



## Film Bazaar 2015 hosted its first ever Film Tourism Workshop

~Representatives from Incredible India, Madhya Pradesh Tourism, Chhattisgarh Tourism, Gujarat Tourism, and Punjab Tourism attended this workshop

Case-studies like *The Lord of the Rings*, *The Hobbit*, *Kick*, *Shaandaar*, bring to the fore the benefits of promoting locations for filming~

**Mumbai, November 20, 2015:** The ninth edition of NFDC Film Bazaar which starts today, hosted its first ever **Film Tourism Workshop**. This successful workshop was held between November 18 to 20, 2015 as part of NFDC's objective to promote film tourism and India as a filming destination. The sessions were conducted by **International and Indian advisers** covering various aspects to create a film friendly environment in the long term and give the tourism sector a boost. Representatives from Incredible India, Madhya Pradesh Tourism, Chhattisgarh Tourism, Gujarat Tourism and Punjab Tourism participated in this workshop.

International advisers who conducted the sessions were **Ruth Harley**, Former CEO, Screen Australia and New Zealand Film Commission; **Gisella Carr**, Former CEO, Film New Zealand; **James Weyman**, Manager of Industry Initiatives, Ontario Media Development Corporation (OMDC); **Anna E. Dziedzic**, Project Manager, Film Commission Poland; **Reza Rehman**, CEO, Pinewood Studios, Malaysia and **Deborah Benatar**, La Fabrique Films and Indian advisers were **Uday Singh**, Managing Director, Motion Pictures Distributors Association, India; **Iqbal Kidwai**, Producer, IQK Media Private Limited and **Sanjay Suri**, Producer, KAHWA Entertainment.

The sessions covered important topics relating to Film Tourism including; marketing strategies, possible incentive packages that can be devised, infrastructure requirements and case-studies on film projects that made a significant impact on the tourism sector and a cost-benefit analysis of film tourism.

**Ruth Harley & Gisella Carr** covered a very interesting case-study on how New Zealand as a brand has completely changed with the filming of *The Lord of the Rings* and *The Hobbit* in the country. The focus of their session was how one needs to market a country and to maximize the potential of locations for effective promotion and marketing as tourism destinations. They also covered a very important aspect of how it has a great impact on the economy of the country and gain multiple benefits of promoting film shooting for outdoor locations.

**James Weyman** from OMDC informed the participants about creating the right mix of incentives that attract filmmakers. He also educated them about how it works in Ontario and the importance of promoting a healthy image of the location as a destination for filming.

In recent times, Poland has been used extensively by Bollywood for outdoor location shoots. **Anna E. Dziedzic** took the participants through the complete structure on how to create and operate a film-ready workforce & community as part of film tourism. Films like *Shaandaar*, *Kick* and *Bangistan* have been filmed in Poland as the country takes care of all the needs of a filmmaker and it is 40% cheaper than other European countries.

**RezalRehman**, CEO, Pinewood Studios, Malaysia and **Uday Singh**, Managing Director, Motion Pictures Distributors Association, India took care of the infrastructure aspect of film tourism. He spoke about what it takes to create a simple one-stop window to make the production schedule on filming locations hassle-free for filmmakers. Giving a global perspective, Uday Singh also educated the participants' benefits of film production to local state economies.

**Deborah Benatar** did a session on comparing her shooting experience in Indian and international locations. Deborah hails from France and informed how smooth it is to get permissions to shoot in France or any other European country; whereas in India, all 29 Indian States have a different way to get permissions and it takes over 90 days to sort filming permission in each State.

**Iqbal Kidwai** spoke about the importance of building a good reputation to foster word-of-mouth publicity in every State. He interacted with every participant at the workshop and explained perception management to each individual.

Being an actor and a producer, **Sanjay Suri** spoke about creating and building a local workforce to service filming requirements in India. He emphasized on streamlining the process of shooting in India and standardizing the training for skilled professionals in areas that require a workforce.

NFDC India's Managing Director, **Nina Lath Gupta** says, *"This was the first film tourism workshop organized by NFDC and we are happy with the response. The idea of this workshop was to expose key government functionaries handling this area of work to the dynamics of promoting their regions as a filming destination."*

## **ABOUT FILM BAZAAR**

Film Bazaar in its 9<sup>th</sup> edition is exclusively created to encourage collaboration between the international and South Asian film fraternities. The market aims at facilitating the sales of world cinema in the region. The 2014 market saw an attendance of 1042 delegates from 38 countries with country delegations from Canada, South Korea and Poland. Film Bazaar will be held from 20-24 November 2015 at Goa Marriott Resort in Goa (India).

## **ABOUT NFDC**

Incorporated in the year 1975 National Film Development Corporation Ltd is formed by Ministry of Information and broadcasting (GoI) with the primary objective of promoting the *good cinema movement*. NFDC is instrumental for creating an ecosystem to support the financing, distribution and development of independent films across the country.



## **NFDC Film Bazaar 2015 | Film Tourism Symposium | November 21 – 24, 2015**

**NFDC Film Bazaar, 2015 hosts successful Film Tourism Symposium sessions with different Government Bodies and Film Industry Delegates from November 21-24 to facilitate the ease of shooting films in India**

- ~Day 1 with Ministry of Information & Broadcasting and Ministry of Tourism**
- ~Day 2 with Archaeological Survey of India**
- ~Day 3 with Ministry of Home Affairs**
- ~Day 4 with the Ministry of Railways**

**Goa, November 25, 2015:** Post the Ministry of Information & Broadcasting's initiative to set up the **Film Facilitation Office (FFO)**, which has been set up as the one-stop shop for facilitating film shoots in India, **the Ministry of Tourism in association with the Ministry of I&B and the NFDC held a four-day Symposium, November 21 – 24, 2015, on Film Tourism.** The Symposium was designed to encourage dialogue between members of the film fraternity and government bodies, on the current challenges facing filmmakers to film in India.

### ***First Day | November 21, 2015 | Session with the Ministry of I&B and Ministry of Tourism***

The deliberations, which were held between the film fraternity which consisted of acclaimed filmmakers, Indian and International producers, Line Producers, State Tourism Bodies, International professionals with experience in functioning of Film Commissions and Sh. Sunil Arora, Secretary, Ministry of I&B, Sh. Vinod Zutshi, Secretary, Ministry of Tourism, Sh. K.Sanjay Murthy, Jt. Secretary (Films) Ministry of I&B, Jt. Secretary, Suman Billa, Ministry of Tourism and Ms. Nina Lath Gupta, MD, NFDC.

The session welcomed the film fraternity and the foreign film experts to talk about their needs with Govt. representatives so as to create a proper synergy between the film community and the various authorities and thereby facilitate an eco-system that would be sensitive to the needs of both the filmmakers and the administration. It was concluded that the FFO would adapt the best practice already present in India and abroad, identify and recommend such policy changes at the central and state levels.

In this context, Sh. Sunil Arora, Secretary, Ministry of I&B, said, "There was a need to conduct a well-structured workshop between the fraternity and the Central Government, various State Governments and relevant Government Departments. The outcome of this workshop, which is a first amongst many such interactive sessions, would be to lay

down the required changes that may be done by various Ministries and Govt. Departments, so as to develop a film friendly environment. He further emphasized that State initiatives need to be synergized from the point of view of the overall coordination mechanism. The NFDC would be responsible for holding these dialogues and the first such workshop would be held at the end of this year”

### ***Second Day | November 22, 2015 | Session with the Archaeological Survey of India (ASI)***

The session, which was chaired by Sh. Shharat Sharma, Additional Director General, ASI and Ms. Nina Lath Gupta, MD, NFDC, and attended by prominent filmmakers, line producers and international delegates to Film Bazaar, discussed how filming at ASI sites could become easier without impinging upon the principal concern of the ASI, especially with regard to protecting national monuments from damage.

The ASI and the film industry delegates had a conducive discussion on the current guidelines for filming/shooting in different heritage sites/monuments that belong to the ASI and the existing ground realities in securing filming permissions at such ASI sites.

In this regard, Sh. Shharat Sharma, Additional Director General, ASI said, “ASI acknowledged the role that films can play in spreading India’s historical legacy and culture to different parts of the world and thereby spread the message of preservation of the country’s national heritage. He further added that the Symposium was a good learning process for the ASI, as it helped in knowing the problems faced by the film industry and in turn the filmmakers committed to honor the guidelines that ASI would issue towards the preservation of the national monuments. Many new areas of co-operation were discussed between the parties to further collaborate so as to make India a better film tourism destination.”

The Addl. DG, assured the film fraternity that the ASI would consider some of the key issues that face the filmmakers during their shooting at ASI sites which include setting up an online mechanism to accept applications for permissions to shoot at monuments, giving filmmakers a 3 hour time slot for setting up for sunrise and sunset shots, appointing a liaison officer to be available with the film unit so as to help implement the permissions given.

### ***Third Day | November 23, 2015 | Session with the Ministry of Home Affairs***

A session with the representative of the Ministry of Home Affairs and the Indian and International film industry professionals was held to discuss the issues pertaining to issuance of an exclusive visa for film shootings in India and faster clearances and permissions from the various competent authorities under the aegis of the Ministry.

### ***Fourth Day | November 24, 2015 | Session with the Ministry of Railways***

The Symposium concluded with a session with the Ministry of Railways, which was represented by Sh. Narendra A. Patil, CPRO, to discuss the existing issues while

shooting in various locations owned by the Railways and deliberate on the possible solutions for speedier clearances for filming.

It was suggested in the meeting that an unused railway yard be dedicated for film shoots across selected geographies, which could also be leveraged for tourism purposes. In this regard, Art Directors, Production Managers and other relevant crew would be roped in to create such a suitable facility. The dialogue also included recommendations such as having different fee structures for features, documentaries, television shows, regional films etc., preserving rolling stocks from the by-gone eras for period films, exploring the facilitation of guerilla shoots in crowded stations amongst many other valuable propositions.

### *Industry Delegates at the Film Symposium*

Eminent film fraternity members included Shyam Benegal, Ramesh Sippy, Prakash Jha, Rakeysh Omprakash Mehra, Sudhir Mishra, Raj Kumar Hirani, Anubhav Sinha, Kabir Khan, Vani Tripathi Tikoo, Bharat Bala, Sanjay Suri.

Well-known Producers and line producers, Iqbal Kidwai, Pravesh Sahni, Raman Lamba, Deborah Bennatar were also present for deliberations.

The international community was represented by Ruth Harley (Former CEO Screen Australia and New Zealand Film Commission), Gisella Carr (Chief Executive, Film New Zealand), James Weyman from Ontario Media Corp., German producer Michael Henricks, French Producer Marc Imer amongst others.

State Tourism bodies like The MP Tourism, TN Tourism, Film Cell Gujarat, Daman Diu & Dadar Nagar Haveli, were also present in these discussions.

In view of the above deliberations, Ms. Nina Lath Gupta, MD, NFDC said, “ that it has been our endeavour over the years to facilitate the ease of shooting films in India. While NFDC helps the Central and State Governments and their various Agencies to establish parameters of efficiency to build an effective single window eco-system, tangible outcomes would happen in the coming months.”



**NFDC Film Bazaar, 2015, hosts successful Film Tourism Symposium sessions with Shri Sunil Arora, Secretary of I&B, Shri Vinod Zutshi, Secretary of Tourism on Day 1 (Nov 21) and with Shri Shharat Sharma, Additional Director General, ASI and Film Industry Delegates on Day 2 (Nov 22) to facilitate the ease of shooting films in India**

**Goa, November 22, 2015:** As part of the Film Facilitation Office, the Ministry of Tourism in association with the Ministry of I&B and the NFDC began a four-day Symposium on Film Tourism on 21st November, 2015. The objective of this symposium is to explore current challenges facing filmmakers to film in India and the steps that can be taken to facilitate greater ease of shooting / producing a feature /non-feature film. The deliberations are going to be centered on how a single window clearance could effectively deal with the facilitation of an eco-system that would be sensitive to the needs of both the filmmakers and the administration.

The first day of the **Film Tourism Symposium** was a session chaired by **Sh. Sunil Arora, Secretary Ministry of I&B, Sh. Vinod Zutshi, Secretary. Nina Lath Gupta (MD, NFDC), of Tourism** and attended by film industry delegates with the objective of the session being to ease out the problems faced by domestic and international filmmakers in India and have a single window clearance for shooting permissions in India.

The sessions saw the participation of film industry delegates such as **Anubhav Sinha, Kabir Khan, Sanjay Suri, Prakash Jha, Sudhir Mishra, Rakeysh Omprakash Mehra, Ramesh Sippy, Shyam Benegal, Bharat Bala, Madhur Bhandarkar, Vani Tripathi Tikoo** along with line producers **Iqbal Kidwai ( French Indian film *Un Plus Une, Monsoon Wedding*, etc.), Pravesh Sahni (*Slumdog Millionaire, Zero Dark Thirty, Mission: Impossible –Ghost Protocol*, etc.), Deborah Benattar and Jawed Wani (La Fabrique Films), James Weyman (Ontario Media Development Corporation, Ruth Harley (New Zealand Film Commission), Ruth Harley (Former CEO Screen Australia and New Zealand Film Commission), Michael Hendrix, a film producer from Germany, Krzysztof Solek (Film Polska, Poland) and tourism delegates **Har Sahay Meena (MD, Tamil Nadu Tourism), Khyati Nayak (Manager, Film Cell, Gujarat Tourism) and Sandesh Yashlaha (General Manager, MP Tourism),** and others.**

Regarding challenges faced by filmmakers shooting in India, the **Secretary, Mr. Sunil Arora, Ministry of I&B,** proposed the need to conduct a well structured workshop between the fraternity and the Central Government, various State Governments and relevant Government Departments. The outcome of this workshop, which is a first amongst many, will be to lay down the required changes that may be done by various ministries so as develop a film friendly

environment. NFDC would be responsible for holding these dialogues and the first such workshop would be held at the end of this year.

**Shyam Benegal** said, *"The problem with filming locations is that we need permissions at three levels: district, state, central. That's the level of bureaucracy we are dealing with. The concerns of the ASI (Archaeological Survey of India) should be that there should be no damage to monuments, no environmental damage, and of course, security concerns."* He added, *"I'll give you an instance. I wanted to shoot in Khajuraho and went through hell to get permissions. The ASI said that we can't shoot at places with pornographic statues. The statues are the point of the place. Either you give full permission or don't allow at all. No one from ASI is seriously concerned about the damage to monuments. They want to know what you are shooting and what will the impression of the place be. The government should create a body of people who serve as guides. We need better production, transportation, infrastructure facilities. We have no such problems while shooting in Europe. A single window clearance, without exception, is needed for us and outsiders and it can be done by the NFDC."*

**Pravesh Sahni** said, *"I have been a line producer for Hollywood films for twenty years. We have worked out Holy Smoke, Mission :Impossible - Ghost Protocol, The Viceroy House, Slumdog Millionaire, and others. We lost Skyfall and Bourne Supremacy due to delay in permissions. Zero Dark Thirty began preparation in Jordan and shifted to Chandigarh. It went to the Oscars. We need support from the ministries. The charges of the Port Trust are 5 lacs INR per day for foreigners while for a Bengali film it is INR 25000 per day. So there is a different rate. If you are in Kolkata, you need two different police permissions to shoot on Howrah Bridge. At the railways, you need to make three different payments and need three permissions."*

He added, *"Chandigarh and Rajasthan are relatively friendly."*

*We had difficulty shooting Slumdog Millionaire and Mission Impossible - Ghost Protocol in South Mumbai because we can only shoot on Sundays. One is not allowed to shoot at Taj Mahal beyond a point so we shot behind it but paid the full money because we are scared that someone might disrupt the shooting.*

*The Customs Manual doesn't allow us to get props, make up, and digital shooting media. During Eat, Pray, Love the Customs had problems with Julia Roberts ' costumes. We had problems to import a left -hand BMW for Mission: Impossible - Ghost Protocol."*

**Rakeysh Omprakash Mehra** said, *"We have been waiting for single window clearance. I've shot all my movies here in India. People are co-operative. India is a complex place. We have local dadas. If we hand over responsibility to the District Magistrate, he must assure us that there will be no problem. We need a point person. I don't know how we build skill sets in different states."*

*I know that skill sets are creative, logistic and technical. Line producers should be accredited by NFDC and they are responsible for permissions. The Line Producer and District Magistrate are responsible. We have to abolish script submission because what are the parameters for*

evaluation? We made Rang De Basanti guerilla style because MIGs crashing was a 2000-crore mess.”

He praised certain locations and said, “We have not even scratched the surface of the beauty of the country. The line producers need to find locations and at the end of the film, all the location and contact details.

*I'm not sure about charging for using locations because the place and the country is getting advertised and promoted, whether the crew is foreign or Indian. Of course, we must not expect freebies, we must pay for policemen if needed. The Jammu and Kashmir tourism department went out of their way when I shot there for Mirziya. The DM came and helped us. They opened the Gurez Valley for shooting after 60 years. We have shot 3 films in Delhi and Rajasthan as people are co-operative.”*

**Prakash Jha** was all praise for the shooting set-up in Madhya Pradesh. He said, “I shoot in Indore and Panchmadi in Bhopal because the infrastructure, administration and actors are responsive. I shot in Bhopal with 5000 actors for 9 months and it went smoothly. We can change locations easily. The CM of MP is accessible on phone. He appoints a principal secretary for film crews. We create jobs for locals so the government is supportive.

*I have shot with Amitabh Bachchan, Priyanka Chopra, Katrina Kaif, Ranbir Kapoor and Deepika Padukone and many others in Bhopal and we can request the onlookers to clear the street. Bhopal and other places in MP have excellent tourism infrastructure like guest houses, hotels, and transport.”*

He added, “It's terrible that you have permissions but people come and quote rules and ask for money and you have to pay them off and move on. Can there be punitive actions genuinely? I don't believe in the need for permission to shoot and censorship. I believe in paying and shooting and getting out. Why should I have to submit my script for approval? Of course, I understand about army and restricted areas. Don't make things in principle. Make them work.”

**Sh. Sunil Arora** said, “We plan to have a day-long conference with filmmakers and government bodies before the end of December and implement changes in the first quarter of 2016.”

**Nina Lath Gupta** said, “A single window clearance for shooting has been our endeavour over the years. Change will not happen overnight but we shall see tangible outcomes in the months to come under the guidance of Shri Vinod Zutshi and Shri Sunil Arora.”

## **Film Tourism Symposium- DAY 2**

The second day of the session held on November 22 was with the Archaeological Survey of India (ASI) on the current guidelines for filming in different heritage sites/monuments that belong to the ASI and the existing ground realities in securing filming permissions at ASI sites. The session chaired by Sh. Shharat Sharma, Addl. Director General, ASI and Ms. Nina Lath

Gupta, MD, NFDC, and attended by prominent filmmakers, line producers and international delegates to Film Bazaar, discussed how filming at ASI sites could become easier without impinging upon the principal concern of the ASI, especially with regard to protecting national monuments from damage.

The discussions had the following positive outcomes, as given below:

1. To consider giving filmmakers a 3 hour time slot for setting up for sunrise and sunset shots as many filmmakers consider this the magic moment.
2. To consider revising the entrance fees for Indian and foreign nationals (film crews) and not have a vast difference between the two.
3. To consider appointing an ASI liaison officer who will be available with the film unit and help implement the permissions given.
4. To consider differential pricing depending upon the category and the difference in nature of the films such as ad films, feature films, documentaries, etc and the category of the monument the film is shot at
5. To introduce punitive action like warnings, black-listing or a fine against filmmakers who break the law
6. To examine the request to shoot the inside of monuments provided it is scientifically cleared.
7. To set up online applications for permissions to shoot at monuments.
8. To examine the suggestion that the script and footage be screened by Censor Board instead of ASI

In regard to day 2 of the Symposium, Sh. Shharat Sharma, Additional Director General, ASI said, *“ASI acknowledges the role that films can play in spreading our history and culture to different parts of the world and spreading the message of how to preserve our national heritage.”*

He added, *“It was a good learning process for ASI to come to know the problems faced by the film industry and that filmmakers are committed to helping the ASI to preserve the monuments. Many new areas of co-operation have come up where ASI and the film industry can further each other’s cause and collaborate to make India a better film tourism destination.”*

Prakash Jha said, *“The ASI should simplify all monument rules and regulations and be specific so that there is no room for discretionary powers on shoot and content. Don’t get morality involved. We will follow the defined rules and we have to protect and love our monuments. The application and payment process can be done online. The ASI, NFDC, CBFC can all work together for a single window clearance.”*

Bharat Bala said, *“In Namibia, there is a place called the Moon Crater and it is a hollow place in a desert that looks like the surface of the moon. So we filmed over there and after that the government sent us a supervisor to help us clean all the tyre marks and restore the place. They preserve their spots beautifully so even we should have a supervisor at our monuments ensuring cleaning and preservation.”*

Anubhav Sinha said, *“It is complicated to shoot at historical monuments whether it is the Taj Mahal in India or Parthenon in Greece or the Colosseum in Rome. What they do abroad is that*

*they treat it like a business. Forever 5 people of your team, they appoint 1 representative for a fee per hour. He ensures that we do not damage the monument and we clean up and he helps us to follow the rules and regulations. As a businessman, this works for me so even the ASI can appoint a person like this. The ASI can also guide us on the insurance plan for each monument. The supervisor from ASI can spend time with film units prior to the shoots so he known how we function and that we are a chaotic bunch of people. ”*

Iqbal Kidwai said, *“The ASI can categorize iconic and lesser-known monuments and draw up a different fee list for them too. Every film cannot afford to pay a high insurance so there should be different fees for different types of films and reduce the dicrimination in entry fee for foreign and Indian crew members.”*

Pravesh Sahni said, *“The monuments should be open for set-up and shooting during sunrise and sunset because filmmakers and DoPs call that the magic hour. We will not project light on it but we need to roll by 4 am. Every filmmaker wants to highlight the Taj Mahal. For instance, Danny Boyle was insistent on shooting certain portions of the Taj Mahal but we could not manage permissions so we had to recreate the set at ND Studios in Karjat in Maharashtra.”*

Nina Lath Gupta said, *“The ASI can draw up a list of permissions needed including the local permissions and rules to follow. Producers will not violate the rules because of the high costs involved. Let liaison officers be appointed for each film.”*

#### **ABOUT FILM BAZAAR**

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