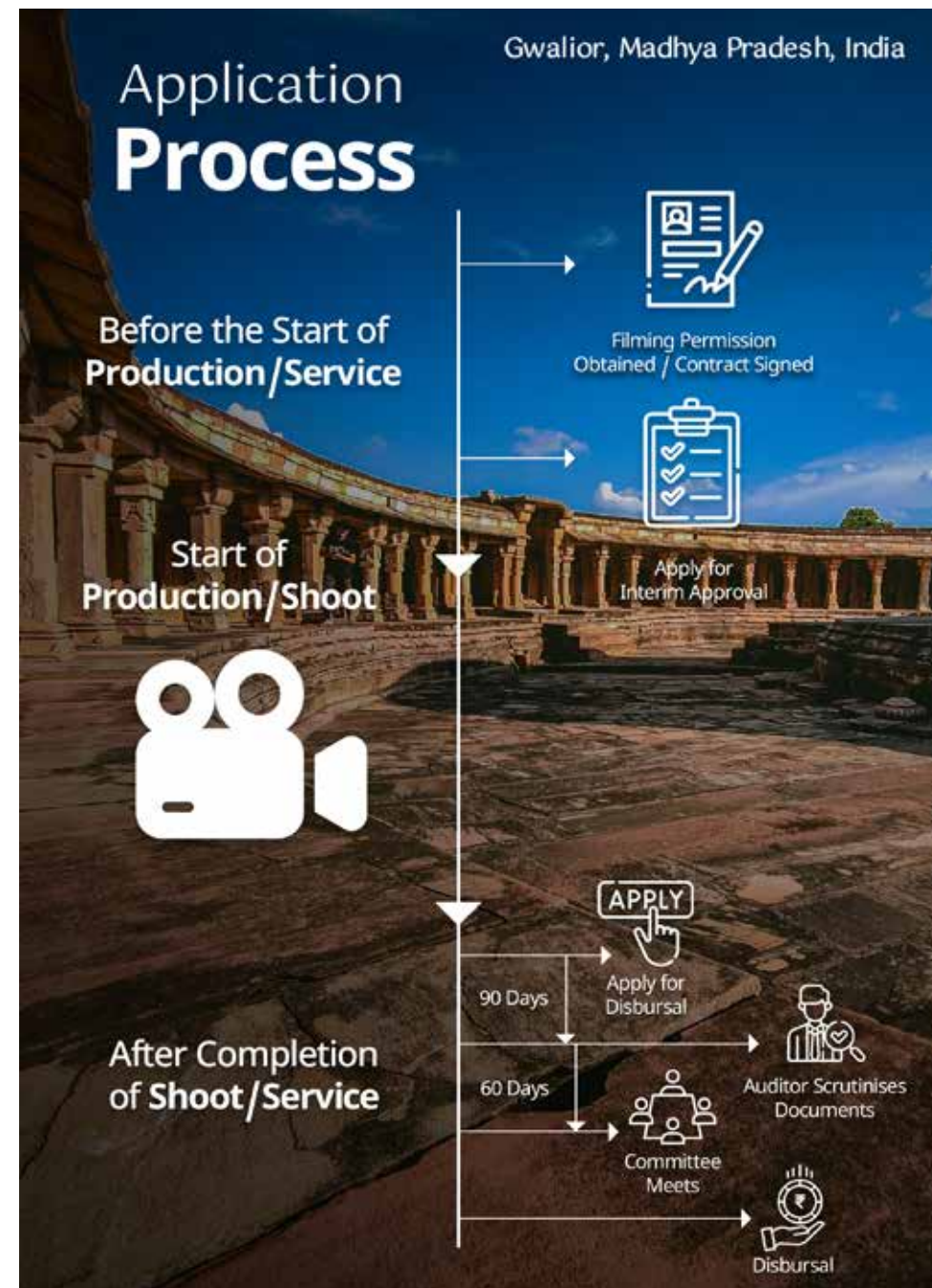
- Interim approval application to Film Facilitation Office (FFO) before commencing film shooting/production
- Final approval and disbursement application within 90 days of production completion in India

Disbursement Milestones

- 90% disbursed on final approval, remaining 10% on submission of final film with credit line and release affidavit
- For Animation, Visual Effects, and Post Production Projects:
 - Minimum Qualifying Production Expenditure (QPE) of Rs 1 Crore/ INR 10 Million in India
 - Incentive Cap of Rs 30 Crore/INR 300 Million, inclusive of:
 - Reimbursement of up to 30% of QPE
 - Additional bonus incentive of 5% of QPE for Significant Indian Content (SIC)
 - Eligible International Animation, Visual Effects, and Post Production Projects
- Application by Indian Post Production, Visual Effects, and Animation Services Company

Application Process

- No prior permission required
- Integrated process with interim approval
- Final disbursement application within 90 days of production completion in India
- Disbursement of 90% of incentive amount on final approval, remaining 10% on submission of proof of credit line incorporation and release affidavit



CO-PRODUCE YOUR NEXT FILM IN INDIA



Co-producing films is an evolving process that merges diverse talents and state-of-the-art technology. It not only grants access to funding but also enhances storytelling and market access. India has been leading bilateral Audio-Visual Co-production Agreements (AVCAs) with key film-producing nations and markets since 2005. With agreements signed with 16 countries, including the recent one with Australia, India has AVCAs with 10 G20 nations, along with EU members like Spain, Portugal, and Poland.

These agreements have been instrumental in facilitating numerous successful films, fostering international collaborations, and broadening the horizons for Indian filmmakers. They provide a platform for sharing expertise, resources, and creative ideas, leading to the production of high-quality content that resonates with audiences worldwide.

In addition to fostering partnerships, the Ministry of Information and Broadcasting has introduced various initiatives to incentivize co-productions and promote the growth of the Indian film industry. One such initiative is the Incentives Scheme, which offers foreign productions in India and co-productions under bilateral treaties reimbursement of up to 30% of their qualifying expenditure in India. This scheme aims to attract more international projects to India, providing financial support and creating a conducive environment for collaboration.

Audio Visual Co-Production agreements have been instrumental in facilitating numerous successful films, fostering international collaborations, and broadening the horizons for Indian filmmakers

Since 2016, the Ministry of Information and Broadcasting has facilitated a total of 27 official co-productions, fostering international collaboration and cultural exchange in the realm of filmmaking. Notably, India has forged strong partnerships with France, with seven official co-productions, showcasing the diversity and richness of cinematic storytelling between the two nations. These collaborations have birthed acclaimed films such as “The Extraordinary Journey of the Fakir,” “Sir,” and “All We Imagine As Light,” resonating with audiences worldwide and exemplifying the success of cross-border filmmaking ventures.

Additionally, India has cultivated fruitful partnerships with other nations, including Canada, Germany, Brazil, China, Russia, Bangladesh, the UK, Spain, and Italy, each contributing unique perspectives and creative insights to the collaborative projects. From the animated fantasy of “Mia and Me – The Hero of Centopia” co-produced with Germany to the riveting drama of “Mujib (Bangabandhu)” with Bangladesh, these official co-productions have not only expanded the horizons of Indian cinema but also fostered deeper cultural understanding and appreciation among global audiences. Through such collaborative endeavors, India continues to strengthen its position as a key player in the global film industry, celebrating diversity, creativity, and the universal language of storytelling.

Moreover, the Co-Production Market, held annually at the Film Bazaar associated with the International Film Festival of India, serves as

a platform for filmmakers to explore potential collaborations, pitch projects, and network with industry professionals. The event facilitates meaningful interactions between Indian and international filmmakers, fostering partnerships that transcend borders and cultural differences.

Recognizing the importance of the post-production sector in enhancing the quality of films, India is actively exploring ways to incorporate post-production, digital, and visual effects activities within the scope of AV Co-production Agreements. By incentivizing post-production activities and offering incentives for filming in India, the government aims to position the country as a hub for post-production services, attracting international projects and boosting the growth of the film industry.

Overall, these initiatives underscore India's commitment to fostering global collaborations, promoting cultural exchange, and facilitating the growth of the Indian film industry on the international stage. Through strategic partnerships, incentives, and supportive policies, India is poised to become a premier destination for filmmakers seeking to co-produce films and leverage the diverse talent and resources available in the country.

Incentives for CoProduction

Federal Cashbacks

Varanasi, Uttar Pradesh, India

Official coproductions under bilateral treaty qualify for 30% (upto Euro 3.3 Million) cashback

Top up with State Incentives
Upto Euro 1.1 Million

CoProduction Agreements



Portugal



Brazil



Israel



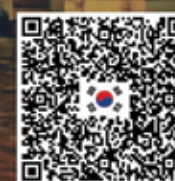
Canada



China



Poland



Korea



Germany



Bangladesh



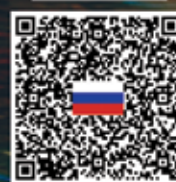
Australia



France



Italy



Russia



New Zealand



United Kingdom



Spain

Scan for text of Co-Production Agreements

SIMPLIFIED PROCESSES

INCENTIVES FOR AUDIO VISUAL CO PRODUCTIONS

The Scheme of Incentives for Official Audio Visual Co-productions with Foreign Countries, overseen by the Ministry of Information and Broadcasting, facilitates collaborative projects between Indian and foreign producers. Eligible formats include Feature Films, Animation Feature Films, Web Shows or Series, Animation Series, and Documentaries. The scheme offers a reimbursement of 30% of the Qualifying Production Expenditure (QPE) incurred in India, capped at INR 300 million/ INR 30 Crore per project, with disbursement prioritized on a first-come-first-served basis within a yearly limit of INR 1.5 billion/ INR 150 Crore. Indian co-producers are required to initiate the application process, involving several stages:

Application for Co-Production Status

- Apply to the Film Facilitation Office (FFO) for grant of co-production status.
- For Documentaries, obtain permission from the Ministry of External Affairs (MEA) before applying to the FFO.

Interim Approval

- Apply for interim approval to the FFO within four weeks of receiving co-production status.
- Submit required documentation, including project details and budget estimates.

1st Disbursal

- Indian co-producers can optionally claim the 1st reimbursement, up to 50% of the eligible amount, after commencing principal photography/production in India and incurring the specified expenditure.

Final Disbursal

- Apply for final disbursal upon project completion, claiming the entire eligible reimbursement amount or the remaining balance (if 1st disbursal was received).
- Submit the necessary forms, including audited financial statements and production details.

Eligibility Criteria

- Projects must hold official co-production status granted by the Ministry of Information and Broadcasting and the relevant foreign authorities under bilateral co-production treaties.
- Only projects granted co-production status after April 1, 2022, are eligible.
- Indian co-producers must meet specified criteria and adhere to the terms outlined in the co-production treaties.

Application and Disbursal Process

- The application and disbursal process involves three stages: interim approval, 1st disbursal, and final disbursal.
- Application forms are available on the FFO website, and applicants must adhere to guidelines set by the Ministry of Information and Broadcasting.

INCENTIVIZED IN INDIA. THREE FILMS MAKE CANNES CUT



© Aboli Maharwade

Payal Kapadia's *All We Imagine As Light* (Official Competition Section) is an official India-France Co-Production

Sandhya Suri's film "*Santosh*," (Un Certain Regard section) India. Casting of extras dressed in fictional police uniforms by director Sandhya Suri and AD team



© Lennert Hillege



Karan Kandhari's "*Sister Midnight*" (Directors' Fortnight)

SIMPLIFIED PROCESSES

INCENTIVES FOR ANIMATION, VFX AND POST PRODUCTION

These incentives aim to boost post-production, visual effects (VFX), and animation services provided in India by Indian companies on behalf of international production entities. Each project is eligible for reimbursement of up to 30% of the Qualifying Production Expenditure (QPE) incurred in India, with an additional bonus reimbursement of 5% for Significant Indian Content (SIC). To qualify for these incentives, projects must meet specific eligibility criteria:

Eligibility Criteria

- Projects must obtain prior/interim approval for incentives after April 1, 2022.
- The entity responsible for production activities in India (the "International Producer") can claim reimbursement through an Indian Post Production Visual Effects and Animation Services (PPA) company.
- The production budget should primarily come from financiers located outside India.
- Minimum QPE requirements for eligibility are set at Rs 1 Crore/ INR 10 Million.
- Projects must involve services physically undertaken in India by an Indian company on behalf of a foreign company.
- Upon project completion, the company applies for final reimbursement within 90 days, submitting necessary documentation such as invoices and Foreign Inward Remittance Certificates (FIRC).
- Both interim and final applications undergo evaluation by relevant authorities, with the decision of the evaluation committee being final.

Disbursement Milestones

90% of the eligible incentives are disbursed upon approval, with the remaining 10% processed upon submission of final credits demonstrating the project's release for public viewing.

Qualifying Production Expenditure (QPE)

- QPE includes expenses related to post-production, VFX, and animation services incurred in India. Certain expenses, such as taxes and audit fees, are excluded from QPE.

These incentives aim to foster collaboration between Indian and international production entities while promoting India as a preferred destination for post-production, VFX, and animation services.

Additional Bonus Incentive (5%)

- Projects meeting specific criteria for Significant Indian Content can receive an additional 5% incentive. Criteria include spending at least 25% of the total budget in India, featuring Indian lead characters or key creative heads, and promoting positive perceptions of India.

Application Process

- The Indian PPA company applies for interim approval within one month of executing the agreement with the foreign production.

Lakshadweep, India

**For more information :
Contact Film Facilitation Office**



Please visit: www.ffc.gov.in,
or Mail us at ffc@nfdcindia.com

NFDC
cinemas of India

भारत सरकार
MINISTRY OF
INFORMATION AND
BROADCASTING

INVEST INDIA
NATIONAL INVESTMENT PROMOTION
& REGULATORY AGENCY

BIG STEPS TO MODERNIZE FILMMAKING AND STOP PIRACY

In a landmark move aimed at revolutionizing the Indian film industry and tackling rampant piracy, the Ministry of Information and Broadcasting, Government of India, has undertaken significant amendments to the Cinematograph Act. This monumental decision, marking the most comprehensive overhaul of the film certification process in over four decades, comes in the wake of escalating losses amounting to Rs. 20,000 crore annually due to piracy.

Modernizing Film Certification for the Digital Age

Under the revamped Cinematograph (Certification) Rules, 2024, India embarks on a transformative journey to modernize its film certification process. Key reforms include the adoption of online certification procedures, age-based certification categories, and enhanced representation of women in certification boards.

The shift towards online certification processes promises improved transparency, efficiency, and accessibility for filmmakers. Additionally, the introduction of age-based certification categories, such as UA 7+, UA 13+, and UA 16+, empowers parents and guardians to make informed decisions about film suitability for young viewers.

The Cinematograph (Certification) Rules, 2024, also introduce measures to expedite the certification process and ensure perpetual validity of certificates issued by the CBFC. A system for priority screening of films has been implemented to eliminate discretion and facilitate urgent certification requests. Additionally, the removal of

Under the revamped Cinematograph Act & Rules, India embarks on a transformative journey to modernize its film sector.

the restriction on the validity of certificates ensures that filmmakers can rely on their certifications for the duration of their films' lifetimes.

Furthermore, the mandate for greater gender diversity in certification boards underscores India's commitment to inclusive decision-making within the film industry. These reforms signify a monumental leap towards creating a more vibrant, transparent, and inclusive environment for Indian cinema.

Cracking Down on Piracy: A Legal Front

Simultaneously, the Ministry of Information and Broadcasting has launched a robust crackdown on film piracy, a persistent threat that annually siphons off up to Rs. 20,000 crore from the industry. The Cinematograph (Amendment) Act, 1952, serves as the legal backbone for this initiative, empowering the Ministry to tackle piracy head-on.

Central to this anti-piracy campaign is the appointment of Nodal Officers tasked with swiftly addressing piracy complaints and directing intermediaries to remove pirated content from digital platforms. These officers play a pivotal role in facilitating prompt action against copyright infringement, offering a lifeline to the film industry grappling with significant losses.

The amended provisions of the Cinematograph Act introduce stringent penalties, including imprisonment and fines, aimed at deterring

potential infringers. Original copyright holders or their authorized representatives can now lodge complaints with Nodal Officers to initiate takedown procedures, ensuring expedited action against piracy.

By aligning with existing laws such as the Copyright Act, 1957, and the Information Technology Act, 2000, India reinforces its commitment to safeguarding intellectual property rights and fostering a conducive environment for creative expression.

A New Dawn for Indian Cinema

As India embarks on this dual journey of modernizing film certification and combating piracy, it paves the way for a brighter future for Indian cinema. With streamlined certification processes, enhanced representation, and robust anti-piracy measures, the Indian film industry is poised to thrive in the digital age, ensuring that creativity continues to flourish and audiences worldwide can enjoy a diverse array of cinematic experiences.

This holistic approach, encompassing both modernization and enforcement, underscores India's resolve to safeguard its cultural heritage and promote innovation in the ever-evolving landscape of global cinema. Through these pioneering initiatives, India sets sail towards a new dawn of cinematic excellence, poised to leave an indelible mark on the world stage.

POLICY INITIATIVES

AVGC

The AVGC-XR sector stands as a pivotal driver for India's media and entertainment industry, with the government actively supporting its growth through robust policy initiatives. Recognizing the sector's potential, the Government of India has designated audiovisual services as one of the 12 Champion Service Sectors and introduced key policy measures to foster its development.

The Ministry of Information and Broadcasting has spearheaded efforts to lay a solid digital foundation for the AVGC sector, including the establishment of an AVGC Task Force. This task force engaged in extensive consultations with stakeholders and formulated a comprehensive set of recommendations to promote sustained growth in the sector. Among these recommendations were incentives and policy interventions aimed at bolstering animation, visual effects, gaming, and comics, such as a 30% post-production spend incentive and measures to attract larger budget productions through co-production agreements.

To further propel growth in the AVGC-XR sector, the Ministry of Information and Broadcasting released a Model State Policy on AVGC-XR for states to draft their own policies. Each state is encouraged to implement this policy in accordance with relevant Union and state laws and policies, with a focus on effective implementation through a designated nodal body and implementation framework.

These policies and interventions have led to the flourishing of the AVGC sector in India, attracting investment and attention from both domestic and international players. India has emerged as a major

hub for AVGC content creation and production, boasting a wealth of talent and resources to support its continued growth.

In addition to fostering the AVGC-XR sector's growth, the Indian government has rolled out enticing incentive schemes for international film projects, including those involving animation, post-production, and visual effects services. Managed by NFDC and administered by the Film Facilitation Office (FFO), these schemes aim to attract international filmmakers and encourage collaborations through official co-productions. Eligible production companies can claim up to 35% of the qualifying production expenditure incurred in India, with an enhanced cap of INR 300 million.

These incentives, coupled with streamlined application processes and comprehensive support, position India as a preferred destination for international animation and visual effects projects, reinforcing its status as a global powerhouse in the AVGC industry.

The establishment of the National Center of Excellence (NCoE) in AVGC XR has been a policy vision of the government, aiming to elevate India's prowess in these fields to global standards. NCoE is to be set up at Mumbai later this year, which will be a collaborative effort between the government and industry to emerge as a premier institution for AVGC education and training in India. NCoE aims to refine and structure training programs to ensure that India's skilled workforce meets international benchmarks, thereby enhancing global employability and competitiveness.

COPYRIGHT AND

IP PROTECTION

India is making significant strides in safeguarding the intellectual property (IP) rights of creators and combating film piracy, ensuring a vibrant and sustainable ecosystem for the entertainment industry. The approval of the Cinematograph (Amendment) Bill 2021 by the Union Cabinet marks a pivotal step towards enhancing copyright protection in the film sector. This legislation empowers the government to take stringent action against websites illicitly distributing pirated films, thereby deterring piracy and preserving the integrity of creative works.

Crafted in consultation with industry stakeholders and drawing from global best practices, the bill reflects India's commitment to curbing piracy and promoting lawful distribution channels. In addition to punitive measures, the legislation introduces age-based film classifications, offering parents guidance on age-appropriate content consumption and fostering uniformity in film categorization across platforms. This initiative not only safeguards viewers but also upholds the ethical standards of content dissemination.

The amended legislation imposes severe penalties, including imprisonment of up to three years and fines of up to Rs 10 lakh, on individuals engaged in unauthorized film recording and distribution. Such stringent measures underscore the government's resolve to protect the interests of content creators and uphold the sanctity of intellectual property rights. By deterring piracy, these provisions ensure that creators receive fair compensation for their artistic endeavors, incentivizing innovation and creativity in the film industry.

Furthermore, the government is actively collaborating with industry stakeholders to raise awareness about the detrimental effects of piracy on the entertainment sector and the economy at large. Through targeted campaigns and educational initiatives led by the Ministry of Information and Broadcasting, the public is sensitized to the importance of respecting intellectual property rights and supporting legitimate avenues for content consumption. These efforts foster a culture of accountability and ethical conduct, reinforcing India's commitment to combating piracy comprehensively.

In tandem with legislative measures, India has undertaken multifaceted initiatives to streamline the certification process for films and enhance the efficacy of the Central Board of Film Certification (CBFC). These reforms aim to bolster the regulatory framework governing the film industry, ensuring transparency and accountability in content evaluation and classification. By strengthening institutional mechanisms, India endeavors to uphold the integrity of its vibrant film ecosystem and preserve the cherished tradition of cinematic storytelling.

India's proactive approach to copyright and IP protection underscores its unwavering commitment to fostering a conducive environment for creativity, innovation, and responsible content dissemination. Through legislative reforms, awareness campaigns, and institutional enhancements, India is poised to emerge as a global leader in promoting and safeguarding intellectual property rights in the film industry, paving the way for sustained growth and prosperity in the creative landscape.

WORLD AUDIO VISUAL & ENTERTAINMENT SUMMIT

India is one of the largest and perhaps the most diversified content producers in the world. At heart it aims to entertain, while at the same time the industry has embraced diversity and has continued to innovate. Be it our movies or any form of content across platforms, news, sports, OTT, Indian content has already left an indelible mark on the world.

India can become a high quality and cost-efficient content creation hub for the world. Our large talent pool, both in front of and behind the cameras, our pre and postproduction facilities, expertise in animation, VFX, back-office operational excellence and high levels of connectivity are bound to help drive the Indian M&E sector grow globally. India is already seen as a hub for animation and VFX and the world has recognized its potential. Media and Entertainment Industry is recognized as one of the champion sectors by the Government of India.

To facilitate the same, the Ministry of Information and Broadcasting, Government of India will be organizing the first World Audio Visual & Entertainment Summit (WAVES), a critical marquee event that will eventually shape the future of India's M&E industry. With the global M&E industry reaching a staggering revenue of US\$2.32 trillion and India's market size showing potential for growth, this summit will offer a strategic platform to capitalize on this dynamic landscape. Advertising, gaming, content production, animation, and music segments are all witnessing significant growth, highlighting the immense opportunities for India to expand

its share of the global market. Strategic collaborations and partnerships in content production, global coproduction, and financing are crucial for India to unlock new prospects and drive revenue growth. Additionally, the summit can address key challenges such as talent gap bridging, localization services, and the creation of valuable content IPs.

Key Objectives of World Audio Visual and Entertainment Summit for Indian Media and Entertainment Industry:

- ❖ Facilitating global collaborations and investments in media and entertainment sector to boost trade and create employment opportunities
- ❖ Promoting co-productions between Indian and global producers to develop diverse, high-quality content for global audiences, establishing India as a global content hub
- ❖ Encouraging global exchange of ideas, stories, and scripts between content creators and producers to enhance India's presence in the global media market
- ❖ Generating policy recommendations to support growth, innovation, and investment in the M&E sector, strengthening India's position as a global M&E leader
- ❖ Encouraging global exchange of ideas, stories, and scripts between content creators and producers to enhance India's presence in the global media market

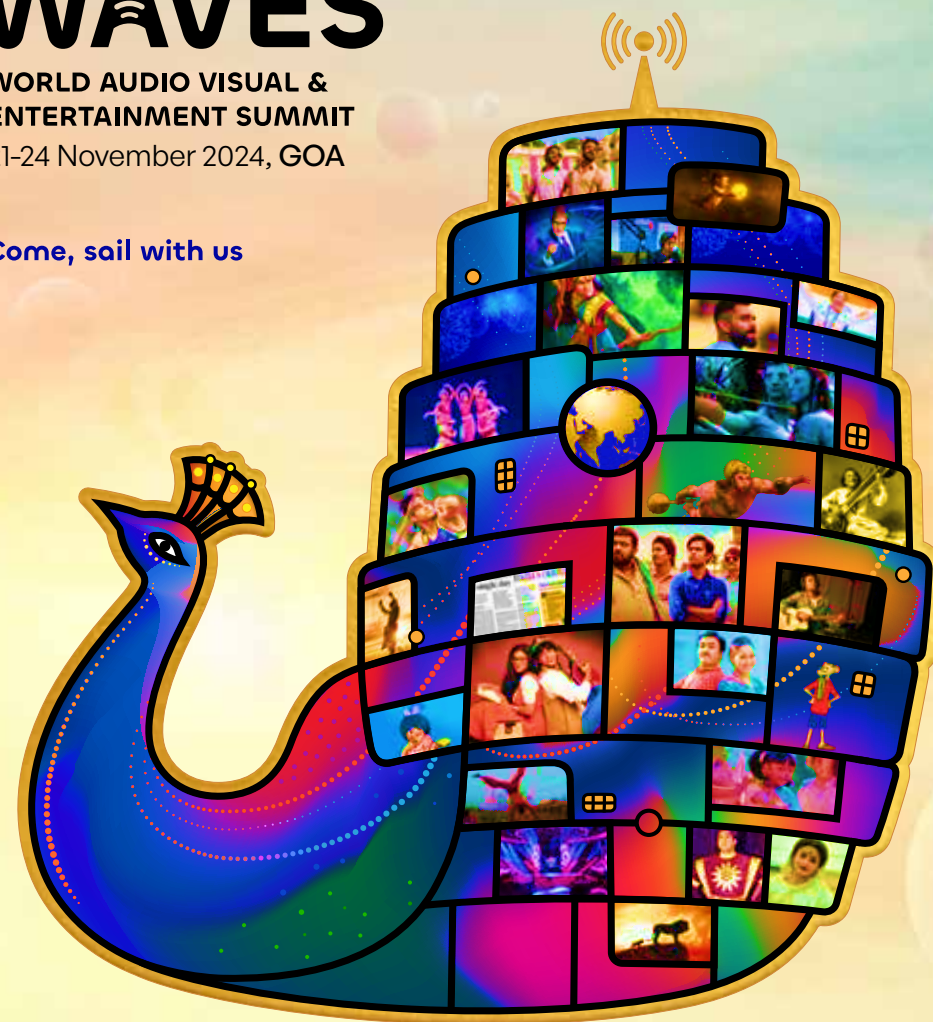
SAVE THE DATE

WAVES

WORLD AUDIO VISUAL & ENTERTAINMENT SUMMIT

21-24 November 2024, GOA

Come, sail with us



BHARAT@CANNES



20-28 NOV
2024
GOA



International Film Festival of India

Celebrate the joy of cinema





IFFI DESIGN CONCEPT

KOLAMS OF INDIA

Inspired by the legend of the peacock dancing to welcome rain showers, the poster puts the peacock dance at centre to celebrate film, combined with a special Indian tradition that is a symbol of welcome. Across India, diverse communities engage in the art of floor patterns called kolam in the south, rangoli in the north and arpana in Bengal, and so on. These intricate patterns adorn the entrance of homes, especially during festivals. Traditionally made of rice flour, the kolam also symbolises the cycle of life: they are consumed by birds or wiped off by the end of each day.

Rangoli art exhibits cultural variations, just like the art of cinema in India draws from every region to create diversity in expression. The motifs chosen from across the North, South, East, West and Central parts of the nation will embellish the peacock's feathers — a warm invitation that celebrates the nature of film, its ephemeral beauty and joy. Just like film, the art of making a kolam is a rite of passage which is joyful and transient, involving the most elaborate details.

Alpana, Uttarakhand

Northern India

Alpana or Alpana, is a traditional folk art form practiced in the Indian state of Uttarakhand, particularly in the Kumaon and Garhwal regions. It holds deep cultural and spiritual significance and is an integral part of various rituals, ceremonies, and festivals in the region. The patterns often incorporate sacred symbols and motifs inspired by Hindu mythology and religious beliefs.



Aripa, Bihar

Eastern India

In Aripa art, intricate patterns and motifs are created directly on the ground using rice paste or powdered rice mixed with natural pigments. These designs are typically geometric or floral in nature, featuring symmetrical arrangements and vibrant colors that symbolize fertility and growth alongside festivity, unity and harmony.



Muggu Kolam

Southern India

The Muggu kolam tradition is widely practiced in Southern India, particularly in the states of Tamil Nadu, Andhra Pradesh, Telangana, and Karnataka. The patterns and forms must be drawn in the traditional context to be auspicious and to welcome prosperity into the household.

The pulis (dots), straight line, circle, triangle and square, have symbolic values and represent the basic energies of the universe.



Warli, Maharashtra

Western India

The indigenous Warli art form plays a significant role in the Warli community's cultural expression — the paintings typically represent a spirit of togetherness and community bonding. The geometric patterns and figures symbolize the harmony and unity among the Warli tribe, reflecting their close-knit social structure.



Madana, Madhya Pradesh

Central India

Madana art, also known as Mandana or Madhubani, is a traditional form of floor and wall painting practiced in the Indian state of Madhya Pradesh, particularly among the tribal communities such as the Bhils and the Gond.

It incorporates geometric patterns, lotus flowers, birds, and animals that are symbols of protection, fertility, and prosperity. These symbols are believed to bring blessings and ward off evil spirits.



राष्ट्रीय डिजाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD



Ministry of Information
& Broadcasting
Government Of India



55th IFFI INTERNATIONAL FILM FESTIVAL OF INDIA, GOA

20th - 28th November, 2024

Celebrate the Joy of Cinema

Started in 1952, IFFI has established itself amongst the most important film events across the globe. It is the only film festival in South Asia that is accredited by International Federation of Film Producers' Associations (FIAPF) in the Competitive Feature Films Category.

IFFI is an annual event organized by National Film Development Corporation of India Ltd (NFDC), Ministry of Information and Broadcasting, Government of India in collaboration with the State Government of Goa through Entertainment Society of Goa (ESG) and the Indian Film Industry.



Festival Programmes in Brief

01. **International Competition** – A selection of 15 acclaimed feature films representing the emerging trends in the aesthetics of film as envisioned by masters and young voices alike.
02. **Competition for ICFT-UNESCO Gandhi Medal Award** – Given to a film which reflects the ideals promoted by UNESCO; especially – Tolerance, Intercultural Dialogue and Culture of Peace.
03. **Competition for Best Debut Feature Film of a Director** – Collection of fiction feature debuts that exemplify what the next generation of filmmakers are envisioning onscreen.
04. **Non-Competition (Cinema of the World & Other Curated Special Presentations)** – IFFI's official selection of contemporary international feature films across techniques, aesthetics, concepts and global diversity.
05. **Festival Kaleidoscope** – Exceptional films from veteran filmmakers, and the critically acclaimed hits from the other international film festivals of the year.
06. **Indian Panorama** – A collection of feature and non-feature films of cinematic, thematic and aesthetic excellence, in different Indian languages (English-subtitled), selected by the Indian Panorama Jury.
07. **Special Screenings/Gala Premieres** – Opening, Mid-fest and Closing Films, along with daily Premieres of highly anticipated titles.
08. **Gala Opening and Closing Ceremonies** and daily Red Carpet events, networking and media events.
09. **Country Focus** – IFFI's presentation of contemporary films from a focus country, an annual collaboration between IFFI & global film industries.
10. **Masterclasses and Panel Discussions.**
11. **Creative Minds of Tomorrow** – 75 young Indian talents selected after a rigorous competition, chosen based on their proficiency and promise in different areas of filmmaking.

**Entries for the Competition
sections are now open**

**Last date for submission
August 31, 2024.**

■ Eligibility

- English subtitled – Minimum duration 70 mins.
- Films completed between September 1, 2023 and August 31, 2024.
- Films entering for International Competition should not have been released physically in India or presented in any other Indian Film Festival(s) or shown virtually on any platform including OTTs. Indian Films for International Competitions are selected through Indian Panorama for which entries are invited separately.
- Entry form link:
<https://filmfreeway.com/InternationalFilmFestivalofIndiaIFFI-Goa>

■ Awards@IFFI

- Best Film – Golden Peacock, Certificate, INR 40,00,000/- (\$47895 approx)
- Best Director – Silver Peacock, Certificate, INR 15,00,000/- (\$17960 approx)
- Best Actor (Male) – Silver Peacock, Certificate, INR 10,00,000/- (\$11973 approx)
- Best Actor (Female) – Silver Peacock, Certificate, INR 10,00,000/- (\$11973 approx)
- Special Jury Award – Silver Peacock, Certificate, INR 15,00,000/- (\$17960 approx)
- Best Debut Feature Film, Director – Silver Peacock, Certificate, INR 10,00,000/- (\$11973 approx)

About Goa

The beach state of Goa is the most popular tourist destination of western India. Its long history as a Portuguese colony prior to 1961 is evident in its well preserved 17th-century churches. Goa is also known for its beaches, ranging from popular stretches at Baga and Palolem to those in laid-back fishing villages such as Agonda. Goa is well connected by road and railways to every part of India and its two international airports connect it to all major cities of India and the world.



Brillante Mendoza : Masterclass on Film Direction



Satyajit Ray Lifetime Achievement Award to Michael Douglas



Dylan Douglas, Catherine Zeta-Jones, and Michael Douglas at Red Carpet



Cast & Crew of the film 'Fight Like a Girl' on the Red Carpet



Red Carpet Interaction with Stuart Gatt (Director), Jonathan Katz & Mark David (Producers) of Opening Film : 'Catching Dust' (UK)



Diman Zandi, actress from the film 'Melody' on the Red Carpet



75 Creative Minds : Nurturing young talent@IFFI



A still from Closing Film : 'The Featherweight' directed by Robert Kolodny (United States)



For details, visit the festival website: www.iffigoa.org

Follow us on: @iffigoa @IFFIGoa @IFFIGoa

BHARAT AT CANNES

FILM BAZAAR

**20
24**

NOV 20-24

NFDC
cinemas of india



18TH EDITION
FILM BAZAAR

ABOUT



NATIONAL FILM DEVELOPMENT CORPORATION LTD.

NFDC works towards fostering excellence in films across formats and genres by empowering new talents across diverse Indian languages and ensuring their work reaches audiences both domestically and internationally.

FILM BAZAAR

Film Bazaar is South Asia's largest film market, which is held annually alongside the International Film Festival of India (IFFI) in Goa, India. It promotes the Indian film sector internationally to enable collaborations in the realm of film festivals, production and distribution between the South Asian filmmakers and International film fraternity

Film Bazaar Verticals - Co-Production Market, Viewing Room, Work In Progress Lab, Knowledge Series, Market Screenings, Producer's Workshop, Script Writers' Lab.



KNOWLEDGE SERIES

The Knowledge Series consists of specially curated presentations, lectures, panel discussions and Master classes with key decision makers and market drivers of the industry. Covering topics like content evolution, distribution platforms, co-production opportunities, international collaborations, and navigating festivals and markets. Speakers include business unit heads, executives, aggregators, and content providers from global organizations

CO-PRODUCTION MARKET

A platform for curated projects with South Asian themes to find financial and artistic support. 20 Feature film projects and 10 Documentaries were presented at the 17th edition of Film Bazaar in 2023.

WORK - IN- PROGRESS LAB

The Work-in-progress Lab (WIP) gives selected filmmakers a chance to screen the rough cut of their film to an eminent panel of International Advisors, which include a film festival director, producers, world sales agent and an editor. It includes both Feature Films and Documentaries (Non Feature).

VIEWING ROOM

The Viewing Room at Film Bazaar is a Video Library (VR) platform to showcase recently completed or post-production films from India and South Asia seeking film festivals, distribution partners, and finishing funds. It serves as a bridge between Sellers (filmmakers) and Buyers (programmers, distributors, sales agents, and investors) globally. Buyers can watch films in a secure platform, access details and contact filmmakers, ensuring a safe space for unreleased works.

MARKET SCREENING

Market Screenings serve as pivotal platforms for filmmakers to present their work to industry professionals globally, facilitating networking and forging distribution deals. Film Makers can book screenings in specially set up digital theatres at the market.

SCRIPT WRITERS' LAB

The Screenwriters' Lab is an annual programme that offers screenwriters the opportunity to experiment with and explore their screenplays under the mentorship of acclaimed international script and industry experts. Held in collaboration with Film Bazaar, the lab also introduces participants to global industry norms and practices. Additionally, the lab trains the participants to pitch and present their projects to domestic and international producers and investors.

PRODUCERS' WORKSHOP

The Producers' Workshop is an extensive five-day, closed-door program designed to cover all aspects to mobilize a film project for producers, entrepreneurs and filmmakers. The program is ideal for delegates/participants who have a potential project.

COUNTRY AND STATE FILM OFFICE

State and Countries can showcase their locations and attractive incentives for filming at the Film Officers of the Bazaar.

TECH AND VFX PAVILION

VFX and Tech Pavilion showcases some of the most dynamic, immersive, and cutting-edge advances in filmmaking technology in the fields of animation, visual effects, virtual reality, and CGI in India and abroad. Exhibitors have the opportunity to book their space and create captivating experiences for attendees.

MARKET STALLS

The Market Stalls in the Industry Pavilion of Film Bazaar is aimed towards serving as a vibrant hub for networking, collaboration, and business opportunities within the film industry. It facilitates meaningful interactions among key stakeholders, including filmmakers, production companies, studios, buyers and sellers' distributors, and service providers, both from India and abroad. The pavilion's activities are centred towards B2B meetings, connecting filmmakers and producers with potential investors, distributors, and collaborators.



FILM BAZAAR
EXHIBITION LAYOUT

COUNTRY & STATE OFFICE



PREMIUM PACKAGE



FILM OFFICE SPACE FOR 5 DAYS
(November 20 - 24, 2024)

- Film Bazaar Accreditation for 3 persons
- 1 Single Occupancy Room (November 20-24, 2023 - 5 Nights)
- 1 Dedicated Knowledge Series session
- 3 Key branding spots at the Bazaar venue (1 Nos 16'x8' and 2 Nos 8'x8')
- 2 Full Page Market Guide Ad (Double Spread)
- Logo presence in all the collaterals

1 Film office will include:

- 2 Discussion tables
- 8 Chairs
- 1 Nos 55 inch TV on Stand
- 2 Nos Single Seater Sofa
- 1 Nos 55 inch TV on Stand
- 3 Side Soft Branding (Print on Frame) inside the office
- 4 Plug Points

INR 25,00,000
(INR 2.5 MILLION)

4

COUNTRY & STATE OFFICE



PREMIUM LITE PACKAGE



FILM OFFICE SPACE FOR 5 DAYS
(November 20 - 24, 2024)

INR 15,00,000
(INR 1.5 MILLION)

STANDARD PACKAGE



FILM OFFICE SPACE FOR 5 DAYS
(November 20 - 24, 2024)

- 1 Discussion tables
- 4 Chairs
- 1 Nos 55 inch TV on Stand
- 2 Plug Points

INR 5,00,000
(INR 500 THOUSAND)

5

TECH PAVILION STALLS



PREMIUM - TB

DELIVERABLES:

- Raw Space of 4m x 4m to be given to the sponsors
- Amenities provided -Power 3kva
- Wifi Connection
- Website Listing
- Access to Meeting Scheduler
- 5 x Exhibitor Badges

INR 10,00,000
(INR 1 MILLION)

STANDARD - TA

DELIVERABLES:

- Raw Space of 3m x 3m to be given to the sponsors
- Amenities provided - Power - 3kva
- Wifi Connection
- Website Listing
- Access to Meeting Scheduler
- 3x Exhibitor Badges

INR 5,00,000
(INR 5 HUNDRED THOUSAND)

6

MARKET STALLS



PREMIUM STALLS

DELIVERABLES:

- Octurnum stall - 3mt x 6 mt
- 3m x 6m Printed Panels - 4 nos
- Front Printed Facia name x 2
- 50 inch tv on stand
- Discussion Tables x 1 nos Seating
- Chairs x 6 nos Plug points x 2
- Registration Table x 1
- Brochure Stand x 1
- Wifi connectivity
- Website Listing Access to meeting Scheduler
- 3 x Exhibitor Badges

INR 5,00,000
(INR 5 HUNDRED THOUSAND)

PREMIUM LIGHT STALLS

DELIVERABLES:

- Octonorm stall - 3m x 3m
- Printed Panels - 3 nos Front Printed Facia name x 1
- 42 inch tv on stand Discussion Tables x 1 nos
- Seating Chairs x 6 nos
- Plug points x 2
- Registration Table x 1
- Brochure Stand x 1
- Wifi connectivity
- Website Listing Access to meeting Scheduler
- 2 x Exhibitor Badges

₹ 3,00,000
(INR 3 HUNDRED THOUSAND)

7

KNOWLEDGE SERIES & VIEWING ROOM



Over the years, well-acclaimed films such as Lunch Box, Margarita With A Straw, Chauthi Koot, Qissa, Ship of Theseus, Titli, Court, Anhe Chode Da Daan, Miss Lovely, Dum Lagake Haisha, Liar's Dice and Thithi have been through one or more program of the Bazaar.

KNOWLEDGE SERIES

STATUS OF "POWERED BY" SPONSOR FOR THE KNOWLEDGE SERIES VENUE

- Powered by Mention in all Communication related to Knowledge Series
- 1 session organised for the sponsor
- Logo in Venue Branding
- Logo in Event Collaterals
- Logo in Film Bazaar Website
- 2 Nos 8x16 Banner Brandings in Venue
- 2 Nos 8x8 Banner Brandings in Venue
- Logo in Press Backdrop
- Emcee mention during various announcements.

INR 50,00,000
(INR 5 Million)

VIEWING ROOM

Opportunity to brand the viewing room with "Powered by Status"

- Sponsor Wall paper on all Screens
- Mention as "Viewing room Powered by" in Event Signage
- Logo on Website
- Logo in Event Collaterals

INR 10,00,000
(INR 1 Million)

9

SUCCESS STORIES

- Heirloom by Upamanyu Bhattacharyya - Film Bazaar's co-production animation project selected for the HAF goes to Cannes section.
- Girls will be Girls by Shuchi Talati - World Premiere at Sundance Film Festival, 2024- Won The Audience Award in the World Cinema Dramatic Category and the Special Jury Award for Acting for lead actor Preeti Panigrahi.
- Schirkoa - In lies we trust by ishan Shukla - World Premiere at International Film Festival of Rotterdam (IFFR) 2024
- In the Belly of a Tiger by Siddhartha Jaitia World Premiere - 73rd Berlin International Film Festival 2024 (Forum section)
- Follower by Marshad Nalawade - World Premiere at International Film Festival of Rotterdam (IFFR) 2023,
- Shivamma by Jai Shankar - World Premiere at Busan International Film Festival 2022
- Paka (River of Blood) by Nithin Lukose - World Premiere at Toronto International Film Festival 2021
- Shankar's Fairies by Irfana Majumdar - World Premiere at Locarno Film Festival 2021
- EK Jagah Apni by Ektara Collective - World Premiere at Tokyo International Film Festival 2022
- Manikbabur Megh (The Cloud & The Man) by Abhinandan Banerjee - PÖFF | Tallinn Black Nights Film Festival, 2021
- Hadinelentu by Prithvi Konanur - World Premiere at Busan International Film Festival (Disecok Competition) 2022
- Sultana's Dream by Isabel Herguera - World Premiere at San Sebastián International Film Festival 2023 and won the Irizar Basque Film Award at the San Sebastian Film Festival 2023

NETWORKING SESSION & MARKET SCREENINGS

NETWORKING SESSION

SLOT 20 TO 24TH NOVEMBER
(7PM - 9PM)

- Opportunity to host an official networking dinner at NDFC Film Bazaar
- Branding as "Networking Session Hosted by"
- To include venue designated by NDFC at the Film Bazaar Site plus Food and Beverage as per standard package* for Film Bazaar.
- All other costs including special menu, if required to be borne by the sponsor directly.
- Mention in the NDFC program, on all media as an official event, with the "Networking session Hosted by Sponsor Name" tag.
- No other official programming will be held during the dinner slot.
- Logo in Event Website
- Emcee Mentions during program announcement.
- All promotion material to be pre-approved by NDFC.
- One banner branding 8x8 in Venue.

INR 20,00,000
(INR 2 Million)

MARKET SCREENING

Advertising options - 30 Second Sponsor Film to be player in all 3 screening rooms prior to the start of every screening (4 Slots per day)

INR 3,00,000
(INR 300 Thousand)

10

OTHER OPPORTUNITIES

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BRANDING & DIGITAL
ADVERTISING

| | |
|--|---------------------------------|
| • 8ft x 8ft Printed Banner | INR 30,000 (INR 30 Thousand) |
| • 16ft x 8ft Printed Banner | INR 45,000 (INR 45 Thousand) |
| • 2ft x 6ft - Hanging Scrolls placed in Tech Pavilion & Market Space | INR 15,000 (INR 15 Thousand) |
| • 30 Sec Vertical Add Play in Digital Signage | INR 90,000 (INR 90 Thousand) |



GLIMPSES
OF FILM BAZAR



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BHARAT AT CANNES



MIFF DESIGN CONCEPT

The Mumbai International Film Festival seeks to celebrate people and their stories; the built environment interacting with the humane, the colors and the patterns coming together to create a phantasmagoria of reality and fantasy. Focusing on documentaries, animation and short films, the festival takes inspiration from the context it is located in - the moment created between the iconic Gulshan Mahal and the contemporary glass building serves to provide the creative inspiration for the various colors, textures and patterns sprouting forth in the festival design.

By seeing the extraordinary in the ordinary, the design will play with colors, textures, materials and scale to create a festival that is inspiring to be a part of, along with exuding joyous celebration of talent from around the world. However, the design element which brings it all together, just like what breathes life into architecture, is the people, who are invited to come in, and be a part of this visual cacophony; pulsating with the beat of the city.

People that are living,
With stories of their own.
They have a **rhythm**,
And to time it is known.
Tick tock, the time it flows
Chaos and order, both shows.
By people that are living,
With stories of their own.

MIFF

A GATEWAY TO GLOBAL RECOGNITION

Under the auspices of the National Film Development Corporation (NFDC) and the Ministry of Information and Broadcasting, the 18th Mumbai International Film Festival (MIFF) is slated to take place from June 15 to June 21, 2024. Renowned as the oldest and most expansive film festival for non-feature films in South Asia, MIFF stands as a pivotal juncture for Indian documentary filmmakers to attain international acclaim.

Honoring Filmmaking Craft

At the heart of MIFF lies a dedication to honoring excellence in the cinematic craft. A distinguished committee, helmed by the Secretary of the Ministry of Information and Broadcasting and composed of eminent figures from the film industry, oversees the festival's proceedings. Films vying for recognition at MIFF undergo rigorous selection processes by esteemed juries, with awards spanning various categories, including the esteemed Best Film of the Festival award, accompanied by a notable cash prize and distinction. The competition section encompasses two distinct categories: the International Competition and the National Competition, each offering a platform for filmmakers to showcase their work on a global scale. Notably, MIFF 2024 prohibits entries previously screened or entered at the festival, alongside animation feature films and content tailored for television or digital platforms.

MIFF 2024:

A Milestone in Global Cinema

MIFF 2024 heralds several significant milestones, solidifying its significance within the global film landscape. A pioneering addition to this year's festivities is the Documentary

Film Bazaar, an innovative platform facilitating project pitches, collaborative ventures, and avenues for accessing funding. Comprising the Doc Co-Production Market (Doc CPM), the Doc Viewing Room (Doc VR), and the Doc Work-In-Progress Lab (Doc WIP), the Bazaar offers filmmakers unparalleled opportunities for networking and growth. It serves as a nexus for creative exchange and exploration, fostering collaborations that transcend geographical boundaries.

Meet and Learn from the Best

Beyond its role as a showcase for cinematic excellence, MIFF serves as a nucleus for industry networking and collaboration. Through master classes, workshops, and panel discussions, filmmakers engage with seasoned professionals, enriching their understanding of contemporary trends and technological advancements in cinema. Off-campus screenings further extend the festival's reach, bringing award-winning films to audiences across India and nurturing a deeper appreciation for non-feature films.

Ready for the Future

Rooted in its inception as the Bombay International Film Festival (BIFF), MIFF has burgeoned into a dynamic platform celebrating the diversity and innovation inherent in non-feature filmmaking. With a renewed emphasis on documentary filmmaking and an unwavering commitment to talent development, MIFF continues to push the boundaries of cinematic expression. As Indian documentaries captivate audiences worldwide, MIFF remains at the forefront, showcasing the best that Indian cinema has to offer to a global audience.

MIFF 2024 at a Glance

- Distinguished committee led by the Secretary of the Ministry of Information and Broadcasting
- Rigorous selection process by esteemed juries
- Two distinct categories: International Competition and National Competition
- Prohibition on entries previously screened at MIFF, animation feature films, and content for television or digital platforms
- Introduction of Documentary Film Bazaar
- Platform for project pitches, collaborations, and funding
- Comprises Doc Co-Production Market (Doc CPM), Doc Viewing Room (Doc VR), and Doc Work-In-Progress Lab (Doc WIP)
- Master classes, workshops, and panel discussions
- Engagement with seasoned professionals
- Enriching understanding of contemporary trends and technological advancements
- Off-campus screenings extending festival reach across India
- Rooted in Bombay International Film Festival (BIFF)
- Emphasis on documentary filmmaking and talent development
- MIFF remains forefront in promoting Indian documentaries worldwide

MIFF 2024 stands as a beacon of artistic innovation and cultural exchange, offering filmmakers an unparalleled platform to showcase their talents and engage with a global audience.

NATIONAL FILM DEVELOPMENT CORPORATION

The Ministry of Information and Broadcasting has transferred the mandate of production of documentaries and short films, organization of film festivals and preservation of films to the National Film Development Corporation (NFDC), a PSU working under the Ministry.

Bringing all these activities under a single management will reduce the overlap of various activities and ensure better utilization of public resources. The mandate of production of feature films is already being carried out by NFDC. It will give a strong impetus to the production of films of all genres including feature films, documentaries, children films and animation films; promotion of films through participation in different international festivals and organizing various domestic festivals; preservation of filmic content, digitization and restoration of films; and distribution and outreach activities. The ownership of the assets available with these units will, however, remain with the Government of India.

The mandate of production of documentaries that was earlier done by Films Division has been completely transferred to NFDC.

Similarly, the organization of film festivals that was the mandate of Directorate of Films Festivals has been transferred to NFDC. This

will bring the organization of different national and international film festivals under one roof, thereby bringing in more synergy and a focused international outreach.

Audio Visual Service is one of the 12 Champion Service sectors identified by Dept. of Commerce, and Ministry of Information & Broadcasting is the nodal Ministry for this sector. Financial incentives for audio-visual co-productions with foreign countries and for promotion of shooting of foreign films in India have also been approved by the Government to further stimulate the Audio-Visual service sector of the economy and promote creative and technical services. This will also be spearheaded by the NFDC through its Film Facilitation Office (by Invest India).

The decision has made NFDC the strategic interface between the government and all strategic interventions in the film sector and industry in India, which will enhance co-production opportunities in India.

The NFDC is one of its kind hybrid institution in the world. It provides skill development, script labs, developmental labs, marketing consulting, and funding assistance, and organises Film Bazaar, South Asia's most prolific Film Market. It also assists Indian producers in finding suitable partners in foreign film festivals and vice versa.

The NFDC is one of its kind hybrid institution in the world. It provides skill development, script labs, developmental labs, marketing consulting, and funding assistance, and organises Film Bazaar, South Asia's most prolific Film Market

BHARAT AT CANNES

NFDC CATALOGUE



Duvidha
(Dir: Mani Kaul)

NFDC
cinemas of india

CATALOGUE



LIBRARY FEATURES & NEW RELEASES

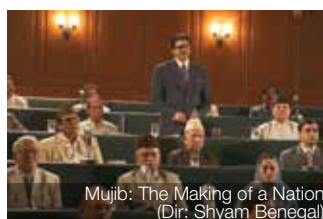
Elevating Indian Cinema to Global Heights

National Film Development Corporation (NFDC) is a central agency for all audio-visual productions, developments, promotions to support emerging filmmakers & their stories, nationally and internationally. NFDC is at the helm of all the media units of the Ministry of Information & Broadcasting, Government of India. NFDC, a driving force in Indian cinema, stands as a testament to the nation's cinematic prowess. Notable successes such as **The Lunchbox**, **Salaam Bombay** and **Gandhi** underscore NFDC's dedication to excellence. Beyond financing and promoting independent films, NFDC actively cultivates new talent and facilitates the growth of Indian cinema across languages through productions, co-productions, script development, and tailored workshops. NFDC's commitment extends to organizing MIFF, IFFI & Film Bazaar, creating a dynamic platform for co-production and distribution.

Over 100 Awarded & Acclaimed Films



Joseph's Son
(Dir: Haobam Paban Kumar)



Mujib: The Making of a Nation
(Dir: Shyam Benegal)



Chhaad - The Terrace
(Dir: Indrani)



Anhey Ghorhey Da Daan
(Dir: Gurvinder Singh)



Island City
(Dir: Ruchika Oberoi)



Qissa
(Dir: Anup Singh)



Kallyachan
(Dir: Farook Abdul Rahiman)



Agantuk
(Dir: Satyajit Ray)



Adi Shankaracharya
(Dir: G. V. Iyer)



27 Down
(Dir: Awatar Krishna Kaul)



Aashad Ka Ek Din
(Dir: Mani Kaul)



Padatik
(Dir: Mrinal Sen)

CHILDREN MOVIES

A Whimsical Journey into Imagination

Step into the enchanting world of Children's Film Society of India (CFSI), now an integral part of the National Film Development Corporation (NFDC). Through a collection of over 250 children's films in over 20 regional languages, CFSI brings stories to life, sparking the imagination of young minds. This amalgamation of education and entertainment fosters a love for cinema among the younger generation. The merger with NFDC strengthens CFSI's commitment to nurturing creativity and providing wholesome entertainment for children. Explore the magic of children's cinema with NFDC, inspiring young hearts across the world.

Over 250 Children Films



Gauru
(Dir: Ramkishan Choyal)



Harun-Arun
(Dir: Vinod Ganatra)



Gattu
(Dir: Rajan Khosla)



Pappu ki Puggandi
(Dir: Seema Desai)



Happy Mother's Day
(Dir: Anjuli Shukla)



W O H
(Dir: Buddhadeb Dasgupta)



School Chalega...?
(Dir: Ameet Prajapati)



Banarasi Jasoos
(Dir: Pankaj Parashar)



Pinti ka Sabun
(Dir: Pramod Pathak)



Kapthal: Wild Berries
(Dir: Batul Mukhtiar)



Bandu Boxer
(Dir: Rajeev Sharma)



Tora
(Dir: Jahnu Barua)

DOCUMENTARIES & NEWS REELS

Chronicling India's Narrative Through Documentaries

NFDC-Films Division (NFDC-FD), has been a trailblazer in chronicling India's socio-cultural and political landscape through compelling documentaries. From riveting explorations of historical events to thought-provoking reflections on contemporary issues, its extensive catalogue captures the essence of India's diverse narrative. With a commitment to fostering dialogue and understanding, NFDC continues to produce documentaries that resonate both nationally and internationally. Explore the rich collection of India's documentary heritage with us, a cornerstone in the nation's cinematic narrative.

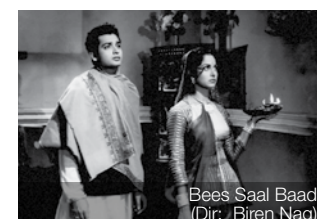
Over 7500 Documentaries & Archival Content



FILM ARCHIVE

NFDC-National Film Archive of India (NFDC-NFAI) is a custodian of cinematic heritage, dedicated to tracing, acquiring, and preserving the legacy of Indian and world cinema. As a member of the International Federation of Film Archives (FIAF) since 1969, it offers essential services for historic and scholarly research, housing a vast collection that includes 2,03,287 still photographs, 40,919 film posters, and 24,797 song booklets. The NFDC-NFAI is at the forefront of the National Film Heritage Mission (NFHM), a Rs. 597 crores (USD 91.4 million) initiative launched in 2015. The NFHM aims to revive the glory of classic films, allowing present and future generations to experience the cinematic masterpieces that have captivated audiences for decades.

Over 20,000 Films Preserved in Vaults



CINEMA MUSEUM

Nestled in Mumbai, NFDC-National Museum of Indian Cinema (NFDC-NMIC) serves as a dynamic homage to India's cinematic legacy. A pivotal force in fostering film industry growth, NMIC curates an array of artifacts, offering a transformative journey through time's corridors. Beyond mere entertainment, NMIC, under NFDC's visionary leadership, imparts knowledge through fun activities called Cine Sundays, workshop related to cinema known as Panorama of Indian Cinema and movie screenings. These screenings named as NMIC's **Chronicles of Timeless Treasures**, features restored classics meticulously preserved by the National Archive of Indian Cinema.



FESTIVALS & FILM MARKET



MIFF 2024: A Celebration of Global Documentaries



Established in 1990 under the Ministry of Information & Broadcasting, Government of India, the Mumbai International Film Festival (MIFF) stands tall as the oldest and largest non-feature film festival in South Asia. MIFF is a vibrant celebration of creativity, storytelling, and the art of filmmaking, set to take place in Mumbai from June 15 to June 21, 2024. Scan the QR code for more details & visit official website: <https://miff.in/>

IFFI 2024: Elevating Filmmaking Excellence



IFFI, the International Film Festival of India, stands proudly as the only film festival in South Asia accredited by the International Federation of Film Producers' Associations (FIAPF) in the Competitive Feature Films Category. Since its inception in 1952, IFFI has been a curator of exceptional films from across the globe, providing a singular platform for ambitious filmmakers, cineastes, and industry professionals to access outstanding cinema. The International Cinema section of IFFI features culturally and aesthetically remarkable films, showcasing the best of the year. Experience the magic of cinema at IFFI 2024. For more information, visit official website: <https://www.iffigoa.org/>.

Film Bazaar 2024: South Asia's Largest Film Market



Film Bazaar was initiated by the NFDC in 2007. It is organized every year alongside the prestigious IFFI in Goa. Film Bazaar is a converging point for South Asian and international filmmakers and film producers, sales agents, and festival programmers for potential creative and financial collaboration. Over the years, films such as **The Lunchbox, Margarita With A Straw, Chauthi Koot, Qissa, Ship of Theseus, Titli, Court, Anhe Ghode Da Daan, Miss Lovely, Dum Lagake Haisha, Liar's Dice, Thithi** and many other films have been through one or more programs of the Bazaar. More details available on: <https://filmbazaarindia.com/>



MIFF



LATEST PRODUCTIONS & CO-PRODUCTIONS

NFDC produces and co-produces films that reflect the Cinemas of India under the scheme Development, Communication & Dissemination of Filmic Content (DCDFC) of the Ministry of Information & Broadcasting. It encourages debutant filmmakers by undertaking 100% production of their first feature film, documentary film and co-production of good quality films in partnership with private filmmakers both from India and abroad.



Tara & Akash Love Beyond Realms
(Dir: Srinivas Abrol)



Lioness
(Dir: Kajri Babbar)



Tiger's Pond
(Dir: Natesh Hegde)



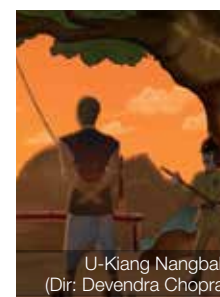
Heirloom
(Dir: Upamanyu Bhattacharyya)



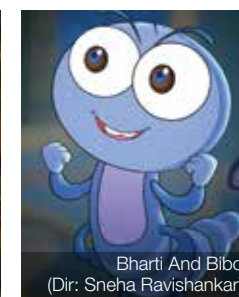
Indian Women Atlas
(Dir: Sunil Dhanker)



Rani Gaidinliu (Dir: Dimple Dugar & Deepak SV)



U-Kiang Nangbah
(Dir: Devendra Chopra)



Bharti And Bibi
(Dir: Sneha Ravishankar)



Goodbye Guruji
(Dir: Arunjit Borah)



Koduwa the nightbird
(Dir: Bidyut Kotoky)

Pather Panchali
(Dir: Satyajit Ray)



Cinemas
of India

nfai
national film
archive of india

NMIC
National Museum of Indian Cinema

NFDC-FD Complex, 24, Dr. Gopalrao Deshmukh Marg, Mumbai – 400 026

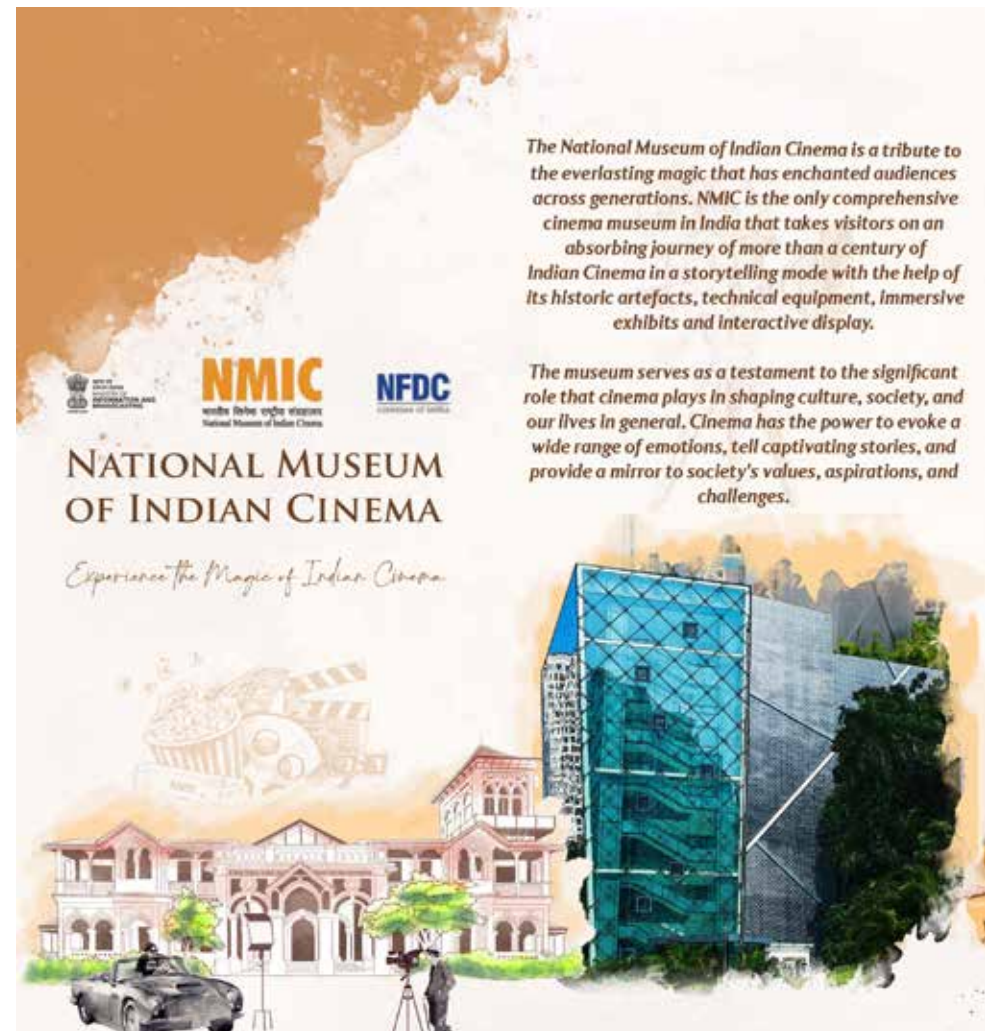
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NATIONAL MUSEUM OF INDIAN CINEMA



NATIONAL MUSEUM OF INDIAN CINEMA

Embark on an Unparallel Cinematic Adventure

An Epic Journey Awaits You

Lights, Camera, Action!

Embark on a mesmerizing voyage through the seamless fusion of art and industry, immersing yourself in the magical tapestry of Indian cinema's charm.



NMIC'S Chronicles of Timeless Treasures

Under this initiative, every Saturday, we conduct screenings at the NMIC Auditorium of NFAI restored classics at 4 pm.



Panorama of Indian Cinema

Workshops for students which is aimed at providing an insider view into the world of cinema. The participants get the opportunity to learn from experienced professionals in the field about various areas of Mass Media and are also awarded with Participation certificates.



NATIONAL MUSEUM OF INDIAN CINEMA

Gulshan Mahal

Trace the evolution of Indian cinema from its inception till the present times.

Origin of Cinema

Early Storytelling Traditions in India | Emergence of Cinema in India | Beginners of Indian Cinema.

Silent Era

Dadasaheb Phalke and his Contribution | Raja Harishchandra Clips and Diorama | Heroines of Silent Era

Talkies

Experience the transformation to the Talkie Era through the First Talkie Film: Alam Ara and learn about the introduction of the Playback system in India.

Regional Cinema

Explore the linguistic diversity of Indian Cinema.

Parallel Cinema or New Indian Wave

Know about the changing genre of Indian Cinema through the New Indian Wave

Timeline Of Indian Cinema

100 Years' Timeline of Indian Cinema (1913-2013)

Studio Era

Step into the Studio Era and get a glimpse of the olden days through booklets and postal stamps.

Impact of World War

Explore the changing scenario of Indian Cinema across the late 40's and 50's.

Creative Resonance

Get a sneak peek into the technical side of filmmaking through a few equipments, the late 40's and 50's.

Glass Building

Cinema Across India

The development of cinema halls; from Tent Cinema to theatres. Witness the Rise of Regional Cinema and New wave Indian Cinema. Immerse yourself into the world of Indian Music and look at the original Costumes on display along with the variations of Makeup used in films.

Technology and Creativity

Technical Equipments - right from vintage Cameras. Lights, animation and 3D section, Sound and Editing Equipments

Children's Film Studio

Children's Studio

Interactive section for hands-on experience of different aspects of Filmmaking- Foley, Animation, Dubbing, VFX, Editing, Makeup, etc.

Gandhi and Cinema

A section dedicated to Mahatma Gandhi - Father of Indian Nation

Satyajit Ray Exhibition

A section to honour the birth centenary of the Master Storyteller- Satyajit Ray



NATIONAL MUSEUM OF INDIAN CINEMA

In this Museum

- Immerse yourself in a century of cinematic splendor.
- Uncover the origins of Indian cinema and witness its evolution as a powerful art form.
- Explore the mesmerizing fusion of technology and creativity.
- Discover the enduring bond between Mahatma Gandhi and the world of movies.
- Unleash your inner filmmaker in the Children's Film Studio.
- Marvel at the audio-visual magic in the mini theater.

Plan Your Visit

Ticket Price:

Indian visitor above 14 years - Rs. 75
Indian visitors 3-13 years - Rs. 40
Foreign visitors above 14 - Rs. 500
Foreign visitors 3-13 years - Rs. 250

Timings:

Tuesday to Sunday: 11:00 AM - 05:00 PM
Closed on Mondays and public holidays.

Immerse. Explore. Experience.

NATIONAL MUSEUM OF INDIAN CINEMA
Plan Your Cinematic Adventure Today!

Choose your tour time:

11:00 hrs | 12:30 hrs | 14:30 hrs | 16:00 hrs

National Museum of Indian Cinema
National Film Development Corporation
(a Govt of India Enterprise)
24, Dr. G. Deshmukh Marg
Mumbai - 400026
Tel: 23551377 / 23551337



Visit our website:
www.nmicindia.com

NMIC India



BHARAT AT CANNES



4K RESTORATIONS BY NATIONAL FILM ARCHIVE OF INDIA



NATIONAL FILM ARCHIVE OF INDIA

The National Film Archive of India (NFDC-NFAI) and National Film Heritage Mission preserves and restores Indian cinema, safeguarding classics and promoting film culture through screenings and international collaboration

The need for preserving film as art and historical documents has been recognized all over the world. The task of preserving cinema in all its varied expressions and forms is best entrusted to a national organization having adequate resources, a permanent set-up and the confidence of the local film industry. Thus, the National Film Archive of India was established as an independent media unit under the Ministry of Information and Broadcasting. The National Film Archive of India is the outcome of the Government's realization that films are as valuable as books and other historical documents and that the country's film heritage needs to be preserved for posterity.

The aims and objectives of NFDC-NFAI are:

- To trace, acquire and preserve for posterity the heritage of National cinema and build up a representative collection of World Cinema;
- To classify and document data related to film, undertake and encourage research on cinema and publish and distribute them;
- To act as a center for dissemination of film culture in the country and to ensure the cultural presence of Indian cinema abroad.

The Film Collection

- In 1964, modest beginning, erstwhile NFAI was housed in small shed in the premises of the Film & Television Institute of India, Pune, with deposits of hundreds of film reels in celluloid 35mm & 16mm. The NFDC-NFAI has today grown in structure and experience, to be counted among the leading film Archives of the world. In its early years it successfully faced the extremely difficult task of hunting, acquiring and salvaging what had survived of the foundations of Indian cinema. And today, in spite of limited resources, it continues to carry on this work and also Acquire and Preserve recent and contemporary productions of the world's most popular and prolific film industry.
- Amongst the treasures of the NFDC-NFAI's film collection are the surviving fragments of D.G. Phalke and Baburao Painter, the silent films of Himanshu Rai and Franz Osten. A representative number of films of the great film companies and studios of the 1930s and 1940s such as the Prabhat Film Company, New Theatres, Bombay Talkies, Shri Bharat Laxmi Pictures, Minerva Movietone, Wadia Movietone, Gemini, Vijaya Vauhini and others. Equally important are the archive's holdings of the great independent banners which emerged after the collapse of the studio system in the late 1940s, such as those created by Mehboob Khan, Raj Kapoor, Bimal Roy, Guru Dutt, A.R. Kardar, L.V. Prasad and B. Nagi Reddi etc. Alongside examples of the mainstream cinema, excellent films of major works of the authors of new Indian cinema such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Adoor Gopalakrishnan, Shyam Benegal, Mani Kaul, G. Aravindan, Kumar Shahani, John Abraham, Janu Barua, Girish Kasaravalli and others are also preserved by the archive.

- More than 20,000 Indian and foreign films are presently housed in celluloid format in NFDC-NFAI's film storage vaults. Some films have multiple copies in different formats but some have status of single – rare film in collection. The Film collection of NFDC-NFAI is housed in 27 state-of-the-art, temperature and humidity-controlled vaults which are functional 24x7 by maintaining archival temperature and relative humidity standards.

Research & Documentation Centre - Stills, Paper and Poster Collections

- The Research and Documentation Section of NFDC-NFAI houses a collection of material relating to every period of Indian cinema. The section has photographs, prints of all unique photographs, film posters of various sizes, song booklets and press clippings.

Library

- The NFAI Book Library holds books on cinema from across the globe. It has periodicals on Cinema published in various languages as well as film scripts received from the Central Board of Film Certification (CBFC) are also available. Censor records going back to the 20s and bound volumes of Indian film magazines from the 30s onwards are among the other important materials available for reference and study.

Research and Film Studies

- The NFDC-NFAI actively promotes research on Indian Cinema through its Research Programs. It assigns monographs on eminent Indian film personalities to film scholars which helps in documenting their film careers, Research Fellowships on themes related to Indian Cinema, Audio-visual History recordings of senior living artistes and technicians.

Dissemination of Film culture

- NFDC-NFAI organizes film screenings for Film Circle Members at its own premises and also supports many film festivals conducted in India & Abroad. In addition to screening activities, specially selected images from the collection of the NFDC-National Film Archive of India have been showcased on the social media handles of NFDC-NFAI.

International relations (FIAP and others)

- Erstwhile NFAI has been a member of the International Federation of Film Archives (FIAP) since May, 1969. Recently, NFDC-NFAI has also become the member of Association of Moving Image Archives (AMIA)..

National Film Heritage Mission (NFHM)

The government of India (Ministry of Information & Broadcasting) launched the prestigious 'National Film Heritage Mission (NFHM)' in 2016, with the objective of saving the Indian cinematic heritage. The mission aims at preservation, conservation, digitization, and restoration of film heritage of India. Being the custodian for preservation of Indian filmic heritage and having holdings of more than 2 lakh celluloid reels, NFDC - National Film Archive of India (NFAI), has been tasked with the implementation of NFHM.

The progress of NFHM from 1st Jan 2023 to 31st March 2024 in the field of preservation is as follows:

- Preventive Conservation project for 62,242 film reels is underway. The project involves arresting of decay and repairing of damages in film reels, cataloguing and meta-tagging and re-arrangement of film reels in the vaults as per international standards.
- Under Digitization project NFDC-NFAI is using the best of technological advancements by using the ARRI-XT Scanners for picture and Sendor audio scanners. The process involves scanning of film reels (at 2K/4K) and reference copy creation. NFDC-NFAI has digitized 2,496 films during this period, including more than 900 feature films.
- Construction of archival facility for preservation of material restored is under construction at NFDC-NFAI campus, Pune to maintain dust-free, low humidity, and low temperature conditions. It is expected to be completed in 2024.

- The Restoration project for more than 2200 films, including features and shorts, with a budget of INR 363 crores commenced in 2023. The titles have been shortlisted by forming language wise committees consisting of filmmakers, documentary filmmakers, film historians, producers etc. The process involves removal of defects in the digitized film such as scratches, color mismatch, missing frames etc., DCP mastering, adding of subtitles, and creation of restored and reference copy files. NFDC-NFAI is currently working on the restoration of 300 films as of date.
- Following restorations of NFDC-NFAI have been showcased as parts of the following events:
 - 4K Restored version of Satyajit Ray's Pratidwandi (1970) by NFDC-NFAI was exhibited at 75th Cannes Film Festival on May 19th 2022 in Cannes Classics Section.
 - On legendary actor Dev Anand's centenary, "Dev Anand@100 – Forever Young" festival was screened four of his classic films at 55 PVR Inox cinemas across 30 Indian cities including Mumbai, Pune, Goa, Ahmedabad, Chennai, etc., during 23rd & 24th Sept 2023. The films included C.I.D. (1956), Guide (1965), Jewel Thief (1967) and Johny Mera Naam (1970).
 - Seven restored films under NFHM were also screened at 54th International Film Festival of India (IFFI), Goa. The films included Bidyapati (1937), Pathala Bhairavi (1951), Shyamchi Aai (1953), Bees Saal Baad (1962), Haqeeqat (1964), Guide (1965) and Chorus (1974)

- Four restored films were screened at ARCUREA 2024 Restored film festival, Kolkata from 16th March 2024 to 21st March 2024. The films included Parashakthi (1952), Tero Nodir Parey (1961), Aadmi Aur Aurat (1984), New Delhi Times (1986)

Major films for which the new 4K restoration is in progress at NFDC-NFAI are:

- Raj Kapoor Films: Awara, Shree 420, Sangam, Mera Naam Joker
- Ritwik Ghatak Films: Subarnarekha, Komal Gandhar
- Malayalam Classics: Navalokam, Unniyarcha
- 70s Bollywood: Yaadon Ki Baarat, Amar Prem, Kati Patang
- Parallel Cinema: Bhumika, Aghaat, Katha
- Films Division Documentaries

Services Offered for Restored Films

- Booking a DCP of a film restored by NFDC-NFAI for a screening at a Film Festival or any institution programming Indian cinema
- Distribution of a newly restored film in collaboration with the rights holders in any territory worldwide
- Collaborating with NFDC-NFAI on restoring a specific film through donation or sponsorship

Contact: nfaifilmlibrary@gmail.com
nfaipune@gmail.com

HIGHLIGHTS FROM INDIAN FILM SECTOR 2023-2024

The filmed entertainment industry is currently experiencing a period of growth. Theatrical box office collections have reached record-breaking levels in recent months, signaling a promising trend for the future. Moreover, the rising prosperity of audiences suggests that this upward trajectory is likely to persist. The industry is poised for significant changes in the times ahead. Reinvention will be a central theme across various aspects of the industry, including different distribution channels, types of content, and operational models. Adaptation and innovation will be crucial for navigating the evolving landscape of filmed entertainment and ensuring continued success in the years to come.

Filmed Entertainment grew 15% to reach an all-time high of INR197 billion

- ❖ 1,796 films released in theaters during 2023, 11% higher than in 2022
- ❖ Screen count increased 4%
- ❖ Domestic theatricals grossed INR120 billion for the first time, led by a growth in ticket prices
- ❖ 339 Indian films released across 38 countries, up from 33 countries in the previous year
- ❖ INR7.5 billion was generated from cinema advertising in 2023, a 50% rise attributed to successful movies
- ❖ The segment is expected to grow at a CAGR of 7% to INR238 billion by 2026, led by increased affluence, more high-quality mass content, and innovations in pricing, infrastructure and distribution

Film releases by language

- ❖ Of the 1,796 films released in theaters in 2023 across languages and dubbed versions, the highest number of films were released in Telugu (317), Tamil (271), Kannada (241), Malayalam and Hindi (218 each)
- ❖ Screen count increased 4% to reach 9,742 screens led by the north-east, which added 10% new screens and then Hindi speaking markets, which added 6%

Monetization of the releases

- ❖ Gross box office revenues increased 14% to INR120 billion in 2023. The growth was driven by Hindi cinema's revival at the box office
- ❖ Industry discussions indicate that 100 million people visit cinema halls in India
- ❖ A key trend noted in 2023 was that cinema-goers waited for movie reviews and only then took a call on whether to watch the film in a cinema, or wait for its OTT or television release. This made a very strong case for making films "worth it" by providing an incomparable theatrical experience, and getting the marketing right
- ❖ 36 films grossed INR1 billion or more in 2023 as compared to 22 such films in 2022
- ❖ Out of the top ten movies that crossed the INR1 billion mark, six were in Hindi and the remaining four were in South Indian languages
- ❖ Other language films comprised 15 south Indian language films and one Punjabi language film
- ❖ Film viewership remains a very important part of television; film channels generated 26% of total TV viewership in 2023, up from 25% in 2022
- ❖ Several film channels experimented with simultaneous release of TV premieres on multiple movie and/ or GEC channels, by increasing marketing spends and increased interactivity

International theatricals continue to grow

- ❖ 339 films released across 38 countries, up from 33 countries in the previous year
- ❖ They generated a gross box office collection of INR19 billion, 19% more than 2022
- ❖ While significant progress has been made in growing overseas theatricals independently, further tapping into the Chinese market can be a crucial growth driver

Future Opportunities

- ❖ The film segment is expected to continue to grow, driven by theatrical revenues as Hindi movies go mass market in their storytelling, incorporate more VFX to enhance the movie-going experience and expand more aggressively into tier-II and III cities
- ❖ Opening-up of culturally similar markets like China and the middle east present immense growth potential in overseas revenues
- ❖ The theater-going audience size to increase as India's affluence increases
- ❖ Investments will increase in cinema infrastructure by way of affordable "janta cinemas" (a level between the multiplex and the single screen) where middle and upper middle classes can feel comfortable in enjoying an evening out with their families
- ❖ As part of the smart city initiatives having intelligent transportation networks to save time and reduce parking struggles, there will be a surge in the construction of modern cinema complexes. This symbiotic relationship between smart city initiatives and a thriving cinematic landscape would grow footfalls

Films released on OTT platforms

- ❖ Over 400 films released on digital platforms in 2023, a growth of 30% over 2022
- ❖ Digital rights volumes increased a healthy 30%
- ❖ The subscription model is expected to remain a key driver of growth for OTT platforms, propelling the expansion of this rapidly evolving market, and hence the demand for digital rights is expected to remain robust in the near future

- ❖ Bridging the gap between travel and entertainment by unlocking the potential of 24/7 cinemas at transport hubs like airports and railway/ bus stations, hospitals, business districts, and large housing colonies/ gated communities, can be explored
- ❖ Exploring innovative pricing strategies – especially in Tier II and III cities – such as introducing loyalty passes, group passes, or bundled offerings including food and beverages, and merchandise, undertaken as pilot initiatives could be used to assess their effectiveness in driving footfalls and consequently, revenue growth
- ❖ The total TVOD opportunity on digital platforms is estimated by us at approaching US\$0.5 billion by 2024 end, a portion of which relates to films
- ❖ The acceptance of the "sachet model" by the middle classes across a range of different impulse purchases will result in the growth of pay-per-view and pay-per-download film experiences, across rural and urban markets



BHARAT AT CANNES

HIGHLIGHTS FROM ANIMATION AND VFX 2023-2024

The trends in the animation and VFX space in 2023-2024 indicate that the overall VFX segment in India has been growing. The demand and activity has picked up in this segment as demand and consumption patterns continue to evolve. The segment grew 6% in 2023 to reach INR114 billion.

VFX

- ❖ The Indian VFX segment grew 10%
- ❖ Domestic VFX demand, which has a 35% share of segment revenue, thrived due to increased VFX usage
- ❖ Extensive application of VFX and digital effects in ad films added between 5% and 10% to VFX revenue, indicating a potential area of growth
- ❖ Major Indian film productions, including 'Animal' and 'Project K', increasingly incorporated VFX, accounting for about 25% to 30% of their total project costs
- ❖ 'Adipurush' featured over 4000 VFX shots
- ❖ 'Salaar' employed more than 600 VFX shots
- ❖ Redchillies.vfx worked on several large-scale films which were also some of the top-grossing films of 2023 like Dunki, Jawan, Animal, Pathaan, Tu Jhooti Main Makkar and 12th Fail

Post-production revenues grew 20% as content boundaries dissolved

- ❖ Content localization drove growth in 2023, as major OTT platforms released content in 10 to 15 languages and south Indian language movies were dubbed into five to seven languages
- ❖ Dubbing of English content into Indian languages accelerated, with 46% of viewers consuming it in their native languages. The Indian audience for English SVOD content increased by 124%
- ❖ AI technologies allow for realistic, efficient and cost-effective dubbing.
- ❖ A 3% to 5% increase in cost to enable dubbing can open-up new revenue opportunities.

Key drivers of segment's growth

- ❖ Advertising agencies increasingly used computer-generated imagery (CGI) and digital effects to enhance ads, from subtle color grading to complex CGI integrations
- ❖ VFX provided more creative freedom, flexible visual alterations, cost-effective production, and reinforced brand identity
- ❖ In 2023, the global rise of CGI in advertising initially sparked by brands like Nike, gained momentum with Jacquemus and Maybelline, leading to its widespread adoption by both global and Indian brands
- ❖ AJIO's new collection reveal, Amul's mascot reimagination, and Baskin Robbins' logo revamp underscore 2023's trend of CGI-led ads

- ❖ Commercials contributed 5% to 10% of the VFX segment's revenue, a figure poised for further growth and CGI adoption scales and more international brands enter India
- ❖ AI, machine learning, and real-time rendering transformed VFX
- ❖ Advancements in real-time rendering provided artists with instant visualization of complex scenes, crucial for the interactive and iterative process of VFX creation
- ❖ Increased adoption of AI and machine learning in VFX was noted. Benefits included efficiency and automation of tasks, like upscaling, accelerated CGI pre-visualization and realistic motion creation

VFX segment is expected to grow at a CAGR of 17.5% by 2026 to reach INR185 billion

Key drivers for the projected growth include:

- ❖ Commissioning of new projects
- ❖ Government incentives will boost competitiveness, attracting foreign collaborations with up to 30% cost reimbursement
- ❖ US demand for adult animation surged by 152%, opening significant market opportunities for outsourcing work
- ❖ More industry partnerships to enhance global co-production, financing opportunities, and demand for VFX and animation services
- ❖ The talent gap hindering animation and VFX is getting bridged through partnerships between major studios and educational institutions

ANIMATION

Demand for animated content steadily increasing

- ❖ YouTube remains the number one digital platform in India for animated content
- ❖ Globally, Netflix and YouTube account for 82% of children's content consumption, with YouTube alone contributing to 50-60% of animated content consumption in India
- ❖ Studios maintain interest in YouTube due to its superior data analytics capabilities compared to television

Children's media consumption shift

- ❖ Anime grew and diversified
- ❖ India holds the second-largest anime fan base globally and is expected to contribute to 60% of the worldwide growth in anime interest in the coming years
- ❖ 12 million to 15 million kids in India watched TV shows every week that were anime-focused
- ❖ Anime content constituted about 15% to 20% of the TV programming schedule
- ❖ JioTV has partnered to launch Animax in India while Prime Video introduced the Animax+GEM pack, featuring a selection of popular Japanese anime, dramas, and variety programs with English subtitles
- ❖ The popularity of anime in India has spurred an increase in merchandising and licensing. Sony YAY! acquired the rights to Naruto merchandise for India

Content distribution strategies evolving

- ❖ "Bharat Hain Hum" was launched globally on Amazon Prime Video and Netflix, and broadcast on Doordarshan in India
- ❖ Mumbai-based kids' YouTube channel PunToon Kids has formed a partnership with Doordarshan to broadcast its content on DD
- ❖ This multi-platform evolution will benefit studios in terms of diverse revenue opportunities via broader reach of IPs

Animation embracing AI, Unreal Engine, and Cloud technologies

- ❖ AI is set to revolutionize animation by automating routine tasks, freeing animators to focus on creative aspects like character design and storytelling, which are expected to remain predominantly human-driven
- ❖ Animation studios anticipate a threefold increase in efficiency and a rise in EBITDA by 10% to 15% due to AI
- ❖ Unreal Engine's adoption increased due to its cross-platform support and efficiency in animation
- ❖ A growing trend was noted towards using cloud-based workflows, chosen for their efficiency, scalability, and enhanced security features

Increased adoption of AI and machine learning in VFX was noted. Benefits included efficiency and automation of tasks, like upscaling, accelerated CGI pre-visualization and realistic motion creation

Creating Skilled Animation/VFX Professionals

India has adopted a proactive approach that aims to cultivate skills from an early age, preparing for the increasing complexity of global work flowing to India.

- ❖ FTII and Toonz Animation collaborated in offering animation and VFX courses at Pune, with plans for an incubation center to encourage student-driven IP development
- ❖ Reliance Animation Academy partnered with Sandip University, Allen House, and Pimpri Chinchwad University for early-grade animation and VFX training
- ❖ Technicolor enhanced its training programs, both internally and at the Technicolor CreativeStudios Academy, to support careers in audio visual, gaming and computer graphics, collaborating with government ministries to promote creative arts careers

Emerging opportunities for Indian studios

- ❖ Between January 2020 and October 2023, the demand for adult animation in the US (excluding anime) surged by 152% Q. The growth was approximately three times higher than the supply growth, indicating a strong market opportunity, particularly during a time of heightened production budget scrutiny
- ❖ NFDC Film Bazaar has partnered with Southeast Asian Audio-Visual Association (SAAVA) and the ATF IP Accelerator Project Market (AIPA) for a multi-year collaboration, enhancing film and TV co-productions across Asia. The partnership encourages diverse international projects that could further increase demand for animation and VFX services in the Asian market
- ❖ The Asia TV Forum (ATF) and Ties That Bind (TTB) have formed a partnership to introduce the ATF x TTB Animation Lab & Pitch44 which aims to unite Asian and European producers, fostering exploration of new financing and co-production opportunities
- ❖ Proposed film cities being developed across UP, Maharashtra, Tamil Nadu, and other states to provide opportunities for large international studios to set up operations in fit-for-purpose locations



FILM MAKING CENTRES OF INDIA

The world's largest filmmaking country provides filmmakers with a number of advantages over many other countries, including geographical and cultural diversity, world-class production and post-production facilities, skilled labour, and lucrative incentives.

Indians speak 22 languages in addition to hundreds of dialects. No surprise, then, that India is a land of many cinematic traditions, producing around 2,000 films per year in a variety of languages, each with its own distinct literature, history, theatre, and music.

Indian films are made in a variety of locations across the country, and each of these filmmaking centres serves as a hub of cinema in at least one major language.

The Hindi film industry is headquartered in Mumbai, India's film capital. Marathi-language films are also produced in the city, which is

inextricably linked to the history of Indian cinema (along with neighbouring Pune). Other major Indian film production cities include Chennai, Kolkata, Hyderabad, Thiruvananthapuram, Bangalore, Bhubaneswar, Guwahati, Patna, and Delhi NCR, among others.

While Bollywood films continue to draw audiences in India, films from other regional languages have recently taken centre stage. Because of the rise of OTT and streaming platforms, audiences have become language agnostic, and films in languages such as Tamil, Telugu, Kannada, Marathi, Bengali, Punjabi, and Bhojpuri are no longer geographically limited. It is now well established that a compelling story with universal themes can cross borders. This new development is certain to add significantly to the breadth and depth of Indian cinema.

Indian films are made in a variety of locations across the country, and each of these filmmaking centres serves as a hub of cinema in at least one major language

MUMBAI MAHARASHTRA



Mumbai, Maharashtra's capital and home to Bollywood (Hindi cinema), is the epicentre of film production activity. Cinematography was introduced in India in 1896 by Lumiere Brothers when they showcased six short films at Watson Hotel, Mumbai. Since then the city has nurtured the entertainment industry and has contributed significantly by providing considerable talent, infrastructure and opportunity to the sector.

The thriving western Indian metropolis produces nearly 200 Hindi-language films each year. It also produces Marathi-language films, which flourished in the hands of pioneering stalwarts like V Shantaram and Bhalji Pendharkar, among others, in the silent era and beyond.

The nearby city of Pune, is also a thriving hub for AVGC sector and a preferred destination for creation of animation, visual effect, Gaming and Comics. The city has abundantly available artistic talent and is home to the Film and Television Institute of India (FTII), one of the oldest and finest institutes in the field of training in film making and television programme production.

A large portion of the Hindi films produced in Mumbai are classified as Bollywood, a term

used to describe an old cinematic tradition based on a formulaic and crowd-pleasing mix of melodrama, romance, moral conflict, and music. This extravagant form of storytelling is also very popular in other filmmaking centres. However, it is far from the only type of cinema to emerge from Mumbai.

The city has always had two distinct filmmaking streams – one aimed at providing glitzy and emotionally satisfying entertainment to the masses, and the other at appealing to a niche audience with a preference for more realistic films.

Several of these films have travelled to international festivals in recent years while finding takers on the domestic distribution circuit as well.

The state's initiatives for film promotion include, among other things, the creation of Maharashtra Film Cell (MFC) to facilitate all film shooting approvals in an integrated manner from a single location; the formation of the Film Tourism Promotion Council under the aegis of Maharashtra Tourism; and a ready-to-shoot, pollution-free infrastructure in the form of Dadasaheb Phalke Chitranagri Film City in Mumbai. The Film city offers infrastructure comprising of 16 studios having over 85,000 sq. ft. (approx.) of built-up air-conditioned and acoustically treated studio facilities-with power, water, trained support staff, catering and hospitality facilities along with 521 acres of lush green land with more than 60 ideal shooting locations.

The state government is also set to provide industry status for films and the broader entertainment segment to help expand infrastructure in the state beyond the Film City.

CHENNAI TAMIL NADU



Chennai, the capital of the Southern Metropolis is home to the hugely successful and productive Tamil film industry, which has given Indian cinema some of its biggest and most enduring stars over the decades. The Tamil film industry has been active since the mid-1910s. While the political influence of Tamil film stars and screenwriters is well documented, the Tamil film industry has always been an efficient and industrious industry with a well-developed infrastructure since its inception. It has always kept up with the rest of Indian cinema's growth.

Indeed, at several points throughout its history, it has set the standard for others to follow, particularly in matters of technology and film production practices. Tamil cinema is popular not only in Tamil Nadu, but also in the other southern states of India, as well as among the Tamil expatriate community worldwide.

Since 1948's Chandralekha opened the floodgates for nationally distributed films from this part of India, Hindi versions of Tamil box office hits as well as bilingual productions mounted in Chennai have been successful throughout India.

The dominant strain of Tamil films, like that of Hindi popular cinema, is based on the star power of its male superstars, most notably veterans Rajinikanth and Kamal Haasan. A new generation of celebrities has carried on the tradition. However, the industry has seen a steady output of films from young directors working outside the conventional star system with great success in the past and in recent times.

Mani Ratnam, who also makes films in Hindi, is one of the better-known Chennai directors among audiences throughout the country.

The state government, committed to providing world-class film production infrastructure, has upgraded infrastructure at the M.G.R. Film City by establishing an animation and visual effects studio, renovating dubbing theatres, and constructing hostels, among other things.

The AVGC industry in Tamil Nadu has shown a steady growth in recent years and the state is home to a number of major AVGC studios, startups and talent.

HYDERABAD ANDHRA PRADESH TELENGANA



Hyderabad is the hub of Telugu cinema, which is one of the most prolific and commercially successful in India. There are 2800 movie theatres in Telengana and Andhra Pradesh, the two separate states that the formerly united Andhra Pradesh has been split into, the most in any single region of India.

Telugu films have released more films in a single year than any other Indian language, including Hindi, on several occasions in the last decade. Many big-budget Hindi and Tamil films are official remakes of Telugu hits, demonstrating the mass appeal of Hyderabad-produced films. Telugu cinema may lag behind Malayalam and Tamil films in terms of artistic quality and global recognition, but it remains the most robust of the southern industries.

Some of India's best film production studios are located in Hyderabad. They were founded by well-known Telugu film industry figures such as B. N. Reddy, L.V. Prasad, Akkineni Nageswara Rao, and D. Rama Naidu.

Large sections of the Telugu film industry were based in Chennai until about three decades ago. Today, however, Hyderabad is the epicentre of Telugu filmmaking. Filmmaker S.S. Rajamouli and male stars such as Prabhas have achieved national acclaim, owing largely to the phenomenal success of the period action drama Baahubali.

Hyderabad is a world-class film production centre with award-winning talent on both sides of the camera. The state provides cutting-edge post-production, animation, and special effects capabilities, stunning filming locations, cutting-edge studio facilities, and comprehensive support services to ensure a seamless production experience from start to finish.

Telangana's progressive and forward-thinking government has not only implemented new policies to support the growth of the entertainment sector, but is also actively seeking ways to develop the state as a global M&E hub.

More than 200 AVGC-XR companies will soon be able to operate from the IMAGE Towers in Hyderabad, utilising shared facilities such as motion capture studios, preview theatres, and so on, which are spread across this 600,000 square foot area.

THIRUVANANTHAPURAM KERALA



Thiruvananthapuram (formerly Trivandrum) is the capital of Kerala. The city, along with Kochi, is the nerve centre of Malayalam cinema. Although films were made in the state during the silent era, cinema in Kerala was slow to develop, with only a handful of Malayalam films produced by the time India gained independence in 1947. However, when the film industry in this region of the country took off in the 1950s, it not only quickly caught up with the rest of Indian cinema, but it also established itself at the forefront of the Indian parallel cinema movement. Malayalam film superstars Mohanlal and Mammooty are well-known throughout the country, and directors such as Adoor Gopalakrishnan, Shaji N. Karun, and the late G. Aravindan are honoured at international film festivals.

When Malayalam cinema began to grow into a full-fledged industry after independence, it was headquartered in Chennai. It wasn't until the late 1980s that it was completely relocated to its current location in Thiruvananthapuram. Malayalam cinema, like other Indian cinemas,

is divided into a popular genre and a socially relevant strand.

Kerala cinema rose to national and international prominence as a result of the films made by Adoor and Aravindan in the 1970s and 1980s. To this day, the tradition of creating realistic and meaningful cinema continues.

Recently, the Kerala government is mooted a plan to enter into the online content streaming space to provide a space for lower budget films without them having to worry about viability. The State government has also launched the initiative for women directors as part of making the film industry more gender-inclusive.

Fiscal incentives are available to regional films, full length feature film, children's films and documentary films produced in Kerala under the state's Film Policy.

The Chitranjali Studio under Kerala State Film Development Corporation with 70 acres of land is located near Kovalam Beach and other tourist locations. The studio has state of the art pre-production, production and post-production facilities.

Another film studio is the Kalabhavan Digital Studio, in Thiruvananthapuram, is a division of Chitranjali Studio offering production facilities for TV programs.

BANGALORE KARNATAKA



Kannada films are produced in Bangalore, India's Silicon Valley. The first Kannada film was produced during the talkie era, and the industry grew steadily until the late 1940s. Dr. Rajkumar's popularity as a lead actor in mythological epics helped Kannada cinema reach new heights in the 1950s. The 1970s and 1980s are widely regarded as Kannada cinema's golden era, enriched by the work of directors such as B.V.Karant, Girish Karnad, and Girish Kasaravalli.

Samskara, based on a novel by celebrated writer U.R. Ananthamurthy and directed by Pattabhi Rama Reddy, launched the Karnataka parallel cinema movement in 1970.

While alternative cinema has thrived in the state, commercial cinema has also thrived despite not having the financial clout of Tamil and Telugu films.

The Karnataka Animation Visual Effects, Gaming, and Comics Policy (KAVGC) 2017-2022 was developed by the state to address

skill development, infrastructure growth, ecosystem expansion, marketing support, and financial concessions and incentives.

The policy has encouraged exports by attracting global production, while also encouraging indigenous productions such as original IP and short films, as well as start-ups in areas such as game development, virtual reality, augmented reality, and educational technology.

In terms of infrastructure, the state has stated its intention to build a world-class AVGC infrastructure. Karnataka has established India's first AVGC centre of excellence, complete with a post-production lab (including an incubator, game testing facilities, a render farm, and so on) and cutting-edge technology.

Bengaluru International Film Festival (BIFFES), Innovative International Film Festival, Abstract Synergies International Short Film Festival, and Karnataka State Film Awards are all organised by the state to promote filmmaking.

KOLKATA WEST BENGAL



Bengali-language cinema, known the world over for the celebrated masterpieces of Satyajit Ray, is produced in Kolkata from studios located largely in Tollygunge in the city's southern suburbs. Many of the pioneers of early Indian cinema worked in this city in the silent era. In fact, Hiralal Sen is known to have made films here well before India's officially recognized first full-fledged fiction film, D.G. Phalke's Raja Harishchandra, was screened in Mumbai.

Commercial Bengali cinema has thrived right since the silent era, barring a few troughs in the 1980s and 1990s caused by the death of its most luminous superstar Uttam Kumar and the retirement of his on-screen partner Suchitra Sen. But it is for the critically acclaimed works of three masters – Ray, Ritwik Ghatak and Mrinal Sen – that Kolkata enjoys global fame. Directors such as Tapan Sinha and Tarun Majumdar built their careers around films that struck a fine balance between artistic merit and commercial potential.

More than their counterparts in any of the other film production centres of India, screenwriters and directors in Kolkata, especially those that work in the non-mainstream sphere, continue to draw inspiration primarily from literature. It is a tradition that dates back to the silent era, a period during which Bengali cinema, unlike other cinemas that were beginning to take roots in that period, produced social satires and dramas adapted from literary works rather than mythological epics.

The West Bengal government is considering opening a single window to process requests to shoot movies in the state, saving producers the trouble of knocking on the doors of multiple agencies. In order to ensure the overall development and promotion of the Bengal film industry, the government has issued a notification for the establishment of the West Bengal Film Academy (WBFA).

LUCKNOW UTTAR PRADESH



Uttar Pradesh is the rainbow land where the multi-hued Indian Culture has blossomed from times immemorial. The bustling city of Lucknow, the capital of Uttar Pradesh, retains its essence of grandeur in its kaleidoscopic experiences as a melting pot of art, culture, cuisine, and architecture. From its vibrant culinary scene and exquisite historical monuments to its rich art and culture and remnants of colonial charm, the city of nawabs, as it is colloquially known, is as warm as its people.

Many films have been shot in Uttar Pradesh over the years, with the majority of them taking place in the capital city of Lucknow. From Satyajit Ray's classic *Shatranj Ke Khiladi* to Rekha's iconic film *Umrao Jaan* to more recent films such as *Atrangi Re*, *Satyameva Jayate 2*, *Mukkabaz*, *Saand Ki Aankh*, *Mulk*, and *Article 15*, the city's culture, history, and various landmarks have been showcased in various ways.

At the 52nd International Film Festival of India, Uttar Pradesh was named the "Most Friendly

State for Film Shooting." The state government has announced a new Film Policy with the sole purpose of projecting the country's cultural, mythological, historical heritage, and glorious traditions not only within the country, but also internationally through widespread publicity. Under the new film policy, artists and producers from within and outside the state will be provided with a welcoming environment and appropriate facilities.

The Film Bandhu, Uttar Pradesh has been established as a nodal agency to ensure the availability of all film production-related facilities under one roof. The Uttar Pradesh government offers a maximum subsidy of Rs. 1 crore for films that have spent at least half of their total shooting days in Uttar Pradesh. Furthermore, units doing outdoor shooting in the state will receive a 25% discount on room rent when staying in UP State Tourism Development Corporation hotels/motels.

A Film Development Fund has been established in order to finance films in the state. A Single Window Clearance System has also been established to facilitate the receipt of subsidies for films shot or to be shot in Uttar Pradesh.

In addition, the state government has announced the establishment of a film city on 1,000 acres of land near Noida in the Delhi NCR. A film institute will also be established in the film city.

DELHI NATIONAL CAPITAL REGION



India's capital, with its unique historical and cultural heritage, has served as the backdrop for many iconic films, television shows, and web series. The city is home to three World Heritage sites: the Qutub Minar, the Red Fort, and Humayun's Tomb. Delhi is a top priority for filmmakers and directors due to its abundance of beautiful locations and rich cultural heritage. In addition to the availability of new talent, lower production costs, international connectivity, and improved infrastructure, there are over 200 locations to shoot at.

Filmmakers shooting in Delhi get shots of everything from Old Delhi, monuments, and Lodhi Garden to the high-rises and farmhouses of Noida and Gurgaon.

The Noida Film City in Delhi's National Capital Region, established in 1988 to boost the film industry in Uttar Pradesh, is a thriving filmmaking centre. This film city has several film studios owned by well-known film and television producers and covers an area of approximately 98,600 square metres, or approximately 100 acres.

Some of the most popular organisations at Noida Film City include the Asian Academy of Film and Television, Asian School of Media Studies, International Film and Television Club, International Film and Television Research Centre, International Public Broadcasting Forum, International Women's Film Forum, and International Children's Film Forum.

The Delhi government recently approved the Delhi Film Policy, 2022, which aims to promote the city as a filming and other related activity hub through a variety of measures, including the creation of a Rs 50 crore 'Delhi Film Fund' to assist producers and the annual hosting of an international film festival.

A single-window e-film clearance portal will be prepared under the policy, bringing together over 25 agencies for various film production permissions. The government also intends to issue Delhi film cards, which will provide additional benefits and discounts. The tourism department will provide a Delhi film card worth Rs 1 lakh. It will assist film producers in obtaining additional discounts from industry stakeholders such as accredited hotels, transportation providers, and tourism operators.

A subsidy of up to Rs 3 crore will be provided under the policy, depending on the number of days of shooting, the location and branding of Delhi, the local hiring of actors and support staff, and expenditure in Delhi at various stages of production.

BHUBANESWAR ODISHA



In the eastern Indian state of Odisha, films are made in Bhubaneswar and Cuttack.

The first Odia-language film was made in 1936, but until the 1950s only a handful of more titles were produced. Back then, the Odia film industry did not have production facilities of its own. Films in the language had to depend on Kolkata, which made moviemaking in Odisha difficult and unviable.

In the late 1950s, the first cooperative venture to produce, distribute and exhibit Odia films was set up by Krushna Chandra Tripathy. The organization was named Utkal Chalachitra Pratisthan, and it produced several films in the 1960s that gave Odia cinema a distinct identity.

In 1961, another production house, Pancha Sakha, was set up by amateur artiste Dhira Biswal, who produced four hugely popular films. His first production, Nua Bou, created a sensation all across the state of Odisha.

Odia cinema developed its own idiom in subsequent years thanks to the efforts of the husband-wife team of Gour Prasad Ghosh and Parbati Ghosh. The duo produced several National Award-winning films, including the epochal Kaa.

Other production houses took roots in the 1970s, including Diamond Valley Productions, set up by entrepreneur Sarat Pujari. In 1975, the state government stepped in to promote cinema by setting up the Odisha Film Development Corporation (OFDC). Five years later, the Kalinga Studio came up with the support of Chennai's Prasad Studios. Odisha currently produces an average of 20 films a year.

OFDC is the nodal organization for providing single window clearance for shooting feature films in Odisha. The incentives offered by the state include assistance of Rs. 10 crores to filmmakers for making the first three Hindi or international language films. All feature films produced fully or partly in Odisha are exempted from entertainment tax; and producers of films who utilize the facilities of Kalinga Studio Limited, Film & Television Institute of Odisha and Kalinga Prasad Colour Processing Laboratory are eligible to get incentives in the shape of subsidy.

BHOPAL MADHYA PRADESH



Bhopal, the capital city of Madhya Pradesh, the winner of Indian government's national award for the Most Film Friendly State in 2017, has served as the backdrop of many feature films from B.R. Chopra's famous social thriller Naya Daur to Prakash Jha's political drama Rajniti, Anusha Rizvi's Peepli Live, to social drama Aarakshan starring Amitabh Bacchan.

The state has made considerable efforts towards easing filming in the state by creating a well-structured website, film friendly infrastructure, offering incentives, maintaining databases, undertaking marketing and promotional initiatives.

Initiatives taken by the state for simplification of film production include appointment of Madhya Pradesh State Tourism Development Corporation (MPSTDC) as the nodal agency for film shooting clearance, incentives and subsidies in the state. The tourism department

also coordinates with other departments to obtain legal mandatory permissions needed for producers. MPSTDC offers discounts at state owned hotels and free of charge shooting at selected locations. The state also offers capital investment subsidies ranging from Rs 3-5 crores for creation of infrastructure along with installation of equipment to establish film studios, film making, museum, aquarium, and theme parks.

From the perspective of favorable film policies adopted by states, Madhya Pradesh has recently come up with a dedicated film facilitation cell to work as a nodal agency that would ease out the shooting permissions through a single window clearance system, according to a senior Madhya Pradesh Film Facilitation Cell official.

The state offers incentives across the board, to all kinds of shootings, whether these are films, documentaries, webseries, or OTT platforms. And then there is provision for certain special incentives if the state is promoted from the tourism point of view.

DEHRADUN UTTARAKHAND



Dehradun, the capital city of Uttarakhand, is one of the most popular tourist destinations in the country, surrounded by high mountains and lush Sal forests. The city serves as a gateway to several popular hill stations such as Mussoorie and Chakrata, as well as pilgrimage sites such as Haridwar and Rishikesh.

Several Bollywood films have been shot in Dehradun and Mussoorie, including Farhan Akhtar's *Lakshya*, Karan Jauhar's *Student of the Year*, Pan Singh Tomar, and Rituparno Ghosh's *The Last Lear*, among others.

At the 66th National Film Awards, Uttarakhand was named the most film-friendly state. The Uttarakhand Film Development Council is the nodal agency for obtaining all shooting permits via a Single Window Clearance system.

The state government also provides incentives in the form of no entertainment tax for indigenous films, children's films produced by the National Centre of Films for Children and Young People (NCYP), and national and international award-winning films. Any filmmaker can shoot in Uttarakhand for free, and there are numerous financial incentives available for films made in Uttarakhand's regional languages/dialects. The Uttarakhand government is also focusing on the development of a film city in a specific location, as well as the selection and development of outdoor shooting locations. Nainital, Dehradun, Mussoorie, Ali Bugyal, Ranikhet, Chopta, Auli, Almora, Gwaldam, Chamoli, Munsiyari, and Rishikesh are among the popular shooting locations.

PATNA BIHAR



Bihaar's capital city Patna, located halfway between humid West Bengal in the east and sub-humid Uttar Pradesh in the west, is home to a thriving Bhojpuri film industry.

Ganga Maiyya Tohe Piyari Chadaibo (Mother Ganges, I Will Offer You a Yellow Sari), the first Bhojpuri-language film, was released in the early 1960s. However, the industry expanded steadily as demand from people speaking the dialect in India and elsewhere increased. Bhojpuri cinema, which also serves third and fourth generation migrants in Surinam, Mauritius, Trinidad and Tobago, Fiji, and Guyana, has its own star system and a dedicated audience base, but it has yet to capitalise on opportunities to break into the national mainstream.

The last few decades have seen a significant increase in the production of Bhojpuri films, but these have all been routine potboilers aimed at an undemanding and easy-to-please audience.

Manoj Tewari and Ravi Kishan are industry brands and the sole runners of the show until 2014, when releases like *Nirahua Hindustani* and *Patna se Pakistan* entered the market in 2014-2015 and completely changed the market. The industry saw a turnaround when the highest grosser began pooling in close to Rs 10 crores. The leading actors in the industry include the likes of Pawan Singh, Dinesh Lal Yadav, Khesari Lal Yadav and Madhu Sharma, Amrapali Dubey, and Kajal Raghvani.

Film budgets have steadily risen over the years. While local producers expand their operations, businessmen and Bihari expats from Nepal, Mauritius, and Fiji islands have also given the Bhojpuri Film industry a shot in the arm by investing heavily in it and betting heavily on its success.

These films remain extremely popular in parts of India where Bhojpuri speakers live and work. However, because most of these films are made on a shoestring budget and in a hurry, they are often lacking in technical acuity.

The state government has expressed its desire to expand the industry by investing in a film city in Rajgir, Nalanda district, 70 kilometres southeast of Patna, and organising film festivals to showcase the industry's creative output.

RANCHI JHARKHAND



Ranchi is the capital of Jharkhand, which was formed in 2000 from the southern part of Bihar. The city is located on the Ranchi Plateau of the Chota Nagpur plateau system, with lofty flat-topped hills (pats) to the northwest. The plateau's edge is marked by an escarpment to the east and south of the city, from which several scenic waterfalls cascade. Ranchi is a melting pot of tribal cultures, indigenous art, and an abundance of oral traditions.

Jharkhand Film Development Corporation Limited is the body responsible for carrying out the Jharkhand Film Policy, 2015. JFDCL has a single window film facilitation cell called SIWCOF (Single Window Committee for Films) that helps film production by providing timely shooting approvals and ensuring that filming goes smoothly. This committee also makes recommendations on the approval of films for subsidy as well as the amount of subsidy.

Post Jharkhand Film Policy 2015 the state witnessed flurry of film making and as of now more than 50 films have already been made and almost same numbers are in different stages of production. Some well-known films shot in Jharkhand include Gangs of Wasseypur, Ranchi Diaries, A Death in the Gunj, National Award winning film Chhuti (A Vacation), among others.

Jharkhand offers incentives such as a grant of up to 50% of the total cost of making films in Jharkhandi languages and a grant of up to 25% of the total cost of making films in Hindi, Bangla, Oriya, and other languages. There is also an exemption from entertainment tax for films produced or acquired by the Children Film Society, National Award winners, best Indian film in an international festival, documentary films produced by the Central Government's Film Division, and so on.

Among the initiatives taken by Jharkhand to promote films are: a single table system for the successful implementation of film policy and to provide better facilities to those involved in film production; and security arrangements for film production. The state government intends to establish a Film City in Patratu, Ranchi, and has already identified 200 acres of land for the purpose.

SRINAGAR JAMMU & KASHMIR



Jammu and Kashmir has been a paradise for film shooting for its mesmerizing natural beauty and unparalleled scenic landscapes, and together with Jammu and Ladakh regions, the state remains a filmmaker's delight for new locales. To further promote the film industry in Jammu and Kashmir, a holistic Film Policy - J&K Film Policy

2021 - has been formulated based on the suggestions received from the film fraternity and studying the film policies of several states in India.

The policy aims to attract greater investment in the film sector and make Jammu and Kashmir a choicest destination for film shooting of both national and international filmmakers. Under the policy, the government has set up single-window clearance mechanism to provide permissions for shooting within 2 to 4 weeks; prepared equipment, location and talent directories besides offering fiscal incentives for filmmakers coming to the UT.

The Jammu & Kashmir Film Development Council (JKFDC) has been constituted to achieve the objectives of the Film Policy and transform it into a unique film destination.

Jammu & Kashmir has a long and cherished tradition of film shooting, and its breath-taking locales, a large number of religious and heritage sites, dense forests, waterfalls, and a film-exposed manpower make the area an attractive site for film shooting and its development. The Dal Lake dotted with innumerable houseboats and the distant snow-covered mountains, along with Gulmarg, Sonmarg, and Pahalgam at higher levels, add unique colors to the surroundings.

The Tourism department of the UT has identified 300 new destinations for film shootings and will facilitate production houses as part of the efforts to create nationally competitive infrastructure in Jammu & Kashmir.

Attractive packages of assistance and schemes/systems of financial support required in suitable cases are also provided. Non-government organizations associated with the publicity of cinema are also getting promoted.

TOP FILMMAKING CENTRES OF INDIA

Gangtok

Capital of Sikkim, which has its own brief history of cinema, has attracted prominent filmmakers such as Satyajit Ray and Dev Anand. Sikkim was named the ‘Most Film Friendly State’ of India in 2019 at the 67th National Film Awards. The state has made several appealing provisions to create a welcoming filming environment for producers, directors, and local filmmakers.

The state is also working to establish a film city. In recent years, the state, particularly the picturesque northern district, has served as the ideal backdrop for several Bollywood and regional films.

Sikkim provides all permits/permissions and paperwork through a single window system. The state government has also identified, catalogued and developed promising potential shooting locations, which have aesthetic and cinematic appeal.

Agartala

Agartala is the capital of Tripura, a landlocked hilly state in north-east India, with elevations ranging from 15 to 940 metres above sea level, though the vast majority of the population lives on the plains. The state would make an excellent backdrop for an adventure film in which the jungle plays an important role. Tripura is a state full of surprises, with five mountain ranges—Boromura, Atharamura, Longtharai, Shakhan, and Jampui Hills—that are ripe for exploration.

Aizawl

Aizawl is the capital of Mizoram, which is home to numerous tribes with a diverse set of religious practises. This small state, endowed with a diverse range of geographical features, provides excellent opportunities for filmmakers to explore its splendour. The scenery of Phawngpui Hills, Vantawang Falls, and Palak Lake is just waiting to be photographed. If interested filmmakers want to shoot in this picturesque state, the state government is ready to help with infrastructure and logistics.

Shillong

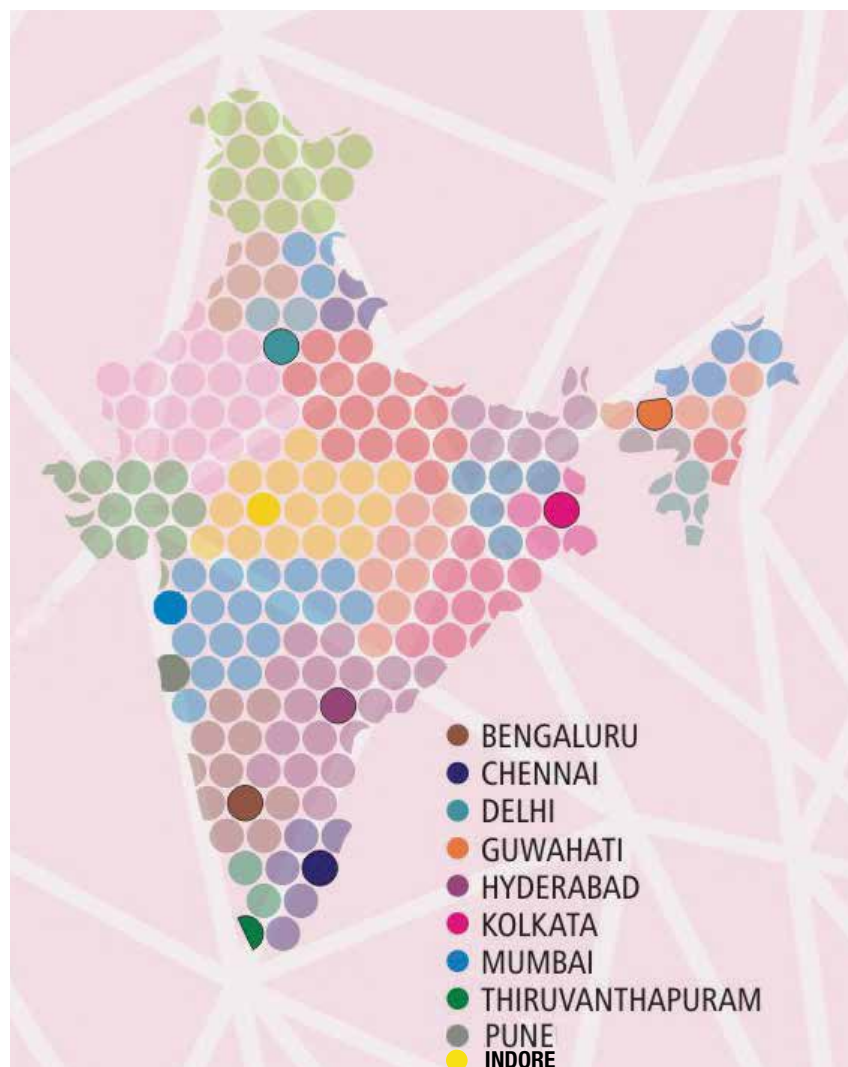
Meghalaya, or the Land of Clouds, is still a virgin territory ripe for film production. In order to improve its infrastructure, the state recently agreed to join the Mumbai Academy of the Moving Image (MAMI) and aspires to become a preferred location for filming. The state's top attractions include waterfalls, caves, rainforests, hill stations, and much more. The crystal clear water of Dawki's Umngot River, the sacred forests of Mawphlang, and the world-famous living root bridges of Cherrapunji can form a beautiful backdrop for any film and captivate audiences all over the world.

Kohima

Kohima, the capital of Nagaland, is known for its Hornbill Festival and music, and has much more to offer as a pristine shooting location. The mountainous state in northeast India, bordering Myanmar, has enormous potential to become a filming destination, with the government making a concerted effort to implement film-friendly policies in order to attract outside shoots. The first Nagamese language film premiered recently at the Nagaland Film Festival. The film was shot entirely in Nagaland and is based on the inspiring story of Mhonbeni Ezung, the youngest recipient of the National Bravery Award for Children.

BHARAT AT CANNES

CREATIVE HUBS OF INDIA



The AVGC-XR industry in India is experiencing unprecedented growth, attracting global attention for its rich talent pool and high-end skill-based activities. Key players in the sector are primarily clustered in major metropolitan areas like Mumbai, Pune, Bangalore, Chennai, Hyderabad, and Delhi NCR, reflecting the concentration of major studios offering Animation and VFX services.

Each state government, alongside the Union government, is actively promoting the AVGC-XR sector through tailored policies and incentives. In this landscape of dynamic growth, Karnataka has emerged as a trailblazer with the recent approval of its revised AVGC-XR Policy 3.0 for the years 2024-2029. This visionary policy aims to revolutionize the AVGC-XR landscape by fostering innovation, generating employment, and boosting exports. With initiatives like establishing Centers of Excellence and innovation hubs, Karnataka seeks to create a collaborative ecosystem conducive to skill development and research translation.

Notably, Karnataka's commitment to the AVGC-XR sector is underpinned by its robust infrastructure, a professional workforce, and a thriving educational ecosystem. The state's strategic initiatives, including the establishment of India's first AVGC-XR Centre of Excellence, position it as a prime investment destination and a global leader in AVGC-XR innovation and talent development.

In Maharashtra, the AVGC sector is receiving a significant boost through incentives like subsidies and favorable policies outlined in the 2023 Maharashtra IT-ITES Policy. Similarly, Telangana has emerged as a pioneer with its dedicated AVGC Policy (IMAGE Policy) and initiatives like the IMAGE CoE and upcoming IMAGE Tower, aiming to establish the state as a hub for AVGC-XR startups and enterprises.

In a significant move aimed at propelling Kerala into the forefront of the Animation, Visual Effects, Gaming, Comics, and Extended Reality (AVGC-XR) sector, the state government has introduced a new AVGC-XR policy. With a vision to transform the state's creative landscape, the policy sets ambitious targets, including the creation of 50,000 new jobs by 2029 and the establishment of 250 AVGC-XR companies. Additionally, it aims to nurture 10,000 skilled professionals within the industry and carve out a niche for Kerala by contributing at least 15% to the AVGC content created in India.

As other states like Goa, West Bengal, and many more gear up to renew or draft their AVGC-XR policies, the landscape of creative hubs in India is poised for further expansion. With a collective focus on fostering innovation, driving employment, and promoting inclusive growth, India's AVGC-XR sector is set to redefine the global entertainment and technology landscape in the years to come.

Bangalore

Karnataka is the first in India to bring an AVGC policy in 2012, and it also became the first state to set up the first center of excellence in AVGC. The state accounts for 20 per cent of the share of the Indian entertainment & AVGC industry with over 300 animation, VFX and gaming studios operating in the state. Bangalore has emerged as a major hub for the industry in India.

Hyderabad

Hyderabad has emerged as one of the fastest growing centres for AVGC in India with close to 150 companies working in the VFX space and employing around 30,000 people. Telangana is building the world's largest Innovation Campus spread across 24.3 lakh square feet in 18 acres comprising the trio of T-Hub, T-Works and the upcoming 1.6 million sq ft IMAGE (Innovation in Animation, Multimedia, Gaming and Entertainment) Tower.

The IMAGE Center of Entrepreneurship is a flagship Centre of Entrepreneurship by STPI, MeitY and Government of Telangana. The IMAGE CoE is an accelerator dedicated to AVGC startups and is a noteworthy example of collaboration between Central Government, State Government, Industry, Industry Bodies, and Academia.

Telangana is providing various incentives being through the IMAGE Policy. These include but are not limited to capital investment subsidy, exemption to AVGC companies from statutory power cuts, encouragement to AVGC companies to use renewable energy for operations, additional fiscal benefits for women and SC/ST entrepreneurs, among others.

Pune

Home to the Film and Television Institute of India, Pune is a major hub for the AVGC industry in India. The city hosts top animation and VFX studios and AVGC learning centres of the country.

Chennai

Chennai is home to the hugely successful and productive Tamil film industry, which has given Indian cinema some of its biggest and most enduring stars over the decades. This city is hub for a large number of animation and VFX studios, and the state government is actively working on a AVGC policy to further boost the growth of the sector in Tamil Nadu.

Tamil Nadu has been focusing on infrastructure as a key enabler of AVGC sector's growth in the state. The state is in the process of developing a Digital City type setup, to cater to the sector. Besides this, there are various AVGC related companies operating in the state, and incentives are being provided to encourage startups working in the sector. Additionally, recognising the benefits of skilling, the state is facilitating industry-institution dialogue to promote skill development in this sector.

Mumbai

Also known as the entertainment city of India, Mumbai is a hub for content production for films and music. Majority of the top players of M&E sector are located in Mumbai. Maharashtra, of which Mumbai is the capital, is updating its IT/ITeS policy to meet the needs of the AVGC sector. The updated policy

focuses on increasing fiscal incentives for the industry, promoting skill development, funding a Center of Excellence, providing electricity subsidies, and supporting joint ventures. It aims to nurture local talent, encourage collaboration, and reduce the cost burden for AVGC units, while aligning with other state policies and leveraging the state's ecosystem for market access.

Delhi NCR

New Delhi houses most of the central ministries and regulatory authorities pertaining to the sector, and the adjoining cities of Gurgaon and Noida have several advertising planning and creative agencies. The state of Uttar Pradesh, where offices of major television companies are located in Noida Film City, has been working on development of AVGC policy, and consultations are being held in this regard. The state is also learning from best practices of other states, particularly the lighthouse ones, to come up with a holistic framework for driving the growth of the sector in the state.

Indore

Madhya Pradesh is actively focusing on developing the capacity of the AVGC sector by empowering higher education institutions and supporting startups. The state plans to provide financial and infrastructural assistance in several ways, such as establishing incubation centers for AVGC startups, creating Special Economic Zones (SEZs) for AVGC companies, setting up skilling and job placement centers, facilitating access to microloans for registered AVGC startups, and offering curated training programs in collaboration with private sectors and industry experts. Additionally, Madhya Pradesh aims to provide subsidies on

apprenticeships, establish a dedicated fund for promising AVGC startups, collaborate with higher education institutions for specialized courses, and establish a dedicated skilling and job placement center to ensure talented individuals have opportunities in the AVGC sector. These initiatives aim to foster the growth and expansion of the AVGC sector in the state.

Northeast India

One of the focus areas of the Government of India is to produce centres of excellence in states to help the audio-visual grow in the country. The Software Technology Park of India (STPI) has launched 12 Centers of Excellence (COE) in different states. Six of these Centers of Excellence are focused around the AVGC technology. The IMAGE COE in Hyderabad is directly connected to AVGC. The COE in Bhubaneswar is about AR/VR and immersive visualization. COE in Mohali is focused on computer vision, artificial intelligence, and animation.

Three of the COEs are located in Northeast India. The Shillong COE is focused on animation, Imphal COE is focused on emerging technologies and Mizoram is focused on gaming.

Manipur has been taking steps to promote the AVGC sector in the state. The state's AVGC vision includes promoting popular local content and disseminating it on a national as well as global scale. The National AVGC Policy and Model State Policy will provide guidance in scaling up the sector and leveraging the local content coming out of the state.

INDIAN COMPANIES AT CANNES FILM MARKET

MINISTRY OF INFORMATION & BROADCASTING



SANJAY JAJU
Secretary
Ministry of Information
and Broadcasting
Government of India



H.E. JAWED ASHRAF
Ambassador of India to
the Republic of France and
Principality of Monaco

Ministry of Information & Broadcasting is the apex body for formulation and administration of the rules and regulations and laws relating to information, broadcasting, the press and films. This Ministry is responsible for international co-operation in the field of mass media, films and broadcasting and interacts with its foreign counterparts on behalf of Government of India.

NATIONAL FILM DEVELOPMENT CORPORATION (NFDC INDIA LTD)



PRITHUL KUMAR
MD, NFDC
Joint Secretary- Films, MoIB



PANKAJ SAKSENA
Artistic Director, IFFI



RAM KUMAR VIJAYAN
AVP- Film Facilitation Office,
Invest India



SHREERAG MUKUNDAN
OSD, Films, MoIB



VINEETA MISHRA
Head,
Programming Film Bazar



BHAVESH PRATAP SINGH
Deputy Manager
Film Preservation & Marketing



IRFAN FARAS
Manager- Distribution &
Syndication



NACHIKET SHIROLKAR
Consultant - International
Promotions & Special Projects

The National Film Development Corporation Ltd, a Public-Sector Enterprise under the Ministry of Information & Broadcasting, was formed by the Government of India with the primary objective of planning, promoting and organising an integrated and efficient development of the Indian film industry. With more than 300 films in 21 Indian languages, many of which have earned wide acclaim and won national and international awards, NFDC's architecture aims towards creating domestic and global appreciation of the cinemas of India.

FEDERATION OF INDIAN CHAMBERS OF COMMERCE & INDUSTRY



LEENA JAISANI
Deputy Secretary General



PANKAJ SINGH
Director



VIKAS KUMAR SARVANG
Additional Director-



MANSHA VIJ
Senior Assistant Director,



MANDEEP YADAV
Assistant Director



SANCHIT TALWAR
Senior Assistant Director



SUJIT SUBAL
Executive Officer

FICCI is managing the India Pavilion at Cannes under the aegis of the Ministry of Information & Broadcasting, Government of India. The objective of the India Pavilion is to promote Indian cinema across linguistic, cultural and regional diversity, with the aim of forging an increasing number of international partnerships in the realms of distribution, production, filming in India, script development and technology, and promoting Indian films abroad.

FICCI is the largest and oldest apex business organization in India. A not-for-profit organization, FICCI is the voice of India's business and industry, encouraging debate, articulating the private sector's views and influencing policy. FICCI has been supporting the cause of the Indian entertainment industry, including the film industry, for the past sixteen years. It has successfully facilitated several policy milestones for the media and entertainment sector.

FICCI organises its annual flagship conference FICCI FRAMES -- Asia's biggest global convention on Media and Entertainment in Mumbai.

HIGHLIGHTS FROM FICCI-EY REPORT 2024

| S.No. | Company Name | Name | Designation | Email |
|-------|---|------------------------|--|-----------------------------------|
| 1 | AIMEE BARUAH PRODUCTION SOCIETY | Aimee BARUAH | Actress, Film Director, Film Producer | |
| 2 | ALAP PARIKH (INDEPENDENT) | Alap PARIKH | Artist and technologist | |
| 3 | ALLIANCE MEDIA & ENTERTAINMENT PVT. LTD | Sunil DOSHI | CEO | sunil.doshi@alliancemediain.in |
| 4 | ALLIANCE PRODUCTIONS INDIA LLP | Mandeep Kaur SANDHU | Proprietor | |
| | | Ramesh SHARMA | Associate Producer | |
| | | Deepak TIJORI | Managing Director | |
| 5 | ATHENA ENTERTAINMENT | Sunir KHETERPAL | Producer | |
| | | Shweta KHETERPAL | Producer | |
| | | Varuna SAKSENA | Producer | |
| | | Girish KOHLI | Director of Development | kohli.rishi@gmail.com |
| | | Ajita NAIR | Assistant to Partners | |
| 6 | BARSAATI FILMS | Ankur SINGLA | Writer - Director - Producer | |
| | | Simran DHIR | Producer | |
| 7 | BB ENTERTAINMENT TRADE PRIVATE LIMITED | Bobby SARMA BARUAH | Film Director | bobbysarmabaruah@gmail.com |
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| 8 | BIGTREE ENTERTAINMENT PRIVATE LIMITED | Ashish SAKSENA | Chief Operating Officer: Cinemas | ashish.saksena@bookmyshow.com |
| 9 | BOMBAY BERLIN FILM PRODUCTIONS, LLP. | Arfi LAMBA | CEO - Producer | arfi@bombayberlin.com |
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| 19 | DIMENSION PICTURES PVT LTD | Liaquat Ali GOLA | Owner | dimensionpicturespvtltd@gmail.com |
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| | | Ambiecka PANDIT | Filmmaker | |
| 27 | FLYING RIVER FILMS | Rima DAS | Producer - Director | rima.films@gmail.com |
| 28 | FUNDAMENTAL PICTURES PVT. LTD | SHETTY Navin | Managing Director | navin@nubecirrus.com |
| 29 | GANESH PICTURES AND KOTTARAKARA FILMS | Ravi KOTTARAKARA | Producer, Director | kotfilm@gmail.com |
| 30 | GOLDEN GATE MOTION PICTURES | Vinod MALGEWAR | Producer - CEO | |
| 31 | GUBBARA ENTERTAINMENT PVT. LTD. | Dimpy AGRAWAL | Producer | dimpy@gubbaraentertainment.com |

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| 34 | HUNDRED FILMS & ENTERTAINMENT PVT LTD | Atul PANDEY | Producer | |
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| 39 | INDYWOOD DISTRIBUTION NETWORK | Shyam KRISHNAN KURUP | Director | shyam.kurup@marinebiztv.com |
| | | Sayan GANGULY | music director | |
| | | Indira MUKHERJEE | Writer - Director | |
| | | Priti AGARWAL | producer | |
| 40 | INNOVATIVE FILM ACADEMY | Saravana PRASAD | Chairman | |
| 41 | INSTITUT FRANÇAIS (INDE) | Juliette GRANDMONT | Attachée audiovisuel | |
| 42 | JAI VIRATRA ENTERTAINMENT LIMITED | Manoj NANDWANA | Sales | manoj@jaiviratra.com |
| | | Rahul KABALI | Writer - Director - Producer | |
| | | Soundar Murugan JAGADISH | ACTOR & PRODUCER | |
| 43 | JOHN EDATHATTIL (INDEPENDENT) | John EDATHATTIL | Screenwriter | |
| 44 | JRD FILMS | Rakesh JAIN | CEO | jrdfilms@gmail.com |
| 45 | JUGAAD MOTION PICTURES | Pranit SAHNI | Producer | pranit@jugaadmotionpictures.com |
| 46 | KATHPUTLEE ARTS AND FILMS PRIVATE LIMITED | Sharad MITTAL | PRODUCER | sharad@kathputlee.in |
| 47 | KAVITA GANDHI (INDEPENDENT) | Kavita GANDHI | Founder | kavita@efarfilms.com |
| 48 | KT-ACED | Shobana Beena UNNIKRISHNAN | Producer | |
| 49 | KUBERANS TECH VENTURES PRIVATE LIMITED | Jeet WAGH | Producer | jeetwagh@kuberanstechventures.com |
| 50 | LALL ENTERTAINMENT | Bhuvan LALL | Writer - Director - Producer | lallentertainment@gmail.com |
| | | Mukesh BATRA | Chairman | |

HIGHLIGHTS FROM FICCI-EY REPORT 2024

| S.No. | Company Name | Name | Designation | Email |
|-------|--|--------------------------|--|---------------------------------|
| 51 | LIONSGATE PLAY | Anuj GURNANI | Lead Content Acquisition and Programming | |
| | | Ankit CHOWKSEY | Sr. Manager Content Acquisitions | |
| 52 | MAHARASHTRA FILM, STAGE & CULTURAL DEVELOPMENT CORPORATION LTD | Ashok RANE | Coordinator | ashma1895@gmail.com |
| | | MANOJ Kadam | Coordinator | 24framesentertainment@gmail.com |
| | | Manoj SHINDE | Filmmaker | |
| | | Shashi KHANDARE | Filmmaker | |
| | | Shrikant BHIDE | Filmmaker | |
| | | Mangesh RAUL | Cultural Coordinator | |
| | | Vijay BHALERAO | Studio Manager | |
| | | Swati MHASE | Managing Director | |
| 53 | MALPANI TALKIES | Sanjib DEY | Creative Producer-Film Director | malpanitalkies@gmail.com |
| 54 | MAMI MUMBAI FILM FESTIVAL | Anu RANGACHAR | Head of International Programming | |
| 55 | MEDIAONE GOBAL ENTERTAINMENT LIMITED | Murali Manohar JAYABALAN | producer | |
| | | Jayakumar JAYABALAN | Producer | |
| 56 | MEDIASMITHS IMAGE CONSULTANTS PVT LTD | Sanjay RAM | Co-Founder | |
| 57 | MERCURY INTEGRATED | Harshad BHAGWAT | Director | harshad@mercuryintegrated.com |
| 58 | METRO PICTURES | Amit JUMANI | Director | amit@metropictures.in |
| 59 | MINDSCREEN CINEMAS | Latha MENON | Director | |
| | | Rajiv Krishna MENON | Director - Cinematographer | |
| 60 | MULTIVISION MULTIMEDIA INDIA PVT LTD | Sunil UDHANI | Country Head | sunil.udhani@mypworld.com |
| 61 | MYRAH FILMS INDIA PVT. LTD | Bhasker VISHWANATHAN | Writer - Director | |
| | | Anshuman SHEKHAR | Director, Content | |
| | | Manish KUMAR | Producer | |

| S.No. | Company Name | Name | Designation | Email |
|-------|--|------------------------|--|--------------------------------|
| 62 | NATIONAL FILM DEVELOPMENT CORPORATION / NFDC INDIA (LTD) | Sonal MATHUR | Head of International Promotions | sonal@nfdcindia.com |
| | | Ramkumar VIJAYAN | Assistant Vice President | ramkumar@nfdcindia.com |
| | | Nachiket SHIRODKAR | Consultant, International Promotions and Special P | nachiket@nfdcindia.com |
| | | Bhavesh Pratap SINGH | Deputy Manager, Preservation and Marketing, NFDC - | |
| | | Mohammed Irfan FARAS | Deputy Manager, Distribution | |
| | | Pankaj SAKSENA | Artistic Director, IFFI | |
| | | Vineeta Shyam MISHRA | Head - Programming, Film Bazaar | vineeta@nfdcindia.com |
| 63 | NH STUDIOZ | Shreyans HIRAWAT | Director | sh@nhstudioz.tv |
| | | Sabina KRIPALANI | syndication | sabina@nhstudioz.tv |
| 64 | NILA MADHAB PANDA (INDEPENDENT) | Nila Madhab PANDA | Writer - Director - Producer | |
| 65 | NUBE STUDIO | Aakanksh SHETTY | Line Producer | |
| | | Aryan SHETTY | Line Producer | |
| | | SHETTY Samitha | Managing Partner | samitha@nubecirrus.com |
| 66 | NXT DIGITAL LTD | Prakash P. HINDUJA | Managing Director | |
| | | Kamal HINDUJA | Wife of Mr. P P Hinduja | bushra@inen.in |
| 67 | ODD & EVEN PICTURES | Arya MENON | | arya@oddandeven.com |
| | | Priyaank SHARMA | Associate Producer | |
| | | Shubham KARNA | Producer | |
| 68 | OFFBEET MEDIA GROUP | Jaideep SINGH | Founder CEO and Producer | jaideep@offbeet.in |
| 69 | ORANGE CORP | Debasish DUTTA | CEO & Managing Partner | debasish@orangeorp.co |
| 70 | OTTER STUDIOS | Upamanyu BHATTACHARYYA | Director | |
| 71 | PICKLE MEDIA PVT LTD | Natarajan VIDYASAGAR | Editor | nvidyasagar@gmail.com |
| | | B Rajalakshmi | COO | |
| | | Maitreyi Vidyasagar | Digital editor | |
| 72 | PICTUREWORKS | Avinaash JUMANI | Film Acquisitions and Sales | avinaash@pictureworksindia.com |
| | | Suvidhi RUIA | International Acquisitions | |
| 73 | POPCORN FLICKS | Amit Kumar AGARWAL | COO | popcornfi@hotmail.com |

HIGHLIGHTS FROM FICCI-EY REPORT 2024

| S.No. | Company Name | Name | Designation | Email |
|-------|----------------------------------|----------------------|--------------------------------------|-------------------------------------|
| 74 | PUNE INTERNATIONAL FILM FESTIVAL | Aditi AKKALKOTKAR | Deputy Director | aditi@piffindia.com |
| 75 | PVR PICTURES / PVR LIMITED | Sanjeev KUMAR | Joint Managing Director | sanjeev@pvr cinemas.com |
| | | Kamal GIANCHANDANI | President | kamal.gianchandani@pvr pictures.com |
| | | Deepak SHARMA | COO | |
| | | Nayana BIJLI | Manager | |
| | | Aamer BIJLI | MANAGER MARKETING | |
| 76 | R H ENTERTAINMENT | Raghavendra HEGDE | Filmmaker | |
| 77 | R VISION INDIA PVT LTD | Simarjeet KAUR | film producer | |
| | | Ravindra SINGH | Film producer | |
| 78 | RAAPCHIK FILMS | Myra KARN | Producer | |
| 79 | RAKESH JAIN (INDEPENDENT) | Rakesh JAIN | CEO | |
| 80 | RATNADEEP LAL (INDEPENDENT) | Ratnadeep LAL | Fashion Celeberiry and chairman IIFT | |
| 81 | ROY KAPUR FILMS | Malvika KHATRI | Co-Producer | malvika@roykapurfilms.com |
| 82 | RUNAWAY PRODUCTIONS | Sailesh DAVE | CEO | |
| 83 | SAIKRISHNA & ASSOCIATES | Monica DATTA | Partner | |
| | | Dhanashree ANIRUDDHA | Partner | |
| 84 | SEYON-DI | Kathiravan MURUGAN | Managing Director | |
| 85 | SHEMAROO CONTENTINO MEDIA LLP | Murtuza KAGALWALA | Managing Partner | murtuza@contentino.in |
| 86 | SIJO JOSEPH (INDEPENDENT) | Sijo JOSEPH | Visual Effects Manager | |
| 87 | STAR ENTERTAINMENT P LTD | Jiten HEMDEV | CEO | admin@starentertainment.co.in |
| | | Kimaya HEMDEV | Head Of Business Development | kimaya@starentertainment.co.in |
| 88 | SUITABLE PICTURES | Alan MCALEX | Producer | |
| 89 | SUMMIT STUDIOS LLP | Madhu SHARMA | | |
| | | Gabrijela NIKOLIC | Owner | |
| 90 | SUNSTONE ENTERTAINMENT | Sanjay JUMANI | Buyer - Seller | sanjayjuman9@gmail.com |
| 91 | SUPERFINE FILMS | Kamal JAIN | Founder - CEO | superfinefilm@gmail.com |

| S.No. | Company Name | Name | Designation | Email |
|-------|---|--------------------------|--|---------------------------------|
| 92 | TEN YEARS YOUNGER PRODUCTIONS LLP | Jahanara BHARGAVA | Producer | |
| 93 | THE SALT INC. | Sarthak DASGUPTA | CCO | sarthak.dasgupta@thesaltinc.com |
| | | Parth ARORA | Producer | |
| 94 | THOMAS ABRAHAM (INDEPENDENT) | Thomas ABRAHAM | Costume Designer | |
| 95 | TINY HANDS PRODUCTION | Josekutty MADATHIL | Producer | |
| | | Nathaniel MADATHIL | Actor | |
| | | Seerkatchi BHASKARAN | Festival Coordinator | |
| 96 | TRAINTRIPPER FILMS | Chippy BABU | Executive Producer | |
| 97 | TRUPTI BHOIR FILMS | Jasvinder SALUJA | Film Editor | |
| | | Vinod Hajarilal BACHCHAN | Film Producer | |
| | | Priya SAMANT | Executive Producer /Impact Advisor /Actor | |
| | | Sandesh SHARDA | Producer | |
| | | Trupti BHOIR | Actor/ Producer / Writer / Director | |
| | | Taaha Shah BADUSHA | Producer | |
| | | Deepak KUMAR | Producer | |
| 98 | VAISHNAVE MEDIAA WORKS LIMITED | Kutty PADHMINI | Managing Director | kuttypadmini@gmail.com |
| 99 | VIATOR BROS MOTION PICTURES | Francis KANNOOKADAN | CEO - Producer | |
| 100 | VISWANATH SUBRAHMANYAN (INDEPENDENT) | Viswanath SUBRAHMANYAN | CINEMA CURATOR / FESTIVAL PROGRAMMER / CREATIVE AD | |
| 101 | VR FILMS & STUDIOS LIMITED / VISUAL REALITY | Manish DUTT | Managing Director | manish.dutt@vrfilms.in |
| | | Krishi DUTT | Jt. Managing Director | krishi.dutt@vrfilms.in |
| 102 | WINGS TO BOLLYWOOD ENTERTAINMENT | Brijesh Gurnani GURNANI | Director | wingstobollywood007@gmail.com |
| 103 | YELLOWLIFAFI STUDIOS PRIVATE LIMITED | Sizil SRIVASTAVA | Co-Founder and Director | |
| | | Romil SRIVASTAVA | Co-Founder and Producer | |
| 104 | YES BE CREATIVE | Sajan BALAN | Writer - Director - Producer | sajan.balan@yesbecreative.in |

MINISTRY OF INFORMATION & BROADCASTING

| Sr. No | Film Name | English title | Language | Director Name |
|--------|----------------------------|----------------------|----------|---------------------|
| 1 | Baasan | The Vessel | Hindi | Jitank Singh gurjar |
| 2 | Ab Toh Sab Bhagwan Bharose | For Heaven's Sake | Hindi | Shiladitya Bora |
| 3 | Sangi Gai | None | Nyishi | Nyago Ete |
| 4 | Tara. The lost star | Tara. The lost star | Nepali | Samten Bhutia |
| 5 | Return of the Jungle | Return of the Jungle | Hindi | Vaibhav Kumaresh |

| Summary | Theatre/Date/Time |
|--|---------------------------------|
| <p>About the Film: This film is inspired by a rural folklore from central India, centred around a concept known as "Maya" or "the buried treasure." The film explores the lives of two cousins and the choices they make, highlighting the conflict between greed and need, as well as the themes of prophecy and destiny. The film won the best independent feature film award at Cannes World Film Festival (An independent festival) in 2023.</p> | Olympia 9 15-05-2024 9:00 AM |
| <p>About the filmmaker: Shiladitya Bora is an Indian film producer, director, marketer and distributor. He is the founder of Platoon One Films, a Mumbai-based film production studio. He was also one of the recruiters at the 75 CMOT Talent Camp. He has been a part of the Berlinale Talents with films like Masaan(Cannes), Newton (Oscars 2018). This is his directorial debut.</p> <p>About the Film: A co-production between Platoon One Films, Drishyam Films, Pay Tama-sha, Lighthouse Innoventures, UA Kathachitra, the film is a wallowing & visually immersive tale of an eight-year-old's journey through faith, self-discovery and redemption.</p> | Olympia 3 16-05-2024 9:00 AM |
| <p>Concept: A sci-fi fantasy film. Tamar, a native of Sangi-Gai village, finds an exotic chest while searching for his lost brother, which expatriates him. The year is 1905 and we see a team of Chinese soldiers infiltrate the tribal lands of Arunachal to retrieve a mysterious Tibetan chest, only to get brutally hunted by tribesmen from the village of Sangi-gai. However, one lone soldier escapes, inadvertently opens the box, and upon touching a golden orb inside it, gets pulled into a portal.</p> <p>About the filmmaker: He participated in Cannes 2023 as part of the official delegation from North East, an Arunachali filmmaker, has been active since 2017.</p> | Arcades 3 19-05-2024 9:00 AM |
| <p>About the film: The story that unfolds in a mountain village very close to the capital town, showcasing a constant tug between progressive ideas and traditional faith. It revolves around Tara reflecting the dilemma of firmly rooted belief system that has transpired from generations and the aspiration of a young Tara who finds herself entrapped in this suffocating situation.</p> <p>About the filmmaker: Mr. Bhutia was a member of the Northeastern delegation that visited Cannes in 2023.</p> | Palais I 20-05-2024 12:00 PM |
| <p>About the Film: Set in contemporary India - Return of the Jungle (ROTJ) is the story of a group of classmates from junior school. For Mihir, Rohan, Sweetie, Ali and friends, simple challenges of everyday school life seem like huge problems. To their rescue comes their close buddy Thatha -a loveable grandpa- who peps them up with his highly inspiring stories from the jungle! These stories encourage the children to face their little battles and give it their best!</p> <p>About the filmmaker: Vaibhav Kumaresh is an International Emmy nominated animation film maker and Founder, Creative Director at Vaibhav Studios, Mumbai. Vaibhav studied animation film making at the National Institute of Design, Ahmedabad. He is an active committee member and the Honorary Secretary of The Animation Society of India (TASI). Vaibhav also teaches animation and is a visiting faculty at various animation and design schools across India.</p> | Palais I 20-05-2024 4:00 PM |

Two brothers who live in a village run a band baaja (wedding band) business that has been passed on to them from their great-great-grandfather. Their lives were in complete sync and harmony until the two of them had a loud clash one day. One of the brothers left the village in silence but returned a few weeks later with a bang. He had brought back to his village a DJ (a mobile music system with huge speakers). Now, he didn't need band members in uniform, their instruments, or their rehearsals. It was a one-man show for him; he could put up his feet and, with just a click on his phone, make a playlist that would do all the work. This was something absolutely new for the village folks; it fascinated the younger folks instantly and in some cases, the old-timers ended up declaring it as trending too. The other brother's band had run its course but he wasn't one to give up. He would have to level up his game. But if he won't bring in a DJ, then this time around in the age-old duel, how will skill keep up with technology?

Gujarati | Producers : Manish Saini, Ahmadavad Films | Director : Manish Saini



BHAI BAND



HEIRLOOM

Kirti spends a fortune to build a collection for a handloom museum. His wife, Sonal, thinks they should instead enter the powerloom business to secure their family's future. They must choose between moving forward or giving in to nostalgia when they encounter a tapestry that illustrates their entire family history. Raw 2D animation and traditional fabrics brought to life with stop-motion embroidery and patchwork depict their lifelong conflict.

Gujarati, Hindi
Producers : Arya Menon, Odd & even Pictures
Director : Upamanyu Bhattacharya

In the sleepy hamlet of Vaghachipani, an under-aged shepherdess is discovered to be pregnant. Her employer, who is hellbent on becoming the chairman of the village council, is making every effort to cover it up, resulting in more cover-ups threatening to be exposed. Mentally deficient, the young shepherdess has no idea what pregnancy is.

Kannada
Producer : Rishab Shetty Studio
Director : Natesh Hegde

VAGHACHIPANI

Tara and Akash's love story defies norms, reaching beyond the ordinary into the extraordinary. It originates in Mumbai, where Tara, a radiant soul, secures a dream photography assignment in Switzerland, hidden from her overbearing parents.

Simultaneously, Akash, an enigmatic figure, awakens in a Swiss park, unaware of his true identity. Their unexpected encounter leads to friendship, but Tara soon discovers Akash is an astral being. In their love story, a mysterious novel guides them on a quest that unveils secrets and a higher purpose, transcending the boundaries of their worlds.

Hindi | Producers : Jitesh Thakur, Whispers from Eternity LLP | Director : Srinivas Abrol



TARA & AKASH - LOVE BEYOND REALMS

Baghuni - Dance Like a Tiger is a story of innocence, resistance, perseverance and breaking the boundaries of conservative societal belief systems. The protagonist- Mini's family celebrates her coming of age as she attains puberty at the age of 12, but she feels confined by traditional boundaries. She is more fascinated by popular Bollywood-style dance than the traditional dance of her family, called Bagha Nacha; the Tiger Dance. Her elder brother Bulu is a talented Bagha Nacha dancer and intends to earn a living through this art form. But a road accident renders him bedridden, crashing all hopes of a better future for the family. Mini innocently decides to take up her brother's path and help her family. Despite her initial apathy, Mini begins to understand and appreciate the cultural depth of this dance form and slowly gets immersed in it. However, she faces resistance from her family and society, as this tiger dance traditionally can't be performed by girls. But Mini remains undeterred in her pursuit and perseveres. Can she realize her dream and break the boundaries of old-age tradition amidst family tension and societal resistance?

Odia | Producers : Jitendra Misra, Cinema4good Pvt. Ltd | Director - Jitendra Misra



BAGHUNI
DANCE LIKE TIGER



LIONESS

Lioness, is the tale of two British Indian women living in the United Kingdom a century apart. The first woman is Princess Sophia Duleep Singh, the youngest granddaughter of Maharaja Ranjit Singh, and the god-daughter of Queen Victoria, whose story was lost in history. The second woman is Simranjit Kaur, an ordinary married immigrant in Southall employed at a prominent auction house. Starring Aditi Rao Hydary and Paige Sandhu in lead roles, the film charts the trajectory of women's suffrage in the UK, beginning with Princess Sophia Duleep Singh's pivotal role and extending to the exploration of women's emancipation in the modern era through the fictional character, Simranjit.

In Simranjit's quest to learn more about Sophia, she is exposed to a world she had never heard of and gets to meet some revolutionary women of the 1900s and in 1993. Paralleling between two different eras, "Lioness" narrates tales of resistance, the strength of female bonds, political activism, and protests.

English, Hindi | Producer : Kajri Babbar, Babbar Movies LLP | Director : Kajri Babbar

FILMS INDIAN FILMS FOR SALES AND SYNDICATION AT THE CANNES FILM MARKET

INDIAN FILMS AT CANNES FILM MARKET SCREENINGS

TUESDAY MAY 14, 2024
ATHE GOATLIFE

AADUJEEVITHAM

2024,India,142 min

PALAIS B 17:30 hrs

WEDNESDAY MAY 15, 2024
ATALE OF RISING RANI

2021,India,140 min,

Director(s) Prakash SAINI

PALAIS G 18:00 hrs



THE SHAMELESS

In the dead of night, Renuka escapes from a Delhi brothel after stabbing a policeman to death. She takes refuge in a community of sex workers in northern India, where she meets Devika, a young girl condemned to a life of prostitution. Their bond develops into a forbidden romance. Together, they embark on a perilous journey to escape the law and forge their path to freedom.

Director: Konstantin BOJANOV

2024,Drama,LGBT,Hindi,115 min

THURSDAY MAY 16, 2024
OLYMPIA 4 09:30 hrs

SUNDAY MAY 19, 2024
OLYMPIA 7 17:30 hrs

MONDAY MAY 20, 2024
OLYMPIA #7 ONLINE 17:30 hrs



GYPSY

Director: Shashi KHANDARE

2023, Art - Culture, Social issues, Children's, India, Marathi, 105 min

THURSDAY MAY 16, 2024
PALAIS B 17:30 hrs

FRIDAY MAY 17, 2024
PALAIS #B ONLINE 17:30 hrs

FRIDAY MAY 17, 2024
ATTEMPT ONE

2024,India,92 min

Director(s) Vishwanathan BHASKAR

PALAIS F 15:30 hrs

SATURDAY MAY 18, 2024
PALAIS #F ONLINE 15:30 hrs

FRIDAY MAY 17, 2024
AVNI'S FATE

AVNI KI KISMAT

2023,India,112 min

Director(s) Barretto SHONET

OLYMPIA 4 18:00 hrs

SATURDAY MAY 18, 2024
OLYMPIA #4 ONLINE 18:00 hrs

FRIDAY MAY 17, 2024
DOLL

PUTUL

2021,India,110 min

Director(s) Mukherjee INDIRA

PALAIS G 18:00 hrs

SATURDAY MAY 18, 2024
PALAIS #G ONLINE 18:00 hrs

SATURDAY MAY 18, 2024
SUNO TOH

2024,India,110 min

Director(s) Sandeep KATHAK

PALAIS B 09:00 hrs

SUNDAY MAY 19, 2024
PALAIS #B ONLINE 09:00 hrs



BHERA

THE DEAF

'Bhera (THE DEAF)' unfolds amidst the Covid-19 pandemic in June 2020, in a secluded village in Lower Konkan. Anibai, living alone, anxiously awaits her son, Suresh, stranded in Mumbai. Afflicted with appendicitis, her sole connection to the outside world is Vishnu, a deaf-mute orphan yearning for affection and freedom from his oppressive household.

Director: Shrikant PRABHAKAR

2023,Drama,India,Marathi,134 min

SATURDAY MAY 18, 2024
PALAIS B 17:30 hrs

SUNDAY MAY 19, 2024
PALAIS #B ONLINE 17:30 hrs

CANNES MARKET SCREENINGS

SATURDAY MAY 18, 2024

HAMARE BAARAH

2024,India,148 min

Director(s) Kamal CHANDRA

PALAIS H 20:00 hrs

SUNDAY MAY 19, 2024

PALAIS #H ONLINE 20:00 hrs



VALLI

Every night Valli is sought after for his blessings as a jogta—presenting as a woman devotee bound to a Hindu goddess. Though he is spiritually revered, he is also ostracized by the villagers and routinely subject to their harassment and violence. Stifled by his life of servitude, he wishes to renounce his Jogta identity and live as a man. To do so, he enlists the help of his only friend and fellow castaway, Tara.

Director: Manoj SHINDE

2023,Drama,India,Marathi,143 min

MONDAY MAY 20, 2024

PALAIS #D ONLINE 17:30 hrs

SUNDAY MAY 19, 2024

PALAIS D 17:30 hrs



THE KILLER IN US

BAYAMARIYAA BRAMMAI

Director: Rahul KABALI

India,Tamil,98 min

MONDAY MAY 20, 2024

PALAIS E 14:00 hrs

TUESDAY MAY 21, 2024

PALAIS #E ONLINE 14:00 hrs

SUNDAY MAY 19, 2024

SISTER MIDNIGHT

Director(s) Kandhari KARAN

THEATRE CROISSETTE 11:45 hrs, 20:45 hrs

For complete list of films visit www.cinando.com



NOCTURNES

Director: Anupama SRINIVASAN, Anirban DUTTA

2024,Documentary,India,USA,84 min

MONDAY MAY 20, 2024

OLYMPIA 3 15:30 hrs

MONDAY MAY 20, 2024

KANNAPPA

2024,India,110 min

OLYMPIA 2 18:00 hrs

TUESDAY MAY 21, 2024

BOONDI RAITA

2024,India,110 min

Director(s) Kamal CHANDRA

PALAIS H 17:30 hrs

WEDNESDAY MAY 22, 2024

PALAIS #H ONLINE 17:30 hrs



KOOKI

Director: Pranab J Deka PRANAB

2023,India,Hindi,110 min

TUESDAY MAY 21, 2024

PALAIS H 11:30 hrs

WEDNESDAY MAY 22, 2024

PALAIS #H ONLINE 11:30 hrs



VADAKKAN

Director: A SAJEED

2024,Horror,Thriller,India,108 min

TUESDAY MAY 21, 2024

OLYMPIA 3 20:00 hrs

CO-PRODUCTION MARKET (FEATURE)

1. **A Love Supreme** directed by Dev Benegal. Produced by mind(d) studio, India
2. **Aath** (The Eight) directed by Nachiket Waikar. Produced by NaMa Productions, OneShot Films, India
3. **Baghuni - Dance like a Tiger** directed by Jitendra Mishra. Produced by Cinema4Good Pvt. Ltd., Glocal Films UK Limited, India, United Kingdom
4. **Bhai Band** (One Two Three... Mic Check) directed by Manish Saini. Produced by Amdavad Films Pvt. Ltd., India
5. **Bhopal Boys** directed by Ajitesh Sharma. Produced by Awedacious Originals, India
6. **Eunuch** (Kohinoor) directed by Udita Bhargava. Produced by Schiwago Films, Luxembourg, Germany
7. **Fashigate** directed by Phulawa Khamkar. Produced by Golden Lily Entertainment, India
8. **Heirloom** directed by Upamanyu Bhattacharyya. Produced by Odd & Even Pictures, India, France
9. **I'll Smile in September** directed by Aakash Chhabra. Produced by Crawling Angel Films & Akanga Film Asia, India, Singapore
10. **In Law** directed by Dar Gai. Produced by Jugaad Motion Pictures, India
11. **Kaalakoota** (Toxic Nectar) directed by Abhaya Simha. Produced by Innostorm Entertainment Group, India
12. **Khekshiyal** (The Jackal) directed by Golam Muntakim Fahim. Produced by mypixelstory, Bangladesh
13. **Lost And Found** directed by Gitanjali Rao. Produced by Good Bad Films, India
14. **Mog Asundi** (Let There be Love) directed by Bhaskar Hazarika. Produced by SMR Entertainment, India, United States
15. **Mouna Tharangam** (A Silent Wave) directed by Sachin Dheeraj Mudigonda. Produced by Paruchuri Vijaya Praveena Arts, Kinostreet, USA, India
16. **Rabbit Hole** directed by Ilango Ramanathan. Produced by Silent Frames Productions (Pvt) Ltd., Sri Lanka
17. **Raju** directed by Dror Sabo. Produced by MY TV Productions, Israel
18. **Raya's Wedding** directed by Maksud Hossain. Produced by Fusion Pictures, Bangladesh
19. **The Distant Near** directed by Rafael Kapelinski. Produced by Bombay Berlin Film Production, Germany, India, France, Poland, United Kingdom
20. **The Priest and the Prostitute** directed by Arunaraje Patil. Produced by Gaahimedia, India

CO-PRODUCTION MARKET (DOCUMENTARY)

1. **Becoming** directed by Vineeth Menon. Produced by White Horse Films, United Kingdom, South Korea, India, United States
2. **Choti Katwa aur Uttar Bharat ke Anya Adhunik Mith** (The Braid Chopper and Other Modern Myths) directed by Apoorva Jaiswal & Manas Krishna. Produced by Raging Films, India
3. **Downhill Kargil** directed by Nupur Agrawal. Produced by AutumnWolves Media LLP, India
4. **Fair-Home Fairy-Tales** directed by Sourav Sarangi. Produced by Filament Pictures, India
5. **Finding Lanka** directed by Nilamadhab Panda & Vimukthi Jayasundara. Produced by Eleeenora Images Private Limited, India, Sri Lanka
6. **Habaspuri Weaving : The Second and Last Death???** directed by Mayur Mahapatra. Produced by BNR FILMS LLP, India
7. **Raga Rock - The Jazz Odyssey of Braz Gonsalves** directed by Nalini Elvino de Sousa. Produced by Lotus Film & TV Production, Germany, India, Portugal
8. **The Unlikely Hero** directed by Ishani Roy. Produced by Indie Film Collective Pvt Ltd, India
9. **The Village Girl Who Ran** directed by Deyali Mukherjee. Produced by SRDM Productions, India, Japan, Russia
10. **Tokora Sorai'r Baah** (A Weaver Bird's Nest) directed by Alvina Joshi & Rahul Rabha. Produced by Moped Films, India
11. **Who Am I** directed by Sasi Kumar. Produced by 9 Frames, India
12. **Women of Fire** directed by Anushka Meenakshi & Richa C Bhavana. Produced by Bandobast films, India

WORK-IN-PROGRESS LAB (FEATURES)

1. **Anu** directed by Pulkit Arora. Produced by Rachel Fawcett (Short)
2. **Giddh** (The Scavenger) directed by Manish Saini. Produced by Radhika Lavu (Short)
3. **Gopi** directed by Nishanth Gurumurthy. Produced by Nishanth Gurumurthy (Short)
4. **Iron Women of Manipur** directed by Haobam Paban Kumar. Produced by Films Division-NFDC (Feature)
5. **Ladakh 470** directed by Shivam Singh Rajput. Produced by Roopa Barua (Mid-Length)
6. **Return of the Jungle** directed by Vaibhav Kumaresh. Produced by Vaibhav Kumaresh (Feature)

7. *Roti Koon Banasi* (Who will bake the bread) directed by Chandan Singh Shekhawat. Produced by Chandan Singh Shekhawat (Short)
8. *The Exile* directed by Samman Roy. Produced by Samman Roy, Abhijit Baruah (Feature)
9. *Tuesday's Women* directed by Imaad Shah. Produced by Imaad Shah (Short)
10. *Where My Grandma Lives* directed by Tasmiah Afrin Mou. Produced by Tasmiah Afrin Mou (Mid-Length)



NOTES

WORK-IN-PROGRESS LAB (FEATURES)

1. *Dammam* (Rhythm of Dammam) directed by Jayan Cherian , India, USA
2. *Putul Nacher Itikatha* (A Puppet's Tale) directed by Suman Mukhopadhyay , India
3. *Rehearsal for a Funeral* directed by Grant Alan Davis , India
4. *The Gift* directed by Lakshmi Priya Devi , India
5. *Vaghachipani* (Tiger's Pond) directed by Natesh Hegde , India

WORK-IN-PROGRESS LAB (NON-FEATURES)

1. *Ammraa* (We Are) directed by Mrinmoy Mondal, India
2. *Lasya - The Documentary* directed by Shweta Bajaj, India, Thailand
3. *Safarnama* (The Invisible Wayfarers) directed by Partha Das, India
4. *Waste Side Story* directed by Supriyo Sen, India
5. *Where do we go from here* directed by Geetanjali Gurlhosur, India

SCREENWRITERS' LAB

1. *Absent* written by Rohan K. Mehta
2. *Boomerang* written by Avinash Arun Dhaware
3. *Chab* (Refuge) written by Diwa Shah
4. *Chhawani* (Cantt) written by Neha Negi
5. *Daant* (Bite) written by Vatsala Patel
6. *Kosla* (The Cocoon) written by Sanju Kadu
7. *ramana Patra* (Certificate) written by Biswa Ranjan Pradhan
8. *Qissa - e - circus* (A ballad of the circus) written by Savita Singh

ASSOCIATIONS & INDUSTRY BODIES

| | |
|---|--------------------------------------|
| Film Federation of India | filmfed52@gmail.com |
| Producers Guild of India | nitin@producersguildindia.com |
| The South Indian Film Chamber of Commerce | sifcc1939@gmail.com |
| IMPAA | |
| Federation of Indian Chambers of Commerce and Industry | leena.jaisani@ficci.com |
| Confederation of Indian Industry | neerja.bhattia@cii.in |
| Service Exports Promotion Council | dg@servicesepc.org |

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