



सत्यमेव जयते

Ministry of Information & Broadcasting
Government of India

INDIA FILM GUIDE

India at
Cannes
2019

Cannes
Film Market
India Pavilion

- ▶ 110 International Village Riviera
- ▶ Booth 24.01, Palais - I

May 14-25, 2019



Handbook to engage with the business of Indian Cinema



Witness the Magic of Indian Cinema

at Pavilion #110, Village International Riviera
& Booth 24.01, Palais - I, Cannes Film Market

In association with



Pavilion managed by



Booth managed by



For more information,
please contact:

Mr. Ankit Shukla, +91-9889767666, ankit.shukla@ficci.com

<http://ficci-frames.com/cannes-2019/index.html>

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50th INTERNATIONAL FILM FESTIVAL OF INDIA, GOA'19

(20th - 28th November, 2019)

CALL FOR FEATURE FILM ENTRIES

**One of the Oldest and Largest Film Festivals of Asia
Total Prize Money approx. US\$ 200,000**

Showcasing the best of World Cinema

Competition of Feature Films from across the World

- Lifetime Achievement Awards
- Best Film
- Best Director
- Best Actor Male,
- Best Actor Female
- Special Jury Award,
- Indian Film Personality of the Year Award
- Award for Best Debut feature Film of a Director

**LAST DATE FOR RECEIVING ENTRIES
31st AUGUST, 2019**

**Email: dir.dff@gov.in, dir.dff@gmail.com
Website: www.iffgoa.org**





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सूचना और प्रसारण मंत्रालय
भारत सरकार

Ministry of Information and Broadcasting
Government of India

NFDC
cinemas of india

FILM IN INDIA



फिल्म सुविधाकरण कार्यालय
FILM FACILITATION OFFICE

Film in India

www.ffa.gov.in



Meet us at India Pavilion
110, Village International Riviera, Palais Des Festivals

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Mr. Amit Khare

Secretary

Ministry of Information & Broadcasting
Government of India

I am happy to present the India Film Guide to delegates at the 72nd Cannes Film Festival and Cannes Film Market. This guide will help you engage with stakeholders of the rapidly changing Indian film industry.

The Audio Visual Service Sector is now a sub-scheme under Champion Service Sector Scheme supported by the Government of India. India has grown to become the world's fifth largest economy and its global footprint to serve the world is truly visible in the media and film entertainment space. The digital intervention, OTT platforms has given impetus to a new generation of movie makers.

Undoubtedly, Cannes is one of the finest market places which brings not only the brightest of the global creative and business minds to share knowledge but also offers international trade in film shootings, distribution rights and audiovisual content. The India Pavilion at the Village International, Cannes will provide a platform for Indian filmmakers to forge new partnerships.

Over hundred Indian companies, filmmakers (mainstream and independent) production companies, line producers, post production studios and buyers are here to engage in one to one business meetings. India has co-production agreements with thirteen (13) countries. We encourage filmmakers to make use of this collaborative tool.

The Ministry of Information & Broadcasting plays an important role to ensure Indian film industry's rapid and vibrant growth. The single window clearance for filming in

India has become a reality and the Film Facilitation Office has been set up to assist foreign and domestic filmmakers in this process. It proactively works closely with various Central and State Government Departments/Agencies to create a film-friendly environment in India. The FFO website www.ffa.gov.in enables online application for filming in India. FFO is present at India Pavilion and do meet them for all your filming needs in India.

Next time when you are in Mumbai, make sure you visit the National Museum of Indian Cinema (NMIC) which showcases India's rich cinema heritage of the past 100 years.

The 50th edition of International Film Festival of India, celebrating its Golden Jubilee, will be held in Goa from 20-28 November 2019. IFFI has remained steadfast in its strong emphasis on showcasing the diversity of Indian cinema as well as in its commitment to the celebration of excellence across moviemaking genres. We cordially invite Cannes delegates to block their dairy for the 50th IFFI celebrations at Goa.

The biggest strength of India is its diverse range of 1.2 billion population, which embraces all kinds of cinema. We are extremely proud of the new generation of filmmakers who are creating a new wave of Indian cinema across the globe.

India has grown to become the world's fifth largest economy and its global footprint to serve the world is truly visible in the media and film entertainment space. The digital intervention, OTT platforms has given impetus to a new generation of movie makers

FILM SECTOR INITIATIVES

**Film Policies of the Ministry of
Information & Broadcasting**

Ministry of Information and Broadcasting, Government of India



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Ministry of Information & Broadcasting
Government of India

SPOT INFORMATION

+ 91 11 23384995

WEBSITE

www.mib.nic.in

EMAIL

moib@nic.in
jsfilms.inb@nic.in

MINISTER OF STATE FOR INFORMATION & BROADCASTING

Col. Rajyavardhan Rathore

SECRETARY

Amit Khare

JS FILMS

Ashok Kumar R Parmar

The Ministry of Information and Broadcasting, through the mass communication media consisting of radio, television, films, press and print publications, advertising and traditional modes of communication such as dance and drama, plays an effective role in helping people to have access to free flow of information. It is the apex body for formulation and administration of rules, regulations and laws for the same. It also caters to the dissemination of knowledge and entertainment to all sections of the society, striking a careful balance between public interest and commercial needs, in its delivery of services. It is responsible for international cooperation in the fields of mass media, films and broadcasting and interacts with its foreign counterparts on behalf of Government of India.

Vision

Create an enabling environment for sustained growth of media and entertainment sector, facilitate value based wholesome entertainment and effectively disseminate information on government policies, programmes and achievements.

Mission

- ❑ To effectively disseminate information on the policies, programmes and achievements of Government while ensuring free flow of information to the public and safeguarding freedom of the press and media in general.
- ❑ To communicate and publicize the Government's Flagship programmes directly to the beneficiaries through appropriate multimedia public campaigns down to the grassroots level.
- ❑ Strengthen and expand infrastructural support in order to create opportunities for young talent to develop its potential in the fields of print media, electronic media and films.

- ❑ To promote, facilitate and develop the Broadcasting Industry in India and strengthen the Public Service Broadcaster.
- ❑ Adopt a structured and time bound approach towards evolving a sound and accurate 'Rating' systems for Broadcasting Sector which has an over-riding impact on content creation by Broadcasters.
- ❑ Activate the process to evolve Public Private Participation (PPP) mode in the entertainment and media sectors with industry bodies.
- ❑ To promote and develop good and value based cinema for healthy entertainment of people of all ages and create a policy framework for achieving this.
- ❑ To restore, digitalize, preserve and enhance public access to the archival wealth of films, video and audio resources.
- ❑ Make India the hub for Animation, Gaming and VFX Sector utilizing the comparative advantage of India in this sector.
- ❑ Combat film, music and video piracy in coordination with other concerned agencies.
- ❑ Promote good cinema and propagate film culture through film festivals & celebrations.
- ❑ Ensure transparency in decision making relating to core mandate of the Ministry and eliminate delays in implementation at all levels thereto.

The execution of the mandate concerning film sector of the Ministry of Information & Broadcasting is carried out through the following bodies

- ❑ Films Division
- ❑ Central Board of Film Certification
- ❑ National Film Archives of India
- ❑ Directorate of Film Festivals
- ❑ Film and Television Institute of India, Pune
- ❑ Children's Film Society of India
- ❑ Satyajit Ray Film and Television Institute, Kolkata
- ❑ National Film Development Corporation
- ❑ Film Facilitation Office

The Ministry of Information & Broadcasting is responsible for international cooperation in the fields of mass media, films and broadcasting and interacts with its foreign counterparts on behalf of Government of India

Ease of Doing Business – Single Window Clearance – Film Facilitation Office

Film Facilitation Office actively promotes and facilitates film shootings in India. It acts as a single-window facilitation and clearance mechanism

The Ministry of Information & Broadcasting, Government of India, set up the Film Facilitation Office (FFO) in the National Film Development Corporation (NFDC) with a view to promote and facilitate film shootings by foreign filmmakers in India. The services rendered by the FFO have now been extended to Indian filmmakers as well. It acts as a single-window facilitation and clearance mechanism that eases filming in India, as well as endeavouring to create a film-friendly ecosystem and promoting the country as a filming destination. The FFO regularly engages with the nodal officers in each State of India to ease out the process of permissions.

The FFO has established a dedicated web portal (www.ffo.gov.in) to take the application process online. The portal will act as a single window interface towards facilitating filming of international feature films, TV/Web Series & shows.

This will enable online submission of applications for seeking permission for shooting in India and disseminate information on shooting locations and the facilities available with the Indian film industry for production/post production as well as all necessary information relating to film shooting in India.

FFO accepts online applications for shooting of feature films, Reality TV Shows and



**SEND YOUR APPLICATIONS FOR SHOOTING
FEATURE FILMS/TELEFILMS IN INDIA TO:**

**Film Facilitation Office
National Film Development Corporation Ltd. (NFDC)
4th Floor, Soochna Bhawan, CGO Complex
Lodhi Road, New Delhi - 110003, India
Phone: +91-11-24367338
Email: ffo@nfdcindia.com | Website: www.ffo.gov.in**

Commercial Television Series in India on behalf of the Ministry of Information and Broadcasting, ensuring timely permissions to film in India.

The FFO acts as a facilitation point for filmmakers in assisting them to get requisite permissions while disseminating information on shooting locations as well as the talent, resources and facilities available within the Indian film industry for production and post production. It proactively works closely with various Central and State Government Agencies to create a film friendly environment in India.

Further, the online portal serves as a central repository of information and facilitate the on-location filmmaking within a region in India and, at the same time, offer production companies a complete range of pre-production services through a central contact point starting from single-window clearances.

Further, the FFO also facilitates the Ministry of I&B's Most Film Friendly State Award under the aegis of the National Film Awards, a

proactive step towards creating a film friendly environment across all provinces in India. The institution of the 'Most Film Friendly State' Award, which was won by the State of Gujarat in 2015, the State of Uttar Pradesh in 2016 and the State of Madhya Pradesh in 2017, is a unique initiative in this direction.

- Proposals regarding shooting of Feature Films / TV & Web shows/series are facilitated by the FFO and the permission is granted by the Ministry of I&B
- Requests to film in India are processed within a specific time frame but permissions for shooting in border areas may take longer due to security reasons
- Indian Missions abroad will grant a F-Visa to such applicants who are coming to shoot in India, provided the Ministry of I&B has approved the proposal
- Further information related to filming of Feature Films / TV & Web shows/series in India by international filmmakers may be found in www.ffo.gov.in

The Film Facilitation Office has established a dedicated web portal (www.ffo.gov.in) to take the application process online. The portal will act as a single window interface towards facilitating filming of international feature films, TV/Web Series & shows

Audio Visual Co-Production Agreements

It is now possible for filmmakers of different countries to come together and make films under bilateral co-production agreements



India has signed Audio-Visual Co-production Agreements with 13 countries including Bangladesh, Brazil, Canada, China, France, Germany, Israel, Italy, Republic of Korea, New Zealand, Poland, Spain and Uk & Northern Ireland. Negotiations are on to finalize an agreement with other countries. These agreements act as umbrella document to enable producers and production houses of two countries to come together and co-produce films. These agreements enable filmmakers to pull their resources and gain market accessibility.

It is now possible for filmmakers of different countries to enter into an agreement with Indian filmmakers and make films under bilateral co-production agreements. Each agreement identifies the Competent Authority for the country concerned to whom applications

are made for approval as co-production and other purposes. In India, it is the Ministry of Information and Broadcasting, Government of India. The application for co-oproduction has to be submitted through the Film Facilitation Office web portal (www.ffo.gov.in).

A co-production is a joint venture between two or more different production companies for the purpose of producing a feature film, television/web show or series and so on. In the case of an international co-production, production companies from different countries (typically two to three) work together for producing content across different media platforms.

BENEFITS

- Collaborate with acclaimed Indian filmmakers and gain wider market accessibility. Co-productions are an increasingly attractive option for many producers. There are many potential benefits of official co-productions, including the sharing of creative and technical resources.
- Ability to pool financial resources and share the associated financial risk
- Access to the partner government's incentives and subsidies

Film Sector Initiatives

- Access to the partner's market and hence newer audiences and an opportunity to build a footprint for national cinema
- Access to a particular project initiated by the partner
- Access to a desired location; or to cheaper inputs
- Cultural benefits and the opportunity to learn from the partner
- Increase in the quality of production as there is access to specialized skills, a broader range of talent and equipment
- Job creation for all countries involved

The Agreement identify who the co-producers can be, the minimum and maximum permissible share of each co producer, possibility of co-producers from third countries, provisions for sharing of revenue, copyrights and prizes. They also provide for contribution by the co-producer of each country and incurrence of production and post-production expenses, shooting etc in each country for artistes.

Collaborations for an Indian filmmaker would include knowledge and use of different technical expertise and processes, exchanges of styles of filmmaking, sales and distribution of films by a local expert. This will come along with the international exposure the project would receive in terms of publicity and audience.

India has a huge advantage of being part of a growing film industry and a huge audience. The other benefits are that the co-production is treated exactly like a national film. Also, co-production opens up the Indian consumer market to the foreign producer.

There is a large pool of technical talent available across the sub-continent along with sophisticated infrastructure and equipment needed for filmmaking. These are coupled with the comparatively low costs of

filmmaking in India. India possibly has the largest variety of locations available in one country – from snow clad mountains to hills and valleys, rivers, seas and beaches to green pastures and deserts. An extensive road, rail and air travel network exists. The television, cable, online and digital penetration is also very deep.



National Museum of Indian Cinema

The National Museum of Indian Cinema is a ready-reckoner of the history of Indian cinema showcasing technological aspects of production and screening of films, as well as its social aspects of more than 100 years

Next time when you are in Mumbai, make sure to visit the National Museum of Indian Cinema (NMIC) in Peddar Road. NMIC showcases the multi-faceted aspects of the film industry, its rich tradition and the struggles the people have undergone in making movies. The Museum is housed in two buildings – the New Museum Building and the 19th century heritage building, Gulshan Mahal – both at the Films Division complex. The Museum showcases history of India Cinema and has ample artefacts, digital elements including kiosks, interactive digital screens, information based screen interfaces, etc.

The National Museum of Indian Cinema is a ready-reckoner of the history of Indian cinema showcasing technological aspects of production and screening of films, as well as its social aspects of more than 100 years. Through its interactive galleries, it traces the evolution of celluloid from the Lumiere Brothers, Raja Harishchandra onwards, and showcase Indian cinema in three stages - silent era, golden era and the modern era. It portrays the footsteps taken by Indian cinema, from the period of silent films to the studio period, and then recreate the times when stars and mega stars dominated the silver screen.





Visitors can also watch clips of old classics on a number of monitors or listen to rare film music from the past. There is also an interesting collection of posters of landmark movies from across India. A Section on cinemas from all parts of India are on display. Many famous studios of yesteryears like Mehboob Studios, RK Studios and Prasad Studios have donated equipment to the museum. Some private collectors too have come forward to donate items. The Films Division has also displayed old Eymo and Mitchel cameras, recording equipment etc. from its collection. Also of interest are some even older instruments that created an illusion of movement, which were precursor to the movie camera.

The New Museum Building has four Exhibition Halls which encapsulate:

Gandhi & Cinema: It not only depicts the movies made on the life Mahatma Gandhi but also showcases the deep impact his life had on cinema.

Children's Film Studio: It gives visitors, particularly children, an opportunity to explore the science, technology and art behind filmmaking. It offers hands on experience on various facets associated with making cinema like camera, light, shooting, experience of acting, etc. – presented in an interactive format.

The Museum showcases history of India Cinema and has ample artefacts, digital elements including kiosks, interactive digital screens, information based screen interfaces

The exhibits displayed include chroma studio, immersive experience zone, stop-motion animation studio, virtual makeover studio, etc.

Technology, creativity & Indian cinema: It showcases the creative use of technology by Indian filmmakers over the years to produce cinematographic impact on the silver screen.

Cinema across India: it showcases the charismatic kaleidoscopic presence of the vibrant cinematographic culture across India.

Gulshan Mahal is an ASI Grade-II Heritage Structure which has been restored as part of the NMIC project. The displays present here showcase the journey of over a hundred years of Indian cinema. It is divided into 9 sections viz. The Origin of Cinema, Cinema comes to India, Indian Silent Film, Advent of Sound, The Studio Era, The impact of World War II, Creative Resonance, New Wave and Beyond and Regional Cinema.



National Film Heritage Mission

National Film Heritage Mission's aim is to restore and archive films for preservation and dissemination of Indian film cultural heritage

National Film Heritage Mission is the prestigious mission of the Ministry of Information & Broadcasting, Government of India, for preservation, conservation, digitization and restoration of rich cinematic heritage of the country.

National Film Archive of India (NFAI) is the nodal organization for the implementation of this project, which has kick-started with launch of the first phase of the mission, Film Condition Assessment.

The Government of India is committed to safeguarding the country's filmic and non-filmic heritage and is taking all necessary steps to preserve films and non-filmic material for posterity as per global standards.

NFHM's aim is to restore and archive films for preservation and dissemination of Indian film cultural heritage. It will restore and conserve precious and classic films of the past 100 years of Indian cinema.

NFHM will also conduct training, workshops and courses in field of conservation,

preservation and archiving in co-ordination with international agencies that are experts in this field.

The following are the objectives of the NFHM: To undertake film condition assessment of the film collection and to ascertain the left over life of the film. Preventive conservation of film reels.

- 2K/4K picture and sound restoration of landmark films of Indian and recording of new picture and sound inter-negatives of each film,
- Digitization of films,
- Construction of archival and preservation facilities called vaults,
- Trainings and workshops for in-house capacity building, and
- Web-based end to end IT solution.

To achieve these objectives, NFAI seeks to bring in industry perspective and expertise, as the success of the mission depends on an effective synergy with the industry.

Anti Piracy Initiatives

Amendment to the Cinematograph Act, 1952 Tackling Film Piracy & Copyright infringement. Penal Provisions for unauthorized camcording and duplication of films

The Union Cabinet has approved the proposal of Ministry of Information and Broadcasting for introducing the Cinematograph Amendment Bill, 2019 to amend to the Cinematograph Act, 1952. The Bill aims to tackle Films piracy by including the penal provisions for unauthorized camcording and duplication of films.

Details:

In order to tackle the menace of film piracy, the Amendments provide for:

- Insertion of new Section 6AA for prohibition of unauthorized recording

The following section shall be inserted after Section 6A of the Cinematograph Act, 1952.

6AA: "Notwithstanding any law for the time being in force, no person shall without the written authorization of the author be permitted to use any audio visual recording device to knowingly make or transmit or attempt to make or transmit or abet the making or transmission of a copy of a film or a part thereof."

**The expression author shall have the same meaning as assigned to it in the clause (d) of section 2 of the Copyright act of 1957.*

- Amendment in Section 7 to introduce Penal Provisions for violating provisions of section

6AA: In section 7 of the principal act, after subsection 1 the following subsection (1A) shall be inserted:

"If any person contravenes the provisions of section 6AA, he shall be punishable with an imprisonment for a term which may extend to 3 years or with fine which may extend to 10 lakh rupees or with both."

The proposed amendments would increase Industry revenues, boost job creation, fulfil important objectives of India's National IP policy and will give relief against piracy and infringing content online.

Background:

The medium of cinema, the tools and the technology associated with it and even its audience has undergone radical changes over a period of time. There have also been many changes in the field of media and entertainment with the proliferation of TV channels and Cable network throughout the country, advent of new digital technology, apprehension of piracy, particularly release of pirated version of films on internet, causing huge losses to the film industry and Government exchequer. Film industry has been demanding for a long time, that Government should consider Amendments to the law preventing camcording and piracy

National Centre for Excellence in Animation, Visual Effects, Gaming and Comics

The Government of India is to setup National Centre of Excellence (NCoE) for Animation, Visual Effects, Gaming and Comics (AVGC) with a vision to build a National Centre of Excellence to impart world class education at affordable fee structure and to create a world class talent pool in India to cater to Indian and global players This centre is likely to come up in Public Private Partnership mode

The Mission of NCoE is as below:

- "Offer world-class education to develop highly skilled professionals in the field of Animation, Visual Effects, Gaming and Comics."
- "Undertake research to create cutting edge knowledge in the areas of Animation, Visual Effects, Gaming and Comics."
- "Emerge as a premier Centre in Animation, Visual Effects, Gaming and Comics, set academic standards and advise the government at the policy level."
- "Foster an ecosystem of start-ups and entrepreneurship in the Animation, Visual Effects, Gaming and Comics Industry"

The NCoE will establish standards for AVGC education in India, actively collaborate with industry and international AVGC institutes, and enhance the global positioning of the Indian AVGC.

In its pursuit of becoming the apex institution in the AVGC sector, NCoE will focus on alleviating the following challenges:

Limited focus on IP creation in this sector in India;

Lack of educational institutions following a holistic or integrated approach to AVGC education across all sub-segments

Existing education set-up in this sector is dominated by training institutions, most of which are lacking in the quality of programs inputs (infrastructure, teaching resources etc.) and outputs (quality of students graduating)

In the absence of supply of talent with a formal education, industry stakeholders have expressed their concern in finding highly skilled professionals as a major challenge to sustain growth of the industry.

INDIAN FILM PRODUCTION CENTRES

Top film making centres of India

INDIA

FACTS

The official portal

<http://india.gov.in>

Administrative Divisions

**29 States and
7 Union Territories**

Political System

Democracy

Languages

**Hindi, English and
21 other national languages**

Capital

New Delhi

Area

India measures **3,214 km** from north to south and **2,933 km** from east to west with a total land area of **3,287,263 sq km**

CLIMATE

Southern India enjoys tropical climate but northern India experiences temperatures from sub-zero degrees to 50 degrees Celsius. Winters in northern India are usually during December to February while spring blossoms in March and April. Monsoons arrive in July and stay till September, followed by autumn in October and November

RAILWAYS

The Indian Railways network is spread over **108,706 km**, with **12,617** passenger and **7,421** freight trains each day from **7,172** stations plying **23** million travellers and **3** million tonnes (MT) of freight daily

AIRPORTS

Airports Authority of India (AAI) manages 129 airports in the country, which includes 23 international airports and 20 civil enclaves at defence airfields

International Airports:

Ahmedabad, Amritsar, Bengaluru, Chennai, Goa, Guwahati, Hyderabad, Kochi, Kolkata, Mumbai, New Delhi, Thiruvananthapuram, Port Blair, Srinagar, Jaipur, Nagpur, Calicut

ROADWAYS

India's road network of **4.87** million km is the second largest in the world. With the number of vehicles growing at an average annual pace of **10.16** per cent, Indian roads carry about **65** per cent of freight and **85** per cent of passenger traffic

INDIA

FACTS

Currency

Indian Rupee

Telephone Code

+91

Time Zone

IST

Internet

.in

FILM MAKING CENTRES OF INDIA

Indian films are produced in several centres around the country. Each of these filmmaking cities serves as the hub of cinema in one prominent language. The 2000-odd movies that the country annually produces are made in a number of languages, each with its own distinct literature, history, theatre and music

India is probably the world's most culturally and linguistically diverse nation. Its people speak 22 different languages, besides hundreds of dialects. No wonder then that India is a land of many cinematic traditions. The 2000-odd movies that the country annually produces are made in a number of languages, each with its own distinct literature, history, theatre and music.

Indian films are produced in several centres around the country. Each of these filmmaking cities serves as the hub of cinema in one prominent language.

Mumbai, regarded as India's movie capital, hosts the Hindi film industry that has a pan-

Indian footprint. Marathi-language films are also produced in the city (besides neighbouring Pune) that is inextricably intertwined with the history of Indian cinema.

Chennai, Kolkata, Hyderabad, Thiruvananthapuram, Bangalore, Bhubaneswar and Guwahati are the other major Indian cities where films are produced.

While the distribution of these so-called 'regional' films is largely limited within the territories for which they are made – they do not have the nationwide reach of Bollywood blockbusters – they add immensely to the depth and range of Indian cinema.



Indian films are produced in several centres around the country. Each of these filmmaking cities serves as the hub of cinema in one prominent language



Mumbai Maharashtra

The centre-point of Indian film industry, Mumbai, popularly Bollywood, is a land of cinema. From commercial grandeur to arthouse movies, there is no short of cinema in the capital city of Maharashtra. The A-list Mumbai cinema stars, objects of adulation around the country and by the Indian Diaspora, power the mainstream Bollywood industry

.....

The bustling western Indian metropolis is the heart of the Indian movie industry, producing nearly 200 films a year in the Hindi language. It also, along with the nearby city of Pune, produces Marathi-language films, which, in the silent era and beyond, thrived in the hands of pioneering stalwarts like V Shantaram and Bhalji Pendharkar, among others. A large chunk of the Hindi films produced in Mumbai constitute what is usually described as Bollywood, a label used for an old cinematic tradition built on a formulaic and crowd-pleasing mix of melodrama, romance, moral conflict and music. This extravagant form of storytelling is extremely popular in the other filmmaking centres as well. However, it is by no means the only kind of cinema that emerges from Mumbai.

The city has always had two distinct streams of filmmaking – one aimed at providing glitzy and emotionally satisfying entertainment to the masses; the other designed to appeal to a niche audience with a taste for more realistic movies.

There have of course been occasions when these two separate approaches have merged in the same film and resulted in timeless classics such as Mother India, Mughal-e-Azam, Deewar and Lagaan. The A-list Mumbai cinema stars, objects of adulation around the country and by the Indian Diaspora, power the mainstream Bollywood industry. Mumbai played a key role in the evolution of parallel films in the late 1960s and 1970s, thanks to the efforts of directors like Shyam Benegal and Govind Nihalani. Its filmmakers also drove the global spread of the Bollywood narrative idiom in the aftermath of major commercial successes in the past decade and a half. A breed of younger Mumbai filmmakers, migrants to the city from different parts of the country, have scripted a new kind of popular cinema that blends social awareness, aesthetic clarity and stylistic accessibility. Several of these films have travelled to international festivals in recent years while finding takers on the domestic distribution circuit as well.



Chennai Tamil Nadu

The Tamil movie industry has seen film production since the mid 1910s. It has constantly kept pace with the growth of the rest of Indian cinema. In fact, at several junctures in its history, it even set the pace for others to follow, especially in matters of technology and film production practices

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Chennai (formerly Madras) is home to the hugely successful and productive Tamil movie industry, which has, over the decades, given Indian cinema a few of its biggest and most abiding stars. The Tamil movie industry has seen film production since the mid 1910s. It has constantly kept pace with the growth of the rest of Indian cinema.

In fact, at several junctures in its history, it even set the pace for others to follow, especially in matters of technology and film production practices. Tamil cinema has a following not only in the state of Tamil Nadu but also in the other southern states of India, besides among the Tamil expatriate community across the world. Hindi versions of Tamil box office hits as well as bilingual productions mounted in Chennai have been successful around India ever since

1948's Chandralekha opened the sluice-gates for nationally distributed films from this part of India.

The dominant strain of Tamil movies, like that of Hindi popular cinema, hinges on the crowd-pulling power of its male superstars, notably veterans Rajinikanth and Kamal Haasan. A new generation of stars have continued the tradition. But in the past as well as in recent times, the industry has seen a steady output of films from young directors working outside the conventional star system with great success. For audiences around the country, Mani Ratnam, who also makes films in Hindi, is one of the better known Chennai directors.



Kolkata West Bengal

Kolkata has given the world some of the best movies and filmmakers. Right from the black and white era, Bengali films carried the stamp of reality and social awareness, and the flag still flies high

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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.



Hyderabad Andhra Pradesh Telengana

Hyderabad has some of India's best film production studios. It is one of the most prolific and commercially consistent of all the cinemas of India. Between Telengana and Andhra Pradesh, the two separate states that the erstwhile united Andhra Pradesh has recently been split into, there are 2800 movie halls, the highest in any single region of India

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Hyderabad is the hub of Telugu cinema, which is one of the most prolific and commercially consistent of all the cinemas of India. Between Telengana and Andhra Pradesh, the two separate states that the erstwhile united Andhra Pradesh has recently been split into, there are 2800 movie halls, the highest in any single region of India.

On several occasions in the last decade, Telugu films accounted for more releases in a year than cinema in any other Indian language, including Hindi. Many big-budget Hindi and Tamil films are official remakes of Telugu hits, a sure measure of the mass appeal of movies made in Hyderabad. In terms of artistic quality and global recognition, Telugu cinema may lag behind films made in Malayalam and Tamil, but it continues to be the most robust of the southern

industries. Hyderabad has some of India's best film production studios. They have been set up by established names of the Telugu movie industry – men such as B. N. Reddy, L.V. Prasad, Akkineni Nageswara Rao and D. Rama Naidu. Until about three decades ago, large sections of the Telugu movie industry operated out of Chennai. But today, Hyderabad is where all the Telugu cinema action is focused. Filmmaker S.S. Rajamouli and male stars such as Prabhas enjoy nationwide popularity thanks mainly to the super success of the period action drama Baahubali.



Thiruvananthapuram Kerala

Known for producing award winning films, Thiruvananthapuram, the hub of Malayalam cinema, is lately carving a niche for itself for new-age content-rich and commercial movies. From Adoor Gopalakrishnan to Mohanlal-Mammootty to Vineeth-Nivin Pauly, the land has a rich legacy of cinema

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Thiruvananthapuram (formerly Trivandrum) is the capital of the southern Indian state of Kerala. The city, along with Kochi, serves as the nerve-centre of cinema in Malayalam. Although films were made in the state in the silent era, cinema in Kerala was late to flourish and at the time of India's Independence in 1947, only a handful of Malayalam filmshad been produced. But when the movie industry in this part of the country took off in the 1950s, it not only quickly caught up with the rest of Indian cinema, it also established itself at the forefront of the Indian parallel cinema movement. Malayalam movie superstars Mohanlal and Mammootty are known across the country and directors such as Adoor Gopalakrishnan and Shaji N. Karun and the late G. Aravindan are feted at film festivals around the world.

When Malayalam cinema began to assume the proportions of a full-fledged industry post-Independence, it was headquartered in Chennai. It was only by the late 1980s that it moved completely to its current location in Thiruvananthapuram. Like the other cinemas of India, Malayalam movies are divided between a popular genre and a socially relevant strand. Cinema from Kerala gained national and international prominence, riding on the films made by Adoor and Aravindan in the 1970s and 1980s. The tradition of making realistic and meaningful cinema continues to this day.



Bengaluru Karnataka

The capital city of Karnataka is the home of Kannada film industry, popularly Sandalwood. It has produced some great talents, from actors to directors to technicians

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In Bangalore, India's Silicon Valley, films are made in the Kannada language. The first Kannada film was made in the talkie era, and the industry's growth was steady until the late 1940s. The 1950s marked the advent of Dr.Rajkumar, whose popularity as a lead actor in mythological epics helped Kannada cinema achieve new heights. The 1970s and 1980s are generally regarded as the golden era of Kannada cinema, which was enriched by the work of directors like B.V.Karanth, Girish Karnad and Girish Kasaravalli.

In 1970, Samskara, based on a novel by celebrated writer U.R. Ananthamurthy and directed by Patabhi Rama Reddy, inaugurated the parallel cinema movement in Karnataka. While alternative cinema has continued to thrive in the state, commercial cinema, too, has sustained itself despite not quite enjoying the financial clout of Tamil and Telugu films.



Lucknow Uttar Pradesh Patna Bihar Ranchi Jharkhand

Motherland of Bhojpuri films, Lucknow caters to the entertainment appetite of people who speak the dialect in India and elsewhere. The industry is active since 1960s

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The central Indian city of Lucknow is one of the bases of Bhojpuri cinema, which is produced largely in and for eastern Uttar Pradesh, western Bihar and Jharkhand. The first-ever Bhojpuri-language film, *Ganga Maiyya Tohe Piyari Chadaibo* (Mother Ganges, I Will Offer You a Yellow Sari), was released only in the early 1960s. But the industry grew steadily as the demand from people who speak the dialect in India and elsewhere increased. Bhojpuri cinema, which also caters to third and fourth generation migrants in Surinam, Mauritius, Trinidad & Tobago, Fiji and Guyana, has its own star system and a committed audience base, but it has failed to

build on the opportunities to break into the national mainstream.

The last couple of decades have seen a major spurt in the production of Bhojpuri films, but these have all been run-of-the-mill potboilers designed for an audience that seems to be undemanding and easy to please. In parts of India where Bhojpuri speakers live and work, these films continue to be exceedingly popular. But since most of these films are made on tight budgets and follow rushed production timelines, they tend to be rather low on technical finesse.



Bhubaneswar Odisha

The shift of Odia cinema from Kolkata to Bhubaneswar heralded a new era. Since then, Bhubaneswar continues to be the focus point of Odia films

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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 movie-making 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.

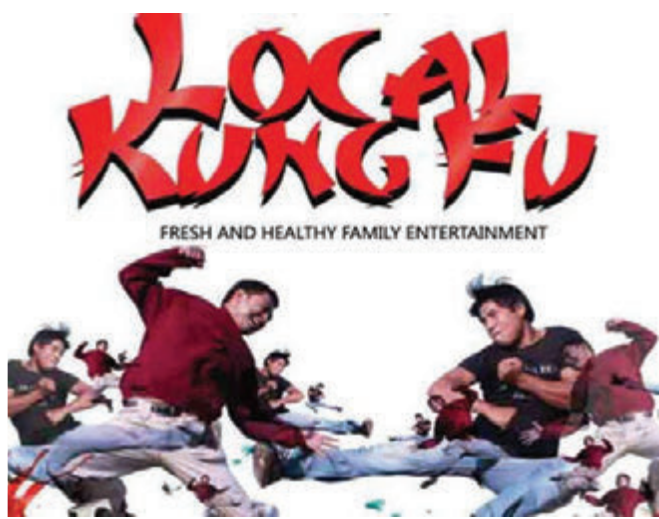
In 1961, another production house, Pancha Sakha, was set up by amateur artiste Dhira Biswal, who produced four hugely popular

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. 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.



Assam Guwhati Imphal Manipur Meghalaya Shillong

Rima Das, filmmaker from Northeast India, working largely out of her native village near Guwahati, has made massive waves globally with her films Village Rockstars and Bulbul Can Sing

Assamese films, produced in north-eastern city of Guwahati, are a constant presence in India's National Awards. Yet the film industry in Assam remains commercially unviable.

Constantly under the shadow of Bollywood films, the state has not been able to develop a distribution and exhibition system that can prop up locally made films and make them viable.

At the turn of the millennium, a ray of hope had emerged in the form of a spurt in Bollywood-inspired Assamese melodrama that found takers among the mass audience in the state. But the trend was short-lived.

Despite the effort of the pioneers and the work of their successors in the 1950s and 1960s (Bhupen Hazarika, Nip Barua, Pudum Barua),

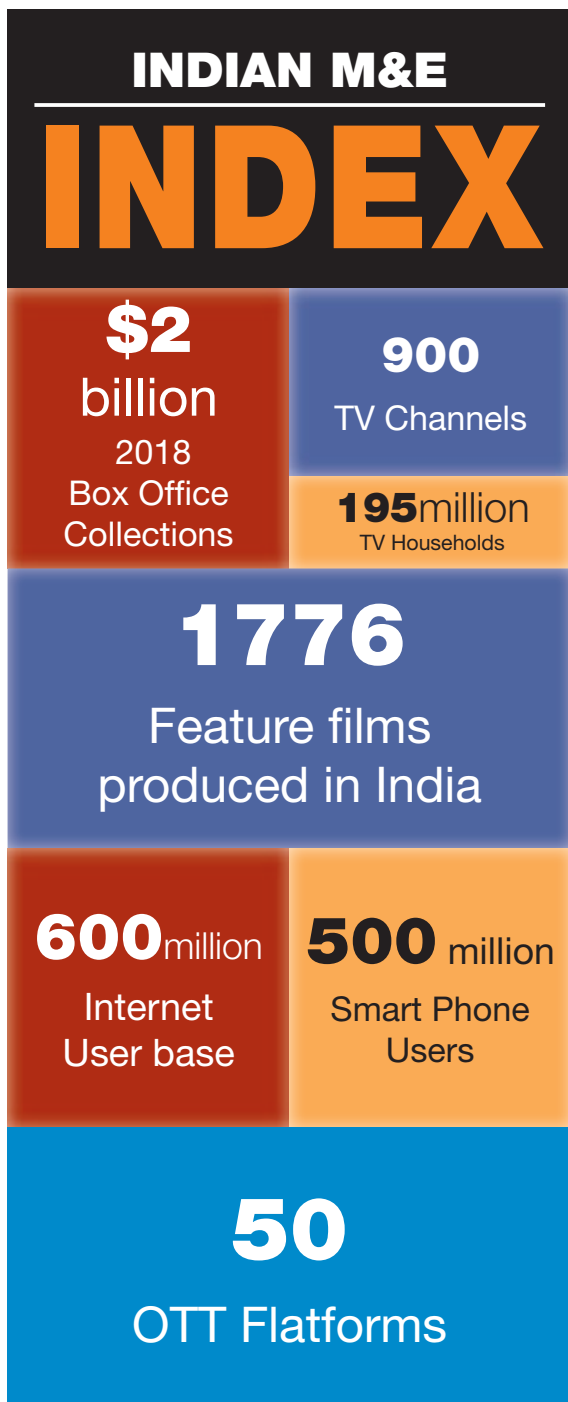
Assamese cinema has been dragged down by the paucity of exhibition outlets.

Despite all the odds, the names of the late author and filmmaker Bhabendra Nath Saikia and the still-active Jahnu Barua shine bright. In recent years, Rima Das, working largely out of her native village near Guwahati, has made massive waves globally with her films Village Rockstars and Bulbul Can Sing.

Filmmakers from the rest of Northeast India, notably Manipur and Meghalaya, are also increasingly making their presence felt on the national and international stage. Manipur's Aribam Syam Sarma has for decades been a leading light of cinema from this region of India and his films have been lauded at festivals, including Cannes.

INDIAN FILM SECTOR

**Highlights from
FICCI-EY Report 2019**



Indian film segment was propelled by digital / OTT rights and overseas theatricals

Top studios bet on the regional cinema market for production and distribution of films

1,776 films were released; maximum films were released in Kannada (243)

Thirteen films joined the **INR1 billion** club

Overseas theatricals market grew due to more film releases in China. It grew to **INR30 billion** from **INR25 billion** in 2017

Highest number of film exports were to the Gulf region, though USA and Canada generated the highest revenues (outside of China)

China became the largest international market for Indian content, with **10** films releasing during the year

India has the potential for up to a million film tourists by **2022**

Film tourism could generate revenues of up to **US\$3bn** investment

Global OTT platforms will help to take Indian content – dubbed and /or subtitled – to a wider international audience

Until there is consolidation in the OTT space, content production houses will continue to benefit from the dual tail winds of increased demand and higher rates

There is a need for low-end multiplex chains to cater to growing middle classes

INDIAN M&E INDEX

M&E Sector Grew by

13.4%

Films Grew by

12.2%

TV Grew by

14%

Digital OTT Rights Grew by

59%

Animation&VFX Grew by

18%

Online Gaming Grew by

59%

Digital Media Grew by

42%

Indian Filmed Entertainment Grew by 12.2 Per Cent

The Indian film segment grew by 12.2% in 2018 to reach INR174.5 billion. The growth was driven by digital / OTT rights which grew 59% and overseas theatricals which grew 20% from 2017. The home video segment continued to witness a decline

DOMESTIC THEATRICALS: FILM RELEASES DECLINED MARGINALLY

1776 films were released in 2018 as compared to 1,807 films in 2017. The highest number of films were released in Kannada (243). 238 Hindi films were released in 2018 as compared to 288 films in 2017. Despite a decline in the number of films, the year 2018 turned out to be a successful year for the Hindi theatricals segment in terms of the box office with films entering the INR1 billion club almost every month. With NBOC of INR35.2 billion, 2018 recorded the highest collections ever for Hindi theatricals at the box office.

Hindi films contributed approximately 42.1% of the NBOC, despite comprising only 13.4% of the films released. Films in other regional languages accounted for approximately 81% of the films released and they contributed

approximately 46.9% to the annual domestic box office collections. Hollywood and international films comprised the balance.

FEWER DUBBED FILMS WERE RELEASED

41 dubbed films were released in 2017, while just 34 dubbed films were released in 2018. A notable dubbed film of the year 2018 was 2.0, a Tamil language science fiction action film which was shot entirely in 3D. The film released worldwide in both 3D and conventional format along with its dubbed versions in Hindi and Telugu. The film is set to release in China in June 2019 in 10,000 theatres with 56,000 screenings, which includes 47,000 3D screenings, reportedly the largest release ever for an Indian film in the country. The film will be released as dubbed and subtitled in Mandarin.

Revenues	2017	2018	2019E	2021E
Domestic theatricals	96.3	102.1	110.0	130.0
Overseas theatricals	25.0	30.0	35.0	45.0
Broadcast rights	19.0	21.2	23.0	26.0
Digital / OTT rights	8.5	13.5	17.0	24.0
In-cinema advertising	6.4	7.5	9.0	11.0
Home video	0.3	0.2	0.2	0.1
Total	155.5	174.5	194.2	236.1

INR billion (Gross of taxes) | EY analysis

FILM LENGTH DECLINED MARGINALLY, AGAIN

Compared to 2017, the average film duration reduced marginally. The average length of the 10 longest films in 2018 comes to 2.45 hours vis-à-vis 2.56 hours for 2017. In 2018, just one film crossed the 3-hour mark as compared to five films in 2017.

NUMBER OF SCREENS GREW TO 9,601

Rapid urbanization has resulted in increased demand for modern cinema screens featuring quality infrastructure, latest audio-visual systems, multiple F&B offerings, etc. While new age multiplexes are at the forefront of providing such enhanced facilities to patrons, some of the singlescreen cinemas are slowly

revamping themselves to stay in the game. However, on an overall basis, the count of the single-screen cinemas continued to reduce with its share in total screens being 69% in 2018 vis-à-vis 71% in 2017. Reduction in single-screen cinemas was off-set by increase in multiplexes, with the total screen count showing a marginal growth.

MULTIPLEXES CONTRIBUTED AROUND 55% TO THE DOMESTIC BOX OFFICE COLLECTION

Multiplexes have been the key contributors to the growth of Indian cinema. Multiplexes contributed around 55% to the domestic box office collection in 2018 with the rest coming from single screens. The top four multiplex chains accounted for

around 41% of domestic box office collection and 22% of total screen count.

Multiplexes have been adding around 200-250 screens annually over the last few years and the trend is expected to continue going forward. New multiplex screen additions will happen in both metros and non-metros. Expanding city boundaries and real estate development provide impetus to screen additions in metros. In non-metro cities, screen expansion has been more in areas with higher population density and large catchment areas.

Cinema exhibition dynamics are different in South India as compared to the rest of India. With a strong content supply in four to five languages and wider appeal across

demographics both single-screens and multiplexes have been attracting higher footfalls resulting in better realizations and higher operating cash flows. Some of the single-screen operators are also investing this additional cash flow back into the business towards renovations or upgradation to keep up with multiplexes. India's screen count is still lower than large international markets

Despite producing amongst the most number of films in the world, India has less than 25% of the number of screens as compared to

China or US. China has been adding cinema screens at a CAGR of over 16% over the last two years.

India's screen count remains low primarily due to lack of cinema penetration in tier-II, tier-III and tier-IV markets in India. This presents a large untapped potential for the Indian film segment. Increased governmental assistance, urbanization and higher consumption going forward could pave the way for exhibitors to invest more in such under-served areas.

Higher access to cinemas across the country could attract increased investments in film content production thereby enhancing domestic box office collections.

EXHIBITORS CONTINUE TO FOCUS ON PREMIUM CINEMA FORMATS

Multiplex operators have moved towards offering premium entertainment experiences from just being content providers. In 2018, film exhibitors considerably scaled up their premium cinema formats to offer a mix of "exhibition" and "hospitality" experience with deep audience engagement. Additionally,

Hindi films contributed 42.1% of the NBOC, despite comprising only 13.4% of the films released. Films in other regional languages accounted for 81% of the films released and they contributed 46.9% to the annual domestic box office collections

operators are retro-fitting new experiences at existing locations to increase same-store growth. Some operators are operating a mix of regular, luxury and kids-focused screens in a single property to cater to a wider audience and thus increase the property-level occupancy.

In 2018, out of 73 screens opened by PVR Cinemas, 20 screens were premium screens (Gold class, IMAX, 4DX, PXL, Playhouse). Similarly, INOX Leisure opened 11 premium screens (Insignia, Onyx, IMAX, Club Class, Kiddles) out of the 58 total new screens.

These luxury formats feature 4K digital projector systems, Dolby surround sound system, premium lounges and leather recliners and on-seat service of gourmet food from live kitchens curated by world-renowned chefs. These screens have become an alternate celebration place with food and entertainment in one place.

CONSOLIDATION

The industry witnessed further consolidation in 2018, when PVR Cinemas acquired SPI Cinemas Ltd. SPI Cinemas is a leading regional cinema player operating over 76 screens, largely in South India, including the iconic Sathyam Cinema, a household name in Chennai. With this acquisition, PVR Cinemas further strengthened its presence in South India having 35% screen portfolio.

Continuing its inorganic growth strategy, Carnival Cinemas took over the operations of Maharashtra-based E-square Cinemas in June 2018. E-square Cinemas operates 37 screens across Maharashtra. The acquisition was a part of Carnival's asset-light model wherein they took over the operations without outright acquisition of the company.

OVERSEAS EXPANSION

In July 2018, Carnival Cinemas signed the largest overseas acquisition deal for any Indian multiplex. The company entered into a definitive agreement with Elan Group to acquire Novo Cinemas, which operates 104 screens in the UAE and Bahrain. Carnival Cinemas has been strengthening its foothold in other markets such as Singapore as a part of its international expansion strategy.

DOMESTIC THEATRICAL REVENUES CROSSED INR100 BILLION

The domestic theatrical market grossed INR102 billion in 2018, up from INR96 billion in 2017. This amount does not include F&B revenues which are estimated at INR20 billion by us.

THIRTEEN HINDI FILMS JOINED THE INR1 BILLION CLUB

13 Hindi films entered the coveted INR100 crore club in 2018, which is the highest ever. There were nine such films in 2017. The film Sanju emerged as one of India's all-time blockbusters earning INR3.34 billion at the box office followed by Padmaavat, Simba, 2.0, Race 3, Baaghi 2, Thugs of Hindustan, Badhaai Ho, Stree, Raazi, Gold and Sonu ke Titu ki Sweety.

Apart from these, films in regional languages such as 2.0, KGF Chapter 1, Rangasthalam, Bharat Ane Nenu, Kaala, Arvindha Sametha Veera Raghava and Geeta Govindam had worldwide collections exceeding INR1 billion.

Broadcast and Digital/OTT Rights

The year 2018 saw digital rights driving up the cable and satellite prices of tent pole movies

BROADCAST RIGHTS

The broadcast rights market grew from INR19 billion in 2017 to INR21.2 billion in 2018.

DIGITAL RIGHTS INCREASED SATELLITE PRICES OF TENT POLE MOVIES

The year 2018 saw digital rights driving up the cable and satellite prices of tent pole movies. Film premier and exclusive movie rights are being purchased by digital platforms, which sometimes showcase the film before the cable and satellite premier.

The Sanjay Leela Bhansali directorial Padmaavat became a roaring success and its satellite rights were sold for INR800 million. Rajkumar Hirani's Sanju fetched INR500 million from sale of satellite rights.

REGIONAL FILMS GENERATED HIGHER REVENUES

Apart from Bollywood films, producers of regional films are also earning more than in previous years from sale of satellite rights. Makers of the movie KGF have sold Kannada and Hindi satellite rights for INR300 million. Hindi dubbing and satellite rights of Mohanlal's Odiyan were sold for a record INR32.5 million

which is highest for any Malayalam movie till date.

SATELLITE RIGHTS REMAINED HEALTHY DESPITE LIMITED BOX OFFICE SUCCESS OF SOME FILMS

2018 saw films generating healthy satellite rights despite limited success at the box office. Salman Khan's Race 3 could not spread its magic at the box office, but the film recovered its budget even before its release, after the satellite rights were sold for INR1.50 billion – said to be the highest ever for a Bollywood film. Saif Ali Khan starrer Kalakandi made up its money as its satellite rights were sold for INR110 million. Some other films with high satellite rights include Padman (INR470 million), Aiyari (INR250 million), Pari (INR100 million) and Hate Story 4 (INR100 million).

DIGITAL/OTT RIGHTS: DIGITAL RIGHTS GREW FROM INR8.5 BILLION TO INR13.5 BILLION

Sale of digital rights continued to be a strong contributor in the filmed entertainment sector. Instead of bundling satellite and internet rights

for television broadcasters, producers now see greater monetization in dealing with OTT platforms separately for digital rights.

Video streaming service Amazon Prime is leading the race to buy digital rights for blockbuster Bollywood films. Of the top 25 box office grossers released between June 2017 and June 2018, Amazon has bought 13 digital rights. Netflix offers four of the top five biggest ever box office Hindi films.

Zee5, an Essel Group company, bought digital rights of six films. They have bought rights of films which are not only successful at the box office but also critically acclaimed.

BIG BANNER MOVIES ENTERED PRE-RELEASE DIGITAL DEALS

Yash Raj Films is reported to have sold satellite and digital rights of Thugs of Hindustan to Sony Pictures Networks and Amazon Prime Video respectively for INR600 million – INR700 million each. Although the movie did not perform as expected at the box office, it was able to recover some part of its production costs through pre-sale of satellite

and digital rights. Apart from this, digital rights of Sanju were sold for INR 200 million⁵⁷ and that of Padmavat were reportedly sold for INR200 – INR250 million.

Apart from Bollywood films, streaming platforms are also focusing on regional content. Tamil movie Suriya's Thaanana Serndha Koottam was reportedly sold to Amazon Prime even before release for INR62.5 million, which is nearly 56% of satellite rights of the film's Tamil version. The digital rights of another Tamil film, Kadaikutty Singam were sold to Amazon Prime well ahead of the film's release. Although the digital rights for some Bollywood films are higher than satellite rights, in case of regional films this trend is yet to emerge.

DIRECT-TO-OTT FILMS INCREASED

One of the significant developments in the Indian film segment this year was emergence of OTT platforms as a feasible alternative for theatrical release and a strong revenue stream for theatrical released films as well. Big releases with high quantum of special effects and sensory experience may not consider a simultaneous release on digital platforms and theatres. However, for small budget movies, video OTT platforms have changed the release strategy.

This new distribution channel for small budget films has enabled the creative community to develop content exclusively for such platforms. Due to lack of screens (or inability to get a reasonable number of screens), budget constraints and content overload, small but content driven films go unnoticed. However, these films are increasing their footprint in digital. Such movies are relying less on theatrical revenues with digital contributing around 70-80% of overall collections. We can expect to see either simultaneous digital and theatrical releases for such films, or they may release only on OTT platforms.

DIGITAL RIGHTS WILL CONTINUE TO GROW

With consumption of content on OTT platforms set to increase in future, digital rights values of films will continue to increase. Competition of digital rights is likely to get more intense with Jio likely to play an aggressive role either with partners Eros and Balaji Telefilms, or on its own.

Trends: 2018

Bollywood films

The year 2018 was also a turning point where better characters were chalked out for women. More and more mainstream films with strong female protagonists were produced and were well received by moviegoers. Films like Raazi, Hitchki, Veere Di Wedding and Pari proved that films are being written keeping female characters in mind for lead roles

THE TOP THREE FILMS DID NOT HAVE BIG STARS

The year 2018 proved that unconventional and experimental movies packed with good content and powerful performances can achieve commercial success even without big actors backing them. The success of films like *Badhaai Ho*, *Andhadhun*, *Stree* and *Raazi* proved that moviegoers are looking for a fresh plot, stories with a twist and are rejecting content that is mediocre.

The biggest Bollywood stars did manage to pull moviegoers to theatres but the content could not keep them engaged for too long. It is the first time in the last 12 years that the biggest Bollywood stars did not find a place in the top three positions of box-office collections. Contribution of big star cast films to box office collections of the top 25 movies dropped to 23% in 2018, as compared to nearly 50% three years ago. 2018 could very well be the year which sets the trend of content films being a norm rather than an exception.

WOMEN THEMED FILMS WERE SUCCESSFUL

The year 2018 was also a turning point where better characters were chalked out for women. More and more mainstream films with strong female protagonists were produced and were well received by moviegoers.

2018's *Raazi* starring Alia Bhatt was one such film. *Raazi* is not the kind of film which effectively talks about women empowerment or feminism through its narrative. Its strength lies in how it replaces the decades-old male hero with a heroine that is equally formidable.

Apart from *Raazi*, films like *Hitchki*, *Veere Di Wedding* and *Pari* proved that films are being written keeping female characters in mind for lead roles.

With so much conversation around gender pay gap, Deepika Padukone reversed the wage gap with *Padmaavat*. For the first time in Indian cinema, an actress was paid more than her male co-stars in the film.

SMALL BUDGET FILMS MADE A DIGITAL DEBUT

2018 saw Indian filmmakers releasing small budget films first on digital platforms such as Netflix and Amazon. The logistics of Indian film production, distribution and marketing make a theatrical release for a small budget film an unviable proposition. With the wide reach – and heavy marketing – of digital platforms across all age groups, especially youth, digital releases for a certain set of films ensures that producers do not shell out big amounts for distribution and marketing of the films. In 2018, Netflix released its first original film in Hindi, *Love Per Square Foot* which was much acclaimed by audiences. Apart from this, certain other films such as *Lust Stories*, *Once Again* and *Brij Mohan Amar*

Rahe are some examples of movies that decided to take the digital route instead of opting for a theatrical release.

Regional Markets

In 2018, the top mainline studios continued to bet on the regional cinema market for production and distribution of films since the demand for local content is on the rise

GUJARATI

Gujarati films are under a revival phase due to improvement in production quality, increased use of technology, increased film marketing and new subjects that cater to the young and urban crowd. In 2018, Gujarati comedy, *Shu Thayu?* made INR65 million within four days, with a nominal screen count of 212 in the Mumbai and Gujarat circuit. Meanwhile, the Hindi releases of the week, Sonakshi Sinha-starrer *Happy Phirr Bhag Jayegi* and action thriller *Genius*, made INR130 million and INR35 million from 1,550 and 800 screens respectively from a pan-India release. *Shu Thayu* registered close to 90% occupancy from the first show itself and exhibitors increased shows subsequently as the Hindi films did not generate impressive footfalls.

TELUGU

In 2018, 237 Telugu films were released. Telugu films are watched by a lot of people not only in the Telugu-speaking states but in the entire world as well. Telugu films had several big box office releases that drew people to theatres. Ram Charan starrer *Rangasthalam* was appreciated by the audience and critics alike. It reportedly earned INR2.15 billion internationally with a budget of INR500 million.

TAMIL

197 Tamil films were released in 2018. While big budget films like *2.0* put Indian cinema in the global spotlight, content based small budget films such as *Pariyerum Perumal*, *Raatchasan*, *96* and *Vada Chennai* won critical acclaim. The Tamil industry faced a 48-day shutdown called by Tamil Film Producers Council resulting into various movies stacked up for release. This ultimately impacted the box office collections as excessive movie supply left the exhibitors with no choice but to reduce the screens or remove the movies altogether.

PUNJABI

50 Punjabi films were released in 2018, as compared to 40 in 2017. 2018 is one of the most interesting years for Punjabi Cinema in terms of the box office figures. So much so that Punjabi films not only gave tough competition to Hindi Films in Punjab, but also made a dent in the theatrical collections of many Hindi films in the overseas market. *Carry on Jatta 2* had one of the best openings of the year, with a gross collection of INR30 million on its first day in India alone, while worldwide its lifetime collection has been over INR570 million. The second biggest opener was Gippy Grewal's

Zee Studios announced in March 2018 that it planned to produce 10-12 films entailing a working capital investment of INR1.50 billion. It planned for a mix of Hindi and regional cinema²⁷. Karan Johar's Dharma Productions made a Marathi film, Bucket List with Madhuri Dixit.

■ Viacom18 Motion Pictures released its first Marathi film *Aapla Manus* in partnership with Ajay Devgan FFilms, which marked actor Ajay Devgan's foray into the regional film segment as a producer. Viacom18 released the Tamil film *Karthi* and partnered with Vyjanthi Movies for the Telugu film *Devdas*. It also released Marathi films such as *Cycle* and *Dr Kashinath Ghanekar* and the Punjabi film *Nanak Shah Fakir*.

■ Apart from mainstream studios, several leading actors are foraying into regional movies. Ritesh Deshmukh has his production house Mumbai Film Company which released *Mauli* in December 2018. Priyanka Chopra's Purple Pebble announced production of its tenth film – *Paani* in 2018.

■ Purple Pebble under its banner has produced nine regional films in last two years. From Marathi to Assamese to Punjabi to Bhojpuri and even Sikkimese, Purple Pebble has given regional films a new lease of life. Leading actors such as Akshay Kumar and John Abraham also produced regional films under their banner, namely *Chumbak* and *Savita Damodar Paranjape* respectively.

Mar Gaye Oye Loko. The box office collection of Punjabi movies in 2018 was approximately INR3.3 billion.

MARATHI

118 Marathi films were released in 2018. The Marathi film industry is gaining recognition and acceptance internationally, both for its content and the performances of its actors. *Naal*, directed by Sudhakar Reddy, is a film that emphasizes the intricate nuances of a mother-son relationship. It was well received at the box office and found critical acclaim as well. It received the biggest opening at the box office since *Sairat*, collecting INR140 million in just one week, becoming this year's highest grosser³⁶. Films such as *Naal*, *Pipsi*, *Cycle* and *Redu* had deep village roots and were different in content. In addition to rural themed films, 2018 saw films which were set farther from

village life such as *Aamhi Doghi*, *Gulabjaam* and *Maska*.

KANNADA

2018 saw wider releases of Kannada films across the globe. 243 Kannada movies were released in 2018. The top five Kannada movies in 2018 are *Khatayondu Shuruvagide*, *Aa Karaala Ratri*, *Nathicharami*, *KGF* and *Bhairava Geeta*. *KGF* was also released in Hindi. *KGF* gained the fourth position among all South Indian dubbed films after Prabhas's *Baahubali* series and Rajinikanth's *2.0* in terms of box office collections. *KGF* was released in five languages – Tamil, Hindi, Telugu, Malayalam and Kannada. *KGF* is the first Kannada film to gross more than INR1 billion and first to cross a mark of INR1.5 billion at the global box office. *KGF* managed to earn INR1.52 billion at the global box office within 10 days of its release.

Trends: 2018

Hollywood in India

98 Hollywood films were released in 2018, as compared to 105 in 2017. The NBOC of Hollywood films (inclusive of all the Indian language dubbed versions) in India was INR9.21 billion. The year 2018 was exceptional due to one big title, Avengers: Infinity War. Almost one fourth of the NBOC of Hollywood, INR2.22 billion, came from the Marvel superhero film that is currently the highest grossing Hollywood film of all time in India

2018 was a blockbuster year for Hollywood films in India. A decade ago, Hollywood films contributed about 3-4% of the total business in the country. The figure was around 10% in 2018. Most Hollywood films release in at least three local languages -- Hindi, Tamil and Telugu - which make up 50-60% of Hollywood revenue in India.

98 Hollywood films were released in 2018, as compared to 105 in 2017²⁵. Hollywood saw big franchises get bigger at the Indian box office. The NBOC of Hollywood films (inclusive of all the Indian language dubbed versions) in

India was INR9.21 billion. The year 2018 was exceptional due to one big title, Avengers: Infinity War. Almost one fourth of the NBOC of Hollywood, INR2.22 billion, came from the Marvel superhero film that is currently the highest

grossing Hollywood film of all time in India. A blockbuster like Avengers was equal to two decent-sized Hollywood hits. In contrast, the biggest Hollywood hits of 2016 and 2017, fantasy adventure The Jungle Book and action film Fast and Furious 8, had made INR 1.88 billion and INR 0.86 billion, respectively.

2018 also saw some other movies which made good box office collections. These include science fiction adventure Jurassic World: Fallen Kingdom (INR826 million), Tom Cruise's action spy film Mission: Impossible-Fallout (INR802 million), X-Men series

instalment Deadpool 2 (INR580 million), DC superhero film Aquaman (INR526 million) and Marvel's other superhero film Black Panther (INR525 million). More and more Hollywood content is being released in India and the interest in the segment has also increased over the years. Dubbing in multiple regional languages has helped Hollywood movies reach a wider audience. Unlike a decade ago, medium-sized films were released in India. Some examples are Mamma Mia and Bohemian Rhapsody.

Hollywood films now release on the same day and date in India as the rest of the world, if not before. The success of recent years has established India as a very lucrative market for global studios.

Indian Films in Overseas theatrical Markets

125 movies (Hindi and regional) have been released in overseas theatrical markets in 2018. Key theatrical markets were USA, UK, Gulf, Australia, Canada and Pakistan

THE OVERSEAS THEATRICALS MARKET FOR INDIA GREW TO INR 30 BILLION FROM INR 25 BILLION IN 2017

Padmaavat was the highest grosser of 2018 with INR1.85 billion in overseas NBOC, followed by Sanju which collected INR1.48 billion. In 2018, apart from the big banner releases, several small and medium-sized films made their mark in overseas markets. Films like Badhaai Ho, Raazi, Stree, Anadhadhun, Sonu Ke Titu ki Sweetie, Veere di Wedding and Padman raked in INR490 million, INR384 million, INR141 million, INR218 million, INR 192 million, INR364 million and INR275 million respectively.

INDIAN FILMS WERE EXPORTED TO OVER 25 GLOBAL TERRITORIES

120-125 movies (Hindi and regional) have been released in overseas theatrical markets in

2018. Key theatrical markets which have day and date releases are about 25-35 territories with the main ones being USA, UK, Gulf, Australia, Canada and Pakistan.

Akshay Kumar fronted Gold which the first Hindi film ever released in Saudi Arabia. It is the second movie after Rajnikanth's Kaala, a Tamil film to be released in theatres in Saudi Arabia. This is due to lifting of a decade old ban on cinemas, allowing the first cinemas to open in Saudi Arabia in 2018.

HIGHEST NUMBER OF FILM EXPORTS WERE TO THE GULF REGION

During 2018, 50 Indian films were released in the Gulf region followed by 48 in Australia, 46 in USA/Canada and 44 in United Kingdom.

However, USA and Canada accounted for 44% of overseas box office collections (excluding China) followed by Gulf region which contributed 35%.

China became the Largest International Market for Indian Film Content

Two Indian films were released in China in 2016 and one in 2017, but 2018 saw 10 films from India being screened in China, accounting for highest collection in the overseas region at US\$272.3 million. Although Hollywood blockbusters dominate China's box office, Indian films have been gradually making inroads both through the co-venture route (which films do not form part of China's quota of foreign films) and co-production treaties.

In 2018, Akshay Kumar's *Padman* finished its theatrical run in China with an average total of US\$10 million in 31 days. Although the film has not performed better than *Toilet: Ek Prem Katha*, which amassed INR972 million, *Padman*

has earned more than *Baahubali 2: The Conclusion*, *Thugs of Hindostan*, *Sultan* and *102 Not Out*.

In 2019, India also initiated discussions for a revenue sharing agreement with China under the proposed mega trade deal RCEP (Regional Comprehensive Economic Partnership) to ensure that domestic film producers get their rightful dues from revenue generated by releasing Indian movies in China. Currently, due to absence of any revenue-sharing agreement, domestic film producers

often do not get their due share from the profits generated in the neighboring country from their movies.

Future outlook: Indian Film Sector

Indian cinema will see a parallel release of movies in theatres as well as on pay OTT platforms in the coming years, which will enable movies to reach a wider base

INDIA WILL BECOME A TRUE EXPORTER OF CONTENT

While overseas theatricals will serve the large Indian diaspora and China will hopefully become a huge importer of Indian content, global OTT platforms will help to take Indian content – dubbed and / or subtitled – to a wider international audience. Indian content and stories will be made available to global audiences for them to experiment with. We can expect to see more international licensing deals in 2019.

CONTENT CREATORS WILL CONTINUE TO BENEFIT

India's rapidly expanding OTT industry is currently hungry for content and consequently the demand for content has increased significantly. Prices, naturally, have increased. While there are over 30 reasonably sized OTT platforms today, this segment will see consolidation in the next three to four years, until which time content production houses will continue to benefit from the dual tail winds of increased demand and higher rates. In addition, India has the capability to

become the production house of the world, given its large talent base and ready-to-use infrastructure.

RELEASE WINDOWS WILL CHANGE

Indian cinema will see a parallel release of movies in theatres as well as on pay OTT platforms in the coming years, which will enable movies to reach a wider base and de-risk their releases. We can also expect to see more direct-on-OTT films and a pre-theatrical premium digital window.

ITS TIME FOR THE “JANTA THEATRE”

We expect that the decline in single screen theatres will continue due to unviability of 1,000 seats per screen, lack of choice, etc. In addition, patrons of such theatres can easily obtain pirated films on their mobile phones for viewing. However, these patrons would not find it comfortable to watch films in a multiplex environment. Accordingly, there is a need for low-end multiplex chains to cater to these audiences.

Increased focus on digital original content

India will produce 1,200 hours of original digital content in 2019. Mainstream Bollywood studios are focusing on this opportunity

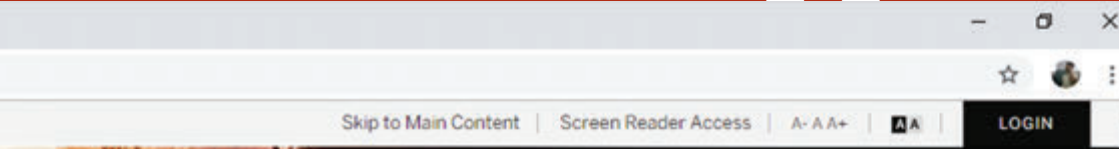
- In 2018, Dharma Production launched a digital content company called Dharmatic. Dharmatic is looking to bring a variety of content in formats such as long-form, short-form, reality shows, travel, food, and game shows for the OTT platform
- Entertainment conglomerate Viacom entered a multi-picture deal with Netflix. The partnership further expanded upon other work it had done for the streaming video service including TV series like "The Haunting of Hill House" and "Maniac"
- Eros plans to spend US\$750 million over the next three years on original digital content for Eros Now and the studio business. Eros's plan is to roll-out over 100 originals till mid 2020 in multiple languages. Eros Now's content strategy hinges on two pillars, films and original web content
- Sacred Games was Netflix's first original series from India which was directed and co-produced by Phantom Films' in 2018 followed by Selection Day which was produced by Anil Kapoor's production house
- Shahrukh Khan's production house, Red Chillies Entertainment, also moved into the OTT platform producing its series "Bard of Blood"

FILM IN INDIA

Unlock your narrative. Here we present a comprehensive shooting guide to Indian film locales



login to
www.fofo.gov.in



Come, Film In India

The Film Facilitation Office (FFO) invites film producers and production companies from across the world to shoot their feature films, reality TV shows and commercial TV series in India, a country with locations of untold beauty. Discover the multi-cultural land of dreams and stories.

India, a land of stories and a melting pot of emotions, narrates itself through breathtaking landscapes. It expresses itself via age-old, man-made splendours like the Taj Mahal, the mythological narratives at the Ghats of River Ganges, and the cultural clans of the Seven Sisters in the North-East of India. Little wonder then that films shot in India pulsate with life. Coming to India, a filmmaker comes home to his imagination.

Film Facilitation Office acts as a facilitation point for filmmakers in assisting them to get requisite permissions while disseminating information on shooting locations as well as the talent, resources and facilities available for production and post production. It proactively works closely with various Central and State Government Agencies to create a film friendly environment in India.

Filming in India: Permission Process

The Film Facilitation Office India is the point of contact for filming in India. The FFO regularly engages with the nodal officers in each state of India to ease out the process of permissions



REGISTER

1

Register yourself with the FFO website (www.ffo.gov.in) to start your application process

FILL APPLICATION FORM

2

Fill out the application form for seeking permission for film shooting in India

for more details :

Film Facilitation Office
National Film Development Corporation Ltd. (NFDC)
4th Floor, Soochna Bhawan, CGO Complex
Lodhi Road, New Delhi - 110003, India
Phone: +91-11-24367338
Email: ffo@nfdcindia.com
Website: www.ffa.gov.in

**UPLOAD
DOCUMENTS**

3

Upload script, synopsis of the script, passport details of the crew, details of shooting locations in India & period of shooting

PAY FEES

4

An application fee of INR equivalent to USD 225 needs to be paid online (For International Productions). The fee is non-refundable

**SUBMIT
APPLICATION
FORM**

5

Submit the form on your own or through an Indian Representative / Line Producer

Ease of Filming in India

The FFO, which became operational in 2016, has since assisted in some 86 productions, including Iqbal and the Indian Jewel, Hotel Mumbai and The Extraordinary Journey of Fakir

Since its inception in November 2015, the Film Facilitation Office, set up by the Ministry of Information and Broadcasting, under the operational aegis of National Film Development Corporation (NFDC), has been working towards promoting

and facilitating film shootings by foreign filmmakers in India, with its services now extended to Indian filmmakers as well.

FFO acts as a facilitation point for filmmakers in assisting them to get requisite permissions while disseminating information on shooting locations as well as the talent, resources and facilities available for production and post production.

It proactively works closely with various Central and State Government Agencies to create a film friendly environment in India. FFO accepts application for shooting of feature films, reality TV shows and commercial television series in India.

The web portal www.ffa.gov.in, not only enables online submission of applications for international filmmakers, but also enlists India's co-production treaties and guidelines of key Central government Ministries/departments, leading to greater ease of navigation, and thereby easing filming in the country.

The web portal has information regarding the Nodal officers of all Indian States and Union Territories, along with their filming policies and guidelines. FFO disseminates a comprehensive

www.ffa.gov.in

All under one roof

The new website (www.ffa.gov.in) is comprehensive, with directions for applying to film in India, a list of locations, filming hubs, trade associations and state incentives. Once a filmmaker applies, there is an automatic transmission of information to all the nodal agencies.

The FFO is currently in the process of integrating the website with Indian States and Union Territories, which will come as a relief to any international producer considering shooting in multiple States, and to Indian producers shooting in States other than their own.

list of incentives currently available for filmmakers from across various States.

The FFO, which became operational in 2016, has since assisted some 86 productions, including international films partially shot in India, including *Iqbal* and the *Indian Jewel*, *Hotel Mumbai*, and *The Extraordinary Journey of the Fakir*.

In recent times, FFO has received applications from the UK, France, Bangladesh, USA,

Argentina, Italy, China, Cote d'Ivoire, Canada, Russia, South Africa, Turkey, Denmark, Spain, Germany, Australia, Iran, Nepal, Sri Lanka, China, Japan and Indonesia.

To further help international producers cut through the labyrinthine permissions process required to shoot in India, the website will act as a single point for all filming related information in the country.

FFO has been proactively creating an enabling ecosystem for filming in India

1. Appointment of Nodal officers in States/UTs and various Central Government departments/ Ministries

The FFO has been creating an ecosystem of Nodal Officers across various State Governments and within key stakeholder Central Government Ministries/ Departments such as:

- **Airports Authority of India (AAI)**
- **Animal Welfare Board of India (AWBI)**
- **Archaeological Survey of India (ASI)**
- **Border Security Force (BSF)**
- **Central Board of Indirect Taxes and Customs (CBIC)**
- **Directorate General of Civil Aviation (DGCA)**
- **Indian Coast Guard**
- **Ministry of Environment, Forests and Climate change (MOEFCC)**
- **Ministry of Railways (MoR)**
- **Ministry of Tourism**
- **Ministry of External Affairs, amongst others.**

This ecology has enabled effective governmental collaborations at the policy level as well as the

ground level, towards the creation of a film friendly environment.

2. Most Film Friendly State Award

The institution of the "Most Film Friendly State Award" by the Ministry of I&B is another endeavour towards the Film in India initiative. This unique Award, which was included in the 63rd National Film Awards in the year 2015, is the Ministry's endeavor to promote India as a filming destination as well as to encourage the growth of the filming industry. The States of Gujarat, Uttar Pradesh and Madhya Pradesh have been recipients of this Award in the last few years.

3. Facilitation of the appointment of Nodal Officers across 29 Circles of the Archaeological Survey of India

Post several follow-ups and one-on-one meetings with ASI, FFO successfully facilitated the appointment of 29 Nodal officers across all ASI circles, so as to ease the permission process at various ASI sites across the country.

4. Facilitation of ease of issuance of Film Visas through coordination with the Ministry of External Affairs (MEA)

Foreign Films Shot in India

86 foreign films were given permission to shoot in India by the Ministry of Information and Broadcasting in the last three years



THE BEST IS YET TO COME (LE MEILLEUR RESTE A VENIR)

FRANCE

PERCY

CANADA

REALITY TV SHOW

THE AMAZING RACE

USA

TV SERIES

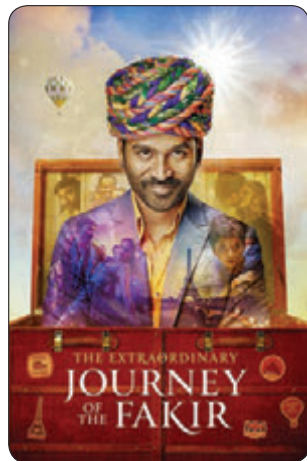
BEECHAM HOUSE

UK

SHORT FILM

IND ON THE RUN

JAPAN



2018

FEATURE FILMS

NOOR JAHAN

BANGLADESH

DEVIL'S DAUGHTER

IRAN

AGRA (TENTATIVELY)

FRANCE

BALIGHAWR

BANGLADESH

PREM AMAR 2

BANGLADESH

NO TIME FOR KINGS

USA

DHAKA

USA

SULTAN THE SAVIOUR

BANGLADESH

FAHIM

FRANCE

JANI NAJANI

NEPAL

INVERSION

UK

AFTER THE WEDDING

USA

MAYAR JONJAL

BANGLADESH

PASSPORT

SRILANKA

VANGUARD

CHINA

INDIAN CLASICAL MUSICAL (TENTATIVE)

PARIS

KUAMBIL LAGI HATIKU (I TAKE MY HEART BACK)

INDONESIA

2017

FEATURE FILMS

SIR

FRANCE

READY PLAYER ONE

UK

BOSS 2

BANGLADESH

UNION LEADER

CANADA

BEST FRIENDS

RUSSIA

DYING TO SURVIVE

CHINA

**THE EXTRAORDINARY
JOURNEY OF THE FAKIR**

FRANCE

THE FIELD

FRANCE

OLOTPALOT

BANGLADESH

TUI SUDHU AMAR

BANGLADESH

CHAALBAAZ

BANGLADESH

JL 50

CANADA

SWORDS & SCEPTRES

UK

MASS

DHAKA

KHIDO KHUNDI

UK

**IQBAL & THE INDIAN
JEWEL**

DENMARK

INSPECTOR NOTTY. K

BANGLADESH

HOLUDBONI

BANGLADESH

ALEX'S STRIP

SPAIN

A DOG'S TALE

UK

SAAT DES TERRORS

GERMANY

THE WEDDING GUEST

UK

TV SHOW

FOR MY BROTHER

TURKEY

WEST WORLD

USA

GETAWAY FOR WINTER

UK

INDIAN DETECTIVE

USA, UK , SOUTH AFRICA

REALITY TV SHOW

THE AMAZING RACE

USA

TV SERIAL

GUIDING LIGHT

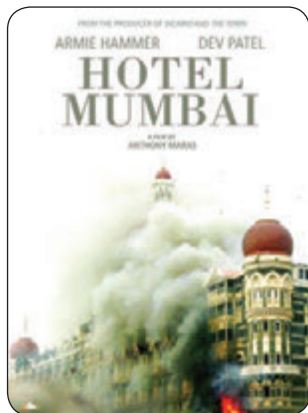
UK

TV Drama Series

JACK IRISH- SERIES 2

AUSTRALIA





2016

FEATURE FILMS

HERO 420

BANGLADESH

ANGAAR

BANGLADESH

TOMAY DILAM PRITHIBI

BANGLADESH

GANDHIJI MY MENTOR

USA

HAMPI

BELGIUM

NIYOTI

BANGLADESH

RUNAWAY DREAMER

USA

"HEIDI-QUEEN OF THE MOUNTAINS" BY

UNITED KINGDOM

"NUMBER ONE"

FRANCE

"BAADSHAH"

BANGLADESH

"SHIKARI"

BANGLADESH

"NO BED OF ROSES"

BANGLADESH

"IN THE SHADOWS"

UK

"FAIS PAS CI, FAIS PAS CA" BY

FRANCE

DARKNESS VISIBLE (FILM)

UK

VICTORIA AND ABDUL

UK

PREM KENO BUJHINI

BANGLADESH

ROKTO (FILM)

BANGLADESH

THINKING OF HIM (FILM)

ARGENTINA

MCMAFIA (FILM)

UK

NACHTSCHATTEN (FILM)

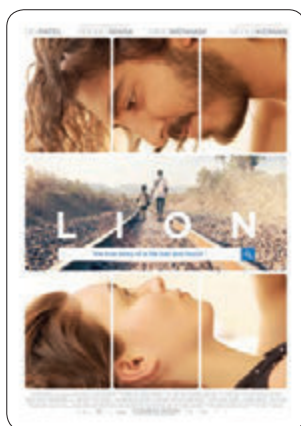
MUNICH

SWAPNOJAAL (FILM)

BANGLADESH

LALA-ENCOUNTER IN BOMBAY (FILM)

ITALY



GADDAR (FILM)

BANGLADESH

WHAT WILL PEOPLE SAY (FILM)

NORWAY

MAYA (FILM)

FRANCE

THE HUNGRY (FEATURE FILM)

UK

NABAB (FEATURE FILM)

BANGLADESH

MODERN LOVE

USA

TUI AMAR RANI (FEATURE FILM)

BANGLADESH

TV Show

MOST BEAUTIFUL HANDS OF DELHI

SWEDEN

EXPEDITION UNKNOWN (TV SHOW)

USA

WEB TV SHOW

FUTURE HOMES (WEB TV SHOW)

CHINA

REALITY TV SHOW

THE CHALLENGE (REALITY TV SHOW)

USA

TV SERIES

BENEDICTE (TV SERIES)

COTE D'IVOIRE

Film Cities of India

With India emerging one-stop destination for media and entertainment services, film cities in India are contributing to the sector by attracting filmmakers from across the world

MUMBAI FILM CITY

The Film City's greatest advantage is its location and the vast area of more than 520 acres it covers in the suburbs of Mumbai. With over 40 picturesque locales, some of the facilities here include 44 enchanting outdoor locations, 16 cosy air-conditioned studios with over 100,000 sq. ft. of space and 85 air-conditioned makeup rooms attached to locations. Permanent locations include a helipad, an artificial lake, a temple and a court.

Maharashtra Film, Stage and Cultural Development Corporation (MFSCDC) envisions to transform the current facility into an international standard integrated film-making destination

For more information: studiobookingquiry@filmcitymumbai.com

RAMOJI FILM CITY, HYDERABAD

It is the world's largest integrated film city and India's only thematic holiday destination with magic of cinema. Set up in 1996 and certified by the Guinness World Records as the world's largest film studio complex that spreads across 1,666 acres, Ramoji Film City near Hyderabad is an ultimate destination for a filmmaker where he can walk in with a script and walk out with a film.

The city offers as many as 40 studio floors of varying sizes and over 500 locations. It can cater to 20 international films simultaneously. Nearly 40 Indian films can be produced simultaneously in the complex manned by a workforce of 6,000 personnel adept in international-standard pre-production, production and post-production work.

For more information: rfcfilmserve@ramojifilmcity.com

NOIDA FILM CITY

Established in 1988 to boost the film industry in Uttar Pradesh, the Noida Film City in the National Capital Region of Delhi is a thriving centre for filmmaking. Located in Sector 16-A with good connectivity through road and Metro, the film city offers approximately 75 acres of outdoor and 25 acres of indoor shooting space. With a turnover of over Rs 28 crore per annum, the complex spread out in 21 plots in the heart of Noida, was envisioned by Sandeep Marwah.

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 are some of the most popular organizations at the Noida Film City.

For more information: info@aافت.com

Production Services, VFX, Animation In India

Many Indian companies have created top end studio facilities in India that serve as a single window to fulfil the needs of overseas filmmakers

India's contribution to Hollywood movies is well known - the last two Harry Potter films, Pirates of the Caribbean, Percy Jackson, Life of Pi, Skyfall, Prometheus, The Jungle Book, Blade Runner have all used India talent. This has been enabled as larger studios have extended their pipelines and proprietary tool sets and software to India.

The Media and Entertainment (M&E) Industry is one of the most dynamic industries in India with modern technologies acting as a key enabler for providing world-class services to overseas clients/companies. The industry is increasingly witnessing the convergence of media, entertainment and technology creating efficiencies in workflow, revenue streams and unique business models.


Indian media, entertainment and technology services are growing at an accelerated pace on the back of growing offshore services domain, especially in animation, VFX, gaming, AR/VR, film production, location and new media, among others. The Indian animation and VFX services have gained a lot of traction among the international producers and production houses.

**For a comprehensive
list of post production, animation
and VFX companies
see page number**

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*Information on incentives by state governments and initiatives on films in this section have been collated from Filming Incentives in India (FFO), FICCI Shoot at Site 2019 and websites of the state tourism departments.

SHOOTING LOCALES IN INDIA



India has some of the most dramatic shooting locales – snowy mountains, pristine islands, plunging ravines, dusty plains – imagine the earth and get it. Here we present a comprehensive guide to incentives offered by various States and Union Territories across India



ANDAMAN AND NICOBAR ISLANDS

The Andaman & Nicobar Islands in the Bay of Bengal are a rare gift of nature. The group of islands/islets spread over an area of 8,249 sq kms with tropical rainforest and beautiful unexplored beaches graded excellent by many film makers. Besides creeks, rich flora and fauna, marine life and under water corals are the dream destinations of tourists. The unique picturesque beauty of these islands has not only attracted tourists from all over the world but has made the islands one of the best tourist locales for shooting films

These islands have created curiosity among the national as well as international film makers and they want to shoot films in these islands covering various places of tourist interest located in and around Port Blair and outside the Port Blair area. There is a long felt need to have consolidated guidelines/instructions issued by various departments and a single window permission system of granting a permission to film makers to promote the Ease of Doing Business for the film industry. In the proposed guidelines the procedure for granting permission for shooting of films has been simplified and a single window system has been proposed to be established by following existing guidelines/instructions issued by different departments of the Andaman & Nicobar Administration and ministries.

Initiatives taken by Andaman & Nicobar Islands

■ Directorate of Information, Publicity & Tourism (DoIPT) has issued guidelines to encourage film makers to shoot their movies in the Andaman & Nicobar Islands.

■ The guidelines also provide an outline to enhance the infrastructure required for promotion of film shooting and improve availability of skilled manpower required for facilitation of film shooting in the Islands by training local artist and creating infrastructures required for the purpose.

■ The Island have single window clearance system for all the film shooting permissions in the region.

■ DoIPT, Andaman & Nicobar Islands is the nodal department for granting permission for shooting of film on these islands. • DoIPT has also developed a fully integrated online application system to facilitate film shooting.

■ Organisation of film events and festivals like the European Union Film Festival, Indian Panorama Film Festival and Monsoon Festival.

Shooting Locales

- **Cellular Jail National Memorial**
- **Radhanagar Beach**
- **Havelock Island**
- **Mount Harriet And Madhuban**
- **Museum Circuit**
- **Rajiv Gandhi Water Sports Complex**
- **North Bay Beach**
- **Seafood**
- **Mahatma Gandhi Marine National Park**
- **Diglipur**
- **Chidiya Tapu**
- **Ross Island**
- **Neil Island**
- **Baratang Island**
- **Elephant Beach**

For More Information Contact

**Directorate of Information and publicity
Andaman and Nicobar Administration**

Tel: 03192 232 694

Email: thedirectortourism@gmail.com

State Website: <http://andssw1.and.nic.in>



ANDHRA PRADESH

From sun-kissed beaches of Visakhapatnam to the temples of Vijayawada, the Indian Grand Canyon at Gandikota and the Araku Valley, where the clouds say hello to the hills, Andhra is a filmmaker's dream come true. The state boasts of a naturally, ecologically, culturally and religiously rich and diverse variety of destinations that are treasures of visual treat

Incentives Offered by Andhra Pradesh

- The Andhra Pradesh State Film Television and Theatre Development Corporation, which issues shooting permission, levies no charges on children film makers, who can shoot free of cost at public places.
- ST of state government for low-budget (under Rs. 4 crore budgeted movies) Telugu films will be waived if the movie is shot in Andhra Pradesh and also charge for locations will not be levied.
- Best 15 movies given Rs 10 lakhs each of subsidy.
- Reimbursement of INR 500,000, lease rentals, power subsidies, etc., to makers of animation films.
- Reimbursement of production cost of an animation film or gaming product, (based on set guidelines/stipulations) up to a maximum of INR5 lakhs per film.

Initiatives taken

- Animation, Media and Entertainment Policy (Policy) (2014–19).
- Single window clearance for film makers.
- Proposal to allot land for entrepreneurs for setting up of studios, film city, infrastructural units.
- Allotment of more than 300 acres of land in Vizag near Ramanaidu Studio to build film studios.
- Andhra Pradesh Animation and Gaming City to be set up initially in Hyderabad in an appropriate extent of land by government through AP Industrial Infrastructure Corporation (APIIC).
- Nandi Award Festival to encourage growth of film, television and theatre arts.

■ The state government also gives awards like NTR National Film Awards, B.N. Reddy National Film Awards, Nagireddy-Chakrapani National Film Award and Raghupathi Venkaiah State Film Award.

Shooting Locales

- **Hyderabad**
- **Vishakhapatnam**
- **Tirupati**
- **Vijayawada**
- **Nellore**
- **Chittoor**
- **Kurnool, among many others**

For More Information Contact

A Rajyalaxmi, Manager PR,
Andhra Pradesh Tourism Authority

Tel: 9121144095

Email: managerpr-tourism@ap.gov.in

State Website: <https://www.ap.gov.in/>
Prominent shoots



ARUNACHAL PRADESH

Tucked away in the north-eastern corner of India, Arunachal Pradesh has everything to offer a film crew. Adorned with unspoilt landscape, this northeast state of India is a place that every film maker would love to explore. A treasure trove of culture, rich history and warm people, Arunachal is a land that one cannot afford to miss. Beautiful landscapes and scenery, roaring and turbulent streams emerging from majestic snow-capped mountains, lush green forests, colourful tribes and hospitable people would make any filmmaker opt to shoot in the state

Incentives Offered by Arunachal Pradesh

■ Nominal shooting fees of Rs. 500 per film for feature film.

■ The government is also giving subsidies of Rs. 5 lakhs each for the development of homestays.

Initiatives taken

■ State offers single window clearance for film shooting in the state.

■ The Director, Information & Public Relations, Arunachal Pradesh is the competent authority to issue permission for shooting of films and TV serial in the state.

■ For shooting in Arunachal Pradesh, crew members require additional inner line pass for shooting in the state.

■ The government is also working to train, educate and raise awareness among all the stakeholders.

■ Film events and festivals organized by the state government include Arunachal Pradesh International Short Film Festival and Arunachal Pradesh International Ziro Music Festival.

Shooting Locales

- *Tawang*
- *Roing*
- *Bomdila*
- *Ziro*
- *Pasighat*
- *Along*

For More Information Contact

**Takom Kena, Tourist
Information Officer(HQ),**
Government of Arunachal Pradesh

Tel: +91 9862942488

Email: takomkena@rediffmail.com

State Website: <http://www.arunachalpradesh.gov.in/>



ASSAM

One of India's last great natural and anthropological sanctuaries which very few filmmakers have explored, Assam is home to hills, crisscrossed by major rivers such as the mighty Brahmaputra, Barak and their tributaries, roaring waterfalls, thick and dark forests, heavy rains during monsoon, innumerable varieties of flora and fauna, mysterious clouds, melodious folk music, thrilling dances and festivals, variety of many delicious dishes, hand looms and handicrafts. The land of blue hills and red rivers, Assam is the gateway to the north-eastern states and has been aptly described as the Sentinel of Northeast India

Incentives Offered by Assam

- Cash grant amounting to 25% of the Qualified Production Expenditure (QPE) or Rs.1 crore, whichever is less. Number of films to be covered depends on budgetary provision for the year.
- Additional grant of 10% on QPE, if the film's storyline is on Assam's culture/tourism/heritage.
- Additional grant of 10% for shooting more than 50% of the entire shooting in Assam.
- The producers who have produced minimum 10 films in Hindi/English/Foreign language are provided free accommodation and transport for their important cast during the period of stay for shooting of films in Assam.
- Financial assistance of minimum 30% for production of Assamese and local language films as per film grades (Category A films - INR 40 Lakh and Category B films - INR 30 Lakh).
- Financial support to produce films on a public private partnership mode where the Assam State Film Finance and Development Corporation Ltd. (ASFFDC) would invest 60% and a private producer would invest 40%.

Initiatives taken

- Film production falls under new tourism policy effective from January 2018 and valid for five years.
- A single window clearance system to film makers, serial producers, documentary makers, etc.
- A special incentive package in the form of logistic support within Assam has been provided to the film producers to kick start their arrivals.
- Assam Tourism organizes regional, national and international film festivals like Brahmaputra Valley Film Festival, CineASA Guwahati

International Film Festival, Assam State Film Awards and Prag Cine Awards – North East in suitable tourist destinations to promote film tourism, with the assistance of cultural affairs department.

Shooting Locales

- **Guwahati**
- **Kaziranga National Park**
- **Manas National Park**
- **Kamakhya Temple**
- **Majuli Island**
- **Hoollongapar Gibbon Wildlife Sanctuary**
- **Kakochang Waterfalls**
- **Tocklai Tea Research Centre**
- **Nameri National Park**
- **Padam Pukhuri**
- **Haflong Lake**
- **Haflong Hill**
- **Panimoor Falls**

For More Information Contact

Manash Thakur, Tourist information Officer, Assam Tourism Development Corporation Ltd.

Tel: 9854092192

Email: atdcltd1@gmail.com

State Website: <https://assam.gov.in/>



BIHAR

Bihar lies mid-way between the humid West Bengal in the east and the sub-humid Uttar Pradesh in the west which provides it with a transitional position in respect of climate, economy and culture. Serving as the backdrop of films like Gangs of Wasseypur and Manjhi: The Mountain Man, Bihar has a thriving film industry. The government is also developing a film city at Rajgir in Nalanda district, 70 km southeast of Patna

Incentives offered by Bihar

■ Films made in state languages and 75% shot in Bihar with 50% technicians from Bihar will get 25% of production cost or INR10 million whichever is less.

■ Hindi films 50% shot in the state with 25% Bihari technicians will get 25% of production cost or INR20 million whichever is less.

■ Special grant of INR1 million to producers if the film gets any international recognition.

Initiatives taken

■ Department of Tourism (DOT), government of Bihar is the nodal agency for film shooting clearance, incentives and subsidies in the state.

■ Bihar State Film Development and Finance Corporation Ltd (BSFDFC) facilitates film shooting in the state and introduced its film policy in 2016 to support regional, national and international films alike.

■ BSFDFC promotes film production by co-producing projects involving public-private partnerships.

■ It also promotes film making by organizing film festivals and film making workshop such as Bihar International Film, Festival, Patna Film Festival, Regional Film Festival, Gandhi Panorama Film Festival.

Shooting Locales

- ***Bodh Gaya***
- ***Patna***
- ***Nalanda***
- ***Madhubani***
- ***Rajgir***
- ***Vaishali***
- ***Muzzafarpur***
- ***Bhagalpur***
- ***Pawapuri***
- ***Lauria Nandangarh***
- ***Valmiki National Park***

For More Information Contact

D. K. Singh, Consultant,
Bihar State Film Development
and Finance Corporation

Tel: 0612-2219213

Email: biharfilmnigam@gmail.com

State Website: <http://yac.bih.nic.in/>



DELHI

The capital of India, with its unique historical and cultural heritage, has formed the backdrop of many iconic films. Sprinkled with ruins that exist alongside modern infrastructure, Delhi is undoubtedly a cinematic delight embracing two contrasting worlds. The city is home to three World Heritage sites – Qutub Minar, Red Fort and Humayun's Tomb. Besides availability of new talent, lower production cost, international connectivity and better infrastructure, there are more than 200 locations to shoot at

Initiatives taken by Delhi for promotion of films

■ Delhi Tourism & Transportation Development Corporation Ltd. (DTTDC) is in process of introducing "Single Window Clearance" for filming facility.

■ The state has also made a film manual with details of filming locations, etc.

■ The state organises film events and festival like National School of Drama's Summer Theatre Festival, Delhi International Arts Festival, Osian's Cinefan Festival of Asian and Arab Cinema, Cinemala Film Festival and Delhi International Film Festival. The 7th Edition of the DIFF held between 14-18 October 2018, was hugely successful with 194 films from 56 countries being screened and about 100 works of art displayed at the art show. This year the festival will be held between 2-7 December 2019 in Central Park and NDMC Convention Centre, Connaught Place.

Delhi Tourism and Transportation Development Corporation along with Government of Delhi has been working towards making the Capital a film friendly city. Apart from coordinating with the various stakeholder agencies on a regular basis, the corporation also has a dedicated page on the website to guide the filmmakers on numerous locations and facilities available in the city.

What Delhi provides is the potent canvas for effective & emotive storytelling and the logistical support required to facilitate the process of narrating the story. The infrastructure that Delhi offers includes hotels, transport, communication, film shooting equipment and film processing. Delhi's IGI Airport ranks No.1 in the world when it comes to service quality and is capable handling chartered flights. The city has much to celebrate as it has already reached the milestone of completing 100 years as a

capital. Delhi is bounded by four states namely Haryana, Rajasthan, Uttar Pradesh and Punjab that have a strong influence on the lifestyle of Delhi. It is a cosmopolitan city where people are open to embracing new ideas and life style. People from all parts of the country live here. All major festivals of India are celebrated and the Unity in Diversity is evident in social and cultural gatherings.

Shooting Locales

- **India Gate**
- **Hazrat Nizamuddin Dargah**
- **Red Fort**
- **Agrasen Ki Baoli**
- **Chandni Chowk**
- **Humayun's Tomb**
- **Jama Masjid Complex**
- **Connaught Place**
- **Qutb Minar**
- **Hauz Khas**
- **Chandni Chowk**
- **Dilli Haat**

For More Information Contact

Sudhir Sobti,

Chief Manager (Public Relations, Film Facilitation & Publicity), Delhi Tourism & Transportation Development Corporation Ltd.

Tel: 9810422633

Email: sudhirdelhitourism@gmail.com

State Website:

<http://www.delhitourism.gov.in/delhitourism/index.jsp>



GOA

This little state is a panacea for filmmakers exploring locales that offer the lethal combination of beaches and booze. The region with its colonial architecture is a feast for anyone with an eye for details. Goa, with its vibrant culture, is a theme waiting to be taken up by Western cinema

Incentives offered by Goa

■ Goa Scheme of Financial Assistance for Films provides financial assistance up to Rs. 50 lakhs or 50% of the cost of production of a film, whichever is less every year. A Feature Film/ Non-Feature Film Producer/Co-Producer is entitled to claim assistance under the scheme every year.

■ Incentives for feature films in (Konkani and Marathi):

(i) For A category – Rs.50 lakhs

(ii) For B category - Rs.30 lakhs

(iii) For C category - Rs.10 lakhs

or 50% total expenditure as per audited statement and income tax return filed

■ Incentives for non-feature films in (Konkani, Marathi, Hindi and English):

(i) For A category - Rs.10 lakhs

(ii) 2) For B category - Rs.5 lakhs

(iii) 3) For C category - Rs.3 lakhs

or 50% total expenditure as per audited statement and income tax return filed

■ Film producer gets additional assistance of INR20 lakhs if the feature film wins national award in the best film regional category; Rs. 25 lakhs if the film wins a national award in any other best film category; Rs.30 lakhs if the feature film wins Golden Lotus Award at the National Film Awards or any international awards at a film festival recognized by FIAPF.

■ In the non-feature films, Rs.7.50 lakhs if a film wins an award at an international film festival recognized by FIAPF and INR5 lakhs will be given if the film wins a national award.

■ Additional assistance to individuals and technicians winning national or international awards at FIAPF recognized international film festivals.

Initiatives taken

■ The Entertainment Society of Goa (ESG) established by the government of Goa in 2004, is the nodal agency in the organization of the International Film Festival of India (IFFI).

■ Films events and festivals like International Film Festival of India, Goa State Film Festival, European Union Film Festival and Film Free Way - Goa Short Film Festival.

Shooting Locales

- **Beaches like Calangute Beach, Baga Beach, Colva Beach, etc**
- **Basilica Of Bom Jesus**
- **Aguada Fort**
- **Mangeshi Temple**
- **Se Cathedral**
- **Reis Mogos Fort**

For More Information Contact

Entertainment Society of Goa

Email: INFO@IFFIGOA.ORG, info@iffigoa.org

Tel: (91)-9049465641, 0832 2428111

Website: <http://www.esg.co.in/>



GUJARAT

Winner of Indian government's national award for the 'Most film-friendly state' in 2016, Gujarat is increasingly becoming the most preferred spot for the tinsel world. Filmmakers wishing to offer the audience an 'eastern' experience can land in Gujarat

Incentives offered by Gujarat

■ Incentives are provided to –

(i) Producers – Direct cash subsidy – Rs. 5 lakhs-5 crores

(ii) Artists – Awards in 32 different categories; Cash awards – Rs. 11,000-2,00,000

(iii) Theatre Owners – Benefit of Service Charge of Rs. 10-14 per ticket

■ Film producers and their crew will have priority booking privilege and 50% rebate over the prevailing rates of rooms at government owned Toran hotels across Gujarat.

■ Assistance of up to Rs. 50 lakhs, and incentives up to Rs. 5 crores for securing awards for Gujarati films.

■ Children film and women empowerment related film given additional 25% financial assistance.

■ Further assistance in range of Rs. 2 crores-5 crores granted to Gujarati films that win awards at international stage.

■ Gujarati films that receive Government of India's "Rajat Kamal" award given Rs. 1 crore reward.

■ Incentives on offer for winning an Oscar and other shortlisted prominent international film festivals.

Initiatives taken

■ A dedicated facilitation unit – TCGL Film Shooting Cell– established at Gandhinagar and Mumbai.

■ Single window clearance for film shooting permissions for all kinds of films.

■ Special attention to international film makers (feature, ads, series, etc.) in all aspects of shooting/production.

■ If decision on shooting application is not

taken in seven days, permission is deemed to have been granted.

■ Free police arrangement is offered at open areas and public places. Local security clearances from police commissioner/district police is granted within seven days.

Shooting Locales

- **Saputara**
- **Champaner**
- **Mandvi, Bhuj**
- **Gopnath beach, Bhavnagar**
- **Somnath**
- **Dwarka**
- **Adalaj ni vaav**
- **Modhera**
- **Sarkhej Rouza**
- **Junagadh**
- **Lakhpur**
- **Great Rann of Kutch**

For More Information Contact

K. Biswas, Head Film Facilitation Cell,
Gujarat Tourism

Tel: 079-23977200

Email: cinematic@gujarattourism.com

State Website: <https://www.gujarattourism.com/filmtourism>



HARYANA

Dotted with heritage sites, golf course, lakes and bird sanctuaries, Haryana offers locations like splendid Pinjore Gardens that is the only Mughal garden outside Kashmir and Morni hill station that houses various Tikkar Taal resorts and Quail.

Incentives offered by Haryana

■ As per Haryana Film Policy 2018, a scheme of incentives has also been designed to encourage film makers and production houses in the country and from across the world to shoot in Haryana.

■ Eligibility is determined based on Minimum Credit Point Score (MCPS). Total Credit Point Score (TCPS) shall determine the incentive that shall be given to the film.

■ Incentive to Haryanvi films under film policy:

(i) If credit point system score is 56-84, filmmaker will get incentive up to INR 1 crore or 50% of the production cost, whichever is lower.

(ii) If credit point system score is 85-112, filmmaker will get incentive up to INR 2 crore or 50% of the production cost, whichever is lower.

(iii) 100% waiver of location fees for all the government locations

■ Incentive to documentary films:

(i) Documentaries below 30 minutes of length get incentive of INR 3 lakh or 50% of the production cost, whichever is lower

(ii) Documentaries over 30 minutes of length get incentive of INR 5 lakh or 50% of the production cost, whichever is lower

■ Incentive to debut film:

(i) Grant of INR 25,000 to producer for their first documentary or short film and grant of INR 50,000 to producer for its first feature film.

■ 50% of the total budget will be allocated for the Haryanvi films.

Initiatives taken

■ Approval of the Haryana Film Policy 2018 for the development of Haryanvi and non-Haryanvi cinema.

■ Establishment of Haryana Film Cell (HFC) to facilitate and promote film shooting in the state.

■ Implementation of a simple process for all permits and clearances through a single window mechanism for all production houses to shoot films in Haryana.

■ Government ensures absolute security and crowd control facilities during film shoots.

■ Support to set up of film and TV studios in Haryana having production and post production facilities.

■ State university of performing and visual arts in Rohtak.

■ Haryana Film State Awards organized by the state to encourage production of films.

■ Organisation of film events and festivals like Haryana International Film Festival, Haryana International Short Film Festival and Indogma Film Festival.

For More Information Contact

Neeraj Kumar,

Deputy Director, Information, Public Relations & Languages Department, Haryana

Tel: 9466863555

Email: filmsectiondipr@gmail.com

Shooting Locales

- **Ambala** ➤ **Panchkula** ➤ **Bhiwani**
- **Fatehabad** ➤ **Faridabad** ➤ **Gurgaon**
- **Hisar** ➤ **Jhajjar** ➤ **Jind** ➤ **Kaithal**
- **Karnal** ➤ **Kurukshetra, among many others**



HIMACHAL PRADESH

From hills to mountains, capped by snowy peaks; punctuated by passes and glaciers, Himachal Pradesh has an abundance of parks, rich with flora and fauna and regions that experience temperature extremes. Himachal Pradesh had always been a popular destination for film industry and had been attracting film makers for the last six decades. Himachal has several scenic locations which are ideal to the film makers especially in the remote belts and the government is making all-out efforts to develop these sites to facilitate the tourists and film makers

Incentives offered by Himachal Pradesh

- 100% tax exemption to films shot in the state.
- Rs. 10 lakhs will be provided to interested film makers who can work in the folk dialects of Himachal and Hindi, Sanskrit, Urdu and English languages. This includes documentaries of more than 26 minutes and animation films of more than 10 minutes.
- Complimentary facilities and rebates extended to film makers availing government facilities like accommodation, transportation and equipment.
- Familiarization (FAM) tours for foreign filmmakers would also be facilitated by the support of the state government.

Initiatives taken

- To promote Himachal Pradesh as a major destination for promoting film making, a film tourism policy is on the anvil.
- The government is also exploring possibilities of setting up of film studio in the state for promoting film tourism.
- Organising Film events and festivals like International Film Festival of Shimla, Free Spirit Film Festival – Dharamshala and Dharamshala International Film Festival.

Shooting Locales

- *Shimla*
- *Manali*
- *Kullu*
- *Chamba*
- *Dalhousie*
- *Dharamsala*
- *Nahan*

For More Information Contact

State Website:
<https://himachal.nic.in/en-IN/>



JAMMU & KASHMIR

Jammu and Kashmir has been a paradise for film shooting for its mesmerizing natural beauty and unparalleled scenic landscapes. Despite political disturbances, the state has attracted film directors time and again over the years. The Dal Lake dotted with innumerable houseboats and the distant snow covered mountains along with Gulmarg, Sonmarg and Pahalgam at higher levels add unique colour to the surroundings. Together with Jammu and Ladakh regions, the state is a film maker's delight for new locales

Incentives offered by J&K

- Waiver of taxes for films shot in the state.
- Incentives/ Grant-In Aid are available for production of films by J&K producers. Jammu & Kashmir tourism policy draft has been submitted for approval wherein initiatives for promoting film tourism such as FAM tours have been proposed.

Initiatives taken

- Single window clearance system for granting permission for shooting films within seven days in Kashmir.
- Film Tourism Promotion Committee promotes the region as a filming location and extends all support to film productions including security.
- State government plans to encourage heritage buildings to convert into heritage hotels and development of rural tourism.
- The government has also planned development of accommodation for all customer segments through cottages, camping sites, dormitories, youth hostels and yatrivas at tourist destinations.

For More Information Contact

Reyaz Ahmad Shah

Deputy Director Tourism Kashmir (Publicity)
Directorate of Tourism Kashmir

Tel: 0194-2502512

Email: ddtc@jktourism.org

- Film events and festivals like Kashmir World Film Festival, Kashmir International Film Festival, Jammu and Kashmir Festival.

Shooting Locales

- *Srinagar*
- *Gulmarg*
- *Pahalgam*
- *Sonmarg*
- *Yusmarg*
- *Verinag*
- *Kokernag*
- *Dodhpather*
- *Lolab Valley*
- *Gurez Valley*
- *Jammu City*
- *Katra*
- *Mansar*
- *Kishtwar*
- *Sanasar*
- *Patnitop*
- *Bhadarwah*
- *Nubra*
- *Kargil*
- *Zanskar*
- *Leh*
- *Drass*



JHARKHAND

Jharkhand is a nature lover's paradise. It is home to countless waterfalls – Hundru Falls, Lodh Falls and Johna Falls. The State's locales include forests, hills, valleys, waterfalls, wildlife, history, culture, charming towns and vibrant cities

Incentives offered by Jharkhand

■ If a film director, film is directed/shot in the state in which all the actors are from Jharkhand then the remuneration amount to be given to the actors is Rs. 50 lakhs only, whichever is less will be given as additional grant.

■ The films made in Jharkhandi languages given grant of maximum of 50 percent of the total costing, and films made in hindi, bangla, oriya and other languages granted 25 percent maximum of the total costing.

■ If any film is shot/directed by any director in the state in which the main five actors are from Jharkhand, then the remuneration amount to be given to the actors for the given film or Rs. 25 lakhs, whichever is less will be given as additional grant.

■ The documentary and feature film of minimum time duration of 30 minutes and 1 hour respectively if shot more than half days of the total days of shooting in Jharkhand then the grant limit is Rs. 1 crore. And, if 2/3rd shooting of such films is done in the state then they are eligible for a grant of maximum amount of Rs. 2 crores.

■ If after the film is shot and processing of the films is done in state, then the grant of 50% costs of the processing or maximum Rs. 50 lakhs is provided.

■ If any investor opens a film training institute in big cities of Jharkhand (excluding the film city) then 50% cost or maximum Rs. 50 lakhs is provided.

■ If any film director, by making/shooting of the film promotes tourist places of the state and culture which helps to form specific identity of the state outside the state, then film is granted a maximum of Rs. 50 lakhs.

■ Entertainment tax exemption on films made or acquired by Children Film Society, National Award winner, best Indian film in international festival, documentary films produced by Central government's Film Division, family welfare films, objective/value based films made by state or central government.

Initiatives taken

■ Single table system for the successful implementation of film policy and to provide better facilities to the people associated with films.

■ Setting up of state level Film Development Council for discussing long term strategies to

attract investments for the films and monitor the implementation of film policy.

■ Setting up of state film unit to feature minor/academic films made in Jharkhand in theatres and for implementation of film policy.

■ Security arrangements for film production.

■ A film shooting wing would be set up under police department to provide VIP security to film makers.

Shooting Locales

- **Ranchi**
- **Deogarh**
- **Barkakana**
- **Ramgarh**
- **Dassam Falls**
- **Jamshedpur**
- **Hazaribagh**
- **Giridih, among many others**

For More Information Contact

Sd. Rashid Akhtar, Nodal officer
Cum Assistant Director, JFDCL and I&PRD, GoJ

Tel: 7004700270

Email: connect.jfdcl@gmail.com

State Website: <http://www.jharkhand.gov.in/state-agency>



KARNATAKA

This state has the Silicon City of India and a whole array of health spas. A range of architecture depicted through its palaces, temples, mausoleums, monuments and ruins. Sanctuaries, national parks and waterfalls, along with endless beaches, scenic hills and modern cityscapes are abundant here

Incentives offered by Karnataka

■ A maximum of 125 qualitative films in Kannada and Karnataka's regional languages, which have been completely produced in the State are eligible for the prescribed subsidy every year.

(i) A maximum of four children's films including those which have won the State Government's best children's film awards are eligible for a special encouragement subsidy of Rs. 25 lakh each.

(ii) A maximum of four qualitative films based on historical and tourism promotional films are eligible for a special subsidy of Rs. 25 lakh each.

(iii) A maximum of five qualitative films completely based on best literary works are eligible for a special subsidy of Rs. 15 lakh each.

■ Under the new Karnataka Film Tourism Policy 2018 filmmakers are given incentives for promoting tourism, reflecting Karnataka's culture and heritage among others:

(i) Films to be evaluated on a scale of 100 by a committee headed by the additional chief secretary.

(ii) On screen timing should be at least three minutes for songs and at least five minutes for movie sequence.

(iii) Film must showcase at least three out of 319 identified tourist destinations.

(iv) Films get an incentive of up to Rs. 2.5 crores that score 90 and above (Category A) while the films scoring 75-90 (Category B) get up to Rs. 1 crore.

Initiatives taken

■ Karnataka Animation Visual Effects, Gaming and Comics Policy (KAVGC) 2017-2022 introduced to address areas of skill

development, infrastructure growth, ecosystem expansion, marketing support as well as financial concessions and incentives for Karnataka.

■ The policy promotes exports by attracting global production, while at the same time providing impetus to indigenous productions in terms of original IP and short films and start-ups in areas such as game development, virtual reality, augmented reality and educational technology.

■ Hosting top global events in Bengaluru. An annual calendar comprising worldclass flagship events like Bengaluru GAFX Conference, Elevate 100 and Bengaluru Tech Summit.

Shooting Locales

- **Bangalore**
- **Coorg**
- **Gangavathi**
- **Udupi**
- **Badami Caves**
- **Balmuri Falls**
- **Ramanagaram**

For More Information Contact

M Ravikumar, Director,
Department of Information and Public Relations

Tel: 080-22028001, 080-22028002

Email: directorinformation.gov@gmail.com

State Website: <http://www.karnatakaturism.org/>



KERALA

With its unmatched natural beauty, this 'God's own Country' is a God-send for cinema. Be it the Athirapally or Paarluruvi Falls, or the backwaters at Kumarakom and misty tea gardens of Munnar, the state has enough to offer as the perfect backdrop for films that are high on romance

Incentives offered by Kerala

■ Fiscal incentive to regional films to full length feature film, children's films and documentary film produced in Kerala under Film Policy.

■ For films produced completely in the state of Kerala utilizing the facilities available with KSFDC (Kerala State Film Development Corporation) quantum of subsidy is as follows:

(i) Feature films – Rs. 5 lakhs

(ii) Children's films - Rs. 3.75 lakhs

■ Films produced (shot, processed, recorded, re-recorded, edited, printed or mastered) in the state of Kerala but not utilizing only the facilities available with the KSFDC and Chithranjali Studio the rates of subsidy admissible are as follows:

(i) Feature films - Rs. 1,87,500

(ii) Children's films - Rs. 2,50,000

■ The state award as best documentary/short films given Rs. 1 lakh as subsidy.

■ The national, international award for the best documentary/short films are given Rs. 2 lakhs as subsidy

■ The Malayalam Feature produced in Kerala utilizing the entire facilities of Chithranjali Studio may be given Rs. 6 lakhs as subsidy.

Initiatives taken

■ Chithranjali Studio under Kerala State Film Development Corporation with 70 acres of land located primely 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 Chithranjali Studio offering production facilities for TV programs.

■ Organisation of film events and festivals like International Film Festival of Kerala, Orma Film Festival and SIGNS Film Festival.

Shooting Locales

- **Nelliyampathy**
- **Periyar Wildlife Sanctuary**
- **Mattupetty**
- **Fort Kochi**
- **Eravikulam National Park**
- **Muzhappilangad Beach**
- **Valiyaparamba Backwaters, among many others**

For More Information Contact

Deepa D Nair IFS, MD, Kerala State Film Development Corporation

Tel: +919446463700

Email: ksfdcltd@gmail.com

State website: <https://kerala.gov.in/>



MADHYA PRADESH

Winner of Indian government's national award for the 'Most film-friendly state' in 2017, the 'heart of India', Madhya Pradesh, offers a wide variety of locales, eliminating the role of a set designer. From famous forts, marble rocks of Bheraghat, to the green hills of Pachmarhi, the options are rich and many. The temples of Khajuraho are UNESCO heritage sites

Incentives offered by Madhya Pradesh

■ Capital Investment Subsidy ranging from Rs 3 crores-5 crores for creation of infrastructure alongwith installation of equipment to establish Film Studio, Film making, Museum, Aquarium, Theme Park.

■ Percentage of Subsidy against Fixed Capital Investment – 15%

■ Madhya Pradesh State Tourism Development Corporation Ltd. (MPSTDC) runs its own hotels/ motels which are available to the film units for film shooting on subsidized rates.

■ For lodging facilities maximum discount available is fixed by the management from time to time for its properties across the state.

Initiatives taken

■ Madhya Pradesh State Tourism Development Corporation (MPSTDC) is the nodal agency for film shooting clearance, incentives and subsidies in the state.

■ The tourism department coordinates with other departments to obtain legal mandatory permissions needed for producers for film tourism.

■ Application for film shooting permission can be made to tourism department or to the urban local bodies directly depending on the location.

■ Organisation of film events and festivals like Lakecity International Film Festival and Indore Short Film Festival.

Shooting Locales

- *Khajuraho*
- *Bandhavgarh and Kanha National Parks*
- *Gwalior*
- *Orchha*
- *Bhopal*
- *Sanchi Stupa*
- *Satpura National Park*
- *Ujjain*

For More Information Contact

Ram Tiwari, Deputy

Director, Madhya Pradesh Tourism Board

Tel: 9425307733

Email: ramtiwari@mptourism.com & filmpromotion@mptourism.com

State Website: http://www.mptourism.com/film_tourism/Index.html#page-top



MAHARASHTRA

Home to Hindi cinema, popularly known as Bollywood, Maharashtra is a director's delight, as his/her search for locations ends right here. It boasts of a huge variety of options, seeking to be dissected with a camera

Incentives offered by Maharashtra

■ Marathi films enjoy concession/rebate in Film/TV shooting charges at various government owned sites/locations. i.e. Dadasaheb Phalke Chitranagari Goregaon (East), Municipal Corporation of Greater Mumbai, Department of Archaeology and Museum of Maharashtra, BEST, Maharashtra Maritime Board, etc.

■ Every year State government declares State Film awards, wherein the 1st best movie gets a prize money of Rs. 4 lakh.

■ Financial assistance to Marathi film producers as incentive to produce quality Marathi Films:

(i) Marathi Films graded A category- Rs. 50 lakhs

(ii) Marathi Films graded B category- Rs. 40 lakhs

Initiatives taken

■ A single window facilitation cell as an agency to facilitate all film shooting approvals in an integrated manner from a single location.

■ Creation of the Film Tourism Promotion Council under the aegis of Maharashtra Tourism.

■ A ready to shoot, pollution free infrastructure in the form of Dadasaheb Phalke Chitranagari Film city, Mumbai.

■ Development of Film City as an integrated film studio complex situated at Goregaon, Mumbai.

■ Online portal for information on locations.

■ Organize familiarization tours for major production houses in India and across the globe for key tourist destinations in Maharashtra.

■ Marketing support for shooting locations in global film festival.

■ Organisation of film events and festivals like Mumbai Academy of the Moving Image (MAMI) Mumbai Film Festival, Mumbai International

Film Festival (MIFF), the Maharashtra Short Film Festival and Pune International Film Festival, etc.

Shooting Locales

- **Mumbai**
- **Pune**
- **Khandala**
- **Mahabaleshwar**
- **Alibaug**
- **Matheran**
- **Panchgani**
- **Ratnagiri**
- **Harihareshwar**
- **Malshej Ghat, among many others**

For More Information Contact

Mukesh Bhardwaj,

Manager - Single Window Facilitation Cell Maharashtra Film, Stage & Cultural Development Corporation Ltd.

Tel: 022-28497550

Email: singlewindowfacilitationcell@gmail.com

State Website: <https://www.maharashtra.gov.in/1125/Home>, <http://www.filmcitymumbai.org/>



ODISHA

Odisha is becoming an increasingly popular destination for 'start, camera, action.' The Puri Jagannath temple or the chariot-shaped Sun shrine can give modern architecture a run for its money. The Sambalpur waterfalls and the Paradip port mesmerise one, with the confluence of river Mahanadi and Bay of Bengal, at its backdrop

Incentives offered by Odisha

■ The state government provides an assistance of Rs. 10 crores to film makers, for the first three Hindi or international language films meeting the following criteria:

(i) Minimum of 10% of the screen time should promote Odisha, its culture, heritage, tourist destinations, etc.

(ii) Budget of the film needs to be a minimum of Rs. 50 crores

(iii) Film needs to have an Odisha specific context, in terms of promotion of Odisha or its culture or heritage or tourist destinations, etc.

■ Odisha Tourism Development Corporation (OTDC) properties, government guest houses, forest guest houses, circuit house, etc, are rented at official rates to film makers shooting in Odisha. As much as 75% of actual expenditure in accommodation at OTDC properties are reimbursed, subject to a ceiling of Rs. 10 lakh

■ All feature films produced fully or partly in Odisha are exempted from entertainment tax.

■ Producers of films who utilise the facilities of Kalinga Studio Limited, Film & Television Institute of Odisha and Kalinga Prasad Colour Processing Laboratory are eligible to get incentives in shape of subsidy.

■ The OFDC organises various film festivals in the state.

■ Familiarization tours organized for line producers from across the globe during the film festival.

■ Dedicated website for promotion of film sector

Shooting Locales

- **Bhubaneshwar**
- **Konark Marine Drive**
- **Puri**
- **Chilika Lake**
- **Chandipur**
- **Hirakud Dam**
- **Bhitarkanika, among many others**

Initiatives taken

■ Odisha Film Development Corporation (OFDC) is the nodal organisation for providing single window clearance for shooting feature films in Odisha.

■ Development of film city and Kalinga Studio, which is one of the most integrated units of its kind in eastern India.

■ Strengthening of Biju Patnaik Film and Television Institute of Odisha (BPFTIO)

For More Information Contact

State Website: <https://mio.investodisha.gov.in/>



RAJASTHAN

This princely state is the top choice for royal tales. With its imposing palaces and forts, the cities of Rajasthan might very well pass off as international destinations, thanks to its foreign tourists. Rajasthan is also the most widely captured on cinema. The state has been a favoured location with both Indian and international filmmakers such as Christopher Nolan, Wes Anderson, Sanjay Leela Bhansali, Karan Johar and more! But the stories of Hawa Mahal, Mount Abu and the haunted forts in Alwar are still awaiting to be told on celluloid

Incentives offered by Rajasthan

■ Incentives in Rajasthan are granted under Rajasthan Film Shooting (Amendment) Regulations, 2016.

■ Films that are 75% shot in Rajasthan and have been given "U" certificates, get a 100% exemption from entertainment tax

for one year.

■ New cinema halls and drive-in theatres have been exempted from entertainment tax for three years – 75% in the first year, 50% in the second year and 25% in the third year.

■ "U" certificate Rajasthan films shot in Rajasthan are eligible for Rs.10 lakh incentives, while films with "U/A" certificate are eligible for Rs. 5 lakh incentive

■ State government has waived of processing charges (Rs. 15,000/- day), security deposit (Rs. 0.50 million per week) and application charges (Rs. 1,000).

Initiatives taken

■ The state government has streamlined the process of granting speedy shooting permissions

■ In 2013, the state government had issued Film Shooting Regulations for setting up a single-window clearance system under the tourism department to issue timebound permission within 15 days of receiving the application.

■ In 2016, Film Shooting Regulation was amended, wherein different fees such as application, processing, security deposit, etc. were waived off.

■ The authorities concerned will have to reply within four days if no reply is received it will be assumed that they have given their consent.

■ Under the Film Shooting Regulations (amended), the district collectors, superintendent of police and head of departments are the Nodal Officers to issue permissions within the prescribed time.

■ The government is working on developing online integrated application form containing requirements for all government departments.

■ Organisation of film events and festivals like Rajasthan Film Festival (RFF), Rajasthan International Film Festival and Jaipur International Film Festival.

Shooting Locales

➤ **Jaipur**

➤ **Udaipur**

➤ **Sawai Madhopur**

➤ **Jodhpur**

➤ **Amer Palace**

➤ **Kota, among many others**

For More Information Contact

Pradeep Kumar Borar,
Director, Tourism Department of Tourism,
Govt. of Rajasthan

Tel: 0141-5155100



SIKKIM

Sikkim with its picturesque locations like Yumthang Valley, Lachung, Gnathang Valley, numerous Buddhist monasteries and pristine glacial lakes makes for a perfect place to shoot a film. The state has planned concrete steps to ease out the process of planning and shooting films in the state and is committed to offer an investor-friendly policy to make the work of filmmakers easy

Incentives offered by Sikkim

■ The Sikkim Government provides financial support to eligible local film with the maximum limit of Rs. 20 lakhs per film.

■ A mechanism for providing logistical and financial support to film-makers has been proposed.

Initiatives taken

■ Proposal of a single window clearance system with a dedicated nodal officer facilitating the various regulatory processes through effective coordination with all concerned departments.

■ The Department of Information & Public Relations to be the coordinating department dealing with all the proposals for making films in Sikkim by local, national and international film-makers.

■ Departments to complete the clearances within a stipulated time frame of 15-30 days and can issue permissions to shoot films in the general areas under forest cover after verifying the requisite documents and credentials.

■ The Chief Wildlife Warden is the sole authority to issue permissions to shoot films in wildlife sanctuaries.

■ A policy being worked out to categorise documentary films and have a screening process to determine their quality.

Shooting Locales

- **Gangtok**
- **Tsomgo Lake**
- **Yuksom**
- **Khangchendzonga National Park**
- **Nathula Pass**
- **Lachung, Lachen and Yumthang Valley**
- **Ravangla**
- **Namchi**
- **Zuluk, among many others**

For More Information Contact

Bishal Khawas,

Deputy Director (Film/Photo)
Information and Public Relations Department,
Government of Sikkim

Tel: 9775417549

Email: khawasb@gmail.com

State Website: <http://ipr.sikkim.gov.in/>



TAMIL NADU

Tamil Nadu has a lot on its platter to offer. While the green fields of Pollachi, heavenly falls of Hogenakkal or the misty magic of Ooty and Kodaikanal offer a visual treat to the eyes, the temples of Madurai, or the beaches of Rameshwaram and Kanyakumari take one to a different world altogether

Incentives offered by Tamil Nadu

- Grant of subsidy of Rs. 7 lakhs to quality low-budget Tamil films with social commitment.
- Film awards to the best Tamil feature films, best actors, best actresses and technicians to encourage the Tamil Film Industry.
- Another special prize of Rs. 1.25 lakh, along with a memento and a certificate is awarded to a Tamil film which portrays the dignity of women.
- A five sovereign gold pendant, a memento and a certificate are presented to the best actors, actresses and technicians.
- Awards are also given to Best Dubbing Artistes (both male and female), Best Character Artistes (both male and female), Best Comedy Artistes (both male and female).
- The artistes appearing in television programmes are also honoured. Small Screen Awards are presented every year to Best Tele Serial, actors, actresses and technicians too.
- A cheque for Rs. 1 lakh, a memento and a certificate are given every year to Best Achiever of the year and Best Lifetime Achiever.

Shooting Locales

- *Periyar Wildlife Sanctuary In Thekkady*
- *Pichavaram Mangrove Forest*
- *Pollachi*
- *Kanyakumari*
- *Kodaikanal*
- *Ooty*
- *Karaikudi*
- *Coonoor*
- *Chennai*
- *Mahabalipuram*
- *Madurai*
- *Coutrallam*
- *Rameshwaram*
- *Tirucharapalli*
- *Chidambaram*

For More Information Contact

State Website: <http://www.tn.gov.in/>



TELANGANA

Telangana is going all out to woo international filmmakers to shoot in the state, especially in various beautiful locations like Jodeghat, Gandhari Killa (fort), Mitta waterfall (Satha Gundu), Manikguda caves, Kerameri Ghat Road and Shivaram, all in Adilabad district, which is over 300 km away from the state capital Hyderabad. The state capital is a world-class film production centre offering award winning talent both in front and behind the camera. The state offers leading edge post-production, animation and special effects capabilities, stunning filming locations, state of the art studio facilities, along with comprehensive support services that deliver a seamless production experience from start to finish

Incentives offered by Telangana

■ Telangana Tourism Department runs a hotel chain called Haritha Hotels. Their presence is spread across the state and located almost in all the tourist places. These hotels can be booked online. The Tourism department gives a rebate of about 30% to film makers on the project basis. They can advance book the hotels as per their filming schedules.

Initiatives taken

■ Telangana Tourism and a dedicated nodal agency, Telangana State Film Development Corporation (TSFDC), facilitate film shootings in Telangana.

■ Telangana State Film Development Corporation to accept the application from the filmmakers and process the application for shootings by pursuing the matter with various departments and issue clearances within 7 days.

■ The world renowned Ramoji Film City is acclaimed internationally and serves hundreds of films every year.

■ Telangana government is formulating a robust film tourism policy that is to be implemented which includes a single window clearances for necessary permissions and logistic and administration assistance.

■ TSFDC has appointed a Nodal officer to understand the concerns and needs of filmmakers during various stages of filmmaking and the permission process. The filmmaker can also reach the Executive Director of TSFDC.

■ Telangana Tourism Department invites filmmakers and producers across the globe to take part in the massive state wide "Fam-Tours" to get acquainted with the State and film locations.

Shooting Locales

- *Jodeghat valley*
- *Laknavaram Suspension Bridge*
- *Golconda Fort*
- *SapthaGundalu Water Falls*
- *Ramoji Film City*
- *Faluknama Palace*

For More Information Contact

M. D. Vijay,

Manager Telangana State Film Development Corporation Ltd.,

Tel: 9652904579

Email: vijaymd1965@gmail.com

<https://www.telangana.gov.in/>



UTTAR PRADESH

Uttar Pradesh is the rainbow land where the multi-hued Indian culture has blossomed from times immemorial. Taj Mahal in Agra, the symbol of love, has attracted filmmakers to Uttar Pradesh since the black and white era. The temple town of Varanasi offers a never-seen-before cultural experience for the international viewer, while the Buddhist relics at Sarnath and Lucknow are other places that could double up as props for a film catering to a wide audience

Incentives offered by Uttar Pradesh

■ Subsidy to the tune of a maximum of 50 percent of the total cost for Awadhi, Braj, Bundeli and Bhojpuri films, and a maximum of 25 percent of the total cost for Hindi, English and other Indian languages films.

■ A maximum subsidy of Rs. 1 crores for the films which have been shot for at least a half of its total shooting days in Uttar Pradesh.

■ A maximum subsidy of Rs. 2 crores for films which have been shot for the two-third of its total shooting days in Uttar Pradesh

■ The grant for the films produced in the state by the National/International Award winner Producers/Directors of films who have already once received grant previously under the film policy, shall receive the grant as under –

(i) On doing half of the shooting duration of the film in the state - Rs. 1 crore and 75 lakhs

(ii) On doing two-third of the shooting duration of the film in the state - Rs. two crore and 25 lakhs

■ If five main artists hail from Uttar Pradesh an additional subsidy, upto maximum Rs. 25 lakhs.

■ If all the artists hail from Uttar Pradesh an additional subsidy upto maximum Rs. 50 lakhs.

■ If any film producer, after shooting of the film, goes for its processing in the state itself, 50% of the processing cost or Rs. 50 lakhs is sanctioned as additional subsidy for the film.

■ If any investor establish a film training institute in any major city (excluding Noida/ Greater Noida) of the state, 50 percent of its cost or a maximum of Rs. 50 lakh.

■ The films produced, to patronize the feeling of "One Nation, Best Nation", in English and other languages of the country (excluding the films produced in regional languages of Uttar Pradesh), shooting of which has been carried out for a half of their total shooting days in the state,

are given 50% of their cost by way of subsidy or Rs. 50 lakhs.

■ A subsidy to the limit of 50 percent of the cost or up to Rs. 50 lakhs, for films produced by such overseas citizens of India (OCI), whose ancestors were original inhabitants of India.

■ The units doing outdoor shooting in the state will be given 25 percent concession in room rent on their stay in hotels/motels of the UP State Tourism Development Corporation.

Initiatives taken

■ Single Table System has been implemented for the successful implementation of film policy and to provide better facilities to the people associated with films.

■ Setting up of state level Film Development Council for discussing long-term strategies to attract investments for films and monitor the implementation of film policy.

Shooting Locales

- **Lucknow** ➤ **Agra**
- **Prayagraj** ➤ **Varanasi**
- **Chitrakoot** ➤ **Ayodhya**
- **Sarnath** ➤ **Mathura**

For More Information Contact

All District Magistrates, District Magistrate, Film Bandhu Uttar Pradesh

Tel: 0522-2239132

Email: filmbandhup@gmail.com

State Website: <http://filmbandhuup.gov.in/>,
<http://www.up.gov.in/>



UTTARAKHAND

Uttarakhand with beautiful hills of Nainital, Mussoorie's waterfalls, accompanied by the divine bells at Rishikesh and Badrinath, is the right destination for filmmakers. Action scenes are bound to get racier, if shot at the skiing mountains at Auli and Munsiyari. The animals at Jim Corbett Park too, await their 10 seconds of fame

Incentives offered by Uttarakhand

■ No entertainment tax for indigenous films, National Centre of Films for Children and Young People (NCYP)-produced children films and national and international award winning films.

■ Any film maker can shoot in Uttarakhand without any Shooting charge/fees.

■ Financial incentives for films in regional languages/dialects of Uttarakhand

(i) If the film is processed within the state - 30% or Rs. 25 lakh (whichever is lesser)

(ii) If processed outside the state - 25% or Rs. 20 lakhs (whichever is lesser)

(iii) If 75% of the shooting is done in Uttarakhand and film is processed in Uttarakhand - 30% or Rs 15 lakhs ((whichever is lesser)

(iv) If 75% of the shooting is done in Uttarakhand and film is processed outside the state - 25% or Rs. 10 lakhs (which ever is lesser)

■ If a film maker from any part of India produces a film promoting the tourist Spots, monuments, culture of Uttarakhand, the state offers special benefits.

■ Big banner films upto the budget of Rs. 2 crores, if 75% of the shooting is done in Uttarakhand 75% will be borne by the state

■ Based on merit, films having more than 50% or more outdoor shooting in Uttarakhand is made tax free.

Initiatives taken

■ Government of Uttarakhand is focusing on development of a film city at selected location and selection and development of places for outdoor shooting.

■ Uttarakhand was given a special mention certificate during the National Film Festival 2017 to recognize the efforts made by it towards creating a film friendly environment in the state.

■ Organisation of film events and festivals like Dehradun International Film Festival, Rishikesh International Film Festival and DOP Leipzig Lake Festival, Nainital.

Shooting Locales

- **Nainital**
- **Dehradun**
- **Musoorie**
- **Ali Bugyal**
- **Ranikhet**
- **Chopta**
- **Auli**
- **Almora**
- **Gwaldam**
- **Chamoli**
- **Rishikesh, among many others**

For More Information Contact

K.S.Chauhan,

Deputy. Director/Nodal officer, Uttarakhand Film Development Council

Tel: 7055007005

Email: ufdc2015@gmail.com

State Website: www.uk.gov.in



WEST BENGAL

The British are long gone but the colonial influence still remains, in the look of its buildings and monuments. Interiors and mindsets that haven't morphed with the time yet co-exist happily with the present. West Bengal offers a remarkable range of destinations and experiences within a single state. It is a land of contrasts- in climate, vegetation, scenery and landscape and has a rich diversity of ethnicity, culture, languages and religion. It is a truly unique state because it stretches all the way from the seas to the Himalayas



Incentives offered by West Bengal

■ West Bengal offers number of incentives which film makers and producer can get under different under industrial, tourism and MSME policies.

■ Maximum incentive of Rs. 30 million in the form of subsidy for film makers executing post production processing at the Cine Laboratory Complex.

■ Extension of government subsidy scheme to Nepali, Assamese, Oriya, Manipuri, Bhojpuri, Santhali and Chhattisgarhi films that are processed in West Bengal.

■ For new and renovated cinema halls, entertainment tax exemption for three years.

Initiatives taken

■ The West Bengal government is aiming to launch a single window to process requests to shoot movies in the state.

■ The Tourism Department is framing a film tourism policy which would promote West Bengal as a film tourism destination.

■ The Tourism Department is focusing on upgrading infrastructure in the shooting sites.

■ The government has issued a notification for setting up West Bengal Film Academy (WBFA), which will act as an umbrella body for all issues relating to the film industry.

■ Organisation of film events and festivals like Kolkata International Film Festival, Bengal International Short Film Festival, Kolkata Shorts International Film Festival and UNICEF International Children's Film Festival.

Shooting Locales

- **Kolkata**
- **Darjeeling**
- **Digha**
- **Sundarbans**
- **Duars**

For More Information Contact

State Website:
<https://wb.gov.in/portal/web/guest/home>



For More Information Contact

Hitesh Bhardwaj, Nodal Officer,
Chandigarh Tourism

Tel: 9872130001

Email: hiteshchdtourism@gmail.com

State Website: <http://www.chandigarhtourism.gov.in/>

Chandigarh

The first planned city of India post Independence, Chandigarh is a union territory in India that serves as the capital of the two neighbouring states of Haryana and Punjab. The city is unique as it is not a part of either of the two states but is governed directly by the Union Government, which administers all such territories in the country. Chandigarh is located at the foothills of Shivaliks and is very popular with tourists due to its urban planning. Home to a large number of green spaces, the city has some very interesting places for film shooting like Rock Garden, Rose Garden, Pinjore Garden, International Dolls Museum, Terraced Garden, among many others.



For More Information Contact

Moris Nandy, Director, Chhattisgarh
Tourism Board

Email: md.cgtourism@gmail.com

Chhattisgarh

The state served as the backdrop of films like 'Newton', which was India's official entry at the Oscars. Carved out of Madhya Pradesh in 2000, Chhattisgarh has a vast tribal area with unmatched natural beauty. The state government has recently constituted Chhattisgarh Film Development Corporation to facilitate making of films in regional languages as well as those spoken across the state. The state has a unique topography, virgin forests and is rich in folk art forms. The state has some of the best locations in the country like Chitrakote Waterfall, Kanger Valley National Park, Pamed Sanctuary, Boramdeo Sanctuary, Kailash Caves, Achanakmar Tiger Reserve, among others. Chhattisgarh also has a prominent tradition of folk theatre with Naacha Gammata, Bhatranaat and Bharthari being well-known.



For More Information Contact

Pratima Dutta, Manager (SPOTAC),
DNH, Department of Tourism

Tel: 9924899946

Email: dnhtourism@gmail.com

State Website: <http://dnh.nic.in/>

Dadra and Nagar Haveli

Dadra and Nagar Haveli is a union territory of India located in the western part of the country and situated between the states of Gujarat to the north and Maharashtra to the south. It lies some 15 miles (24 km) from the Arabian Sea and about 80 miles (130 km) north of Mumbai (Bombay). The territory consists of two sections—Dadra and Nagar Haveli—which together embrace roughly 72 villages. The capital is Silvassa. Area 190 square miles (491 square km).



For More Information Contact

Harshit Jain (Daman),

Apurva Sharma (Diu),

Deputy Director, Tourism,
Department of Tourism

Tel: 9899932435 (Daman), 8010038183 (Diu)

Email: damantourism2013@gmail.com

State Website: <https://daman.nic.in/>

Daman and Diu

Daman and Diu is a union territory in Western India. With an area of 112 sq km, it is the smallest federal division of India on the mainland. The territory comprises two distinct regions Daman and Diu, geographically separated by the Gulf of Khambhat. The state of Gujarat and the Arabian Sea border the territory. A Portuguese colony since the 1500s, the territories were amalgamated in India in 1961 through a military conquest.



For More Information Contact

Asker Ali, IAS, Director of Tourism,
Department of Tourism, Near BSNL Exchange,
Secretariat - Press Junction Cross road,
Kavaratti- 682555

Tel: +91 4896262250

Email: adtourism.lk@gmail.com

Lakshadweep

Beautiful Lakshadweep was in limelight after *Sinjar*, a feature film by Malayalam short film director Sandeep Pampally won big at the 65th National Film Awards recently. The Union Territory is a paradise in itself and the simplicity of life here is what can make it a wonderful backdrop of some of the unique stories that need to be told. This tiniest Union Territory of India is situated in Arabian Sea and is considered to be among the most beautiful beach destinations of the country. There are 27 islands in total and each is about 220 to 440 km away from the coast of Kerala. The Department of Tourism Development, UT Administration of Lakshadweep is engaged in the development of Film Tourism in the UT of Lakshadweep. Though till recently Lakshadweep was out of reach for the film industry, considering the importance of film tourism, it has been declared as one of the key elements of



For More Information Contact

Hamom Nabachandra Singh,

Secretary of MSFDS, Manipur Sate Film
Development Society

Tel: 0385 - 2451861 (0),
+91 8132818015

Email: mfdc_manipur@yahoo.com

State Website: <https://manipur.gov.in/>

Manipur

Tucked in the beautiful North East India, Manipur has to offer some of the most scenic shooting locations in the country. Home to the beautiful Loktak Lake, picturesque Leimram Waterfall and the majestic Kangla Fort, Manipur is a paradise for filmmakers. The state is also rich in historical monuments like the ancient Kangla Fort or Willong Khullen, an extraordinary place resembling Stone Hinges, that can form a perfect backdrop for a film. The state also has a rich cultural heritage and its numerous festivals have much to offer a film maker. The state also has to offer exotic wildlife, and warmhearted people. It's simply impossible not to fall in love with this state, which is rightly called the Switzerland of India.



For More Information Contact

State Website:
<http://meghalaya.gov.in/megportal/>

Meghalaya

Meghalaya, or the abode of clouds, remains a virgin territory waiting to be exploited for film shootings. Improving its infrastructure manifold, the state recently agreed to come on board the Mumbai Academy of the Moving Image (MAMI) and aspires to become a preferred destination for shooting films. Star attractions in the state are its waterfalls, caves, rainforests, hill stations and a lot more. There are numerous places that are well-known all over the world as it boasts some of the most spectacular waterfalls like Nohkalikai Falls, Elephant Falls, and Mawlynnong Falls; the longest caves like Krem Liat Prah and Mawsmat Caves; and the wettest places in the world like Cherrapunji and Mawsynram. The crystal clear water of Umngot River in Dawki, the sacred forests of Mawphlang, and the world-famous living root bridges in Cherrapunji can form a beautiful backdrop of any film and mesmerize the audience world over.



For More Information Contact

Lallianpuii,

Joint Director, I&PR Department,
State Nodal Officer for Visual Arts,
Mizoram Information Service, Directorate of
Information & Public Relations Department

Tel: 9436158348

Email: lallianpuii@pril@gmail.com

State Website: <http://mizoram.nic.in/>

Mizoram

Mizoram in North-East India is inhabited by numerous tribes practising a wide range of religious customs. Blessed with a diverse range of geographical features, this small state offers excellent opportunities for film makers to explore its splendour. The landscape of Phawngpui Hills, Vantawang Falls and Palak Lake are just waiting to be captured by camera. Mizoram recently organised a three-day Indian Film Festival at Vanapa Hall in Aizawl. The state government is ready to provide any assistance in terms of infrastructure or logistics support if interested filmmakers would venture in this picturesque state.



For More Information Contact
Tokishe Sema/ Asangla Imsong,
Addl.director/ Deputy Director

Tel: 9436005383/ 9436011753

Email: tokishey@yahoo.co.in/ asangim@yahoo.com

State Website:

<https://www.nagaland.gov.in//portal>

Nagaland

A state that is on the world map for Hornbill Festival and music, Nagaland has much more to offer as a pristine shooting location. The mountainous state in northeast India, bordering Myanmar, has immense potential to emerge as a filming destination with the government making an all out effort to put in place film-friendly policies in order to attract shootings from outside. The first Nagamese language movie made its debut recently at Nagaland Film Festival. Based on the inspiring story of Mhonbeni Ezung, the youngest recipient of National Bravery Award for Children, the film was entirely shot in Nagaland.



For More Information Contact
Ravi Chandran, Revenue

Officer, Office of Distt. Collector,
Pettiyanchatram,

Email: ro-rev.py@gov.in; dcrev.pon@nic.in

Puducherry

A French colonial settlement in India until 1954, Puducherry has well preserved its French legacy in French Quarters, with tree-lined streets, mustard-colored colonial villas and chic boutiques. From its beaches to historical monuments and from its temples to churches, this Union Territory of India is an interesting destination. The laid-back charm of Pondicherry is clearly visible in the quaint French part of the town while visitors can also cherish the authentic Indian feel that the city brings through its culture and people.



For More Information Contact

Malwinder Singh Jaggi, Special Secretary and Director Cultural Affairs & Tourism, Department of Cultural Affairs & Tourism

Tel: 09780039112

Email: directorculture@yahoo.com

State Website: <http://punjab.gov.in/>

Punjab

Already a popular destination with Bollywood filmmakers, Punjab with its ancient buildings erected by the Patiala dynasty, The Golden Temple and a vibrant culture of Amritsar, sunshine-yellow mustard fields, heritage sites, open spaces and effervescent lifestyle, has all the necessary ingredients to attract global filmmakers. The land of five rivers, Punjab is also the land of food, colour, and happiness. Being one of the most significant places in India historically, this state is filled with wonderful architecture and places of worship.



For More Information Contact

Information And Cultural Affairs Department, Director, Ica Department, Govt. Of Tripura

Tel: 0381-2324688

Email: icadirector.tripura@gmail.com

State Website: <https://tripura.gov.in/>

Tripura

Tripura is a landlocked hilly State in north-east India with altitudes varying from 15 to 940 meter above sea level, though the majority of the population lives in the plains. Tripura has a tropical climate and it receives rainfall during the monsoon. It is surrounded on the north, west, and south by Bangladesh and is accessible to the rest of India through the Karimganj district of Assam and Mamit District of Mizoram in the east. The state can serve as a perfect backdrop of an adventure film that demands locales where the jungle plays an important part. Full of virgin locations that are awaiting to be explored, Tripura with five mountain ranges—Boromura, Atharamura, Longtharai, Shakhan and Jampui Hills—is a state full with surprises.

SHOOTING PERMISSION FROM CENTRAL BODIES

Filming in Monuments

The Archaeological Survey of India (ASI), under the Ministry of Culture, is the premier organization for the archaeological researches and protection of the cultural heritage of the nation. Maintenance of ancient monuments and archaeological sites and remains of national importance is the prime concern of the ASI. ASI gives permissions for filming at its forts and monuments.

Contact: **Nodal Officer | Shri Rakesh Singh Lal,**

Additional Director General, Archeological Survey of India, Rajpath Area,
Central Secretariat, New Delhi- 110001

Tel : 011 - 23075344 | Email: adg1.asi@gmail.com | Website: www.asi.nic.in

Filming with Railways

From a very modest beginning in 1853, when the first train steamed off from Mumbai to Thane, a distance of 34 Kms, Indian Railways have grown into a vast network of 7,349 stations spread over a route length of 67,368 Km with a fleet of 11,461 locomotives, 53,453 passenger service vehicles, 6,714 other coaching vehicles and 2,77,987 wagons.

For shooting permission with Indian Railways contact:

Director, Information & Publicity, Railway Board,

Room no 403, Rail Bhavan, New Delhi-110001

Tel : 011 - 47843060 | Email: pr.rlybd@gmail.com | Website: www.indianrailways.gov.in

Filming in Forest

Wildlife Division of the Ministry permits filming permission in protected areas in the country which provides an excellent opportunity for showcasing the rich biodiversity of the country and also bring more awareness on conservation among the people.

Contact: **Nodal Officer | Dr. R. Gopinath,** Joint Director (Wildlife)

Ministry of Environment, Forest and Climate Change,

Indira Paryavaran Bhavan, Jorbagh Road, New Delhi- 110003

Tel : 011 - 24695379 | Email: sjd-wl@nic.in

Filming with Animals

The Animal Welfare Board of India is a statutory advisory body on Animal Welfare Laws and promotes animal welfare in the country. Established in 1962 under Section 4 of the Prevention of Cruelty to Animals Act, 1960 (No. 59 of 1960), the AWBI was the first of its kind to be established by any Government in the world and has since then been the face of the animal welfare movement in the country.

Contact: **S. Bharat Kumar, Humane Education Officer**

National Institute of Animal Welfare Campus, P.O. 42 KM Stone, Delhi-Agra Highway, NH-2,
Village-Seekri, Ballabhgarh, Faridabad, Haryana-121 004

Tel : 0129 - 2555608, 0129 - 2555611 | Email : info@awbi.in, animalwelfareboard@gmail.com

PEOPLE

**Indian Companies
at Cannes Film Market**

MINISTRY OF INFORMATION & BROADCASTING

AMIT KHARE • Secretary, Ministry of Information & Broadcasting, Government of India

ASHOK KUMAR R PARMAR • JS (Films)
Ministry of Information & Broadcasting



The Ministry of Information & Broadcasting, through the mass communication media consisting of radio, television, films, the press, publications, advertising and traditional mode of dance and drama plays a significant part in helping the people to have access to free flow of information. It also caters to the dissemination of knowledge and entertainment to all sections of society, striking a careful balance between public interest and commercial needs, in its delivery of services.

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.

EMBASSY OF INDIA IN FRANCE, PARIS

HIS EXCELLENCY MR. VINAY MOHAN KWATRA • Ambassador
• amb.paris@mea.gov.in



H.E. Mr. Vinay Mohan Kwatra is a member of the Indian Foreign Service with an experience of nearly 30 years in a range of assignments. After joining the Indian Foreign Service in 1988, he served as Third Secretary and then Second Secretary in the Permanent Mission of India in Geneva until 1993, where he handled work relating to the UN specialized agencies, as also the Human Rights Commission. Between 1993 and 2003, he served as Desk Officer at Headquarters dealing with United Nations, and subsequently in the Diplomatic Missions in South Africa and Uzbekistan. Between 2003 and 2006, he served as Counsellor and later as the Deputy Chief of Mission in the Embassy of India, Beijing, China. From 2006 to 2010, he represented India at the SAARC Secretariat in Nepal as head of the Trade, Economy and Finance Bureau.

From May 2010 till July 2013, he served as Minister (Commerce) in the Embassy of India, Washington. Between July 2013 and October 2015, Mr. Kwatra headed the Policy Planning & Research Division of the Ministry of External Affairs and later served as the head of Americas Division in the Foreign Ministry where he dealt with India's relations with the United States and Canada. From October 2015 till August 2017, Mr. Kwatra served as Joint Secretary in the office of the Prime Minister of India.

INDIAN INDUSTRY DELEGATION TO CANNES

PRASOON JOSHI • Writer, Poet & Chairman,
Central Board of Film Certification

RAHUL RAWAIL • Film Director

SHAJI N KARUN • Film Director

MADHUR BHANDARKAR • Film Director



PRASOON JOSHI

Prasoon Joshi has his finger on the pulse of the Nation. Having published his first book of prose and poetry at the age of 17 and working on his fifth, his mastery of ideas and artistry of words have shone through the varied worlds he straddles - From advertising to poetry, to songwriting and scripts, to name a few. An Internationally acclaimed Advertising professional -Cannes Lions, D&AD and Clio winner amongst host of other International

awards, he is also a National Award winning Film writer and lyricist. He's also been designated a Young Global Leader by the World Economic Forum.

The corporate epithets however, hint nothing at the soul, warmth and sparkling humor that Prasoon brings to his work, whether through path breaking communication campaigns for international brands or through his iconic Feature Film work like Rang de Basanti, Taare zameen par, Bhaag Milkha Bhaag , Neerja and more recently Manikarnika- The Queen of Jhansi. Prasoon has been awarded a number of Filmfare, Screen ,IIFA awards and his work has gone on to move hearts and impact mass consciousness. He has also created campaigns for humanitarian causes with UNICEF, Pulse Polio, HIV Breakthrough UN's stand up against Poverty campaign or the Swachh Bharat initiative.

His columns on business and social issues across mainline and regional publications are known for their intricacy of thought and potency of phrase. He currently heads a multinational communication company and is also the Chairman of India's Central Board of Film Certification . His recent Book "Thinking Aloud" with essays spanning culture to creativity communication and cinema has been widely appreciated.

For his varied talents and the far-reaching impact of his work on the literary and social landscape, he has also been honored by the President of India with the Padma Award - one of India's most prestigious civilian honours. The universality of Prasoon's virtuosity lies in the fact that he recognizes, in his own words, that human emotions are the same all over the world – it is their expression alone that is different.

RAHUL RAWAIL

Rahul Rawail, son of eminent filmmaker H S Rawail, passed his ISC examinations with a distinction. Along with his college education, he also worked as an Assistant Director with Raj Kapoor. Then he branched out on his own and established himself as one of the most prominent filmmakers in India. He also produced some films, and was actively involved in setting-up the first Digital Audio Studio in Mumbai.

Rahul Rawail has also launched some of the most formidable actors in the Indian Film Industry. Rahul Rawail conducts Masterclasses and Workshops, on various aspects of film making, all over India and at The International Film Festival of India. He is also an advisor in the Indian Film Institute New Delhi. He was Jury head for the Western Panel of The National Film Awards 2018 and also Chairperson of The Indian Panorama at IFFI 2018. He is also the current Chairperson of the Jury for The National Awards 2019. Recently he has been appointed by The Government of India, as a member of an expert committee to review the working of FTII, SRFITII and CFSI.

SHAJI N KARUN

Shaji N. Karun, one of the most respected filmmakers of India, started his career as the cinematographer for over 40 films by the masters like Aravindan, M T Vasudevan Nair etc His first three feature films as a director have all been selected in Cannes consecutively : Piravi (Camera d'Or Special Mention) 1988, Swaham (Competition) 1994, and Vanaprastham (Un Certain Regard) 1999.

He is the recipient of several National and International Awards, the Padma Shri –the fourth highest civilian award by Govt of India , and was made Chevalier dans l'Ordre des Arts et Lettres by the Ministry of Culture, Government of France. He started the first Film Academy of India in Kerala during 1998 and same year he made International Film festival of Kerala as competitive. He served as juror of Many International film festivals in India and abroad. His new film OLU (she) in Malayalam was the Inaugural film of Indian Panorama, International film festival of India, Goa 2018. Currently he is engaged with another feature film to be completed in 2020.

MADHUR BHANDARKAR

Madhur Bhandarkar is an Indian film director, script writer, and producer. He made his directorial debut with Trishakti. After working with many film-makers, he made his directorial debut with Trishakti which took more than three years to make and released in 1999. The film had a relatively low key cast and was largely ignored at the box office. After two years he directed Chandni Bar (2001) starring Tabu with a budget of Rs 15 million. The film was critically acclaimed and a box office success, which took Bhandarkar into the top league of filmmakers in Bollywood. He received his first National Award for this film and thereon won National awards for his films Page-3 and Traffic Signal.

His movie Fashion (2008) also won National Awards for Best Actress (Priyanka Chopra) and for Best Supporting Actress (Kangana Ranaut). He is known to create realistic films that receive critical acclaim and box office success.

NATIONAL FILM DEVELOPMENT CORPORATION (NFDC INDIA LTD)

RAJA CHINNAL • DGM (Events)

• raja@nfdcindia.com

DEEPTI CHAWLA • Head- Distribution/Syndication/Marketing

• deepiti@nfdcindia.com

LEENA KHOBRADE • Head of Film Festivals,

Programming/Screenwriters' Lab

• leena@nfdcindia.com



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. While its recent catalogue boasts of films like *The Lunchbox* by Ritesh Batra, *Qissa* by Anup Singh, *The Good Road* by Gyan Correa, its old catalogue includes films such as *Gandhi* by Richard Attenborough, *Salaam Bombay* by Mira Nair, *Train to Pakistan* by Pamela Rooks, *Duvidha* by Mani Kaul, *Ek Din Achanak* by Mrinal Sen, *Agantuk* by Satyajit Ray amongst others.

NFDC aims at fostering excellence in cinema and promoting the diversity of its culture by supporting and encouraging films made in various Indian languages through productions. NFDC organises Film Bazaar, South Asia's global film market held in Goa alongside the International Film Festival of India.

As producer, NFDC seeks partnerships with international production and distribution houses, and sales agents to collaborate on new films as well as on our catalogue of more than 300 films. NFDC continues to build the brand Cinemas of India in international markets, with an emphasis on India's linguistic, cultural and regional diversity. NFDC also acquires globally-acclaimed films for distribution in India and the Indian sub-continent as the organiser of Film Bazaar -South Asia's Global Film Market.

FILM FACILITATION OFFICE

VIKRAMJIT ROY • Head - Film Facilitation Office

• vikramjit@nfdcindia.com

KAVITA SAINI • Head of Marketing

• kavita@nfdcindia.com



India, a land of stories and a melting pot of emotions, narrates itself through breath-taking landscapes. Leveraging the country's diversity becomes imperative while achieving creative collaborations on a global scale. It is more so when it comes to collating and managing filmic resources on ground, available within the country. This is where a structured body like the Film Facilitation Office (FFO) comes in.

The Ministry of Information & Broadcasting, Government of India, set up the FFO in the National Film Development Corporation (NFDC) with a view to promote and facilitate film shootings by foreign filmmakers in India. The services rendered by the FFO have now been extended to Indian filmmakers as well.

It acts as a single-window facilitation and clearance mechanism that eases filming in India, as well as endeavours to create a film-friendly ecosystem and promote the country as a filming destination.

FEDERATION OF INDIAN CHAMBERS OF COMMERCE & INDUSTRY (FICCI)

DILIP CHENY • Secretary General

LEENA JAISANI • Assistant Secretary General & Head - Media and Entertainment Division
• leena.jaisani@ficci.com

AMIT TYAGI • Additional Director
• amit.tyagi@ficci.com

VIKAS SARVANG • Joint Director
• vikas.sarvang@ficci.com

ANKIT SHUKLA • Senior Assistant Director
• ankit.shukla@ficci.com

ATUL KUMAR • Assistant Director
• atul.kumar@ficci.com

RADHIKA DAS • Research Associate
• radhika.das@ficci.com



FICCI is managing the India Pavilion at Cannes Film Festival under the aegis of the Ministry of Information & Broadcasting and Directorate of Film Festival, 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 twenty 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. The 21st edition of FICCI FRAMES is slated to take place in March, 2020 in Mumbai, India.

**MEET US AT INDIA PAVILLION,
110 VILLAGE INTERNATIONAL,
CANNES**

AKRITI ENTERTAINMENT PVT LTD

LAL VIJAY SHAHDEO • Writer - Director - Producer
 • info@akritientertainment.com



Akriti Entertainment Pvt. Ltd. is the brainchild of Lal Vijay Shahdeo, who started Akriti as a theatre group way back in 1992. Akriti has produced around 50 plays including street plays. Today Akriti Entertainment is producing content for Television and Films. Lal Vijay Shahdeo has an amazing presence in the industry and he has worked as a Director, Creative Director, Casting Director, Senior Executive Producer, Supervising Producer, Head of Operations and Project Head, with many companies like UTV, Percept Picture Company, BR Films, Creative Eye, Miditech, Big Synergy, Fire Works to name a few. Lal Vijay Shahdeo has Produced, Directed & Written a short film The Silent Statue and two Hindi feature films Lohardaga & Phulmaniya based on true incidents. He has Produced & Directed many TV Soaps like Ye Shaadi Hai Ya Sauda, Ghanteshwar Prasad Ghantewale, Beta Bhagya Se Bitiya Saubhagya Se, Salam India. He is Member of Western India Film Producers Association, Indian Film & TV Directors Association, Screen Writers Association, Mumbai.

ALLIANCE MEDIA & ENTERTAINMENT PVT. LTD

EDEN DIAS • Acquisitions Manager
 • eden.dias@alliancemedias.in



Alliance is devoted to acquisition and distribution of films and series, and documentaries in the Indian Subcontinent. Its current slate comprises of films such as Ruben Ostlund's Palme D'Or winning film The Square, Carla Simon's Summer 1993, Kathouer Ben Hania's Beauty and The Dogs, Milad Alami's The Charmer, and Daniel Rezende's Bingo, George Ovashvili's Khibula and The Art of TV (series). Its objective is Licensing and Acquisition (including remake rights) of films, documentaries, series, and TV movies for distribution in India, Pakistan, Nepal, Bhutan, Myanmar, Bangladesh, Sri Lanka, Maldives and Afghanistan. Distribution of the acquired premium content to broadcasters - Pay TV, Free TV, VOD operators, Internet, Home Video, and other platforms like Airline, etc.

AMBASSADE DE FRANCE (INDE)

PIERRE LABURTHE • Audiovisual Attaché Programming, Servicing
 • pla@ifindia.in



The French Embassy in India creates bridges between French and Indian industries, professionals, institutions and audiences. It helps at elaborating cooperation in order to imagine, create and showcase films, animation films and TV programmes, online platforms, VOD and mobile devices. It also facilitates the shoots of Indian films in France.

ANNA FILMS

XU JIANGSHANG • Producer
• jianshangxu@gmail.com



Anna Films is a production house based in Shillong, India, founded by Dominic Sangma in 2017. It is committed to produce and support independent filmmakers that aspire to create a new cinematic language that breaks away from mere storytelling but retains its auteurship and reveals a strong personality of the director. The first film produced under this banner is MA•AMA, which is co-produced by Chinese producer Xu Jianshang. Graduated from Beijing Film Academy, Jianshang has produced and directed several short films. She studied producing in Busan Asian Film School (AFIS), Korea in 2018. Currently she also works as writer and producer for one Chinese series. Rapture is her second feature. She is member of Producers Network.

ARTHOUSE ASIA FILM FESTIVAL

SHAPATH DAS • Festival Director
• shapath@arthousefest.com



Arthouse Asia is an annual breeding space for independent filmmakers. It is not just a film festival but an industry platform. It screens carefully curated arthouse films from across the world. It is a competitive festival for fiction & documentary films, with a unique jury panel, comprising critical thinkers from the different streams of society. It is a crowdfunded film festival. An industry platform will be Introduced in the AAFF structure starting from 2020. Shapath is working with Arthouse Asia Film Festival as a Festival Director. Shapath has also served as the jury for Asia Independent Film Festival 2018 and others. AAFF has a very specific objective behind the festival. - Celebrating International Arthouse films and Cult films. - Supporting arthouse filmmakers from the SAARC region. - Organising international exchange and industry platform to benefit South Asian filmmakers. - Supporting International film festivals across world with quality South Asian films for their programming.

AVA FILM PRODUCTIONS

PRACHI KANODIA • Producer
• prachiglow12@gmail.com



AVA Film Productions Pvt Ltd was founded 20 years back by Pawan Kanodia, a visionary who has a vibrant experience in the field of drama and filmmaking in the eastern Indian metropolis Calcutta right now known as Kolkata. With a diverse filmography in the regional Indian cinema, Kanodia aspires to produce Bengali films that portray the elegance of Bengal and the quintessential culture touching the soul of viewers not only in Bengal or India but striving to connect to global sensitivities. Kanodia is an Independent Producer with an undying penchant for making meaningful films which encapsulate the passion for honest film-making. Kia and Cosmos Kanodia's first full-length feature film which is a heartwarming story waiting to enthrall the world.

AZURE ENTERTAINMENT

SUNIR KHETERPAL • Founder & CEO
 • sunir@iamazure.com

GAURAV BOSE • VP - Producer
 • gaurav@iamazure.com



Azure Entertainment, owned and promoted by The Three Sisters: Institutional Office (TTSIO), is a Mumbai based integrated Content Development and Production company. It has a dual approach towards Content Development comprising Acquisition of Foreign Language Remake Rights & Filming Rights to Books and a more organic approach on Original Content Development whereby it focuses on spectacular, big ideas. Sunir is a member of Producers Network.

BANGALORE INTERNATIONAL FILM FESTIVAL

JOIS VIDYASHANKAR • Artistic Director
 • ad@biffes.in



Vidyashankar N Jois is the Artistic Director of Bengaluru International Film Festival. He is the founder member and is associated with it in various capacities in the last 11 years. Jois has been Lecturing and writing on Cinema, for over 3 decades. He was Chairperson of the NETPAC Jury at Busan IFF, South Korea, member of FIPRESCI Critics Jury at the 70th Cannes IFF, QCinema IFF, Philippines, and also for the 16th IFF of Kerala (India). He has also been to Berlin and Venice. Vidyashankar N Jois is the Artistic Director of Bengaluru International Film Festival. He is the founder member and is associated with it in various capacities in the last 11 years. Jois has been Lecturing and writing on Cinema, for over 3 decades. He was Chairperson of the NETPAC Jury at Busan IFF, South Korea, member of FIPRESCI Critics Jury at the 70th Cannes IFF, QCinema IFF, Philippines, and also for the 16th IFF of Kerala (India). He has also been to Berlin and Venice.

BIGTREE ENTERTAINMENT PRIVATE LIMITED

ASHISH SAKSENA • Chief Operating Officer
 • ashish.saksena@bookmyshow.com



Headquartered out of Mumbai, BookMyShow (BMS) was founded in 2007. BMS helps connect Film Producers, Distributors and Exhibitors by providing a one stop destination for all the entertainment ticketing needs for movies and live events- anytime, anywhere. The company is now venturing into the space of Content acquisition for Videos and in Music. This flagship brand of Bigtree Entertainment Pvt. Ltd. (established in 1999), it has a presence in over 300 cities & towns across India.

BOMBAY BERLIN FILM PRODUCTIONS, LLP.

ARFI LAMBA • CEO - Co-owner
 • arfi@bombayberlin.com



BBFP successfully premiered LOEV at Tallinn Black Nights, SXSW, Guadalajara, BFI, now worldwide exclusively on Netflix. Its French-German coproduction The Road To Mandalay won the Fedeora awards at Venice Days. Based in Berlin and Mumbai, it produces and line produces films for cinema and television for the local and international market. It has been EP on PRAGUE released in 2013, co-producer on the US-Indian feature MAUNRAAG and other documentaries and feature films for 3Sat, Discovery, Pro7, ZDF. Lamba is an engineer in Petro-Chemical Industry, he joined film industry in 2008, after heading operations for a big events company. With his impeccable skills of building up finances, a keen eye for scripts and know-how of the business of India, he brings a very accurate judgment on what works in a particular market. His being an acclaimed actor adds further to his being an asset to the company.

CELEBRITY FILMS PVT LTD

SRIDHAR VISWANATHAN • Managing Director
 • celebrityfilmasia@gmail.com



Celebrity Films Pvt Ltd is a leading film distribution company, in all segments. Also into local film production through associate company Oscar Films Pvt. Ltd, it has imported over 400 films like Rush Hour 2, Black Water, Tournament, Mediallion, Crank, Motor Cycle Diaries, Twins Effect, Machinist etc. The objective is to acquire high quality Hollywood, European, World movies for distribution in Indian subcontinent. Also looking for production/ co-production, Co-financing medium budget movies, 3 to 4 pictures every year, both European & Hollywood films. To acquire remake rights for Indian language remake. A member of Producers Guild, Celebrity Films is a leading film acquisition, distribution and marketing company with over 25 years industry experience. Acquired The Cured in 2017 from BAC FILMS, Ghost House from The Exchange in 2017, The Pact in 2018. A lonely place to die, The Reef, Secrets We Keep from AGC in 2019.

CONFEDERATION OF INDIAN INDUSTRY

NEERJA BHATIA • Executive Director, CII
 • neerja.bhattia@cii.in

VAISHALI SRIVASTAVA • Deputy Director
 • vaishali.shrivastava@cii.in



The Confederation of Indian Industry (CII) works to create and sustain an environment conducive to the development of India, partnering industry, Government, and civil society, through advisory and consultative processes. CII is a non-government, not-for-profit, industry-led and industry-managed organization, playing a proactive role in India's development process. CII has been coordinating the India participation at the Cannes Film Market for over a decade, positioning the Indian Entertainment industry on the global landscape. Apart from promoting select Indian states as ideal shooting locales globally, the CII pavilion would also be coordinating B2B meetings between Indian and international stakeholders. CII M&E Dept. every year organises its flagship conference in M&E sector called 'The Big Picture Summit'.

DEEPAK KUMAR FILMS PVT LTD

DEEPAK KUMAR • Managing Director
 • deepak@deepakkumarfilms.com



Deepak Kumar has produced and been associated with award winning features, short films, documentaries and Tv series, including PERCY : Feature Film starring Christopher Walken & Christina Ricci, PIMPAL: Marathi Feature Film, AGAM: Hindi Feature Film, WELCOME HOME: Marathi Feature Film AMRITA & I: Short Film, Jersey No. 6: Documentary etc.

While AMRITA & I won more than 20 awards, his TV series Yeh Vaada Raha was successfully aired on Zee TV for 349 episodes. He is at Cannes for international co-production and finance. He is a member of Producers Network, Indian Motion Picture Producers Association and Indian Film & TV Producers Council.

DQ ENTERTAINMENT INTERNATIONAL LIMITED

LAURENT AMAR • Manager Public Relations
 • laurent@dqentertainment.com



DQ Entertainment International is engaged in hi-end 3D & 3D Stereoscopic TV & Movie productions of global Intellectual Properties such as The Jungle Book, Iron Man I&II, Casper I&II, Lassie & Friends, Charlie Chaplin – the Legend, Little Prince TV Series & Movie, Little Nicolas TV Series & Movie, The Penguins of Madagascar (for Nickelodeon) - 2 seasons and several others. The company has also developed TV movies and series for the Indian market with Disney India, Nick India and Cartoon Network.

Its objective is to showcase the production prowess of DQE and announce the launch of 2 animated feature films for release. It is also to identify and align with partners globally for the funding, production and distribution of the same.

ERANGO MEDIA

AVI VASU • Producer - Director
 • avi@erangomedia.com

VASU RAMANUJAM • Creative Director
 • vasu@erangomedia.com

LALITA VASU • Artistic Director
 • lalita@erangomedia.com

RUBHANI MEHTA • Production Assistant
 • bani@erangomedia.com



Stories form the backbone of everything Erango Media does. Whether is a visual or a literary medium it employs, the essence of the story is the strongest component. And what makes good stories are great characters. Erango aims to create unforgettable characters that live extraordinary stories.

Its mission is to create productions which will be India's unique contribution to the world of art. Exceptional ideas, Captivating stories, Filmic creativity, Leading edge expertise all come together under one banner 'Erango'. Avi Vasu is Creative Director at Erango. He specialises in writing, production and direction. He wrote and directed the 2014 short film 'Lost & Found' which premiered at Cannes, and the 2017 featurette 'Coma Cafe', which was adjudged 'Audience Choice - Best Feature - Runner Up' at the South Asian International Film Festival in New York. He is currently heading the writers team for two web series.

EROS INTERNATIONAL MEDIA LTD

KUMAR AHUJA • President
• kumar.ahuja@erosintl.com



Eros International is a pioneer and innovator in Indian film entertainment. Over the past 39 years, the Eros Group has acquired, co-produced & distributed some of the most recognized and successful Indian films across theatrical, television & other formats.

It has an extensive & growing movie library comprising of over 3,000 films, including recent & classic titles that span different genres, budgets & languages.

FILM FEDERATION OF INDIA

SUPRAN SEN • Secretary General
• supransen.filmfed@hotmail.com



The Film Federation of India (FFI) is an apex body of the Indian film producers, distributors, exhibitors and studio owners. The primary objective of the Federation is to promote commerce in general and in particular to promote, protect and watch over the interests of the Indian Film Industry and allied industries and trades, including the interests of producers, distributors and exhibitors of films and of all other persons connected with the film industry. The FFI selects the Indian official entry for the Academy Award for Best Foreign Language Film each year.

FLYING RIVER FILMS

RIMA DAS • Producer - Director
• rima.films@gmail.com



Flying River Films is a new production house based in Assam and Mumbai in India. Focusing on tapping indigenous and creative independent filmmakers, Flying River Films endeavour to bring beautiful films to the forefront.

Rima Das is a self taught film writer, producer, director. She commutes between Mumbai and Assam. She wrote and directed short films and documentaries. Antardrishti (Man with the Binoculars) is her first feature film. It was selected at Jio MAMI Mumbai Film festival 2016. It was also selected at Tallinn Black Nights Film Festival. Village Rockstars is her second feature. She is member of Producers Network.

FOX STAR STUDIOS (A DIVISION OF STAR INDIA PVT LTD)

ROHIT SHARMA • Head of Int'l Sales & Distribution
 • rohits@in.foxstarstudios.com



Fox Star Studios was launched in India in 2008 with a vision to make quality cinema. It is part of the Star TV group, Asia's leading media and entertainment company. Its business activities include the development, production, and marketing of Indian entertainment to global audiences. Since inception, we have worked with India's biggest talent to produce critically acclaimed films that are appreciated across the world. This year, at the Cannes film market it has its future line up of films that we will be presenting to our buyers. It is working with the biggest names in Indian Film Industry and has movies like Kalank, Student Of The Year 2, India's Most Wanted, Mission Mangal, Chhichhore, Housefull 4 and Brahmastra, among others. It is working with talent like Ranbir Kapoor, Akshay Kumar, Varun Dhawan, Tiger Shroff, Sanjay Dutt, Arjun Kapoor, Kangana Ranaut, among many others.

FRAMES PER SECOND FILMS

RAKASREE BASU • Producer
 • rakasree@fpsfilms.in



Incorporated in the year 2015, Frames Per Second Films burst into the film production services industry, with its very first project - the successful Swedish Television Mini Series, 'Delhis Vackraste Händer (The Most Beautiful Hands of Delhi)', based on the acclaimed telenovela of the same name. Brainchild of Owner and Producer, Rakasree Basu, FPSF is a young and dynamic company on the rise, backed by a blend of experienced professionals and young minds who combine their dedicated passion with a personal touch. It excels in accommodating all kinds of budgets and offer tailor-made production plans that best serve the vision of any project without compromise.

FUSION BLISS PRODUCTIONS

ROHIT GUPTA • Writer - Director - Producer
 • rohit@fbp.co.in



Fusion Bliss is a Production House which aims to be the Global Leading Player in Production, Marketing, Distribution of the content that creates positive emotions to its viewers. It is on a mission to produce inspirational and commercial entertaining feature films with strong content and appeal to the audience. It is set to work as a marketing partner on feature projects and provide consulting services on festival, marketing, distribution, sales agent, social media etc. It is looking for investors and distributors for India's first sci-fi space mission film 'Mangalyaan' AKA Mars Craft.

GLOBAL CONTENT BAZAR

RAMESH MEER • CEO
• rameshmeer@hotmail.com



Global Content Bazar provides a unique platform for buyers, sellers, distributors, aggregators and syndicators to meet and shake hands for all sorts of business for content of all formats, including Films, TV, IPTV, Mobile, OTT, DVD et al.

GURU FILMS PVT LTD

ANANTHAKUMAR RENGASAMY • Producer
SADHANA RAJU • Producer



Guru Film Private Limited (GFPL) is a film production company based out of Hyderabad, India. Created specifically to exploit the rapidly growing film industry of South India, GFPL plans to quickly capture and dominate the South Indian regional film market space.

It has the first mover advantage in the bilingual market, with an aggressive agenda based on capitalizing on opportunities in film production. It wants to invest in the creation, production and exploitation of media content through a diverse portfolio of South Indian language films.

GFPL is currently engaged in building and leveraging a library of intellectual property across cinema, television, New Media and mobile technology. For GFPL, developing content is a continuous process. Over the last decade, it has worked on a repository of scripts. In 2009-2010, it line produced for a Mumbai production house, the much critically acclaimed Hindi film, 'Shor In The City'. This film was rated the top 5 films of 2011

HARIKRIT FILMS

JANARDAN VERMA MANISHA BAJAJ • Producer
• jvmanisha@harikritfilms.com

ANTIL TARSEM • Producer
• antil@harikritfilms.com



More than 10 year old Harikrit Films excels in the field of converting a thought into a thoughtful Film. Its film A Thin Line was already released. Other two films Ration Card and Teen Talaq are at pre production, Harikrit Motion Pictures & Tuner Rocks are companies catering to feature films & music respectively. With studios equipped with Film Cameras, Edit & Sound Studio, DI VFX facilities & experienced and dedicated teammates, they assure satisfaction.

Harikrit Films intends to sell its film A Thin Line. It is in search of exceptional ideas for Co-Production. It can gap-fund or associate as Co-Partner in project with great story and unique commercial value. It can provide line production and distribution assistance in India.

HIRO'S FAAR BETTER FILMS PVT LTD

JAYANT JAISWA • Writer - Director - Producer
• jayant@faarbetterfilms.com

HEENA LAD • Casting Director
• heena.lad@faarbetterfilms.com



Hiro's Faar Better Films or as popularly known, HFBF is an Indian production house based in Mumbai. The company has two Directors with 10 years of experience each in the Film & TV Industry in India and has successfully done several Ads, Music Videos, Events, Web Series and has recently ventured into Films.

Jayant (Rocky) Jaiswal is a well known Public Figure, Innovator, Entrepreneur, Writer, Director & Producer known for his works and appearances on National Television and multiple TV shows and Movies along with several national and international events over the last decade is the Founder / Director of this company.

Hina Khan is the biggest name from the Indian TV industry and is also known for her remarkable works in the Indian Reality TV shows along with multiple super hit music videos and highly popular TV Commercials, she has recently debuted in Films and has already signed 7 movies with a few releases in 2019, she is immensely popular on social networks and is followed by million

IMAGIK MEDIA PVT. LTD

KAPIL MATTOO • Producer
• impactfilmsindia@gmail.com

NAMEETA PREMKUMAR • Producer /Director
• nameeta.premkumar@gmail.com



Imagik Media is a company that has made content across different platforms for over 15 years. From feature films and exhibitions. It has produced commercials ,short films, music , an acclaimed feature film 404, a period crime thriller series Dariba Diaries which was on Netflix and Epic channel. The production house has collaborated with some of the biggest names in Bollywood.

IMPACT FILMS

ASHWANI KUMAR SHARMA • Director
• impactfilmsindia@gmail.com



Impact Films is a registered and certified buyer of English and Foreign Language Feature Films for India. Some of its recent acquisitions are Capharnaum (Nadine Labaki), Divine Love (Gabriel Mascaro), We are little Zombies, Boar, etc. The last few films distributed by the firm are A Fantastic Woman, Berlin Syndrome, etc. The company has its own Theatrical Distribution team and Production Network in Mumbai. It has a couple of films in Hindi language in Development and Production.

Its objective is acquisition of upcoming English/Foreign Language Feature Films (All Rights) for Indian Sub-Continent. Genres Interested: Action/Horror/Romance/Drama. It has plans to release at least one acquired film in each quarter of 2019. It is also looking at interesting Co-Producers for own Productions as well as collaborating with International Producers on their upcoming feature films.

It is primarily looking at acquiring films having Awards Potential which can be released theatrically.

IN2 INFOTAINMENT INDIA

MIHIR MEHTA • Acquisitions
• mihircmehta@gmail.com



IN2 is involved in distribution of Indian films and programs in the entire overseas, acquisition of foreign films and programs for the Indian Market in all media, production of Feature films and documentaries. Its objective is to market Indian films, documentaries and television programmes globally, look for global partners/investors for its future projects in production and distribution, acquire well made high quality action films and acclaimed/award winning films for distribution in India in all media.

INCANDLELIGHT PRODUCTIONS

SANDEEP KAMAL • Producer
• sanjay@incandlelight.com



inCandlelight is an interactive media production company based in Mumbai. It has worked on many award winning Ad FILms, TV Pilots and VR Films. inCandlelight started as a visual effects and animation production company in 2012 and slowly moved into main stream production of TV Commercials and high quality Pilots for TV series

JOHNSONS-SURAJ FILMS INTERNATIONAL

SURAJ KUMAR • Producer - Director
• surajkumarfilm@gmail.com



Johnsons-Suraj is looking for international co-production partner for its next feature film. Its first India-Argentina Co-production film Thinking Of Him was the closing ceremony film of India International Film Festival (IFFI2017), Goa.

The film has star cast of Victor Banerjee, Eleonora Wexler, Raima Sen and Hector Bordoni. JSFI is 23 years old production company and producing short films, TV advertisement films, Documentaries and now Feature film etc since more than two decades .

It is looking for the Distributor / Sales agent for my feature film Thinking Of Him and also looking for co-production partners for Suraj's next feature film.

JUGAAD MOTION PICTURES

- MOMAYA DHEER** • Producer
 • dheer@jugaadmotionpictures.com
- PRANIT SAHNI** • Producer
 • pranit@jugaadmotionpictures.com



Founded in 2016, boutique production house Jugaad Motion Pictures has since made two festival charming features; Teen Aur Aadha, an Indo-Ukrainian co-production presented by Anurag Kashyap, that won over 20 festival awards before being sold to Netflix. And Namdev Bhau, premiered at the Busan International Film Festival in 2018, has gone to BFI London, Palm Springs, Gothenburg, MAMI, etc. The next project, In-Law fresh out of the Berlinale Talent Co-Production market, will film end of 2019.

KALEIDOSCOPE ENTERTAINMENT / CONTENT FLOW

- BOBBY BEDI** • Producer
 • bobby@keplin



Bobby Bedi has produced award winning cinema including Bandit Queen, Fire and Maqbool and is now producing web series for all the major domestic and international platforms. Films produced by New Delhi-based Kaleidoscope Entertainment include Bandit Queen, Fire, Electric Moon, Saathiya, Maqbool, American Daylight, and The Rising. Kaleidoscope is regarded as one of the leading production houses in the Indian film and television Industry, and one of the few that have created content that has successfully crossed over to western audiences. It has worked with some of the finest talent in the Indian Movie industry from Shekhar Kapur, Vishal Bhardwaj, Aamir Khan, Abbas Tyrewala to International Stars such as Nusrat Fateh Ali Khan and A. R. Rahman.

KARNATAKA CHALANACHITRA ACADEMY

- NAGATIHALLI CHANDRASHEKARA** • Chairman, Karnataka Film Academy
 • kannesfestival2019@gmail.com
- PANKAJ KUMAR PANDEY** • Secretary, Department of Information and Public Relations
- DINESH BASAVAI AH** • Co-director



Karnataka Film Academy, a Government of Karnataka undertaking, has made more than 50 films in Indian Languages & won 3 National Awards and many State Awards.

KING MUSIC & ENTERTAINMENT

SARVJIT SINGH JUNEJA • Writer - Producer
• kingpaaji2016@gmail.com



King Music & Entertainment is musical concepts in a way that someone can understand that sufficiently enough to come close to our side KME every creation full of lush harmonies and poignant lyrics. He fleshes out his flawless melodies with emotionally rich, rhythmic arrangements. Apart from this, KME has already produced more than 15 Videos & now also we are into acquisition of Bollywood feature film music.

KOTTACKAL

JACOB NINAN
• director@kottackal.org



Kottackal is a product development firm. It has built a content platform built using Blockchain Technology. Its pioneering platform is targeting a niche market which intersects lifestyle, travel, sports and entertainment.

LALL ENTERTAINMENT

BHUVAN LALL • Chairman - Founder
• vivek@lallbrothers.com



Bhuvan Lall is an Award winning Filmmaker, International Entrepreneur, Investor & an Author. Lall Entertainment produces 'Global content with an Indian soul' - web series, tv shows, feature films & events. He also provides strategic advice on media and entertainment investments to major global companies. He is a much sought after jury member & consultant for film festivals. Lall wrote The Man India Missed The Most - Subhas Chandra Bose (2017) & his next book is the life story of Har Dayal.

MAGIC ENTERTAINMENT

MANSI DOVHAL • Producer / Director
• me.magicentertainment@gmail.com

VIGNESHWAR SIVAKOLUNDU • Film Director

KUMAR KAMAL • Director



Magic Entertainment is looking for worldwide distributor for its Hinglish film Exotic Bride, which is ready for international release. Mansi Dovhal is a member of Producers Network 2018 and Producers Network 2019.

MAHARASHTRA FILM, STAGE & CULTURAL DEVELOPMENT CORPORATION LTD

ASHOK RANE • Coordinator
• ashma1895@gmail.com

PURUSHOTTAM LELE • Producer / Director
• saranshadds@gmail.com

KADAM MANOJ • Associate Co-ordinator
• 24framesentertainment@gmail.com

MAHENDRA PAWAR • PA to Maharashtra Cultural Minister

AMARJEET MISHRA • Vice-Chairman

OMKAR SHETTY • Writer - Director
• sh.omkar@gmail.com

MANGESH MARDHEKAR • International Sales
• mangesh.mardhekar@gmail.com

ARHIMA SHARMA • Associate Producer
• arhima.t@gmail.com

SUMITRA BHAVE • Writer - Director - Producer
• sumitrabhavefilms@gmail.com

MOHAN AGASHE • Producer - Actor
• magashe@gmail.com

NIWRUTTI MARALE • Joint Managing Director
• niwrutti@yahoo.com



Maharashtra Film, Stage and Cultural Development Corporation Ltd, Dadasaheb Phalke Film City is the land of magic and it has always been the delight of Film and Television Producers, Technicians and Artistic since its inception in the year 1977.

It is situated in Goregaon (East), and spread over 521 acres of lush green and picturesque locations in suburbs of Mumbai. It is very rich in flora and fauna. Most of the Bollywood Producers, Actors, Technicians, resides in its close vicinity and post production facilities are also available in Film City itself or areas close by.

It has wide and long roads of approximately 8 kms. For chase sequences and special effects. Khandala Bridge and Ghat have very beautiful and scenic location for shooting like Kashmir valley. It has Temple and its surrounding matches for all type of shooting locations. More than 70 outdoor locations are available for construction of big sets for monumental films like Kranti, Mahabharat, Chankya, Babasaheb Ambedkar, Devdda.

MAHALAXMI FILMS

ROHIT BHARADWAJ ADDANKI • Director
GURBAZ SINGH • Production Manager



A new generation production house, Mahalaxmi Films is one of the leading name in short films production, television programming and syndication. It has a team of professionals who are significantly fiercely loyal to the base objective to provide consistent and constant service to commercial cinema. Its team has a track record of producing several shows on television across many languages and channels. Hindi, Telugu, Kannada and Tamil are the major languages on which it has created its content. It has its production center in Hyderabad and partner centers in Chennai and Bengaluru.

MERCURY INTEGRATED

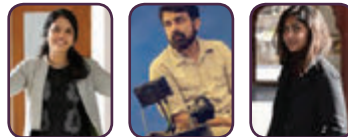
HARSHAD BHAGWAT • Director
 • harshad@mercuryintegrated.com



Mercury Integrated is a boutique events and entertainment services company based in Mumbai. It is the promoter of IIFTC - Asia's largest film locations show and CinePort - India's first film tourism focused magazine. India International Film Tourism Conclave (IIFTC) is a premier platform for film commissions, tourism offices and production services companies from around the world to showcase their locations, incentives and services to the Indian Film Industry. In its inception in 2013, IIFTC has worked with a single minded objective to bring the global film locations to the Indian film industry. The objective at Cannes is to promote the next edition of IIFTC (FEB 2019) - Asia's largest locations show. With over 18 years of experience in the field of Entertainment and Media industry, Harshad is best known as promoter of Asia's largest locations show – IIFTC and publisher of CinePort magazine in India.

MINDSCREEN CINEMAS

LATHA MENON • Writer - Director - Producer
RAJIV KRISHNA MENON • Writer - Director - Producer
SARASWATI MENON • Associate Producer
 mindscreencinemas@gmail.com



Latha, a member of Producers Network, is a storyteller whose soul comprises of visuals and words that translate into narratives. She has directed and produced over 150 ad films which include HAP's Arokya Milk, Hatsun curd and Arun Ice creams, Unilever, and Britannia among others. She also makes documentaries that deal with contemporary social issues and personalities. Rajiv has worked with top directors such as Mani Ratnam, Girish Karnad, Shyam Benegal, among others. Rajiv directed a blockbuster movie in 1995, Minsara Kanuvu in Tamil which won four national awards. Rajiv directed Kandukondain Kandukondain, which won the Filmfare award for best film and best director. His film Sarvam Thaalamayam in 2019 which received good response was premiered in Tokyo festival.

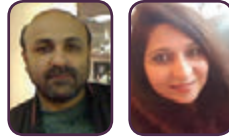
MOBIUS FILMS

BRAHMANAND SIINGH • CEO

• brahmanands@yahoo.com

TANVI JAIN • Executive Director

• jain10vi@gmail.com



Brahmanand S Siingh is an award-winning filmmaker and author based out of Mumbai, India. Best known for his multiple award winning feature-length documentaries, Kaagaz Ki Kashti (Paperboat ... 126 min) and Pancham Unmixed (113 min), his current feature film, Jhalki ... a different childhood, has already received a lot of International buzz and is now ready for sales & distribution. Another feature film, ready to go on floor, is Surmayee Shaam, a father son relationship thriller around Alzheimer'. He is a member of Producers Network 2019.

Tanvi, a filmmaker & writer, heads the Films, Creative & Execution at Mobius Films & Mobius Biopics Pvt Ltd. She is the Co-Director & Associate Producer on feature film, Jhalki ... a different Childhood. She has been an Creative/Associate Director on feature documentaries.

MULTIVISION MULTIMEDIA INDIA PVT LTD

SUNIL UDHANI • Country Head

• sunil.udhani@mvpworld.com



Multivision Multimedia India Pvt Ltd is a major independent distributor of Hollywood films for All Rights in the Indian Sub-Continent.

Released titles include The Expendables 1/2/3, London Has Fallen, The Wolf of Wall Street, Chef, John Rambo, Olympus Has Fallen, The Raid 1/2, Piranha 3D/3DD, Monster Hunt, Monkey King 2, Dumb And Dumber To and 200+ titles.

It is looking for long term relationships with established Production Houses/Sales Agents.

MUMBAI FILM FESTIVAL - MUMBAI ACADEMY OF THE MOVING IMAGE (MAMI)

ANU RANGACHAR • Head - Int'l Program

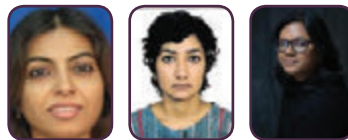
• anu@mumbaiilmfest.com

KALPANA NAIR • Head, Programme Co-ordination

• kalpana@mumbaiilmfest.com

SMRITI KIRAN • Creative Director

• smriti@mumbaiilmfest.com



The Jio MAMI Mumbai Film Festival with Star is an inclusive movie feast. It showcases the latest cutting-edge, independent cinema – art house fare alongside genre movies from Bollywood and Hollywood and cult international movies.

It offers the best of world cinema to the people of Mumbai and we offer the best of Indian cinema to the world. The goal is to nurture and ignite a passion for movies.

NEZ MOVING PIXELS

SUDEEP RANJAN SARKAR • Author, Director, Screenwriter
• nezmovingpixels@gmail.com

RITA JHAWAR • Producer
• jhawarrita@gmail.com

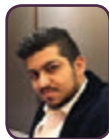


NEZ Moving Pexels is an Award winning Independent Film Production House based out of Kolkata, with 5 Feature Films and a few Short Films to its credit. It also organises NEZ International Film Festival which is now in 5th year. Its Multilingual Feature Film Glorious Dead will be screened on 19 May, 2019 at, GRAY 3, 4 pm in Marche du Film. A manum opus, it is shot only by one iPhone and minimal external lights. NEZ is looking for distributors / sales agents worldwide for Glorious Dead, Umformung The Transformation, Paradiso and Lust & for short films Pashani and Ambrosia. It is open to collaborate with studios from India & across Globe to create meaningful cinema.

NH STUDIOZ

SHREYANS HIRAWAT • Director
• sh@nhstudioz.tv

RHEA HIRAWAT • Executive



A pioneer in Indian film industry, Narendra Hirawat & Co. which is a leading copyright aggregator house in India has started NH Studioz to syndicate Indian content across the world. It has a vast library of 1400+ Bollywood as well as regional language titles. Its diverse content ranges from a variety of genres such as Drama, Thriller, Comedy, etc. With an increasing popularity of Indian Cinema in various markets, it would like to syndicate it across various platforms like Theatre, TV, Digital Platform.

ORANGE CORP

DEBASISH DUTTA • Producer - CEO
• debasish@orangecorp.co

MOUMITA MONDAL • Writer - Director - Producer
• moumita@orangecorp.co



Orange Corp is a member Company of ORISSCO with presence in 26 countries. Being one of the of the leading Venture Capital companies under the Limited Partner category, the Company acts as business incubator apart from providing capital to efficiently run and grow the business for startups and early stage businesses. It also specialises in the field of business & financial advisory services with valued clientele ranging from Family Owned Business to Multinationals.

PERCEPT PICTURES

YUSUF SHAIKH • Head Distribution , Acquisition and IPR Sales
• yusuf@2ppc.com



Established in 2002, Percept Pictures is a fully integrated Content Creation, Aggregation and Distribution Company. Percept Pictures excels in producing Motion Pictures, Ad Films, Corporate Films, Television Software, Live Events and Special Projects, Film Distribution and Marketing. Percept Pictures produces innovative and quality content through an efficient film making process, by integrating content production, distribution, tie-ups for exhibitions, broadcasting and music rights.

Through innovative marketing, content quality and distribution techniques, Percept Pictures has succeeded in securing long term relationships with its clients. Percept Pictures is a Percept company. With capitalized billings of INR 30.00 billion (FY'13), Percept is at an enviable leadership position in the Entertainment, Media and Communications domain with a team of over 1,000 people and 62 offices across India and the Middle East.

PICKLE MEDIA PVT LTD

NATARAJAN VIDYASAGAR • Editor, Journalist
• nvidyasagar@gmail.com



Pickle Media Pvt Ltd, headed by seasoned journalist Natarajan Vidyasagar, publishes Pickle, India's media and entertainment business guide that positions India in the global markets and reach out to decision makers. The objective of Pickle is to project the prospects of value added growth for the Indian media and entertainment industry within and outside India.

Pickle bridges the information gap and does a reality check on where we stand in the Indian M&E space. Its main objective is to enable creative and business professionals from India to work with overseas companies and professionals and vice-versa.

PICTUREWORKS

AVINAASH JUMANI • Film Acquisitions and Sales
• avinaash@pictureworksindia.com



PictureWorks is acquiring Hollywood and Foreign language feature films and documentaries for India and the Indian sub-continent territories.

POPCORN FLICKS

AMIT KUMAR AGARWAL • COO
• popcornfl@hotmail.com



Popcorn Flicks is a 15 year young company with focus on production, distribution, film festival & training, film services. Based in India; Amit R Agarwal, is the CEO & Producer. He is setting-up 12 Online Film Festivals (with 3 physical film festivals in Delhi-NCR region, India). He has his own studio in Delhi complete with camera, editing & 3 studio-floors.

Popcorn Flicks primary objective in 2019 is to tie-up its 12 Online Film Festivals with, 12 International Film Festivals of repute. Every 4 months there will be a physical film festival in Delhi-NCR to screen selected films of the 4-months and the awards ceremony. PF also wants to explore Co-producing (in the state of UP in India), Films across formats & genres for film festivals in India, Co-producers, facilitators for the ongoing webseries, 69 Opposites Attract.

PRAKASH SHARMA PRODUCTION

PRAKASH SHARMA • Producer - Director
• prakash_n_sharma@hotmail.com



Prakash Sharma Production is involved in Film production, co-production, buying, selling, marketing, distribution and financing of Indian & International films. It does location hunting, shooting arrangements in India and abroad.

The objective at Cannes is to seek banking, institutional and corporate or private finance to produce movies with several countries and financing global movies. Also to buy movies and distribute international movies in India and Russian speaking nations (Russian diaspora). It is looking for the collaboration for the construction of film studios, film theaters, film festival complex, and development of entertainment cities, investment in commercial and residential complexes targeted to film industry in India- Mumbai.

PRODUCERS GUILD OF INDIA

KULMEET MAKKAR • Chief Executive Officer
• kulmeet@filmtvguildindia.org



Producers Guild of India is an autonomous non-profit premier film trade body comprising of industry stakeholders, is to be a principal negotiator with the Government on various critical issues, resolving intra and external trade disputes of the industry, liaising with foreign delegations to provide international exposure for its members, arranging conclaves for the benefit of members.

Established in 1954 by the stalwarts of the Indian film industry including B.N. Sircar, S. Mukherjee, The Film & TV Producers Guild is today the most progressive body in show business. From renowned film makers/production houses like Yash Chopra, Ramesh Sippy, Mukesh Bhatt, Subhash Ghai, Vidhu Vinod Chopra, Rakesh Roshan, AB Corp, Prakash Jha, Eros entertainment, Shree Ashtavinayak, Excel Entertainment ; to the young brigade of Aditya Chopra, Karan Johar, Ashutosh Gowariker, Farhan Akhtar, Kunal Kohli, Rohan Sippy etc. to stars tu The objective is to meet with the Film Commissions & Production houses of different countries seeking partnerships with the Producers Guild of India.

PVR PICTURES / PVR LIMITED

SANJEEV KUMAR • Joint Managing Director
 • sanjeev@pvrpicinemas.com

KAMAL GIANCHANDANI • President
 • kamal.gianchandani@pvrpictures.com

DEEPAK SHARMA • COO

NAYANA BIJLI • Manager

AAMER BIJLI • Manager Marketing



Founded in the year 2002, PVR Pictures Limited is the largest independent studio for the distribution of Hollywood films in India. A 100% owned subsidiary of PVR Limited, PVR Pictures is the motion picture arm of the largest cinema exhibition company in the country.

With a vision to showcase content-led movies, some of its forthcoming releases include 'The Hateful Eight', 'Inversion', 'London Has Fallen', 'Skiptrace', 'Dirty Grandpa', 'The Legend' among many others.

Its objective is to acquire all rights for Hollywood films and other language films for India, Nepal, Bhutan, Bangladesh, Sri Lanka, Maldives, Pakistan.

RAHAT KAZMI FILMS / INDIAN FILM STUDIOS

RAHAT KAZMI • Producer
 • rahatkazmifilms@gmail.com



Rahat Kazmi Films is a film production house in Bollywood with four films in credit. Its first production; a feature film Identity Card, an Indian film was a critically acclaimed and well received in India, Canada and Africa.

Second in the row is Rabbi, a feature film releasing in 2016. Mantostaan is third feature film made in India is ready to screen in world festivals before its theatrical worldwide release. Fourth film in the row is Falooda which is under production. Rahat Kazmi is a member of Producers Network 2019.

RAW STOCK MOTION PICTURES

UTSAV MUKHERJEE • Writer - Director
 • utsavmukherjee25@gmail.com



Raw Stock Motion Pictures believes that for Bengali Cinema to grow as an industry it is imperative that process-driven services manned by professionals evolve to make films based on creative content with transparent accounting.

It wants to collaborate with like-minded Writers, Directors, Composers, Production houses who also envision a vibrant versatile growing film industry for projects that will explore a largely untapped vault of originality.

Utsav Mukherjee is a Bengali film director who works as a filmmaking supervisor at The School of Media, Jadavpur University, Kolkata since 2014. He has written and directed two feature films; Half Serious (2013) and Bheetu (Coward) (2015) along with several documentaries, TV shows and has co-written several film scripts.

RISING STAR ENTERTAINMENT

TANNISHTHA CHATTERJEE • Producer - Director

• tannishthac@gmail.com

MUSHTAQ SHIEKH • Producer



Rising Star Entertainment Private Limited was incorporated on 26 June 2008. Tannishtha Chatterjee has been the lead actress in many Indian films. Some of them were in official selection in Cannes, Toronto, Venice, Berlin and Busan.

She is in the process of post production of my first feature as a Writer and Director. It is called Roam Rome Mein and it was shot in India and Rome.

ROWDY RATHORE PRODUCTIONS

UDAYAN RAATHORE • Director

• udayanraathore@gmail.com



Rowdy Rathore Productions is a Mumbai based Production house Owned by Divya Baghela Rathore. Rocking the Radio World for almost a decade as a RJ with her witty style, she widened her horizon by establishing Rowdy Rathore Productions which specializes in making Films for Festivals & handling Line Production.

The objective at Cannes is to promote her latest film Twosome at the festival. It is a rollercoaster ride of RomCom style Suspense Thriller.

SAIKRISHNA & ASSOCIATES

MONICA DATTA • Partner

• monica@saikrishnaassociates.com

DHANASHREE DEOSKAR

• Associate Partner



Saikrishna & Associates is a Tier-1 full-service firm having focused Intellectual Property, Telecommunication Media & Technology, Corporate Law & Competition Law verticals backing up the firm's other practice areas. Founded in 2001, the firm's 19 Partners & Associate Partners as well as 100+ lawyers deliver top-notch, & dedicated services to a diverse array of Indian and International clients.

SAMIT KAKKAD FILMS

SAMIT KAKKAD • Director - Producer
• samitkakkad@gmail.com



Samit Kakkad Films is a film production company specialising in the development and production of feature films for India and International release. Its key focus is to write, develop, produce and co-produce feature films for a global audience.

Samit Kakkad Films has been established to promote Indian cinema in Asia, Africa, Europe, North and South America by reinforcing India's high-level production quality as a stable and creative film industry with a rich and diverse culture. Its films include Bachchan, Ascharya Chak It, Half Ticket and Aayna Ka Bayna.

Born in Mumbai, Samit is a sought after film maker in India, who grew up with an Ad/Corporate film maker father Amar Kakkad. He started his career as an editor on TV shows and has directed four feature films.

SMILE FILMS / SIFFCY

JITENDRA KUMAR MISHRA • Festival Director, Producer
• smilefilms.india@gmail.com



Smile Films has been formed by Smile Foundation, an India based leading national level development organisation currently supporting more than 600,000 underprivileged children & their families every year through 200 welfare projects on education, healthcare, livelihood etc. SIFFCY-The Film Festival & Forum is an unique initiative to engage, entertain, educate & empower young minds through the powerful medium of cinema, through screenings, workshops, capacity building & interactive sessions.

The objective at Cannes is to create awareness about the power of good cinema & the film festival - SIFFCY, to explore the opportunities of meeting like-minded filmmakers, producers, festival organizers, distributors & to exchange ideas on 'Films as a sensitization tool' among them. Also to promote few socially relevant films from India which can create mass awareness about the country's few important challenges.

Jitendra Kumar Mishra is an Indian film Producer, Promoter & Festival Director of SIFFCY, known for Award winning feature films like I am Kalam & Desires of the Heart. He is a member of Producers Network 2019.

SOUTHASIAN CHILDREN'S CINEMA FORUM

MONICA WAHI • Director
• monica@ccfsouthasia.org



Southasian Children's Cinema Forum (SACCF) works in partnership with film industry, film festival, film education professionals and organisations to promote artistically diverse, culturally rooted, socially relevant and high quality films for children and young adults in Southasia.

SACCF aims to support the production & development of children's films and filmmaking talent; facilitate strong distribution & exhibition avenues through local, regional and transnational collaborations; create platforms for exchange of information, ideas and skills; and influence government policy and industry practice to enable a vibrant children's film culture.

STAR ENTERTAINMENT WORLDWIDE PVT LTD

TRIPAT PAUL AGGARWAL • Producer
 • tp@starentertainment.in

RAHUL AGGARWAL • Director
 • rahul@starentertainment.in

ANJALI AGGARWAL • Producer



Star Entertainment Worldwide Pvt. Ltd. was started in the year 1995. Though the MD, T P Aggarwal had already been producing films (for eg. Return of Jewel Thief 1996). With this company he proposed to take one step ahead to keep up with the increasing demands and new avenues opening up for this industry. Very soon in the near future, with his vision he even plans to take this company public. Currently financing and producing Star Entertainments Pvt. Ltd. is always on the look out for young talents, creative personnel, not only for the cinema but also for the small screen.

SUNSTONE ENTERTAINMENT

SANJAY JUMANI • Buyer - Seller
 • sanjayjumanig@gmail.com



Sunstone Entertainment is India's leading motion picture distribution, production company & joint ventures in Bollywood having business over 45 years acquiring rights for India of Hollywood Movies & Supplying Bollywood to rest of the world over three decades.

It has rights in all formats of its films with subtitles and dubbing in several world languages in all formats Theatrical, DVD, Cable TV, In flight Entertainment, Terrestrial TV, V.O.D, You Tube & Internet rights, mobile, Digital Media & world Satellite Rights.

The objective at Cannes is to buy Hollywood Films for India , Joint Ventures in Production in India and to market Bollywood titles to different Countries in the world. we have over 100 Indian titles to offer you under one roof with superstars like Amir Khan, Salman Khan, Shahrukh Khan, Aishwarya Roy & many others

SUPERFINE FILMS

KAMAL JAIN • CEO - Managing Director - Buyer
 • superfinefilms@hotmail.com



Under the dynamic aegis of Kamal Jain - Superfine films, Superfine Films Pvt Ltd along with its sister concern Superfine Films International LLP together have been at the helm of acquiring top-of-the-notch commercial entertainment contents for India & Sub Continent for last over three decades.

Superfine group of companies are well recognized with immense repute by almost all major International Films/TV sales/Representative Companies, thereby giving Superfine a name of trust, repute & reliability Its primary objective and focus at Caines is to acquire all rights for Commercial Driven, Action, Adventure, Special Effects, Fantasy Big Budget Genre films and programs with 'A' credits or franchise films for India which can be exploited in all the platforms.

TAPAS FILMS

SWAROOP KANCHI • Director / Producer
• tapasfilms@gmail.com



Tapas Films was founded in 2007 by Swaroop Kanchi and their first production was Hong Kong based independent English film Hong Kong Dreaming. With their head office in Bangalore they have produced a British film Supraman and the school of necessity in 2008, in 2010 Bangalore, an Indian Indie English film was produced and released nationwide theatrically to both critical acclaim and box office collections, in 2014 they released their first Hindi film Yeh dil Ramta jogi theatrically. Currently in post production of our Latest Indian English Film Mudita, it is looking for sales agents and buyers.

TARIQ KHAN PRODUCTIONS

TARIQ MEHMOOD KHAN • Producer
• tariqkhanproductions@gmail.com



Tariq Khan Productions is a proprietorship company owned by Tariq Khan. Under this banner first feature film Identity Card Ek Lifeline was the first Indian feature film as coproducer released theatrically in India, Canada and Africa in 2014. Tariq Khan is one of the producers of feature film Mantostaan premiered at Marche du film 2016. Mantostaan has won many awards in different film festivals in different countries including Best director award at London Asian Film Festival 2017. Tariq Khan is one of the producers of feature film Side A Side B which was scheduled to screen in Marche du film.

TELANGANA STATE FILM DEVELOPMENT CORPORATION LIMITED(TSFDC)

PUSUKUR RAMMOHAN RAO • Chariman
• chairmanfcd@gmail.com

BASI REDDY KOTHA • Vice President,
• Telugu Film Chamber of Commerce



Rammoohan Rao Pusukur, Chairman, Telangana State Film Development Corporation Limited., & Producer and Theatre owner, has produced more than 30 movies in Telugu language and as an exhibitor controlling 50 to 60 theatres and distributed around 250+ films in various Indian languages. Basi Reddy played a pivotal role in 'Digital India Initiative' and making the Telugu states digitally empowered. Furthermore, with his futuristic vision he envisioned to bring in a prominent IMAGE POLICY in Animation, Gaming, and Visual Effects Sectors and played a crucial role in translating this policy in to a reality, which would create huge employment opportunities.

THE BOMBAY TALKIES STUDIOS

AAZAAD DUBE • Writer - Director - Actor
 • sartaaaz3@gmail.com

PRATIK DUBE • Creative Director
 • pratik.bombaytalkies@gmail.com

KAMINI DUBE • Producer
 • kaminiidubeindia@gmail.com



The Bombay Talkies Studios fondly known as Bombay Talkies by many generations of movie fans, was the first full fledged movie studio established in India by Rajnarayan Dube along with Himanshu Rai, Devika Rani. Its movies were enjoyed by millions over the ages and were the stepping stones to the success of many superstars. Under the command of Rajnarayan Dube, It has produced 116 films, distributed 260 films, launched over 280 Legends, constructed 400 Cinema Halls and financed over 700 films.

TREE CHIRPS & CRAWLING ANGEL FILMS

SAURAV RAI • Director - Producer
 • rai_saurav@gmail.com



Tree Chirps aims at promoting unheard stories and events from the Himalayan belt of Darjeeling, India: contents that narrate the diverse culture as well as folktales and mythologies of the mountain villages. Crawling Angel Films is India based Production Company that produces films by associating with Indian and international filmmakers. It intends to produce films that have the strength to stir the audience emotions and leave them with food for thought.

ULTRA MEDIA & ENTERTAINMENT PRIVATE LIMITED

VISHAL KANUNGO • Senior Executive - Overseas Content Syndication
 • vishal.kanungo@ultraindia.com

ASHOK YADAV • Sr. Executive - Content Acquisitions & Sales
 • ashok.yadav@ultraindia.com



Ultra Media & Entertainment Pvt Ltd, established in 1982, is a fully integrated, broad based studio engaged in multiple aspects of entertainment, including full-scale film and television production, distribution and post production. The company has produced 18 films, television content, lifestyle programmes, and animation holding a prestigious library of over 20000+ hours of content.

The objective at Cannes is to present its award winning Children Cinema, Bollywood Films and other productions to prospective buyers, market its studio services such as Digitization, Restoration, Colorization, VFX, 2D to Stereoscopic 3D Conversion, SD to HD conversion, HD to 4K conversion, DI (Colour grading), Dubbing, etc. acquire international content for distribution in India and to find new projects for co-production.

UNITED MEDIA WORKS TECH SOLUTIONS

BHANDARI AVADESH • Executive Director
• avadesh@unitedmediaworks.in



UMW offers hassle free, secured and user friendly Digital Cinema Services with unmatched viewing experience to its patrons. Within few years of its launch, UMW has shown notable growth in regions wherever it has entered for developing its Digital Cinema services network.

UMW offers end to end digital cinema solutions and delivering films via digital format directly to theatres, ensuring First Day First Show for film distributors and exhibitors across the country.

The company's strength lies in its innovative business approach, execution skills and focus on technology enabled business innovations. The company is purely focused on quality and service.

VAISHNAVE MEDIAA WORKS LIMITED

PADMINI KUTTY • Director - Producer
• kuttypadmini@gmail.com

ALAMELU SURESH • Director - Producer



Kutty Padmini, MD and Chairman of Vaishnave Mediaa Works Limited and Arpad Cine Factory Private Limited, is a National Award winning actress (for Kuzhandaiyum Deivamum), producer and a veteran media personality who has over 30 years experience in television and film production.

She is also the Trustee of South Indian Film Artists Association, Vice President of Television Association, Executive Committee member of South Indian Film Chamber and Vice President of Film and Television Producer's Guild of South India (GUILD).

VIMANA MEDIA

ABHI GUPTA • Producer
• asgupte@vimanafilms.in



The main credits of Vimana Media include Family Katta, a 2016 Marathi language family comedy-drama film directed by Chandrakant Kulkarni and produced by Vandana Gupte.

It stars Dilip Prabhavalkar, Vandana Gupte and Sai Tamhankar in lead roles. Family Katta is a story of a splintered family and the way in which the old couple at the head of the family tries to hold it together.

VIGILANTE STUDIOS PVT. LTD.

MANISH GUPTA • Writer - Director - Producer
• mg@vigilantestudios.in



Vigilante Studios Pvt. Ltd. is a film production company headed by writer-director-producer Manish Gupta, and has been engaged in the production of feature films & web series since 2016.

VR FILMS & STUDIOS LIMITED / VISUAL REALITY

MANISH DUTT • Managing Director
• manish.dutt@vrfilms.in

KRISHI DUTT • Jt. Managing Director
• krishi.dutt@vrfilms.in



VR Films acquires and distributes English and Foreign language films in Indian Sub-continent and is an exporter of Hindi films. It imports films for TV / Home Video / Digital Media, theatrical distribution in India. It has 65 dubbing studios across India which provide Dubbing, Mixing and Editing services to various Film and TV clients worldwide. It provides dubbing in English (UK, American, Neutral) and Indian languages like Hindi, Tamil, Telugu, Marathi, Bengali, Kanada, Malyalam etc and International languages. The objective at Cannes is to acquire All Rights of English and Foreign language films for India.

WINDCOLOUR STUDIO PVT. LTD.

SANDEEP MOHAN • Filmmaker
• sandeepthemohan@gmail.com



Windcolour Studio is a collective of likeminded creative professionals engaged in Independent Content based Feature Films, TV Commercials and Corporate Films in India.

THE UPLIFTING CINEMA PROJECT

PIERRE ASSOULINE • Producer
• pierre@theupliftingcinemaproject.com



Pierre Assouline is a producer in France and India with Selections and Awards including Competition in Venice, Competition and Jury Award in Locarno, Competition in Toronto, Official Selection in Cannes, National Award in India, Pierre Assouline currently works at establishing "The Uplifting Cinema Project", a production slate of universal and uplifting films conveying India's beauty to the world.

MORE INDIAN COMPANIES AT CANNES

Astaria Hospitality Pvt. Ltd.	Mandar Patekar Director mandarunlimited@gmail.com
Benetone Films	Rachvin Narula CEO
Boo Filmz	Kashmira Shah Writer-Director-Producer-Actor boofilmz1@gmail.com
Canadian Community Arts Initiative / Misaff	Asma Mahmood Artistic Director asma@communityart.ca
Capital Cinema	Augustine Akkara General Manager capitalaugustine@gmail.com
Capital Films Pvt Ltd	Ramesh Chand Garg Producer rcgargandco@gmail.com
Code Blue Productions	Anjum Saba Writer - Director - Producer akbar.shaikh@yahoo.com
Crawling Angel Films	Sanjay Gulati cleargoals@gmail.com
Creative Century Entertainment Co., Ltd.	James Cheng james@creativecentury.tw
Culture Company (I) Pvt Ltd,	Ravi Puravankara Producer guhapradeep@gmail.com
Custard Apple Pictures	M N Gujar MD/CEO icustardapple@gmail.com mg@icustardapple.com
Diaspora Creative , Loaded Pictures	Abubakar Khan Producer abubakaramkhan@gmail.com
Empire Networks	Kavi Jumani Managing Partner empiremediaindia@gmail.com

Festival Advisor Cum Programmer	Srinivasa Santhanam adiyavan@gmail.com
Film Companion	Anupama Chopra Film Critic and Journalist anu@filmcompanion.in
Freelancer	Mirit Mikhail Director / scriptwriter miritmikhail@gmail.com
Freelancer	Arhima Sharma Associate Producer arhima.t@gmail.com
Gnp Films	Omkar Shetty Director sh.omkar@gmail.com
Hrh Film Productions Private Limited	Swati Sanghi Producer hrhfilmproductions@gmail.com
Indian Film Festival Of Los Angeles	Divya Kaushik-Kohli Director of Sponsorship divyakaus@gmail.com
Indo Cine Appreciation Foundation	E. Thangaraj Festival director, Chennai International Film Festival
Ivanhoe Pictures	Kilian Kerwin kilian@ivanhoepictures.com
Jsk Film Corporation	Jothidurai Satish Kumar CEO
K.n Films And Tv Productions	Ashwani Kumar Writer - Producer knfilmsandproductions@gmail.com
Lord Krishna Productions	Rajesh Sehgal Director Indiafree123@yahoo.com
Magic Hour Films Pvt Ltd	Samir Sarkar CEO / Producer samir@magichourfilms.net
Metro Pictures	Amit Jumani Director amit@metropictures.in

Minersinc.	Nitin Narkhede Founder / CEO nitin.narkhede@minersinc.io
Multimedia Combines	Rajesh Thadani Proprietor
Narendra Hirawat & Co	Shreyans Hirawat Director marketing@nhstudioz.tv
Picture Perfect	Vivek Singhania President & Ceo vivek.pictureperfect@gmail.com
River To River Florence Indian Film Festival	Camilla Laponti production assistant
River To River Florence Indian Film Festival	Mariangela Di Luccia director assistant
River To River Florence Indian Film Festival	Selvaggia Velo festival director
Sizzle, Inc	A J Dugar Content Srategist ajay@kinected.com
Skyweather Films & Media Private Limited	Shamsher Pathania Producer/Director skyweather@gmail.com
Soma Films Ltd	Arun Kumar CEO / Director + Producer
Stargaze Animation Studios	Santosh Yadav CEO Founder stargazestudiosindia@gmail.com

FILMS

**Indian Films for Sales and
Syndication at Cannes Film Market 2019**

INDIAN PANORAMA FEATURE FILMS 2018



AAMHI DOGHI

When teenager Savi is introduced to her stepmother, she doesn't display any emotion. Having been trained to be practical, Savi leads an independent life which even results in the loss of her love life. Her illiterate stepmother makes her realize that being emotional is not foolish, and if she is independent, so should her emotions be. When the dry, practical Savi finds this point of view of life and the world, she is suddenly like every one of us.

Director: Pratima Joshi | **Producer:** White Swan Studios **Cast:** Mukta Barve, Priya Bapat, Bhushan Pradhan, Aarti Wadagbalkar

2018 | Marathi | Colour | 140 min
Sales Contact: Email: whiteswandigital@gmail.com



ABYAKTO

The film captures a series of unexplained and unusual events which turn Indra into a man he never thought he would become. These events unfold through the film's three most integral characters: Indra's mother Saathi, his father Kaushik and his father's friend and his favourite uncle, Rudra. The film travels through various time lapses and captures the stirring and unexplainable situations and the intricacies and complexities of these relationships.

Director: Arjun Dutta | **Producer:** Trina Films **Cast:** Arpita Chatterjee, Adil Hussain, Anubhav Kanjilal, Samontak: Dyuti Maitra, Anirban Ghosh, Kheya Chattopadhyay, Pinky Banerjee, Lily Chakraborty, Debjani Chatteljee

2018 | Bengali | Colour | 85 min
Sales Contact: Email: trinafilms.abyakto@gmail.com



BAARAM

Karuppasamy, a widowed night watchman, lives with his sister and three nephews - Veera, Mani and Murugan - at a small town in Tamil Nadu. While returning from his shift one morning, he breaks his hip in an accident. While his nephews want him to be treated in town, his son Senthil takes him to his ancestral village, to be healed by a traditional healer. After eight days, Karuppasamy dies. At his funeral, Veera hears something that makes wonder: How did Karuppasamy die...?

Director: Priya Krishnaswamy | **Producer:** Priya Krishnaswamy
Cast: R. Raju, Sugumar Shanmugam, SuPa Muthukumarm, Jayalakshmi, and Stella Gobi

2018 | Tamil | Colour | 92 min
Sales Contact: Email: priyalives@gmail.com



BHAYANAKAM

A First World War veteran is coming to a small backwater village in Kerala as a postman. He is distributing money orders and letters to the family of soldiers as a symbol of happiness. He turns out to be an omen of death once the Second World War starts. The pain and impact of the war is shown through the telegrams and postman's dilemma.

Director: Jayaraj | **Producer:** Prakriti Pictures **Cast:** Renji Panicker, Asha, Master Keshav Jayaraj, Sabita Jayaraj

2017 | Malayalam | Colour | 123 min
Sales Contact: Email: jayarajfilms@yahoo.com



BHOR

Budlmi, a poor girl from Bihar's Musahar community, is split between her desire to study and her family's demand for marriage. She agrees to marry Sugan after he promises to let her continue her studies. After marriage, she faces another challenge - ending the practice of open defecation. Sugan again supports and facilitates her with innovative makeshift toilet in the house. Bhor captures the nuances and emotions that define the relationship between Budlmi and Sugan as she fights for education and sanitation.

Director: Kamakhya Narayan Singh | **Producer:** Gyanesh Film Production House **Cast:** Saveree Gaur, Devesh Ranjan, Nalnees Neel, Rajeev Pandey, Pavleen Gujral

2018 | Hindi | Colour | 91 min
Sales Contact: Email: gyaneshfilms@gmail.com



DHAPPA

A political group in Pune disrupts rehearsals of Anuradha's new children's play on environmental issues with the messages of Jesus Christ and Sant Tukaram. They object to Jesus Christ being a part of a play to be staged during the Ganesh festival. While the elders relent, the children don't find anything offensive in the play. They try asking their elders but find no acceptable answers. Eventually, they decide to take matters in their own hands and find answers through their play.

Director: NipunAvinash Dharmadhikari | **Producer:** Ink Tales & Aarbhat Films **Cast:** Akash Kamble, Sharavi Kulkarni, Akshay Yadav, Vrushi Kulkarni, Shrikant Yadav, Irawati Harshe, Girish Kulkarni, Sunil Barve, Umesh Jagtap

2017 | Marathi | Colour | 115 min
Sales Contact: Email: sanket.1712@gmail.com



EE MA YOVE

Vavachan, a master mason belonging to the Latin Catholic community in Kerala, shares memories of his father's burial with his son Eesy. He expresses a desire of a grand funeral for himself, which Eesy promises. After Vavachan's sudden death, Eesy tries to arrange a decent funeral for him but is met with unpredictable obstacles and reactions from different quarters. The subsequent events brings to the fore the conflicts within the family and the deep ethical crisis simmering in the community.

Director: Lijo Jose Pellissery | **Producer:** OPM Cinemas **Cast:** Chemban Vinod, Vinayakan T. K. Dileesh Pothan, Kainagiri Thnkaraj, Pouly Valsan, Krishna Padmakumar, Arya K. S.

2018 | Malayalam | Colour | 120 min
Sales Contact: Email: aashiqabu@gmail.com



MAHANATI

Mahanati chronicles the life of South Indian film industry's first lady superstar - Savitri. Despite unmatched beauty and talent, Savitri initially faces rejection. She eventually gets a break as a lead actress in Pelli Chesu Choodu (1952), and her life changes forever. Her journey to fame, marriage to Tamil super star Gemini Ganeshan and dramatic downfall make her story one of the most heart wrenching romantic tragedies ever.

Director: Nagashwin | **Producer:** Swapna Cinema **Cast:** Keerthi Suresh, Dulquer Salmaan, Samantha Ruth Prabhu, Vijay Deverakonda

2017 | Telugu | Colour | 176 min
Sales Contact: Email: priyankadutt01@gmail.com



MAKKANA

The film unveils the repercussions and tantrums of an orthodox couple, when their daughter elopes and marries a man belonging to a different religion. The love for their daughter and deep-rooted religious dogma creates a dilemma among the parents. The film ends with a note of their realisation that all religions must be propagating humanistic values and brotherhood, and that their daughter is far more important than the religion they believe in.

Director: Raheem Khader | **Producer:** 4U Creations **Cast:** Indrans, Santosh Kizhattoor, Sajitha Madathil, Thasni Khan, Meenakshi, Madhuraghav, Praveen Visvanath, TR Rajendran, Santhakumari, Kulappulli Leela

2018 | Malayalam | Colour | 114 min
Sales Contact: Email: alichithu@gmail.com



NAGARKIRTAN

Born as a boy in rural Bengal, Parimal realised he is a woman trapped in a man's body. He seeks refuge at a transgender shelter in Kolkata, and become Puti. There 'she' meets the love of her life Madhu, a flute player. Realising that even the transgenders won't accept their relationship, they flee. But their plight had only begun. The film explores their devotion to eternal love in a rigid society where many such love stories are lost to social shame.

Director: Kaushik Ganguly | **Producer:** Acropolis Entertainment & Mojo Productions **Cast:** Ritwick Chakraborty, Riddhi Sen

2017 | Bengali | Colour | 115 min
Sales Contact: Email: admin@acropolisent.com



OCTOBER

Dan, 21, leads a carefree life, revolving around a bunch of friends and fellow hotel interns. Shiuli, a colleague, is often at the receiving end of Dan's audaciousness. Life goes on until a sudden tum of events smashes Dan and Shiuli's lives together in an unusual bond. The emotional connection between them goes through a metamorphosis that brings out a form of love that's unlike other, and leads to an internal awakening. October is a story of love ... yet not a love story.

Director: Shoojit Sircar | **Producer:** Rising Sun Films & Kino Works | **Cast:** Varun Dhawan, Banita Sandhu, Gitanjali Rao

2018 | Hindi | Colour | 115 min
Sales Contact: Email: kinoworksltp@gmail.com



OLU

Olu (She) is the tale of a gypsy girl who mysteriously survives under the Kerala backwaters where she has been sunk by her rapists. Only during full moon nights, can she see the world above water. It is on such a night that she happens to meet Vasu, a young untalented painter, rowing his boat. Out of love, she empowers him to create paintings that will change his life. But their contrasting inner visions of love may remain unbridgeable.

Director: Shaji N. Karun | **Producer:** AVA Productions | **Cast:** Shane Nigam, Esther Anil

2018 | Malayalam | 109 min | Colour
Sales Contact: Email: anoopav@yahoo.com



PADDAYI

Paddayi is a modern day adaptation of Shakespeare's Macbeth. Madhava and Sugandhi is a newly-married couple from the fishing community of south India. Their lust for better life is ignited by the prophecies from the spirit that wander the land. Dinesha, owner of a fleet, gives them new dreams. But when their life was on a new high, he betrays them. Now the couple is determined to take a bitter revenge. The story soon turns into a tale of murder and regrets.

Director & Writer: Abhaya Simha | **Producer:** Gopal Pai Films | **Cast:** Gopinath Bhat, Mohan Shen, Bindu Raxidi, Chandras Ullal

2017 | Tulu | 100 min | Colour
Sales Contact: Email: maruthi_hp2003@yahoo.com



PADMAAVAT

The legend of Queen Padmavati's exceptional beauty reaches Allaudin Khilji. Obsessed with Padmavati, the sultan lays siege on the impregnable Chittorgarh fortress. After a gruelling six months, he returns to Delhi empty handed but returns with a bigger army. A fearsome battle ensues with Chittor King Maharawal Ratan Singh, who dies defending his kingdom and his queen. Khilji manages to breach the fortress but fails to capture Padmavati as she commits johar (self immolation) to protect her dignity.

Director: Sanjay Leela Bhansali | **Producer:** Viacom18 Motion Pictures & Bhansali Productions | **Cast:** Deepika Padukone, Ranveer Singh, Shahid Kapoor

2018 | Hindi | Colour | 165 min
Sales Contact: Email: bandita.shome@viacom18.com



PERANBU

Unable to cope up with a child with spastic paralysis, Amudhavan goes to Dubai to work. He has to return to take care of his daughter Paapa when his wife elopes. When she attains puberty, he addresses her biological needs. But he loses himself and his assets to an affair with a maid. When Paapa explores her sexuality just like he did, Amudhavan couldn't bear it. But hope comes in the form of a transgender who helps them resurrect a new life.

Director & Writer: Ram | **Producer:** Shree Raaja Lakshmi Films | **Cast:** Mammooty, Sadhna, Anjali, Anjali, Ameer, Paavel Navageethan, Samuthirakani

2018 | Tamil | 148 min | Colour
Sales Contact: Email: plthenappan1969@gmail.com



PARIYERUM PERUMAL BA. BL

Pariyerum Perumal a.k.a Pariyan is pursuing his law degree in Tirunelveli, Tamil Nadu. Back in his village, he has a hunting dog Karuppi. When the pet is suddenly killed, he is devastated. At the college, a girl Jo offers help in studies and they develop friendship. Meanwhile, the mysterious killer, who is killing unsuspecting innocents, is now lurking around Pariyan. The more he tries to evade the war, the more he is sucked into it. This is a tale of romance, rage and resilience.

Director & Screenwriter: Marl Selvaraj | **Producer:** Neelam Productions | **Cast:** Kathir, Anandhi, Yogi Babu, Lijeesh, Marimuthu

2018 | Tamil | 154 min | Colour
Sales Contact: Email: arsh.aravinth@gmail.com



POOMARAM

Poomaram conveys that 'Art is life' and the 'life is an art'. At the Annual youth festival, several colleges participate with music bands and dance troupes but only a few can win. As teams arrive with aspirations, Professor Anandan teaches his students to go beyond the spirit of competition and while performing, experience the purest form of art - enjoyment. His students are committed to the cause but then there are others who have different plans. A clash is inevitable.

Director: Abrid Shine | **Producer:** Dr. Paul's Entertainment | **Cast:** Kalidas Jayaram, Neetha Pillai, Joju George

2018 | Malayalam | 106 min | Colour
Sales Contact: Email: kunalsrivastava435@outlook.com



RAAZI

Raazi is a true-life espionage thriller set in 1971. A 20-year-old Delhi university student, Sehmat is called back home to Kashmir by her parents. Her father, an influential businessman, has fixed Sehmat's marriage with Pakistani Brigadier's son. The real reason for Sehmat's marriage is a covert mission: she is to be sent as a spy into a Pakistani military family and source out all the information that she can get on Pakistan's strategy in the impending Indo-Pak war.

Director: Meghna Guizar | **Producer:** Dharma Productions & Jungle Pictures | **Cast:** Alia Bhatt, Vicky Kaushal, Jaideep Ahlawat, Rajit Kapur, Shishir Sharma, Soni Razdan, Amruta Khanvilkar, Arif Zakariya, Ashwath Bhatt, Aman Vasishth

2018 | Hindi | 140 min | Colour
Sales Contact: Email: peter@dhanna-production.com



SA

Sa chronicles life of a simple family in West Bengal, in the aftermath of mass migration following the birth of Bangladesh. The birth of Lalu brings great joy but the tragic circumstances force his father to send Lalu to his childhood friend, a venerated maestro of Indian classical music. There he picks up lessons on culture, religion and urban-rural divide and learns to live with a smile and a belief that 'everything is going to be all right'.

Director: Arijit Singh | **Producer:** Oriyon Edutainment Works | **Cast:** Lalu Pragnu Singh, Tukai Srijia Ghosh, Lokhai Anindya Pulak: Banerjee, Shyamali Deblina Sen

2018 | Bengali | 109 min | Colour
Sales Contact: Email: oriyonedutainmentworks@gmail.com



SINJAR

Sinjar revolves around Ansar, an ordinary fisherman living in Kavaratti (in Lakshadweep Island), his sister Suhara and his fiancée Fida. The movie captures how the two ladies, who are held captive and exploited by the ISIS terrorists in Sinjar, a place near Iraq, survive and fight the communal situation in Kavaratti when they return. One of the women decides to bring up her illegitimate child into this world and raise him as a good Muslim. Sirifar is the first Jasari language film.

Director & Writer: Pampally | **Producer:** Movie Junction | **Cast:** Musthafa, Srinda Arhaan, Mythili, Binoy Nambala

2017 | Jasari | 114 min | Colour
Sales Contact: Email: shibugsuseelan@gmail.com



SUDANI FROM NIGERIA

Majid, a typical football lover from Malappuram in Kerala, works as a recruitment agent of foreign players for local tournaments. When Samuel, a Nigerian footballer hired by him, suffers a severe back injury and is advised two months' bed rest, Majid is obliged to take him home. Ecstatic to host a foreign footballer, Majid's relatives and neighbourhood shower their love on Samuel. But soon the beautiful friendship is disrupted by the state officials in the name of law.

Director & Story: Zakariya | **Producer:** Happy Hours Entertainments | **Cast:** Soubin Shahir, Samuel Abiola Robinson, Savithri, Sarasa Balussery, Akhila, Navas Vallikkunnu, Lukhman Lukku, Abhiram Poduval, Naser Karutheni, KTC Abdullah, Bavakka, Aneesh G. Menon, UnniNair

2018 | Malayalam | 120 min | Colour
Sales Contact: Email: sameerthahir@gmail.com



TIGER ZINDA HAI

Tiger Zinda Hai continues the story of two super spies Tiger and Zoya from Ek Tha Tiger (2012), who are officially declared 'dead'. When the Indian and Pakistani nurses are held hostage at an Iraqi hospital by terrorists, RAW chief Shenoy has just seven days to rescue them and he needs Tiger. Shenoy manages to locate Tiger and Zoya, and briefs them about the case. Tiger is reluctant at first, but he on Zoya's insistence agrees to go on the mission to save the nurses.

Director: Ali Abbas Zafar | **Producer:** Yash Raj Films | **Cast:** Salman Khan, Katrina Kaif

2017 | Hindi | 161 min | Colour
Sales Contact: Email: navnit@yashrajfilms.com



TO LET

To Let is the story of a couple with a child living in a rented house in Chennai. It takes place in 2007 when the metro city was experiencing a real estate boom as a result of an exponential development of the IT sector. A little too greedy for a higher rent, the land owner asks the couple to vacate their house. They have only thirty days to find new accommodation with their modest middleclass income. On their moped, the couple starts a race against time and all kinds of prejudice to get a house.

Director: Chezhiyan Ra | **Producer:** La Cinema | **Cast:** Santhosh Sreeram, Suseela, Dhahran

2017 | Tamil | 99 min | Colour
Sales Contact: Email: chezhan6@gmail.com



UMA

Uma is a story about a young girl, who is fighting a terminal disease, a father, who is struggling to make his daughter's dreams come true, and about a director whose past haunts him. It starts off with Urna, a young girl brought up in Austria, being recognised with a terminal disease and goes on about how Himadri, her father takes her to Kolkata to fulfil her dream by setting up a fake Durga Puja, the most celebrated festival of the Bengalis.

Director : Srijit Mukherji | **Producer:** SVF Entertainment | **Cast:** Jisshu U. Sengupta, Sara Sengupta, Srabonti, An jan Dutt, Rudranil Ghosh, Anirban Bhattacharya, Babul Supriyo, Neel Mukherjee

2018 | Bengali | 148 min | Colour
Sales Contact: Email: ravi@svf.in



URONCHONDI

Uronchondi is a story of three women in search of life. Bindi, in her late 30s, escapes her abusive husband in his lorry, driven by Chotu, the young helper. On their way they pick up Minu, a young runaway bride on her way to meet her dream man. Then, they meet Sabitri, a widow in her early 60s, who's mishandled by her sons. The journey offers them a sense of freedom until the police start chasing them. This story starts and ends on the road.

Director: Abhishek Saha | **Producer:** Nideas Creations and Productions | **Cast:** Sudipta Chakraborty, Rajnandini Paul, Chitra Sen, Amartya Ray, Arjaa Banerjee, Kaushik Kar, Jayanta Hore

2018 | Bengali | 100 min | Colour
Sales Contact: Email: srijoni@prosenjit.in



WALKING WITH THE WIND

Tsering, a 10-year-old boy in Himalayan terrain, mistakenly breaks his friend's school chair. His everyday, seven kilometers-long journey to school in mountainous terrain on donkey, turns even more challenging when he decides to bring the chair to his village. The chair silently becomes a metaphor in his awakening journey of life, quest for inner truth and reality in the adult world, which is deeply engrossed in their own. He is unaware that this journey will finally make him a man.

Director & Writer: Praveen Morchhale | **Producer:** Trippy Turtle Productions | **Cast:** Sonam Wangyal, Phunchok Toldan, Rigzin Dolkar, Phuntsog Dolma, Sachi Joko, Aanchal Munjal, Namgyal Dorje

2017 | Ladakhi | 79 min | Colour
Sales Contact: Email: shan.tripptyturtle@gmail.com

INDIAN PANORAMA NON FEATURE FILMS 2018



AAI SHAPPATH

Eight-year-old Soham is delighted as his beloved aunty and cousin visit him over the weekend. Things start getting uneasy for him when his cousin Ninad takes a false swears on his mother. Little Soham couldn't help but remain anxious and worried about his aunt's wellbeing over the entire weekend, which lasts a century in his mind.

Director: Gautam Vaze | **Producer:** Line Production India | **Cast:** Madhura Welankar Satam, Rujuta Deshmukh, Sachin Deshpande, Abhijeet Kelkar, Abhishek Bachankar, Aryan Dalvi, Vidya Patwardhan, Pooja Gore

2017 | Marathi | 14 min | Colour
Sales Contact: Email: gautam@lineproductionindia.com



BHAR DUPARI

Suhas and Sneha are expecting their first child after a five-year wait. Sneha is seven months pregnant. One pleasant Sunday when they are about to leave to shop for the upcoming baby shower, an unexpected incident changes their lives drastically. They not only lose their unborn child, but also get trapped in a sequence of uncontrollable events. They decide to spend some time in their village, but their problems get escalated when they meet another mother who also lost her son.

Director: Swapnil Vasant Kapure | **Producer:** FTII, Pune | **Cast:** Suhash Sirsath, Ketaki Saraf Joshi, Neeta Shende, DnyanratnaAhiwale

2017 | Marathi | 15 min | Colour
Sales Contact: Email: filminst@gmail.com



BUNKAR - THE LAST OF THE VARANASI WEAVERS

Bunkar - The last of the Varanasi Weavers captures the lives of Varanasi weavers and the price they pay to keep Indian legacy alive. These weavers can weave with precision almost anything that the human mind can imagine. However, with cheap power loom fabrics rapidly making their way into our wardrobes, they stand at crossroads. Bunkar compels us to rethink the role we can play in making a difference to their lives. Else, we may lose this art forever.

Director: Satyaprakash Upadhyay | **Producer:** Sapana Sharma

2018 | English | 68 min | Colour
Sales Contact: Email: hi.satya@yahoo.com



BURNING

Burning is a conversation between two young mothers brought together by strange and cruel social realities at a funeral ghat in Varanasi. Facing myriad forms of patriarchal violence, they build an instant bonding and understanding towards each other while trying to strike a bizarre deal they were pushed to negotiate.

Director: Sanoj V.S. | **Producer:** Ajayya Kumar | **Cast:** Ketaki Narayan, Rukshana Tabassum, Abhinay Shukla

2018 | Hindi | Colour | 123 min
Sales Contact: Email: ajay@emiroom.com



DECODING SHANKAR

This film explores Shankar Mahadevan's tryst with music. Narrated in his own inimitable style, the singer/composer recollects the decisive moments that shaped his musical sensibilities. It focuses on how he balances his career as a singer, music composer, teacher and family man, and also his passion for food.

Director: Deepti Sivan | **Producer:** GPublic Service Broadcasting Trust (PSBT)

2018 | English | 58 min | Colour
Sales Contact: Email: rajvmehrotral@gmail.com

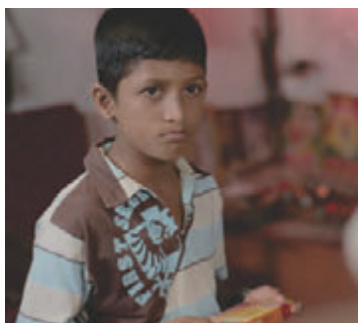


GYAMO.-QUEEN OF THE MOUNTAINS

Gyamo, the female snow leopard, and her two cubs haven't been seen since the big male snow leopard appeared. The father-son wildlife filmmaker duo Mike and Gautam return to the same mountain to pick up their trail and find the cubs. Exploring this amazing landscape, they discover there are many challenges surrounding the endangered cat. It is thus imperative to understand the people who share its home to protect this elusive cat and its habitat before it disappears forever.

Director: Doel Trivedy & Gautam Pandey | **Producer:** Riverbank Studios

2018 | English | 42 min | Colour
Sales Contact: Email: mike@riverbankstudios.com



HAPPY BIRTHDAY

Sharad, a machine operator at a workshop, works part-time as a mascot entertainer at birthday parties. One day, he gets a birthday party of his son Aakash's friend. He manages to hide himself from Aakash, who enjoyed his act, but is noticed by a child. Next day in school, Aakash is teased for his father's party mascot act. Aakash is socked and feels insulted, but he eventually understands why his father does that and accepts the reality wholeheartedly.

Director: Medhpranav Power | **Producer:** Film and Television Institute of India | **Cast:** Anil Rasal, Omkar Kashid, Vaishali Patil, Pradip Disale

2017 | Marathi | 13 min | Colour
Sales Contact: Email: filminst@gmail.com



KHARVAS

Asawari, a painter by profession, has just lost her girl child who was still born. Totally frustrated by the condolence visits, she withdraws to her ancestral house in a remote Konkan village. However, Asawari's struggle to overcome this trauma is met with ultimate provocation when she accidentally learns about a pregnant cow due to deliver soon in her own cowshed. (Kharvas is a sweet milk pudding made from cow colostrums, and is highly popular in western India).

Director: Aditya Suhas Jambhale | **Producer:** Shree Mahalasa Productions Ponda & Madhukar Joshi

2018 | Marathi | 38 min | Colour
Sales Contact: Email: smppgoa@gmail.com



LAASYAM

This documentary captures the efforts of Mohiniyattam exponent Dr. Sunanda Nair, who is trying to make the art more beautiful by imbibing Kerala's own dance tradition. Mohiniyattam originated and grew in Kerala with Lasyam or love as its central feature. A recipient of Kerala Sangeetha Natak Akademi Puraskar, she says that to make the dance form modern and contemporary, other Kerala arts and musical instruments have to be utilised.

Director: Vmod Mankara | **Producer:** Sulochana Balakrishnan

2018 | Malayalam | 47 min | Colour
Sales Contact: Email: vinodmankara@yahoo.co.in



MALAI

A lower-caste boy from rural India goes with his family to attend the wedding of a local political leader's son. He is excited at the prospect of having a grand meal, especially his favourite ice-cream called 'Malai'. The boy, however, discovers the dark side of the Great Indian Wedding as he witnesses caste discrimination and exploitation of the poor including women and children. His family too has to pay a great a price to earn the little boy's his favourite ice-cream.

Director, Editor & Writer: Rajdeep Paul & Sarmistha Maiti | **Producer:** Aurora Film Corporation | **Cast:** Deep Sarkar, Pankaj Mallick, Raakhee Bose, Amit Saha, Baby Rahul

2018 | Odia | 14 min | Colour
Sales Contact: Email: anjanbose4779@gmail.com



MIDNIGHT RUN

A young boy comes out from a scrap yard on a festive night and reaches a road. He hitches a ride with a trucker. Despite his attempts to strike a friendship with the driver, he fails, and his question creates an uncomfortable ambiance in the truck. Slowly, a frightening danger starts to loom over the boy and there seems to be no escape possible. Midnight Run realistically portray fear's ability to trigger a complete transformation in people.

Director: Remya Raj | **Producer:** Satheesh Eriyalth Productions | **Cast:** Chethan Jayalal, Dileesh Pothan, Emine Salman

2018 | Malayalam | 14 min | Colour
Sales Contact: Email: india.remya@gmail.com



MONITOR

Rupa works in an IT company while her boyfriend works at a call centre. To be able to clear her debts and give a comfortable life to her mom, Rupa gives her heart and soul to her job. Despite this, she is harassed at work by her immediate superior. She struggles to balance her career and personal life by spending time with her mom and boyfriend. The entire film is told from a (Computer) monitor's point of view.

Director: Hari Viswanath | **Producer:** Vidiyarthi.com | **Cast:** Chitrangada Chakraborty, Satrajit Sarkar, Saronakundu, Poulomi Chakraborty, Shubhojit Mandai, Shubhanon Chakraborty, Tanmoay, Subarno.

2018 | Hindi | 20 min | Colour
Sales Contact: Email: talk2debarghya@gmail.com



NA BOLE WO HARAM

Young boys Pashya and Aseem are best friends in a small town in Konkan, Maharashtra. Pashya's father is a priest in local temple, while Aseem is a son of a butcher. After witnessing a religious ritual involving sacrificial killing of a goat, the boys begin wondering why something is good and something not! How 'virtues' are created? As the boys start discovering the things, they come with their own set of principles for holy and unholy!

Director & Producer: Nitish Patankar | **Cast:** Amar Gaikwad, Aadesh Sawantrao, Raj Takalakar, Raghav Vartak

2018 | Marathi | 20 min | Colour
Sales Contact: Email: nitishpatankar.2009@gmail.com



NAACH BHIKHARI NAACH

The film captures the lives of four Launda Naach performers, originally a part of Bikhari Thakur's legendary Naach troupe in Bihar. It weaves in the journey of a folk tradition that along with song, dance and drama, includes the practice of female impersonation by male actors. As the protagonists narrate their life stories, they provide an insight into the politics and aesthetics of the works of 'the old man' or the 'Shakespeare of Bhojpuri'.

Director: Jainendra Dost & Shilpi Gulati | **Producer:** Rajiv Mehrotra, PSBT

2018 | Bhojpuri | 72 min | Colour
Sales Contact: Email: rajivmehrotra1@gmail.com



NANI TERI MOMI

This film is based on Mhonbeni Ezung who was the youngest recipient of national bravery award for children in 2015. She saved her grandmother from drowning and trump over her fear. The tale is set in a far flung eastern corner of India, in the village of Tsungiki in the Wokha district of the State of Nagaland. Nani Teri Morni is said to be the first film from India to be entirely shot in the picturesque mountains of Nagaland.

Director & Writer: Akashaditya Lama | **Producer:** Children's Film Society, India | **Cast:** Zinen Nilo Kath, Astu, Miss Darr Ku Laa, Chhota Papi, Ranphan

2018 | Tamil | 148 min | Colour
Sales Contact: Email: festival@cfsondia.org



PAMPHLET

A 12-year-old boy receives a religious pamphlet which mandates circulation of copies of the same to avoid misfortune. But he does not have money to print the copies of the same. As he cannot follow the same, he develops a tremendous fear of misfortune. This film depicts how this fear transforms the boy who was once ready to compete with moon into a mentally-handicapped child.

Director & writer: Shekhar Babu Rankhambhe | **Producer:** Shahoo Onkar & Tushar Rankhambhe | **Cast:** Pramod Rankhambhe, Aditya Ram Khambir, Chandrbhaga Chokha, Govind Shendage, Jagannath Rankhambhe

2018 | Marathi | 29 min | Colour
Sales Contact: Email: drshahoo5@gmail.com



SAMPURAK

After their five-day-long business workshop, a woman and a man are declared as joint winners for their presentation. The film traces the life of these two individuals after their joint win. While the man's win is celebrated by his family and he is offered privileges on his return, the woman's win is not even talked about and she is expected to manage the pending household chores on her return. She is even made to feel guilty for her absence from home for those five days.

Director: Prabal Chakraborty | **Producer:** Sandeep Rudra & Prabal Chakraborty | **Cast:** Chandreyee Ghosh, Raj Sengupta, Priyanka Halder, Suchandra Chowdhury, Niladri Lahiri, Koushiki Nag, Anindya Ghosh

2018 | Bengali | 15 min | Colour
Sales Contact: Email: pc2012.nyc@gmail.com



SILENT SCREAM

Silent Scream is the story of a boy who gets caught up in a custody battle between his divorced parents. The parents are so caught up with their own problems that they don't even notice the emotional turmoil their son is going through, and what does the child want. In the bargain, one of the parents gains the child custody but has to keep away from him because of career.

Director: Prasanna Ponde | **Producer:** Star14 Entertainment | **Cast:** Ved Ponde, Rujuta Deshmukh, Rupesh Tillu, Sheetal Shukla, Abhiram Bhadkamkar, Robin Das, Mandar Joshi, Ketaki Ponde, Megha Sharma, Viral Gala, Arnav Kadam, Aaditya, Navya Sharma, Sai Kadam, Khushi Gala.

2018 | Marathi | 28 min | Colour
Sales Contact: Email: ketakiponde@gmail.com,



THE SWORD OF LIBERTY

The Sword of Liberty uses an unconventional narrative to recap the story of Velu Thambi Dalawa, one of the first Indian freedom fighters. Protagonist Devaki journeys from the laid-back, picturesque Nanjinadu to the distant Kilimanoor Palace, in pursuit of the Dalawa stories she had learnt. Her path crosses those of puppeteers, artists and historians and interweaves indigenous art forms to narrate important anecdotes and little-known snippets from Velu Thambi's life.

Director: Shiny Jacob Benjamin | **Producer:** R. C. Suresh | **Cast:** Devaki Suresh, Nanchil Mani

2017 | Malayalam | 54 min | Colour
Sales Contact: Email: rcsgfl@gmail.com



THE WORLD'S MOST FAMOUS TIGER

Machli, the legendary Tiger Queen of Ranthambhore National Park, was known for her determination, bravery and confidence. Machli died at the record age of 27 years but not before playing a key role in the regeneration of tiger population in the Ranthambhore and Sariska National Park. This film chronicles Machli's journey from her prime to her death; telling the incredible stories behind Machli's rise to power, her heartbreaking descent and the extraordinary legacy she left behind.

Director & DOP: S. Nalla Muthu | **Producer:** Natural History Unit of India & Grey Films India Pvt. Ltd.

2018 | English | 44 min | Colour
Sales Contact: Email: n.anvita@gmail.com



YES, I AM MAULI

Ashadhichi Wari is an annual spiritual journey in which millions of warkaris walk on foot from Alandi, Pune to Pandharpur, Solapur, covering about 250 kms. Suhas Jahagirdar had no intention of making this documentary. But he could not hold back recording the mesmerizing personal experience on his cell phone. Later, he decided to edit them and make a documentary on it, resulting in the film Yes, I am Mauli.

Director & Writer: Suhas Jahagirdar | **Producer:** Devaswva Productions

2017 | Marathi | 38 min | Colour
Sales Contact: Email: suhasjahagirdar7@gmail.com

NFDC FILMS FOR SALES & SYNDICATION AT CANNES FILM MARKET



THE GOLD LADEN SHEEP & THE SACRED MOUNTAIN

The Gold Laden Sheep & the Sacred Mountain is an ethno science fiction from the Indian Himalayas. The film bagged the Fipresci prize at the Hong Kong International Film Festival in 2019, it was an official selection at the International Film Festival of Rotterdam and won the Silver Gateway Award at the Mumbai Film Festival in 2018.

Director: RidhamJanve | **Producer(s):** Dark Matter, Mountain Motion Pictures & NFDC | **Writer(s):** RidhamJanve&Akshay Singh | **Rights:** Open for Theatrical, TV, DVD-video, VOD, Airline | **Language:** Gaddi (Himalayan dialect) | **Genre:** Mystery Folk



ANGREZI MEIN KEHTEHAIN

Angrezi Mein KehTeHai is a quirky film, set in rustic Varanasi, a city as pure as love itself with highly relatable characters narrating real life situations that are common to everyone in love. A unique tale of romance, with three couples who have very distinct views on what everlasting love is.

Director: Harish Vyas | **Producer(s):** Drumroll Pictures & NFDC | **Writer(s):** Harish Vyas & Aryan Saha | **Rights:** Open for Theatrical, Terrestrial and Broadcasting | **Language:** Hindi | **Genre:** Drama



LAALMAATI (RED EARTH)

Two teenage boys, help their friend restore a derelict boat in his search for his father across a vast riverbank, through the summer they stand by each other through all odds, resolutely in pursuit of their dreams.

Director: NinadMahajani | **Producer(s):** Gray Spark, LMB Productions, Enstikto Films & NFDC | **Writer(s):** RidhamJanve&Akshay Singh | **Rights:** Open for Film Festivals, Theatrical, TV, DVD-video, VOD, Airline | **Language:** Marathi | **Genre:** Teen-Drama

Contact: Deepti Chawla, Head- Distribution, Syndication & Marketing

Trade enquiries – distribution@nfdcindia.com



BANARASI JASOOS

According to the legends; Banaras was found by Lord Shiva and hence is known as a holy religious site. Here we discover some mysteries solved by our young, aspiring detective, Miss Rhea Sharma. This time, the case is not as easy as it seems. Pandit ji, who has been given the responsibility to safeguard Saint Tulsidas's Holy wooden footwear, has lost his peace as the holy footwear gets stolen. Hence he hands over the case to our young detective Rhea, who plays a wonderful mind game in catching the real thief amongst the politician, antique dealers, thugs and frauds and brings the holy footwear back to where it belongs.

Director: Pankuj Parashar

Sales Contact: Email: marketing@cfsindia.org



GAURU – JOURNEY OF COURAGE

Gauru is story of hope how a shepherd grandson fulfills his grandmother's last wish. 13-year-old Gauru's grandmother who is on deathbed has never been to her native place after marriage. It's her last wish to go her native place. Grandmother's village is a difficult and distant place to reach. It is million miles away. It's time of draught and Gauru's father can't fulfill his mother's last wish. The story is how Gauru fulfills her grandmother's last wish by taking the journey against all odds and still surviving.

Director : Ramakishan Choyal

Sales Contact: Email: marketing@cfsindia.org



GOOPI GAWAIYA BAGHA BAJAIYA

They sing and play together to celebrate their newfound friendship only to be surrounded by melancholic ghosts who they manage to enchant with their peculiar musical talent. As a gift, they acquire four boons from the king of ghosts, using these they can always be well fed, transport themselves anywhere in an instant and mesmerize anyone with their music, albeit only together and in 'jugalbandi'. One boon is still owed to them, this would be granted by the ghost king when they need to use it. And thus begins the extraordinary adventure of Goopi & Bagha

Director: Shilpa Ranade

Sales Contact: Email: marketing@cfsindia.org



SCHOOL CHALEGA...?

Left alone on the crowded station of Dadar, A 12 years old deaf and mute boy Goonj, comes on the radar of a child trafficking gang led by Usmaan. Kaali a street-smart kid who lives in the government's observation home, spots helpless Goonj. Their communication failure becomes the foundation of their true friendship. The chase begins when Usmaan involves Vijju, the boss of all the street-smart kids, in the same, at the end with the help of other kids, Kaali manages to save Goonj's life and helps him to meet his mother the next morning. The child trafficking gang gets busted.

Director : Ameet Prajapati

Sales Contact: Email: marketing@cfsindia.org

MARKET SCREENINGS FROM INDIA

WEDNESDAY, MAY 15, 2019



LOHARDAGA

A poor boy who wanted to go to the army and becomes a Naxalite (Terrorist) caught in between an employment broker/agent and a police officer's corrupt affair.

Director: Shahdeo Lal Vijay | **Producer(s):** Neha Shandilya (Rose Quartz Enertainment), Lal Vijay Shahdeo (Akriti Entertainment Pvt. Ltd.) | **Writer(s):** Lal Vijay Shahdeo, Birendra Paswan | **Cast(s):** Sarvadaman Shahdeo, Sanjay Mishra, Vijay Raaz, Akhilendra Mishra, Ravi Jhankal, Dadhi Pandey, Neetu Pandey, Chanda Kumari, Priya Ambust

2018 | Hindi | 120 min | Colour
International Sales: info@akritientertainment.com

GRAY 3 18:00



THE LAST COLOR

Nine-year-old flower seller and tightrope walker Chhoti befriends Noor, a 70 year old widow living a colorless life of abstinence. Chhoti promises hope to Noor as this poignant story of love, friendship, commitment and victory of the human spirit unfolds on the banks of River Ganges.

Director(s): Vikas Khanna | **Producer(s):** Jitendra Mishra, Poonam Kaul, Bindu Khanna | **Writer(s):** Vikas Khanna | **Cast(s):** Neena Gupta, Aqsa Siddique

2019 | Hindi | 90 min | Colour
International Sales: smilefilms.india@gmail.com

GRAY 5 16:00

THURSDAY, MAY 16, 2019



AARON

Babu, a fifteen-year-old boy from a small village in Konkan (Maharashtra), has not met his mother for many years due to her work in Paris. The boy and his uncle, who is entrusted with the responsibility of taking him to his mother, start their journey to Paris.

Director: Omkar Shetty | **Producer:** Girish Narayan Pawar (Gnp Films) | **Writer(s):** Swami Baal, Omkar Shetty | **Cast(s):** Shashank Ketkar, Neha Joshi, Swastika Mukherjee, Atharva Padhye

2018 | Marathi | 116 min | Colour
International Sales: ashma1895@gmail.com

OLYMPIA 4 09:30

THURSDAY, MAY 16, 2019



GRAY 3 16:00

ONE LITTLE FINGER

When an American neurologist, Raina, uproots her life to research music therapy in India, she finds herself teaching children and adults with disabilities by bringing them together through music and inspiring them to challenge themselves through their abilities.

Director: Sarmah Rupam | **Producer:** Rj Global Media | **Writer:** Rupam Sarmah | **Cast(S):** Tamela D'amico, Sayomdeb Mukherjee, Abhinaya M.g., Siedah Garrett, Malaya Goswami, Jaya Seal Ghosh, Jeeja Ghosh Nag, Jonathan Stoddard, Pabitra Rabha, Kushal Chakrabarty

2019 | English | 105 min | Colour
International Sales: rsarmahmedia@gmail.com



GRAY 5 10:00

PHULMANIA

The suffering of an innocent young girl accused of witchcraft, who agrees to let her body be used to fulfill the wish of a barren woman.

Director: Shahdeo Lal Vijay | **Producer:** Akriti Entertainment Pvt. Ltd.

2019 | Hindi | 120 min | Colour
International Sales: info@akritientertainment.com



PALAIS C 18.00

THE PRISON

Bandishala is a film that tries to depict the world of jail premises, its corrupt administrators and how it all gets disturbed by an honest woman prison officer.

Director: Milind Lele | **Producer:** Swati Sanjay Patil (Shantaa Motion Pictures) | **Writer:** Sanjay Krishnaji Patil | **Cast(s)** Mukta Barve, Vikram Gaikwad, Sharad Ponske, Umesh Jagtap, Hemangi Kavi, Pravin Tarde

2018 | Marathi | 140 min | Colour
International Sales: ashma1895@gmail.com

FRIDAY, MAY 17, 2019



PALAIS F 17:30

MUDITA

A Saxophonist looking for rhythm in his life.

Director: Swaroop Kanchi | **Producer:** Prakash Chhabria | **Cast(s)** Swaroop Kanchi, Padmavathi Rao2019 | English | 140 min | Colour
International Sales: tapasfilms@gmail.com

GRAY 4 15:30

TWOSOME

One Strange House, Two Strangers and a Stranger Night.. What would you do when you just have One Night to Change everything about you?

Director: Raathore Udayyan | **Producer:** Rowdy Rathore Productions2019 | English | 87 min | Colour
International Sales: udayyanraathore@gmail.com**ONE LITTLE FINGER**

GRAY 3 16:00

International Sales: rsarmahmedia@gmail.com; RJ GLOBAL MEDIA

OLYMPIA 7 15:30

DITHEE

Dithee unfolds a tale of death and life, of grief and ecstasy - where the seeming opposites just collapse and dissolve into the oneness of being.

Director: Sumitra Bhavne | **Producer:** Dr. Mohan Agashe (Sumitra Bhavne Films) | **Writer(s):** Sumitra Bhavne, D.b. Mokashi**Cast(s):** Kishor Kadam, Dilip Prabhavalkar, Uttara Baokar, Shashank Shende, Girish Kulkarni, Amruta Subhash, Onkar Gowardhan, Kailash Waghmare, Anjali Patil2018 | Marathi | 89 min | Colour
International Sales: ashma1895@gmail.com

SATURDAY, MAY 18

SUNDAY, MAY 19, 2019



GRAY 3 16:00

GLORIOUS DEAD

A Magnum Opus, Shot entirely by iPhone with minimal external lights

Director: Sarkar Sudeep Ranjan | **Producer(s):** Rita Jhawar (Nez Moving Pixels), Vito Shakaj | **Writer(s):** Sudeep Ranjan Sarkar | **Cast(s):** Mandeep Ghai, Ravi Sharma, Sanjit Jha, Gisela Berk, Rashmi Sharma, Sudeep Ranjan Sarkar, Rita Jhawar

2019 | 87 min | Colour

International Sales: jhawarrita@gmail.com

MONDAY, MAY 20



LERINS 1 12:00

RAVENING

How far would you go to feed your desire?

Married Niri shares a forbidden passion with Sumon, who introduces her to a world of fresh, wild delicacies. But as their unconsummated desire mounts, the two are pushed inexorably towards transgression and taboo.

Director: Bhaskar Hazarika | **Producer(s):** Poonam Deol, Shyam Bora | **Writer:** Bhaskar Hazarika | **Cast(s):** Lima Das, Arghadeep Barua

2018 | Assamese | 108 min | Colour

International Sales: info@medialuna.biz

AARON

LERINS 1 18:00

International Sales: ashma1895@gmail.com

THE PRISON

PALAIS J 17:30

International Sales: ashma1895@gmail.com

DITHEE

RIVIERA 1 16:00

International Sales: ashma1895@gmail.com

TUESDAY, MAY 21, 2019



RIVIERA 2 17:30

SON OF INDIA

Rashtraputra is the first film in history of Indian cinema which gives insight about life and times of the greatest revolutionary Chandrashekhar Azad. The film is written, directed & acted by Bhonsala Military School alumni Azaad and produced by legendary film company The Bombay Talkies Studios (commonly known as Bombay Talkies which was founded by Pillar of Indian Cinema Shri Rajnarayan Dube, 1934) with Kamini Dube who is among the most eminent female personalities of India.

Azad's thoughts were like the flames of fire and acts were deadly blasts. The forgotten hero return back from the darkness, created by selfish politics to the silver screen as the daring and dynamic protagonist of all time created by military school student Azaad. Azad was the commander – in – chief of Hindustan Socialist Republican Army (HSRA) and an unmatched mentor, friend – philosopher – guide of over 2000 revolutionaries of HSRA like Bhagat Singh, Rajguru, Sukhdev etc. Azad was the supreme force of the bloodstained revolutionary freedom movement of India.

Director: Azaad Dube | **Producer(s):** Kamini Dube (Bombay Talkies Gharana), Girish Ghanshyam Dube (The Bombay Talkies Studios), Girish Ghanshyam Dube (Dube Industries) |

Writer: Azaad Dube **Cast:** Azaad Dube

2018 | Hindi | 140 min | Colour
International Sales: info@bombaytalkies.co

FILM BODIES

**Ministry of Information and Broadcasting,
Government of India**

Children's Film Society, India

CFSI remains the prime producer of children's films in India and has created some of the most delightful content in the country

Children's Film Society, India (CFSI) established in 1955, is an autonomous body, functioning under the aegis of the Ministry of Information and Broadcasting, Govt. of India. CFSI was formed with the aim of harnessing the medium of cinema to provide healthy entertainment for children of the country. CFSI's maiden production Jaldeep won the first prize for best Children's Film at the 1957 Venice Film Festival. Since then CFSI has continued to produce, exhibit and distribute quality content for children – from feature films, shorts, animations to television episodes and documentaries.

Over the years some of the brightest talents of Indian Cinema – Mrinal Sen, Satyen Bose, Tapan Sinha, K. Abbas, Shyam Benegal, M S Sathyu, Sai Paranjpe, Budhhdhadeb Dasgupta, Santosh Sivan, Ram Mohan, Rituparno Ghosh, Pankaj Advani, to name a few have directed films for CFSI. They are joined by many other new and imaginative

filmmakers who have created some of the most delightful children films in the country.

In the past 60 years CFSI has whole-heartedly committed itself to making Children's Films having a library of more than 260 films in 10 languages for children. CFSI remains the prime Producer of children's films in South Asia.

CFSI also organizes film screenings across the country, reaching out to approximately four million children annually. Our marketing division, based in Mumbai with two branch offices in Chennai and Delhi, is engaged in the promotion of children's films through free exhibitions as well as through sales.

CFSI is committed to strengthening the children's film movement within India and promoting Indian produced children's films across the globe. CFSI also conducts a world renowned biennial International Children's Film Festival 'Golden Elephant'.

With a library of more than 260 films in 10 languages, Children's Film Society of India remains the prime Producer of children's films in South Asia



International Children's Film Festival India

International Children's Film Festival India (ICFFI), also popularly known as The Golden Elephant, is a biennial festival that strives to bring the most delightful and imaginative national and international children's cinema to young audiences in India. Outstanding features, shorts, live action and animation films are screened over seven days of festive celebrations, attended by more than one hundred thousand children. Hundreds of film professionals and eminent guests from across the world meet in Hyderabad, Telangana. Since 1979, CFSI has hosted 20 International children's film festivals.

The 20th edition of 'The Golden Elephant,' took place from November 8-14, 2017. It received a record of 1402 film entries from 109 countries, the largest ever in any edition of ICFFI.

The 21st edition of ICFFI will be held from 8th to 14th November, 2019.

SPOT INFORMATION:



+ 91 22 – 2352 2870

WEB SITE: www.cfsindia.org

EMAIL: festival@cfsindia.org;
marketing@cfsindia.org;

CEO: Mr. Prashant Pathrabe

FOCUS: To strengthen children's film movement in India.

ADDRESS:

Children's Film Society India,
8th Floor, Films Division Complex
24-Dr. G. Deshmukh Marg,
Mumbai-400 026 (India)

Directorate of Film Festivals

Directorate of Film Festivals was set up by the Government of India in 1973 to organize International and National Film Festivals within the country. DFF facilitates India's participation in Festivals abroad, arranges programmes of foreign films in India and Indian films abroad and holds the National Film Awards function.

As a vehicle of Cultural Exchange, DFF promotes International friendship, provides access to new trends in world Cinema, generates healthy competition and, in the process, helps to improve the standards of Indian Films.

DFF organizes and implements the following events and programmes to promote Indian cinema

- i. The National Film Awards and the Dadasaheb Phalke Award.
- ii. Organizing the annual International Film Festival of India (IFFI).
- iii. Participation in Cultural Exchange Programmes and organizing screening of

- iv. Indian films through our Missions abroad.
- iv. Selection of films for Indian Panorama.
- v. Participation in International Film Festivals abroad.
- vi. Organizing special film expositions such as retrospectives, Indian Panorama films screenings and National Awards winning films screening and theme based film festivals in different parts of the country.
- vii. Collection, preservation and documentation of prints of Indian Panorama films for non-commercial screenings.

These activities provide a unique platform for an exchange of ideas, culture and experiences between India and other countries in the field of cinema. It also provides a powerful platform for Indian cinema and opens up commercial opportunities for Indian films. Within the country, the latest trends in global cinema are made accessible to the general public, film industry and students.



SPOT INFORMATION: + 91 11 26499371

WEBSITE: www.dff.gov.in; **EMAIL:** dir.dff@nic.in;

Additional Director General: Chaitanya Prasad; **FOCUS:** National Film Awards and Dadasaheb Phalke Award, International Film Festival of India including India Panorama, Cultural Exchange Programme and Participation in Film Festivals in India and abroad.

ADDRESS: Directorate of Film Festivals, Ministry of Information & Broadcasting Government of India, Siri Fort Auditorium Complex, August Kranti Marg, New Delhi-110049

National Film Awards

The National Awards for films, which were started as an annual incentive by the Government of India, for the making of artistic, competent and meaningful films, have come a long way, to cover the entire national spectrum of Indian Cinema, to judge merit by the highest possible yardstick and to become the most coveted and prestigious awards in the country.

From 1954, when the very first awards for the films of 1953 were given to the present, there lies the more than six decades old story of an awards scheme, which is surely the most unique of its kind. The awards are given in three sections – Feature Films, Non-Feature Films and Best Writing on Cinema.

In no other country, has the State encouragement to good cinema been such a vast and monetarily rewarding form year after year. In turn, this has influenced and encouraged the making of creative, serious, cinematic and significant films over the years.

Every year, the best works as well as individual achievements stand out on the highest national level, for all to see. This itself provides a tremendous spur and initiative for better film making, by creating a desire to win recognition and also the substantial cash prizes going with it.

Another commendable aspect of the National Awards is to encourage good films in all languages which is a marathon task, considering that India makes films in some twenty languages and dialects. Similarly, awards for documentaries, whether short or full length, are given in different categories.

If we take a quick look-back at the decades which have rolled by, we find that the Awards, which were initially called “State Awards”, had started off in a small way, with two President’s Gold Medals, two certificates of merit and silver medals for a dozen regional films. For the first six years, it was the practice to give the Regional Best Award to the National Best Film itself. Later, a medal or certificate of merit was given to two or three films in each language.

Separate awards for artistes and technicians were instituted in 1968 for the films of 1967, Nargis Dutt and

Uttam Kumar being the first actress and actor to get them. For some time, these were called Urvashi and Bharat Awards but the names of the Awards were later changed.

In their aim and purpose, the National Awards have undergone several changes since their inception. In the early years, except for a rare case like Pather Panchali, the content seemed to be given more weightage than the form. But over time, with film-makers exploring different facets of the medium and enlightened cineastes being appointed on the Jury, this has changed enormously and now the form cum technique is considered as important as the content and thematic ideas.

National Awards aim at encouraging the production of films of aesthetic and technical excellence and social relevance contributing to the understanding and appreciation of cultures of different regions of the country in cinematic form and thereby also promoting integration and unity of the nation. The awards also aim at encouraging the study and appreciation of cinema as an art form and dissemination of information and critical appreciation of this art form through publication of books, articles, reviews etc.

The National Awards along with cinema’s highest honour, Dadasaheb Phalke award, are presented by the President of India in a solemn function in the presence of the Union Minister of Information and Broadcasting, Chairpersons of the three juries, representatives of Film Federation of India and Confederation of All India Cine Employees and senior official. Since the Awards for 2007, two live playback singing performances are also held during the ceremony.

In their 66th year now, the National Film Awards continue to underline cinematic excellence. The awards have over the years brought the best talent present in India Cinema to national limelight. In its over a half a century long history, the National Film Awards have nurtured numerous talent who are now national icons and also known internationally. The 66th National Film Awards for the year 2018 will be announced soon.

Celebrating 50 Years of International Film Festival of India (IFFI)

Greetings from International Film Festival of India!

International Film Festival of India, one of the most significant film festivals in Asia, is only Indian member of FIAPF and is classified as an "A" grade festival. IFFI started its journey in 1952, and since then, each passing year has motivated and encouraged us to achieve better in the next. In this fruitful and enriching continuity, IFFI is moving ahead to celebrate its Golden Jubilee year in 2019.

In the Land Of Festivals, India, we have learned that it is in the continuity and consistency of interactions, gatherings, trust and security that festivities tend to grow. With IFFI, Indian cinema interacted with the world cinema, beginning with participation of 23 countries in 1952, with nearly 70 countries in 2018. Growing in consistency with IFFI's motto; 'Vasudhaiva Kutumbakam'(The whole world is a family).

It is time now, to reflect on IFFI's 50 year journey. With interactions from all around the world, IFFI stands today as a confident body of knowledge, with great memories archived in its heart. It holds gleaming memories of global art, evolving on theatre screens and shadows of visionaries behind it. It is immensely fortunate therefore that the festival has, not just the joy of global cinema, but all of you to share it with.

IFFI is held in Goa, in the month of November. Goa holds an international identity among all coastal states of India, as a most popular destination for tourists for decades. As one of distinguished International Jury pointed out, he's associated to Goa, much before he was associated to films. As Goa has nurtured artists, Indian and global alike, IFFI has also contributed towards linking Indian and global cinema.

The festival also facilitates the meeting of evolving global film industry aiming to build sustainable ties amongst cultures, and consequently societies. 50th IFFI therefore also plans to create numerous co-production opportunities in various aspects of film production. Alongside IFFI, Indian Cinema has also expanded in more than 35 regional languages, 50th IFFI will also showcase this unprecedented growth. It is opportune that Government of India is also organizing a pavilion at Cannes, 2019, which will help IFFI reach out to more film enthusiasts. Share your suggestions at dir.dff@gmail.com or media.iffi2018@gmail.com. Looking forward to your suggestions to make the festival more inclusive and memorable.



The poster features a dark blue background with a repeating pattern of the IFFI logo. A diagonal film strip graphic runs from the top right to the bottom left, containing various photographs of festival events, including award ceremonies, group photos, and stage performances. In the top left corner is the Government of India emblem. In the top right corner are the IFFI logo (a peacock) and the logo of the Directorate of Film Festivals, Government of India.

50th
**INTERNATIONAL
FILM FESTIVAL
of INDIA, GOA**

The Oldest and One of the Most Prestigious
FILM FESTIVALS IN ASIA
AND THE BIGGEST CARNIVAL OF CINEMA IN INDIA

INTERNATIONAL
FILM FESTIVAL OF INDIA
invites you all to celebrate its
Grand Golden Jubilee Edition

**20TH - 28TH
NOVEMBER**
2019

Email : diff@gov.in, diff@gmail.com
Website : www.iffi.goa.org

Films Division

Films Division has actively worked in encouraging and promoting a culture of filmmaking in India that respects individual vision and social commitment

The Films Division of India was established in 1948 to articulate the energy of a newly independent nation. For more than six decades, the organization has relentlessly striven to maintain a record of the social, political and cultural imaginations and realities of the country on film. It has actively worked in encouraging and promoting a culture of filmmaking in India that respects individual vision and social commitment.

It is the main film-medium organization of the Government of India and is well equipped with trained film personnel, cameras, recording and editing facilities. This infrastructure is put to use to assist in-house as well as freelance filmmakers and producers.

In its archives, the Films Division of India holds more than 8000 titles on documentaries, short films and animation films.

Some of the films produced by Films Division are telecast on national / local television networks. Educational institutions and social organisations all over the country borrow films of Films Division from its branch office libraries maintained all over India. VCD/DVD of the films are sold to interested people, public and private institutions at nominal cost.

The External Publicity Division of Ministry of External Affairs, Govt. of India, distributes prints of selected films to Indian Missions abroad. The films are also commercially exploited on Royalty basis by supplying to overseas video /TV networks.

Films Division has 6 Distribution Branch Offices located in Bangalore, Kolkata, Hyderabad, Chennai (Madras), Thiruvananthapuram and Vijayawada, which cater to over thousands of cinema houses in the country with an audience of about ninety to hundred million per week. Films Division also supplies CDs to mobile units of the Directorate of Field Publicity and the Departments of Central as well as State Governments.

Films Division has experienced and trained technical and non-technical persons for filmmaking, right from script writing to distribution. It is well equipped with movie cameras, video cameras, sound recording and video equipment. It has digital video editing facilities with the latest and best available equipment in the world. These resources (including video editing) are available to outsiders also, on rental basis.



Mumbai International Film Festival

MIFF (Mumbai International Film Festival), organized by Films Division, is one of the most prestigious events in the documentary, short and animation genre at par with International Film Festivals like Leipzig, Berlin, Oberhausen, Cracow and Tampere, etc.

The first ever event was held in the year 1990. The biennial festival is conducted with the active collaboration of Government of Maharashtra and the Indian Documentary Producers' Association.

MIFF is an important platform for the documentary filmmakers to meet, interact and exchange ideas, as it attracts the best of films made all over the world. Many internationally renowned filmmakers like Nagisa Oshima, Werner Kobe, Krzysztof Zanussi, Peter Wintonik, etc., participated in the festival as jury/ participants.

On an average, more than 45-50 countries participate in every edition of the festival. MIFF honours a veteran documentary filmmaker with the Dr. V. Shantaram Lifetime Achievement Award. The 16th edition of MIFF will be held in January-February, 2020 in Mumbai.



SPOT INFORMATION:

+91 22 2351 3633/2351 2670

WEB: www.miff.in

EMAIL: publicity@filmsdivision.org

DG: Prashant Pathrabe

OBJECTIVE: : Promoting film culture in India

ADDRESS: Films Division, Ministry of Information & Broadcasting, Government of India, 24 – Dr. G. Deshmukh Marg, Mumbai-400026.

National Film Development Corporation

Incorporated in the year 1975, NFDC was formed by the Ministry of Information and Broadcasting, with the primary objective of promoting the Good Cinema Movement

NFDC has so far funded/produced over 300 films. These films, in various Indian languages, have been widely acclaimed and have won many national and international awards. Some of the landmark films of NFDC in the past include Gandhi (English) by Sir Richard Attenborough, Salaam Bombay (Hindi) by Mira Nair, Mirch Masala (Hindi) by Ketan Mehta, Jaane Bhi Do Yaaron (Hindi) by Kundan Shah, The Making Of The Mahatma (English/Hindi) by Shyam Benegal, Rudaali (Hindi) by Kalpana Lajmi, Ghare Bhaire (Bengali) by Satyajit Ray, That Girl in Yellow Boots (Hindi) by Anurag Kashyap, Shanghai (Hindi) by Dibakar Banerjee, Anhey Ghore Da Daan (Punjabi) by Gurvinder Singh, The Good Road (Gujarati) by Gyan Correa, The Lunch Box by Ritesh Batra etc.

NFDC encourages the good cinema movement across the multilingual cinemas of India by producing and co-producing feature films, script development, training facilities across the spectrum of filmmaking, promotion of films in markets abroad, and creation of platforms for greater interaction between Indian filmmakers and members of the international film fraternity through Film Bazaar organized by NFDC alongside the

International Film Festival of India in Goa since November, 2007.

With a view to promote and facilitate film shootings by foreign and domestic filmmakers in India, the Ministry of Information and Broadcasting has set up the Film Facilitation Office (FFO), which is housed in NFDC. Broadly, FFO would act as a facilitation point for film producers and assist them obtain requisite permissions, disseminate information on shooting locales as well as the facilities available with the Indian film industry for production/post production and work closely with State Governments in assisting them to set up similar facilities.

The distribution activity straddles various established and emerging formats for distribution and exhibition of films ranging from the conventional theatrical release to digital formats such as VoD thus making high quality cinema available at reasonable rates to Indian viewers.

NFDC also provides 360 degrees of integrated marketing solutions for government agencies and provides advertisements, documentaries, short films, TV series, web advertisements, radio series and thematic musical anthems



FILM BAZAAR INDIA (20 – 24 November 2019)

NFDC organises the Film Bazaar from the 20 - 24 November, every year at the Goa Marriott Resort. South Asia's global Film Market, the Film Bazaar is a platform exclusively created to encourage collaboration between the international and South Asian film fraternity.

The Bazaar is focused on discovering, supporting and showcasing South Asian content and talent, in the realm of filmmaking, production and distribution.

A converging point for film buyers and sellers from all over the world, the Bazaar also aims at facilitating the sales of world cinema in the South Asian Region.

Film Bazaar has evolved into a one-stop shop for filmmakers, producers, sales agents, distributors, film festival programmers and financiers from around the world; a marketplace that encourages collaboration between the South Asian and international film fraternities.

2018 saw over 1000 delegates from around 38 countries attend the event. The 13th

Edition of Film Bazaar will be held from 20-24 November 2019 at the Marriott Resort in Goa, India.

Email: director@filmbazaarindia.com

Website: www.filmbazaarindia.com



SPOT INFORMATION: +91 22662 88288

WEBSITE: <http://www.nfdcindia.com/>

EMAIL: nfdc@nfdcindia.com

MD: Ashok Kumar R Parmar

OBJECTIVE: Promote South Asian Cinema

ADDRESS:

National Film Development Corporation,
6th Floor, Discovery of
India Building,
Nehru Centre, Dr. Annie
Besant Road,
Worli, Mumbai 400 018,
Maharashtra.



National Film Archive of India

NFAI is the national custodian for preservation of audio visual heritage, it is committed to acquisition, preservation, restoration and dissemination of India's socio-cultural heritage

The Ministry of Information & Broadcasting has set up National Film Archive of India (NFAI) in 1964 with the primary objective of acquiring and preserving Indian cinematic heritage. This includes preservation of film and non-film material including but not limited to celluloid, stills, glass slides, posters, lobby cards, scripts and song booklets

Being the national custodian for preservation of audio visual heritage, NFAI is committed to acquisition, preservation, restoration and dissemination of India's socio-cultural heritage.

NFAI often collaborates with national and international institutes to not only promote Indian cinema but also to bring world cinema home in the form of film festivals, seminars and workshops.

OBJECTIVES

- Trace, Acquire and Preserve the National Cinematic Heritage as well as a representative collection of world cinema for posterity
- Classify and document data pertaining to films
- Undertake and encourage research on cinema
- Act as a center for the dissemination of film culture in the country
- Promote Indian cinema across the globe.

To visit National Film Archive of India's Website, go to <https://www.nfai.gov.in>



SPOT INFORMATION: +91-20-2565 2259

WEBSITE: www.nfai.gov.in

EMAIL: nfaipune@gmail.com

DIRECTOR: Prakash Magdum

OBJECTIVE: Acquire and preserve National Cinematic Heritage

ADDRESS: National Film Archive of India, Law College Road

Pune - 411 004

Film and Television Institute of India, Pune

Designed for a new generation storytellers, the Film and Television Institute of India is for visual and performing artists who share a passion for motion pictures and want to learn more

The Film and Television Institute of India is designed for a new generation of storytellers: visual and performing artists who share a passion for motion pictures and want to learn by making their own projects in a hands-on, intensive program. FTII students are not lost in large classes. As an explicit policy, we limit class size to make individual attention and interaction among students and instructors possible. All students are encouraged to meet faculty one-on-one for consultation throughout their course, creating an environment that promotes personal development and learning. In keeping with this philosophy, FTII takes pride in its open door policy of admission. Students from diverse backgrounds and from

all walks of life are welcome. This nurtures a supportive, positive atmosphere conducive to the level of collaboration required to do great work. Celebrated guest speakers from the film, television, and media industries frequently visit FTII to share their knowledge and experience with our students.

Learning to be a Director, Cinematographer, Editor, Sound Designer, Art Director, Actor, Screen Play Writer or Animator is not done "by mere numbers." It is done by hands-on experience, trial and error, feedback and correction, and questions and answers. Filmmaking demands the integration of many kinds of knowledge. It is the integration of knowledge that distinguishes FTII from many other film schools.



SPOT INFORMATION: +91-020-25580000/2580006

WEBSITE: <http://www.ftiindia.com/org>

EMAIL: filminst@gmail.com

DIRECTOR: Bhupendra Kainthola

OBJECTIVE: National Centre of Excellence

ADDRESS: Film and Television Institute of India, Law College Road,
Pune – 411 004

Satyajit Ray Film and Television Institute, Kolkata

A national centre of excellence which offers post graduate programmes in cinematic studies, the institute is named after legendary filmmaker Satyajit Ray

Named after the legendary film maestro Satyajit Ray, the Institute has emerged as a national center of excellence which offers post-graduate program in Cinematic studies.

SRFTI has succeeded in articulating and disseminating classical and contemporary theories of praxis for the creative minds to leap into the world of professional practice: be it mainstream, parallel, art-house, experimental or non-fiction narratives. The Institute has crossed many mile stones towards a new paradigm of the art and craft of Film making.....

Our alumni have been winning accolades regularly through their mastery over film-making. They have been trendsetters, changing the course of film-making through the fusion of thought, craft and entrepreneurial abilities. By proving their mettle as dedicated professionals, they have increased the acceptability of current

students in the complex and competitive world of film-making.

With state-of-the art facilities, SRFTI provides a creative ambiance to inspire the budding film makers with an innovative language of artistic expression.

And their contribution builds the blocks for better Cinema. SRFTI is a member of CILECT, international Association of Film and Television Schools (Centre International de Liaison des Ecoles de Cinéma et de Télévision).

Our student's films winning national and international awards and selections at the most prestigious film festivals of the world is a regular feature at SRFTI's achievement graph.

Here creative energies fuse with cinematic craft to transform ideas into life!



SPOT INFORMATION: +91-033-24328355/8356/9300

WEBSITE: www.srfti.ac.in

EMAIL: director@srfti.ac.in

DIRECTOR: Dr. Debamitra Mitra

OBJECTIVE: National Centre of Excellence

ADDRESS: Satyajit Ray Film & Television Institute, E.M.Byepass Road, P.O. Panchasayar, Kolkata-700094

CO-PRODUCTION AGREEMENTS

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BANGLADESH

AUDIO-VISUAL CO-PRODUCTION AGREEMENT BETWEEN THE REPUBLIC OF INDIA AND THE PEOPLE'S REPUBLIC OF BANGLADESH



Government of The Republic of India and the Government of the People's Republic of Bangladesh (hereinafter referred to as the "the Parties")

SEEKING to improve cooperation between the two countries in the audiovisual field and aware of the contribution which co-production can make to the development of the audiovisual industry.

DESIROUS of promoting and facilitating the co-production of films between the two countries, and the development of their cultural and economic exchanges and immediate Co-Production of a "Documentary Film on Bangladesh Liberation War in 1971".

CONVINCED that these exchanges shall contribute to improving relation and economic exchanges between the two countries

HAVE AGREED AS FOLLOWS –

ARTICLE 1

Definitions

In this Agreement, unless the Agreement otherwise requires –

1. A co-production is a film including feature film, documentary, and animation film irrespective of length, for exploitations in cinemas, televisions or any other forms of distributions, jointly invested in and produced by co-producers made in accordance with the terms of recognition given by the competent authorities of India and Bangladesh under this Agreement. New forms of audio-visual production shall be included in the present Agreement by exchange of notes between the Parties.
2. "Competent Authorities" shall be
 - (i) On behalf of the Government of the Republic of India, Ministry of Information and Broadcasting; and
 - (ii) On behalf of the Government of the People's Republic of Bangladesh, Ministry of Information.
3. The term "Co-producer" means a person who is a citizen of the Republic of India or the People's Republic of Bangladesh, or a legal entity based in the territory of

either country who is authorized to enter into co-production contracts with a view to organising, carrying out and co-financing film production;

ARTICLE 2

Recognition as a National Film and Entitlement to Benefits

1. A co-production film shall be fully entitled to all the benefits which are or may be accorded to national films by each of the Parties under their respective national laws.
2. These films shall be entitled to claim all state support and benefits available to the film and video industries and the privileges granted by the provisions in force in the respective countries.

ARTICLE 3

Temporary Entry into the Country

1. Each Party shall permit, in accordance with their respective legislation(s), temporary import and export of any equipment necessary for the production of an approved audio-visual co-production.
2. Each Party shall permit any person employed in the making of promotion of an approved co-production to enter and remain in the co-producing countries, as the case may be, during the making or promotion of the film, subject to the requirement that they comply with the respective country's legislation relating to entry, residence and employment.

ARTICLE 4

Participants

1. The persons participating in the production of a film shall fulfill the following requirements –
 - a. As regards the Republic of India, they shall be –
 - (i) Nationals/Citizens of the Republic of India or
 - (ii) (ii) entities which are established and/or incorporated in India

- b. As regards the People's Republic of Bangladesh, they shall be –
 - (i) (i) Nationals/Citizens of the People's Republic of Bangladesh or
 - (ii) (ii) entities which are established and/or incorporated in Bangladesh.

2. Participants in the co-production as defined in sub paragraphs (a) and (b) of 1 must at all times throughout the production retain their national status, and may not acquire or lose such status at any point during the course of production activity.
3. Should the film so require, the participation of professionals who are not citizens of any of the co-producing countries may be permitted, but only in exceptional circumstances, and subject to the approval of the competent authorities of both the countries.

ARTICLE 5

Contribution

Notwithstanding the provisions of this Agreement and in the interest of bilateral co-productions, even those films which are produced in one of the two countries and where the minority contribution is limited to financial investment, may be granted co-production status according to the co-production agreement. In such a case, the minority contribution may not be less than 20% (twenty per cent) of the final total cost of the film.

ARTICLE 6

Conditions for obtaining Co-production status

1. Co-productions shall require, prior to the commencement of shooting, approval of the Competent Authorities of both countries.
2. Approvals granted under their respective national laws, shall be in writing and shall specify the conditions under which the approval is granted. None of the co-producers shall be linked by common management partnership or control, save to the extent that such links are inherent in the making of the Audiovisual Co-production itself.

3. In considering proposals for the making of an Audiovisual Co-production, both Competent Authorities shall apply the rules and principles set out in this Agreement as well as in its Annexure, with due regard to their respective policies and guidelines.
4. The Annexure shall also include rules of procedures on –
 - a. the granting of approvals of an application for Approved Co-production status;
 - b. the withdrawal of Approved Co-production status;
 - c. any other matters that the Parties consider desirable.
5. The Annexure shall include provision as to the criteria for measuring mutual benefits.
6. The Annexure shall come into force as soon as the Parties have notified each other of the completion of their respective legal and constitutional procedures.
7. In determining an application made to it, a Competent Authority shall apply these requirements in accordance with guidelines published by the Competent Authority under this Article.
8. Each Competent Authority may from time to time publish guidelines consisting of such information and advice as it considers appropriate with respect to –
 - a. how applications are to be made to the Competent Authority; and
 - b. the operation and interpretation of this Agreement
9. Such guidelines shall, in particular, set out –
 - a. how the Competent Authority proposes to make decisions on applications for the grant of Approved Co-production status, and
 - b. factors it will take into account while exercising any discretion conferred on it by this Agreement.
10. Nothing in this Agreement binds the competent authorities in the territories of

the Parties to permit the public exhibition of a film, which has been granted Approved Co-production status.

ARTICLE 7

Film Negatives and Languages

1. The original soundtrack of each Audiovisual Co-production shall be made in Hindi, or Bangla, or in any other Indian language or dialect, or in English or in any combination of those permitted languages. Dialogue in other languages may be included in the Audiovisual Co-production, as the script requires.
2. The dubbing or subtitling into one of the permitted languages of the Republic of India or Bangla shall be carried out in the Republic of India, or in the People's Republic of Bangladesh. Any departure from this principle must be approved by the competent authorities.

ARTICLE 8

Minority and majority contribution in the case of multilateral co-productions

Subject to the specific conditions and limits laid down in laws and regulations in force in the Parties, in the case of multilateral co-productions, the minority contribution may not be less than 10% (ten per cent) and the majority contribution may not exceed 70% (seventy per cent) of the total cost of the film.

ARTICLE 9

Balanced contribution

1. A general balance should be maintained with regard to both the artistic and technical personnel, including the cast, and with regard to the financial investment and facilities (studios, laboratories, and postproduction).
2. The Joint Commission, established in terms of this Co-production Agreement, shall carry out a review to see whether this balance has been maintained and, if this is not the case, shall take measures, which it considers necessary in order to re-establish such a balance.

ARTICLE 10

Joint Commission

1. The Joint Commission shall comprise representatives from Governments of both Parties and from the film industry of both Parties.
2. The role of the Joint Commission shall be to supervise and review the implementation and operation of this Agreement and to make any proposals considered necessary to improve the implementation of the Agreement.
3. The Joint Commission shall be convened, whether by meeting or otherwise, at the request of either of the Parties within three months of such a request.

ARTICLE 11

Entry in International Film Festivals

1. The majority co-producer shall normally enter co-produced films in international festivals as a co-production.
2. Films produced on the basis of equal contributions shall be entered as a film of the country of which the director is a national, provided that the director is not from a third country in which case the film shall be submitted as a film of the country of which the lead actor is a national, subject to the agreement of the competent authorities of both Parties.

ARTICLE 12

Credits

A co-production film and the promotional materials associated with it shall include either a credit title indicating that the film is "an official Indian-Bangladesh Co-production" or "an official Bangladesh- Indian Co-production".

ARTICLE 13

Amendment

This Co-production Agreement may be amended by the mutual written consent of the Parties through the exchange of notes between the Parties through the diplomatic channel.

ARTICLE 14

Settlement of Disputes

Any dispute arising out of the interpretation or implementation of this Agreement shall be settled consensually through consultation and negotiation between the Parties.

ARTICLE 15

Entry into Force, Duration and Termination of the Agreement

1. The present Agreement shall come into effect from the date of its signature and shall continue to be in force for 5 years, unless either Party terminates the present Agreement by giving a written notice of its intention to terminate it to the other Party at least six (6) months in advance and may be renewable with the consent of both parties.
2. Termination of the present Agreement shall not affect the implementation of the projects, which are already in progress under the present Agreement and shall be continued in accordance with the terms and conditions of the Agreement.
3. The Annexure of this Agreement shall be an integral part of this Agreement.
4. IN WITNESS WHEREOF, the undersigned being duly authorized thereto, by their respective Governments, have signed this Agreement.

Done at New Delhi on this 8th day of April 2017 in two originals in the English language.

For the Republic of India For the People's Republic of Bangladesh
Foreign Secretary
Secretary, Ministry of Information

ANNEXURE

Procedures

General Provisions

Applications for any benefits under this Agreement in aid of any co-production must be submitted simultaneously to the Competent Authorities at least sixty (60) days before filming begins. The Competent Authorities of

the country of which the majority co-producer or another co-producer indicated by the co-producers is a citizen shall convey their decision to the Competent Authorities of the other country within thirty (30) days of the submission of the complete documentation listed below. Again within thirty (30) days, the Competent Authorities of the other country shall convey their decision to the Competent Authorities of the first country and to the co-producer appointed by the co-producers.

Applications should be supported by the following documents in the official language of both countries –

1. Final version of the script.
 2. Evidence of the lawful acquisition of the copyright necessary to a given co-production,
 3. A signed copy of a co-production contract concluded between co-producers, which should contain –
 - a. The title of the co-production,
 - b. The name of the author of the screenplay or of the person who adapted the screenplay, if it is based on literary sources,
 - c. The name of the director,
 - d. A synopsis,
 - e. A budget plan,
 - f. A financial plan, stating the financial input of the co-producers,
 - g. A clause defining the division of revenues and markets,
 - h. A clause setting forth a share in the copyright in proportion to the input of individual co-producers, as per intellectual property (IP) right laws.
 - i. A clause describing what to do if the budget is exceeded,
 - j. A clause describing the measures to be taken if one of the co-producers does not discharge its obligations,
 - k. A clause setting forth the rules governing financial settlements if any co-producer fails to provide the financial contribution agreed upon in the co-production contract,
 - l. A clause confirming that the acceptance of a co-production does not imply any production will be distributed in the Parties,
 - m. A clause obligating the majority co-producer to take out an insurance policy providing cover at least against "all production risks" and "all production risks connected with original materials."
 - n. The date on which filming commences.
 - o. Release of the Co-production film must be done on the same date in the contracting countries.
4. The distribution agreement, if such an agreement has already been concluded,
 5. A detailed budget, showing the expenditures to be incurred by the co-producers in each country.
 6. A single account for each co-produced film must be maintained to handle all financial issues including repatriation of the revenue or proceeds generated.
 7. Remuneration of the technical persons should be equal and non-discriminatory.

IMPORTANT PROVISIONS FOR INDIAN PARTY

In addition, an application addressed to the Indian Ministry of Information and Broadcasting (MIB), should be accompanied by four copies of the screenplay and film synopsis together with a processing fee of US\$ 225 payable to Pay & Accounts Officer, Ministry of Information & Broadcasting or for the amount as may be revised from time to time.

If the film is to be shot wholly or partly in the Republic of India, the co-producers must provide the Indian Embassy in the Republic

of Bangladesh and Ministry of Information & Broadcasting with the following information –

1. Details of any non-Indian members of the film crew – names, passport numbers and expiry dates, country which issued the passport, nationality, permanent and temporary address.
2. An accurate description of the shooting locations and the film crew's travel plans.
3. A description of the cinematographic equipment and quantity of film to be brought in to the Republic of India temporarily.

Within three weeks of receipt of the required set of documents, the Ministry of Information & Broadcasting will send the appropriate filming permit to all co-producers and the Competent Authorities in the other country. A longer period for issuing the filming permit may be required if filming is to take place in some restricted areas. Permission to film in the Republic of India may be dependent upon the following conditions –

1. Permission from a person or his legal heir who is to be portrayed in the film; a copy of the permission should be attached to the screenplay.
2. If it is necessary to obtain assistance from the Ministry of Defence, Ministry of Culture, etc. separate agreements may have to be concluded with these Ministries. Requests for such assistance may be submitted via the Ministry of Information & Broadcasting.
3. Each film for whose production the assistance of the Armed Forces has been obtained must be presented to the Ministry of Defence in order to obtain permission for its distribution.
4. In particular cases, a film may have to be presented to a representative of the Government of the Republic of India or to the Indian Embassy in the People's Republic of Bangladesh before it can be shown anywhere in the world. Also in particular cases, a liaison officer may be assigned to a film crew – at the expense of the Government of the Republic of India.

IMPORTANT PROVISIONS FOR BANGLADESH PARTY

In addition, an application addressed to the Ministry of Information, Government of the People's Republic of Bangladesh should be accompanied by four copies of the screenplay and film synopsis together with a processing fee of US\$ 225 payable to relevant Officer in the Ministry of Information or for the amount as may be revised from time to time.

If the film is to be shot wholly or partly in the People's Republic of Bangladesh, the co-producers must provide the Bangladesh High Commission in India and Ministry of Information with the following information –

1. Details of any non-Bangladeshi members of the film crew – names, passport numbers and expiry dates, country which issued the passport, nationality, permanent and temporary address.
2. An accurate description of the shooting locations and the film crew's travel plans.
3. A description of the cinematographic equipment and quantity of film to be brought in to the People's Republic of Bangladesh temporarily.

Within three weeks of receipt of the required set of documents, the Ministry of Information will send the appropriate filming permit to all co-producers and the Competent Authorities in the other country. A longer period for issuing the filming permit may be required if filming is to take place in some restricted areas.

Permission to film in the People's Republic of Bangladesh may be dependent upon the following conditions –

1. Permission from a person or his legal heir who is to be portrayed in the film; a copy of the permission should be attached to the screenplay.
2. If it is necessary to obtain assistance from the Ministry of Defence, Ministry of Culture, Ministry of Commerce, Ministry of Home Affairs etc. separate agreements may

have to be concluded with these Ministries. Requests for such assistance may be submitted via the Ministry of Information.

3. Each film for whose production the assistance of the Armed Forces has been obtained must be presented to the Ministry of Defence in order to obtain permission for its distribution.
4. In particular cases, a film may have to be presented to a representative of the Government of the People's Republic of Bangladesh or to the Bangladesh High Commission in the Republic of India before it can be shown anywhere in the world. Also in particular cases, a liaison officer may be assigned to a film crew – at the expense of the Government of the People's Republic of Bangladesh.

CONCLUDING PROVISIONS

The Competent Authorities may ask for any additional documents or information which they consider essential in order to consider an application for a co-production.

The final screenplay (with script) should be presented to the Competent Authorities prior to the start of filming.

Amendments, including a change of co-producer, may be made to the original co-production contract. However, any amendments must be submitted to the Competent Authorities for approval before the co-production is completed. A change of co-producer is permissible only in exceptional circumstances, and for reasons considered by the Competent Authorities to be satisfactory. The Competent Authorities shall inform each other of the decisions they have reached.

BRAZIL

AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF INDIA AND THE GOVERNMENT OF THE FEDERATIVE REPUBLIC OF BRAZIL ON AUDIO VISUAL CO-PRODUCTIONS.



The Government of the Republic of India and the Government of the Federative Republic of Brazil (hereinafter referred to as "the Contracting Parties")

Seeking to enhance co-operation between their two countries in the audio-visual area;

Desirous of expanding and facilitating the Co-Production of audio-visual works, which may be conducive to the development of

the film and audio-visual industries of both countries and to the expansion of cultural and economic exchanges between them;

Convinced that these exchanges will contribute to the enhancement of relations between the two countries;

Have agreed as follows:

Have agreed as follows:

ARTICLE 1

Definitions

For the purposes of this Agreement

1. "Audiovisual Co-Production" means an audiovisual work jointly invested in and produced by one or more Brazilian Co-producers and one or more Indian Co-producers under a project approved by both Competent Authorities.

2. "Audiovisual Work" means any record of a sequence of related images, irrespective of length, which is intended to be made visible as a moving image through the use of devices, regardless of the medium of initial or subsequent fixation, and for which there is an expectation for public exhibition. It includes films and video recordings, animation and documentary productions for exploitation in theatres, on television, DVD or by any other form of distribution. New forms of audiovisual production shall be included in the present agreement by exchange of Notes between the Contracting Parties.

3. "Co-producer" shall be:

- a. As regards the Republic of India:
 - (i) Nationals/citizens of the Republic of India;
 - (ii) Permanent residents of India; and
 - (iii) Entities which are established and/or incorporated in India.

- b. As regards the Federative Republic of Brazil:
 - (i) Nationals/citizens of the Federative Republic of Brazil;
 - (ii) Permanent residents of Brazil; and
 - (iii) Entities which are established and/or incorporated in Brazil.
4. "Competent Authority" means:
 - a. On behalf of the Federative Republic of Brazil, the Ministry of Culture; and
 - b. On behalf of the Republic of India, the Ministry of Information and Broadcasting.

ARTICLE 2

Benefits

1. An Audiovisual Co-Production shall be treated as a national Audiovisual Work by both Contracting Parties and, therefore, shall be fully entitled to all the benefits which are or may be accorded to national audiovisual works by each of the Contracting Parties under their respective national laws.
2. Any benefits available in Brazil may only be accorded to a Brazilian Co-producer.
3. Any benefits available in India may only be accorded to an Indian Co-producer.
4. The sharing of expenses and revenues shall be as mutually decided by the Co-producers.

ARTICLE 3

Approval of Projects

1. Audiovisual Co-Productions shall require, prior to the commencement of shooting, approval of both the Competent Authorities.
2. Approvals are granted under their respective national laws, shall be in writing and shall specify the conditions upon which the approval is granted. None of the Co-producers shall be linked by common management, ownership or control, save to the extent that such links are inherent in the making of the Audiovisual Co-Production itself.

3. In considering proposals for the making of an Audiovisual Co-Production, both Competent Authorities shall apply the rules and principles set out in this Agreement as well as in its Annex, with due regard for their respective policies and guidelines.

ARTICLE 4

Contributions

1. For each Audiovisual Co-Production:
 - a. The performing, technical, craft and creative participation of the Co-producers; and
 - b. The production expenditure of the Co-producer in the Republic of India or in the Federative Republic of Brazil shall be in reasonable proportion to their respective financial contributions and as mutually decided by both the Co-producers.
2. Both the financial contribution, and the managerial, performing, technical, craft and creative participation of each Co-producer shall account for at least 20% (twenty per cent) of the total budget of the Audiovisual Co-Production.
3. Notwithstanding the contribution and participation rules set out in paragraphs 1 and 2 of this Article, in exceptional cases both Competent Authorities may approve Audiovisual Co-Productions where:
 - a. The contribution by one Co-producer is limited to the provision of finance only, in which case the proposed finance-only contribution shall be 20% (twenty per cent) or more of the total budget of the Audiovisual Co-Production; or
 - a. Despite falling outside the contribution rules, the Competent Authorities consider that the project would further the objectives of this Agreement and should be approved accordingly.
4. Subject to the specific conditions and limits laid down in laws and regulations in force in the Contracting Parties, in the case of

multilateral Co-Productions the minority contribution may not be less than 10% (ten per cent), and the majority contribution may not exceed 70% (seventy per cent) of the total cost of the Audiovisual Work.

ARTICLE 5

Third Country Co-Productions

1. Where either the Republic of India or the Federative Republic of Brazil maintains with a third country an Audiovisual Co-Production agreement, the Competent Authorities may approve a project for an Audiovisual Co-Production under this Agreement that is to be made in conjunction with a Co-producer from that third country.
2. Approvals under this Article shall be limited to proposals in which the contribution of the third country Co-producer is no greater than the lesser of the individual contributions of the Brazilian and Indian Co-producers.

ARTICLE 6

Participants

1. The screenwriters, the director, actors and other artistic and technical personnel participating in an Audiovisual Co-Production shall be:
 - a. As regards the Republic of India,
 - (i) Nationals/citizens of Republic of India; and
 - (ii) Permanent residents of India.
 - b. As regards the Federative Republic of Brazil,
 - (i) Nationals/citizens of the Federative Republic of Brazil; and
 - (ii) permanent residents of Brazil.
 - c. In cases in which there is a third Co-producer,
 - (i) Nationals/citizens of the third Co-producer's country; and
 - (ii) Permanent residents of the third Co-producer's country.
2. Participants in an Audiovisual Co-Production as defined in this Article must at all times throughout the production retain their

national status, and may not acquire or lose such status at any point during the course of production activity.

3. In exceptional cases, both Competent Authorities may approve Audiovisual Works
 - a. where script or financing dictate the engagement of performers from other countries; and
 - b. where artistic or financing reasons dictate the engagement of technical personnel from other countries.

ARTICLE 7

Negatives, First-Release Print and Languages

1. At least one negative and one duplicate negative shall be made of all Audiovisual Co-Productions. Each Co-producer shall be entitled to make a further duplicate or prints there from. Each Co-producer shall also be entitled to use the original negative in accordance with the conditions agreed upon between the Co-producers themselves. The storage of the original negative shall be as mutually decided by the Co-producers.
2. Audiovisual Co-Productions shall be made and processed up to the manufacture of the first release print in the Republic of India or in the Federative Republic of Brazil or, when there is a third Co-producer, in that third Co-producer's country.
3. The original soundtrack of each Audiovisual Co-Production shall be made in Hindi, or any other Indian language or dialect, or in English or Portuguese, or in any combination of those permitted languages. Dialogue in other languages may be included in the Audiovisual Co-Production, as the script requires.
4. The dubbing or subtitling into one of the permitted languages of the Republic of India or into Portuguese shall be carried out in the Republic of India or in the Federative Republic of Brazil. Any departure from this principle must be approved by the Competent Authorities.

ARTICLE 8

International Festivals

1. The majority Co-producer shall normally enter Audiovisual Co-Productions in international festivals.
2. Audiovisual works produced on the basis of equal contributions shall be entered as an Audiovisual Work of the country which the director is from.

ARTICLE 9

Location Shooting

1. The Competent Authorities may approve location shooting in a country other than those of the participating Co-producers.
2. Notwithstanding Article 6, where location shooting is approved in accordance with the present Article, citizens of the country in which location shooting takes place may be employed as crowd artists, in small roles, or as additional employees whose services are necessary for the location work to be undertaken.

ARTICLE 10

Credits

An Audiovisual Co-Production shall include a title, in the initial credits, indicating that the Audiovisual Work is an "Official Indian – Brazilian Co-Production" or an "Official Brazilian – Indian Co-Production". The promotional material associated with the audiovisual work shall likewise include a credit reflecting the participation of the Republic of India, the Federative Republic of Brazil and, when relevant, the country of a third Co-producer.

ARTICLE 11

Temporary Entry into the Country

1. For approved Audiovisual Co-Productions, each Contracting Party shall facilitate, in accordance with the domestic law in force in its country:
 - a. Entry into and temporary residence in its territory for technical and artistic personnel of the other Contracting Party;

- b. The import into and export from its territory of technical and other filmmaking equipment and materials by producers of the other Contracting Party; and
 - c. The transfer of funds destined for payments related to the audio-visual Co-Productions.
2. These dispositions also apply to third parties, approved under Article 5 of the present agreement.

ARTICLE 12

Joint Commission

1. A Joint Commission shall be established comprising representatives of the Competent Authorities from both Contracting Parties.
2. The role of the Joint Commission shall be to evaluate the implementation and operation of this Agreement and to make any proposals considered necessary to improve the effect of the Agreement.
3. The Joint Commission shall be convened, whether by meeting or otherwise, at the request of either of the Contracting Parties within six months of such a request.

ARTICLE 13

Entry into Force

1. This Agreement shall enter into force on the date of the second notification between the Contracting Parties, through diplomatic channels, conveying that the requirements for the entry into force of this Agreement have been satisfied.
2. This Agreement including the Annex, which forms an integral part of this Agreement, shall remain in force for an unlimited period of time, unless terminated in terms of paragraph 3 of this Article.
3. Either Contracting Party may terminate this Agreement by giving six months' written notice in advance of such intention to the other Contracting Party through the diplomatic channel.
4. Termination of this Agreement shall have

no effect on the completion of Audiovisual Co-Productions approved prior to its termination.

ARTICLE 14

Permission for Public Exhibition

1. Permission for public exhibition will be in accordance with local laws in both India and Brazil.
2. The approval of Co-Production status under this Agreement will not mean a commitment to permit public exhibition of the Audiovisual Co-Production.

ARTICLE 15

Amendment

1. This Agreement may be amended by mutual consent of the Contracting Parties through the exchange of notes between the Contracting Parties through diplomatic channel.

ARTICLE 16

Dispute Resolution

Any dispute between the Contracting Parties arising out of the interpretation or implementation of this Agreement shall be settled consensually through consultation and negotiation only.

DONE at New Delhi, on the of June, 2007, in two originals in Hindi, Portuguese, and English, each version being equally authentic. In case of any divergence of interpretation, the English text shall prevail.

For the Government of
Republic of INDIA

For the Government of Federative
Republic of BRAZIL

Annexure to Agreement between the Government of the Republic of India and the Government of the Federative Republic of Brazil on Audio Visual Co-Productions (Rules of procedure for applications for approval of Co-Production status under this agreement)

ANNEX

1. Applications for qualification of an Audiovisual Work for Co-Production benefits under this Agreement must be made simultaneously to both Competent Authorities at least 60 (sixty) days before shooting begins.
2. The Competent Authority of one of the Contracting Parties shall communicate their decision to the other Competent Authority within thirty (30) days of the submission of the complete documentation.
3. The approval process under Article 3 of this Agreement shall comprise of approval prior to commencement of shooting of the Audiovisual Work.
4. Documentation submitted in support of an application shall consist of the following items, drafted in English in the case of India and in Portuguese in the case of Brazil:
 - a. The final script and synopsis.
 - b. Documentary proof of having legally acquired the copyright to produce and exploit the Audiovisual Work.
 - c. A copy of the Co-Production contract signed by the Co-producers. The contract shall include:
 - (i) The title of the Co-Production;
 - (ii) The name of the original script writer or that of the adaptor if it is drawn from a literary source; necessary permission for adapting the literary work into a film from the author/legal heirs shall be attached;
 - (iii) The name of the director (a substitution clause is permitted to provide for his/her replacement if necessary);
 - (iv) The budget, identifying the expenses to be incurred by each Co-producer;
 - (v) The financing plan;
 - (vi) A clause establishing the sharing of revenues, markets, media or a combination of these;

- (vii) A clause detailing the respective shares of the Co-producers in any over expenditure; the minority Co-producer's share may be limited to a lower percentage or to a fixed amount, provided that the minimum proportion permitted under Article 4 of the Agreement is respected;
 - (viii) A clause recognizing that admission to benefits under this Agreement does not constitute a commitment that governmental authorities in India will grant a license to permit public exhibition of the Audiovisual Work;
 - (ix) A clause prescribing the measures to be taken where:
 1. After full consideration of the case, the Competent Authorities in either country refuse to grant the benefits applied for;
 2. Either one or the other Contracting Party fails to fulfil its commitments.
 3. The period when shooting is to begin;
 4. A clause stating that the majority Co-producer shall take out an insurance policy covering at least "all production risks" and "all original material production risks"; and
5. A clause providing for the sharing of the ownership of copyright on a basis that it is proportionate to the respective contributions of the Co-producers.
 5. The distribution contract, if it has already been signed, or a draft if it has yet to be concluded.
 6. A list of the creative and technical personnel indicating their nationalities.
 7. The production schedule.
 8. Final shooting script.
 9. The Competent Authorities can demand any further documents and all other additional information deemed necessary.
 10. Amendments, including the replacement of a Co-producer, may be made in the original contract, but they must be submitted for approval by the Competent Authorities before the Audiovisual Co-Production is finished. The replacement of a Co-producer may be allowed only in exceptional cases and for reasons satisfactory to the Competent Authorities.

CANADA

AUDIOVISUAL CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF INDIA AND THE GOVERNMENT OF CANADA.



The Government of the Republic of India and the Government of Canada (the "parties"),

Recognizing that quality audiovisual co-productions contribute to the vitality of the audiovisual industries of the Parties and to the development of their economic and cultural exchanges;

Appreciating that cultural diversity is nurtured by ongoing exchanges and interaction between cultures and that it is strengthened by the free flow of ideas;

Recalling that, in pursuit of international cooperation, the UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expressions, done at Paris on October 20, 2005, encourages the conclusion of co-production agreements as a means to promote international cooperation;

Agreeing that these exchanges will enhance relations between the Parties;

Recognizing that these objectives may be achieved by granting domestic benefits to qualified audiovisual co-productions; **Have agreed as follows:**

ARTICLE 1 - DEFINITIONS

For the purposes of this Agreement:

- (a) "administrative authority" means, for each Party, the authority which administers the application of this Agreement;
- (b) "audiovisual" means film, television, and video projects made on any production support, existing or future, for any distribution platform intended for viewing;
- (c) "Canadian elements" are expenditures made in Canada by the Canadian producer or expenditures on Canadian creative and technical personnel made in other States by the Canadian producer in the course of the production of a work;
- (d) "competent authority" means, for each Party, the delegated authority responsible for the negotiation and implementation of this Agreement;
- (e) "distribution or broadcasting" means the public exhibition or showing of an audiovisual work;
- (f) "Indian elements" are expenditures made in

India by the Indian producer or expenditures on Indian creative and technical personnel made in other States by the Indian producer in the course of the production of a work;

- (g) "national" means a natural or legal person having a legal relationship which connects that person to a State and which confers to that person, under the law of that State, the right to benefit from the application of the relevant provisions of this Agreement;
- (h) "non-party" means a State which does not have a coproduction Agreement or memorandum of Understanding with either Party;
- (i) "producer" means a national managing the production of a work;
- (j) "third-country" means a State which has a co-production Agreement or memorandum of Understanding with at least one of the Parties;
- (k) "work" means an eligible audiovisual work to be subsequently recognized as an official coproduction by each Party and includes every version thereof.

ARTICLE 2 - GENERAL CONDITIONS

1. A Party shall treat every work as its own production, and to that extent, make it eligible for the same benefits as those available to its audiovisual industries.
2. Each Party shall grant the benefits referred to in paragraph 1 to the producers of a work who are its own nationals.
3. Each Party shall strive to achieve overall balance on the financing of works coproduced over a period of five years.

ARTICLE 3 - PARTICIPATING PRODUCERS

1. A work shall be jointly produced by producers of both Parties.
2. In addition to producers of Canada and India, third-country producers may also participate in a work.

ARTICLE 4 - PROPORTIONALITY

1. The share of work expenditures spent

on Canadian elements and on Indian elements respectively shall be in reasonable proportion to the producers' respective financial contribution.

2. The administrative authorities may, by mutual consent in writing, recommend exemptions from paragraph 1, notably for storyline and creative purposes.

ARTICLE 5 - NATIONALITY OF PARTICIPANTS

1. Subject to paragraph 2, a participant in a work shall be a national of one of the Parties.
2. The administrative authorities may by mutual consent in writing grant exemptions from paragraph 1 notably to allow third-country nationals or non-party nationals to participate in a work for storyline, creative, or production purposes.

ARTICLE 6 - TEMPORARY ENTRY AND RESIDENCE

Subject to the Parties' respective legislation and regulations, the Parties shall facilitate the following:

- (a) The temporary entry into and residence in their respective territories of the creative and technical personnel and the performers engaged by the producer of the other Party for the purposes of the work;
- (b) The temporary entry and re-export of any equipment necessary for the purposes of the work.

ARTICLE 7 - COPYRIGHT

The Parties shall ensure that the sharing of copyright and revenues between the producers is, in principle, proportional to their respective financial contribution in accordance with the respective requirements of the Parties.

ARTICLE 8 - DISTRIBUTION

1. Each Party shall verify that its producer demonstrates the existence of a distribution or broadcasting commitment in each other's territory and, if third-country producers are involved in the work, in the territory of each of the third country producers.

2. The administrative authorities may by mutual consent in writing, accept an alternative distribution commitment in lieu of the commitment described in paragraph 1, provided that the producers of a work demonstrate that this alternative commitment exists.

ARTICLE 9 - MATERIAL CHANGES

Each Party shall ensure that its producer promptly advises its administrative authority of any material change to a work that may affect its qualification for benefits under this Agreement.

ARTICLE 10 - COMMUNICATION

Each competent authority shall promptly advise the other of any amendment or judicial interpretation of domestic law that may affect benefits available under this Agreement.

ARTICLE 11 - STATUS OF ANNEX

1. The Annex to this Agreement is for administrative purposes and is not part of this Agreement.
2. The Annex may be modified by the competent authorities by mutual consent in writing, provided that the modifications do not conflict with this Agreement.

ARTICLE 12 - MEETINGS AND AMENDMENTS

1. Meetings will be held as needed between representatives of the competent authority of each Party, to discuss and review the terms of this Agreement.
2. The Parties may amend this Agreement by mutual consent in writing. The amendments shall enter into force on the date of the last written notification that domestic procedures necessary for the entry into force have been completed by the Parties.

ARTICLE 13 - TRANSITIONAL PROVISION

A Party shall not discontinue benefits conferred on a work pursuant to this Agreement for a

period of two years following the termination of this Agreement.

ARTICLE 14 - SETTLEMENT OF DISPUTES

Any dispute arising out of the interpretation, application or implementation of any provisions of this Agreement shall be settled consensually through consultation and negotiation between the Parties.

ARTICLE 15 - ENTRY INTO FORCE

1. Each party shall notify the other Party in writing of the completion of its internal procedures required for the entry into force of this Agreement. This Agreement shall enter into force on the first day of the first month following the later notification.
2. This Agreement shall remain in force for a period of five years from the date of entry into force.
3. Subject to paragraph 4, this Agreement shall renew automatically at the end of five years from the date of entry into force and at the end of every subsequent five-year period.
4. A Party may give notice to the other Party in writing of its intention to terminate this Agreement. This notice shall be given no less than six months before the end of the fifth year following the entry into force, or before the end of any subsequent five-year period, in which case this Agreement shall terminate at the end of that five-year period.

Co-Production Agreements

IN WITNESS WHEREOF, the undersigned, being duly authorized by their respective governments, have signed this Agreement.

Done.....on the.....day of 2014.... .., in duplicate, in the English, French and Hindi languages, each version being equally authentic.

For and on Behalf of the
Government of the republic of India

For the Government of
Canada

ANNEX

This Annex is for administrative purposes and is not part of the *Audiovisual Co-production Agreement between the Government of the Republic of India and the Government of Canada* (the "Agreement").

1. DEFINITIONS

Unless otherwise specified, the definitions of the Agreement apply.

For the purposes of this Annex:

"dubbing" means the production of any version in a language other than the original language or languages of the work.

2. FINANCIAL CONTRIBUTION BY PRODUCERS

- (a) The financial contribution of the producers of each Party will be decided by arrangement between the producers, and will be between 20 per cent and 80 per cent of the total production budget of the work.
- (b) The third-country producer(s) involved in a multi-party work will contribute a minimum of 10 percent of the total production budget of that work.

3. CREATIVE AND TECHNICAL CONTRIBUTION BY PRODUCERS

- (a) The creative and technical contribution of the producers will be in reasonable proportion to their respective financial contribution, and in accordance with the requirements of the respective Parties.
- (b) The creative and technical contribution of each thirdcountry producer involved in the work will be in reasonable proportion to their respective financial contribution.

- (c) The Parties, through their administrative may by mutual consent in writing exemptions from paragraphs (a) and (b), storyline and creative purposes. authorities, recommend notably for

4. LOCATION AND TECHNICAL SERVICES

- (a) Subject to paragraph (b), a work will be shot in the territory of either Party and may also be shot in the territory of a third-country producer.
- (b) The administrative authorities may, by mutual consent in writing, allow a work to be shot in the territory of a third country or a non-country for a storyline and/or creative reasons.
- (c) All or part of the technical services of a work will be provided in the territory of either Party or in the territory of a third-country producer.

5. DUBBING

- (a) Subject to paragraph (b), all dubbing services will be performed in the territory of one of the Parties or of a third-country producer.
- (b) Where a producer can reasonably demonstrate that the necessary capacity does not exist in the territory of either Party or of a third-country producer, the administrative authorities may by mutual consent allow the dubbing to be performed elsewhere.

6. MODIFICATION

The provisions of this Annex may be modified by mutual consent in writing of the competent authorities provided that these modifications do not conflict with the Agreement.

CHINA

AUDIOVISUAL CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF INDIA AND THE PEOPLE'S REPUBLIC OF CHINA.



The MINISTRY OF INFORMATION AND BROADCASTING OF THE REPUBLIC OF INDIA and the STATE ADMINISTRATION OF PRESS, PUBLICATION, RADIO, FILM AND TELEVISION OF THE PEOPLE'S REPUBLIC OF CHINA hereinafter referred to as the "Contracting Parties",

CONSIDERING that it is desirable to establish a framework for the development of their audio visual co-productions;

CONSCIOUS that quality co-productions can contribute to the further expansion of the audio visual production and distribution of both countries as well as to the development of their cultural and economic exchanges;

CONVINCED that these exchanges will contribute to the enhancement of relations between the two countries in the audio visual field;

HAVE AGREED AS FOLLOWS:

ARTICLE 1 Definition

For the purpose of this Agreement:

- 1.1 "Co- Production" refers to feature film, documentary, cine-film or animation film, irrespective of length, produced in any format, and distributed in theatres, on televisions, video cassettes or any other forms of projection.
- 1.2 "Co-production" is a production co-produced after joint investment by producers from India and China.
- 1.3 "Competent Authority" responsible for implementation of the Agreement shall be -
 - a. On behalf of Republic of India, the Ministry of Information and Broadcasting
 - b. On behalf of Government of the People's Republic of China, the State Administration of Press, Publication, Radio, Film and Television.
 - c. Co-production projects falling within the scope of this Agreement shall be subject to the approval of the Competent Authority.

d. Each co production undertaken under this Agreement shall be in accordance with the laws and regulations in force in the Contracting Parties.

1.4 "Co-producer" shall be:

- a. In relation to India:
 - (i) Citizens of India;
 - (ii) Entities which are established or incorporated in India
- b. In relation to China:
 - (i) Citizens and legal persons of China;
 - (ii) Persons who are not citizens of China but are permanent residents of China;
 - (iii) Entities which are established or incorporated in China.

1.5 "Nationals" mean persons of either Contracting Party deriving the status as nationals of that Contracting Party from its laws and regulations in force.

ARTICLE 2 Recognition as a National Film and Entitlement to Benefits

2.1 A co-production film shall be fully entitled to all the benefits which are or may be accorded to national films by each of the Parties under their respective national laws and regulations.

2.2 These films shall be entitled to claim all state support and benefits available to the film and video industries and the privileges granted by the provisions in force in the respective countries

ARTICLE 3 Contribution

3.1 Any benefits under this Agreement shall be available for audio visual co-production only when investment or finance, material and management including creative and other inputs not below 20% comes from co-producer of one country; provided always that specific percentage contribution will be decided amongst producers themselves.

3.2 Notwithstanding anything stated in above paragraph, the competent authorities of

both sides may at any time decide jointly in writing to make appropriate changes, in percentage, as may be deemed fit.

ARTICLE 4 Participants

4.1 The producers, writers, directors, technicians, actors and other personnel involved in co-productions shall be citizens of either of the countries or permanent residents of either party.

4.2 In the event of exceptional need of audio visual co-production, persons other than nationals or permanent residents as stated hereinabove are permissible to be engaged without losing the character of co-production in case advance written permission from both the countries' authorities is obtained after explaining the reasons of inclusion of such person.

ARTICLE 5 Filming and Production Outside the Contracting Countries

5.1 Live action shooting of a co-produced film, including animation works such as storyboards, layout, key animation, in between and voice recording must, in principle, be carried out alternately in India or in China.

5.2 Location shooting of a co-produced film, exterior or interior, in a country not participating in the co-production may, however, be authorized by the competent authorities of both countries if the script or the action so requires and if technicians from India and China take part in the shooting.

5.3 The processing and post-production of co-productions shall be done in either India or China, unless it is technically impossible to do so in either of the countries, in which case the processing and post-production in a country not participating in the co-production may be authorized by the competent authorities of both countries.

ARTICLE 6 Film Languages

- 6.1 The original soundtrack of each audio visual co-production shall be made in Hindi, or any other Indian language or dialect, or in Chinese or English, or in any combination of those permitted languages.
- 6.2 Dialogue in other languages may be included in the audio visual co-production, as the script requires.
- 6.3 The dubbing or subtitling into one of the permitted languages of India or into the language of China shall be carried out in India, or in China; and that in English language be discussed and decided by the co-producers.

ARTICLE 7 Film Negatives

Two negatives, or at least one negative and one duplicate negative, shall be made of all co-produced films. Each co-producer shall be entitled to make a further duplicate or prints there from. Each co-producer shall also be entitled to use the original negative in accordance with the conditions agreed upon between the co-producers themselves. The storage of the original negative shall be as mutually decided by the co-producers.

ARTICLE 8 Temporary Entry into the Country

Both Contracting Parties in accordance with their domestic laws shall facilitate:

- (a) entry and short stay in either of the two countries for producers, writers, directors, technicians, actors and other personnel,
- (b) importing of equipment, props, film stocks and the like.

ARTICLE 9 Property and Revenues

- 9.1 Both Contracting Parties jointly own the copyrights of each co-produced film and at the same time it is proportionate to the respective contributions for co-producers to share market revenues.
- 9.2 The sharing of revenues by the co-producers should, in principle, be proportional to their respective contributions and this should be negotiated and agreed, and specified in the agreement between the co-producers

themselves. The respective contribution of each co-producer may be decided mutually on the basis of principles elaborated in Article 3.

ARTICLE 10 Balanced Contribution

- 10.1 A general balance should be maintained with regard to both the artistic and technical personnel, including the cast.
- 10.2 The Joint Commission, established in terms of this Agreement, shall carry out a review to see whether this balance has been maintained and, if this is not the case, shall take measures which it considers necessary in order to re-establish such a balance.

ARTICLE 11 Joint Commission

- 11.1 The Joint Commission shall comprise representatives from Governments of both countries and from the film industry of both Contracting Parties.
- 11.2 The role of the Joint Commission shall be to supervise and review the implementation and operation of this Agreement and to make any proposals considered necessary to improve the implementation of the Agreement.
- 11.3 The Joint Commission shall be convened at the request of either of the Contracting Parties within six months of such a request.

ARTICLE 12 Minority and Majority Contribution in the Case of Multilateral Audio visual Co-productions

Subject to the specific conditions and limits laid down in laws and regulations in force in the Contracting Parties, in the case of multilateral co-productions, the minority contribution may not be less than 10% and the majority contribution may not exceed 70% of the total cost of the film.

ARTICLE 13 Public Exhibition

- 13.1 Nothing in this Agreement binds the

competent authorities of the Contracting Parties to permit the public exhibition of a film, which has been granted Approved Co-production status.

- 13.2 Both co-producers shall shoot the film in accordance with the approved script and submit it to respective competent authorities for examination afterwards. If there is no essential difference between the completed film and the approved script, the film could be exhibited in India, China or a third country, in accordance with the current laws, rules, regulations and guidelines, governing the same in the respective countries.

ARTICLE 14 Export to a Third Country

When a co-produced film is exported to a country, which has quota limitations:

- a) In principle, the co-produced film shall be included in the quota of the country of the majority investment;
- b) If both co-producers have made an equal contribution, co-producers of both sides shall decide the quota in question through friendly consultation, so that the co-produced film can be included in the quota of the country that can make better arrangements for the export of the film.
- c) If difficulties still exist, the co-produced film shall be included in the quota of the country of which the director is a national.

ARTICLE 15 Credits

- 15.1 A co-produced film shall when shown, be identified as a "India-China Audio -visual Co-production" or "China-India Audio-visual Co-production" according to the origin of the majority co-producer or in accordance with an agreement between co-producers.
- 15.2 Such identification shall appear in the credits, in all commercial advertising and promotional materials and whenever this co-production is shown.

ARTICLE 16 Entry in International Film Festivals

- 16.1 In the event of presentation at international film festival, unless the co-producers agree otherwise, a co-production shall be entered by the country of the majority co-producer or, in the event of equal financial participation of the co-producers, by the country of which the director is a national.
- 16.2 Either of the co-producers may make the co-produced film access to international film festivals by notifying the other co-producer in advance.

ARTICLE 17 Settlement of Disputes

Any dispute between the Contracting Parties arising out of the interpretation and implementation or application of this Agreement shall be settled consensually through consultation and negotiation and shall not be referred for resolution to any national or International tribunal or a third party.

Article 18 Amendment

This Agreement may be amended at any time by the mutual consent of the Contracting Parties through the exchange of notes between the Contracting Parties through the diplomatic channel.

ARTICLE 19 Entry into Force, Duration and Termination of the Agreement

- 19.1 This Agreement shall come into force when each Party has informed the other that its internal ratification procedures have been completed. This Agreement shall come into effect on the later date of these two notifications.
- 19.2 This Agreement shall be valid for a period of three years from the date of its entry into force; a tacit renewal of this Agreement for the periods shall take place unless one or the other Party gives written notice of termination six months before the expiry date.
- 19.3 Co-productions which have been recognized by the competent authorities of the Contracting Parties and which are in progress at the time of notice of

termination of this Agreement by either Contracting Party shall continue to benefit fully until completion from the provisions of this Agreement. After expiry or termination of this Agreement, its terms

shall continue to apply to the division of revenues from completed co-productions.

In witness whereof the undersigned, duly authorised by their respective Governments, have signed this Agreement.

Done in at New Delhi on September 18 of 2014 in two originals each in Chinese, Hindi, and English language, three versions being equally authentic. In case of any divergence in interpretation, the English text shall prevail.

FOR THE MINISTRY OF INFORMATION
AND BROADCASTING OF
THE REPUBLIC OF INDIA

FOR THE STATE ADMINISTRATION OF
PRESS, PUBLICATION, RADIO, FILM AND
TELEVISION OF THE PEOPLE'S REPUBLIC
OF CHINA

SIGNATURE

SIGNATURE

Annex

Annex to Agreement On Audio Visual Co-production Between the State Administration of Press,

Publication, Radio, Film and Television of the People's Republic of China and the Ministry of Information and Broadcasting of the Republic of India (Rules of Procedure for Applications for Approval of Co-production Status Under This Agreement)

(This Annex is for administrative purposes and is not part of the Audio -visual Co Production Agreement between the the State Administration of Press, Publication, Radio, Film and Television of the People's Republic of China and the Ministry of Information and Broadcasting of the Republic of India.)

1. Applications for qualification of a film for audio visual co-production benefits under this Agreement for any co-production must be made simultaneously to both competent authorities at least sixty days before shooting begins.
2. Co-Producers from both Contracting Parties shall submit the proposals to their competent authorities respectively for approval. Both competent authorities shall, in accordance with relevant guidelines of the respective country, communicate and negotiate with each other within thirty days of the

submission of the complete documentation about the approval of Co-production status.

3. The following documents shall be submitted:

- 3.1 The final script and synopsis;
- 3.2 Documentary proof of having legally acquired the rights to produce and exploit the co-production and that the copyright for the audio-visual co-production has been legally acquired;
- 3.3 A copy of the co-production contract signed by the two co-producers.

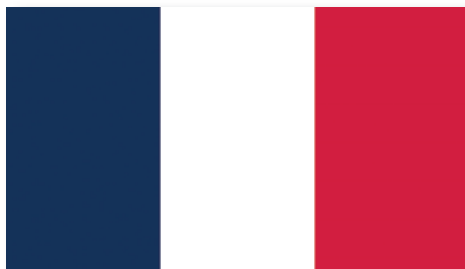
The contract shall include:

- a. The title of the audio-visual co-production;
- b. The name of the author of the script, or that of the adaptor if it is drawn from a literary source; necessary permission for adapting the literary work into a film from the author/legal heirs may be attached;
- c. The name of the director;
- d. The budget;
- e. The financing plan;
- f. A clause establishing the sharing of

- revenues and markets;
- g. A clause detailing the respective shares of the co-producers in any over or under expenditure, which shares shall in principle be proportional to their respective contributions;
 - h. A clause stating that the competent authorities have to be informed if the percentage of the contribution of a co-producer changes subsequent to the approval of the competent authorities; in any case, the contribution may not be less than the minimum contribution agreed in Article 3;
 - i) A clause stating that audio visual productions co-produced under this Agreement may be publicly exhibited in either country in accordance with prescribed rules/procedures;
 - j) A clause recognising that admission to benefits under this Agreement does not constitute a commitment that competent authorities in either country will grant a license to permit public exhibition of the audio visual co-production;
 - k) A clause prescribing the measures to be taken where:
 - (i) after full consideration of the case, the competent authorities in either country refuse to grant the benefits applied for;
 - (ii) the competent authorities prohibit the exhibition of the audio visual co-production in either country or its export to a third country;
 - (iii) either one or the other Party fails to fulfill its commitments;
 - l) the period when shooting is to begin;
 - m) a clause stipulating that the majority co-producer shall take out an insurance policy as mutually decided by the co-producers; and
 - n) a clause providing for the joint ownership of copyright for co-producers and at the same time it is proportionate to the respective contributions for co-producers to share market revenues.
- 3.4 The distribution contract, where it has already been signed;
 - 3.5 A list of the creative and technical personnel indicating their nationalities and, in the case of performers, the roles they are to play;
 - 3.6 The production schedule;
 - 3.7 The detailed budget identifying the expenses to be incurred by each co-producer in each country; and
 - 3.8 All contracts and other relevant financial documentation for all participants in the financial structure.
- 4. The competent authorities can demand any further documents and all other additional information deemed necessary, as to consider the co-production application.
 - 5. In principle, the final shooting script (including the dialogue) should be submitted together with all other necessary documents to the competent authorities prior to the commencement of shooting for final approval.
 - 6. Amendments, including the replacement of a co-producer, may be made in the original contract, but they must be submitted for approval by the competent authorities before the audio visual co-production is finished. The replacement of a co-producer may be allowed only in exceptional cases and for reasons satisfactory to both the competent authorities.
 - 7. The competent authorities will keep each other informed of their respective decisions.

FRANCE

AGREEMENT ON FILM CO-PRODUCTION BETWEEN THE GOVERNMENT OF THE REPUBLIC OF INDIA AND THE GOVERNMENT OF THE FRENCH REPUBLIC.



The Government of the Republic of India and the Government of the French Republic (hereinafter referred to as 'the Parties'),

CONSIDERING the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its ratification by India on 15th December, 2006 and by France on 18th December, 2006,

DESIRING to strengthen the relationship between India and France concerning film production,

HAVE AGREED AS FOLLOWS:

ARTICLE 1

For the purpose of this Agreement:

- a. 'Film' means feature length film including animation and documentary film which complies with the laws and rules in force in each country and which is intended to be first shown in cinema theatres. Both the Parties would under this Agreement also encourage the development of Co-Production projects for short films for which there is an expectation for public exhibition, with or without access to Public support;

- b. "Competent Authority" means:

For India, the Ministry for Information and Broadcasting;

For France, the Centre national du cinema et de l'image animée (CNC).

The Parties shall inform each other if the competent authorities are replaced by others.

ARTICLE 2

1. Subject to the approval of both competent authorities, a film Co-produced in compliance with this Agreement shall be deemed to be a national film in the territory of each Party and shall thus be fully entitled to all the benefits which are granted under the laws and regulations in force in the territory of each Party.
2. The competent authority of each Party shall provide to the competent authority of the other Party a list of provisions concerning these benefits.

If the provisions concerning these benefits are changed in any way by either Party, the competent authority of that Party shall inform the competent authority of the other Party of the details of such change.

3. The above mentioned benefits shall accrue solely to the producer of the Party which grants them.
4. In order to be approved as a Co-Production under this Agreement, the film must:
 - in France, apply for Co-Production clearance before the shooting starts, and receive final approval from the competent authority no later than 4 (four) months after its release in France;
 - in India, apply for Co-Production clearance before the shooting starts, and receive final approval from the competent authority no later than 4 (four) months after its completion in India.

The application for such approval shall comply with the procedures set forth by each Party and satisfy the minimum requirements set forth in Annexure to this Agreement.

The competent authorities of the Parties shall exchange all information concerning the approval, rejection, change or withdrawal of any application received for approval for Co-Production.

Before an application for approval is rejected, the competent authorities of the Parties shall consult with each other.

Once the competent authorities of the Parties have approved the Co-Production of a film, such approval may not be later revoked without the consent of competent authorities of the Parties. The approval of Co-Production by the competent authorities of the Parties shall not be related in any way to the film rating systems of either Party.

ARTICLE 3

1. In order to qualify for the approval for Co-Production, the producer shall have the necessary capabilities to produce the concerned film. The Parties are not responsible or liable for the credentials of either of the Co-producers.
2. Each of the producers must satisfy the following additional conditions:
 - a. The president(s), director(s) or manager(s), must be citizen of India, France or the European Union. Persons who do not have the citizenship of the

aforesaid countries but can demonstrate their domicile or permanent residence therein will be deemed to be citizens of India or France within the meaning of this subparagraph.

- b. The producer must not be controlled legally or effectively by one or more citizens of any country other than India, France or the EU countries.
3. Artistic and technical participants in the production of the film shall be citizens of India, France or the EU countries. Participants who do not have the citizenship of the aforesaid countries but can demonstrate their domicile or permanent residence therein will be deemed to be citizens of India or France within the meaning of this subparagraph.

Actors who do not have the aforesaid citizenship may participate in a Co-Production in the event that the competent authorities of the Parties so approve, after consideration of the production needs of the film.

ARTICLE 4

Studio filming, location shooting (exterior or interior) and laboratory work shall in principle be carried out in the territory of either Party. Outdoor shooting in third countries may be permitted, subject to the consent of the competent authorities of the Parties, provided that it is necessary for the scenario or the acting.

ARTICLE 5

1. The proportion of the respective financial contributions of the Co-producers of each party to the production of the film shall be decided by arrangement between the Co-producers, and shall be between 20% (twenty percent) to 80% (eighty percent) of the final production costs of the film. Notwithstanding the above, in exceptional circumstances and subject to the approval of the competent authorities of both Parties, the 20% threshold may be reduced to 10% taking into account the artistic and technical collaborations of the Co-producer(s) of each party.

2. In principle, the technical and artistic contribution of the Co-producer of each Party shall be in the same proportion as its financial contribution under normal circumstances. However, in exceptional cases where the approval of the competent authorities of both parties has been obtained, these percentages shall be between 10% and 90 %.

ARTICLE 6

1. All producers shall be the joint owners of all the tangible and intangible elements of the film.
2. All materials shall be stored at a mutually approved laboratory under the joint name of the producers.

ARTICLE 7

For Co-Productions approved under this Agreement, each Party shall facilitate, in accordance with the domestic law in force in its territory:

- a. the entry and temporary residence in its territory for the technical and artistic personnel of the other Party who participate in the production of the film;
- b. the import into, and export out of its territory of technical equipment and other material necessary to the coproduction (including film, technical equipment, costumes, accessories, publicity material) by the Co-producer of the other Party.

ARTICLE 8

1. Credit titles, trailers and all publicity material of the film Co-Productions shall state that the film is a Co-Production between India and France.
 - a. For the purpose of entry into different film festivals, the Co-producers shall decide mutually.
 - b. The fact that a film is a Co-Production shall also be mentioned when it is submitted to a film festival.

ARTICLE 9

The sharing of revenues by the Co-producers should, in principle, be in proportion to their respective contributions and this should be specified in the agreement itself. The respective contribution of each Co-producer may be decided mutually on the basis of principles elaborated in Article 5.

ARTICLE 10

1. The competent authorities of both the Parties acknowledge that a film Co-produced in compliance with this Agreement may also be approved for Co-Production with the producers of a third country with which either Party has entered into a film Co-Production treaty.
2. The conditions of approval of such film as a Co-Production shall be determined in each individual case by competent authorities.

ARTICLE 11

1. A joint commission (hereinafter referred to as the 'Joint Commission') consisting of representatives of the competent authorities of both Parties and experts in related fields shall be established for the purpose of facilitating the implementation of this Agreement or recommending amendments thereto.
2. During the effective period of this Agreement, the Joint Commission shall be convened in principle every 2-3 years, alternately in India and France. Extraordinary sessions of the Joint Commission may also be convened at the request of either Party in the event of changes in the laws and regulations applicable to the film industry or major obstacles (in particular, imbalance in contribution) to the functioning of this Agreement.
3. During its meeting sessions, the Joint Commission shall review whether an overall balance has been achieved in the contributions from the two Parties and shall implement the necessary measures in order to correct any imbalance.

Co-Production Agreements

4. If an imbalance in contributions has occurred and a session of the Joint Commission is not convened expeditiously in order to review the measures to restore balance, both competent authorities shall abide by the principle of reciprocity for each film in approving Co-Productions.

ARTICLE 12

This Agreement may be amended by the mutual consent of the Parties through the exchange of notes between the Parties through the diplomatic channel.

ARTICLE 13

Any dispute between the Parties arising out of the interpretation or implementation of this Agreement shall be settled consensually through consultation and negotiation and shall not be referred for resolution to any national or international tribunal or a third party.

ARTICLE 14

1. This Agreement shall come into force after each Party has informed the other Party

through official diplomatic channels that its internal ratification procedures have been completed.

2. This Agreement shall remain in force initially for a period of 2 (two) years from the date of its entry into force, and then shall be automatically renewed for successive periods of 2 years, unless written notice is otherwise given by either Party to the other Party at least 3 (three) months before the expiry of the relevant period.
3. Unless both Parties decide otherwise, the termination of this Agreement shall not affect the rights and duties of the Parties in relation to film Co-Productions already approved in accordance with this Agreement.

In witness whereof, the undersigned being duly authorized thereto, have signed this Agreement.

Done at _____, on this day of _____, in two originals each in English, French and Hindi, all versions being equally valid.

For Government of
Republic of INDIA

For the Government of
FRENCH Republic

Annexure to the Co-Production Agreement

Application Process

In order to implement the provisions of this Agreement, the producers established in both countries must, before shooting commences, submit an application for coproduction status and attach the documents listed below:

- a copy of the documentation concerning the purchase of the copyright for the commercial exploitation of the work ;
- a synopsis including concrete information on the theme and contents of the film ;
- a list of the technical and artistic contributions from each of the countries involved ;
- a work plan stating the periods and locations of principal photography on a weekly basis for studio and outdoor shooting ;
- a budget including a detailed financing plan ;
- a production schedule
- the coproduction contract made between the producers ;
- and all the documentation that the competent authorities require to conduct the technical and financial evaluation of the project.

The competent authority of the party with smaller contribution shall decide on approval after it has received the opinion of the competent authority of the party with greater financial contribution.

GERMANY

AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF INDIA AND THE GOVERNMENT OF THE FEDERAL REPUBLIC OF GERMANY ON AUDIO VISUAL CO-PRODUCTION.



The Government of the Republic of India and the Federal Republic of Germany (hereinafter jointly referred to as the "Contracting Parties"); Considering that audio-visual Co-Productions can significantly contribute to the development of the film industry and to an intensification of the cultural and economic exchange between the two countries;

Resolved to stimulate cultural and economic co-operation between the Republic of India and the Federal Republic of Germany;

Desiring to create conditions for good relations in the audio-visual area, particularly for the Co-Production of films and TV and video productions;

Mindful of the fact that the quality of Co-Productions can help to expand the production of TV and video productions of both countries;

Have agreed as follows

ARTICLE 1

Definition of "audio-visual Co-Production"

For the purpose of this Agreement, an "audiovisual Co-Production" is a project

irrespective of length, including animation and documentary productions, produced in any format, for exploitation in theatres, on television, videocassette, videodisc, CD-ROM, DVD or by any other form of distribution. New forms of audiovisual production will be included in this Agreement, through the exchange of notes between the Contracting Parties.

ARTICLE 2

Competent authorities

1. The competent authorities responsible for the implementation of this Agreement shall be:
 - a. On behalf of the Republic of India , the Ministry of Information and;
 - b. Broadcasting on behalf of the Federal Republic of Germany, the Federal Office of Economics and Export Control (BAFA).
 - c. Co-Productions falling within the scope of this Agreement shall be subject to the approval of the competent authorities.

2. The Contracting Parties shall inform each other if the competent authorities are replaced by others.

ARTICLE 3

Approval as national films

1. Films, which are produced within the framework of this Agreement, shall be deemed national films.
2. These films shall be entitled to claim all state support benefits available to the film and video industries and the privileges granted by the provisions in force in the respective countries.

3. ARTICLE 4

Conditions for obtaining approval of Co-Production status

1. Any benefits under this Agreement shall be available for the Co-Production only when investment of finance, material and management including creative and other inputs is not below 20 % (twenty percent) of the total cost coming from the Co-producer of one country.
2. The Co-producers of a film shall have their principal office or a branch office in the territory of one of the Contracting Parties. None of the Co-producers shall be linked by common management, ownership or control.
3. Technical and artistic personnel are those persons who, in accordance with the domestic law in force in their own country, are recognized as makers of audio-visual productions, in particular screenwriters, directors, composers, editors, directors of photography, art directors, actors and sound technicians. The contribution of each of these persons shall be evaluated individually.
4. As a rule, the contribution includes at least one leading actor, one supporting actor and/ or one qualified technical staff person, in addition to the one person as referred to in

paragraph (3) provided that two qualified technical staff persons may substitute for one leading actor.

5. The Co-producers in either of the two countries shall satisfy themselves about each other's capability, including their professional knowledge, organizational capability, financial backing and professional reputation. The Contracting Parties are not responsible or liable for the credentials of either of the Co-producers.
6. The company carrying out the Co-Production shall provide evidence that the primary business of that company is audiovisual (film, television and video) production.

ARTICLE 5

Participants

1. The persons participating in the production of a film shall fulfill the following requirements:
 - a. As regards the Republic of India, they shall be –
 - (i) Nationals/Citizens of the Republic of India or
 - (i) Permanent residents of India
 - b. As regards the Federal Republic of Germany, they shall be
 - (i) Germans within the meaning of the Basic Law
 - (ii) Persons who are rooted in the German culture and have their legal residence in the territory of the Federal Republic of Germany;
 - (iii) Nationals of a member state of the European Union; or
 - (iv) Nationals of another party to the Agreement on the European Economic Area (EEA) of 2 May 1992.
2. Participants in the Co-Production as defined in sub paragraphs (a) and (b) must at all times throughout the production retain their

national status, and may not acquire or lose such status at any point during the course of production activity.

3. Should the film so require, the participation of professionals who are not citizens of one of the Co-producing countries may be permitted, but only in exceptional circumstances, and subject to agreement between the competent authorities of both Contracting Parties.

ARTICLE 6

Film Negatives and Languages

1. Two negatives, or at least one negative and one duplicate negative, shall be made of all Co-produced films. Each Co-producer shall be entitled to make a further duplicate or prints there from. Each Co-producer shall also be entitled to use the original negative in accordance with the conditions agreed upon between the Co-producers themselves.
2. The original soundtrack of each Co-Production film shall be made in Hindi or any other Indian language or dialect or, in English or German or in any combination of those permitted languages. Dialogue in other languages may be included in the Co-Production, as the script requires.
3. The dubbing or subtitling into one of the permitted languages of the Republic of India or into German shall be carried out in the Republic of India, or in the Federal Republic of Germany or in another Member State of the European Union or in another Contracting State of the Agreement on the European Economic Area respectively. Any departure from this principle must be approved by the competent authorities.

ARTICLE 7

Entry in International Festivals

1. The majority Co-producer shall normally enter Co-produced films in international festivals.

2. Films produced on the basis of equal contributions shall be entered as a film of the country of which the director is a national, provided that the director is not from a country contemplated in Article 5(1) (a) (iv), in which case the film shall be submitted as a film of the country of which the lead actor is a national, subject to the agreement of the competent authorities of both Contracting Parties.

ARTICLE 8

Minority and majority contribution in the case of multilateral Co-Productions

Subject to the specific conditions and limits laid down in laws and regulations in force in the Contracting Parties, in the case of multilateral Co-Productions, the minority contribution may not be less than 10% (ten per cent) and the majority contribution may not exceed 70% (seventy per cent) of the total cost of the film.

ARTICLE 9

Contributions of the producers

1. Notwithstanding the provisions of this Agreement and in the interest of bilateral Co-Productions, even those films, which are produced in one of the two countries and where the minority contribution is limited to financial investment, may be granted Co-Production status according to the Co-Production agreement. In such a case, the minority contribution may not be less than 20% (twenty per cent) of the final total cost of the film.
 1. The granting of Co-Production status to each individual production of this kind shall be subject to the prior approval by the competent authorities.
 2. The expenses incurred in the territories of the Contracting Parties for the promotion of such Co-Productions shall be compensated within two years of the completion of the project.

ARTICLE 10

Balanced contribution

1. A general balance should be maintained with regard to both the artistic and technical personnel, including the cast, and with regard to the financial investment and facilities (studios, laboratories, and postproduction).
2. The Joint Commission, established in terms of article 12, shall carry out a review to see whether this balance has been maintained and, if this is not the case, shall take measures, which it considers necessary in order to re-establish such a balance.

ARTICLE 11

Credits

A Co-Production film and the promotional materials associated with it shall include either a credit title indicating that the film is "an official German-Indian Co-Production" or "an official Indian German Co-Production" or where relevant a credit which reflects the participation of the Federal Republic of Germany, Republic of India and the country of the third co producer.

ARTICLE 12

Joint Commission

1. The Joint Commission shall be composed of representatives from Government and from the film, television and video industries of both Contracting Parties.
2. The role of the Joint Commission shall be to supervise and review the implementation and operation of this Agreement and to make any proposals considered necessary to improve the implementation of the Agreement.
3. The Joint Commission shall be convened, whether by meeting or otherwise, at the request of either of the Contracting Parties within six months of such a request.

ARTICLE 13

Temporary Entry into the country

For approved Co-Productions, each Contracting Party shall facilitate, in accordance with the domestic law in force in its country:

- a. Entry into and temporary residence in its territory for technical and artistic personnel of the other Contracting Party;
- b. The import into and export from its territory of technical and other filmmaking equipment and materials by producers of the other Contracting Party.

ARTICLE 14

Amendment

This Agreement may be amended by the mutual consent of the Contracting Parties through the exchange of notes between the Contracting Parties through the diplomatic channel.

ARTICLE 15

Settlement of Disputes

Any dispute between the Contracting Parties arising out of the interpretation or implementation of this Agreement shall be settled consensually through consultation and negotiation.

ARTICLE 16

Entry into Force, Duration and Termination

1. This Agreement shall enter into force on the date of signature.
2. This Agreement including the annex, which forms an integral part of this agreement, shall remain in force for an unlimited period of time, unless terminated in terms of paragraph.
3. Either Contracting Party may terminate this Agreement by giving six months' written notice in advance of such intention to the other Contracting Party through the diplomatic channel.
4. Termination of this Agreement shall have no effect on the completion of Co-Productions approved prior to its termination.

Done at Berlin on this day of 16th of February 2007 in two originals each in English, German and Hindi, all three versions being authentic. In case of any divergence of interpretation, the English text shall prevail.

(Rules Of Procedure for applications for approval of Co-Production status under this agreement)

1. Applications for qualification of a film for Co-Production benefits under this Agreement for any Co-Production must be made simultaneously to both competent authorities at least thirty (30) days before shooting begins.
2. The competent authority of both Parties shall communicate their proposal to the other competent authority within twenty (20) days of the submission of the complete documentation as described in paragraph 3 below.
3. Documentation submitted in support of an application shall consist of the following items, drafted in German in the case of Germany and in English in the case of India :
 - 3.1 The final script and synopsis; Co-Productions under this Agreement shall be shot in Germany or India, as the case may be, in accordance with the guidelines of the respective country; The Parties shall inform each other from time to time of relevant guidelines and any changes thereto.
 - 3.2 documentary proof of having legally acquired the rights to produce and exploit the Co-Production and that the copyright for the Co-Production has been legally acquired;
 - 3.3 a copy of the Co-Production contract signed by the two Co-producers.

The contract shall include

- a. The title of the Co-Production;
- b. The name of the author of the script, or that of the adaptor if it is drawn from a

literary source; necessary permission for adapting the literary work into a film from the author/legal heirs may be attached;

- c. The name of the director (a substitution clause is permitted to provide for his/her replacement if necessary);
- d. The budget;
- e. The financing plan;
- f. A clause establishing the sharing of revenues, markets, media or a combination of these;
- g. A clause detailing the respective shares of the Co-producers in any over or under expenditure, which shares shall in principle be proportional to their respective contributions, although the minority Co-producer's share in any over expenditure may be limited to a lower percentage or to a fixed amount providing that the minimum proportion permitted under Article 9 of the Agreement is respected;
- h. A clause stating that the competent authorities have to be informed if the percentage of the contribution of a co-producer changes subsequent to the approval of the competent authorities; in any case, the contribution may not be less than the minimum contribution agreed in
- i. A clause stating that films Co-produced under this Agreement may be publicly exhibited in either country in accordance with prescribed rules/procedures;
- j. A clause recognizing that admission to benefits under this Agreement does not constitute a commitment that governmental authorities in either country will grant a license to permit public exhibition of the Co-Production;

- k. A clause prescribing the measures to be taken where:
 - l. After full consideration of the case, the competent authorities in either country refuse to grant the benefits applied for;
 - m. The competent authorities prohibit the exhibition of the Co-Production in either country or its export to a third country;
 - n. Either one or the other Party fails to fulfill its commitments;
 - o. The period when shooting is to begin;
 - p. A clause stipulating that the majority Co-producer shall take out an insurance policy covering at least "all production risks" and "all original material production risks"; and
 - q. A clause providing for the sharing of the ownership of copyright on a basis that it is proportionate to the respective contributions of the Co-producers.
- 3.4 the distribution contract, where it has already been signed, or a draft if it has yet to be concluded;
- 3.5 a list of the creative and technical personnel indicating their nationalities and, in the case of performers, the roles they are to play;
- 3.6 the production schedule;
- 3.7 the detailed budget identifying the expenses to be incurred by each country; and
- 3.8 all contracts and other relevant financial documentation for all participants in the financial structure.
- 4. The competent authorities can demand any further documents and all other additional information deemed necessary.
 - 5. In principle, the final shooting script (including the dialogue) should be submitted to the competent authorities prior to the commencement of shooting.
 - 6. Amendments, including the replacement of a Co-producer, may be made in the original contract, but they must be submitted for approval by the competent authorities before the Co-Production is finished. The replacement of a Co-producer may be allowed only in exceptional cases and for reasons satisfactory to both the competent authorities.
 - 7. The competent authorities will keep each other informed of their respective decisions.

ISRAEL

AGREEMENT ON FILM CO-PRODUCTION BETWEEN THE GOVERNMENT OF STATE OF ISRAEL AND THE GOVERNMENT OF THE REPUBLIC OF INDIA



The Government of the State of Israel and the Government of the Republic of India hereinafter referred to as "the Parties";

Mindful of the fact that mutual cooperation may serve the development of film production and encourage the further development of the cultural and technological ties between the two countries;

Considering that co-production may benefit the film industries of their respective countries and contribute to the economic growth of the film, television, video and new media production and distribution industries in Israel and in India;

Noting their mutual decision to establish a framework for encouraging all audio-visual media output, especially the co-production of films;

Recalling the Cultural Agreement between the Government of the State of Israel and the Government of the Republic of India, signed in

New Delhi, on May 18, 1993, and in particular Article 1 thereof;

Have therefore agreed as follows –

ARTICLE 1

Definitions

For the purpose of this agreement –

1. "co- production" or "co – production film" means a cinematographic work, with or without accompanying sounds, regardless of length or genre, including film , animation and documentary productions, made by an Israeli co-producer and a Indian co-producer, produced in any format, for distribution through any venue or medium, including theatres, television, internet, videocassette, videodisc, CD-ROM or any similar means, including future forms of cinematographic production and distribution that shall be included in the present Agreement by exchange of notes between the Parties;

2. "Israeli co-producer" means the Israeli person or entities who is authorized to enter into co-production contracts with a view to organizing, carrying out and co-financing film production;
3. "Indian co-producer" means the Indian person or entities who is authorized to enter into co-production contracts with a view to organizing, carrying out and co-financing film production;
4. The "Competent Authorities" means both Competent Authorities responsible for the implementation of this Agreement or either Competent Authority in regard to its own country, as the case may be. The Competent Authority are:
 - For the Israeli Party – The Ministry of Culture and Sport or its designee(s);
 - For the Indian Party – The Ministry of Information and Broadcasting;

ARTICLE 2

Recognition As A National Film And Entitlement To Benefits

1. Films to be co-produced pursuant to this Agreement by the two countries must be approved by the competent authorities.
2. Any co-production produced in pursuance of this Agreement shall be considered by the Competent Authorities as a national film and shall be entitled to all the benefits which are or may be accorded to national films by each of the Parties under their respective national laws. These benefits accrue solely to the co-producer of a country that grants them.
3. These films shall be entitled to claim all state support and benefits available to the film and video industries and the privileges granted by the provisions on force in the respective countries.
4. Failure of a Party's co-producer to fulfill the conditions according to which that Party has approved a co-production or a material breach of the co-production agreement by a Party's co-producer may result in that

Party revoking the co-production status of the production and the attendant rights and benefits.

ARTICLE 3

Approval of Project

1. In order to qualify for the benefits of co-production, the co-producers shall provide evidence that they have the adequate technical organization, financial support, recognized professional standing and qualifications to bring the production to a successful conclusion.
2. Approval shall not be given to a project where the co-producers are linked by common management or control, except to the extent that such an association has been established specifically for the purpose of the co-production film itself.

ARTICLE 4

Participants

1. The Indian and the Israeli co-producers must at all times throughout the production retain their national status, and may not acquire or lose such status at any point during the course of production activity.
2. Should the co-production so require, the participation of professionals who are not citizens of any of the co-producing countries may be permitted, but only in exceptional circumstances, and subject to the approval of the Competent Authorities of both the countries.
3. Co-production films shall be made, processed, dubbed or subtitled, up to creation of the first release print of the countries of the participating co-producers. However, if a scenario or the subject of the film so requires, location shooting, exterior or interior, in a country not participating in the co-production may be authorized by the Competent Authorities. Similarly, if processing, dubbing or subtitling services of satisfactory quality are not available in a country participating in the co-production, the Competent Authorities may authorize

the procurement of such services from a supplier in a third country.

4. Use of any other language in a co-production other than the languages permitted with approval of Competent Authority according to the legislation of the Parties may be added to the co-production if the screenplay required it.

Article 5

Contribution

1. The respective contributions of the producers of the two countries may vary from twenty (20) to eighty (80) per cent of the final total cost of each co-production film. In addition, the co-producers shall be required to make an effective technical and creative contribution, proportional to their financial investment in the co-production film. The technical and creative contribution should be comprised of the combined share of authors, performers, technical-production personal, laboratories and facilities.

Any exception to the abovementioned principles must be approved by the Competent Authorities, who may, in special cases, authorize that the respective contributions by the producers of the two countries vary from ten (10) to ninety (90) per cent.

2. In the event that the Israeli co-producer or the Indian co-producer is composed of several production companies, the contributions of each company shall not be less than five 5. per cent of the total budget of the co-production film.
3. In the event that a producer from a third country is authorized to participate in the co-production its contribution shall not be less than ten (10) per cent. In the event that the co-producer from a third country is composed of several production companies, the contribution of each company shall not be less than five 5. per cent of the total budget of the co-production film.

Article 6

Film Negatives And Languages

1. The original sound track of each audio visual co-production shall be made in Hindi, or any other Indian languages or dialect, or in Hebrew, English, Arabic or the official language of the other contracting party, or in any combination of those permitted languages, up to creation of the first release print in the countries of the participating co-producers. Dialogue in other languages may be included in the audiovisual co-production, as the script requires.
2. The dubbing or subtitling into one of the permitted languages of the Republic of India or into the language of the State of Israel shall be carried out in the Republic of India, or in the State of Israel, respectively. Any departure from this principle must be approved by the competent authorities.
3. Where the co-production is made on film negative, the negative will be developed in a laboratory chosen mutually by the co-producers, and will be deposited therein, on an agreed name.

Article 7

Producers Contribution

1. The co-producers shall ensure that intellectual property rights in a co-production that are not owned by them will be available to them through license arrangements sufficient to fulfill the objectives of this Agreement, as stipulated in para 3(a) of the Annex.
2. Allocation of intellectual property rights in a co-production film, including ownership and licensing thereof, shall be made in the co-production contract.
3. Each co-producer shall have free access to all the original co-production materials and the right to duplicate or print there from, but not the right to any use or assignment of intellectual property rights in the said materials, except as is determined by the co-producers in the co-production contract.

4. Each co-producer shall be an owner on a joint basis of the physical copy of the original negative or other recording media in which the master co-production is made, not including any intellectual property rights that may be embodied in the said physical copy, except as is determined by the co-producers in the co-production contract.

Article 8

Temporary Entry Into The Country

The Parties shall facilitate the temporary entry and the re-export of any film equipment necessary for the production of an Approved audiovisual co-production films under this Agreement, subject to their respective domestic legislation(s). Each Party shall do their best effort to permit the creative and technical staff, employed in the making and/or promotion of an Approved Co-production, subject to its domestic legislation(s), to enter and reside in its territory for the purpose of participating in co-production films.

Article 9

Approval of a proposal for the co-production of a film by the Competent Authorities does not imply any permission or authorization to show or distributed the film thus produced.

Article 10

1. If a co-produced film is marketed in a country that has quota regulations in regard to both the Parties, it shall be included in the quota of the Country which is the majority co-producer. In the event that the contributions of the co-producer are equal the co-production shall be included in the quota of the country of which the direction of the co-production is a citizen or a permanent resident.
2. If a co-produced film is marketed in a country that has quota regulations in regard to one of the Parties, the co-produced film shall be marketed by the Party in regard to whom there is no quota.

3. In the event that a co-produced film is marketed in a country that has quota regulations in regard to one or both of the Parties, the Competent Authorities may agree on arrangements, in regard to the quota regulations, that differ from those set out in paragraphs 1 and 2 of this Article.
4. In all matters concerning the marketing or export of a co-production film, each Party will accord the co-production film the same status and treatment as a domestic production, subject to their respective domestic legislation.

Article 11

1. All co-produced films shall be identified as Israeli-Indian or Indian-Israeli co-productions.
2. Such identification shall appear in a separate credit title, in all commercial advertising and promotional material, and whenever co-produced films are shown at any public performance.

Article 12

The Competent Authorities shall act in accordance with the Rules of Procedure appended in the Annex hereto, which constitute an integral part of the Agreement, but may, in a given case, jointly authorize co-producers to act in accordance with ad hoc rules, which they approve.

Article 13

Joint Commission

1. The Parties may establish a Joint Commission, with equal number of representative from Government of both countries and from the film industry of both Parties. The Joint Commission shall meet, when necessary, alternately in Jerusalem and in New Delhi.
2. The Joint Commission shall, inter alia –
 - Review the implementation of this Agreement.
 - Determine whether the overall balance of the co-production has been achieved, considering the number of co-productions, the percentage

and the total amount of the investments and of the artistic and technical contributions. If not, the Commission shall determine the measures deemed necessary to establish such balance.

– Recommend means to generally improve co-operation in film co-production between Israeli and Indian producers.

– Recommend amendments to this Agreement to the Competent Authorities.

3. The members of the Joint Commission shall be agreed upon by the Parties through diplomatic channels.

Article 14

Amendment

This Agreement may be amended in writing by mutual consent of the Parties through the exchange of notes between the Parties through the diplomatic channel. Any amendments of the Agreements or of the appended Annex shall follow the same procedure for entering into force as are specified in Article 16.

Article 15

Settlement of Disputes

Any differences arising out of the interpretation or implementation of this Agreement shall be settled consensually through consultation and negotiation between the Parties.

Article 16

Entry Into Force, Duration And Termination of The Agreement

1. This Agreement shall enter into force on the date of the second of the Diplomatic Notes by which the Parties notify each other that their internal legal procedures of its entry into force have been complied with.

2. This Agreement shall be valid for a period of five 5. years and shall automatically be extended for additional periods of five 5. years each, unless terminated by either Party by giving at least six 6. months written prior notice to the other Party of its intention to terminate the Agreement.
3. Termination of the present Agreement shall not affect the implementation of the projects, which are already in progress under the present Agreement and shall be continued in accordance with the terms and conditions of the Agreement.
4. The Annex of this Agreement shall be an integral part of this Agreement.
5. IN WITNESS WHEREOF, the undersigned being duly authorized thereto, by their respective Governments, have signed this Agreement.

Signed in _____ on _____, 2018 which corresponds to the _____ of _____, 5778, in two original copies in the Hebrew, Hindi and English languages, all texts being equally authentic. In case of divergence in interpretation, the English text shall prevail.

For the Government of the Republic of India
For the Government of the State of Israel

ANNEX

Rules of Procedure

1. Applications for qualification of a film for co-production benefits must be filed concurrently with the Competent Authorities at last sixty (60) days prior to the commencement of shooting or key animation of the film.
2. The Competent Authorities shall notify each other of their decision regarding any such application for co-operation within thirty (30) days from the dated of submitting the complete documentation listed in the Annex to this Agreement
3. Applications must be accompanied by the following documents in Hebrew or English languages for the State of Israel and in the English language for the Republic of India –
 - (i) Final version of the script.
 - (ii) Evidence of the lawful acquisition of the copyright necessary to a given co-production as a proof of license arrangements with respect to intellectual property rights, of any sort, including in particular copyright and neighboring rights ("neighboring rights" shall be understood as including, inter alia, moral rights, performers' rights, phonogram producers' rights and broadcasters' rights), embodied in, or arising from, a co-production, to an extent sufficient for purpose of fulfilling the objectives of the co-production contract, including clearance arrangements for public performance, distribution, broadcast, making available by internet or otherwise, and sale or rental of physical or electronic copies of the co-production in the territories of the Parties' home countries as well as in third countries, and including copyright and neighboring rights clearance with respect to any literary, dramatic, musical or artistic work which has been adapted by the applicant for purposes of the co-production;
4. A signed copy of a co-production contract concluded between co-producers, which should contain –
 - a. The title of the co-production , even if provisional;
 - b. The name of the writer or the person responsible for adapting the subject if it is drawn from literary source;
 - c. The name of the director (a safety clause is permitted for this replacement, if necessary, which is subject to the approval of the Competent Authorities);
 - d. A synopsis of the film;
 - e. The budget of the film;
 - f. The plan for financing the film, stating the financial input of the co-producers;
 - g. The financial undertaking of each producer in respect of the percentage apportionment of expenditures with regard to development, elaboration, production and post-production costs up to the creation of the answer print.
 - h. A clause defining distribution of revenue and profits including the sharing or pooling of markets;
 - i. A clause describing participation of the co-producers in any costs which exceed the budget or in the benefits from any savings in the production cost;
 - j. A clause for allocation of intellectual property rights in a co-production film, including ownership and licensing thereof.
 - k. A clause in the contract must recognize that the approval of the film, entitling it to benefits under the agreement, does not obligate the Competent Authorities of either Party to permit the public screening of the film, Likewise, the

contract must set out the conditions of a financial settlement between the co-producers in the event that the Competent Authorities of either Party refuse to permit the public screening of the film in either country or in third countries.

- l. Breach of the co-production contract;
- m. A clause which requires the major co-producer to take out an insurance policy covering "all production risks" and "all production risks connected with original materials";
- n. The date for commencement of shooting;
- o. The list of required equipment (technical, artistic or other) and personnel, including nationality of personnel and the roles to be played by the performers;
- p. The production schedule;
- q. A distribution agreement, if one has been concluded;
- r. The manner in which the co-production shall be entered in international festivals;
- s. Other provisions required by the Competent Authorities

Important Provisions For Indian Party

In addition, an application addressed to the Indian Ministry of Information and Broadcasting (-MIB), should be accompanied by four copies of the screenplay and film synopsis together with a processing fee of US\$ 225 payable to Pay & Accounts Officer, Ministry of Information & Broadcasting or for the amount as may be revised from time to time.

If the film is to be shot wholly or partly in the Republic of India, the co-producers must provide the Indian Embassy in the State of Israel and Ministry of Information & Broadcasting with the following information –

1. Details of any non-Indian members of

the film crew; names, passport numbers and expiry dates, country which issued the passport, nationality, permanent and temporary address.

2. An accurate description of the shooting locations and the film crew's travel plans.
3. A description of the cinematographic equipment and quantity of filming equipment to be brought in to the Republic of India temporarily.

Within three weeks of receipt of the required set of documents, the Ministry of Information & Broadcasting will sent the appropriate filming permit to all co-producers and the Competent Authorities in the other State. A longer period for issuing the filming permit may be required if filming is to take place in some restricted areas. Permission to film in the Republic of India may be dependent upon the following conditions –

1. Permission from a person or his legal heir who is to be portrayed in the film; a copy of the permission should be attached to the screenplay,
2. If it is necessary to obtain assistance from the Ministry of Defence, Ministry of Culture, etc, separate agreements may have to be concluded with these Ministries, Requests for such assistance may be submitted via the Ministry of Information & Broadcasting,
3. Each film for whose production the assistance of the Armed Forces has been obtained must be presented to the Ministry of Defence in order to obtain permission for its distribution
4. In particular cases, a film may have to be presented to a representative of the Government of the Republic of India or to the Indian Embassy in the State of Israel before it can be shown anywhere in the world . Also in particular cases, a liaison officer may be assigned to a film crew-at the expense of the Government of the Republic of India.

Concluding Provisions

The Competent Authorities may ask for any additional documents or information which they consider essential in order to consider an application for a co-production

The final screenplay (with script) should be presented to the Competent Authorities prior to the start of filming.

Amendment, including a change of co-producer, may be made to the original co-production contract. However, any amendments must be submitted to the Competent Authorities for

approval before the co-production is completed. A change of co-producer is permissible only in exceptional circumstances, and for reasons considered by the Competent Authorities to be satisfactory. The Competent Authorities shall inform each other of the decisions they have reached.

The participation of a producer from a third country in the co-production is subject to the prior approval of the Competent Authorities.

ITALY

AUDIO VISUAL CO-PRODUCTION AGREEMENT BETWEEN THE REPUBLIC OF INDIA AND THE GOVERNMENT OF THE ITALIAN REPUBLIC.



The Government of the Republic of India and the Government of Italian Republic, hereinafter referred to as the parties,

CONSIDERING that it is desirable to establish a framework for the development of their audiovisual relations and particularly for film television and video Co-Productions;

CONSCIOUS that quality Co-Productions can contribute to the further expansion of the film, television and video production and distribution industries of both countries as well as to the development of their cultural and economic exchanges;

CONVINCED that these exchanges will contribute to the enhancement of relations between the two countries;

Have agreed as follows:

ARTICLE 1

In this Agreement, unless the Agreement otherwise requires:

- (i) A Co-Production is a film including feature films, documentaries, science films, animation films and commercials, irrespective of length,

either on film, videotape or videodisc, which can be shown in cinemas, on television or on video recorders jointly' invested in and produced by producers from the two countries and made in accordance with the terms of recognition given by the competent authorities of India and Italy under this Agreement. New forms of audio-visual production and distribution shall be included in the present Agreement by exchange of notes between the Parties.

- (ii) Co-Production projects undertaken under the present Agreement must be recognized by the following authorities, referred to hereinafter as the competent authorities:

- a. In Italy- by the Ministry of Cultural Properties and Activities, Department of Entertainment and Sport, General Management of Cinema; and
- b. In India by the Ministry of Information and Broadcasting.

- (iii) Co production produced under the terms of this Agreement shall be taken in either of the two countries as National Production with every benefit available as National Production but will abide by applicable national law for distribution and production. These benefits, however, accrue to the producer from the country, which grants them.

ARTICLE 2

- (i) The co- producers in either of the two countries shall satisfy themselves about each other's capability, including their professional knowledge, organizational capability, financial backing and professional reputation.
- (ii) The Government of India and Italy shall in no way be responsible or liable with regard to satisfaction of either of the co producers.

ARTICLE 3

- (i) Any benefits under this Agreement shall be available for co production only when investment of finance, material and management including creative and other inputs not below 20% of the total cost comes from Co-producer of one country provided always that specific percentage contribution will be decided amongst producers themselves.
- (ii) Notwithstanding anything stated in above paragraph, the two parties may at any time decide jointly in writing to make appropriate changes, in percentage, as maybe deemed fit.

ARTICLE 4

- (i) The producers of a Co-Production shall be citizens or permanent resident either of Italy or India subject to any sort of compliance of

the obligations created by European Union Italy as a member.

- (ii) In the event of dire need of Co-Production, persons other than citizen or permanent resident as stated hereinabove are permissible to be engaged without losing the character of Co-Production in case advance written permission from both the countries is obtained after explaining the reasons of inclusion of such person.

ARTICLE 5

- (i) Live action shooting and animation works such as storyboards, layout, key animation, in between and voice recording must, in principle, be carried out alternatively in Italy or in India.
- (ii) Location shooting, exterior or interior, in a country not participating in the Co-Production however, is acceptable at discretion if the script or the action so requires and if technicians from Italy and India take part in the shooting.
- (iii) The laboratory work shall be done in either Italy or India, unless it is technically impossible to do so, in which case the laboratory work in a country not participating in the Co-Production can be permitted by the competent authorities of both countries.

ARTICLE 6

- (i) The Co-Production shall have the original soundtracks in English or Italian or in other Indian language or dialect, which can further be dubbed in any of these languages.
- (ii) In the event, if script so desires, any other language can be used for stray dialogues with permission from authorities

- (iii) It will be necessary that the dubbing or sub-titling of the Co-Production will be done or performed either in India or Italy. Dubbing or sub-titling in Indian languages should be performed in India and dubbing or sub-titling in Italian in Italy and dubbing or sub-titling in English could be performed in Italy or India depending upon the agreement between Co-producers.

ARTICLE 7

- (i) A Co-produced film shall have two negatives or one negative and one dupe negative, or as agreed between the two Co-producers, with two international sound tracks for making copies. Each Co-producer shall own one good quality print, one dupe positive and one international sound track and have the right to make copies. Moreover with the approval of the Co-producers either Co-producer may use the footage from the above-mentioned material for other purposes. Furthermore, each Co-producer shall have access to the original production material in accordance with the conditions agreed upon between the Co-producers.

ARTICLE 8

- (i) Both Italy and India will facilitate entry and short stay in either of the two countries for directors, actors, producers, writers, technicians and other personnel prescribed in each co production contract as per the applicable laws and importing of equipment shall also be in accordance with the applicable laws.

ARTICLE 9

- (i) The sharing of revenues by the co-producers shall, in principle, be proportional to their respective

contributions and be specified in the agreement between the co producers. The respective contribution of each Co-producer may be decided mutually on the basis of principles elaborated in Article 3.

ARTICLE 10

- (i) The minority investment Co-producer shall pay any balance outstanding on his contribution to the majority investment Co-producer within sixty (60) days following delivery of all the materials required for the production of the version of the film in the language of the minority country. The majority investment Co-producer will have the same obligations towards the minority investment Co-producer.
- (ii) Failure to meet this requirement shall entail the loss of benefit of the Co-Production. This requirement will invariably be reflected in the contract drawn up between the Co-producers to enable projects to be recognized under this Agreement.

ARTICLE 11

- (i) Approval of a proposal for the Co-Production of a film by the competent authorities of both countries is in no way binding upon them in respect of the granting of permission to show the film thus produced.

ARTICLE 12

- (i) When a Co-produced film is exported to a country, which has quota limitations:
 - a. in principle, the Co-produced film shall be included in the quota of the country of the majority investment;
 - b. if both Co-producers have made an

- equal investment, Co-producers of both sides shall decided the quota in question through mutual consultation, so that the Co-produced film can be included in the quota of the country that can make better arrangements for the export of the film;
- c. if difficulties still exist, the co produced film shall be included in the quota of the country of which the director is a national
- (ii) Notwithstanding the above, in the event that one of the Co-producing countries enjoys unrestricted entry of its films into a country that has quota regulations, a Co-Production under this Agreement shall be entitled as any other national production of that country to unrestricted entry into the importing country if that country so agrees.
- (ii) Prizes, grants, incentives and other benefits awarded to the cinematographic or audiovisual works may be shared between the Co-producers, in accordance with what has been established in the Co-Production contract and in conformity with applicable laws in force.
- (iii) All prizes which are not in cash form, such as honorable distinctions or trophies awarded by third countries, for cinematographic and audiovisual works produced according to the norms established by this agreement, shall be kept in trust by the majority Co-producer or according to terms established in the Co-Production contract/agreement.

ARTICLE 13

- (i) A Co-Production shall when shown, be identified as an Italy-India Co- Production; or India-Italy Co-Production according to the origin of the majority Co-producer or in accordance with an agreement between Co-producers.
- (ii) Such identification shall appear in the credits, in all commercial advertising and promotional material and whenever the Co-Production is shown.

ARTICLE 14

- (i) In the event of presentation at international film festivals, and unless the Co-producers agree otherwise, a Co-Production shall be entered by the country of the majority investment Co-producer or, in the event of equal financial participation of the Co-producers, by the country of which the director is a national.

ARTICLE 15

- (i) The competent authorities of both countries shall jointly establish, through a subsequent exchange of notes the rules of procedure for Co-Productions, taking into account the laws and regulations in force in Italy and in India.

ARTICLE 16

- (i) No restrictions shall be placed on the import, distribution and exhibition of Indian film, television and video productions in Italy or that of Italian film, television and video productions in India other than those contained in the legislation and regulations in force in each of the two countries, including in case of Italy the obligation deriving from the norms of the European Union insofar as the free circulation of goods among Italy and other European Union countries in concerned, will be respected.

ARTICLE 17

- (i) Any difference or dispute regarding the implementation of this Agreement shall be settled by mutual consultation and negotiation. This does not absolve the right of co producers who enter into various contracts to seek legal remedies- such remedies may include conciliation, mediation and arbitration.
- (ii) The rights arising out of this Agreement will not be enforceable at the instance of third party (ies) who are not signatory to this Agreement.
- (iii) An appropriate Joint Commission may look after the implementation of this Agreement. A meeting of the Joint Commission shall take place in principle once every two years alternately in the two countries. However, it may be convened for extraordinary sessions at the request of one or both authorities, particularly in the case of major amendments to the legislation or the regulations governing the film television and video industries in one country or the other, or where the application of this Agreement present various difficulties and shall submit to the Authorities in the two countries, for consideration, the necessary amendments in order to resolve any difficulties arising from the application of this agreement as well as to improve it in the best interest of both countries. The recommendations of the Joint

For the Government of the
Republic of INDIA

Commission are not binding on the two Governments.

ARTICLE 18

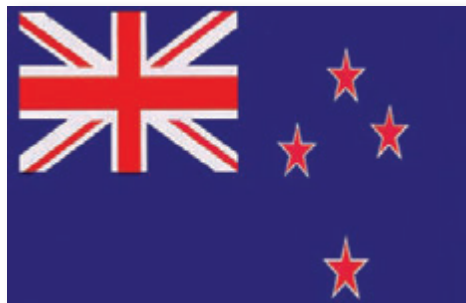
- (i) The present Agreement shall come into force when each Party has informed the other that its international ratification procedures have been completed.
- (ii) It shall be valid for a period of three (3) years from the date of its entry into force, a tacit renewal of the Agreement for like periods shall take place unless one or the other Party gives written notice of termination six (6) months before the expiry date.
- (iii) Co-Productions which have been recognized by the authorities and which are in progress at the time of notice of termination of this Agreement by either Party shall continue to benefit fully until completion from the provisions of this Agreement. After expiry or termination of this Agreement, its terms shall continue to apply to the division of revenues from completed Co-Productions.
- (iv) DONE in three originals at Rome, this 13th Day of 2005, each in Italian, English and Hindi language, all versions being equally authentic. In case of any divergence in interpretation, the English text shall prevail.

In Witness Whereof, the undersigned, duly authorized thereto by their respective Governments, have signed this Agreement.

For the Government of
ITALIAN Republic

NEW ZEALAND

AGREEMENT ON AUDIO-VISUAL CO-PRODUCTIONS BETWEEN THE GOVERNMENT OF NEW ZEALAND AND THE GOVERNMENT OF THE REPUBLIC OF INDIA.



The Government of the Republic of India and the Government of New Zealand ('the parties') SEEKING to enhance cooperation between their two countries in the area of film; DESIROUS of expanding and facilitating the Co-Production of films which may be conducive to the film industries of both countries and to the development of their cultural and economic exchanges; CONVINCED that these exchanges will contribute to the enhancement of relations between the two countries; HAVE AGREED as follows:

ARTICLE 1

Definitions

For the purposes of this Agreement

1. Competent authorities shall be:
 - a. on behalf of the Republic of India, the Ministry of Information and; and
 - b. On behalf of the Government of New Zealand - to be indicated -

2. "Co-producer" shall be:
 - a. as regards the Republic of India:
 - (i) nationals/citizens of the Republic of India;
 - (ii) permanent residents of India; and
 - (iii) entities which are established and/or incorporated in India.
 - b. as regards the New Zealand - to be indicated -
3. 'Film' means an aggregate of images, or of images and sounds, embodied in any material, irrespective of length, including animation and documentary productions, produced in any format, for exploitation in theatres, on tele-vision, videocassette, videodisc, CD-ROM, DVD or by any other form of distribution. New forms of audiovisual production will be included in this Agreement, through the exchange of notes between the Contracting Parties.

ARTICLE 2

Competent authorities

1. The competent authorities responsible for the implementation of this Agreement shall be as defined in Article 1.
2. Co-Productions falling within the scope of this Agreement shall be subject to the approval of the competent authorities.
3. The Contracting Parties shall inform each other if the competent authorities are replaced by others.

ARTICLE 3

Recognition as a National film and Entitlement to Benefits

Views to be indicated later.

ARTICLE 4

Conditions for obtaining approval of Co-Production status

1. Co-Production films shall require, prior to the commencement of shooting, approval by both the competent authorities. Approvals shall be in writing and shall specify the conditions upon which approval is granted.
2. In considering proposals for the making of a Co-Production film, both the competent authorities, shall with due regard to their respective policies and guidelines, apply the rules set out in the Annex to this Agreement.
3. The Co-producers of a film shall have their principal office or a branch office in the territory of one of the Contracting Parties. None of the Co-producers shall be linked by common management, ownership or control.
4. Technical and artistic personnel are those persons who, in accordance with the domestic law in force in their own country, are recognized as makers of audio-visual productions, in particular screenwriters, directors, composers, editors, directors of photography, art directors, actors and sound technicians. The contribution of each of these persons shall be evaluated individually.
5. As a rule, the contribution includes at least

one leading actor, one supporting actor and/or one qualified technical staff person, in addition to the one person as referred to in paragraph (4) provided that two qualified technical staff persons may substitute for one leading actor.

6. The Co-producers in either of the two countries shall satisfy themselves about each other's capability, including their professional knowledge, organizational capability, financial backing and professional reputation. The Contracting Parties are not responsible or liable for the credentials of either of the Co-producers.
7. The company carrying out the Co-Production shall provide evidence that the primary business of that company is audiovisual (film, television and video) production.
8. The sharing of expenses and revenues shall be as mutually decided by the Co Producers.

ARTICLE 5

Contributions

1. Any benefits under this Agreement shall be available for the Co-Production only when investment of finance, material and management including creative and other inputs is not below 20 % (twenty percent) of the total cost coming from the Co-producer of one country. The proportion of the respective contribution of the co producers of the Parties may vary from 20% (twenty percent) to 80% (eighty percent).
2. Subject to prior approval and in exceptional cases both Competent Authorities may approve Audiovisual Co-Productions where:
 - a. the contribution by one Co-producer is limited to the provision of finance only, in which case the proposed finance-only contribution shall be 50% (Fifty per cent) or more of the total budget of the Audiovisual Co-Production; or
 - b. Despite falling outside the contribution rules, the Competent Authorities consider that the project would further the objectives of this Agreement and should be approved accordingly.

- Both the financial contribution, and the performing, technical, craft and creative participation of each Co-producer shall account for at least 20% (twenty per cent) of the total effort in making the Co-Production film.

ARTICLE 6

Minority and majority contribution in the case of multilateral Co-Productions

- Subject to the specific conditions and limits laid down in laws and regulations in force in the Contracting Parties, in the case of multilateral Co-Productions, the minority contribution may not be less than 10% (ten per cent) and the majority contribution may not exceed 70% (seventy per cent) of the total cost of the film.
- Both Competent Authorities shall also look favourably upon co production to be undertaken with any other country linked with India and New Zealand by an official co production agreement.

ARTICLE 7

Participants

- The persons participating in the production of a film shall fulfill the following requirements:
 - As regards the Republic of India, they shall be -
 - Nationals/Citizens of the Republic of India or
 - Permanent residents of India;
 - As regards the New Zealand - to be indicated -

Participants in the Co-Production as defined in sub paragraphs (a) and (b) must at all times throughout the production retain their national status, and may not acquire or lose such status at any point during the course of production activity.

- Subject to the approval of the competent authorities:

- where script or costs dictates, restricted numbers of performers from other countries may be engaged;
- in exceptional circumstances, restricted numbers of technical personnel from other countries may be engaged

ARTICLE 8

Film Processing, Laboratory work, Negatives and Languages etc.

- The processing of film including the laboratory work, digital intermediate, visual and special effects work shall be done in either India or New Zealand unless it is technically impossible to do so, in which case the Competent Authorities of both countries may authorize such work in a country not participating in the co production.
- At least 90% (ninety per cent) of the footage included in a Co-Production film shall be specially shot or crated for the film unless otherwise approved by the competent authorities
- Two negatives, or at least one negative and one duplicate negative, shall be made of all Co-produced films. Each Co-producer shall be entitled to make a further duplicate or prints there from. Each Co-producer shall also be entitled to use the original negative in accordance with the conditions agreed upon between the Co-producers themselves.
- The original soundtrack of each Co-Production film shall be made in Hindi or any other Indian language or dialect or, in English or ---- or in any combination of those permitted languages. Dialogue in other languages may be included in the Co-Production, as the script requires.
- The dubbing or subtitling into one of the permitted languages of the Republic of India or New Zealand shall be carried out in the Republic of India, or in the New Zealand. Any departure from this principle must be approved by the competent authorities.

6. Post-release print dubbed into any other language may be carried out in third countries
7. The soundtrack may contain sections of dialogue in any language in so far as is required by the script.

ARTICLE 9

Location Shooting

1. Live action shooting and animation works such as storyboards, layout, key animation, in between and voice recording must, in principle, be carried out either in India or in New Zealand.
2. The Competent Authorities may approve location shooting in a country other than those of the participating Co-producers if the script or action so requires and if technicians from India and New Zealand take part in the shooting.
3. Notwithstanding Article 7, where location shooting is approved in accordance with the present Article, citizens of the country in which location shooting takes place may be employed as crowd artists, in small roles, or as additional employees whose services are necessary for the location work to be undertaken.

ARTICLE 10

Entry in International Festivals

1. The majority Co-producer shall normally enter Co-produced films in international festivals.
2. Films produced on the basis of equal contributions shall be entered as a film of the country of which the director is a national, and if this is not possible then the film shall be submitted as a film of the country of which the lead actor is a national, subject to the agreement of the competent authorities of both Contracting Parties.

ARTICLE 11

Export of Co produced Film

1. Where a Co-Production is exported to a country that has quota regulations, it shall

be included in the quota of the Party:

- a. which is the majority Co-producer;
- b. that has the best opportunity of arranging for its export, if the respective contributions of the Co-producers are equal;
- c. of which the director is a national, if any difficulties arise with the application of sub-paragraphs (a) and (b) hereof.

2. Notwithstanding Paragraph 1, in the event that one of the Co-producing countries enjoys unrestricted entry of its films into a country that has quota regulations, a Co-Production undertaken under this Agreement shall be as entitled as any other national production of the above-mentioned Co-producing country to unrestricted entry into the importing country if that above-mentioned Co-producing country so agrees.

ARTICLE 12

Acknowledgements, Credits

A Co-Production film and the promotional material associated with it shall include either a credit title indicating that the film is an "Official Indian-New Zealand Co-Production" or an "Official New Zealand – Indian Co-Production" or, where relevant, a credit which reflects the participation of the Republic of India, New Zealand and the country of a third Co-producer.

ARTICLE 13

Temporary Entry into the country

For approved Co-Productions, each Contracting Party shall facilitate, in accordance with the domestic law in force in its country:

- a. Entry into and temporary residence in its territory for technical and artistic personnel of the other Contracting Party;
- b. the import into and export from its territory of technical and other filmmaking equipment and materials by producers of the other Contracting Party.

ARTICLE 14

Permission for Public Exhibition

1. Permission for public exhibition will be in accordance with local laws in both India and New Zealand.
2. The approval of Co-Production status under this Agreement will not mean a commitment to permit public exhibition of the Audiovisual Co-Production.

ARTICLE 15

Balanced contribution

1. A general balance should be maintained with regard to both the artistic and technical personnel, including the cast, and with regard to the financial investment and facilities (studios, laboratories, and postproduction).
2. The Joint Commission, established in terms of Article 16, shall carry out a review to see whether this balance has been maintained and, if this is not the case, shall take measures, which it considers necessary in order to re-establish such a balance.

ARTICLE 16

Joint Commission

1. The Joint Commission shall be composed of representatives from the Competent Authorities and from the audio-visual industry of both the contracting parties.
2. The role of the Joint Commission shall be to supervise and review the operation of this Agreement and to make any proposals considered necessary to improve the effect of the Agreement.
3. The Joint Commission shall be convened, whether by meeting or otherwise, at the request of either of the Parties within six months of such a request.

ARTICLE 17

Status of Annex

1. The Annex to this agreement constitutes an implementing arrangement in respect of this

Agreement and shall be read in conjunction with the provisions of this Agreement

2. Subject to paragraph 2 of Article 18, any modifications to the Annex shall be agreed by both the competent authorities. No modifications to the Annex shall conflict with the provisions of this Agreement.
3. Modifications to the Annex shall be confirmed by the competent authorities in writing and shall take effect on the date they specify.

ARTICLE 18

Entry into Force

Each of the Parties shall notify the other in writing through the diplomatic channel of the completion of any procedure required by its constitutional law for giving effect.

ARTICLE 19

Amendment

1. Subject to paragraph 2 of this Article, this Agreement may be amended by written agreement between the two parties through an exchange of diplomatic notes. Amendments shall take effect on the date specified in the notes.
2. Either Party may by diplomatic note notify the other of a change in its competent authority. The change shall take effect on the date specified in the note.

ARTICLE 20

Settlement of Disputes

Any dispute between the Contracting Parties arising out of the interpretation or implementation of this Agreement shall be settled consensually through consultation and negotiation.

ARTICLE 21

Duration and Termination

1. The term of this Agreement shall be for a period of three years from the date it enters into force and thereafter automatically renewed for further periods of three years.

Co-Production Agreements

2. Either Contracting Party may terminate this Agreement by giving six months' written notice in advance of such intention to the other Contracting Party through the diplomatic channel.
3. Termination of this Agreement shall have no effect on the completion of Co-Productions

For the Government of
Republic of INDIA

approved prior to its termination.
Done at _____-this
____day of _____, _____in
the English and Hindi languages, both texts
being equally authentic. In case of any
divergence in interpretation, the English text
shall prevail.

For the Government of
NEW ZEALAND

Annexure to Agreement between the
Government of the Republic of India and the
Government of the _____ on
Audio Visual Co-Productions

(Rules of procedure for applications for approval
of Co-Production status under this agreement)

1. Applications for qualification of a film for Co-Production benefits under this Agreement for any Co-Production must be made simultaneously to both competent authorities at least thirty (30) days before shooting begins.
2. The competent authority of both Parties shall communicate their proposal to the other competent authority within twenty (20) days of the submission of the complete documentation as described in paragraph 3 below.
3. Documentation submitted in support of an application shall consist of the following items, drafted in _____in the case of _____ and in English in the case of India:
 - 3.1 The final script and synopsis; Co-Productions under this Agreement shall be shot in _____or India, as the case may be, in accordance with the guidelines of the respective country; The Parties shall inform each other from time to time of relevant guidelines and any changes thereto.

- 3.2 Documentary proof of having legally acquired the rights to produce and exploit the Co-Production and that the copyright for the Co-Production has been legally acquired;

- 3.3 a copy of the Co-Production contract signed by the two Co-producers.

The contract shall include -

- a. the title of the Co-Production;
- b. the name of the author of the script, or that of the adaptor if it is drawn from a literary source; necessary permission for adapting the literary work into a film from the author/legal heirs may be attached;
- c. the name of the director (a substitution clause is permitted to provide for his/her replacement if necessary);
- d. the budget;
- e. the financing plan;
- f. a clause establishing the sharing of revenues, markets, media or a combination of these;
- g. a clause detailing the respective shares of the Co-producers in any over or under expenditure, which shares shall in principle be proportional to their respective contributions, although the minority Co-producer's share in any

- over expenditure may be limited to a lower percentage or to a fixed amount providing that the minimum proportion permitted under Article 9 of the Agreement is respected;
- h. a clause stating that the competent authorities have to be informed if the percentage of the contribution of a co-producer changes subsequent to the approval of the competent authorities; in any case, the contribution may not be less than the minimum contribution agreed in Article 9;
 - i. a clause stating that films Co-produced under this Agreement may be publicly exhibited in either country in accordance with prescribed rules/procedures;
 - j. a clause recognizing that admission to benefits under this Agreement does not constitute a commitment that governmental authorities in either country will grant a license to permit public exhibition of the Co-Production;
 - k. a clause prescribing the measures to be taken where:
 - (i) after full consideration of the case, the competent authorities in either country refuse to grant the benefits applied for;
 - (ii) the competent authorities prohibit the exhibition of the Co-Production in either country or its export to a third country;
 - (iii) either one or the other Party fails to fulfill its commitments;
 - l. the period when shooting is to begin;
 - m. a clause stipulating that the majority Co-producer shall take out an insurance policy covering at least "all production risks" and "all original material production risks"; and
 - n. a clause providing for the sharing of the ownership of copyright on a basis that it is proportionate to the respective contributions of the Co-producers.
- 3.4 the distribution contract, where it has already been signed, or a draft if it has yet to be concluded;
 - 3.5 a list of the creative and technical personnel indicating their nationalities and, in the case of performers, the roles they are to play;
 - 3.6 the production schedule;
 - 3.7 the detailed budget identifying the expenses to be incurred by each country; and
 - 3.8 all contracts and other relevant financial documentation for all participants in the financial structure.
4. The competent authorities can demand any further documents and all other additional information deemed necessary.
 5. In principle, the final shooting script (including the dialogue) should be submitted to the competent authorities prior to the commencement of shooting.
 6. Amendments, including the replacement of a Co-producer, may be made in the original contract, but they must be submitted for approval by the competent authorities before the Co-Production is finished. The replacement of a Co-producer may be allowed only in exceptional cases and for reasons satisfactory to both the competent authorities.
 7. The competent authorities will keep each other informed of their respective decisions.

POLAND

AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF POLAND AND THE GOVERNMENT OF THE REPUBLIC OF INDIA ON AUDIOVISUAL CO-PRODUCTION.



The government of the republic of poland and the government of the republic of india hereinafter referred to as the "Parties":
CONSIDERING it desirable to establish a legal framework for relations regarding audiovisual Co-Production, especially the production of films for the cinema and television, as well as films intended solely for dissemination on analogue or digital data carriers;
AWARE that a high quality of Co-Production may encourage the development of enterprises and institutions which produce, distribute and disseminate films and enhance cultural and economic exchange between both States;
CONVINCED that such exchange shall strengthen relations between both States;
Have agreed as follows:

ARTICLE 1

1. For the purpose of this Agreement, the term "Co-Production" shall mean a feature film intended for screening in the cinema as the primary field of exploitation, as well as a documentary, educational and

animated film, regardless of length, jointly financed and produced by Co-producers from Poland and India; recorded on film or magnetic tape or on a digital medium; and intended for public dissemination in any way, especially in the cinema, on television or on analogue or digital data carriers. The term "Co-Production" shall also mean a plan to produce and the process of producing such a film.

2. Each Co-Production undertaken under this Agreement, after it has fulfilled all the conditions herein, must gain approval from the following Competent Authorities:
- (i) In the Republic of Poland – the Minister of Culture and National Heritage,
 - (ii) In the Republic of India – the Ministry of Information, Radio and Television.
 - (iii) Each Co-Production undertaken under this Agreement shall be realized and disseminated in

accordance with the law in force in Poland and in India.

- (iv) Unless otherwise provided for under the laws in force in Poland and India, each Co-Production undertaken under this Agreement shall be regarded a domestic production in each State-Party in order to obtain all present and future benefits conferred upon domestic productions in these two States. Nevertheless, such benefits shall be due only to Co-producers from the country which confers these benefits.

ARTICLE 2

Each Co-producer must possess broad professional experience, good technical organization, considerable organization abilities, strong financial support and a good reputation. These qualities shall be verified by the parties to co-production agreements, and no clause in this Agreement shall give rise to any liability by the Competent Authorities or Governments to conduct such a verification.

ARTICLE 3

1. The contribution of Co-producers from each State should range from twenty percent (20%) to eighty percent (80%) of the budget of each Co-Production.
2. The Co-producers from each State should make a tangible creative and technical contribution to a Co-Production in proportion to their share in its budget, encompassing the total engagement of filmmakers, actors, technical-production personnel, laboratories and facilities. In justified cases, the Competent Authorities may approve a Co-Production which does not satisfy all of these requirements.

ARTICLE 4

Producers, directors, screenwriters and actors, as well as technicians and remaining staff engaged in the Co-Production, must hold Polish or Indian citizenship or have their place of

abode or permanent residence in one of these States, in accordance with the domestic law of each State. In justified cases, the Competent Authorities may approve a Co-Production which does not satisfy all of these requirements.

ARTICLE 5

1. The Competent Authorities may approve a Co-Production involving, apart from Polish and Indian Co-producers, Co-producers from third countries which are parties to an audiovisual Co-Production agreement with at least one of these States (multilateral Co-Production).
2. The minimum contribution by a Co-producer in a multilateral Co-Production should be ten percent (10%) of the Co-Production's budget. Article 3 para 2 of this Agreement shall apply as appropriate.

ARTICLE 6

1. Filming and animation work, including the storyboard, layout, key animation and in between as well as sound recording, should be carried out in Poland or India.
2. The filming of scenes in the open air or indoors may be performed in a third country if the screenplay or plot requires it and if Polish and Indian technicians are involved in this work.
3. Laboratory processing shall be carried out in Poland or India, unless this is not possible for technical reasons. In such a case, the Competent Authorities may permit the laboratory processing to be carried out in a third country.

ARTICLE 7

1. The original soundtrack of each Co-Production shall be recorded in Polish, English or one of the languages or dialects of India (languages of the Parties). Dubbed soundtracks in any of these languages may be recorded in Poland or in India. A film may be made in more than one language of the Parties version. Dialogues may also be recorded in other languages if the

screenplay requires this.

2. Each language version of each Co-Production (dubbing or subtitles) shall be produced in Poland and in India, as appropriate. Any departures from this rule must be approved by the Competent Authorities.

ARTICLE 8

1. Each Co-Production shall be made in at least two copies of good picture quality, of equal legal validity, and in two international sound copies, on media which permit independent distribution in Poland and India.
2. The original negatives, as well as the final version of back up copies and master copy, shall be stored in the country of the majority Co-producer or in another place agreed upon between the Co-producers. Regardless of the place of storage, each Co-producer should have guaranteed access to these materials at any time, so that he may make essential reproductions under terms and conditions agreed upon between the Co-producers.
3. At least two backup copies of medium and high-budget Co-Productions shall be made. If the Co-producers so agree, only one backup copy and one copy of the materials for reproduction may be made in the case of Co-Productions deemed to be low budget Co-Productions by the Competent Authorities.

ARTICLE 9

In accordance with the laws in force in their States, the Parties shall:

1. Permit producers, copywriters, directors, technicians, actors and other personnel specified in each Co-Production agreement to enter and briefly stay in their country,
2. Permit the film equipment and tapes required for Co-Production to be brought into and taken out of the country.

ARTICLE 10

The division of revenues between Co-producers should correspond to their contribution to the

Co-Production, taking into account Article 3 para 2 of this Agreement, and should be clearly stated in the Co-Production agreement.

ARTICLE 11

No provision of this Agreement shall imply that the approval of Co-Production or the granting of any associated benefits by the Competent Authorities signifies an obligation by any of the Governments so grant a license, concession, permit or similar decision to Co-producers or any other persons for the dissemination of a Co-Production. Neither shall any such provision imply that these Authorities consider a Co-Production justified or bear any responsibility for it.

ARTICLE 12

1. If a Co-Production is exported to a third country which applies a maximum quota of such imports, the Co-Production shall be included in the quota of the majority Co-producing State.
2. If there is no majority Co-producing State, the Co-Production shall be included in the quota of that State-Party which, in the joint opinion of the Co-producers, has better chances of exporting the film. In the absence of agreement between the Co-producers, the Co-Production shall be included in the quota of the country of which the director is a citizen.
3. If one of the State-Parties enjoys an unlimited right to export its films to a third country which applies a maximum quota of such imports, the Co-Production, like any other domestic production of the State-Party, shall be the subject of unlimited exports to that third country, with the approval of that country's Competent Authorities.

ARTICLE 13

1. Each Co-Production destined for presentation shall be endorsed with the caption "A Polish Indian Co-Production" or "An Indian-Polish Co-Production", depending on the majority Co-producer's country of origin. In the absence of such

a Co-producer, the Co-Production shall be endorsed in accordance with the terms of the Co-Production ent.

2. The caption referred to in para 1 shall be accommodated in the opening credits and in all advertising and promotional materials, especially whenever such a Co-Production is presented.

ARTICLE 14

1. Unless otherwise agreed upon by the Co-producers, if a Co-Production is to be presented at an international film festival, it shall be submitted by the majority Co-producer's country or, in the absence thereof, by the country of which the film director is a citizen.
2. Prizes, grants and other distinctions granted for the Co-Production shall be divided between the Co-producers in accordance with the terms of the Co-Production agreement and the laws in force in both States.
3. All non-pecuniary awards granted for the Co-Production, especially any honorary distinctions and statuary conferred by a third country or by an organization from a third country, shall be kept by the entity specified in the Co-Production agreement or, in the absence thereof, by the majority Co-producer.

ARTICLE 15

The producers governing the application of this Agreement, taking into account the law in force in Poland and in India, are set forth in an Appendix to this Agreement and thus form an integral part thereof.

ARTICLE 16

The Parties shall impose no restrictions on the import, distribution and dissemination of Polish and Indian films to be shown in the cinema or on television, or destined solely for distribution on analogue or digital data carriers, to the extent permitted under the laws of Poland and India.

ARTICLE 17

1. The Parties and Competent Authorities shall resolve any disputes during the realization of this Agreement by means of negotiations.
2. For the purpose of a further expansion of co-operation between the two States in the sphere of audiovisual Co-Production, the Parties express their readiness to introduce all necessary amendments and additions to this Agreement in the manner foreseen in the laws of both States.
3. To facilitate the application of this Agreement, the Parties or Competent Authorities may appoint a Joint Commission which will normally meet every two years, alternately in Poland and in India. The Commission may also be convened for an extraordinary meeting at the motion of the Competent Authorities or one or both Parties, especially in the event of significant changes to the legislation of any of the States-Parties which could affect the implementation of this Agreement, or in the event of major difficulties with its implementation.

ARTICLE 16

1. This Agreement is subject to acceptance in accordance with the laws of each Party, which shall be effected by means of an exchange of memoranda. The date on which this Agreement enters into force shall be the date on which the later of the two memoranda is received.
2. This Agreement is concluded for an indefinite period. Either Party may terminate it with six month's notice, conveyed to the other Party in writing.
3. Any Co-Productions approved by the Competent Authorities and being realized at the moment of termination of this Agreement by either party shall continue to be bound by the terms thereof until they are completed. If this Agreement expires or is terminated, its provisions will be applied to the division of revenues from completed Co-Productions.

Co-Production Agreements

In witness whereof the undersigned, duly authorized by their respective Governments, have signed this Agreement.

Done inon.....in two counterparts, each of them in Polish and in English, whereby all texts are equally authentic.

For the Government of
Republic of INDIA

For the Government of
Republic of POLAND

APPENDIX

PROCEDUTES

General Provisions

Applications for any benefits under this Agreement in aid of any Co-Production must be submitted simultaneously to the Competent Authorities at least sixty (60) days before filming begins. The Competent Authorities of the State of which the majority Co-producer or another Co-producer indicated by the Co-producers is a citizen shall convey their decision to the Competent Authorities of the other State within thirty (30) days of the submission of the complete documentation listed below. Again within thirty (30) days, the Competent Authorities of the other State shall convey their decision to the Competent Authorities of the first State and to the Co-producer appointed by the Co-producers.

Applications should be supported by the following documents, drawn up in Polish and English in the case of Poland and in English and one of the languages of India in the case of India:

1. Final version of the screenplay,
2. Evidence of the lawful acquisition of the copyright necessary to a given Co-Production,
3. A signed copy of a Co-Production agreement concluded between Co-producers, which should contain:
 - a. The title of the Co-Production,
 - b. The name of the author of the screenplay or of the person who adapted the screenplay, if it is based on literary sources,

- c. The name of the director,
- d. A synopsis,
- e. A budget plan,
- f. A financial plan, stating the financial input of the Co-producers,
- g. A clause defining the division of revenues and markets,
- h. A clause setting forth a share in the copyright in proportion to the input of individual Co-producers,
- i. A clause describing what to do if the budget is exceeded,
- j. A clause describing the measures to be taken (if one of the Parties does not discharge its obligations,
- k. A clause setting forth the rules governing financial settlements if any Co-producer fails to provide the financial contribution agreed upon in the Co-Production agreement,
- l. A clause confirming that the acceptance of a Co-Production does not imply any production will be distributed in the States-Parties,
- m. A clause obligating the majority Co-producer to take out an insurance policy providing cover at least against "all production risks" and "all production risks connected with original materials."
- n. The date on which filming commences.

4. The distribution agreement, if such an agreement has already been concluded,
5. A list of the filmmakers, actors and technicians, indicating their nationality and, in the case of actors, the names of their characters,
6. A production schedule,
7. A detailed budget, showing the expenditures to be incurred by the Co-producers in each country.

IMPORTANT PROVISIONS FOR INDIA

In addition, an application addressed to the Indian Ministry of Information, Radio and Television (MIRT) should be accompanied by four copies of the screenplay and film synopsis, together with a payment mandate for USD 200 payable to the MIRT Department of Payments and Settlements.

If the film is to be shot wholly or partly in India, the Co-producers must provide the Indian Embassy in Poland and MIRT with the following information:

1. Details of any non-Indian members of the film crew: names, passport numbers and expiry dates, country which issued the passport, nationality, permanent and temporary address.
2. An accurate description of the shooting locations and the film crew's travel plans.
3. A description of the cinematographic equipment and quantity of film to be brought in to India temporarily.

Within three weeks of receipt of the required set of documents, the MIRT will send the appropriate filming permit to all Co-producers and the Competent Authorities in the other State. A longer period for issuing the filming permit may be required if filming is to take place in Jammu and Kashmir, north-eastern States and some border zones.

Permission to film in India may be dependent upon the following conditions:

1. Permission from a person or his legal heir who is to be portrayed in the film; a copy of the permission should be attached to the screenplay,

2. If it is necessary to obtain assistance from the Ministry of Defence, Ministry of Education, etc. separate agreements may have to be concluded with these Ministries. Requests for such assistance may be submitted vis the MIRT,
3. Each film for whose production the assistance of the Armed Forces has been obtained must be presented to the Ministry to the Ministry of Defence in order to obtain permission for its distribution.
4. In particular cases, a film may have to be presented to a representative of the Government of India or to the Indian Embassy in Poland before it can be shown anywhere in the world. Also in particular cases, a liaison officer may be assigned to a film crew – at the expense of the Government of India.

CONCLUDING PROVISIONS

The Competent Authorities may ask for any additional documents or information which they consider essential in order to consider an application for a Co-Production.

The final screenplay (with script) should be presented to the Competent Authorities prior to the start of filming.

Amendments, including a change of Co-producer, may be made to the original Co-Production agreement. However, any amendments must be submitted to the Competent Authorities for approval before the Co-Production is completed. A change of Co-producer is permissible only in exceptional circumstances, and for reasons considered by the Competent Authorities to be satisfactory. The Competent Authorities shall inform each other of the decisions they have reached.

SOUTH KOREA

AGREEMENT ON FILM CO-PRODUCTION BETWEEN THE GOVERNMENT OF THE REPUBLIC OF INDIA AND THE GOVERNMENT OF THE REPUBLIC OF KOREA



The Government of the Republic of India (hereinafter referred to as "India") and the Government of the Republic of Korea (hereinafter referred to as "Korea") ; hereinafter individually referred to as the "Party" and jointly referred to as the "Parties".

RECALLING Article 9.1 of the Comprehensive Economic Partnership Agreement between the Republic of Korea and the Republic of India (hereinafter referred to as "CEPA between Korea and India") signed in Seoul on 7th August 2009, which recognizes the importance of audio-visual co-productions and envisages co-production agreements between the Parties in the audio-visual sector;

FURTHER RECALLING paragraph 2, Article 9.1 of the CEPA between Korea and India which stipulates that such an agreement is an integral part of the CEPA between Korea and India;

DESIRING to expand and facilitate the co-production of audio-visual works in the context of cultural cooperation between the Parties; and CONVINCED that such cooperation will contribute to the facilitation of cultural and

economic exchanges between the Parties; HAVE AGREED as follows:

ARTICLE 1: Definitions

For the purposes of this Agreement:

- (a) **"Audio-visual co-production"** means an audio-visual work such as films, animations and broadcasting programmes made by one or more co-producer(s) of a Party in cooperation with one or more co-producer(s) of the other Party (or in the case of a third country co-production under Article 5, with one or more co-producer(s) of a third country) which is approved by the competent authorities of each Party. New forms of audio-visual co-productions shall be included in this Agreement by an exchange of notes between the Parties.
- (b) **"Film"** means a series of images or of images and sound, including animation and documentary productions, produced in any format, which is intended to be shown in a cinema.
- (c) **"Co-producer"** means a national or

juridical person of Korea or a national or juridical person of India involved in the making of an audio-visual co-production, or, in relation to Article 5, a national or juridical person of a third country;

- (d) **“Juridical person”** means any legal entity duly constituted or otherwise organized under applicable law, whether for profit or otherwise, and whether privately-owned or governmentally-owned, including any corporation, trust, partnership, joint venture, sole proprietorship or association or society; and
- (e) **“National”** means :
- (i) for Korea, a Korean as defined in Article 2 of the Constitution of Korea and its laws; and
 - (ii) for India, a citizen of the Republic of India.

ARTICLE 2: Approval of Audio-Visual Co-Productions

5. Applications for the making of an audio-visual co-production shall be submitted to the competent authorities of the Parties. The competent authorities may, subject to this Agreement and the laws and regulations of each Party, approve applications submitted to them prior to the commencement of the shooting for the making of an audio-visual co-production. Approvals granted by the competent authorities shall be in writing and may specify the conditions upon which the approval is granted.
6. When approving an audio-visual work as an audio-visual co-production, the competent authorities shall ensure that none of the co-producers shall be linked, directly or indirectly, through legal entities with common management, ownership or control, except to the extent that it is inherent in the making of the audio-visual co-production itself.
7. The competent authorities of the Parties may, to the extent possible under their laws and regulations, exchange all information concerning the approval, rejection, change

or withdrawal of any application for the approval of an audio-visual co-production. In this context, the competent authorities of the Parties may ensure that an audio-visual work conforms to the provisions of this Agreement. Each competent authority, in deciding whether to approve or refuse an application, shall apply the relevant laws and regulations of that Party.

8. The competent authorities of the Parties may subject the audio-visual co-production to final approval upon completion of the audio-visual co-production and prior to its distribution.
9. The approval of an audio-visual work as an audio-visual co-production by the competent authorities, shall not bind the relevant authorities of either Party to permit the public exhibition or broadcast of the completed audio-visual co-production.

ARTICLE 3: Entitlement to Benefits

1. An audio-visual co-production made in accordance with this Agreement shall be fully entitled to all the benefits which are or may be accorded to national audio-visual work by each Party under the laws and regulations of that Party.
2. Any benefits accorded to an audio-visual co-production by either Party shall be administered, including in respect of the co-producer that may apply for, receive, and dispose of such benefits, in accordance with the laws and regulations of that Party.

ARTICLE 4: Contributions

1. The minimum respective financial contributions to a co-produced audio-visual work other than a broadcasting programme (including animation for broadcasting purposes), of the co-producers of each Party shall not be less than 20 percent of the total production cost of the co-produced audio-visual work. With respect to a broadcasting programme (including animation for broadcasting purposes), this contribution shall not be less than 30 percent of the

total production cost. Calculation of the financial contribution may include in-kind contributions.

2. The performing, technical and craft contribution (being the "creative" contribution) of each co-producer to a co-produced audio-visual work shall be in reasonable proportion to each co-producers' financial contribution.

ARTICLE 5: Third Country Co-Productions

1. Where either Party maintains with a third country an audio-visual co-production agreement (or arrangement of less-than-treaty status), the competent authorities of the Parties may approve an audio-visual work that is to be made in conjunction with one or more co-producer(s) from that third country as an audio-visual co-production under this Agreement provided that one or more co-producer(s) of Korea and one or more co-producer(s) of India are engaged in that audio-visual co-production.
2. In the case of paragraph 1, both the financial and creative contributions of one or more co-producer(s) of the third country shall, consistent with paragraph 1 of Article 4, account for at least 10 percent of the total financial and creative contribution to the co-produced audio-visual work.

ARTICLE 6: Participation

1. Persons participating in an audio-visual co-production shall be nationals of the Parties and in the case of a third country co-production under Article 5, nationals of the third country.
2. Notwithstanding paragraph 1, the competent authorities of the Parties may approve:
 - (a) where the script or financing dictates, the participation of restricted numbers of performers from other countries; and
 - (b) in exceptional circumstances, the participation of restricted numbers of technical personnel from other countries.

ARTICLE 7: Temporary Entry

In accordance with its laws and regulations in

force, each Party shall endeavour to facilitate the entry into and temporary stay in its respective territory of the artistic and technical personnel and performers from the other Party for the purpose of the audio-visual co-production.

ARTICLE 8: Temporary Importation of Material and Equipment for the Purpose of Making an Audio-Visual Co-production

Notwithstanding the provisions of Chapter Two (Trade in Goods) in the CEPA between Korea and India, the Parties shall, in conformity with their respective laws and regulations, examine and endeavour to allow the temporary importation of the technical material and equipment necessary for the audio-visual co-production under this Agreement by the artistic and technical personnel and performers from the territory of a Party into the territory of the other Party.

ARTICLE 9: Credits

An audio-visual co-production and the advertising and promotional material associated with it shall include either a credit title indicating that the audio-visual co-production is an "Official Korea-India Co-Production" or an "Official India-Korea Co-Production" or, where relevant, a credit which reflects the participation of Korea, India and the third country co-producer, according to the origin of the majority co-producer or in accordance with an agreement between the co-producers.

ARTICLE 10: Institutional Mechanism

Competent Authorities

1. Each Party hereby designates the following competent authorities for the purposes of implementing this Agreement:
 - (a) for Korea, the Ministry of Culture, Sports and Tourism/ the Korean Film Council (KOFIC) for films (including animation film) and the Korea Communications Commission for broadcasting programmes (including animation for broadcasting purposes), or their successors; and
 - (b) for India, the Ministry of Information and Broadcasting or its successor.

Either Party may change its appointed

competent authority by giving notice to the other Party through diplomatic channels. The change in the competent authority shall take effect 30 days after the notice has been received.

2. The competent authorities may examine the implementation of this Agreement and consult with each other to resolve any difficulties arising out of its application.
3. Soon after the entry into force of this Agreement, the competent authorities of the Parties shall exchange their respective laws and regulations concerning the procedures and documentations necessary for approval and benefits to be accrued to the audio-visual co-production and the co-producer(s) of each Party. The competent authorities of the Parties shall periodically update such information.

Ad hoc Committee

4. Either Party may request to establish an ad hoc Committee to discuss any matter related to this Agreement by delivering a written request to the competent authority of the other Party and the other Party shall give due consideration to the request. The ad hoc Committee shall comprise appropriate senior officials from the competent authorities and/or other appropriate agencies and ministries of each Party. The ad hoc Committee shall discuss the matter at a time and place agreed to by the Parties.

ARTICLE 11

Non-Application of Dispute Settlement Provisions

Chapter Fourteen (Dispute Settlement) of the CEPA between Korea and India shall not apply to any matter or dispute arising under this Agreement. Any dispute arising out of the interpretation and implementation or application

of any of the provisions of this Agreement shall be settled amicably through mutual discussions and dialogue between the Parties.

ARTICLE 12: Entry into Force

This Agreement shall enter into force once the Parties have notified each other in writing that their respective necessary legal procedures for the entry into force of this Agreement have been completed. This Agreement shall enter into force on the latter date of these two notifications.

ARTICLE 13: Amendment

1. The Parties shall supervise and review the implementation of this Agreement and make any proposals considered necessary for any amendment of this Agreement.
2. The Parties may amend this Agreement at any time by mutual written consent. Such an amendment shall constitute an integral part of this Agreement and enter into force on such date as may be agreed upon by the Parties after the Parties have exchanged written notifications confirming to the other Party that they have completed the necessary internal legal procedures.

ARTICLE 14: Duration and Termination

1. This Agreement shall be terminated when the CEPA between Korea and India is terminated.
2. Notwithstanding paragraph 1, this Agreement shall continue as if in force in respect of any audio-visual co-production approved by the competent authorities and yet to be completed prior to the termination of this Agreement.

In Witness Whereof, the undersigned, duly authorized thereto by their respective Governments, have signed this Agreement.

For the Republic of INDIA

For the Republic of SOUTH KOREA

SPAIN

AGREEMENT OF AUDIOVISUAL CO-PRODUCTION BETWEEN THE REPUBLIC OF INDIA AND THE KINGDOM OF SPAIN.



The Republic of India and The Kingdom of Spain (hereinafter, "The Parties")

Seeking to improve cooperation between the two countries in the audiovisual field: aware of the contribution which Co-Production can make to the development of the audiovisual industry. Desirous of promoting and facilitating the Co-Production of films between the two countries, and the development of their cultural and economic exchanges.

Convinced that these exchanges shall contribute to improving relations between the two countries:

Have agreed as follows:

ARTICLE 1

In this Agreement, unless the Agreement otherwise requires:

1. A "Co-Production" is a film including feature film, documentary, and animation film irrespective of length, on any format to be shown in the first place in cinemas, jointly invested in and produced by Co-producers made in accordance with the

terms of recognition given by the competent authorities of India and Spain under this Agreement. New forms of audio-visual production shall be included in the present Agreement by exchange of notes between the Parties.

2. The Competent Authorities responsible for the implementation of this Agreement shall be:
 - a. On behalf of the Republic of India, by the Ministry of Information and Broadcasting.
 - b. On behalf of the Kingdom of Spain, by the Instituto de la Cinematografía y de las Artes Audiovisuales (Institute of Cinematography and Audiovisual Arts) and when applicable, the competent authorities of the Autonomous communities where applicable.
 - c. Co-Productions falling within the scope of this Agreement shall be subject to the approval of the competent authority.

- d. The Contracting parties shall inform each other if the competent authorities are replaced by others.
3. Subject to the approval of both competent authorities, a film Co-produced in compliance with this Agreement shall be deemed to be a national film in the territory of each Party and shall thus be fully entitled to all the benefits which are granted under the laws and regulations in force in the territory of each Party.

ARTICLE 2

1. The Co-producer in either of the two countries shall satisfy themselves about each other's capability, including their professional knowledge, organizational capability, financial backing and professional reputation.
2. The Contracting Parties shall in no way be responsible or liable with regard to credentials of either of the Co-producers.

ARTICLE 3

1. Before shooting starts, Co-Production films shall require approval from both the competent authorities. For this purpose, each Co-producer would be required to submit an application, alongwith the information as required in the Annexure, to the Competent Authority. Approvals shall be notified in writing and must specify the conditions according to which the approval is granted.
2. The Co-producers of a film shall have their principal office or a branch office in the territory of one of the Contracting Parties. None of the Co-producers shall be linked by common management, ownership or control.
3. Co-Productions falling within the scope of this Agreement shall be subject to the approval of both the Competent Authorities, who would take into consideration their respective policies and guidelines and the requisites laid down in Annexure to this Agreement.

ARTICLE 4

1. On a general basis, in Co-Productions there must exist an effective contribution of technical, creative and artistic personnel, of the nationality of the participant countries, which must be in proportion to the financial contribution made by each Co-producer.
2. Technical and artistic personnel are those persons who, in accordance with the domestic law in force in their own country, are recognized as makers of audio-visual productions, in particular screenwriters, directors, composers, editors, directors of photography, art directors, actors and sound technicians. The contribution of each of these persons shall be evaluated individually.

The contribution by a minority Co-producer will include participation of at least two actors and a head of Department in addition to an author (author means director or screenwriter or photography director or music composer).

3. Both the financial contribution and the participation of each of the Co-producers in the performing, technical, artistic and creative tasks shall represent at least 20% (twenty percent) of the budget in making the Co-Production films.
4. As an exception to the contribution rules stated in paragraph 1 & 2 of this Article, both Competent Authorities shall be able to grant approval to the Co-Production projects known as "financial Co-Productions" in which the contribution of one of the Co-producers is limited to only financing, in which case financial contribution shall be no greater than 25% (twenty five percent) nor less than 10% (ten percent) of the total cost of the film.

ARTICLE 5

1. When India or Spain maintains an audio-visual Co-Production agreement with a third country, the competent authorities shall, by virtue of this Agreement, be able to approve a Co-Production project to be produced with

the participation of a Co-producer from a third party, whose contribution may be no greater than 30%.

2. In the event of multilateral Co-Productions, the lesser participation may be not lower than 10 percent and the greatest one not higher than 70 percent of the cost of the film.

ARTICLE 6

1. The producers of a Co-Production shall be Nationals/ citizens or permanent residents either of India or Spain subject to any sort of compliance of the obligations created by European Union upon Spain as a member.
2. Participants in the Co-Production as defined in paragraph 1 must at all times throughout the production retain their national status, and may not acquire or lose such status at any point during the course of production activity.
3. Should the film so require, the participation of professionals who are not citizens of one of the Co-producing countries may be permitted, but only in exceptional circumstances, and subject to agreement between the competent authorities of both Contracting Parties.

ARTICLE 7

The rights, revenues and prizes arising in connection with the Co-Production shall be shared between the Party Co-Producers in a manner that shall be agreed between the Party Co-producers.

ARTICLE 8

1. Live action shooting and animation works such as storyboards, layout, key animation, in between and voice recording must, in principle, be carried out either in India or in Spain.
2. Location shooting of a Co-produced film, exterior or interior, in a country not participating in the Co-Production may, however, be authorized by the competent authorities of both countries if the script or the action so requires and if technicians from

India and Spain take part in the shooting.

3. The processing and post-production of Co-Productions shall be done either in India or Spain, unless it is technically impossible to do so, in which case the processing and post-production in a country not participating in the Co-Production may be authorized by the competent authorities of both countries.

ARTICLE 9

1. The Co-Production shall have the original soundtracks either in Hindi, or in other Indian language or dialect, or in Spanish or in any other official languages in Spain, or English language or in any combination of those permitted languages, which can further be dubbed in any of these languages.
2. In the event, if script so desires, any other language can be used for stray dialogues with permission from competent authorities.
3. It will be necessary that the dubbing or sub-titling of the Co-Production will be done or performed either in India or Spain. Dubbing or sub-titling in Indian languages should be performed in India and dubbing or sub-titling into Spanish or in any other official languages in Spain should be performed in Spain, and dubbing or sub-titling in English could be performed in India or Spain depending upon the agreement between Co-producers.

ARTICLE 10

1. The Co-Production film and the promotional material associated with it shall include certain credit titles stating that the film is a "Co-Production between India and Spain" or a "Co-Production between Spain and India" or, when appropriate credit titles reflecting the participation of India, Spain and the country of a third Co-producer.
2. Prizes, grants, incentives and other benefits awarded to the Co-produced work may be shared between the Co-producers, in accordance with what has been established in the Co-Production contract and in conformity with applicable laws in force.

3. All prizes which are not in cash form, such as honorable distinctions or trophies awarded by third countries, for Co-produced work produced according to the norms established by this agreement, shall be kept in trust by the majority Co-producer or according to terms established in the Co-Production contract/ agreement.

ARTICLE 11

1. When a Co-produced film is exported to a country, which has quota limitations:
 - a. In principle, the Co-produced film shall be included in the quota of the country of the majority investment;
 - b. If both Co-producers have made an equal investment, Co-producers of both sides shall decide the quota in question through mutual consultation, so that the Co-produced film can be included in the quota of the country that can make better arrangements for the export of the film;
 - c. If difficulties still exists, the Co-produced film shall be included in the quota of the country of which the director is a national.
2. Notwithstanding paragraph 1, in the event that one of the Co-producing countries enjoys unrestricted entry of its films into a country that has quota regulations, a co production undertaken under this Agreement will be as entitled as any other national production of the above-mentioned Co-producing country to unrestricted entry into the importing country if that above-mentioned Co-producing country so agrees.

ARTICLE 12

For approved Co-Productions, each Contracting Party shall facilitate, in accordance with the domestic law in force in its country:

- a. Entry into and temporary residence in its territory for technical and artistic personnel of the other Contracting Party;

- b. the import into and export from its territory of technical and other filmmaking equipment and materials by producers of the other Contracting Party.

ARTICLE 13

Permission for public exhibition will be in accordance with local laws in both India and Spain.

ARTICLE 14

Notwithstanding any other provision in this Agreement, for the purpose of taxation the laws in force in both the countries shall apply.

ARTICLE 15

1. There shall exist a Joint Commission composed of representatives of the Parties, including the competent authorities and representatives of the industry.
2. The role of the Joint Commission shall consist of supervising and reviewing the application of this Agreement, making any proposal that is amended necessarily for improving the effect of the Agreement and modifying the appendix hitherto as appropriate.
3. The Joint Commission shall be convened, whether by meeting or otherwise, at the request of either of the Parties, within six months of such a request.

ARTICLE 16

This Agreement shall come into force after each Party has informed the other Party through official diplomatic channels that its internal ratification procedures have been completed.

ARTICLE 17

This Agreement may be amended by the mutual consent of the Contracting Parties through the exchange of notes between the Contracting Parties through the diplomatic channel. The change shall take effect on the date specified in the note.

ARTICLE 18

Any dispute between the Parties arising out of the interpretation or implementation of this Agreement shall be settled consensually through consultation and negotiation and shall not be referred for resolution to any national or international tribunal or a third party.

ARTICLE 19

1. This Agreement including the Annex, which forms an integral part of this agreement, shall remain in force unless terminated in terms of paragraph (2). Either Contracting Party may terminate this Agreement by giving six months' written notice in advance

of such intention to the other Contracting Party through the diplomatic channel.

2. Notwithstanding the provisions of paragraph 1 of this Clause, this Agreement shall continue in force with regard to any Co-Production film that has received approval from the competent authorities and which has not yet been completed prior to its termination.

Done at _____ on the day _____ of _____

in three originals each in Hindi, Spanish and English, all these versions being authentic.

For the Republic of INDIA

For the Republic of SPAIN

UNITED KINGDOM

FILM CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF THE UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND AND THE GOVERNMENT OF THE REPUBLIC OF INDIA.



The Government of the United Kingdom of Great Britain and Northern Ireland and the Government of the Republic of India ("hereinafter called the Parties");

Considering that there is potential for the film industries of each country to work together on account of shared or complementary characteristics that include the structure of each film industry, the film culture of each country and the extent of the availability in each country of filmmaking facilities, a suitably skilled workforce and locations for filming;

Recognising that development of such potential will be to the mutual advantage of each Party, in particular in respect of the growth and competitiveness of their film industries and the enhancement of their film cultures;

Noting the benefits available in each country to films with national film status;

Desiring to encourage the making of films that reflect, enhance and convey the diversity of culture and heritage in both countries;

Acknowledging the benefits that would flow from the making of such films and their

increased public availability; and
Noting on the basis of mutual cooperation, the Agreement is intended to produce benefits for both parties.

Have agreed as follows:

ARTICLE 1

Definitions

1. In this Agreement:

"Approved Co-Production" means a Co-produced film which has Approved Co-Production status in accordance with Article 2;

"Co-producer" means any individual, partnership, body corporate or unincorporated association who is a Co-producer of a film;

"Competent Authority" means a government department or other body as shall be nominated by the respective Party in each country to make decisions on applications for the grant of Approved Co-Production status;

"Film" includes any record, however made,

of a sequence of visual images, which is a record capable of being used as a means of showing that sequence as a moving picture, and for which there is an expectation for theatrical release and public exhibition.

"Indian Co-producer" means a Co-producer who is established and/or incorporated in India; and

"UK Co-producer" means a Co-producer who is established and/or incorporated in England, Wales, Scotland or Northern Ireland.

2. References to filmmaking contribution benefiting the UK or India include, in particular, the expenditure in that country on goods and services which directly results from the Co-Production and the use made of filmmaking facilities or filming locations in that country.
3. Subject to Article 2(2) the Annex forms an integral part of this Agreement. Any reference to this Agreement includes the Annex.

ARTICLE 2

Approved Co-Production status

1. The Competent Authorities may grant approved Co-Production status to a film which provides appropriate filmmaking and cultural benefits to the UK and India; and meets the requirements set out in this Agreement.
2. The Parties shall jointly arrive at, through a subsequent exchange of notes, a mutually agreed Annex to this Agreement. The Annex shall include requirements as to:
 - a. the appropriate filmmaking and cultural benefits to the UK and India;
 - b. the nature of Co-producers;
 - c. the minimum and maximum financial contributions of Co-producers;
 - d. filmmaking contributions of Co-producers;
 - e. content, language, credits, locations and personnel; and
 - f. any other matters that the Parties

consider desirable.

3. The Annex shall also include rules of procedures on:
 - a. the granting of approvals of an application for Approved Co-Production status;
 - b. the withdrawal of Approved Co-Production status;
 - c. any other matters that the Parties consider desirable.
4. The Annex shall include provision as to the criteria for measuring mutual benefits.
5. The Annex shall enter into force as soon as the Parties have notified each other of the completion of their respective legal and constitutional procedures.
6. In determining an application made to it, a Competent Authority shall apply these requirements in accordance with guidance published by the Competent Authority under this Article.
7. Each Competent Authority may from time to time publish guidance consisting of such information and advice as it considers appropriate with respect to:
 - a. how applications are to be made to the Competent Authority, and
 - b. the operation and interpretation of this Agreement.
8. Such guidance shall, in particular, set out:
 - a. how the Competent Authority proposes to make decisions on applications for the grant of Approved Co-Production status, and
 - b. factors it will take into account when exercising any discretion conferred on it by this Agreement.
9. Nothing in this Agreement binds the relevant authorities in the UK or India to permit the public exhibition of a film, which has been granted Approved Co-Production status.

ARTICLE 3

Benefits

1. This Article applies in relation to any film which has Approved Co-Production status under this Agreement.
 1. Each Party shall permit, in accordance with their respective legislation, including, for the UK relevant European Community legislation, temporary import and export, free of import or export duties and taxes, of any equipment necessary for the production of an Approved Co-Production.
 2. Each Party shall permit any person employed in the making or promotion of an Approved Co-Production to enter and remain in the UK and India, as the case may be, during the making or promotion of the film, subject to the requirement that they comply with the legislation relating to entry, residence and employment.
 3. Each Party shall treat a film falling within paragraph (1) of this Article as a national film for the purposes of any benefits afforded in that country to national films.
 4. The question of which Party may claim credit for an Approved Co-Production as a national film at an International Film Festival shall be determined:
 - a. by reference to whichever is the greater of either:
 - (i) the total financial contributions made by the UK Co-producer or Co-producers (taken together), or
 - (ii) the total financial contributions made by the Indian Co-producer or Co-producers (taken together); or
 - b. if the respective total financial contributions are equal, by reference to whichever of the UK or India the director of the film is most closely associated with.
- if production commenced before this Agreement entered into force, but only if:
- a. the first day of principal photography of the film is no more than 18 months before the date on which the Agreement enters into force, and
 - b. production of the film is completed after the date on which the Agreement enters into force.
2. An Approved Co-Production shall continue to be eligible to receive any benefits available under this Agreement on or after the date on which the Agreement ceases to have effect, but only if:
 - a. before that date, the Competent Authorities have given the film requisite approval for Approved Co-Production status under Article 2.
 - b. its principal photography commenced before the date on which the Agreement ceases to have effect, and
 - c. production of the film is completed before the end of the period of twelve months commencing with the date on which the Agreement ceases to have effect.

ARTICLE 5

Review and Amendment

1. The Parties shall keep the Agreement under review and, where they consider it appropriate to do so, may recommend that changes be made.
2. The Parties shall report to the other annually in writing on the current state of the Agreement.
3. The Parties may, at any time through an exchange of mutually agreed notes, make amendments to the Agreement.
4. Any such amendment shall enter into force as soon as the Parties have notified each other of the completion of their respective legal and constitutional procedures.

ARTICLE 4

Films in production before and after entry into force

1. A film shall be eligible for the grant of Approved Co-Production status even

ARTICLE 6

International obligations

1. The provisions of this Agreement are without prejudice to the international obligations of the Parties, including in relation to the United Kingdom obligations arising from European Community law.

ARTICLE 7

Entry into force

1. This Agreement shall enter into force as soon as the Parties have notified each other of the completion of their respective legal and constitutional procedures.
2. Either Party may terminate this Agreement

at any time by giving at least 6 months' prior written notice to the other Party.

3. The Agreement shall cease to have effect on the expiry of the period of notice given under paragraph (2) of this Article.

IN WITNESS WHEREOF, the undersigned, being duly authorised thereto by their respective Governments, have signed this Agreement.

DONE in duplicate at New Delhi this fifth Day of December 2005 in the English and the Hindi languages, both texts being equally authentic. In case of any divergence in interpretation, the English text shall prevail.

For the Government of INDIA

For the Government of the United the
Republic Kingdom of Great
BRITAIN and NORTHERN IRELAND

ANNEX

Rules for applications

for approval of Film Co-production Agreement

between

the Government of the Republic of India

and

the Government of United Kingdom of Great
Britain

and Northern Ireland

1. Applications for qualification of a film for co-production benefits under this Agreement for any co-production must be made to competent authority at least thirty (30) days before shooting begins.
2. Documentation submitted in support of an application shall consist of the following items, drafted in English:
 - 2.1 The final script and synopsis;
 - 2.2 Documentary proof of having legally acquired the rights to produce and exploit the Co-Production and that the copyright for the co-production has been legally acquired;
 - 2.3 Proof of compliance with the prescribed procedure for permission regarding entry of crew, equipment and for shooting location in India;
 - 2.4 A copy of the co-production contract signed by the two co-producers.

The contract shall include –

- a) the title of the co-production;
- b) the name of the author of the script, or that of the adaptor if it is drawn from a literary source; necessary permission for adapting the literary work into a film from the author/legal heirs may be attached;
- c) the name of the director

- d) the budget;
- e) the financing plan;
- f) a clause establishing the sharing of revenues, markets, media or a combination of these;
- g) a clause detailing the respective shares of the co-producers in any over or under expenditure, which shares shall in principle be proportional to their respective contributions, although the minority co-producer's share in any over expenditure may be limited to a lower percentage or to a fixed amount providing that the minimum proportion permitted under the Agreement is respected;
- h) a clause stating that the competent authorities have to be informed if the percentage of the contribution of a co-producer changes subsequent to the approval of the competent authorities;
- i) a clause stating that films co-produced under this Agreement may be publicly exhibited in either country in accordance with prescribed rules/procedures;
- j) a clause recognizing that admission to benefits under this Agreement does not constitute a commitment that governmental authorities in either country will grant a license to permit public exhibition of the co-production;
- k) a clause prescribing the measures to be taken where:
 - (i) after full consideration of the case, the competent

- authorities in either country refuse to grant the benefits applied for;
 - (ii) the competent authorities prohibit the exhibition of the co-production in either country or its export to a third country;
 - (iii) either one or the other Party fails to fulfill its commitments;
 - l) the period when shooting is to begin;
 - m) a clause stipulating that the majority co-producer shall take out an insurance policy covering at least "all production risks" and "all original material production risks"; and
 - n) a clause providing for the sharing of the ownership of copyright on a basis that it is proportionate to the respective contributions of the co-producers.
- 2.5 the distribution contract, where it has already been signed, or a draft if it has yet to be concluded;
 - 2.6 a list of the creative and technical personnel indicating their nationalities and, in the case of performers, the roles they are to play;
 - 2.7 the production schedule;
 - 2.8 the detailed budget identifying the expenses to be incurred by each country; and
 - 2.9 all contracts and other relevant financial documentation for all participants in the financial structure.
- 3. The competent authorities can demand further documents and all other additional information deemed necessary.
 - 4. The final shooting script (including the dialogue) should be submitted to the competent authority prior to the commencement of shooting.
 - 5. Amendments may be made in the original contract, but they must be submitted for approval by the competent authorities before the co-production is finished.

KEY FILM INDUSTRY CONTACTS

**A Comprehensive List of Associations,
Producers, Distributors and
Service Providers across India**

Producers Guild of India

Name	Production House / Banner	Email Address
A.G Nadiadwala	A.G. Vision LLP	agggroup@hotmail.com
Aamir Khan	Aamir Khan Productions Pvt. Ltd.	rao.b.shrinivas@gmail.com
Abhay Chopra	B. R. Films / B R TV / B B Films Pvt. Ltd.	abhaychopra@brfilmsindia.com, abhaychopra@brstudios.in
Abhimanyu Singh	Contiloe Pictures Pvt. Ltd.	abhimanyu@contiloe.in
Kamal Gianchandani	PVR Pictures Ltd.	kamal.gianchandani@pvrpictures.com
Ajay Goel	Goel Cine Corporation	hulloajay@yahoo.com
Ajit Andhare	Viacom 18 Motion Pictures/ Viacom 18 Media Pvt. Ltd.	dinella.fernandes@viacom18.com
Aditya Chopra / Akshaye Widhani	Yash Raj Films Pvt. Ltd.	askhaye@yashrajfilms.com
Ambika Khurana	Netflix Entertainment Services India LLP	akhurana@netflix.com
Amit Khanna	Filmunit	amitfilm@gmail.com
Amrita Pandey / Bikram Duggal	Disney India/ UTV Software Communications Ltd.	amrita.pandey@disney.com, Bikram.Duggal@disney.com
Anand Pandit	Anand Pandit Motion Pictures	ap@lotusdevelopers.com
Anil Kapoor	Anil Kapoor Films Co. Pvt. Ltd.	anilkapoor@gmail.com
Anupam Kher	Actor Prepares Productions	herman@anupamkhercompany.com

Key Film Industry Contacts

Anushka Sharma	Clean Slate Films Pvt. Ltd.	karnesh@cleanslatefilms.in
Karan Johar / Apoorva Mehta	Dharma Productions Pvt. Ltd.	zainab@dharma-production.com
Arijit Lahiri	Rising Sun Films Pvt. Ltd.	risingsunfilms@gmail.com
Arun Pandey	Inspired Entertainment Pvt. Ltd.	arunpandey@rhitisports.com
Ashim Samanta	Aradhana Films	samantamovies@gmail.com
Ashim Sen	Masen Production Pvt. Ltd.	ashims@masengroups.com
Ashok Thakeria	Maruti International	marutint@vsnl.com,marutipictures@gmail.com
Ashutosh Gowariker	Ashutosh Gowariker Productions Pvt. Ltd.	info@agppl.com
Asitkumar Modi	Neela Telefilms Pvt. Ltd.	asitmodi@neelatelefilms.com
Bhumika Tewari / Shariq Patel	Essel Vision Productions Limited (Zee Studios)	bhumika.tewari@zee.esselgroup.com, shariq.patel@zee.esselgroup.com
Bhushan Kumar	Super Cassettes Industries Pvt. Ltd.	bhushankumar@tseries.net
Boney Kapoor	BSK Network and Entertainment Pvt. Ltd.	achalboneykapoor@gmail.com
Deepak Mukut	Soham Rockstar Entertainment	deepakmukut@sohamrockstar.com
Denzil Dias	Warner Bros. Pictures (India) Pvt. Ltd.	radhika.malusare@warnerbros.com
Dheeraj Kumar	Creative Eye Ltd.	dheerajcel@yahoo.co.in
Dinesh Vijan	Maddock Films Pvt. Ltd.	accounts@maddockfilms.com
Dino Morea	D M Movies	dino@dmmovies.com, idinomorea@gmail.com
Ekta Kapoor	Balaji Telefilms Ltd. / Balaji Motion Pictures Ltd.	chloeferns@yahoo.com
Fazila Allana	SOL Production Pvt. Ltd.	fazila@solworld.net
G B Aayeer	Saregama India Limited	gb.aayeer@rp-sg.in

Key Film Industry Contacts

Goldie Behl	Rose Audio Visuals Pvt. Ltd.	roopali.gs@gmail.com
Govind Nihalani	Udbhav Dreamzone Pvt. Ltd.	govindnihalani@gmail.com
Hansal Mehta	Karma Features Pvt. Ltd.	hansal.mehta@gmail.com
Himanshu Mehra	Offside Entertainment LLP	offsideentertainment@gmail.com, himanshumehra@gmail.com
Hiral Brahmabhatt	Treetop Entertainment LLP	hbm5000@gmail.com
Hiren Gada	Shemaroo Entertainment Ltd.	hiren@Shemaroo.com
Hyunwoo Kim / Chhitra Subramaniam	M/s Kross Pictures India Pvt. Ltd.	chhitrasubramaniam@krosspic.com
J Om Prakash	Filmyug Pvt. Ltd.	filmkraf@vsnl.com
J.P.Dutta	J. P. Films	jassi@jpfilms.net
John Abraham	J A Entertainment Pvt. Ltd.	arafat@johnabrahament.com
Jyoti Deshpande / Shobha Sant	Reliance Industries Ltd.	shobha.sant@ril.com
Kamal Jain	Kairos Kontent Studios Pvt. Ltd.	kjainone1@gmail.com
Kamal Kumar Barjatya	Rajshri Pictures Pvt. Ltd.	barjatya@rajshri.com
Karan Johar / Somen Mishra	Dharmatic Entertainment Pvt. Ltd.	somen@dharmatic-ent.com
Kamayani Punia Sharma	Intercut Entertainment Pvt. Ltd.	kamayani.punia@icepictures.net
Ketan Anand	Himalaya Films	kunkianand@gmail.com
Kiran V Shantaram	V Shantaram Productions Pvt. Ltd.	kiran@rajkamalstudio.com
Nikhil Advani / Madhu Bhojwani	Emmay Entertainment & Motion Pictures LLP	madhubhojwani@emmay.com
Madhu Mantena	Phantom Films Pvt. Ltd.	madhu@Phantoms.in
Manish Goswami	Siddhant Cinevision Pvt. Ltd.	mg@scvl.in, siddhantgoswami7@gmail.com

Key Film Industry Contacts

Manmohan Shetty	Adlabs Films Ltd.	eleena.dsilva@adlabsentertainment.com
Milan Luthria	Vertex Motion Pictures Pvt. Ltd.	luthriamilan@gmail.com
Mukesh Bhatt	Vishesh Fims Pvt. Ltd./ Vishesh Entertainment Pvt. Ltd.	contact@visheshfilms.com
N P Singh / Sneha Rajani	Sony Pictures Networks India Pvt. Ltd.	sneha.rajani@setindia.com
Neeraj Roy	Hungama Digital Media Entertainment Pvt. Ltd.	neeraj@hungama.com
Nuzhat Khan	Nasir Husain Films Pvt. Ltd.	nasirhusainfilms@yahoo.com
Pallab Bhattacharya	Pritish Nandy Communications Ltd.	pallab@pritishnandycom.com, rangita@pritishnandycom.com
Prateek Chakravorty	Pramod Films	pramodfilms@vsnl.net
Prem Sagar	Sagar Entertainment Ltd.	premsagar@sagartv.com
Priti Shahani	Junglee Pictures Limited	Priti.shahani@timesgroup.com
Rahul K Tewary	Swastik Productions Pvt. Ltd.	rkt@swastikproductions.com, skt@swastikproductions.com
Raj Kumar Kohli	Shankar Movies	
Rajan Shahi	Director's Kut Production	shahirajan@yahoo.co.in
Rajesh Mishra	UFO Moviez India Limited	rajesh.mishra@ufomoviez.com
Rajith Menon	Amalgam Entertainment	24amalgam@gmail.com
Rajiv Rai Sachdev	Trimurti Films Pvt. Ltd.	info@trimurtifilms.com
Rajkumar Hirani / Sanjiv Kishinchandani	RH Films LLP	sanjiv@rajkumarhirani.com
Rajnish Khanuja	Select Media Holdings LLP	rajnish@selectmedia.in
Rakesh Roshan	Filmkraft Productions (India) Pvt. Ltd.	filmkraf@vsnl.com, shashankjare@yahoo.com
Ramesh Prasad	Prasad Productions Pvt. Ltd.	ramesh@pdf.in, jnaidu@pdf.in
Ramesh Sippy / Rohan Sippy	R. S. Entertainment Pvt. Ltd.	mail@sippy.net

Key Film Industry Contacts

Ramesh Taurani	Tips Industries Ltd.	rtaurani@tips.in
Randhir Kapoor	R. K. Films & Studios / R. K. Films & Studios Pvt. Ltd.	randhirkapoor@rkfilms.net
Rashmin Majithia	Coconut Motion Pictures	rashmin@zengroup.co.in
Ritesh Sidhwani / Farhan Akhtar	Excel Entertainment Pvt. Ltd.	amarjeet@exlent.com
Rohinton Screwvala	Unilazer Ventures Pvt. Ltd.	accounts@unilazer.com
Rohit Khattar	Mumbai Mantra Media Limited	rohit.khattar@cinestaanfilmcompany.com,
Rohit Khattar	Cinestaan Film Company Pvt. Ltd.	rohit.mumbaimantra@gmail.com
Romu N Sippy	Rupam Pictures Pvt. Ltd.	romu@mail.com
Sabbas Joseph	Wizcraft International Entertainment Pvt. Ltd.	sabbas.joseph@wizcraftworld.com
Sachin Savla	Phantom Films Digital LLP	sachin.savla@relianceada.com
Sajid Nadiadwala / Dipti Jindal	Nadiadwala Grandson Entertainment Pvt. Ltd.	mail@nadiadwalagrandson.com,dipti28jindal@gmail.com
Salman Khan	Salman Khan Ventures Pvt. Ltd.	info@skvonline.com
Sameer Nair	Applause Entertainment Pvt. Ltd.	gwennda.goes@applause.adityabirla.com
Sandeep Gupta	B4U (Broadband) India Pvt. Ltd.	sandeep.gupta@b4uworld.com
Sanjay Kohli / Binaiferr Sanjay Kohli	Edit II	kohli261@yahoo.co.in,edit2pvt@yahoo.com
Sanjay Leela Bhansali/Prerna Singh	Bhansali Productions Pvt. Ltd.	prernasingh@bhansaliproductions.com
Sanjiv Kainth	Irdeto Technology India Pvt. Ltd.	skainth@irdeto.com
Shekhar Kapur	Quasar Films Pvt. Ltd.	shekharadmin@gmail.com,existinchaos@gmail.com
Shah Rukh Khan / Venky Mysore	Red Chillies Entertainments Pvt. Ltd.	venkymysore@redchillies.com

Key Film Industry Contacts

Shaukat Khan	Mehboob Productions Private Ltd.	mppl786@gmail.com
Sheel Kumar	Kino Works LLP	kinoworksllp@gmail.com
Sheetal Talwar	Vistaar Entertainment Ventures Pvt. Ltd.	sheetal@vistaar.bz,jay@vistaar.bz
Shiamak Davar	Shiamak Davar International (India) Ltd.	nigel.dsouza@shiamak.com
Shibasish Sarkar	Reliance Entertainment - Division of Reliance Big Entertainment Pvt. Ltd.	Shibasish.Sarkar@relianceada.com
Shivani Saran/Seher Latif	Mutant Films Pvt. Ltd.	shivani@mutantfilms.in,seher@mutantfilms.in
Shyam Benegal	Shyam Benegal Sahyadri Films	sbenegal@gmail.com,benegal@vsnl.net
Siddharth Roy Kapur	Roy Kapur Productions Pvt. Ltd.	clara@roykapurfilms.com
Subhash Ghai	Mukta Arts Limited	sgmukta1@gmail.com
Subhash Mukerji	Subodh Mukerji Productions	sreeti315@gmail.com
Suneil Anand	Navketan International Films / Navketan Films / Navketan (1978)	suneilanand7@gmail.com,
Sunil Doshi	Alliance Media & Entertainment Pvt. Ltd.	sunil.doshi@alliancemediain
Sunil Lulla	Eros International Media Ltd.	sunil.lulla@erosintl.com
Sunir Kheterpal	Azure Entertainment Pvt. Ltd.	sunir@iamazure.com
Sunjoy Waddhwa	Sphereorigins Multivision Pvt. Ltd.	sunjoy@sphereorigins.com
Sushilkumar Agrawal	Ultra Media & Entertainment Pvt. Ltd.	ceo@ultraindia.com
Uday Shankar	Star India Pvt. Ltd.	carolina.tellis@startv.com
Uday Singh	Motion Picture Association (MPA) Of America	Uday.Singh@singularpics.com
Umesh Mehra	Eagle Films Pvt. Ltd	umeshmehra.mehra@gmail.com

Key Film Industry Contacts

Umesh Shukla	Benchmark Pictures	benchmarkpictures@gmail.com
Vaibhav Anand	Vaibhav Vijay Anand Pictures	vijayanandproductions@gmail.com
Vidhu Vinod Chopra	Vinod Chopra Productions	vcp@vinodchopra.com
Vijay Singh / Parth Arora	Fox Star Studios India Pvt. Ltd.	anahitab@in.foxstarstudios.com
Vikram Bhatt	Loneranger Productions Pvt. Ltd.	vikrampbhatt@gmail.com
Vikram Malhotra	Abundantia Entertainment Pvt. Ltd.	vikram.malhotra@abundantiaent.com
Vikramjit Roy	Abundantia Entertainment Pvt. Ltd.	vikramjit@nfdcindia.com
Vipul Amrutlal Shah	Block Buster Movie Entertainers	vipul_a_shah@hotmail.com
Vipul D. Shah	Optimystix Entertainment India Pvt. Ltd.	vipuls@optimystix.tv
Vishal Bhardwaj	Vishal Bhardwaj Pictures Pvt. Ltd.	vbpictures@gmail.com, manpreet@vbpl.com
Vivek Krishnani	SPE Films India Pvt. Ltd.	Meera_Castellino@spe.sony.com
	Discovery Communications India	
	Emkay Films Pvt. Ltd	
	Tilak Movies Pvt. Ltd.	
	Prakash Mehra Pictures P. Ltd.	
	V R Pictures	
	Sippy Films Pvt. Ltd.	

Associations & Industry Bodies

Film Federation of India	supransen.filmfed@hotmail.com
Producers Guild of India	kulmeet@filmtvguildindia.org
The South Indian Film Chamber of Commerce	sifcc1939@gmail.com
Indian Council of IMPEX for films and TV Programmers	filmexporters@gmail.com
Federation of Indian Chambers of Commerce and Industry	leena.jaisani@ficci.com
Confederation of Indian Industry	vaishali.shrivastava@cii.in
Service Exports Promotion Council	dg@servicesepc.org

Film Federation of India

Name	Production House / Banner	Email Address
OFFICE BEARERS		
Shri Firdausul Hasan <i>President</i>	M/s. Bengal Film and Television Chamber of Commerce C/o. M/s. Friends Communication	friendscomm_2005@yahoo. com
Shri C. Kalyan <i>Vice President</i>		ckalyan778@gmail.com
Shri T. P. Aggarwal <i>Vice President</i>	Star Entertainments Worldwide Pvt. Ltd.	tripat_aggarwal@yahoo.co.in
Shri Nitin N. Datar <i>Vice President</i>	Cinema Owners & Exhibitors Association of India	udaychitra.datar@gmail.com
Shri K. C. N. Chandrashekar <i>Vice President</i>	M/s Rajkamal Arts	kcnchandrashekar@yahoo.com
Shri N. Ramasamy <i>Vice President</i>	M/s. Thenandal Studios Limited.,	ram.murali4@gmail.com
Shri K. Nandakumar <i>Vice President</i>	M/s. United Film Exhibitors,	kaimalnandu@gmail.com
Shri L. Suresh <i>Vice President</i>	ANANDA	suresh.laxmanan@gmail.com
Shri M. Ramdas <i>Vice President</i>	M/s Venkata Sai Films	info@apfilmchamber.com
Shri Ramesh Tekwani <i>Vice President</i>	Docs & Shorts	ramesh.tekwani@gmail.com
Shri Ravi Kottarakara <i>Hon. General Secretary</i>	Ganesh Pictures	kotfilm@gmail.com

Key Film Industry Contacts

Shri Hirachand Dand <i>Hon. General Secretary</i>	C/o. Madhu Entertainment	madhuentertainment@gmail.com
Shri Sangram Shirke <i>Hon. Treasurer</i>	Shiv Sena Chitrapat Sakha	sangram_s01@rediffmail.com
Shri Supran Sen <i>Secretary General</i>		
EXECUTIVE COMMITTEE MEMBERS		
Shri Vijay Khochikar	Akhil Bharatiya Marathi Chitrapat Mahamandal	vijaykhochikar@gmail.com
Shri Sandeep Marwah	Asian Society of Film and Television	sandeepmarwah@aافت.com
Shri Vinod Bhandari	C/o. M/s. Sweety Films	sweety_film@yahoo.com
Shri Pramodkumar J. Munot	M/s. Panchsheel Cinema	pramod.munot@gmail.com
Shri Lokendra Jain	C/o. M/s. Abharaj Film Distributors UFO Movies	lokendra.jain@ufomovies.co
Shri Kailashchand Sharma	M/s. Ashiyana Film Distributors C/o . AA Films	aafilmsjaipur@yahoo.co.in
Shri R. C. Garg	Chamber of Movie & TV Programme Producers	rcgarg1@rediffmail.com
Shri R. P. Anand	Cinema Owners & Exhibitors Association of India	rajeevanand900@gmail.com
Shri Jaguar Thangam	Film and Television Producers' Guild of South India	
Mrs. Sushama Shiromanee		sushamashiromanee@gmail.com
Shri Manoj Chaturvedi		manojchaturvediskp@gmail.com
Ms. J. Neelam	M/s N. For U. Movietone	jneelam157@gmail.com
Shri Durga Prasad Majumdar		durgamajumdar@yahoo.com
Shri Maruthi S. Jadiyavar	M/s Maruthi Enterprises	jadiavar999@gmail.com
Shri N. M. Suresh	M/s Tulajabhavani Creations	excusemenmsuresh@gmail.com

Key Film Industry Contacts

Shri K. V. Chandrashekar	The Karnataka Film Chamber of Comm.	kvchandrashekar63@gmail.com
Shri V. Subramani	M/s. Balaji Digi Studio,	karisubbu@gmail.com
Shri Sakshi Mehra	M/s. Rachna Enterprises	sakshimehra@rediffmail.com
Shri Vinod Kumar Lamba	Motion Pictures Association	vinodvijayalamba@gmail.com
Shri Joginder Mahajan	Motion Pictures Association	jogindermahajan@yahoo.co.in
Shri Rajendar Singh	Motion Pictures Association	rajendarsingh@hotmail.com
Shri Harinder Singh	Motion Pictures Association	harindersingh13@hotmail.com
Shri Abirami Ramanathan	Tamilnadu Film Chamber of Commerce	abiramiramanathan1947@gmail.com
Dr. P. Srinivasan	Tamilnadu Film Chamber of Commerce	doctorpsv@yahoo.com
Shri N. Venkatesh	Tamilnadu Film Chamber of Commerce	venk0782@yhao.co.in
Shri K. S. Rama Rao		ksramarao45@gmail.com
Shri P. Kiran	M/s. Anand Cine Service	
Shri C. Bharath Chowdary	M/s. CBC Entertainments,	
Shri K. Venkateswara Rao	M/s. Sri Sarathi Studios Pvt. Ltd.	
Shri T. S. Ramprasad	M/s. Sri Lakshmi Rama Picture House,	
Shri T. Balagovind Raju	M/s. Sudershan 35MM Theatre,	
Shri C. Nageswara Rao	M/s. Telug Film Producers Council,	cnrao8477@gmail.com
Shri Sabu Cheriyan	M/s. Ananda Bhairavi,	mcsabu@gmail.com
Shri S. S. T. Subramaniam	M/s. Evershine Release,	evershinemani@gmail.com
Shri Katragadda Prasad	M/S. Prasad Art Films	katragaddaprasad1951@gmail.com
Shri Thomas D'souza		roydondza@gmail.com

Key Film Industry Contacts

Shri B. Shashikumar	M/s. Mudra Arts,	geets8@yahoo.com
Shri M Balasubramanian	M/s A V M Studios	avmbalu@gmail.com
Shri Dharmindra Mehra		dharam.2007@rediffmail.com
Mrs. Anjana Ramesh		sharma.mumbai@siffy.com
Shri Dilip Dalvi	Western India Film Producers Asso.	ddalvi55@yahoo.com

CO-OPTED MEMBERS

Shri Tapan Roy	Bengal Film and Television Chamber of Commerce	tapanroy51@gmail.com
Shri Bajrang Lal Agarwal	Bengal Film and Television Chamber of Commerce	channelbindia@hotmail.com
Shri M. Narasimhalu		vcdevelopers@gmail.com

ASSOCIATE MEMBERS

Shri Salim Khan	3, Galaxy Apts,	
Shri Javed Akhtar		
Shri Madhu Mantena	M/s. Phantom Films Pvt. Ltd.	
Shri Siddharth Kumar Tewary		
Shri Y. Sreenivas	C/o. Sreenivas & Co.	yagnamurthys@yahoo.co.in

PERMANENT INVITEES

Shri M Saravanan	M/s A V M Productions,	
Shri J Om Prakash	M/s Filmयोग Private Ltd.	
Smt. Smita Thackeray	M/s Rahul Productions	
Shri Boney Kapoor		acsalboneykapoor@gmail.com
Shri G. S. Mayawala	Motion Pictures Association	gsmayawala@yahoo.co.in
Dr. P. V. Gangadharan		advisorcc@kctcgroup.com
Shri J. P. Chowksey	M/s. Morya Proferties	jpchowksey@gmail.com

Associations Affiliated to Film Federation of India

Association	Contacts
Akhil Bharatiya Marathi Chirapat Mahamandal	abmcmmbaioffice@gmail.com
Asian Society of Film and Television	help@aaft.com
Bengal Film And Television Chamber of Commerce	bftcc.kolkata@gmail.com
Central Circuit Cine Association	cccaindore@live.in / cccaindore@rediffmail.com
Chamber of Movies & TV Programme Producers	cmtpp.delhiindia@gmail.com / rcgarg1@rediffmail.com
Cinema Owners & Exhibitors Association of India	cinema.mumbai@gmail.com
Docs & Shorts	docsandshorts@gmail.com
Film Makers Combine	filmmakerscombine1989@gmail.com
Film & Television Producers Guild of South India	guildsouth1234@gmail.com
Indian Council of Impex for Films and TV Programmers	filmexpoters@gmail.com / filmexpo@yahoo.co.in

Key Film Industry Contacts

Indian Motion Picture Producers Association	imppa1937@gmail.com
Kannada Film producers Association	kfpa82@gmail.com
Karnataka Film Chamber of Commerce	karnatakafilmhouse@yahoo.com
Motion Pictures Association	mpa.delhi@gmail.com
South Indian Film Exporters Association	sifeachennai1@gmail.com
Tamilnadu Film Chamber of Commerce	ccfea1976@gmail.com
Telugu Film Chamber of Commerce	info@telugufilmchamber.in
Telugu Film Producers Council	tfpchyd@gmail.com
The Kerala Film Chamber of Commerce	kfccekm@gmail.com
The South Indian Film Chamber of Commerce	sifcc1939@gmail.com
Western India Film Producers Association	wifpa_2006@yahoo.co.in / wiftpa1960@gmail.com

The South Indian Film Chamber of Commerce

Name	Production House / Banner	Email Address
Shri. Katragadda Prasad President: SIFCC	M/S. Prasad Art Films	katragaddaprasad1951@gmail.com
Shri. K. Venkateswara Rao Vice-President: SIFCC	Sri Sarathi Studios (P) Ltd	srisarathistudios@yahoo.co.in
Shri. S. S. T. Subramaniam Vice-President: SIFCC	M/S. Evershine Pictures	evershinemani@gmail.com
Shri. S. Thanu Vice-President: SIFCC	M/S. V.Creations	kalaippuli@yahoo.co.uk
Shri. Thomas D'souza Vice-President: SIFCC	M/S. Robin Chitra Mandira	thomasrobinsontheatre@hotmail.com/ thomasd'souza@icloud.com
Shri. Ravi Kottarakara Hon.Secretary :SIFCC	Ganesh Pictures	kotfilm@gmail.com
Shri. N. Ramasamy Hon.Secretary :SIFCC	Thenandal Studios Limited	thenandal@gmail.com
Shri. Gopaldas Jagannathadas Treasurer : SIFCC	Srinath Theatres (P) Ltd	maharanitheatre@gmail.com
EXECUTIVE COMMITTEE MEMBERS		
S. Rajalakshmi	M/S. Chamundeswari Studio & Lab.P.Ltd	chamundesware@yahoo.com
K. S. Ramakrishna	Prime Cinema & Studios	primecinemaz@gmail.com
P. Ravikumar	Ravi Prasad Film Labs P.Ltd	raviprasadfilmlab@gmail.com
R. K. Venkatathiri	R.K.V.Studios P.Ltd	rkvstudios@yahoo.com
Al. Alagappan	Alagappa Art Creations	venusadfilms@gmail.com

Key Film Industry Contacts

M. Gafar	Taaj International	murathgafar.mg@gmail.com
B. N. Gangadhar	A.N.S.Productions	
K. Krishna Reddy	Sri Krishnaa Films	k.k.r@hotmail.com
R. Madhesh	Movie Magic	
H. Murali	Murali Cine Arts	hmurali29@gmail.com
K. Muralidharan	Lakshmi Movie Makers (I) Ltd	lmmiltd@gmail.com
Mukesh R. Mehta	Surya Cine Arts,	e4echennai@gmail.com
M. C. Philips (A) Kochumon	Casino Pictures	kochumonphilip@gmail.com
T. Prasanna Kumar	Prasanna Theatre (Bangalore)	tummalaprasannakumar@gmail.com
K. S. Rama Rao	Creative Commercials	ks@ccmel.com
A. Saiprasad	Shri Bhaaskara Chitra	saiatluri97@gmail.com
Siyed Kokker	Kokers Films	syad@yahoo.co.in
N. M. Suresh	Sri Tulaja Bhavani Creations	excusemenmsuresh@gmail.com
T. G. Thyagarajan	Sathya Jyothi Films	tgthyagu@gmail.com
G. P. Vijayakumar	Seven Arts International Ltd	geepees27@gmail.com
T. A. Arulpathy	T.A.Arulpathy	
R. Murugesan	R.Murugesan	salemthiraippadacouncil@gmail.com
P. Narayana Reddy	Navayuga Pictures	pnreddy350@gmail.com
Pon. Devarajan	M/S. Yogapriya	vaishalitry@gmail.com
R. Selvinraj	Hari Films	cktdfdass@hotmail.com
M. O. Shahul Hameed	S.R.S.Movies	moshahulhameed1959@gmail.com
G. R. Shanmugam	Sri M.M.A.Moovies	
M. Venkateswara Rao	Santhi Pictures	muppalavenkateswararao@gmail.com
P. Ambikapathy	Sri Balasubramaniam Talkies	ambisbs@yahoo.co.in
G. Jayakumar	Sri Ganapathyram Theatre	jayakumar.ganapathyram@gmail.com
K. Nandakumar	United Film Exhibitors	kaimalnandu@gmail.com
M. Narasimhalu	M/S.Vaibhavi Theatre	vcdevelopers@gmail.com

Key Film Industry Contacts

T. S. Ramaprasad	Sri Laxmi Rama Picture House	ramprasad81433@gmail.com
Shri. Avm. K. Shanmugam		avmproductions@mail.com
G. Srinivasan	M/S. Sree Sivaji Theatre	sri_vag@yahoo.co.in
L. Subbiah	Vaduganathan Talkies	vdsubbu@gmail.com

FORMER PRESIDENTS

L. Suresh	Ananda Pictures Circuit	suresh.laxmanan@gmail.com
H. D. Gangaraj	Shakthi Enterprises	hdgangaraj@gmail.com
B. Shashi Kumar	Mudra Films	geets8@yahoo.com
C. Kalyan	Teja Cinema	ckalyan778@gmail.com
M. Balasubramanian	A.V.M.Film Studios	avmbalu@gmail.com
K. V. Gupta		kvgupta11@gmail.com
K. C. N. Chandrashekar	M/S.K.C.N.Creations	kcnchandrashekar@yahoo.com
Sv. Rm. Ramanathan	M/S.Abirami Mega Mall Pvt. Ltd.	1976abirami@gmail.com
P. V. Gangadharan	Grihalakshmi Productions	pvgoffice@kctcgroup.com
M. Subramaniam	Sakthi Films	sakthifilms@rediffmail.com

NOMINATED MEMBERS

B. Madhusudhanareddy	M/S.Saraswathi Films Division	madhubasi@yahoo.co.in
M. Ramesh	M/S. Sri Shiva Shakthi Pictures	sakthiramesh@yahoo.com
G. Veerananarayana Babu	M/S.Sri Devi A/C Theatre (Ongole)	gvadre_college@yahoo.co.in
Umesh Banakar	M/S. Veerabhadreshwara Films	
C. Rajendra	Harsha Films	rajendra.c.0453@gmail.com
K. V. Chandrashekar	Vishal Theatre	kvchandrashekar63@gmail.com
V. Manoharan		vmanoselva@gmail.com
K. Prabhakaran	Anbalaya Films	anbalaya@gmail.com
T. Srinivasalu	Sri Balaji Films Circuit	
G. Sureshkumar	Revathy Kalamandhir (P) Ltd.	revathykalamandhir@yahoo.com
K. M. Abdul Azeez	Kavyachandrika Release	kmabdulazeez@gmail.com

K. C. Ismail	Key Cee Moovies	keycee.ismail@gmail.com
Dr. P. Srinivasan	Navin Trading Corporation	doctorpsv@yahoo.com
PRESIDENT OF REGIONAL CHAMBERS		
V. Veerinaidu	Poorvi Pictures	info@telugufilmchamber.in
K. Vijayakumar	Varsha Movie House	vijayakumar.varshamovies@gmail.com
A. Chinnegowda	Kathyayini Cine Arts Creations	karnatakafilmhouse@yahoo.com
Vishal	Vishal Film Factory	accounts@tfpc.org
SPECIAL INVITEES		
R. Paneerselvam	M/S. Rohini Theatre (Koyambedu)	rohini_international@hotmail.com
R. Sathyaseelan	Sri Rajeswari Theatre	gr.sathyaseelan@yahoo.co.in
Shri. A. Saiprasad	Prasad Film Laboratories	sai.prasad@prasadcorp.com
Shre. A. Ganesh	Om Sri Chamundeshwari Films	aganeshproducer@gmail.com
Shri. V. P. Madhavan Nair	Murali Films Circuit	muralifilmsoffice@gmail.com
T. Siva	M/S. Amma Creations	sivatsiva@yahoo.com
K. S. Srinivasan	M/S. Vasam Brothers	kssrinivasanvv@gmail.com
J. V. Rukmangadhan	Leo Films Circuit	jvrleo@yahoo.co.in
S. Ramesh	Dhanam Pictures	padurameshs@gmail.com
S. Murugan	Sree Kumar Theatre (The City Theatres P.Ltd.)	muruganmerryland@gmail.com
K. A. Antony	M/S. Ananya Films	ananyafilms@gmail.com
Sandeep Senan		sandipsenan@gmail.com
Suresh Balajee	M/S. Sujatha Cine Arts	sureshbalaje@gmail.com
Sa. Ra. Govind	Tanu Chitra	karnatakafilmhouse@yahoo.com
T. S. Nagabharana	M/S. Shruthalaya	shruthalaya@gmail.com
V. Kuppusamy	M/S. Vijayakumari Films	msundarmurthyblr@gmail.com
K. V. Venkatesh	M/S. Sapphire Movies	venkateshkv90@gmail.com

Key Film Industry Contacts

P. Vasu		vasudevshanthi55@gmail.com
K. R. Mohan	M/S.Civic Cinema	krvmohan@gmail.com
S. Durairaj	M/S. Deivanai Movie Makers	amudhadurairaj@gmail.com
M. Rajan	M/S. Ganga Movies	mmcenterprisesclt@gmail.com
Pyramid Natrajan	Pyramid Films International	pyramidnatarajan@gmail.com
Y. Ramachandra Rao	M/S. Theatre Ramgopal	y_r_rao@yahoo.com
C. Bharath Chowdhry	C.B.C.Entertainments	
G. Vishwanath	M/S. Grandhi Theatres P Ltd	grandhivishwanath@yahoo.com
S. L. Rajamanikkam	Sri Jagadamba Films	rajamanikyam.sl@gmail.com
K. L. Damodara Prasad	M/S. Sri Ranjith Movies	damukanuri@gmail.com
P. Supramaniam	Namrata Movies	p.subramanyam77@gmail.com
G. V. G. Raju	M/S. S.S.C.Arts	gvgraju2002@gmail.com
D. Vishnumurthy	M/S. Aparna Films,	dvmurthyhyd@gmail.com
K. Siva Prasada Rao	Jayaram A/C Theatre (Vijayawada)	skpd.vij@gmail.com
K. Rajamannar	Kanthalaswamy Arts Centre	kanthalaswamyartscentre@gmail.com
D. R. Jairaj	M/S. Sri Channa Basaveswara Talkies	jairajdr1951@gmail.com
K. V. Venkatramana (Babji)	M/S. Srinivasa Pictures	padmatheatre@yahoo.co.in
V. Subramani (Kari Subbu)	M/S. Vaishnavi Visions	karisubbu@gmail.com
C. Nagaraj	Navashakthi Enterprises	c.nagaraj12@gmail.com
K. V. Vijayakumar	Sri Vinayaka Film Distributors	kv.vijay123@rediffmail.com
D. K. Ramakrishna		ramakrishna196604@yahoo.com
G. D. Gopalakrishna		gdgopl@yahoo.com
L. Padmanabha		paddu2946@gmail.com

VFX, Animation & Post Production Companies

Name	Category	Organisation	Email
Rakesh Patil	Animation	88 Pictures	rakesh.patil@88.pictures
Manish Rajoria	Animation	Aadarsh Pvt Ltd	manish.rajoria@aadarsh.com
Narayan Talukdar	Animation	Aats Animation Studio	narayan@aatsanimation.in
Balasubramanian	Animation	AB FRAMES	techheadadyar@gmail.com
Abis Rizvi	Animation	Abis Rizvi Films	arf@rizvi.com; abis@rizvi.com; kapillimbadd@gmail.com
Abhaykumar Naresh Kumar Gupta	Post Production Studios	Aby Muzik & Entertainment	njmandco@yahoo.com
Anil Sharma	Animation	Academy of Animation & Gaming	anil.sharma@aag.edu.in
Malcom Mehta	Animation	Accel Animation Studios	nagaraj.v@accelfrontline.com
Anuraag Agarwal	Animation	ACK Media Pvt Ltd	anuraag.agarwal@ack-media.com
Rajshekhar Y	Animation	Adimaya Animations Pvt Ltd	rajshekhar21@gmail.com; enquiry@adimaya.com; rajshekhar@adimaya.com
Gagan Meshram	Post Production Studios	After Studio	gagan@after.studio
Rahul Sumra	Post Production Studios	After Studio	rahul@after.studio
Hanif Mohammed	Animation	Aiga Institute	hanif@aiga.in

Key Film Industry Contacts

Name	Category	Organisation	Email
Mayuri Raghani	Animation	Akki Productions Pvt Ltd	akkifilms@rediffmail.com
Sumeet Shrivastava	Animation	Anena Animation Andheri	sumeets@arenaandheri.co.in
Saurabh Dalmiya	Animation	Anibrain Digital Technologies	saurabh@anibrain.com
Akshay Agarawal	Animation	Anibrain School of Media Design	akshayagrawalis4u@gmail.com
Chetan Sharma	Animation	Animagic India	chetan.animagic@gmail.com; animagicsfx@gmail.com
Bhanu Pratap Singh	Animation	Animaster	bps@animaster.com
Mukesh Dubey	Animation	Animation Galaxy	mukesh@animationgalaxy.in
Raju B	Animation	Animation India	animationindia@yahoo.com
Rakesh Renukuntla	Animation	ANIMATION SUTRA	rakesh@animationsutra.com; rakesh.renukuntla@gmail.com
Anil Wanvari	Animation	Animation Xpress India Pvt. Ltd.	anilanimationxpress@gmail.com; ; aniltelevision@gmail.com
Sowjanya Karempudi	Animation	Animationsutra.com	reach@animationsutra.com
Niloy KantiViswas	Animation	Animetzione	viswasniloy@yahoo.co.in; artistniloy@gmail.com
Thampy Mathew	Animation	Aptech Ltd	easom@aptech.ac.in
Ninad Karpe	Animation	Aptech Ltd	ninadk@aptech.ac.in
Arun Kumar	Animation	Arena Animation	aksarun07@gmail.com
Ramesh Ruia	Animation	Arena Animation	rkruia@vsnl.com
Shobu Yarlagadda	Animation	Arka Mediaworks Pvt Ltd	shobuy@arkamediaworks.com
Anjali Shekhawat	Animation	Arvind Studios	rhythmmus@gmail.com
C Prakash	Animation	Association of Bangalore Animation Industry	prakash.cavale@gmail.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Mahesh Tayade	Animation	Astitva Animations	info@astitvaanimations.in; astitvaanimationspune@gmail.com
Pankaj Sharma	Animation	ASTUTE MEDIA-VISION	astutemedia@yahoo.com; pankaj@astutemediavision.com
Vivek Bolar	Animation	AUM Animation Studios Pvt LTD	vivek.bolar@aumanimation.com
Niraj Mundra	Post Production Studios	Aum Creations Mumbai	nirajmundra@rediffmail.com
Alok Sharma	Animation	Autodesk India Pvt Ltd	alok.sharma@autodesk.com
Rohit Chhabra	Animation	Autodesk India Pvt Ltd	rohit.chhabra@autodesk.com
Pradeep Jain	Post Production Studios	Avitel Post Studioz Ltd	pradeepjain@avitelstudioz.com
Ankur Bhasin	Animation	Bhasinsoft India Ltd	ankur@bhasin.in
Atul Vohra	Animation	Big Animation India Pvt Ltd	atul.vohra@relianceedu.com
Vnoth Kumar S	Animation	BigWig Animation Studios	admin@bigwiganimationstudios.com
Nishith Takia	Animation	Bioscopewala Pictures	nish.takia@gmail.com; nish.takia@bioscopewalapictures.com
Ambar Nair	Animation	Blowfish FX	anair@blowfishfx.com; ambar@bfxcgi.com
Vijayalakshmi N S	Animation	BMS Creative Media	viji@bmscms.com
Prabir Samanta	Animation	Bob Animation	bobanimation@gmail.com
Utkarsh Shukla	Animation	BTPL Tech	utk.shukla@gmail.com
Gaurav Malhotra	Animation	Chocolate Moose Media	gaurav@arthaanimation.com
Sumit Kansara	Animation	Classic Animation Studio	sumit@classicanimationstudio.com
Kireet B Khurana	Animation	Climb Media India Pvt Ltd	kireet@climbmedia.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Renuka Khokade	Animation	Climb Media India Pvt Ltd	renuka@climbmedia.com
Saurabh Chakravarti	Animation	Collective Art P Ltd	saurabh@collective-art.com
Abhimanyu Singh	Animation	Contiloe Entertainment	abhimanyu@contiloe.in
Ajay Adishesann	Animation	Coruscant Tec	ajay@coruscant.co.in; sunita@paymate.co.in
Kamal Pahuja	Animation	Crazy Cub Animation Studio Pvt Ltd	kamalpahuja@crazycubanimations.com
Rufina Fernandes	Animation	Crest Animation Studios Ltd	rufina.fernandes@crestindia.com
	Animation & VFX	Creative Multimedia Services	hr@bestmultimedia.com
Geeth Vaz	Animation	CreedCap	geeth@creedcapasia.com
Seema Ramanna	Animation	Crest Animation Studios Ltd	seemar@crestindia.com; yukag@crestindia.com
Shashwat Mudgal	Animation	DarkWhite Productions	shashwatmudgal@gmail.com
Prafull Gade	Animation	Digicaptions India Pvt Ltd	prafull.gade@bydeluxe.com
Rajeev Kumar	VFX	Digikore Studios	rajeevkumar2123@gmail.com
Abhishek More	VFX	Digikore Studios Ltd.	abhishek@digikore.com
Ajay Parge	VFX	Digital Art VRe	ajayparge@gmail.com
Maheel Pal	VFX	Digitalcaly Studios	maheepal@gmail.com
Abhishek Chandra	VFX	Digitales Studios	abhishek@digitalesstudios.com
Venurao Dindi	VFX	Dindiwood Studio	venunow@gmail.com
Devika Prabhu	VFX	Disney India	Devika.Prabhu@disney.com
Somesh Paliwal	Animation	DMP Animations Media Pvt Ltd	somesh.paliwal@gmail.com
Tapaas Chakravarti	Animation	DQ Entertainment International Limited	shruti@dqentertainment.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Yugandhar Tammareddy	Animation	DQ Entertainment Intl.	yug@eqentertainment.com; helloyug36@gmail.com
Dinesh Kulkarni	Animation	Dream Mine Animations	r@dreamsmine.com
Alpa Thakkar	Post Production Studios	Dream Tone Studio	dreamtonestudio@gmail.com
Deepak S Jadhav	VFX	Dreams Pvt Ltd	deepak@dreams.net.in
Anand Menon	Animation	Early Man Films	anand@earlymanfilm.com
Jackson Antony	Post Production Studios	Eclipse Media & Entertainment	mr.antonyjackson@gmail.com
Shamal Sarfare Tehzeeb Khurana	VFX	Ecole Mondiale Toon Club	tehzeeb@toonclub.net
Dinesh Jain	Animation	Eden Animation Studio Pvt Ltd	dj@edenhitech.com
Vikas Tomar	VFX	Educomp Raffles Higher Education Ltd	vikas.tomar@educompraffles.com
VP Mishra	Post Production Studios	ENZY Studios	v.mishra@envystudios.com
Diju Sathya	Animation	Epica Studio Pvt Ltd	diju@ariespecia.com
Armin Chatterjee	Animation	eQuinox Animation Visual Effect	arminvfx@gmail.com
Anbarasu P	Animation	Erode Image	erode.image@gmail.com
Saurabh Lakshakar	Animation	Famous Digital Studio Pvt Ltd	saurab@famousstudios.com
Yoshihiko Shinod	Animation	Famous House Of Animation	shinod@famousanimation.com
Anant Roongta	Animation	Famous Studios Ltd	anantr@famousstudios.com; anant.roongta@gmail.com
Vivek Yagnik	Animation	Flickr Animation Studios	vivek.yagnik@cornershop.esselgroup.com
PRATEEK NANDAN	Post Production Studios	Foster Black Music And Production	fosterblack1829@gmail.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Naveen Gupta	Animation	Frameboxx	naveen@frameboxx.in, supreet@frameboxx.in
Deepak Dhawan	Animation	Frameboxx Animation I Visual Effects	deepak@frameboxx.in
Sharib Raza	Post Production Studios	Full Frame Entertainment	sharib@fullframe.co.in
S P Naveensundhar	Animation	FX School	menaveen19@gmail.com
Buckley Collum	Animation	Geon Studios Pvt Ltd	stephen@geon.in; buckley@geon.in
Yunus Bukhari	Animation	Geon Studios Pvt Ltd	yunus@arteryfx.com
Anuj Kumar	Animation	Girgit Studios	anuj.kumar@girgitstudios. com
Avinash Medhe	Animation	Girgit Studios	avinash.medhe@ girgitstudios.com
Michael Rayappan Siluva	Post Production Studios	Global Infotainment Pvt Ltd	videoglobal@gmail.com
Sanjeev Duggal	Animation	Global Institute of Gaming and Animation	petersebastian@everonn. com
Rebatikanta Chand	Animation	Golden Robot Animation	chand@goldenrobot.in
Jeevan Kang	VFX	Graphic Digital Private Limited	Jeevan@Graphicindia.com
Sharad Devarajan	VFX	Graphic India	sharad@graphicindia.com
Munjal B Shroff	Animation	Graphiti Multimedia Pvt Ltd	munjal@graphiti.net; graphiti@graphiti.net; shroffmunjal@gmail.com
Tejbal Singh	Animation	Graphiti School of Animation	tejbal.s@graphite.net
Surajit Majhi	VFX	Graphixstory Private Limited	surajit@graphixstory.com
Varaprasad	VFX	GreatGuns	hellovara@gmail.com
SONIA SINGH	Animation	GREEN GOLD ANIMATION	soniasingh.office@gmail. com; sonia@greengold.tv

Key Film Industry Contacts

Name	Category	Organisation	Email
Amrita Valecha	Animation	Green Gold Animation Pvt Ltd	amrita@greengold.tv
Rajiv Chilaka	Animation	Green Gold Animation Pvt Ltd	rajiv@greengold.tv; rajiv@greengold.in; rajiv@greengold.com
Srikanth	Animation	Green Ladder Picutres	srikanth.bfa@gmail.com
Apoorva Idya	Animation	Greengold Animation	apoorvaidya@greengold.tv
Aslam Qureshi	Animation & VFX	Hawk Etnertainment	moh.aslamqureshi@gmail.com
Subrata Roy	Animation & VFX	Hitech Film & Broadcast Academy	itzsubrata@gmail.com
Goutham Dindukurthi	Animation	Holy Cow Productions	goutham@holycowprod.com
Anish Patel	Animation	HopMotion Animation Pvt Ltd	anish@hopmotion.com
Harkirat Singh Lal	Post Production Studios	HSL Studios	hslstudios.mumbai@gmail.com
B Raja Sekhar	Animation	Hyderabad Animations Pvt Ltd	"sekharbr@hotmail.com; raja@bestmultimedia.com"
Divesh	Animation	I Realities	divesh@iriplco.com
Ashwin Ajila	Animation	i-Nurture Education Solutions Pvt Ltd	ashwin@inurture.co.in
Rmama Krishna Polina	Animation	IACG	rk@iacg.info
Mounica	Animation	Icat	johpaul@icat.ac.in
Navinder Kaur	Animation	Icat design and media college	navinder@icat.ac.in
A Mohanty	Animation	Icon Content	amohanty@iconcontent.com
Rajkamal	Animation	Image Creative Education	kamal92bu@gmail.com
AdarshK Jain	Animation	Images Chain Animations India Pvt Ltd	adarshkjain@imageschain.in

Key Film Industry Contacts

Name	Category	Organisation	Email
Srinivas Mohan	VFX	Indian Artists Computer Graphics	mohanvsm@gmail.com
Chetal Abidi	Animation	iNurture Education	chetal.g@inurture.co.in
Nupur	Animation	Invisible Rabbit	nupur@invisiblerabbit.in
Prasad Ajaonkar	Animation	iRealities Technology Pvt Ltd	ceo@iriplco.com
Dinesh Damodaran	Animation	Jain Animation School	damodarandinesh@gmail.com; info@jainanimation.in
Piyush Tewari	Animation	Jamuura	piyush@jamuura.com
J S Katnoor	Animation	Jingle Kartoonj	katnoor@gmail.com; katnoor@jinglekartoonj.com
Sundeep Dhingra	Animation	Kartvya Animation	kartvyaanimations@yahoo.com
Prakash Nambiar	Animation	Kathaa Animations Pvt Ltd	prakash@kathaa.com
Sharad Mittal	Animation	Kathputlee Animation Studios	sharad@kathputlee.in
Suji Toms	Animation	Keltron Animation Campus	sujitam@gmail.com; sujitoms@yahoo.com
Taranjet Namdhari	Animation	Kik Butt Entrttainment	taranjetsinghnamdhari@gmail.com
Asheet Thakur	Animation	Labyrinth Cinematic Solutions	asheet@labyrinth.in
Phaneendra	Animation	Laughing Dots	phani117@yahoo.com; phanee@laughingdots.com
Ravindra Abburi	Animation	Laughing Dots	ravi@laughingdots.com
Vinod	Animation	Lemon Yellow Sun Films	vinod@ lemonyellowsunfilms.com
R A Imran	Animation	Life of Life Animators Pvt Ltd	ra.imran@gmail.com
Vikas Dhandula	Animation	MAAC	faridabad@maacmail.com
Sameer Shanishchar	Animation	MAAC	sameer@apttech.ac.in
Anandh Ramesh	Animation	MAAC Annanagar	anandhramesh@ voxelworks.in

Key Film Industry Contacts

Name	Category	Organisation	Email
Vijosh Nair	Animation	Maac Borivali	borivali@maacmail.com
Sandip Saha	Animation	Maac Girishpark	sandip.maacgirishpark@gmail.com
Siddharth J	Animation	MAAC Indiranagar	indiranagar@maacmail.com
Soumen Roy	Animation	MAAC Kakurgachi	kakurgachi@maacmail.com
Seetha Nair	Animation	MAAC Malad	malad@maccmail.com
Rohit Sharma	Animation	MAAC Multimedia	rohitsharma31@gmail.com
Shoubhik Bhattacharya	Animation	Machino Animation Pvt. Ltd	moumita@rtga.in
Pete Draper	VFX	Makuta VFX	pete@makutavfx.com
Vikram Visvanathan	Animation	Mark IV Animation Studios Pvt Ltd	vikram@markivstudios.in
Dheeraj Verma	Animation	Marvel Comics	dheeraj2210@gmail.com; dheeraj@dheerajverma.com
Biswajit Das	Animation	Marwah Studios	biswajit.das@asms.edu.in
Priyankar Bhattacharjee	Animation	Maya Academy of Advance Cinematics	priyankar.sena@gmail.com
Anish Mehta	Animation	Maya Digital Studios Pvt Ltd	anish.mehta@cosmos-maya.com
Barunendra Bachar	VFX	Mayabious Art	contactus@mayabious.com
Akhil Bandhu Paul	VFX	Mayabious Art LLP	contactus@mayabious.com
Ranjini Mukherjee	Animation	Metaphor Animation Studios	ranjini@metaphorstudios.in
Kushal Ruia	Animation	Moovix Media Inc.	kushal@moovix.ca
Shaaaz Ahmed	Animation	Mud n Water Production Pvt Ltd	shaaz@mudnwater.com
Anand Baid	Animation	Native Puppets	anand@nativepuppets.com
Nikhil Birla	Animation	Nazara Technologies Ltd.	nikhil.birla@nazara.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Urmi Basu	Animation	New Light	info@newlightindia.org
Rajendran	Animation	Nextwave Multimedia Pvt Ltd	rajendran@nextwavemultimedia.com
Deepak Sharma	Animation	Nihodo Media Pvt Ltd	deepak.sharma@nihodomediamedia.com
Suhas Sundar	Animation	Nihodo Media Pvt Ltd	suhas.sundar@nihodomediamedia.com
Niranjan	Animation	Nirmita Entertainment	niranjan@nirmitastudio.com
Shruti	VFX	Ny Vfxwaala Llp	shruti@nyvfxwaala.com
Zainuddeen Fahadh	Animation	Ogre Head Studio	zain@ogrehead.com
Sidharth Kumar Tiwary	Animation	Onelife Studios	skt@onelifestudios.in
Pravin Arora	Post Production Studios	Origin Picture Studioz Pvt	pravinarora@justvideo.co.in
Greg Acuna	Animation	Pala Flicks Pvt Ltd	greg@palaflicks.com
Aashish Mall	Animation	Paperboat Design Studios Pvt Ltd	aashish@paperboatstudios.co
Vivek Singh Sidhu	Animation	Pencillati Studios Pvt Ltd	viveksidhu@pencillati.com
Shouvik Basu	Animation	Perfect Ten Films	basu.shouvik@gmail.com
Rahul Bakshi	Animation	Phoebus Creations Media Pvt Ltd	rahul@phoebusmedia.tv
Mahima Sharma	Animation	Pitara Studios	mahima@pitarastudios.com
K.V Sanjit	Post Production Studios	Pixel D Post Pvt Ltd	kv.sanjit@pixeldstudios.com
Pushpa Koshal	Post Production Studios	Pixel Digital Studios	pushpa.koshal@pixelstudios.com
Sharvari S Watak	Post Production Studios	Pixel Digital Studios	sharvari.watak@pixeldstudios.com
Rony Chand	Animation	Popcorn Animation	rony@popcornanimationstudios.com
Angshuman Roy	Animation	Popkorn Films	popkornfilms@gmail.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Samir Hoon	Animation	Prana	Shoon@pranastudios.com; pgunsagar@pranastudios.com
Anish H. Mulani	Animation	Prana Studios Pvt. Ltd.	amulani@pranastudios.com
Mohan Krishnan	VFX	Prasad Group	corpcom@prasadgroup.org
Arjun Bhatia	Post Production Studios	Prime Focus Limited	arjun.bhatia@primefocus.com
Pareesh Acharya	Post Production Studios	Prime Focus Limited	pareesh.acharya@primefocus.com
Ankur Jain	Post Production Studios	Prime Focus Technologies	ankur.jain@primefocus.com
Shome Suvra Dasgupta	Post Production Studios	Prime Focus World	shome.dasgupta@primefocusworld.com
Nandish Domlur	Animation	Protein Entertainment & M.D, Hungry and Foolish	nandish@proteinentertainment.com
Hardeep Singh Gill	Animation	Pumpkin Academy of Digital Arts	hardeepgill7@rediffmail.com; hardeepgill7@pumpkininteractive.in
Ashish S Kulkarni	Animation	Punnaryug Artvision Pvt Ltd	ashishk66@gmail.com
V V S Raidu	Animation	RACE, The Animation College	info@race-india.com; info@rvml.co.in
Manish Gupta	Animation	Raj Comics	gmanish@rajcomics.com
Sanjay Gupta	Animation	Raj Comics	sanjaygupta786@gmail.com
Nihal Kiran Dalwai	Post Production Studios	Rare Fox Entertainments	redfoxtentertainmentss@gmail.com
A. D. Patel	Animation	Reliable Animation	info@reliableanimations.com; a.ajay.patel@gmail.com
Tejonidhi Bhandare	Animation	Reliance Animation (Big Animation (I) Pvt Ltd	tejonidhi.bhandare@relianceada.com; tejonidhi.bhandare@biganimation.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Akshay Paul	Animation	Reliance Big Entertainment UK Pvt Ltd	akshay.paul@relianceada.com
Amit Khanduja	Animation	Reliance Entertainment-Digital	Amit.Khanduja@Relianceada.com
Medha Jaishankar	Animation	Reliance Mediaworks Ltd	medha.jaishankar@relianceada.com
Gokul Sundar	Animation	Reliance Mediaworks Ltd Ltd	gokul.sundar@big927fm.com
Sukankan Roy	Animation	RH Media Pvt. Ltd.	sukankan@royholdings.com
Mehul Hirani	Animation & VFX	Riva Animation & VFX Pvt Ltd	mehul.hirani@rivadigital.com
Goldie Behl	VFX	Rose Audio Visuals Pvt. Ltd	sarya@roseaudiovisuals.com, gbehl@roseaudiovisuals.com
Sonal Jindal	Animation	RTG Animate	atanu@rtga.in; sonal_jindal@hotmail.com
Nayan Mandal	Animation	RTG Animate	mandal@iamreadytogo.com; manadl@rtga.in
Moumita Saha	Animation	RTG Animate-Animation Academy	moumita@rtga.in
RAVINDER SINGH SAHNI	Post Production Studios	Rusun Vision Pvt Ltd	ravi.sahani@yahoo.com
Harsha Pasupuleti	Animation	RVML Animation	harsha@aniguru.com
Rayudu V Sashank	Animation	RVML Animation	sashankrayudu@gmail.com; sashank@vsnl.co.in
Sunil	Animation	Showtell Productions P Ltd	sunil@showandtell.in
Mukund	Animation	Skill Tool studio	mukund@skilltoolstudio.com
Rohan Vishnoi	Animation	Sky Angels Animation Studio	info@skyangelsindia.com
Sumanth Marda	Animation	Smart Animation Studios	ask@smartanimationstudios.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Parvez Kaleem	Post Production Studios	Soul Motion Pictures	soulmotiopictures@gmail.com
Rajnish Arora	Animation	Source Animation Pvt Ltd	raj@sourceofindia.com
Parvindr Singh Wraich	Animation	Sovi Entertainemnts Pvt Ltd	info@sovi.in
Praveen Reddy	Animation & VFX	Sri Sarathi Studios Pvt. Ltd	praveen@srisarathistudios.in
Santosh Yadav	Animation	StarGaze Animation Studios	santosh@stargazestudios.com
Suresh Eriyat	Animation	Studio Eeksaurus	suresh@studioeeksaurus.com
Suresh Eriyat	Animation	Studio Eeksaurus Production Pvt Ltd	divyas@eeksaurus.com
Nilima Eriyat	Animation	Studio Eeksaurus Productions Pvt. Ltd.	nilima@studioeeksaurus.com
Sowjna Rao	Animation	Stylus The Animation College	sowjnatansoft@gmail.com
Akshat Gupt	Animation	Supari Studios	akshat@suparistudios.com, mitali@suparistudios.com
Ashish Kashyap	Animation	Supinfocom Rubika	aashishk8@hotmail.com
Aswini Kumar Satapathy	Animation	Syu Design	ashwini@syu.co.in
Biren Ghose	VFX	Technicolor India	Biren.ghose@technicolor.com; biren.ghose@gmail.com ; birenghose@gmail.com
Jigesh Gajjar	Animation	Technicolor India Private Limited	jigesh-g@moving-picture.com
Vijay Venkat	Animation	Television Eighteen India Ltd	suresh.venkat@network18online.com
Rony	Animation	Thameens Films	rony.india@gmail.com
Akshata Udiaver	Animation	The Animation Soceity of India	akshata@tasionline.org

Key Film Industry Contacts

Name	Category	Organisation	Email
Vijay Raut	Animation	The College of Animation Bio-Engineering & Research Centre(COABARC)	vijay.animaster@gmail.com
Vishal	Animation	The Design Tree	krvishal@thedesigntree.net
Ramesh Meer	Post Production Studios	The Fx Factory	rameshmeer@hotmail.com
Darshan Dugar	Post Production Studios	The Pixellence Studios	md@pixellence.ooo
Sonia Gupta	Animation	Theanimationnews	sonia@graphicimage.com
A. L. Azhagappan	Animation	Think Big Studio	thinkbigstudioschennai@gmail.com
Monica Seth	Animation	Tigerbells Animation Pvt Ltd	monica.seth@tigerbells.com
Vivek Kalyan	Animation	Tigerbells Animation Pvt Ltd	vivek.kalyan@tigerbells.com
Tehzeeb Khurana	Animation	Toon Club	tehzeeb@toonclub.net
Sharat Chandran Nair	Animation	Toonbox Animations	toonboxanimations@rediffmail.com
RK Nair	Animation	Toonz Animation Academy	rknair@toonacademy.com
Nanda Kishore K	Animation	Trimension Studio	nanda.k.kishore@gmail.com; info@trimension-sound.com
Atindriya Bose	Animation	Trringo	atindriya_bose@scee.net; atindriya_bose@hotmail.com
Rohit Bhanushali	Post Production Studios	Tubers Studio Entertainment	tubersstudio@gmail.com
Kamal Bansal	Animation	Tuttle In Motion Studios Pvt Ltd	kamal@turtleinmotionstudios.com
Bhavesh Gondaliya	Animation	Vaibhav Studios	gondaliya_bhavesh_g@yahoo.com
Vaibhav Kumaresh	Animation	Vaibhav Studios	vaibhavkumaresh@hotmail.com

Key Film Industry Contacts

Name	Category	Organisation	Email
Alaghar Samy	Animation	Vansat	alagar@vansat.in
Hardik Gajjar	VFX	Vertex Volt	hardik@vertexvolt.com
Deepak Siv Rajan	Animation	Vismayasmax Animations	vismayasmaxanimation@gmail.com
Kunal Saigal	Animation	Visual Computing Labs - Tata Elxsi Ltd	kunalsaigal@tataelxsi.co.in
Abhishek Arya	Animation	Visual Effects And Animations [Freelance]	abhishekarya.3d@gmail.com; abhishek@fxdigitalmystic.in
Mehul Mahicha	Animation	Vivi5 Animation , Art Design Studio	mahicha.mehul@vivi5.net, rita.dhankani@vivi5.net
Srimati Mukherjee	Animation	Webel DQE Animation Academy	srimati123@gmail.com; srimati.webel@dqentertainment.com
Annesh Kutti	Animation	Wheres The Fun WTF Animation Studio	anneshkutti@gmail.com
Mehernosh Atul	Post Production Studios	YRF Studios	mehernosh@yrfstudios.com
Ashwini Santosh	Animation & VFX	Zee Institute of Creative art, Malleshwaram, Bangalore	zicamwm@gmail.com
Anirban Popov	Animation	Zoetrope Animation Studios LLP	anirban.p@zoetropestudios.in
Arjun Gupte	Animation		angupte@gmail.com

Source: FICCI

This is just an indicative list. If you are looking for a producer, distributor, filmmaker or M&E service provider who is not included in this industry list, or have any query, mail us at frames@ficci.com

Contacts

Directorate of Film Festivals

Ministry of Information &
Broadcasting Government of India
Sirifort Auditorium Complex,
August Kranti Marg, New Delhi- 110049
Tel: +91 1126499398
Email : dir.dff@gov.in
www.dff.nic.in; www.iffi.nic.in

National Film Development Corporation

6th Floor, Discovery of India Building,
Nehru Centre, Dr. Annie Besant Road,
Worli, Mumbai 400 018, Maharashtra.
Tel: +91 22662 88288
Email: nfdc@nfdcindia.com
www.nfdcindia.com

Film Facilitation Office

4th Floor, Sookhna Bhawan, CGO Complex,
Lodhi Road, New Delhi - 110 003
Tel : +91 - 11 - 24367338
Email : ffo@nfdcindia.com
www.ffa.co.in

Federation of Indian Chambers of Commerce and Industry

FICCI Federation House, Tansen Marg
New Delhi, India 110001
Tel: +91-11-23738760
Email : frames@ficci.com
www.ficci.com



सत्यमेव जयते

Ministry of Information & Broadcasting
Government of India

MINISTRY OF INFORMATION AND BROADCASTING
GOVERNMENT OF INDIA
ROOM NO.107, A WING, SHASTRI BHAVAN
DR. RAJENDRA PRASAD ROAD
NEW DELHI - 110 001 INDIA