Pickle
INDIA'S ONLY FILM BIZ MAGAZINE FOR THE WORLD
www.pickle.co.in
DECEMBER 2026
PICKLE IFFI EDITION

57TH INTERNATIONAL FILM FESTIVAL OF INDIA

IFFI Celebrates Stories Without Borders

WAVES Film Bazaar

20 years of nurturing new voices in cinema and powering India's creative economy



20th to 28th NOVEMBER, 2026
GOA, INDIA

Delhi Tourism

Government of National
Capital Territory of Delhi

DELHI FILM POLICY 2022

LIGHTS / CAMERA / DELHI

DELHI



EVERY LOCATION TELLS A STORY

FIND THE PERFECT SETTING FOR YOUR SCRIPT

01 Historic streets full of character
02 Vibrant markets and cultural neighbourhoods
03 Magnificent monuments and striking architecture
04 Lush gardens and contemporary cityscapes
05 A cosmopolitan city with countless stories to tell


DILLI HAAT / CRAFT MARKET


BHARAT MANDAPAM / LOCATION STILL

BRING YOUR CAMERA / BRING YOUR STORY

DISCOVER DELHI

YOUR SCRIPT. OUR CITY.

DELHI FILM POLICY 2022

YOUR NEXT STORY STARTS IN DELHI

* SHOOTING PERMISSIONS * PRODUCTION INCENTIVES * FILM FACILITATION

01 / E-FILM CLEARANCE

ONE PORTAL

FOR SHOOTING PERMISSIONS

* ONLINE SINGLE WINDOW CLEARANCE COVERING MORE THAN 25 AGENCIES
* COMPLETE MECHANISM FOR ALL FILM SHOOTING REQUIREMENTS
* EXQUISITE SHOOTING LOCATIONS
* HASSLE FREE FILMING EXPERIENCE

Coordination with stakeholder agencies

02 / FUNDING

UP TO

₹3 CRORE

SUBSIDY FOR ELIGIBLE PRODUCTIONS

Points-based subsidy on qualifying Delhi production expenditure.

SUPPORT BEHIND THE SCENES

FACILITATION BY DELHI TOURISM

EXQUISITE SHOOTING LOCALES

* COME, EXPLORE AND MAKE FILMS WITH RICH ARCHAEOLOGY & ARCHITECTURE
* COSMOPOLITAN CANVAS

INTERNATIONAL FILM FESTIVAL OF DELHI (IFFD)

Connecting the global film fraternity

Supporting the development of cinema

EXPLORE LOCATIONS

APPLY FOR SHOOTING PERMISSIONS

Scan to explore locations and apply for shooting permissions

www.delhitourism.gov.in/dt/efilm/index.html

Subsidy eligibility and policy conditions apply. Ad films and TV commercials are excluded.

DELHI TOURISM Film Shooting Promotion Cell
DELHI TOURISM & TRANSPORTATION DEVELOPMENT CORPORATION LTD
+91-11-24647005
delhifilm.policy@delhi.gov.in
18-A, DDA SCO Complex, Defence Colony, New Delhi – 110024
www.delhitourism.gov.in
Facebook delhitourism | Instagram delhitourism_official
YouTube delhitourism | X tourism_delhi



FROM THE EDITOR

Goa becomes the world's screening room this week. The 57th International Film Festival of India, running November 20 to 28, brings more than 8,000 delegates, films representing 87 countries and leading production houses to one shoreline. Its theme, Stories Without Borders, is less a slogan than a business reality: stories now travel faster than the companies that make them.

The programme matches the ambition. The festival screens 159 international films alongside 76 Indian films in 18 languages. Paweł Pawlikowski's Fatherland opens the festival, while Ramayana opens the BRICS showcase. Next door, WAVES Film Bazaar marks its 20th edition, where projects meet co-producers, financiers, sales agents and festival programmers.

India's advantage is no longer scale alone. It is range. Few countries offer stories in so many languages, skilled crews, world-class visual effects, varied locations, competitive costs and audiences that reward originality across theatres, television, streaming and mobile screens. For international partners, India is at once a market, a production base and a creative collaborator. The question in Goa is not whether to work with India, but how soon.

Festivals also remember. This edition marks the birth centenaries of Uttam Kumar, Prem Nazir, Shakti Samanta and O. P. Nayyar, among others, and presents a five-film tribute to Polish master Andrzej Wajda. It pays homage to Bharathiraja, K. Bhagyaraj and Nana Patekar, whose work shaped how India sees itself. Fourteen masterclasses and conversations at Kala Academy, featuring Girish Kasaravalli, John Seale, Farhan Akhtar and Madhur Bhandarkar, turn memory into craft for the next generation.

Two forces run through every conversation. Artificial intelligence is moving from experiment to workflow, reshaping writing, previsualisation, dubbing, visual effects and marketing. It lowers the cost of ambition, but raises questions about rights, credit and consent. YouTube, meanwhile, has become cinema's widest front door. It launches trailers, music and new talent, and gives producers, creators and brands direct access to audiences. For every stakeholder, from financier to exhibitor, the lesson is the same: the audience is already there, and the tools are already here. Those who learn both will lead.

The momentum continues beyond Goa. The second World Audio Visual and Entertainment Summit, WAVES, is planned for October 2027 in Mumbai, widening the conversation from cinema to the entire creative economy. Goa, in that sense, is the first meeting on a longer calendar.

This edition of Pickle is your guide to the moment, with columns by thought leaders and ideas shaping what comes next. Watch widely. Meet generously. Build something lasting with India.

Please contact us if you want to connect with someone in the Indian M& business.



n vidyasagar
pickle media
nat@pickle.co.in,
www.pickle.co.in

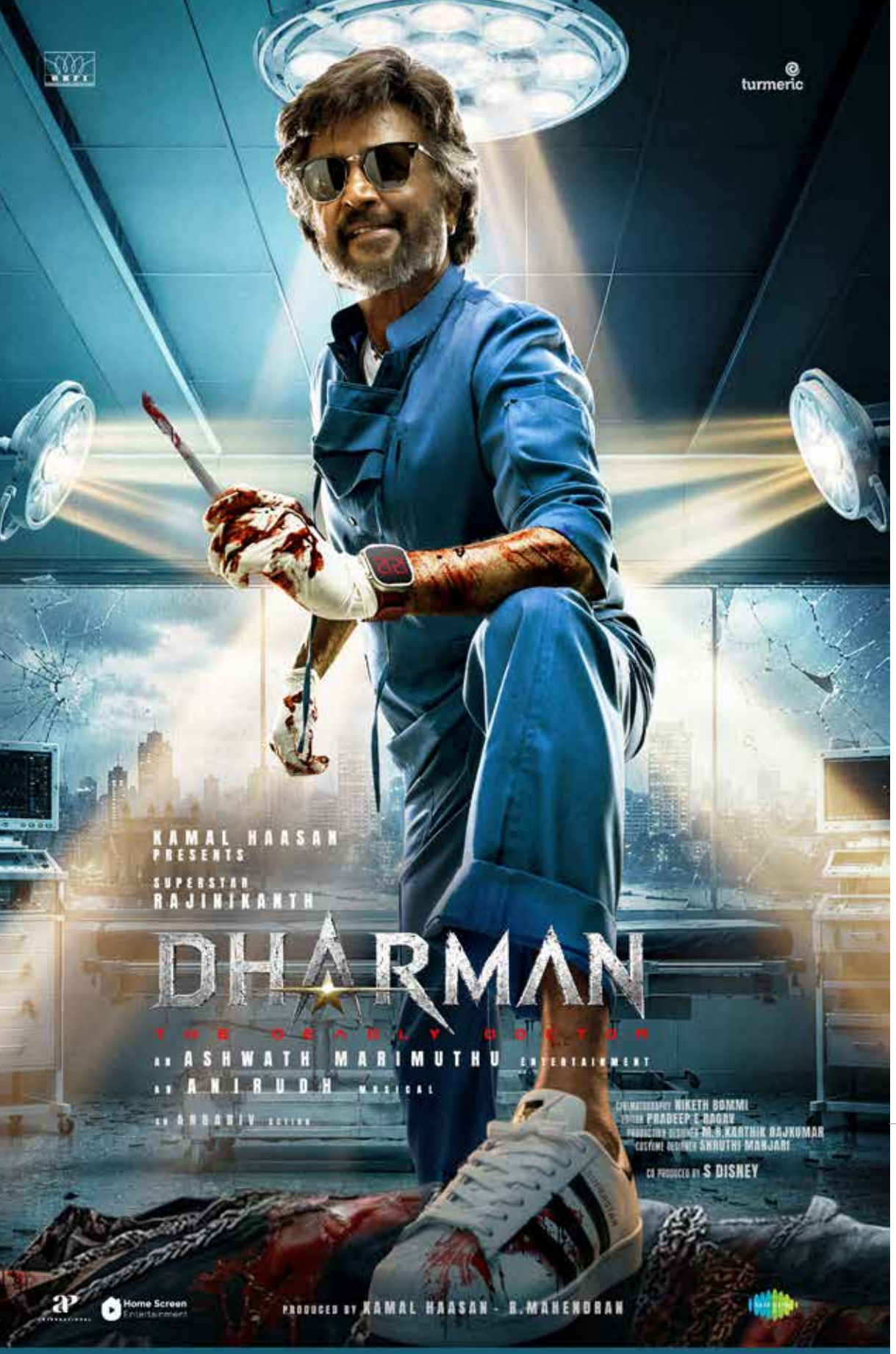
Pickle Volume XIX 6th Edition

Published by Pickle Media Private Limited
Email: natvid@gmail.com
● Mumbai ● Chennai
No.2, Habib Complex
Dr Durgabhai Deshmukh Road
RA Puram CHENNAI 600 028

Senior Editor : Vivek Ratnakar
Editorial Coordinators : Maitreyi Vidyasagar, Shruti Sundaranand
Contributing Editor (Locales) : Leena Rani Narzary
Design: Jose J Reegan, James, D Sharma, S Lakshmanan
Photo Editor : K K Laskar
Admin & Operations : B Rajalakshmi
Email: natvid@gmail.com

For advertising: natvid@gmail.com / pickle@pickle.co.in

© Pickle Business Guide 2026 Copyright 2026 by
Pickle Media Pvt Ltd. All Rights Reserved.
Pickle is an ad supported business guide tracking the filmed entertainment business in India.



FROM THE EDITOR (LOCALES)



Every film festival is, at heart, a meeting between stories and the systems that make them possible. This IFFI edition of Pickle Locales is about those systems: the permissions, policies, incentives, infrastructure and platforms that decide whether a story makes it from page to screen to stage.

Goa feature sets the tone. Long photographed as a mere backdrop, the host state of IFFI now wants to be a production partner. A single-window mechanism through the Entertainment Society of Goa, the Goa Film Finance Scheme for local filmmakers, and the proximity of IFFI and Film Bazaar all serve that ambition. As Chief Minister Dr Pramod Sawant puts it, the goal is for stories to be "born here", not just filmed here.

Our conversation with Mr Suneel Anchipaka, Managing Director and CEO of Delhi Tourism, sets out Delhi's big pitch to filmmakers: an incentive of approximately USD 365K and a one-window permission system with a 15-day turnaround.

The compilation of state film incentives maps how states across the country are competing for productions, through subsidies, shooting-day thresholds, local-talent requirements and digital clearances. For a producer deciding where to shoot, it is a practical guide. It also shows how many states have concluded that cinema is worth investing in.

The same thinking is now reaching live entertainment. Our feature on the Live Events Development Cell traces how a sector that grew 44 per cent in a year is trying to replace a maze of approvals with one predictable, time-bound process. Joint Secretary Prithul Kumar's column makes the case for ease of doing business, decentralised growth, and trust and safety. The feature also asks the harder question: how many states will adopt the Model Executive Order, and how quickly?

Closer to the set, Smt Vijayaeswari Ch, Managing Director of Ramoji Film City, explains how one campus helps global and Indian producers shoot faster, smarter and leaner, and create many worlds for films from Baahubali to Varanasi.

Read together, these pieces carry one message: ambition is abundant, and the test now is execution. Policies matter only when a producer in Mumbai or London, or an organiser in Guwahati, finds the system genuinely simpler than before.

We hope this edition helps you find that path. Welcome to IFFI, and happy reading.

Leena Rani Narzary
Contributing Editor
leena@pickle.co.in

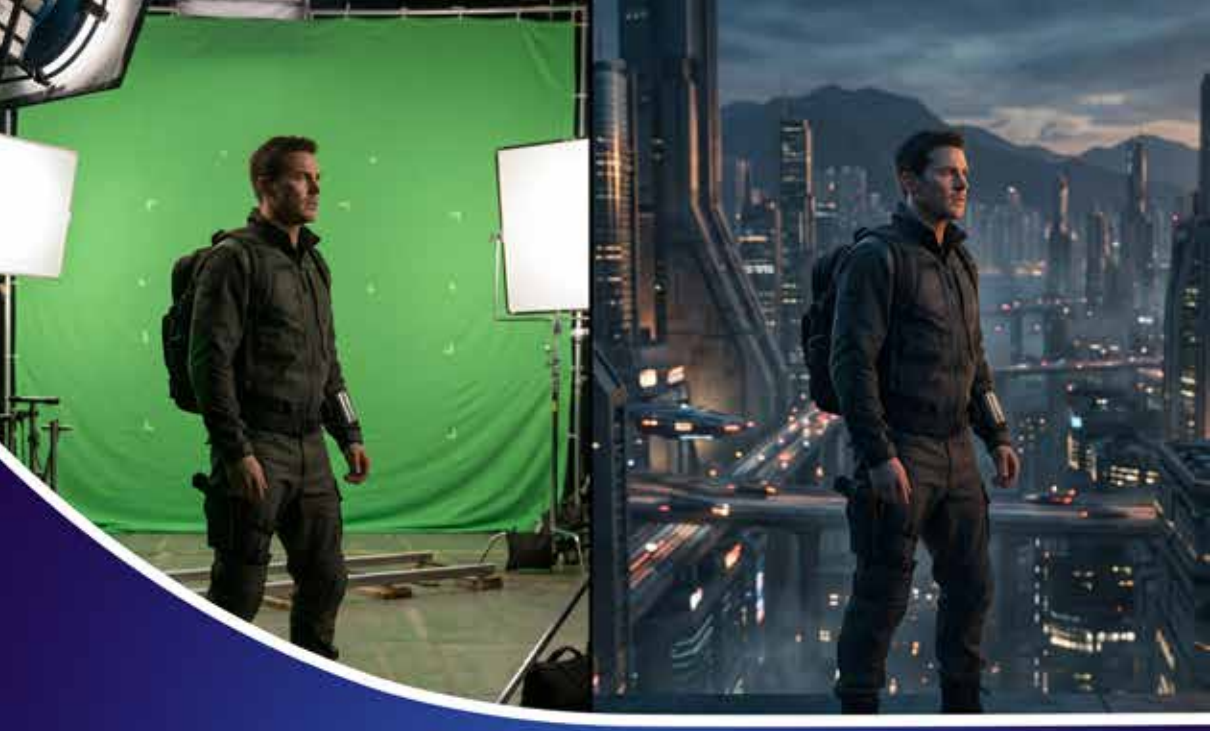
Pickle Volume XIX 6th Edition

Published by Pickle Media Private Limited
Email: natvid@gmail.com
● Mumbai ● Chennai
No.2, Habib Complex
Dr Durgabhai Deshmukh Road
RA Puram CHENNAI 600 028

Senior Editor : Vivek Ratnakar
Editorial Coordinators : Maitreyi Vidyasagar, Shruti Sundaranand
Contributing Editor (Locales) : Leena Rani Narzary
Design: Jose J Reegan, James, D Sharma, S Lakshmanan
Photo Editor : K K Laskar
Admin & Operations : B Rajalakshmi
Email: natvid@gmail.com

For advertising: natvid@gmail.com / pickle@pickle.co.in

© Pickle Business Guide 2026 Copyright 2026 by
Pickle Media Pvt Ltd. All Rights Reserved.
Pickle is an ad supported business guide tracking the filmed entertainment business in India.



ADS.Ai | ROTOMAKERAI Where Imagination Meets Intelligence | HYBRID FILMMAKING

The Future Of

FILMMAKING

is All in One

From Concept to Screen

Powered by **AI, VFX & Hybrid Filmmaking.**

Bringing AI-driven content creation, advanced VFX, virtual production and traditional filmmaking together to transform ideas into cinematic realities.

AdsAI | Rotomakerai | Hybrid Filmmaking

+1 818 575 6500 I +91 768000 1000

SPOTLIGHT YOUR FILMS. SHOWCASE YOUR LOCATIONS. BE IN PICKLE.

PICKLE BERLINALE AND EUROPEAN FILM MARKET 2027 EDITION

Pickle reaches out to audio visual companies in over 50 countries; Targets global buyers and distributors; Film Festivals and markets; Animation production companies; Global companies looking at offshoring from India; Co-production seekers and location service providers. Pickle business guide tracks the entertainment business in India.

Email : pickle@pickle.co.in
Web: www.pickle.co.in

Pickle

INDIA'S ONLY FLIM BIZ MAGAZINE FOR THE WORLD

ASHUTOSH GOWARIKER DEFINES THE SIX BORDERS OF WORLD CINEMA

Ashutosh Gowariker brings a director's instinct to IFFI, programming 159 international films around the idea that borders are also habits

Twenty-five years ago Ashutosh Gowariker persuaded audiences far beyond India to sit through a near four-hour film about a cricket match between drought-stricken villagers and their colonial rulers. Lagaan earned an Academy Award nomination. This week it returns to the screen in Goa, where its director has taken on a harder sell: getting people to watch films they would never normally choose.

Ashutosh Gowariker, 62, was appointed director of the 57th International Film Festival of India in May, succeeding Shekhar Kapur. The festival, which runs from November 20 to 28, is a state enterprise, organised by the information and broadcasting ministry through the National Film Development Corporation with Goa's government. Its themes this year's, "Stories Without Borders", looks no different.

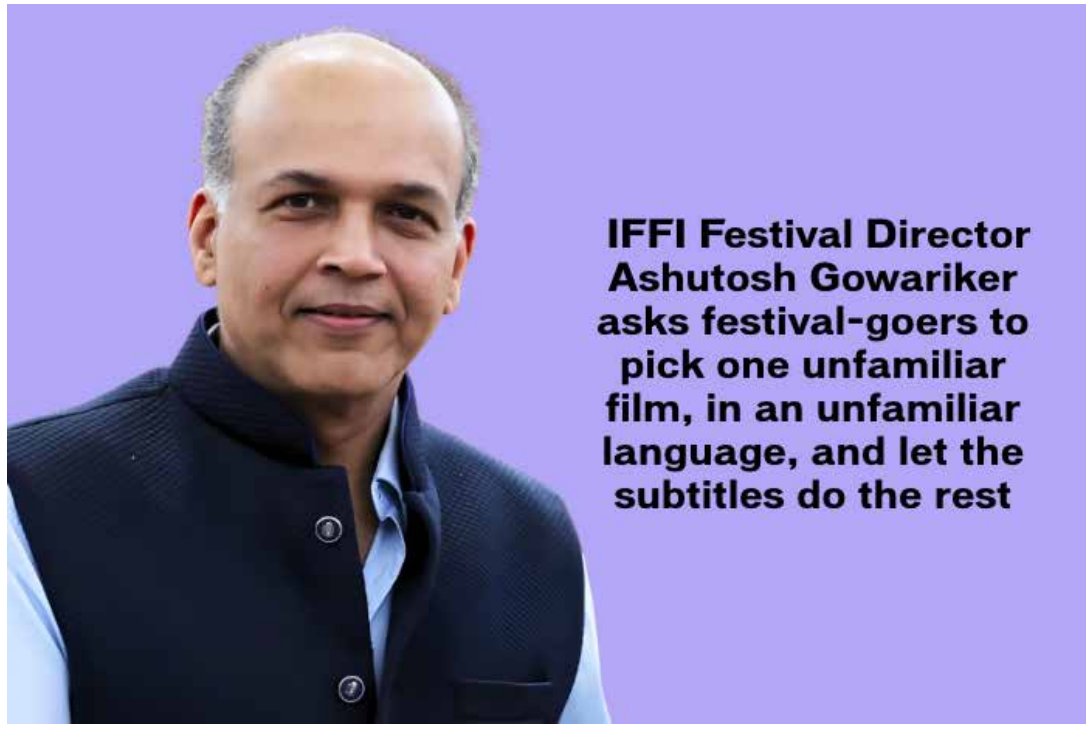
He insists otherwise. "It is not a slogan for a poster," he told its curtain-raiser on November 13. "It is the question we put to every section and every screening."

The reasoning is tidier than most festival manifestos. An age of connection, he argued, has made it easier to stay inside one's own language, screen and point of view. "Borders today are not only lines on a map. They're also habits. A story is one of the few things that can cross such a line without a passport."

He counted six such borders and hung the programme on them. The first is geography: 159 international films from 86 countries, opening with Fatherland by Paweł Pawlikowski, joint winner of the best director prize at Cannes, and closing with We Are All Strangers by Anthony Chen, who sat on the jury he chaired in 2024. Nine films are world premieres.

The second border is language at home. Indian Panorama opens with Dhurandhar, a Hindi spy thriller, alongside Becoming, a Ladakhi-language non-feature. The third is time: a centenary tribute to Andrzej Wajda, whose work he watched in his "learning years", sits beside FW Murnau's Sunrise and homages to Indian artists born a century ago. "Good films do not carry an expiry date."

The fourth is form, blurred by two new sections on animation and films about films. The fifth divides those who have told their stories from those just beginning. At Cannes in May, he stated his focus as "new talent, the young film-makers, even the one-time film-makers who have got stories to tell". The international line-up includes 52 films by women and 62 by first-time directors. "If a story is never told, it cannot cross anything." The sixth lies between a festival and its host city, bridged by open-air family screenings in Margao and on the beaches at Miramar and Vagator.



The scheme is a storyteller's, and recognisably this one's. Ashutosh Gowariker made his acting debut in Ketan Mehta's Holi in 1984, attended the festival that year and turned director with Pehla Nasha in 1993. His best-known films each place someone on the wrong side of a line: villagers against empire in Lagaan, a Nasa project manager returning to rural India in Swades, a Mughal emperor and his Rajput bride in Jodhaa Akbar. The theme turns the filmography into a programme.

On his appointment he spoke of carrying forward a legacy "created, nurtured, and expanded" since 1952 by "innumerable festival teams", the language of a custodian, not a revolutionary. Yet he noted that film-makers and countries had approached Goa wanting to premiere there, "a very welcome change".

Whether a theme can alter habits is another matter; festival queues tend to form for the familiar. His own request is modest: watch at least one film you would not normally choose, in a language you do not understand, from a country you have never visited.

"Let the subtitles do their work," he said. "I think you'll find that the border was never as wide as you thought."

IFFI 2026: WHAT TO WATCH, WHO TO HEAR, WHERE TO DEAL

From Paweł Pawlikowski's Fatherland to Ramayana, restored classics and a 20th-edition market, here is what delegates should track in Goa.

The 57th International Film Festival of India opens in Goa on November 20 with 159 international films from 86 countries and 76 Indian films in 18 languages, giving delegates nine days to move between Cannes winners, Indian premieres, restored classics and a film market in its 20th edition.

Festival Director Ashutosh Gowariker has organised the programme around the theme "Stories Without Borders". "It is not just a slogan for a poster," Ashutosh Gowariker said at the curtain-raiser press conference on November 13. "It is the question we put to every section and every screening." Information and Broadcasting Secretary Chanchal Kumar recalled Prime Minister Narendra Modi's observation: "The stories may have an address, but emotions have no borders."

For delegates, that programme breaks into clear verticals. Here is what to look for.

Three anchor films

Paweł Pawlikowski's Fatherland opens the festival in its India premiere. The 82-minute black-and-white drama follows Nobel laureate Thomas Mann and his daughter Erika across a divided Germany in 1949, with Sandra Hüller and Hanns Zischler in the cast. It made Paweł Pawlikowski a joint Best Director winner at Cannes this year.

The mid-fest film is I Matter, the debut feature of Romanian writer-director Alina Șerban and winner of the Armani Beauty Audience Award at Venice. It screens at 4.30 pm on November 24, simultaneously at PVR INOX Panjim and PVR INOX Porvorim, with Alina Șerban and lead actress Denisa Farcaș attending. Anthony Chen's We Are All Strangers, a 157-minute Singapore film in Mandarin and English, closes the festival on November 28.

The competitions

Fifteen films contest the International Competition. The line-up includes Volker Schlöndorff's Visitation, Daniel Monzón's Pray For Us, Manuela Martelli's The Meltdown and Lê Bșo's Hearing. Three Indian titles are in the race: Rishab Shetty's Kantara: A

"

PAWEŁ PAWLIKOWSKI'S FATHERLAND OPENS THE FESTIVAL IN ITS INDIA PREMIERE. THE 82-MINUTE BLACK-AND-WHITE DRAMA FOLLOWS NOBEL LAUREATE THOMAS MANN AND HIS DAUGHTER ERIKA ACROSS A DIVIDED GERMANY IN 1949, WITH SANDRA HÜLLER AND HANNS ZISCHLER IN THE CAST. IT MADE PAWEŁ PAWLIKOWSKI A JOINT BEST DIRECTOR WINNER AT CANNES THIS YEAR

Legend – Chapter 1, Gajendra Ahire's Paro – The Untold Story of Bride Slavery and Kamakhya Narayan Singh's The Kerala Story 2 Goes Beyond. Aanand L. Rai chairs the five-member jury, which includes Romanian director Bogdan Mureșanu.

Seven first features compete for the Best Debut Feature Film of a Director award, among them two Indian entries: Raja Shabir Mohammad Khan's Kashmiri film Sledge and Sahil Shah's Ladakhi film Birds on Ice. Ten films are in contention for the ICFT-UNESCO Gandhi Medal, including Emily Atef's Call Me Queen and Sarfaraz Alam's Kabir Sir Ka Akhri Lesson, starring Vinay Pathak. Also in the section are Gessica Généus's Marie Madeleine and Amartei Armar's Our Time Will Come, a double winner at Locarno. Ahmed Bedjaoui heads that jury. The three international competitions carry combined prize money of ₹1.36 crore.

Countries in focus

Spain is Country of Honour with four films, led by Pedro Almodóvar's Bitter Christmas in its India premiere. Juana Macías's Looking for Michael and Trinidad, directed by Laura Alvea and José Ortuño, are world premieres. The Bad Son, the directorial debut of Jaime Lorente, has its Asia premiere.

Russia, the Partner Country, presents Anastasia Kuzina's Bo Bo, Raul Geidarov's Sidney Lumet's Birthday, Nikita Grushin's New Home in its world premiere, and Herbert Rappaport's Soviet musical Cheryomushki.

A special BRICS focus of 21 films opens with Nitesh Tiwari's Ramayana. It spans cinema from Brazil, China, South Africa, Iran, Ethiopia, Indonesia, Saudi Arabia and the United Arab Emirates, among others, with Jessica Beshir's Faya Dayi among the titles.

World cinema names

Cinema of the World carries the heaviest concentration of established directors: Hirokazu Kore-eda's Look Back, Kiyoshi Kurosawa's The Samurai and the Prisoner, Lukas Dhont's Coward, Quentin Dupieux's Full Phil and Wim Wenders's From Inside Out: The Architecture of Peter Zumthor. From Festivals Worldwide adds Hong Sang-soo's Nowhere to Lay My Eyes, Emin Alper's Salvation and Valeska Grisebach's The Dreamed Adventure.

Two sections are new this year, each with five films. Animation presents Brad Bird's Ray Gunn, Xu Zao's Light Pillar, Masanao Kawajiri's Cherry and Virgin, Sun Xun's Magic Atlas, and Jim Queen by Nicolas Athané and Marco Nguyen. Films About Films, introduced on the suggestion of filmmakers, includes Barnaby Thompson's Maverick: The Epic Adventures of David Lean and Francesco Zippel's Vittorio De Sica – Staging Life.

The 14 Gala Premieres include Sudip Sharma's Pushpak Viman, the fifth season of Panchayat, The India Experience, Samjad's Malayalam film Half and Deepak Gawade's Marathi film Tu Aahes Na.

Indian Panorama

Indian Panorama presents 25 features and 20 non-features, chosen from 404 and 358 entries by juries headed by Madhur Bhandarkar and Himanshu Sekhar Khatua. Aditya Dhar's Hindi spy thriller Dhurandhar opens the feature section. Leena Yadav's 11-minute Ladakhi film Becoming opens the non-features.

The spread of languages is the section's strength. It includes Singeetham Srinivasa Rao's Telugu film Sing Geetham, Bharatbala Ganapathy's Banaras, Akhil Sathyan's Malayalam film Sarvam Maya, Sekhar Das's Bengali film Pagla Ghora and P. Sheshadri's Kannada film Ruby-Cube. Duyu Tabyo's Urum, the first Nyishi-language film in Indian Panorama, and Anupama Sharadhi's Tulu film Pili Channe are world premieres, as is Antara G.G. Choudhury's Assamese film Surjyamukhi. The Mainstream Cinema section adds Kantara: A Legend – Chapter 1, Mana Shankara Vara Prasad Garu, Baapya and Deool Band 2.

Five films are nominated for the Best Debut Director of Indian Feature Film award: Chennai Love Story, Pratyabartan, Tighi, Sledge and Hanuman Ansh. The New Horizons strand of unreleased films has Arivu, Why, Vani?, Ottanjaavalmaram and Ajayante Maranam: Oru Case Study. Five series are in contention for the Best Web Series (OTT) award: Adarsh Baal Vidyalaya, Devkhel, Made in India: A Titan Story, Mayasabha and Musafir Cafe.

Classics and tributes

Restored Classics offers F.W. Murnau's Sunrise: A Song of Two Humans, Ernst Lubitsch's To Be or Not to Be, Don Siegel's Invasion of the Body Snatchers, David Lynch's Wild at Heart and Danny Boyle's Trainspotting. A centenary tribute to Andrzej Wajda screens five films: Kanal, Ashes and Diamonds, The Promised Land, Man of Marble and Afterimage.

Indian centenary tributes bring restored prints of Chowringhee for Uttam Kumar, Kashmir Ki Kali for Shakti Samanta and O. P. Nayyar, Sadhi Manase for Suryakant Mandhare, Thulabharam for Prem Nazir, and Waqt for Raaj Kumar and Ravi. Kabhi Kabhie and Bhakta Kannappa mark their golden jubilees.

The Homage section remembers Nana Patekar, Bharathiraja and K. Bhagyaraj. Nana Patekar's Diksha screens indoors, and Natsamrat plays in the open air at Miramar Beach. Lagaan returns to mark 25 years.

Sessions worth booking

Kala Academy hosts 14 sessions from November 21 to 27. Girish Kasaravalli looks back on 50 years of filmmaking on November 21, in a session moderated by Naman Ramachandran. Ashutosh Gowariker, Farhan Akhtar and Madhur Bhandarkar share a session on their 2001 films. Ayan Mukerji and Basil Joseph discuss epic genres, Julie Bertuccelli speaks on documentary, Mukesh Chhabra on casting and Rekhs on subtitling. Natalie Wade of the Academy of Motion Picture Arts and Sciences presents Decoding Academy Awards. K. S. Chithra leads the Lata Mangeshkar Talk, a tribute to Asha Bhosle and S. Janaki.

The sixth Creative Minds of Tomorrow brings 100 participants across 13 crafts, with a 48-hour filmmaking challenge.

WAVES Film Bazaar

The market runs from November 20 to 24 at Taj Cidade de Goa Horizon. "It is a space where cinema meets commerce," Chanchal Kumar said at the curtain-raiser.

Started by the National Film Development Corporation in 2007, the Bazaar counts The Lunchbox, Court, Newton and Girls Will Be Girls among its alumni. The programme includes the Co-Production Market for features and documentaries, the Screenwriters' Lab, the Work-in-Progress Lab, the Viewing Room, Market Screenings and the Producers' Lab. The Screenwriters' Lab has selected eight projects from 213 entries. Organisers expect 150 invited guests, including buyers and production houses.

Netflix is Knowledge Series partner and will showcase its collaboration with the government on visual-effects skills. Country pavilions represent Spain, Hong Kong, Russia and Kyrgyzstan, alongside Indian state pavilions and a WaveX Startup Pavilion for film, media and AVGC-XR startups. Spain, whose delegation is led by Marta Serrano of the Spanish film institute ICAA, hosts a Spanish Day panel on November 22. For producers weighing India as a location, the central incentive scheme for foreign productions offers a rebate of up to 40 percent of qualifying expenditure, capped at ₹30 crore a project.

Getting around

Screenings run on 13 indoor screens with more than 4,000 seats: INOX, Maquinez Palace, Samrat and Ashok in Panaji, INOX Porvorim, Ravindra Bhavan in Margao and Magic Movie in Ponda. Open-air family screenings run from 7 pm to 10 pm at Miramar Beach, Ravindra Bhavan and Vagator.

The programme features 52 women filmmakers and 62 debut filmmakers. Ashutosh Gowariker's advice to delegates is simple: "Watch at least one film that you normally won't choose."



Shri Chanchal Kumar
Secretary, Ministry of Information & Broadcasting, Government of India

THIS YEAR, IFFI BRINGS TOGETHER FILMS FROM 87 COUNTRIES. RUSSIA AS PARTNER COUNTRY, SPAIN AS COUNTRY OF HONOUR, AND A FOCUS ON BRICS CINEMA OFFER FRESH OPPORTUNITIES FOR DISCOVERY AND EXCHANGE

THE JOY OF STORIES WITHOUT BORDERS

As the 57th IFFI welcomes the world to Goa, the opportunity is to help more stories find their audiences and more filmmakers take their next step. By **Shri Chanchal Kumar, Secretary, Ministry of Information & Broadcasting, Government of India**

A good film stays with us long after the credits. Watching it with an audience adds another pleasure: the laughter, silences and conversations that make cinema a shared experience. As Goa welcomes the 57th International Film Festival of India, we celebrate that enduring connection between filmmakers and audiences.

"Stories Without Borders" is a fitting theme for a festival rooted in India's extraordinary diversity. Our cinema draws from many languages, histories and traditions. Its international appeal grows from the confidence with which filmmakers tell stories of the places and people they know. A film can be deeply local and still move audiences across the world. A distinctive voice gives viewers something worth discovering.

Since its beginnings in 1952, IFFI has brought Indian and international cinema into conversation. Goa, its home since 2004, has given that exchange a welcoming and distinctive character. For generations of film lovers, the

festival has offered the chance to discover a director, encounter an unfamiliar cinematic tradition or watch a restored classic as it was meant to be seen.

This year, IFFI brings together films from 87 countries. Russia as Partner Country, Spain as Country of Honour, and a focus on BRICS cinema offer fresh opportunities for discovery and exchange. New sections devoted to animation and filmmaking widen the programme. Alongside contemporary work, restored classics and centenary tributes remind us how much each generation of filmmakers inherits, and how creatively it can build on that inheritance.

The Indian selection reflects the breadth of our filmmaking culture. Across languages and regions, filmmakers are finding compelling subjects in everyday lives, local histories and changing social relationships. A festival gives these works a wider setting, allowing audiences and industry professionals to encounter films beyond their usual viewing choices. That exposure matters particularly for films whose ambitions exceed their initial reach.

For the film community, a festival is also a place to test ideas and find collaborators. A conversation after a screening can lead to a new project. An encounter with a director can change how a young filmmaker approaches the craft. Masterclasses and workshops make this exchange more direct, giving participants the chance to ask practitioners how creative decisions are made and difficult problems resolved.

WAVES Film Bazaar gives such possibilities a practical setting. Its Co-production Market, Screenwriters' Lab, Work-in-Progress Lab and Viewing Room connect filmmakers with producers, financiers, distributors and buyers. For an independent filmmaker, the right partnership can help a promising script reach production or a completed film find an audience.

The relationship between IFFI and the Bazaar is particularly valuable. A festival helps a film earn attention and recognition; a market can help that attention translate into distribution, financing and future work. Together, they give visiting professionals a fuller view of Indian cinema and offer Indian filmmakers access to partners from across the world.

The Bazaar's discussions on film finance, international sales and regional streaming address questions that matter directly to creators. How can a film reach viewers beyond its first market? How can its rights be managed well? What makes a project ready for international collaboration? A stronger understanding of the business gives filmmakers greater freedom to pursue their creative choices and retain a meaningful stake in the work they create.

Opening these opportunities to emerging talent is equally important. Creative Minds of Tomorrow brings 100 young participants across 13 filmmaking crafts to IFFI this year. Workshops, a filmmaking challenge and interaction with industry professionals offer experience that is difficult to gain in a classroom alone. For someone beginning a career, informed feedback and a professional introduction can make a lasting difference. Such opportunities also help talent from beyond established production centres enter the industry with greater confidence.

THE RELATIONSHIP BETWEEN IFFI AND THE WAVES FILM BAZAAR IS VALUABLE. A FESTIVAL HELPS A FILM EARN ATTENTION AND RECOGNITION; A MARKET CAN HELP THAT ATTENTION TRANSLATE INTO DISTRIBUTION, FINANCING AND FUTURE WORK



The Indian Institute of Creative Technologies complements this effort through training in animation, visual effects, gaming and extended reality. As production methods evolve, India's creative talent must have access to the skills and facilities needed to work at the highest level. Stronger connections between training institutions and industry can help young professionals understand both the standards expected of them and the opportunities available.

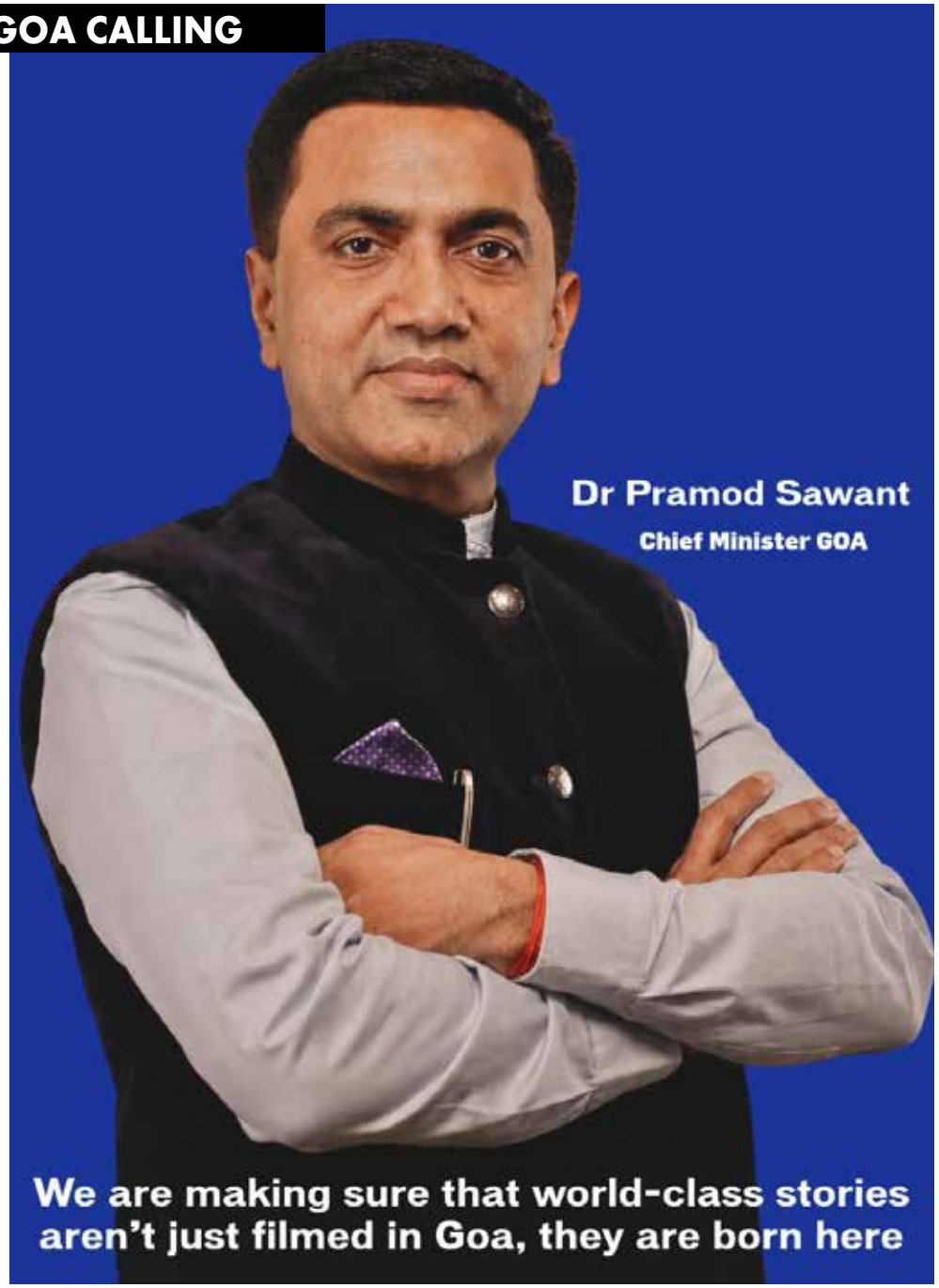
Artificial intelligence and other new production tools offer exciting possibilities. They can help filmmakers explore ideas, experiment with visual forms and undertake work that previously demanded far greater resources. Their lasting value will depend on how thoughtfully creators use them. Respect for consent and intellectual property will be essential to sustaining trust as these capabilities develop.

The relationships formed in Goa should continue to grow. Following the inaugural World Audio Visual and Entertainment Summit in 2025, the next WAVES in October 2027 offers another occasion for the international media and entertainment community to deepen its engagement with India. I invite filmmakers, producers, investors and technology partners to build on the conversations begun here.

IFFI succeeds through the contribution of filmmakers, programmers, juries, industry partners and audiences, supported by the Government of Goa and the institutions that bring the festival together. Their work creates the space in which cinema can surprise us.

I look forward to a festival of memorable films, candid conversations and productive partnerships, and to the stories that will begin their journeys here.

FOLLOWING THE INAUGURAL WORLD AUDIO VISUAL AND ENTERTAINMENT SUMMIT IN 2025, THE NEXT WAVES IN OCTOBER 2027 OFFERS ANOTHER OCCASION FOR THE INTERNATIONAL MEDIA AND ENTERTAINMENT COMMUNITY TO DEEPEN ITS ENGAGEMENT WITH INDIA



BEYOND THE POSTCARD: GOA'S DELIBERATE PUSH FOR A CREATIVE ECONOMY

With single-window permissions, film finance, IFFI and Waves Film Bazaar, the state is moving from film backdrop to production partner

There is a stretch of tree-lined road in Parra where a cyclist, in a single scene of Dear Zindagi, came to stand for calm and self-discovery. There is a sea-facing fort at Aguada that became, after Dil Chahta Hai, a shorthand for friendship. Goa has always had a way of slipping into the movies. What the state government is now attempting is more ambitious: to make sure the stories are not merely shot in Goa, but born, financed, produced and sold from it.

The ambition is stated clearly by Hon'ble Chief Minister Dr. Pramod Sawant. "Goa is focused on supporting its creative local talent and building a year-round home for filmmakers that values new ideas as much as traditional art," he says. "We are making sure that world-class stories aren't just filmed in Goa, they are born here."

A legacy on screen, a stronger future ahead

The depiction of Goa in screen history is long and varied, from the comic road-trip of Bombay to Goa and the Golmaal franchise to international productions such as The Bourne Supremacy and The Sea Wolves. That history has made Goa a familiar location for the industry. Familiarity, however, is not the same as trust: a unit may come simply for the scenery or for the short hop from Mumbai. Trust is earned through process, and that is where the state has acted, with the Goa (Regulation of Film Shooting) Act, 2021, notified film shooting rules and, since September 2025, an online single-window clearance system run by the Entertainment Society of Goa (ESG). What is changing now is the intent to build on that history in a more structured way.

Filmmakers arriving today are not starting from scratch; they arrive in a state that already knows how a film unit works and what it needs. The goal of the government is to convert this legacy into an even more formidable ecosystem, consistent work and more meaningful participation in the process of film making. The same can be achieved through productions that base their full schedule in Goa rather than a few days of outdoor shooting; web series, advertising and OTT work that keeps local crews and vendors employed through the year; post-production, animation and VFX work that is retained in the state; and co-productions in which Goan producers hold a stake rather than only provide services.

Goa's screen legacy is not only that of a location for others; the state has a cinema of its own. Mogacho Aunddo, the first Konkani film to be released, opened on 24 April 1950, a date now observed as Konkani Cinema Day. In recent years Konkani films have won repeated national recognition: Nachom-ia Kumpasar took three honours at the 62nd National Film Awards, and K Sera Sera, Amori and Kaajro have each since been adjudged Best Konkani Film at the National Film Awards. Earlier, Paltadacho Munis won the international critics' prize at the Toronto International Film Festival in 2009. It is this home-grown tradition, as much as the visiting productions, that the state now seeks to build on.

Removing the friction

For a producer, it is not enough for a location to be beautiful. It has to be practical: well connected, well administered, and backed by experienced line producers, dependable

GOA IS FOCUSED ON SUPPORTING ITS CREATIVE LOCAL TALENT AND BUILDING A YEAR-ROUND HOME FOR FILMMAKERS THAT VALUES NEW IDEAS AS MUCH AS TRADITIONAL ART

local vendors and a working ecosystem. The business end of a shoot weighs as heavily in a producer's decision as the scenery. Goa's pitch rests on a compact geography, with heritage architecture, beaches, hinterland villages and modern infrastructure within short distances. That saves travel time and cost, and allows tighter scheduling. Predictable weather windows make shooting viable across seasons, part of the government's push to shed the image of a seasonal, leisure-only destination. Two airports, together with rail and national highway links, bring cast, crew and equipment in from Mumbai, Bengaluru, Hyderabad and beyond, while a wide range of hotels can accommodate units large and small. Line producers registered with the ESG, local crews and vendors support shoots on the ground. The proposed Film City at Loliem in Canacona is planned to add pre- and post-production studios, VFX and CGI labs and a film school.

The administrative backbone is the ESG, which runs a single-window mechanism for permissions. A published framework of film shooting rules defines the steps, expected timelines and designated points of contact, so production teams know what to expect before they land. With one dedicated body coordinating clearances across departments and local authorities, a production no longer has to go from office to office for approvals. That reduces the bureaucratic hurdles and the friction in the process, and lets filmmakers keep their attention on the creative work rather than the paperwork. The approach is simple: come, work and finish on time. On the ground, skilled crews, reliable vendors and strong connectivity are meant to keep that promise.

Widening access for grassroots filmmakers

Ease of shooting is one half of the equation; access to finance is the other. The Goa Scheme of Financial Assistance for Films, implemented through the ESG, grades films by Goan producers on quality and provides up to ₹50 lakh, ₹30 lakh or ₹10 lakh for feature films, and up to ₹10 lakh, ₹5 lakh or ₹3 lakh for non-feature films, capped in each case at 50 per cent of the audited cost of production. It currently covers feature films in Konkani and Marathi, and non-feature films in Konkani, Marathi, Hindi and English.

The scheme was notified in 2016, before the rise of OTT platforms and the wider use of VFX, animation and digital production changed how films are made, financed and watched. The government is now revising the scheme to cover a wider range of formats and to bring more producers within its reach, so that filmmaking in Goa is open to talent at the grassroots and not only to those with established backing. The revision is meant to bring the benefits available to Goans in line with the industry as it works today, so that Goa stays at the forefront of that change.

A stage at home: International Film Festival of India (IFFI) and Waves Film Bazaar

If the finance scheme nurtures talent, the International Film Festival of India (IFFI) brings the world to it. Held in Goa, IFFI has kept the state wired into global cinema conversations. Such platforms bring in voices, ideas and networks, and that exposure matters even beyond the festival itself. In the curtain raiser press conference to the 57th IFFI, Hon'ble Chief Minister of Goa, Dr. Pramod Sawant expressed pride in Goa's association with IFFI; he described the festival as an integral part of the state's cultural identity and calendar. He also highlighted the state government's preparations to welcome the global film fraternity, with arrangements spanning screening venues, transport, hospitality and public facilities.

Alongside the festival, the NFDC's Waves Film Bazaar, South Asia's best-known film market, gives that exposure a commercial edge. Writers, directors, producers, sales agents and financiers meet to pitch projects, find co-producers and close deals. For a young Goan filmmaker with a script and little else, a festival that screens the best of world cinema and a market that connects stories with funding sit in the same city, within walking distance of home. That combination is central to the government's aim of making international visibility a tangible reality for more filmmakers.

The larger vision is that Goan projects should travel to the world's leading festivals as a regular feature rather than an exception, while the world keeps coming to Goa.

From backdrop to partner

The Chief Minister in his previous interview also mentioned that scenery alone will not sustain a creative economy of Goa. "Cinema today is not limited to theatres," he says. "The world of filmmaking is moving toward Virtual Production, AI, and advanced VFX, and we want Goa to be the place where that tech lives." The aim is to move from being a backdrop to becoming a high-tech production partner. Within Prime Minister Narendra Modi's emphasis on the "Orange Economy," the idea of treating creativity, heritage and technology as a single industry, Goa is determined to push this initiative ahead.

We are looking to move the needle from being just a 'backdrop' to becoming a high-tech production partner.

In practice, that means building infrastructure where a creator can easily find what they need, and encouraging experimentation with new formats, shorter timelines and diverse narratives.

The way forward

The government's vision for the next five to ten years is clear. It wants a producer with big ideas in Mumbai, London or any other global destination to see Goa as a formidable first choice and the place where production friction ends.

International co-productions are meant to become the norm, local animators and technicians to win global awards, and creative output to serve as a primary engine of the state's growth.

Behind it lies a larger ambition: a legacy in which Goa is defined not only by its geography but by the quality of the work produced here, and an open invitation to the world to see the state as a true partner in its creative journey.

For a state long photographed as a backdrop, it is a bid to move behind the camera, and into the producer's chair.

More information: https://esg.co.in/

REWIRING THE CONCERT ECONOMY



Live Events Development Cell (LEDC), by the Ministry of Information and Broadcasting is shaping up as a single window ecosystem for live events permission

When tens of thousands of fans gather for a concert in Mumbai or Guwahati, they see a world-class production. The event organiser, however, sees a paper trail of up to 56 approvals, licences, and inspections. Untangling that administrative knot is the primary mission of the Live Events Development Cell (LEDC). LEDC is a single-window facilitation mechanism, aiming to place India among the world's leading live entertainment destinations by 2030 and unlock 15 to 20 million direct and ancillary jobs while elevating India onto the global touring stage.

Why the Cell exists

The Live Events Development Cell (LEDC) grew out of the Prime Minister's emphasis on the "concert economy" at the WAVES Summit in May 2025. That emphasis reflected a vision of India as a global creative and cultural powerhouse, where the creative economy drives not only jobs and tourism but also national pride. Taking this vision forward, the Hon'ble Minister of Information & Broadcasting established the LEDC in July 2026. Chaired by the Secretary, I&B, the Cell brings together central ministries, state governments, industry bodies and music rights societies. Its stated aims are ambitious: to double the size of the sector by 2030, generate 15-20 million direct and ancillary jobs, and position India among the world's leading live entertainment destinations.

The numbers explain the urgency. MIB cites industry estimates valuing the organised segment at ₹145 billion in 2025, projected to reach ₹196 billion by 2028. At the fifth LEDC meeting on 7 October 2026, Secretary Chanchal Kumar said the sector had grown 44 per cent in a year, with around 34,000 events held and more than one crore livelihoods supported.

The Ministry's framework

MIB has moved on several fronts at once.

A joint working group first. In August 2025 the Ministry convened a Joint Working Group with state governments and industry, which fed into the Cell's structure. By the fifth meeting in October 2026, the LEDC counted 14 central ministries and departments, 10 states and Union Territories, and 21 industry bodies, up from 9 ministries, 6 states and 12 industry members at the fourth meeting in April.

One digital window. The flagship reform is a single-window permission system on the India Cine Hub (ICH) portal. This aims to offers one workflow for applications, approvals, payments and inspections, with real-time tracking, audit trails and time-bound processing with escalation for delays. States and UTs have now been asked to route the complete licence lifecycle through it. The number with designated nodal officers rose from 16 to 29.

A model rulebook. On March 2026, MIB circulated the Model Executive Order for Streamlining Licensing and Permissions for Live Events in India, 2026, urging states to adopt it. Adoption has been slower than expected with adaptation by 5 states currently.

The next wave of reform. The fifth meeting discussed a single national music licence with notified tariffs to replace overlapping demands from multiple rights societies, notified entertainment precincts under the Noise Pollution (Regulation and Control) Rules, 2000, and relaxed caps on foreign remittances for international artists. A Green Concert Protocol and inclusivity guidelines for the safety of women and persons with disabilities are proposed for launch at WAVES 2027.

Broadening Inter-Ministerial Collaboration

What distinguishes the Cell from a mere talking shop is its operational reach beyond MIB

- **Ministry of Home Affairs:** streamlined FRRO re-registration for short-term stays by foreign performers.

THE LIVE EVENTS DEVELOPMENT CELL (LEDC) GREW OUT OF THE PRIME MINISTER'S EMPHASIS ON THE "CONCERT ECONOMY" AT THE WAVES SUMMIT IN MAY 2025



- **Archaeological Survey of India:** issued an SOP for live events at protected monuments and identified 224 heritage sites where events may be held under guidelines.
- **Sports Authority of India:** issued its own SOP for events at its venues, as the Cell works to get major venues pre-approved so organisers need not repeat venue-level permissions.
- **Reserve Bank of India:** following an LEDC recommendation, removed the bank-guarantee requirement for advance remittances of $500,000 and above for imported services, effective 1 October 2026.
- **Skill Development, Tourism, Finance and others:** asked to take up National Skills Qualifications Framework (NSQF) integration, event-based tourism, GST rationalisation, MSME recognition, and group visas with customs relief for artists' equipment.

On infrastructure, the LEDC is circulating a Brownfield and Greenfield Venue Development framework. Proposals include state-led purpose-built venues, inclusion of large venues in the Harmonised Master List of Infrastructure Sub-sectors, and Viability Gap Funding support. On skills, the Indian Institute of Mass Communication, working with the Media and Entertainment Skills Council and the Event and Entertainment Management Association (EEMA), is building certificate and short-term courses in live events.

Built With Industry, Not Just for It

The Industry has been a close collaborator of this cell from the very beginning. Participants have included Event and Entertainment Management Association(EEMA), Federation of Indian Chambers of Commerce and Industry (FICCI), The Confederation of Indian Industry (CII), The Associated Chambers of Commerce & Industry of India (ASSOCHAM) and the International Live Events Association, alongside BookMyShow, District by Zomato, Wizcraft, EVA Live, Saregama and Touchwood Entertainment, with rights bodies such as Indian Performing Right Society (IPRS), Phonographic Performance Limited (PPL), Recorded Music Performance Limited (RMPL) and Indian Music Industry Trust (IMI) Trust. Industry has also pressed for tax relief, with EEMA tasked to represent the case for cutting GST on live events from 18 per cent to 5 per cent.

LEDC AIMS TO GENERATE 15-20 MILLION DIRECT AND ANCILLARY JOBS, AND POSITION INDIA AMONG THE WORLD'S LEADING LIVE ENTERTAINMENT DESTINATIONS

At FICCI FRAMES 2026, speakers said demand has outrun supply, and industry voices called for clearer rules on alcohol at events. Separate reporting notes India has fewer than ten purpose-built venues able to host over 10,000 people.

From Model Order to Ground Reality: The States' Role

Because licensing, policing and land are largely state subjects, the Cell's success depends on state buy-in.
Assam moved first with a Concert Tourism Policy in 2025. It offers Viability Gap Funding of up to ₹5 crore per event, access to government grounds, and single-window clearance through the Assam Tourism Development Corporation. The Post Malone concert in Guwahati became its pilot, and a BookMyShow–EY-Parthenon blueprint projects ₹700 crore in economic opportunity over five years.

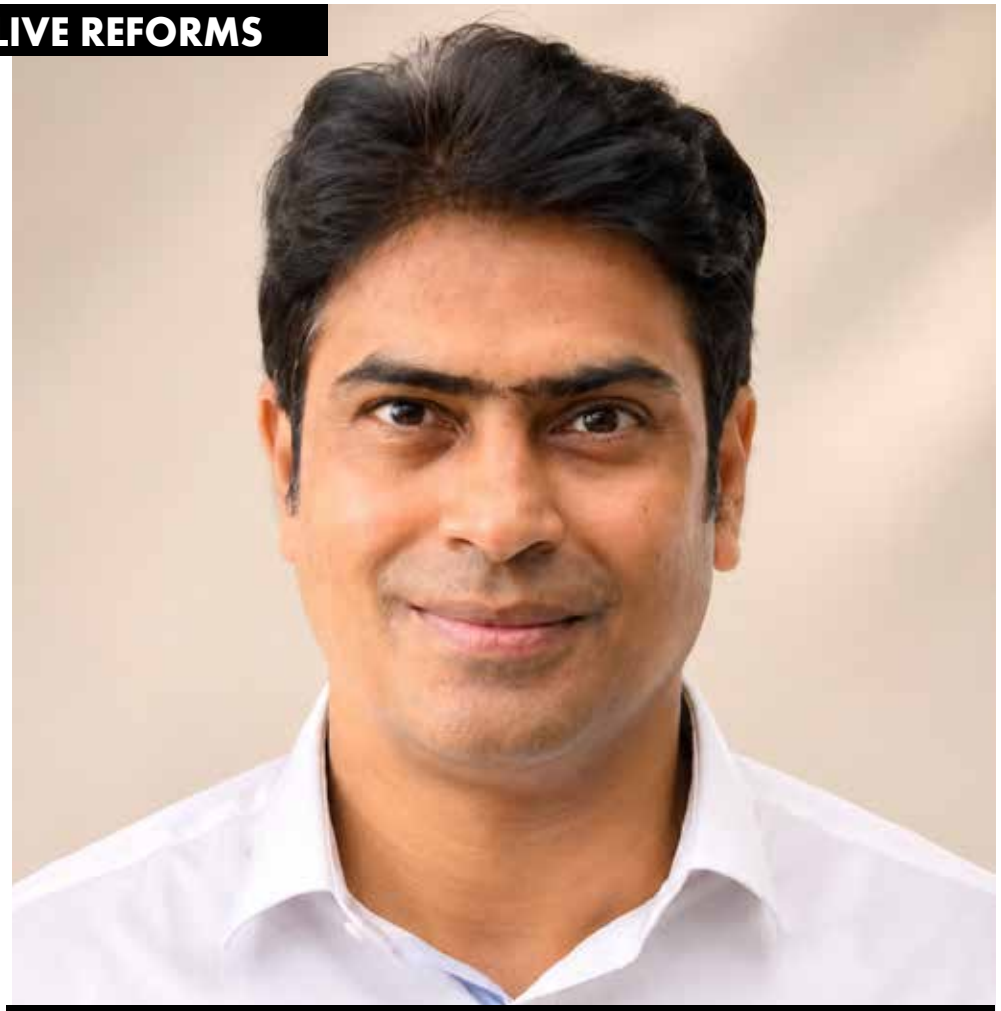
Maharashtra reported that its permission process was scattered. It has since issued a Single Window Facility SOP on 11 September 2026 under an executive order called Streamlining Permissions and Licensing for Integrated Comprehensive Events (SPLICE), and presented its implementation at the fifth meeting.

Delhi reported that film-permission integration with ICH is complete and live-event integration is under way. Gujarat is developing a state permissions app and has onboarded two venues on the portal. Himachal Pradesh and Kerala told MIB their adoption of the model order was under consideration.

ASSAM'S CONCERT TOURISM POLICY 2025 PROMISES ORGANISERS UP TO ₹5 CRORE PER EVENT IN VIABILITY GAP FUNDING, FREE USE OF STATE STADIUMS AND OPEN GROUNDS, AND A SMOOTHER ROUTE TO CLEARANCES

What to watch

Shri Chanchal Kumar, Secretary, Ministry of I&B has said the focus must now shift from intent to implementation. Three tests lie ahead: whether the remaining states adopt the Model Executive Order, whether the ICH portal delivers truly time-bound approvals, and whether the venue framework yields purpose-built infrastructure.



Shri Prithul Kumar,
Joint Secretary (Broadcasting), Ministry of Information & Broadcasting

WHERE THE WORLD TOUR BEGINS: BUILDING INDIA'S CONCERT ECONOMY

Guided by the Prime Minister's vision for India's creative economy, the Live Events Development Cell was built on a simple premise: an organiser should not need to knock on fifty doors to put on one show. With the single-window portal, the Model Executive Order and pre-approved venues, we are replacing that maze with one predictable, time-bound process. The real test now is implementation, and that depends on the Centre, the States and industry moving together

By **Shri Prithul Kumar, Joint Secretary (Broadcasting), Ministry of Information & Broadcasting**

A decade ago, a concert was a weekend indulgence. Today it is an economic engine. India's fastest growing part of M&E, the Live Events sector grew 44 per cent over the past year, hosting roughly 34,000 events and supporting more than a crore livelihoods. Behind every headline act stand sound engineers, caterers, drivers, hoteliers and local artisans.

This reflects the Prime Minister's vision of India as a global creative and cultural powerhouse, where the creative economy drives jobs, tourism and national pride. To translate that vision into action, the Hon'ble Minister of Information & Broadcasting led the initiative to set up the Live Events Development Cell (LEDC) in July 2026, with the Secretary, Ministry of Information & Broadcasting, as its Chairman and spearheading its work. LEDC is a single-window facilitation mechanism, aiming to place India among the world's leading live entertainment destinations by 2030 and to create 15–20 million additional jobs.

Ambition, however, must meet ground reality. Organisers had to seek multiple permissions (10-15) across agencies, with rules that differ between states and timelines that are hard to predict. Uncertainty is the costliest line item in any production budget. LEDC's answer is predictability: one window to apply, one common rulebook and a time-bound process. The Model Executive Order for Streamlining Licensing and Permissions for Live Events, 2026 has been given to States for adoption. It sets a common template of just 6 clearances.

Three priorities stand out. First, complete Ease of Doing Business with single window and streamlined clearances. Second, decentralised growth: Tier-2 and Tier-3 cities and the Northeast are showing strong footfall, and need venues, connectivity and thus enabling finance: discussions with partner ministries cover GST rationalisation, viability gap funding and blended finance for infrastructure, and recognition of live entertainment under MSME. Third, trust and safety: crowd management, transparent ticketing and skilled workers will decide whether audiences and global artists return.

Facilitation is a shared task. LEDC brings central ministries, states and industry to one table, and that is its real strength. On skills, the IIMC is working with the MESC and the Event and Entertainment Management Association (EEMA) on certificate and short-term courses in live events management.

India has the audiences and the talent. Our job is to clear the path between them and the stage, so that the next great world tour begins, or stops, here.



G. Krishnakumar,
Chairman, National Film Development Corporation

SEEDING INDIA'S NEXT CREATIVE SPRING

As WAVES Film Bazaar reaches its 20th edition, NFDC's opportunity is to nurture distinctive voices, build lasting careers and seed the creative confidence that will shape India's journey towards 2047 By **Shri Krishnakumar, Chairman NFDC**

WAVES FILM BAZAARS' VFX AND TECH PAVILION BRINGS STARTUPS INTO CLOSER CONTACT WITH CINEMA, CONNECTING STORYTELLING WITH TECHNOLOGICAL INNOVATION

A film begins long before the camera turns. It begins when someone believes an unfamiliar voice deserves to be heard. As an actor, I know what that belief can mean. As Chairman of NFDC, I see a responsibility to extend it to talent still waiting for an opportunity.

Filmmaking is, above all, a collective endeavour. Behind every performance are writers, technicians, designers and producers whose work makes it possible. Supporting a filmmaker therefore means supporting a wider community of craft, and recognising the livelihoods that depend on each production, from the earliest discussions to the final encounter with an audience.

That is the perspective I bring to Goa for the 57th International Film Festival of India. A festival renews ambition; an institution must help sustain it. A young filmmaker should return home with more than inspiration: useful advice, a professional relationship or a partner willing to take the next step.

I thank the Ministry of Information and Broadcasting and the Government of Goa for sustaining this meeting ground. Their partnership affirms that creative ambition belongs at the heart of national development.

NFDC's production legacy shows what such belief can achieve. Mira Nair's Salaam Bombay! won the Caméra d'or at Cannes in 1988. Anup Singh's Punjabi film Qissa received Toronto's NETPAC Award in 2013. Ritesh Batra's The Lunchbox, which NFDC co-produced, sold to around 37 territories during its Cannes breakthrough. These journeys carry a clear lesson: Indian stories can reach the world without losing their local character.

Film Bazaar has helped turn that possibility into practice. Launched by NFDC in 2007, it reaches its 20th edition as WAVES Film Bazaar. Its Screenwriters' Lab, Co-production Market, Work-in-Progress Lab and Viewing Room support projects at different stages, connecting filmmakers with expertise, finance and distribution opportunities.

A strong script may need a producer; a promising rough cut may need an experienced editor; a completed film may need a distributor. Effective support begins by understanding that particular need, rather than expecting every filmmaker to follow the same path.

Producing a film and enabling its journey are distinct contributions. Court and Girls Will Be Girls are among the films associated with

Bazaar programmes. Shuchi Talati's Girls Will Be Girls won Sundance's World Cinema Dramatic audience award in 2024, alongside an acting award for Preeti Panigrahi. The achievement belongs first to the filmmakers. Our role is to help their work find the right opening.

The wider WAVES initiative has brought fresh energy to Indian entertainment. The inaugural World Audio Visual and Entertainment Summit in Mumbai in 2025 brought film, music, animation and visual effects into a shared business conversation. Its WAVES Bazaar facilitated more than 3,000 business meetings. Together with Goa's film market, it is broadening the opportunities for creative collaboration.

WAVES Film Bazaar itself is expanding that conversation. Its VFX and Tech Pavilion brings startups into closer contact with cinema, connecting storytelling with technological innovation. The opportunity extends beyond individual films to the skills, services and enterprises that sustain the entertainment economy.

COMMERCIAL AND PARALLEL CINEMA NEED NOT BE COMPETING PRIORITIES. WE CAN PROTECT ARTISTIC INDIVIDUALITY WHILE HELPING FILMMAKERS UNDERSTAND AUDIENCES, DISTRIBUTION AND THE ECONOMICS OF THEIR CRAFT

NFDC's engagement at the European Film Market in Berlin, the Marché du Film at Cannes and the Toronto International Film Festival helps Indian stories find global partners. The BRICS WAVES Bazaar in Mumbai has widened that dialogue. Our purpose is not simply to export films, but to build lasting co-productions, fair partnerships and audiences for Indian stories in every language.

These encounters should also be exchanges of knowledge. Indian filmmakers have much to offer international partners, just as they can learn from other production cultures. A lasting collaboration respects both contributions and gives each partner a meaningful stake in the result.

Looking ahead also means caring for what we inherit. Founded in 1975, NFDC carries more than five decades of experience. Through the National Film Archive of India and the National Museum of Indian Cinema, we preserve and share our cinematic memory. Restoration is not nostalgia. It gives new generations access to the imagination and craft of those who came before them.

Preservation and discovery belong together. When younger filmmakers can encounter earlier work, they gain more than a history lesson: they discover different ways of seeing, working and solving creative problems. That inheritance should remain available to audiences as well as practitioners.

That responsibility must be matched by investment in new voices. The Mumbai International Film Festival celebrates documentary, short fiction and animation, while Creative Minds of Tomorrow gives emerging talent a platform at IFFI. No promising filmmaker should be held back by geography or a lack of connections.

AI, animation, gaming and immersive media are opening further possibilities. NFDC must help creators approach them with confidence and responsibility, ensuring that technology serves the storyteller.

Creative confidence also requires informed choices. New tools should expand what artists can attempt without diminishing authorship or the value of skilled work. We must make room for experimentation while keeping human judgement, cultural context and responsibility central to the process.

I want regional languages, particularly voices from the North East, to find greater opportunity. Commercial and parallel cinema need not be competing priorities. We can protect artistic individuality while helping filmmakers understand audiences, distribution and the economics of their craft.

For me, the economic promise is continuity: a writer commissioned again, a technician earning a livelihood, a producer able to finance another film. Meetings matter when they lead to work. Success must be measured by the careers we sustain, not only the attention we attract.

INDIA'S AMRIT KAAL GIVES THIS WORK A LONGER HORIZON. THE CREATIVE STRENGTH WE HOPE TO CELEBRATE IN 2047 MUST BE SEEDED NOW THROUGH FIRST CHANCES, PATIENT MENTORSHIP AND ACCESSIBLE INSTITUTIONS

India's Amrit Kaal gives this work a longer horizon. The creative strength we hope to celebrate in 2047 must be seeded now through first chances, patient mentorship and accessible institutions.

As an actor, I want more remarkable stories to reach the screen. As Chairman of NFDC, I want more people to have a fair chance to make them. That is the creative renewal we must nurture.

DELHI'S CINEMATIC REVOLUTION

Incentive of "USD 320K approx, 12 Days, One Window: Inside Delhi's Big Pitch to Filmmakers" - A Conversation with the ***Delhi Tourism's Managing Director and CEO, Shri Suneel Anchipaka, IAS***

Delhi is often captured in snapshots—the historic grandeur of Old Delhi or the power corridors of Lutyens. How are you moving beyond these tropes to ensure the city is treated as a "living character" in modern cinema?

Delhi offers a cinematic density that few cities globally can match. It's a rare blend of heritage, political gravity, and gritty everyday realism, all contained within a very compact geography. Our policy doesn't just offer locations; it provides a structured ecosystem. By offering incentives and institutional support, we are inviting filmmakers to explore the city's modernity and its "unseen" corners with the same ease they would a historical monument. As we like to say, few places offer this range of visual palettes within such a tight radius.

A ₹3 crore (USD 320K approx) subsidy is a significant statement of intent. How does this financial backing change the math for a production house choosing Delhi over another global city?

A ₹3 crore incentive is a powerful signal that Delhi is serious about becoming a global cinema hub. It de-risks the production process. However, these are performance-linked incentives. They are tied to how many days you shoot here, your local spend, and the on-screen visibility you give the city. It's a partnership: we support the filmmaker, and in return, the film creates a real economic and cultural impact for Delhi.

Efficiency is the new currency in production. You've made a bold promise of 12-day clearances. How are you ensuring this isn't just a "paper promise"?

We've institutionalized the timeline. By coordinating multiple agencies behind a single digital interface, we've targeted a 12 days approval window, which is a massive leap from the months it used to take. We understand that for a director, a day lost to paperwork is a day of budget wasted.

Is this ecosystem open to the global stage? Can an international documentary crew or a Hollywood

IN FILMMAKING, TIME IS MONEY. CUTTING APPROVAL TIMELINES IS AS POWERFUL AS ANY SUBSIDY



Shri Suneel Anchipaka, IAS, Delhi Tourism's Managing Director and CEO

production tap into these same benefits?

Absolutely. The incentives are available for international productions as well, provided they meet the criteria laid out in our Film Policy. We want Delhi to be a destination for global OTT platforms, international documentaries, and feature films alike.

How do you ensure that this "Cinematic Revolution" actually benefits the people of Delhi, beyond just seeing their streets on screen?

That is built into the DNA of the policy. The incentives are directly tied to local hiring and expenditure. We want production houses to employ our local creative talent, use our technical crews, and spend in our local markets. This ensures that the wealth generated by the film industry flows directly back into Delhi's creative economy. An initiative called 'Partners in Growth' features in the Policy to enable the formation of partnerships that will help the industry grow and achieve new laurels. The main moto of this initiative is *Get Connected and Get Engaged*. These initiative shall foster increased engagement between the Delhi film fraternity and the end consumers of the cinematic products that are offered by Delhi.

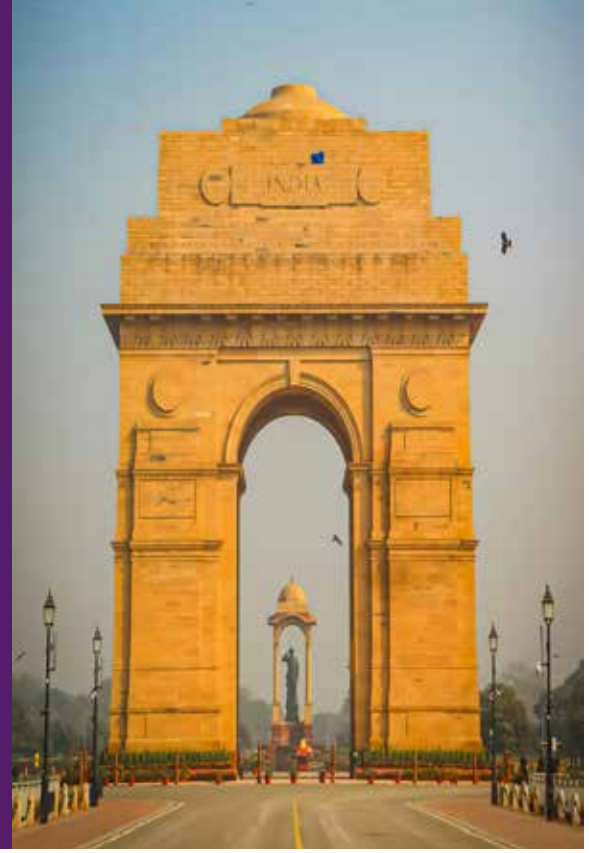
The International Film Festival Delhi (IFFD) has made a high-profile debut at Bharat Mandapam. How does this festival define your vision for the future, and what do the early numbers tell us about its success?

The IFFD is a flagship initiative envisioned under the Delhi Film Policy to position our city as a vibrant global hub for cinema and storytelling. As Honourable Chief Minister Rekha Gupta has emphasized, this is a "historic opportunity" to place Delhi firmly on the global cultural map. Under her leadership, the festival has been designed as a future-facing ecosystem that embraces evolving technologies and new cinematic forms. The success of this vision is already evident in the numbers: We received a remarkable 1,151 film submissions and screened over 125 curated Indian and international films. This "successful beginning" confirms the Chief Minister's goal of transforming Delhi into a landmark destination for cinematic achievement and a true "cinematic wonderland

DELHI IS NOT MERELY ABOUT FILMS BUT A CELEBRATION OF DREAMS, EMOTIONS, AND STORIES THAT SOCIETY HOLDS, AND THROUGH THIS FESTIVAL, THE CAPITAL IS SECURING ITS PLACE ON THE GLOBAL FILM MAP. THIS FESTIVAL IS A REFLECTION OF THE LEGACY OF ART, CULTURE AND CREATIVITY OF DELHI

Smt. Rekha Gupta

Honourable Chief Minister of Delhi







What are the next big milestones for Delhi in terms of film policy and industry engagement?

We are focusing on strengthening Delhi as a **complete production base**, not just a shooting destination—by improving access to locations, expanding support infrastructure, and building stronger post-production linkages.

On industry engagement, the next step is to expand platforms beyond the International Film Festival Delhi into year-round co-production, pitching, and global collaboration opportunities, bringing OTT platforms and studios into closer partnership with the city

Finally, a major priority is **deeper integration of local talent and crews** into film projects, ensuring that Delhi's creative ecosystem benefits directly from the growth in production activity.

Delhi's ambitions are clearly expanding beyond national borders. With the city's sights set on major international stages like the Cannes Film Festival, what is the core mission of this global outreach?

Our mission is to move beyond being a mere shooting location and establish Delhi as a "vibrant global hub" for cinema and storytelling. By engaging with the international community, we are working to forge "international tie-ups" and "global collaboration opportunities". As the Honourable Chief Minister has emphasized, this is a historic opportunity to place Delhi "firmly on the global cultural map". By showcasing our world-class incentives—such as the ₹3 crore subsidy and a timebound single-window clearance—to global studios and OTT platforms, we aim to prove that Delhi is not just film-friendly, but "film-essential".

Looking ahead five years, what is the ultimate headline you want to see regarding Delhi's film industry?

We are coming up with a new Film Policy which will be more inclusive and forward looking. In that we will also focus on AVGC, AI and the other innovations now reshaping the industry. I want to see Delhi recognized as India's fastest-growing urban film hub. The goal is to build a thriving and sustainable media and entertainment economy.

SNAPSHOT: THE DELHI FILM POLICY 2022

Revolutionising the Production Pipeline

- **Single-Window Efficiency:** A unified digital portal, 'e – Film Clearance,' integrates over 25 stakeholder agencies to eliminate bureaucratic hurdles.
- **The 12-Day Guarantee:** Institutionalised coordination ensures that all shooting approvals are processed within 12 calendar days, with provisions for "deemed approval" if timelines are exceeded.
- **Financial Powerhouse:** The Delhi Film Fund offers performance-linked subsidies to filmmakers.
- **Major Subsidies:** Eligible projects can claim a subsidy capped at ₹3 Crore, (USD 320K approx.) based on a transparent point system that rewards local hiring and on-screen visibility of Delhi.
- **Minimum Requirements:** To qualify for incentives, productions must shoot in the capital for at least five days.

Scan QR for details



RAMOJI FILM CITY
WHERE SCRIPTS BECOME FINISHED FILMS

*From Baahubali to Varanasi, Ramoji Film City has built many worlds. Managing Director **Smt. Vijayeswari Ch** explains how one campus helps global and Indian producers shoot faster, smarter and leaner*

What makes Ramoji the right choice for a global production and domestic production, and how does Hyderabad's wider filmmaking ecosystem strengthen your offering?

Ramoji Film City is conceived to support productions from the ground up – locations, sets, studios, production services, accommodation, catering and logistics. And Hyderabad has a very strong well established film Industry and filmmaking ecosystem for decades, with experienced crew, technicians, artists, equipment suppliers and production talent. The biggest advantage is that a producer can find scale, infrastructure and filmmaking expertise.



Smt. Vijayeswari Ch, Managing Director, Ramoji Film City

For an international producer, that combination offers familiarity, flexibility and cost savings. For an Indian production, it means being able to scale up or move between very different production requirements without having to rebuild.

How does your promise, "Come with a script and go with a film," work in practice, from script breakdown and budgeting to delivery of the finished film?

Vision of our founder Shri.Ramoji Rao was to provide comprehensive film making infrastructure under one roof. The advantage of having every facility within one complex offers film makers flexibility to take decisions faster and production becomes simpler with focus on creativity.

Which production best demonstrates Ramoji's ability to deliver at scale, and what was the toughest creative or logistical challenge your team solved?

We have supported productions across languages, genres and scales.

Some of the mega supported by Ramoji film city include Baahubali, PUSHPA-2, RRR, KALKI , KGF, SAALAR, Sooryavanshi,, SINGHAM and VARANASI to name a few.

What consistently demonstrates our capability is the ability to accommodate productions that require multiple worlds within the same project – large sets, period/social environments, urban settings, outdoor locations and controlled studio environments.

The real challenge at that scale is coordination. A filmmaker sees one finished scene; behind it are art teams, construction crews, lighting, technical teams, production logistics and location management all working to the same deadline.

Our professional teams are adept at handling diverse projects from mega budget to small and medium sized films, Game shows, OTT, Television serials and commercials.

What is your current capacity across locations, backlots and sound stages, and how can producers combine them to shoot different countries, periods and worlds without leaving the campus?

The strength of Ramoji is the variety within a single campus.

More than 300 ready to shoot locations, varied sizes of shooting floors, exclusive set design and making facilities and others production services can support up to 15 shoots a day.

The purpose-built studio spaces, outdoor locations, thematic avenues, sets and other locations can be easily adapted for different storytelling requirements.

A production can therefore move from an indoor controlled environment to an outdoor period setting or a completely different architectural world without the logistical overhead of moving across multiple cities.

When a filmmaker imagines something that does not yet exist, how do your set-construction teams, craftspeople, prop house and costume services bring it to life within budget?

A filmmaker may come to us with a reference, a sketch or simply an idea. Our teams can work backwards from that creative brief – understanding the scale, period, materials, other production requirements and budget – and translate it into something physically buildable.

The process involves production designers, art directors, sculptors, carpenters, painters, moulders and other skilled craftspeople.

The important part is that the creative ambition and production reality have to meet somewhere in the middle. The objective isn't simply to build something impressive; it is to build what the camera needs, within the time and budget available.

VISION OF OUR FOUNDER SHRI. RAMOJI RAO WAS TO PROVIDE COMPREHENSIVE FILM MAKING INFRASTRUCTURE UNDER ONE ROOF

What can producers access on-site in sound stages, cameras, lenses, lighting, cranes and specialist rigs, and how do you meet a production's specific technical requirements?

We start with the technical requirements of the production and then determine what can be provided within the Ramoji ecosystem and what needs to be sourced additionally.

That flexibility is important, particularly for international productions, because technical specifications can vary significantly between productions.

How do you assemble crews for international productions and meet their requirements for working practices, safety, insurance and confidentiality?

The starting point is understanding the production's requirements well before shooting begins.

Apart from Ramoji film city ,Hyderabad has a deep pool of experienced filmmaking professionals, and we can work with producers to identify the appropriate local talent and production specialists.

For international productions, working practices, safety protocols, insurance requirements, confidentiality and production-specific compliance are discussed much before the commencement of the project by our professional teams to ensure hassle free production.

For us, the objective is to make the local production environment work seamlessly with the standards and expectations of the visiting production.

What virtual-production and motion-capture capabilities are operational today, and how do you help filmmakers choose between physical sets, digital environments and a combination of both?

Virtual production is particularly useful when a filmmaker wants to create a location that is either difficult to access or expensive and



complicated to shoot in. At Ramoji, we can combine physical elements - like props, foreground sets and actors with a completely digital environment in the background.

Our virtual production setup is Chroma-based and supported by Mo-Sys camera tracking So, for example, the background could be a real location recreated digitally, or it could be an entirely imaginary world.

We don't see it as a choice between physical and digital. In many cases, the best solution is a combination of both. The actors have real elements to interact with, while the larger world can be created digitally. That gives filmmakers much greater creative freedom and can also solve significant location and logistics challenges.

We also have a dedicated motion-capture facility with 24 OptiTrack cameras capable of capturing 5–6 characters in real time. Those performances can then be retargeted onto 3D characters. So our approach is quite simple: start with what the filmmaker wants to create, and then decide what should be built physically, what should be created digitally, and where the two can work together most effectively.

How do your hotels, crew accommodation, catering and internal transport support a long production schedule while reducing travel time and daily costs?

This is one of the very important advantages for a producer.

A long production schedule is not only about the cost of cameras and sets. Every movement of people and equipment adds time and money. Having accommodation, catering, transport and production facilities

OUR PROFESSIONAL TEAMS ARE ADEPT AT HANDLING DIVERSE PROJECTS FROM MEGA BUDGET TO SMALL AND MEDIUM SIZED FILMS, GAME SHOWS, OTT, TELEVISION SERIALS AND COMMERCIALS



within the same larger campus can significantly simplify daily logistics.

For a crew working long hours, the difference between a short internal transfer and a daily city commute can become substantial over the course of a production.

So when we talk about production efficiency, we look at the entire production day – not just the shoot itself.

What support can an overseas producer expect from the first enquiry through location scouting, visas, filming permissions, equipment customs clearance and incentive applications?

We aim to be the production partner that helps navigate the local ecosystem.

That starts with understanding the script and production requirement, followed by location options, budgeting and production planning.

For international productions, there are also practical considerations around visas, permissions, equipment movement, customs and government processes. We help coordinate the relevant stakeholders and guide producers through the requirements.

We can also help producers understand the relevant state and national frameworks and connect them with the appropriate authorities.

How do you provide a single point of accountability and transparent pricing, so producers know what is included, what costs extra and how changes will affect the budget?

Transparency starts before the cameras roll.

We work to understand the production requirement in detail and build the scope accordingly – locations, sets, infrastructure, accommodation, equipment, manpower and other services.

The producer should be able to distinguish between what is included, what is an additional requirement and what changes if the creative brief changes.

Production inevitably involves changes. The important thing is to surface the impact early rather than allowing costs to appear at the end.

That is where a single accountable production interface becomes valuable.

How does your production-cost-saving model work for Indian and overseas producers, and where do the biggest savings come from without compromising quality?

They come from reducing friction across the production. Imagine crew walking to a film set for the shoot. Time is money in filmmaking. If you can save a production day, reduce travel or avoid rebuilding infrastructure elsewhere, the saving can be significant.

Think about the cumulative effect of fewer location moves, shorter crew transfers, readily available infrastructure, integrated accommodation and catering, local production expertise and the ability to build multiple environments in one place.

Our proposition is therefore about production efficiency, not simply being the cheapest option.

Can you share a like-for-like budget comparison showing how Ramoji's total production cost compares with an incentive-led destination, separating operational savings from rebates? Can a producer benefit from Ramoji even if they don't qualify for incentives?

AT RAMOJI FILM CITY, THE SAVINGS START ON DAY ONE. PRODUCERS GET WORLD-CLASS STAGES, SETS, CREWS AND POST-PRODUCTION UNDER ONE ROOF, AT A BASE COST LOWER THAN MOST DESTINATIONS OFFER AFTER REBATES. NO PAPERWORK. NO WAITING. NO FINE PRINT

At Ramoji Film City, the savings come at the start. Producer gets world class stages, sets, crews and post under one roof at a base cost that already beats what most places charge after their rebate. No paperwork, no waiting, no fine print. Just a better number on day one."

And yes, a producer can benefit from the Ramoji proposition because the underlying value is the production ecosystem itself: infrastructure, locations, talent, logistics and the ability to bring multiple requirements together.

What kinds of global and domestic productions would you most like to bring to Ramoji?

We wish to invite productions that can genuinely benefit from what the ecosystem offers – large-scale films, international productions, OTT series, period dramas, action projects, fantasy worlds and productions requiring multiple locations or substantial set construction.

Our ambition over 30 years has not been only to simply function as a location where filmmakers come to shoot, but as a production partner they can rely on from the first conversation through execution.

FROM FILM CITY TO WORLD AUDIO VISUAL ENTERTAINMENT SUMMIT (WAVES)



Maharashtra's Push Towards Creative Economy

https://filmcitymumbai.org/

Maharashtra's support for its creative economy rests on facilities and incentives that are already in force: a 520-acre state-run film city, a single-window route for shoot permissions, grants and concessions for Marathi cinema, and a cabinet-approved policy for animation, VFX and gaming. WAVES 2025, hosted in Mumbai, added private studio investment and a national training institute.

Film City @49: A Studio Complex Still Growing

Dadasaheb Phalke Chitranagari in Goregaon East was set up by the state's Department of Cultural Affairs on 26 September 1977 and renamed in 2001. It is run by the Maharashtra Film, Stage and Cultural Development Corporation (MFSCDC), a state undertaking. The official site lists 16 studios and 78 outdoor locations, including forest, lake, river, hill and village settings. It also lists 52 make-up rooms, dressing rooms, in-house stores for set material and post-production facilities. Availability varies: the site currently shows 8 studios and 72 locations open for shooting.

Producers book through the Film City portal. Marathi films and serials are offered a 50 per cent discount on studios and outdoor locations. Film and advertisement producers must follow a standard operating procedure on cine workers' welfare and grievances. Maharashtra Tourism also runs guided tours of the complex.

Private companies is now arriving inside the gates. On August 2026 Chief Minister Mr Devendra Fadnavis inaugurated the first phase of a Prime Focus studio at Film City, built within a year of the MoU signed at WAVES 2025. The film *Ramayana* is being produced there. The state also runs ND Studio in Karjat.

Beyond the Studio: Maharashtra's Locations and Production Backbone

Maharashtra offers a wide range of shooting locations within reach of its Mumbai production base. A few hours' drive away are the Western Ghats hill stations of Mahabaleshwar, Lonavala and Matheran, forts around Pratapgarh and Raigad, the Kanheri caves and the Igatpuri waterfalls. Further out are the Kaas plateau near Satara, the Konkan coast, Nashik's vineyards and waterfalls, and the Ajanta and Ellora caves near Chhatrapati Sambhajinagar, which India Cine Hub lists as shooting locations. Inside Film City, the outdoor settings stand in for villages, temples, lakes and forests without leaving the city.

Behind the locations stands a working ecosystem. Mumbai is the centre of Hindi and Marathi film and OTT production, and the state produces roughly 200 films a year. Industry guides describe the country's largest pool of camera, grip, lighting, art, stunt and VFX crew, a dense network of independent studios, and the deepest post-production, dubbing, sound and VFX capacity, kept busy by year-round theatrical and OTT work. Film City itself hosts independent studio businesses and film processing on its lot. Mumbai's port and air-cargo facilities handle bonded equipment and ATA carnet clearance, and Pune offers a second studio and crew base about three hours away, fed by graduates of the Film and Television Institute of India. Outside the capital, the state has recently taken over the operation ND Studio at Karjat.

Permissions still involve several bodies. The Film Cell coordinates applications, but agencies such as the BMC, Mumbai Police, railways, the forest department and the Archaeological Survey of India issue their own approvals. Foreign productions also need central permission from the Ministry of Information and Broadcasting, through India Cine Hub, which normally takes up to three weeks once the application is complete.

Single-window clearance

Shoot permissions are handled through the Maharashtra Film Cell, the state's single window cell, which Film City's site links to at filmcell.maharashtra.gov.in. Security deposits apply: ₹40,000 for advertisements,

₹1 lakh for television serials and ₹2.5 lakh for films. The free-shooting rule does not cover Film City itself or the Kolhapur film city, which charge their own published rates.

Incentives for Marathi films

The state has run a grant scheme for Marathi producers since 1997. A film screening committee scores each film and places it in a category.

Category	Score	Grant
A	71 and above	₹40 lakh
B	51 to 70	₹30 lakh
C	35 to 50	₹10 lakh, or actual production cost if lower

Female directors receive ₹5 lakh if their Marathi film wins a best-film award at a national or international festival. Films that win national awards receive double the regular grant. The 2026 grant scheme covers 45 quality films across the three grades, and the 50 per cent Film City concession above applies to Marathi productions.

Support for animation, VFX and gaming

The Maharashtra AVGC-XR (animation, visual effects, gaming, comics and extended reality) Policy 2025 was cleared by the cabinet on 16 September 2025. It carries an outlay of ₹3,268 crore to 2050: ₹308 crore in 2025–30 and ₹2,960 crore afterwards, plus ₹100 crore for 2025–26.

The sector now has industry and infrastructure status, 24x7 operations, and permission to set up in any zone. Private IT-park incentives extend to AVGC-XR parks, and the policy provides single-window clearances. It funds a ₹200 crore WAVES Participation Fund and a ₹300 crore start-up fund. Maharashtra reports more than 295 studios, about 30 per cent of India's total. The government targets ₹50,000 crore of private investment and 2 lakh jobs over 25 years.

Hosting World Audio Visual Entertainment Summit (WAVES) 2025 and Skilling the next gen -

The first World Audio Visual and Entertainment Summit ran at the Jio World Convention Centre in Mumbai from 1 to 4 May 2025. It drew over one lakh visitors from 100 countries and more than 3,100 companies. Maharashtra signed MoUs worth about ₹8,000 crore there, including Prime Focus's ₹3,000 crore studio commitment, now visibly under way at Film City.

The Indian Institute of Creative Technology opened its first campus in July 2025 at the National Film Development Corporation complex on Pedder Road, Mumbai. MFSCDC has also signed an MoU with the Film and Television Institute of India for certified training in film, television and digital content. The next WAVES is scheduled for Mumbai in 2027.

Maharashtra is building its creative economy on a base that already works: Film City and ND Studio, a single-window permission route, steady grants for Marathi cinema and a funded policy for animation, VFX and gaming. Hosting WAVES added private capital, a national training institute and an international profile to the industry in the State. The opening of Prime Focus studio shows commitments turning into facilities. At the launch Honourable Chief Minister Devendra Fadnavis said the opening of *Prime One* turns Prime Focus's vision of a world-class Mumbai facility into reality. He called it a milestone for India's creative economy. With its locations, crews and post-production depth, the state is positioned to keep the State at the centre of India's creative industries.



STATE FILM INCENTIVES

Numerous Indian states have established comprehensive film policies and incentive frameworks designed to attract local, national, and international production houses through structured financial subsidies. These guidelines typically require filmmakers to meet specific shooting day thresholds and employ local talent and crew members to qualify for cash rebates and grants. Administrative processes are increasingly streamlined via digital single-window clearance portals to simplify location permits and reduce pre-production timelines. Additionally, policies offer varying levels of financial support for regional languages, television serials, web series on OTT platforms, and documentaries. Productions can often access additional stackable bonuses by highlighting regional heritage, utilizing state facilities, or engaging in repeat filming within the jurisdiction.

ANDHRA PRADESH

SUPPORTING LOCAL FILMS

SCAN ME
ANDRAPRADESH

https://www.apsftvtdc.in/

The Andhra Pradesh State Film, Television and Theatre Development Corporation issues Shooting permissions under a single window system to producers for all kinds of films. The Government of Andhra Pradesh vide G.O. Ms .No :116, GA (I&PR) Dept., dated 21.08.2018 have issued order as follows –

a. To accord shooting permissions free of cost for the low budget Telugu Feature Films that are going to be shot in the locations under the control of the Government situated in the state.
b. To reimburse the state's share of GST collections on sale of tickets to the producers of low budget Telugu feature films based on the production of certificate from the Commercial Tax Department.
c. Special cash subsidy of Rs.10.00 lakhs per each Telugu low-budget film limited to 15 films per annum provided such film is entirely shot in the state & certified as Good Film by the Committee to be constituted for this purpose.
d. The incentives shall be granted to the producers of who fulfils the following conditions

   i. The registered office of the production house should be located in the state of Andhra Pradesh.
   ii. The production house must register its name with the Corporation by paying the prescribed fee.
   iii. The total cost of the film should not exceed Rs.4.00 crores under any circumstances.
   iv. The entire film should be shot in Andhra Pradesh only.
   v. Details of post-production works like recording, re-recording, dubbing etc. should be informed to the Corporation well in advance.
   vi. The production house should provide details of expenditure incurred on hiring of equipment, transport, hotels etc., except remunerations paid to artists.
   vii. A committee will be constituted by the Government of Andhra Pradesh to certify whether the entire film is shot in Andhra Pradesh or not.

Based on the recommendations of the Committee, the state share of GST will be released/ refunded to the Producer.

ASSAM

ASSAM TOURISM POLICY (2017/2022)

SCAN ME

ASSAM

https://assamtourism.gov.in

The points/clauses which fall under Tourism Policy of Assam 2017 for granting financial incentives/benefits to film makers are mentioned below –

1. The conditions as per the para 7.5 of Tourism Policy of Assam, 2017 to avail the benefits are as follows –
   a. Cinema makers should produce minimum 5 (five) feature films with country wide audience in Hindi/ English/ Foreign language;
   b. Minimum 25% of the entire shooting of the feature film should be in Assam;
   c. At least 25% of cast & crew should be from Assam
   d. Should get an U or UA certificate from Censor Board.

2. And the incentives/ benefits as per the para 7.5.1 of Tourism Policy of Assam, 2017 for filming in Assam are as follows –
   a. Cash grant amounting to 25% of the Qualified Production Expenditure (QPE) or Rs.1 Crore, whichever is less. Number of films to be covered will depend on budgetary provision for the year.
   b. Additional grant 10% shall be added on QPE, if the film having storyline on Assam's culture/tourism/heritage.
   c. Additional grant 10 % shall be added on QPE, for shooting more than 50% of the entire shooting in Assam.
   d. The producers who have produced minimum 10 films in Hindi/English/ Foreign language will be provided free accommodation and transport for their important Casts during the period of stay for shooting of films in Assam.



STATE INCENTIVES FOR DOMESTIC CINEMA

BIHAR

BIHAR FILM PROMOTION POLICY (2024)

SCAN ME

BIHAR



https://state.bihar.gov.in

With a dedicated Film Facilitation cell, attractive financial incentives, simplified online single window permission process and push towards advanced production infrastructure the policy is expected to attract producers both nationally and internationally and position Bihar as a global film making destination. The incentives are structured as given below -

First Film	Up to ₹2 crore or 25% of total production cost (whichever is lower) Minimum 50% of shooting days in Bihar	Up to ₹2.5 crore or 25% of total production cost (whichever is lower) Minimum 75% of shooting days in Bihar
Second Film	Up to ₹2.75 crore or 25% of total production cost (whichever is lower) Minimum 50% of shooting days in Bihar	Up to ₹3 crore or 25% of total production cost (whichever is lower) Minimum 75% of shooting days in Bihar
Third Film	Up to ₹3.5 crore or 25% of total production cost (whichever is lower) Minimum 50% of shooting days in Bihar	Up to ₹4 crore or 25% of total production cost (whichever is lower) Minimum 75% of shooting days in Bihar

Additionally, bonus amount can be accessed by films with -

- Over 75% shooting in Bihar and prominently showcase the state are eligible for an additional grant of up to ₹50 lakh
- Bihar Centric Stories - Up to 50% of the project cost or ₹22 crore (whichever is lower)
- Additional grant of up to ₹25 lakh for at least three main-level local artistes or up to ₹10 lakh for at least five secondary-level local artistes
- Films in regional languages such as Bhojpuri, Maithili, Magahi, Angika, and Bajjika - Up to 50% of the total cost ceiling

TV serials / shows shooting in the state can avail financial assistance of Up to Rs. 50 lakh or 25% of the total construction cost (COP) for 45 days shoot and Up to Rs. 1 crore or 25% of the total COP, whichever is lower for Minimum 90 days of shooting. Additional assistance is provided for providing adequate work opportunities to artist from Bihar.

For Web series to be streamed on OTT platforms - financial assistance of upto to Rs. 3 crore or 25% of the COP for Minimum 70% of total shooting days or 60 days of shoot in the state.

Financial assistance for documentaries to be shot in Bihar of Rs. 30 lakh or equivalent to 50% of the total production cost, whichever is less, is provided to encourage experienced and reputed documentary filmmakers to produce documentaries on tourist places, wildlife, history, heritage, culture, food, handicrafts, religious festivals and heritage/history stories related to the state. Further, for documentaries to be released internationally, financial assistance of up to Rs. 40 lakh or equivalent to 50% of the total production cost, whichever is less, is provided.

CHHATTISGARH

CHHATTISGARH FILM POLICY (2021/2022)

SCAN ME

CHHATTISGARH

https://culture.cg.gov.in

Grants for Hindi & English Feature Films

Financial assistance is graded based on the percentage of shooting days completed within the state and local employment of native artists and crew. A maximum of **20 films per financial year** receive grants under this category.

Sequence Tier	Shooting Days in CG	Local Crew & Artist Requirement	Maximum Support Grant
1st Film	Min. 50%	20% Supporting Artists & Technical staff (natives of CG)	Up to **Rs. 1.00 Crore** (or 25% of Cost of Production / COP, whichever is lower)
	Min. 75%	20% Supporting Artists & Technical staff (natives of CG)	Up to **Rs. 1.75 Crore** (or 25% of COP, whichever is lower)
2nd Film	Min. 50%	20% Supporting Artists & Technical staff (natives of CG)	Up to **Rs. 1.25 Crore** (or 25% of COP, whichever is lower)
	Min. 75%	20% Supporting Artists & Technical staff (natives of CG)	Up to **Rs. 2.00 Crore** (or 25% of COP, whichever is lower)
3rd Film Onwards	Min. 50%	20% Supporting Artists & Technical staff (natives of CG)	Up to **Rs. 1.50 Crore** (or 25% of COP, whichever is lower)
	Min. 75%	20% Supporting Artists & Technical staff (natives of CG)	Up to **Rs. 2.00 Crore** (or 25% of COP, whichever is lower)

STATE INCENTIVES FOR DOMESTIC CINEMA

Grants for OTT Platforms, TV Serials & Documentaries

Incentives cover digital content creators, television series, and non-fiction films.

Format / Platform	Shooting & Theme Criteria	Maximum Financial Support	Annual Cap
OTT / Web Series	50% shooting days in Chhattisgarh	Up to **Rs. 50.00 Lakhs** (or 25% of cost, whichever is lower)	Max 20 films/ projects per year
	75% shooting days in Chhattisgarh	Up to **Rs. 1.00 Crore** (or 25% of cost, whichever is lower)	Max 20 films/ projects per year
TV Serials / Shows	Min. 90 shooting days in CG (including 30 days at tourist destinations)	Up to **Rs. 50.00 Lakhs** (or 25% of project cost, whichever is lower)	Max 10 TV shows/ year
	Min. 180 shooting days in CG (including 60 days at created tourist destinations)	Up to **Rs. 1.00 Crore** (or 25% of project cost, whichever is lower)	Max 10 TV shows/ year
Documentary Films	Filmed on CG culture, wildlife, food, craft, festivals, heritage, history, or personalities	Up to **Rs. 40.00 Lakhs** (or up to 50% of project cost, whichever is lower)	Max 20 documentaries/year



GUJARAT

CINEMATIC TOURISM POLICY (2022)

SCAN ME

GUJARAT

https://www.gujarattourism.com

This Incentive Scheme is applicable for local, regional, and international films. Film makers/ Production companies across the globe are eligible to apply for this incentive scheme. The film (part/ full) should be shot in Gujarat to claim the incentive under this scheme.

The extend of Incentive is 25% of eligible Cost of Film Production (CoP) in Gujarat to eligible film making projects. Mentioned below are the minimum eligibility criteria for eligible film making/ motion picture projects to claim incentives under this scheme:

Sr. No.	Particular	Minimum shooting days or Eligible CoP in Gujarat;	Minimum Film Budget	Minimum Running time	Must be released in at-least
1	Feature Film/ Prestigious (Big Budget) Films	30 days OR INR 1.5 crore	INR 50 Crore	90 minutes	75 screens
2	TV & Web Series	75 days OR INR 3 crore	INR 10 Crore	150 minutes	5 OTT (paid users & downloads)
3	Documentary	7 days OR INR 50 Lakhs	INR 50 Lakhs	30 minutes	NA
4	Brand Affiliation	15 days OR INR 0.75 Lakh	NA	90 minutes	75 screens

For film shooting permissions and clearance:

- Film makers shall make the application through IFP: www.ifp.gujarat.gov.in
- Film makers shall apply on www.filmcell.gujarattourism.com after making application for film shooting permissions/ clearance on IFP portal for smooth co-ordination by FFC, TCGL
- To claim the incentives under this scheme:
- Filmmakers/ Producers, and Investors shall make an online application with relevant documents on following portal: www.tourism.gujarat.gov.in

JHARKHAND

JHARKHAND FILM POLICY

SCAN ME

JHARKHAND

Under the framework established by the Jharkhand Film Policy 2015 and administered through the Jharkhand Film Development Corporation Limited (JFDCL), the state initiated an ambitious structural transformation for filming in the State Rather than remaining a passive setting, Jharkhand introduced an aggressive fiscal matrix designed to attract national producers, cultivate regional storytelling, and anchor permanent cinematic infrastructure in eastern India. The major points of the Jharkhand Filming Incentives Scheme are outlined below:

Language-Based Production Grants

- Local Jharkhandi Languages: Maximum grant of up to 50% of the total production cost.
- Hindi, Bangla, Odia, and Other Languages: Maximum grant of up to 25% of the total production cost.

Minimum Format Duration

- Feature Films: Minimum run time of 1 hour.
- Documentary Films: Minimum run time of 30 minutes.

Shooting Thresholds & Grant Ceilings

- More than half (> 50%) of total shooting days in Jharkhand: Maximum grant ceiling of ₹1,00,00,000 (₹1 Crore).
- Two-thirds (≥ 2/3rd) of total shooting in Jharkhand: Maximum grant ceiling increases to ₹2,00,00,000 (₹2 Crores).
- Subsequent Films: The policy provides enhanced tiered ceilings for repeat productions, scaling up to ₹2.50 Crores (for half-schedule) and ₹3.00 Crores (for 2/3rd schedule) by the producer's fifth film.

Local Talent Bonuses (Additional Grants)

- Top 5 Main Actors from Jharkhand: Additional grant covering actual remuneration paid to those actors or ₹25,00,000 (₹25 Lakhs), whichever is less.
- 100% Cast from Jharkhand: Additional grant covering total cast remuneration or ₹50,00,000 (₹50 Lakhs), whichever is less.

Post-Production & Infrastructure Grants

- In-State Processing: 50% of processing costs or up to ₹50,00,000 (₹50 Lakhs), whichever is less, if editing and processing occur in the state.
- Film Training Institute: Capital subsidy of 50% of establishment costs or up to ₹50,00,000 (₹50 Lakhs), whichever is less, for private institutes set up in major cities outside the planned Film City

HARYANA

FILM POLICY (2022)

SCAN ME

HARYANA

https://haryanatourism.gov.in

The Haryana Film Policy, administered by the Haryana Film Cell (HFC) under the Department of Information, Public Relations & Languages, offers a structured framework of production subsidies, location waivers, and single-window clearances designed to establish the state as a film hub. Exactly 50% of the state's total film incentive budget is reserved exclusively for Haryanvi cinema.

Financial Incentives & Subsidy Categories

Incentives for Haryanvi Films

Financial assistance for Haryanvi films is directly tied to production expenditure incurred within Haryana and the film's Total Credit Point Score (TCPS):

- First Film of Producer:
  - 56–84 Credit Points: 50% of production cost spent in Haryana (capped at ₹1 Crore).
  - 85–112 Credit Points: 50% of production cost spent in Haryana (capped at ₹2 Crore).
- Subsequent Films (2nd Film Onwards): Eligible for a 20% increase over the first-film grant if selected for reputed national/international film festivals or if it wins a National or State Award.
- Location Waiver: 100% discount on state-owned shooting locations.

Other Film Categories & Grants

Category	Eligibility / Format	Financial Subsidy / Grant Amount	Location Fee Rebate
Non-Haryanvi Films	37–75 Credit Points 76–112 Credit Points	30% of total budget (capped at ₹1 Crore) 30% of total budget (capped at ₹2 Crore)	50% discount
International / Mega Projects	Budget >₹30 Crore (Hindi/Indian languages)	Case-by-case evaluation	50% discount

STATE INCENTIVES FOR DOMESTIC CINEMA



Category	Eligibility / Format	Financial Subsidy / Grant Amount	Location Fee Rebate
Short Films	Social issues focus	Grant of ₹1 Lakh or 50% of cost (whichever is less)	Standard rules
Documentary Films	Up to 30 mins Above 30 mins	Grant of ₹3 Lakh or 50% of cost (whichever is less) Grant of ₹5 Lakh or 50% of cost (whichever is less)	Standard rules
Debut Films *(Qualified Local Filmmakers)*	Short / Documentary Feature Film	₹25,000 Development Fund grant ₹50,000 Development Fund grant	N/A

Eligibility, Disbursal & Operational Guidelines

- Haryanvi Domicile Rules: Cast and crew qualify as local talent by meeting at least one parameter supported by documentary proof: minimum 2 years residence in Haryana, birthplace in Haryana, or property ownership in Haryana.
- Annual Caps & Exhibition Requirements:
  - Financial incentives are granted to a maximum of 12 films per calendar year, with no film receiving more than one financial benefit.
  - Haryanvi films are entitled to compulsory screening of 2 prime-time shows daily (4:00 PM–9:00 PM) for 1 film per week across all multiplexes in Haryana.
- Grant Disbursal Schedule: Released in 3 milestone instalments —
  - 50% within 7 days of Rough Cut submission,
  - 25% within 7 days of Censor Board Certificate, and
  - 25% upon theatrical release and final accounts submission.
- Single Window Clearance: Online shooting permits are processed within 7 working days, accompanied by free state police security and crowd management on location.

JAMMU & KASHMIR

FILM POLICY (2021)

SCAN ME

JAMMU & KASHMIR

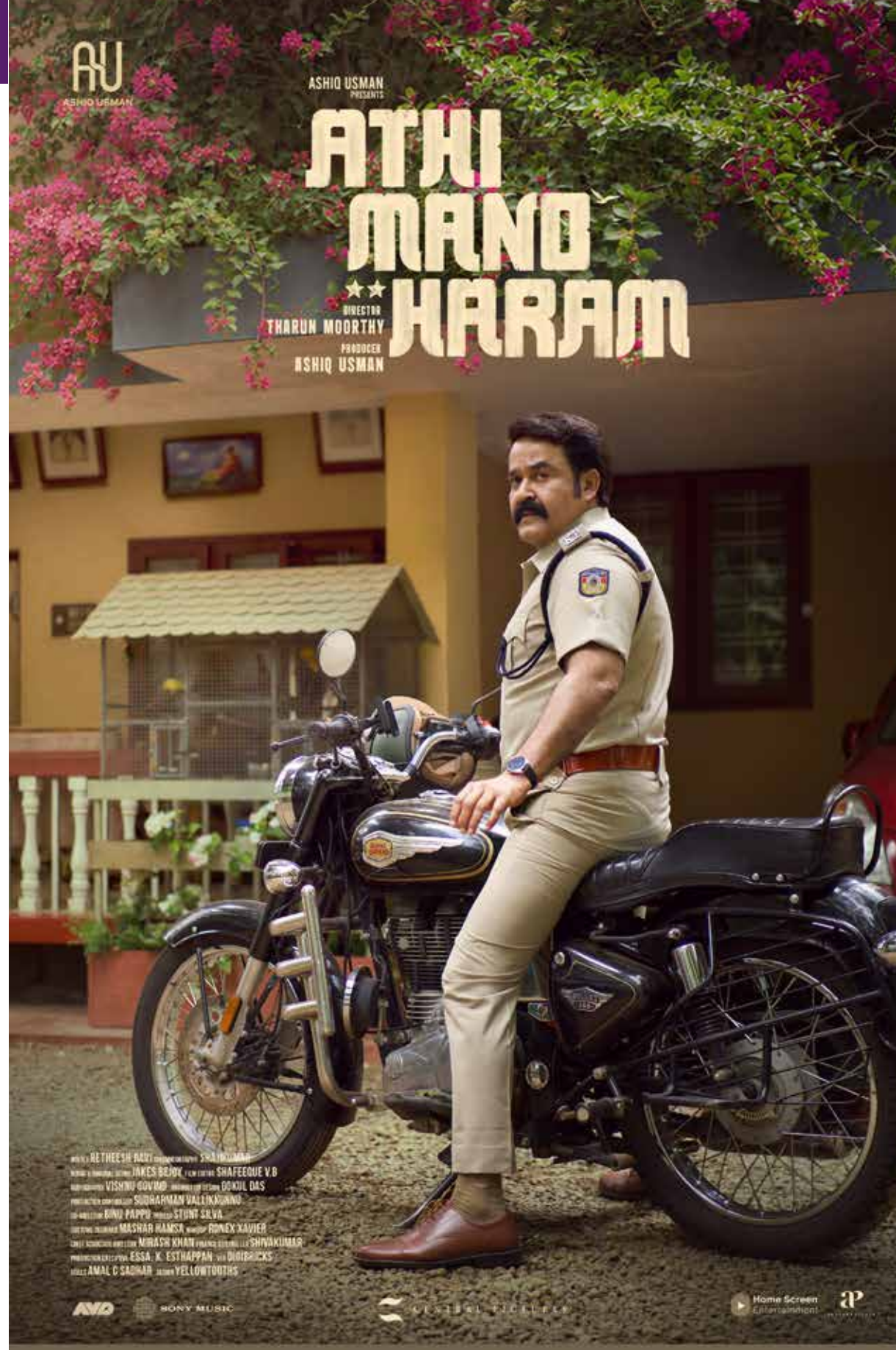
https://film.jk.gov.in

Operating through a dedicated Single Window Clearance Portal, the policy offers a layered subsidy model designed to encourage extended shooting schedules and socially resonant storytelling.

Financial Incentive Slabs & Category Caps

Subsidies in Jammu & Kashmir are calculated primarily as a percentage of the Cost of Production (COP) incurred directly within the Union Territory.

Content Category / Incentive Type	Base Eligibility Requirement	Financial Subsidy / Assistance Slabs	Maximum Upper Cap
Feature Films & OTT Web Series (Base Rebate)	Minimum 20 shooting days in J&K	Up to 10% of Cost of Production (COP) incurred locally	Subject to verified COP & committee approval
Patriotic & "Ek Bharat Shreshtha Bharat" Themes	Minimum 50% of total shooting days completed in J&K	Up to 50% of total COP incurred locally	₹50 Lakhs
Women & Child Empowerment Themes	Minimum 50% of total shooting days completed in J&K	Additional 25% financial assistance over base subsidy	₹50 Lakhs (Overall Cap)
Documentary Films (National Release)	National channel or OTT platform release	Up to 50% of COP incurred locally	₹20 Lakhs
Documentary Films (International Release)	International network or global festival release	Up to 25% of COP incurred locally	₹40 Lakhs
Award-Winning Production Bonus	Films winning National or International awards	Additional 25% subsidy bonus above standard entitlement	Applied on final approved base rebate
Special Regional Language Award Grant	Regional J&K language film winning major International award	Direct Special Grant	₹2 Crore to ₹5 Crore



KARNATAKA

SUBSIDY FROM TOURISM DEPARTMENT

SCAN ME

KARNATAKA

https://karnatakatourism.org/

Subsidy from Tourism Department ((Ref: Karnataka Film Tourism Policy – 2018)

Fiscal Incentives to encourage producers to shoot picturesque locations reflecting culture of Karnataka and release the movies in national and international platforms.

- A direct subsidy of upto INR 2.5 crore to 3 films and a
- A direct subsidy of upto INR 1 crore for 5 films are given to the producers.

Subsidy for Kannada Films

System of granting subsidy to encourage qualitative Kannada and Karnataka's regional language films has been implemented. 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.

Classification of Subsidy

- 125 Qualitative Kannada films recommended by the Selection Committee appointed by the Government of Karnataka are eligible for grant of Rs10 lakh subsidy.
- A maximum of four films based on historical and tourism promotional films are eligible for a special encouragement subsidy of Rs 25 lakh each.
- 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.
- A maximum of five qualitative films completely based on best literary works are eligible for a special subsidy of Rs 15 lakh each.
- Films which have won Swarna (Golden) and Rajata (Silver) Kamala Awards at the national level; Films which have won awards in International Film Festivals, Films which have won awards and exhibited in Indian Panorama or any other officially recognised International Film Festivals (recognised by FIAPF); Films winning State Government's first, second & third best film awards, best popular entertainment films & films of special social concerns and the best films of debut directors are eligible for a special subsidy of Rs 15 lakh each.

A Special subsidy of Rs.20 lakhs to Producers of 8 films in Kannada and Karnataka's regional languages, which are based on the Stories selected from "Jenu Goodu" a Collection of Kannada and Karnataka's regional language Stories by Karnataka Chalanachitra Academy.

STATE INCENTIVES FOR DOMESTIC CINEMA

KERALA

THE KERALA STATE (SUBSIDY TO FILMS)

SCAN ME

KERALA

The Kerala State (Subsidy to films) Rules 1997 and 2013

https://ksfdc.in

These Rules may be called "The Kerala State (Subsidy to films) Rules 1997". Revised rates are w.e.f. 15/7/2013.

- Fiscal incentive to regional films to full length feature
- Fiscal incentive to regional films to full length feature film, children's films and documentary film produced in Kerala under Film Policy
- Films produced completely in the state of Kerala utilizing the facilities available with KSFDC (Kerala State Film Development Corporation) (short, processed, recorded, re-recorded edited, printed or mastered) quantum of subsidy will be as follows –
  - Feature films – INR 5 lakhs
  - Children's films - INR 3.75 lakhs
- Films produced (shot, processed, recorded, re-recorded, edited, printed or mastered) in the state of Kerala but not utilising only the facilities available with the KSFDC and Chithranjali Studio the rates of subsidy admissible shall be as follows:
  - Feature films - INR 1.87 Lakhs
  - Children's Films- INR 2.5 Lakhs
- Government may also relax the rule regarding the condition stipulated for shooting the film completely in Kerala state if they are satisfied that it was absolutely necessary to have a portion of the film shot outside the state of Kerala. The final length of the portion of the film so shot outside Kerala should not exceed 10% of the total length of the Film.
- The documentary/short films produced in Kerala using the entire facilities of Chitranjali Studio which won –
  - (a) The state award as best documentary/short films will be given INR1 lakh as subsidy
  - (b) The national, international award for the best documentary/short films will be given INR2 lakhs as subsidy
- The Malayalam Feature produced in Kerala utilizing the entire facilities of Chitranjali Studio may be given INR6 lakh as subsidy

The quantum of subsidy for Malayalam feature films/ children's films (for both 35 mm & digital formats) produced completely in the state of Kerala and which win first best and second awards at state, national, international festivals will be INR6 lakh & INR5 lakh respectively.

MADHYA PRADESH

FILM TOURISM POLICY (2025)

SCAN ME

MADHYA PRADESH

https://www.mptourism.com

Producers can apply for single-window shoot permissions and financial incentives through the Madhya Pradesh Film Cell Portal under the Madhya Pradesh Film Tourism Policy 2025.

Financial Subsidies

- Feature Films (Minimum 75% shooting days in MP):
  - 1st film: Up to ₹1.50 crore (or 25% of Cost of Production / 75% of spend in MP).
  - 2nd film: Up to ₹1.75 crore.
  - 3rd film and onwards: Up to ₹2.00 crore.
- Web Series / OTT Shows: Up to ₹1.50 crore.
- TV Serials: Up to ₹1.00 crore (for 180+ days of shooting).
- Documentaries & Short Films: ₹20 lakh to ₹40 lakh for national/international releases; up to ₹15 lakh for short films.
- International Films: Up to ₹10 crore (minimum 10 days of shoot in MP).
- Special Bonus / Extra Grants: Additional 10% grant (max ₹15–25 lakh) for projects featuring local/tribal dialects (e.g., Bundelkhandi, Bhili), child/women-centric themes, historical or religious figures, or regional languages like Tamil, Telugu, Kannada, Malayalam, Bengali, and Marathi.
- Reimbursements & Perks: 75% reimbursement on permission fees for ASI monuments and forest areas; up to 40% discount on accommodation and food at MP State Tourism Development Corporation (MPSTDC) hotels





MEGHALAYA

MEGHALAYA FILM TOURISM POLICY (2025)

SCAN ME

MEGHALAYA

https://invest.meghalaya.gov.in

Category	Incentive
Feature Films (National & International)	Up to INR 1 crore or 25% of production costs (first 10 qualifying projects); INR 75 lakh for subsequent films
Local Talent Support	INR 50 lakh annual corpus to support 10 local filmmakers
Performance Bonuses	Additional 10% subsidy for meeting creative benchmarks At least 30% local cast participation Use of 50% local music Exclusive premiere on the state's OTT platform, Hello Meghalaya App
Web Series, Documentaries & Shorts	Up to ,INR 1 crore in dedicated incentives







NAGALAND

NAGALAND FILM POLICY (2024)

Incentives for Films from Nagaland and Promotion of Film Shooting in Nagaland:

- To encourage filmmakers and producers from Nagaland, as well as those from across the country and abroad, the Government will offer comprehensive administrative support.
- Units and crews booking through the Department of Tourism or the Information and Public Relations Department will be eligible for discounted rates on accommodations, including hotels and government guest houses
- Additionally, police and security services will be made available as required, along with immediate medical assistance in case of emergencies. Traffic assistance will be extended to facilitate the movement of the film crew and utility vehicles during





ODISHA

FILM POLICY (2019)

SCAN ME

ODISHA

https://investodisha.gov.in

The Government of Odisha promulgated the landmark Odisha State Film Policy (OSFP) to establish the state as Eastern India's primary destination for film shooting, cinematic tourism, and audiovisual infrastructure development. Operative from March 2, 2019, the policy combines generous financial grants, capital expenditure subsidies, streamlined single-window clearances via the GOSWIFT portal, and comprehensive tax reimbursements.

Mega-Budget Incentives

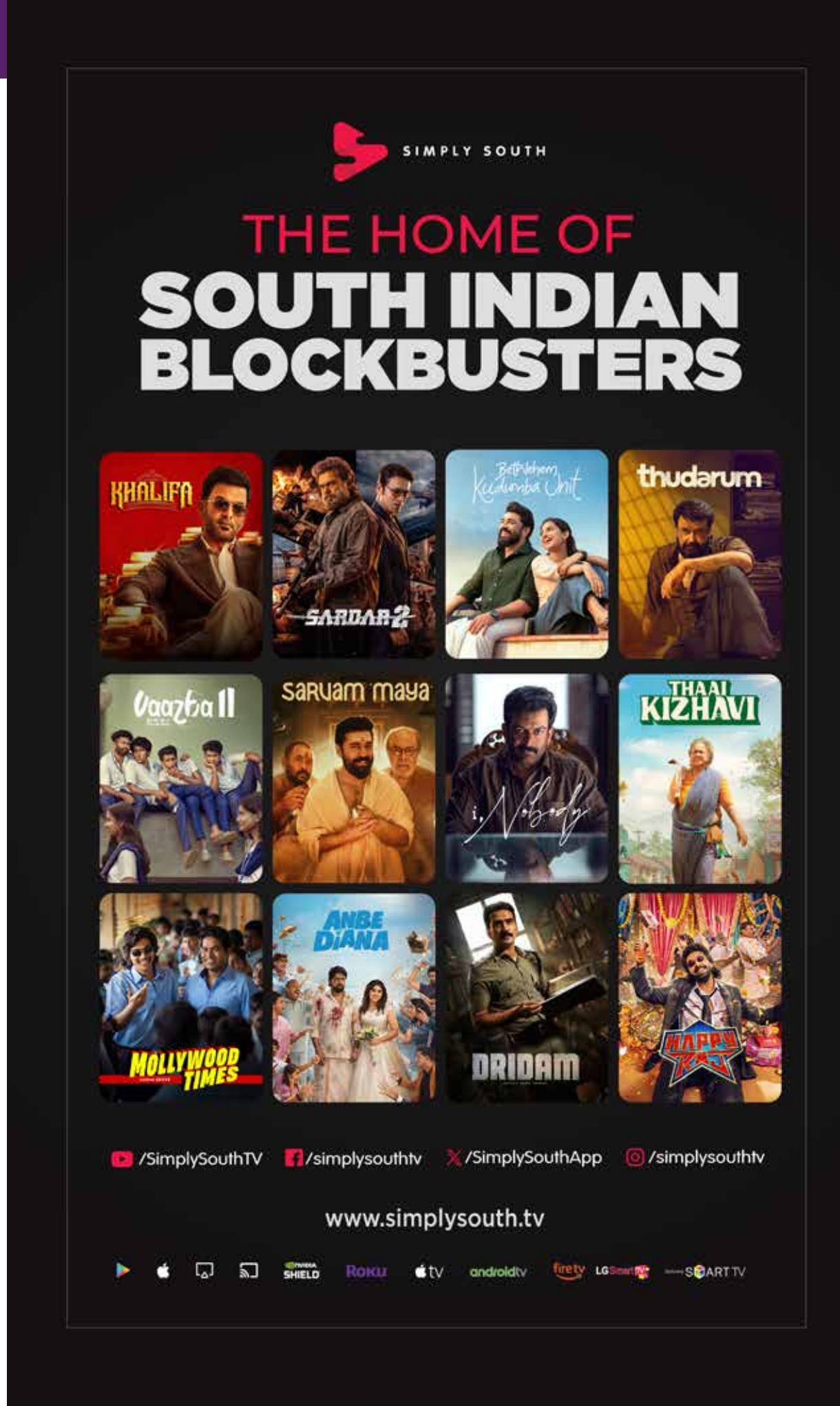
Odisha offers a ₹10 crore direct grant to each of the first three Hindi or international films with a budget of at least ₹50 crore, provided they give at least 10% of screen time to Odisha's heritage, culture or tourist destinations and have an Odisha-specific context.

Incentives Framework

Under Para 7 and Para 8 of the OSFP 2019 guidelines, filmmakers shooting in Odisha are eligible for direct cash assistance calculated as 25% of total eligible audited production expenditure, subject to specific screen-time or shooting-day benchmarks.

Baseline Financial Grants (First Film)

Category	Eligibility Benchmark	Subsidy Rate	Maximum Cap
Non-Odia Films	Min 5% Screen Time promoting Odisha heritage/tourism Min 10% Screen Time promoting Odisha heritage/tourism	25% of Audited Cost 25% of Audited Cost	INR 1.25 Crore INR 2.50 Crore
(English, Hindi, etc.)	Min 5% Screen Time promoting Odisha heritage/tourism	25% of Audited Cost 25% of Audited Cost	INR 1.25 Crore INR 2.50 Crore



RAJASTHAN

FILM TOURISM POLICY (2025)

SCAN ME

RAJASTHAN

https://foundation.rajasthan.gov.in/filmTourism.aspx

Replacing the earlier 2022 framework, the 2025 policy increases financial subsidy caps, simplifies administrative permissions through a single-window clearance portal, and provides 100% reimbursement on monument filming fees. This comprehensive report details the eligibility criteria, category caps, financial incentives, and administrative guidelines essential for line producers, studio executives, and media professionals.

Financial Subsidy Structure & Category Caps

Under the Rajasthan Film Tourism Promotion Policy 2025, eligible productions shot within the state can claim financial subsidies of up to 30% of the Qualified Cost of Production (QCOP) incurred in Rajasthan. To ensure broad representation across media formats, the policy establishes specific subsidy caps and minimum in-state expenditure thresholds tailored to different production scales.

Production Category	Maximum Subsidy Cap	Minimum Expenditure in Rajasthan (QCOP)	Key Shooting & Distribution Conditions
Feature Films	₹3.00 Crore	₹2.00 Crore	Theatrical or top-tier OTT platform release required; certified U or U/A by CBFC.
Web Series	₹2.00 Crore	₹1.00 Crore	Premiered on recognized OTT platforms; minimum episode count/duration requirements.
Documentaries	₹2.00 Crore	No minimum specified	Broadcast on television channels or streaming platforms; focused on culture/heritage or general themes.
Television Serials / Shows	₹1.50 Crore	₹1.00 Crore	Minimum of 30 shooting days within Rajasthan; broadcast on television or OTT platforms.
Rajasthani Language Films	Special Grant / Cash Prizes	₹1.00 Crore	Dedicated financial incentives and prizes to promote regional cinema and language preservation.

UTTAR PRADESH

FILM POLICY (2023)

SCAN ME

UTTAR PRADESH

https://filmup.in

The policy provides direct cash reimbursements for feature film production based on language tier, duration shot within the state, repeat production history, and national or international recognition.

Category / Producer Profile	Language Coverage	UP Shooting Days Threshold	Subsidy Rate (% of Cost)	Maximum Grant Cap
Regional Language Cinema	Awadhi, Braj, Bundeli, Bhojpuri	≥ 50% of total shooting days	50% of eligible cost	₹1.00 Crore
		≥ 66.7% (2/3rd) of total shooting days	50% of eligible cost	₹2.00 Crore
Hindi & Other Languages	Hindi, English & Indian Languages	≥ 50% of total shooting days	25% of eligible cost	₹1.00 Crore
		≥ 66.7% (2/3rd) of total shooting days	25% of eligible cost	₹2.00 Crore
Repeat Producer (2nd Film)	Standard Filmmakers (2nd UP project)	≥ 50% of total shooting days	Based on language tier	₹1.10 Crore (+10% cap)
		≥ 66.7% (2/3rd) of total shooting days	Based on language tier	₹2.20 Crore (+10% cap)
Repeat Producer (3rd+ Film)	Standard Filmmakers (3rd+ UP project)	≥ 50% of total shooting days	Based on language tier	₹1.15 Crore (+15% cap)
		≥ 66.7% (2/3rd) of total shooting days	Based on language tier	₹2.30 Crore (+15% cap)

OTT & Digital Content Incentives

The policy offers production grants for web series and web films released on OTT platforms, with the aim of making the state a digital streaming hub. To qualify, a production must shoot at least two-thirds (66.7%) of its total shooting days in the state.

- A web series receives the lower of ₹10 lakh per episode or 50% of its total cost, capped at ₹1 crore per series,
- A web film receives the lower of 25% of its total cost capped at ₹1 crore

IYNGARAN OPENS SRI LANKA TO BOLLYWOOD

Iyngaran Media Solutions, the Sri Lankan production partner on South Indian films such as Saindhav, Musasi, Peddi and Kingdom, is extending its services to Bollywood, other Indian regional cinemas and European producers. ***Managing Director Karthik Nadarajah*** *in an interview with Pickle explains how the company turns scripts into location plans, secures permissions and keeps budgets transparent. Meet Iyngaran at* ***Waves Film Bazaar***





What brings South Indian filmmakers back to Iyngaran for their Sri Lanka shoots?

Trust, professionalism and transparent communication. We understand the production requirements, creative expectations and working styles of the Tamil, Telugu, Kannada and Malayalam industries. We also shoot in live locations such as harbours, railways, airports, highways and military bases. Each production gets solutions suited to its creative vision and budget, backed by our knowledge of Sri Lankan locations, culture, logistics and production resources.

Which project best shows your ability to solve a difficult production challenge?

Both Peddi and Kingdom represent the importance of teamwork, trust and adaptability in filmmaking. We don't believe in simply completing production arrangements. We believe in understanding the filmmaker's vision, anticipating challenges and finding solutions that bring that vision to the screen.

How do you turn a script into a Sri Lankan location plan?

We translate the filmmaker's imagination into practical reality: the right location, within the right budget, at the right time, without compromising the creative vision.

We start by studying the script to identify the locations, environments, time periods and visual requirements of each scene, and we speak to the director and production team about their expectations. We then scout across Sri Lanka, from colonial bungalows and rural villages to urban environments, beaches, forests and historical settings, and shortlist the closest matches.

Every production has a different budget, so we suggest options that balance visual quality with accessibility, permissions, accommodation and transport. We

group locations geographically wherever possible to reduce travel and save time, and we factor in weather and technical requirements. Once locations are finalised, we coordinate with property owners, local authorities and service providers so that everything is ready before the shoot begins.

Which lesser-known locations would you recommend to filmmakers?

Sri Lanka has many cinematic locations that are still underexplored by international filmmakers. Beyond the popular destinations, there are hidden landscapes, traditional villages, colonial properties and untouched natural environments that can give films a distinctive visual identity.

What can a producer entrust entirely to Iyngaran?

Our objective is to give producers the confidence that they have a dependable production partner in Sri Lanka. They should be able to concentrate on the creative and technical aspects of filmmaking while our team coordinates the local requirements. We don't want producers to feel they are managing a production in a foreign country. We want them to feel they have a local team working alongside them, taking responsibility for making things happen.

How do you handle permissions, and how early should an overseas producer involve you?

Once locations are confirmed, we submit request letters and meet the relevant authorities. When permissions are granted, we conduct the shoot according to the rules and regulations. We encourage overseas producers to involve us at the early planning stage, so that we can understand their requirements, identify suitable locations, coordinate permissions and build a realistic production plan.

Where does Sri Lanka offer cost advantages, and how do you keep budgets transparent?

One of Sri Lanka's biggest advantages is that it offers a wide range of locations, local production talent and supporting services at competitive costs. Our responsibility is to make those advantages work for the producer. We plan the budget carefully, provide transparent quotations, coordinate reliable local resources and monitor expenses continuously.

How will you adapt your South Indian experience for Bollywood and other regional cinemas?

Our experience with South Indian productions has taught us something very important: every filmmaker has a different vision, and every production requires a different approach. As we expand into Bollywood and other Indian regional cinemas, we want to bring the same trust, commitment and professionalism that built our existing relationships, while adapting to the unique requirements of each industry.

What can Iyngaran offer European producers seeking a Sri Lankan partner?

European producers look beyond locations and costs when choosing an overseas production partner. They want reliability, technical competence, transparency, safety and a team that understands international working practices. Our vision is to make Iyngaran a production partner that international filmmakers can trust, regardless of where their production originates.

Berlinale EFM | South Africa Country in Focus 2027

ACCREDITATION NOW OPEN!

YOUR MARKET BADGE TO A WORLD OF CONNECTIONS



REGISTER NOW

THE FEAR FACTORY



Inside the Platoon One Horror Lab, where India's next generation of horror writers learns to watch before it writes

Ask Shiladitya Bora why he is starting a horror lab and he talks about fear as a kind of language. "Horror is one of the oldest ways we have of talking about what we can't say out loud," he says. "India has it in abundance, in our folklore, our homes, our silences. What we need now are writers who know how to use it with intent."

Bora, the Berlinale Talents alumnus behind Platoon One Films, has spent more than fifteen years in independent cinema. His company's credits include Bayaan, which premiered at TIFF, Toh Ti Ani Fuji, acquired by Sony Pictures Networks India, and Ghaath, which opened at the Berlinale. Now he is turning that experience toward a specific problem: how do you teach someone to frighten an audience without relying on what has always worked?

His answer is the Platoon One Horror Lab, a three-month online programme, running January to April 2027, that will select 15 writers and 15 original screenplays. The call for applications are already open till December 1, 2026. A Top 40 shortlist follows in mid-December. 15 final participants will be selected out of the 40 writers who deliver full screenplays by January 2027.

3 Phase Act

The Lab unfolds in three phases, moving from understanding the genre, to developing the screenplay, to finishing it. Writers spend their first weekends dissecting horror films, asking why one scene unsettles and another falls flat. They study the gap between dread and the jump scare, the work done by silence and off-screen sound, and how an actor's position in a frame can make a room feel dangerous.

"The objective is to develop better observers before developing better writers," Bora says. "If you can't explain why a shot works, you can't write one. Most people learn horror as a feeling. We want them to learn it as a grammar."

Every major session comes with a practical assignment, and every assignment is peer-reviewed. The Lab's philosophy is blunt: talent is useful, but discipline finishes films.

The mentor who makes you curious and irritated

At the heart of the programme is mentorship. The Lab's mentors are globally recognised screenwriters, filmmakers and creators who have worked within the genre and developed their own cinematic language. Each is assigned just three writers, and each writer gets dedicated one-on-one sessions to discuss their project, receive honest feedback and work through the rewriting process.

The rule, is that mentors do not fix scripts. They name the problem, point toward possibilities and push back on choices. The solving belongs to the writer.

"We'd rather someone leave a session irritated and with a better question than satisfied with a borrowed answer. The goal is a better writer, not just a better draft." Bora Says.

Alongside the mentorship runs a syllabus with some distinctly horror-minded lessons: building a whole story around a single ordinary object, whether a mirror, a doll or a set of house keys, and learning how to hide a theme inside a genre story so it unsettles rather than lectures. There is also a session on why people choose fear at all. The Lab treats horror as a therapeutic medium, a space where audiences confront anxieties they would otherwise keep buried.

Born in the dark. Built for the screen.

The Lab also looks past the page. Sessions on pitch decks, sales, festivals, distribution and marketing give the work a commercial map.

"There's a mistake young writers make, which is assuming the script ends at the last page," Bora says. "It doesn't. Someone has to buy it, program it, market it. By the end of the Lab, we want the screenplay to be ready to leave the room."

The programme closes with an offline pitching event where writers will pitch to invited filmmakers, producers and industry representatives giving the chance for projects to be seen, heard and considered.

Stories that travel

Underneath the schedules and syllabus is a larger wager. Bora believes the next wave of Indian horror will come from writers who know the rules well enough to bend them.

"We want stories that can travel anywhere in the world," he says. "Horror is about what makes us uncomfortable and what stays with us after the screen goes dark. If we can help a few writers work from that instinct, we'll have done something worthwhile."

For more details visit - https://platoon.one/

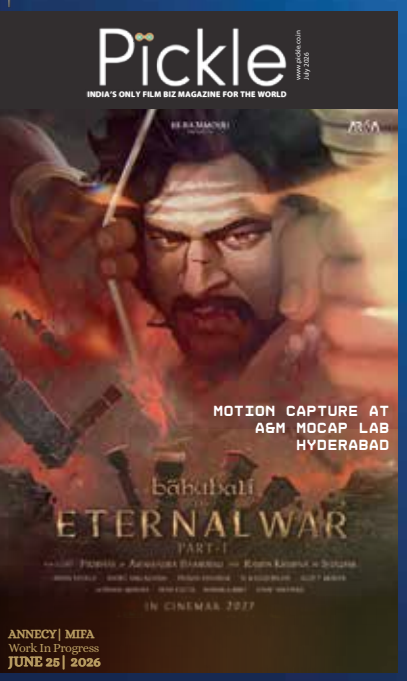
India's only film biz magazine for the world markets

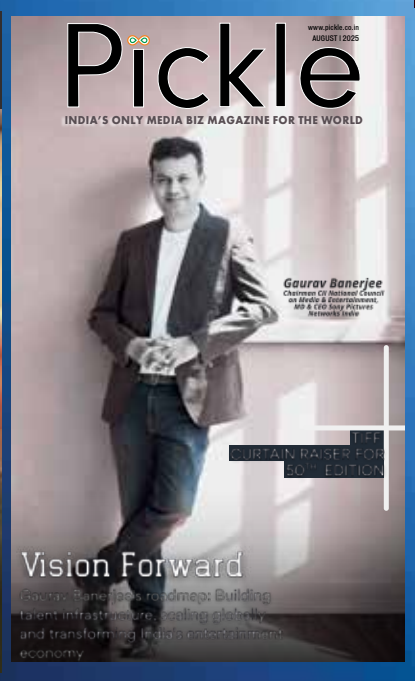


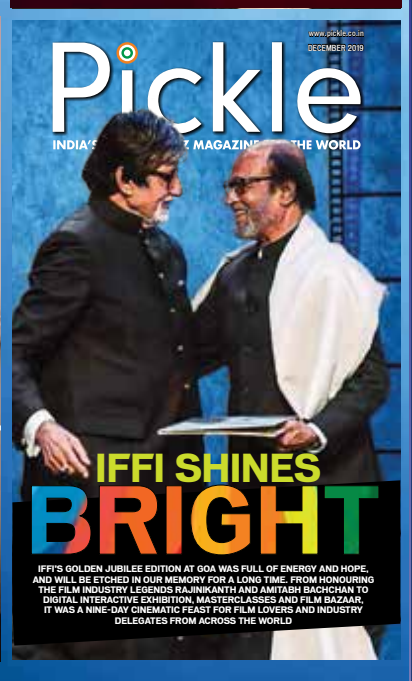














Pickle congratulates NFDC and WAVES Film Bazaar on championing South Asian cinema for two decades

Scan Me

www.pickle.co.in

AMERICAN FILM MARKET

ANNECY FESTIVAL

EFM

MARCHÉ DU FILM
FESTIVAL DE CANNES

mipcom CANNES

waves film bazaar

NAB SHOW

tiff

indiajoy 2026

INDIA'S BIGGEST GATHERING OF

MEDIA AND ENTERTAINMENT

Film · VFX · Animation · Comics · Gaming · AI · Esports · Music

DEC 7 - 13
2026

BHARAT FUTURE CITY HYDERABAD

SCAN TO REGISTER



HYDERABAD COMIC CON · VFX SUMMIT · DESI TOONS · ifm · I&V · FILM & INDIA EXPO

OTT PULSE · indiajoy B2B · Hyderabad AI Film Festival · Arifa India · DIGITAL MEDIA CREATOR CONCLAVE · TSFA