

Unleashing the power of film tourism: the first step



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Foreword

Today, India's media and entertainment industry is vibrant and consistently growing at a fast pace with double-digit growth figures. Indeed, the Indian film industry is a significant contributor with more than 1200 films produced annually. With the renewed outlook for India and with the focus on development, it is time that film production in India is taken to the next level thereby making India an undisputed choice for film shooting.

Presently, film production procedures in India are subject to multi-layered regulatory approvals, lack of film production incentives, etc. Accordingly, decision-makers are faced with a challenging task ahead. To achieve the goal, it is imperative that a structured and step-by-step approach is followed. This report intends to focus on the approach to be adopted to simplify film production procedures in India through introduction of single-window clearance mechanism and in States where it already exists, instil best practices.

Moreover, globally, it is observed that the film industry of a particular country is nurtured and developed through the setup of film commissions. This report suggests a framework and a roadmap for the introduction of film commissions in India. The suggested framework is based on study of some of the international best practices and insights of few noted film producers in India.

It is believed that films can significantly influence the choice of travel destinations. In fact, some of the film commissions are given a target of achieving a particular number of tourists within specified time to measure effectiveness of investments in film production. Thus, implementing these suggestions should not only make India attractive for Indian and foreign film makers to shoot but also serve as catalysts to reap the benefits of film induced tourism.

It is believed that collaborative efforts would be required on the part of the decision makers as well as stakeholders in the film industry. We hope the findings and suggestions will provide useful insights to those charged with taking up this challenge.

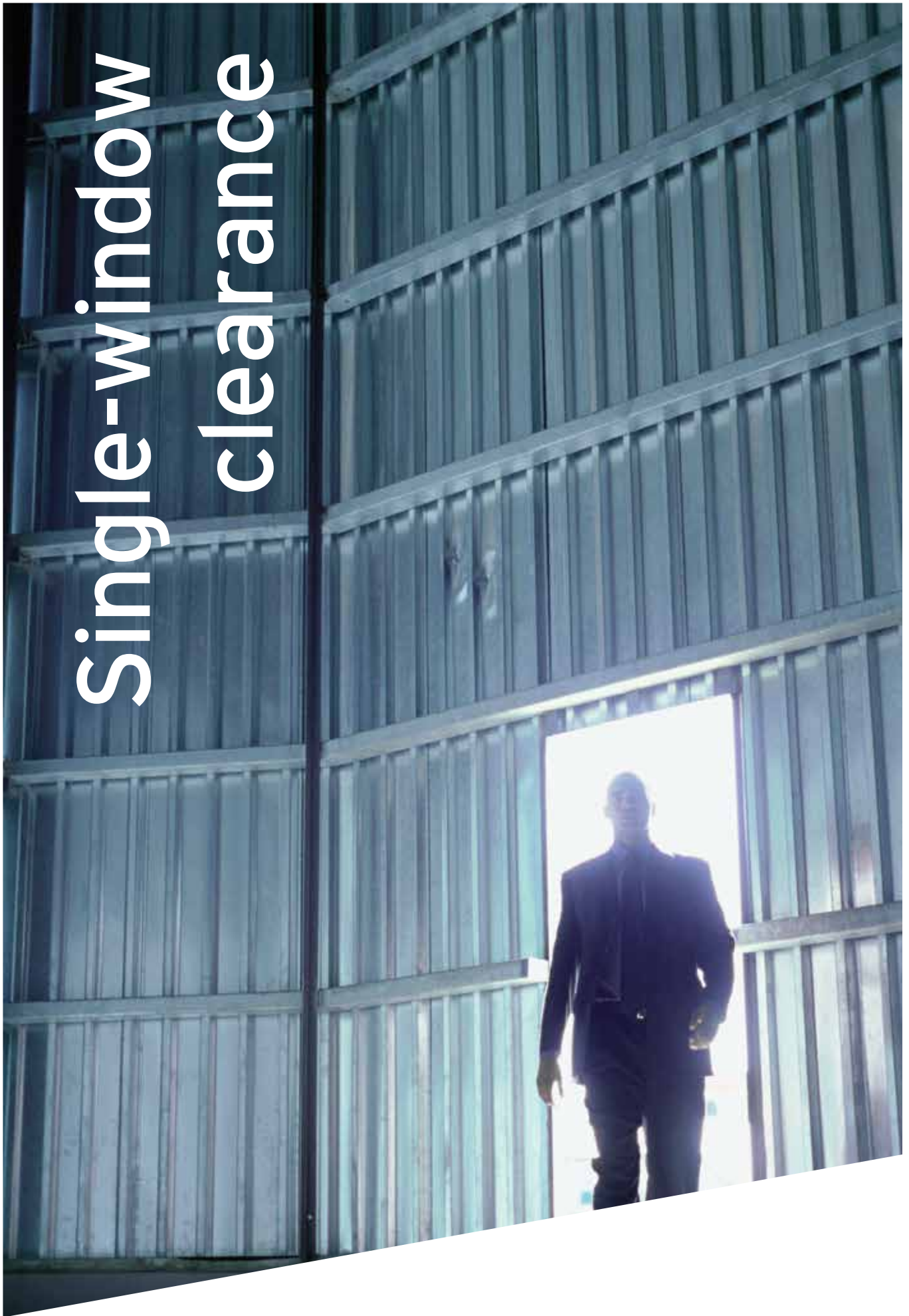


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Single-window clearance



Overview

The Indian film industry is one of the fastest growing sectors in the country today and the projected size of the industry is estimated to reach INR220 billion by 2018.¹ The industry is one of the largest producers of cinematographic films in the world with an annual certification of 1,966 films during FY13-14.²

It is also a well-known fact that film-friendly destinations have not only emerged as favored destinations for film makers but have also experienced significant increase in tourist footfalls. To have a film-friendly destination has resulted in short-term economic benefits to the region in the form of employment, hospitality, transportation, food and catering, as also long term benefits such as regular tourist visits.

India does not appear to be a film-friendly destination as compared to many international locations, since the process of film shooting has many administrative challenges and bottlenecks. As many as 30 agencies are involved in the process of granting approvals and permissions for film shooting.³ Given the economic potential of the sector, it is imperative for the Government to simplify the process of film shooting in India. In order to provide much needed impetus to the Indian film industry, implementation of a single-window clearance is the need of the hour.

A single-window clearance mechanism is a trade facilitation idea. A single window is a facility that allows the stakeholders involved in a particular trade to lodge standardized information and documents with a single entry point to fulfil all regulatory requirements.

The implementation of a single-window clearance mechanism would enable international as well as domestic film makers to seek permits for film shooting in a structured manner. This will also do away with legal impediments at a single location or through a single entity. Furthermore, such a system would also usher accountability and transparency into the film industry as well as in the functioning of the Government. Such a positive step would help boost consumer sentiment and increased demand for film shooting in India.

The Government has significant experience in implementing and running successfully Single-window clearance mechanism in various other industries. Such industries have witnessed meaningful gains, a more effective and efficient deployment of resources, and reduced the costs for industry stakeholders due to better use of resources. Some of the industries/ sectors where the Government has successfully implemented or is in the process of implementing Single-window clearance are enlisted below.

1 "Make in India Campaign," Makeinindia website, <http://www.makeinindia.com/sector/media-entertainment/>, accessed 10 December 2014.

2 Central Board of Film Certification- Indian Feature Films certified from 1-4-2013 to 31-3-2014

3 "Single-window clearance for movie, TV programme shooting" *Livemint*, 15 April 2013



Implemented single-window clearance mechanisms

- ▶ **Foreign Investment Planning Board⁴:** The Foreign Investment Promotion Board (FIPB) is a government body that offers a single-window clearance for proposals on Foreign Direct Investment (FDI) in India that are not allowed access through the automatic route. FIPB comprises of Secretaries drawn from different ministries with Secretary, Department of Economic Affairs and Ministry of Finance in the chair. This inter-ministerial body examines and discusses proposals for foreign investments in the country for sectors with caps, sources and instruments that require approval under the extant FDI Policy on a regular basis.

Currently, companies seeking approval for FDI can now e-file a single copy application with the FIPB for records instead of 15-18 copies being filed earlier. Further, with the introduction of the website facility, the applicants would also get SMS/email alerts related to the queries raised by the administrative ministries, inclusion of the proposal in the scheduled FIPB meeting and decisions.

- ▶ **Maharashtra Industrial Development Corporation (MIDC)⁵:** In April 2010, in a major e-Governance initiative, the MIDC launched an online facility providing single-window clearance thereby allowing an applicant to register plots and apply online for various clearances by MIDC

related to Fire Department, Water Supply, Technical Advisory Department, Special Planning Authority, Engineering and Land Department clearances. The objective of this portal is to provide investors a one-stop portal for information services and consents electronically.

It would be relevant to note that the online portal apart from providing above MIDC related clearances provides for 20 other non-MIDC related clearances from various authorities such as Airport Authority of India, Public Works Department, Income Tax Department, etc.

- ▶ **Directorate of Industries and Commerce, Government of Tamil Nadu (DIC)⁶:** The primary objective of DIC is to promote Micro, Small and Medium Enterprises, Cottage and Handicrafts Industries in the State of Tamil Nadu. In order to alleviate the plight of the small scale entrepreneurs, in obtaining clearances for setting up their industries from various departments, board and statutory authorities, the DIC has implemented single-window clearance mechanism for providing clearances from various authorities such as Town and Country Planning Department, Public Health Department, Fire Service Department, Labour Department, Pollution Control Board, Electricity Board, Local Body. Further, in order to speed up the issue of clearances, a committee has been set up consisting Chairman (District Collector), General Manager and Convenor (Districts Industries Centre) which meets once in every month.

4 No red-tape: Now e-file a single copy of application for FIPB approval - <http://www.firstpost.com/business/no-red-tape-now-e-file-single-copy-application-fipb-approval-2104489.html>, 17 February 2015

5 Maharashtra Industrial Development Corporation website, accessed on 4 March 2015

6 Directorate of Industries and Commerce, Government of Tamil Nadu website, accessed on 4 March 2015

Upcoming single-window clearance mechanisms

- ▶ **Department of Industrial Policy and Promotion (DIPP), Ministry of Commerce and Industry⁷:** Come 1 April, 2015, the system through which businesses in India seek clearances from Government would get revolutionized. Officials are working overtime to turn true Prime Minister's dream of ending bureaucratic roadblocks for industrialists by April 2015 and thus it is developing an online portal which would be a "one-stop single window system" where investors can log on to seek all required clearances, in few cases even over 100, to set an industry in India.

To put it simply, the Government feels this would revolutionize the clearance seeking procedures for industry as rather than going to every ministry, companies would have to simply submit everything online from where every file would go to the concerned department. Companies then would also be able to track the progress of their applications online. The work for this system, "ebiz," is being handled by the *Project Monitoring Group (PMG)* of the Cabinet Secretariat along with the DIPP. The interested investor would be required to log into this platform, specify the sector and the system will automatically direct him to a page detailing all clearances required from the Central and State Governments such as permission from Director General Foreign Trade (DGFT), Employees' Provident Fund Organization (EPFO), Employee State Insurance Corporation (ESIC) and several others.

- ▶ **Environment projects⁸:** Observing that corporates face bureaucratic red tapism to get clearance for their environment projects, a high level committee consisting a four-member panel headed by former Cabinet Secretary has suggested setting up of a 'single window' clearance system for green projects to significantly reduce the processing time.

After studying six environment laws, the panel has recommended setting up of a full-time expert body, National Environmental Management Authority (NEMA), at the Centre, and State Environmental Management Authority (SEMA) to evaluate project clearance in a time bound manner. Further, a fast track procedure for linear projects which provide benefit to community at large, as well as power and mining projects, as also projects of national importance has also been recommended by the committee.

7 Narendra Modi Government expedites one-stop single window system for investors - DNA, accessed on 4 March 2015

8 High-level panel suggests single window system for green nodds - DNA, accessed on 4 March 2015

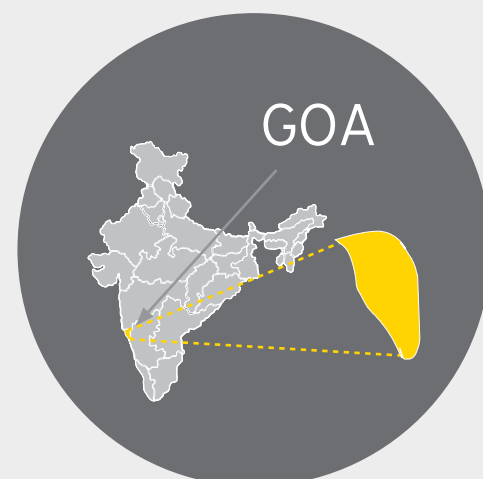
Initiatives by the Central Government for single-window clearance for film industry

Currently, the tourism boards of many countries, target the film industry to showcase themselves as travel destinations and accordingly, promote tourism in the country. Realising the potential of film-induced tourism, a major initiative was undertaken in February 2012 by the Ministry of Information & Broadcasting (MIB) and Ministry of Tourism (MOT) by way of executing a Memorandum of Understanding (MoU) to promote the “Incredible India Campaign” and Cinemas of India as a sub brand of Incredible India at various international film festivals and markets abroad.

Basis the MoU, a clear roadmap of development through policies and guidelines for facilitating shooting of International films in India was laid down. Further, it was envisaged to promote India as a filming destination, both for international and domestic film producers. Another key objective of the MoU was to initiate dialogue with State Governments and UTs within India for development of locations for film shootings and promotion of tourism. At the institutional level, the MoU attempted to constitute a National Level Committee for coordination with various stakeholders for promotion of India as a film and tourism destination and for facilitating visas for films units from overseas.

Moreover, with the realization of the need to simplify the film shooting process in India, the MIB constituted an inter-ministerial committee in April 2013 for promotion and facilitation of film production in India, thereby initiating the roll-out of the single-window clearance mechanism for film makers wanting to shoot across various locations in India. The MIB also issued fresh simplified guidelines for film shooting by foreign nationals/co-productions in India.⁹ As per the guidelines, the MIB declared to help the film maker to obtain permissions to shoot, across chosen locations, within three weeks of filing the application for permission. The in-principle permission letter for shooting, issued by the Government of India, would facilitate the film maker in obtaining permissions from local authorities across States.

⁹ Ministry of Information & Broadcasting, Government of India - <http://mib.nic.in/WriteReadData/documents/flm1.pdf>



Current scenario

Few Indian states, have followed the footsteps of the Central Government to make India a preferred filming destination for international as well as domestic film maker, and laid the foundation of a single-window clearance mechanism at the respective state level. While it can definitely be said that the steps taken by these States are in the right direction, States can definitely include additional measures to compete with International best practices eventually recognising such State as a hassle-free destination for film production.

Goa¹⁰

Single-window clearance mechanism has been implemented in Goa. However, the State Government has announced that it is now in the process of revamping the current mechanism and establishing an effective single-window clearance law through which all permissions, except for statutory requirements, will be granted by a committee, to be set up in this regard. Many successful films such as *Ashiqui 2*, *Chennai Express* and *Once Upon a time in Mumbai Dobaara* were partially shot in Goa.¹¹

Existence of Single-window clearance mechanism	The Home Department, Government of Goa has implemented a single-window clearance mechanism in the year 2006.
Nodal Agency	The Entertainment Society of Goa ('ESG') has been appointed as the nodal agency for the grant of a single No Objection Certificate ('NOC').
Notified procedure for application	<p>A producer or the authorized agent needs to submit multiple sets of application depending on the choice of shooting locations for grant of NOC:</p> <ul style="list-style-type: none"> ▶ Three sets of application for the ESG ▶ One set shall be referred to the Police Department for grant of NOC from the Police Department ▶ One set shall be referred to the concerned Administrative Department under whose jurisdiction the shooting site is located
Notified timelines	<ul style="list-style-type: none"> ▶ ESG shall obtain the NOC from the Police Department within two days of referring the application ▶ ESG shall obtain the NOC from all the concerned administrative departments within 3 days of referring the application ▶ In case NOCs are not received from the respective administrative departments within 3 days of referring the application, ESG shall issue a final NOC as if all permissions are deemed to have been granted
Fees	Fee of INR10,000 per day needs to be paid to ESG for shooting on the selected site
Other assistance	Police protection may be made available to the film maker at the shooting site on payment of standard charges

¹⁰ Government of Goa, Home Department (General), Secretariat, Porvorim, Notification No. 4/3/87-HD(G)/Vol.II dated 31 October 2006

¹¹ "Goa to enact single window law for film shoots" *Goanews*, 4 March 2014



Delhi¹²

The Government of National Capital Territory of Delhi is in the final stages of implementing a single-window clearance mechanism and have published detailed film shooting manual for the same.

Existence of Single-window clearance mechanism	A Film shooting facilitation cell is intended to be established as a single point of contact by the Government of National Capital Territory of Delhi.
Nodal Agency	Delhi Tourism and Transportation Development Corporation (DTTDC) has been appointed as the nodal agency for facilitating shooting of films in Delhi.
Notified procedure for application	<p>Separate applications are to be filed for an Indian film maker and foreign film maker wanting to shoot in Delhi, respectively.</p> <p>An applicant may be required to take permission from the following authorities depending upon under whose jurisdiction the shooting location falls:</p> <ul style="list-style-type: none"> ▶ Archaeological Survey of India (ASI) - Licence of filming operation at protected monuments ▶ Central Public Works Department (CPWD) - Permission for utilization of lawn/area belonging to Government and maintained by CPWD ▶ Delhi Police / Delhi Traffic Police - Permission for Film Shooting ▶ Directorate General of Civil Aviation (DGCA) - Application for grant of permission for Aerial photography / Remote Sensing Survey ▶ Department of Environment ▶ New Delhi Municipal Corporation (NDMC) - Booking of various parks, gardens, lawns, in NDMC area ▶ Municipal Corporation of Delhi (MCD) - East Delhi Municipal Corporation; North Delhi Municipal Corporation and South Delhi Municipal Corporation - Permission for Shooting of Feature/ Documentary Films ▶ Public Works Department (PWD) - Permission to use infrastructure such as roads, fly-overs, bridges etc. constructed by PWD

¹² Film Shooting Manual for Shooting of Films in Delhi, Delhi Tourism, Govt. of NCT of Delhi <http://www.delhitourism.gov.in/delhitourism/dttdc/pdf/film-manual.pdf>, accessed 4 February 2015

Notified procedure for application (cont'd.)	<ul style="list-style-type: none"> ▶ Sports Authority of India (SAI) - Permission to book sports stadiums under its purview ▶ Department of Forest & Wildlife ▶ Department of Archaeology and Archives ▶ Delhi Metro Rail Corporation - Policy for hiring DMRC's premises including stations or trains for a particular period/ time for film shootings, TV commercials, events etc. ▶ Indian Railways – grant of permission for still/video photography in railway premises or trains ▶ Delhi International Airport Ltd. – permission to use airports in shooting ▶ Reliance Metro Airport Express Line – permission to use airport express line metro line for shooting purposes <p>If filming in forest area then separate agreement with the Forest Department needs to be signed.</p>
Notified timelines	<ul style="list-style-type: none"> ▶ The average time to be taken for granting clearance is approximately three weeks for foreign films; ▶ The average time to be taken for granting clearance to an Indian film maker is approximately one to seven weeks.
Fees	<ul style="list-style-type: none"> ▶ An administrative fee of US\$225 would be chargeable for foreign films in addition to the fee payable to respective stakeholder authorities ▶ An administrative fee of 10% of total admissible fee payable to different stakeholder agencies or INR5,000 whichever is more is chargeable to an Indian film maker site ▶ No administrative fee is chargeable for shooting of documentaries
Other assistance	Not available

The National Capital Territory of Delhi has three local municipal corporations namely, Municipal Corporation of Delhi (MCD), New Delhi Municipal Council (NDMC) and Delhi Cantonment Board. In a move to make the city more shoot-friendly, the NDMC has recently launched a single-window clearance mechanism for all shooting formalities in its municipal area.

The NDMC, at the Delhi International Film Festival, has stated that the NDMC would act as a facilitator instead of being an obstructor and act as a coordinating agency for the film makers. Further, it has stated that now the film makers can approach the NDMC and all the formalities and arrangements regarding the film shooting will be done through a single letter, by a single window system. In addition to grant of shooting permissions, security would also be provided by NDMC at the shooting location so that any emergency can be dealt with easily. However, this facility is, at present, available only within the NDMC jurisdiction. The upcoming film *Tezaab 2*, which has sequences shot in New Delhi, has used this system for necessary permissions.¹³

13 "NDMC's single-window system to make film easier in Delhi," *The Times of India*, 22 December 2014



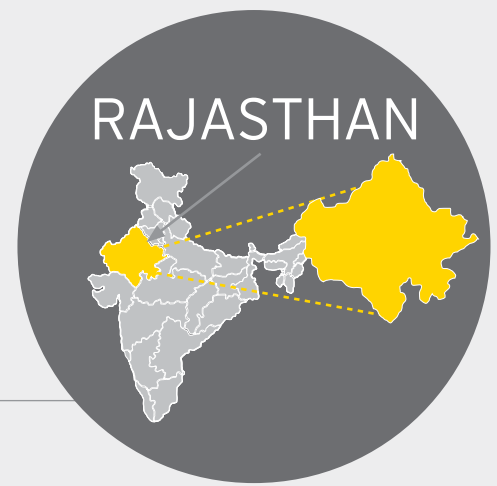
Gujarat¹⁴

The Gujarat Tourism Department, which is an office under the Industry and Mines Department, at the Vibrant Gujarat 2015 Summit, indicated that Gujarat has recently started a separate single-window clearance desk to assist film makers scout locations and extend logistics support.

Existence of Single-window clearance mechanism	In January 2014, the Industry and Mines Department, Government of Gujarat, has passed a resolution to set up a film shooting cell.
Nodal Agency	As per the Government resolution, Film Shooting Cell shall be established within the Tourism Corporation of Gujarat Limited (TCGL) at Gandhinagar and at Mumbai branch office. This Cell shall carry out marketing activities for film shootings etc., and it shall also function as Facilitation Centre.
Notified procedure for application	<p>As per the resolution, No objection certificate (NOC) is required from the following authorities:</p> <ul style="list-style-type: none"> ▶ Commissioner of Municipal Corporations ▶ Police Commissioner ▶ District Collectors ▶ District Police Superintendents ▶ Deputy Conservator of Forest <p>If required, applicants need to separately apply to:</p> <ul style="list-style-type: none"> ▶ Department of Archaeology Survey of India ▶ Forest and Environment Department ▶ District Officer of Prohibition and Excise Department (if any prohibition permission is needed)
Notified timelines	<ul style="list-style-type: none"> ▶ If no decision is taken by the respective authorities within 7 days of receipt of application, the permission will be deemed to have been granted. ▶ The deemed permission shall not apply for Department of Archaeology Survey of India and Forest and Environment Department
Fees	Not available
Other assistance	Hotels owned by TCGL shall offer concessional fares of fifty percent over the prevailing rates for rooms. Further, priority shall also be given to bookings by film makers

In January 2015, during our discussions with the Public Relations Officer, Gujarat Tourism, it was mentioned that the recently implemented single-window clearance mechanism in Gujarat, has not been publicized yet as the State is in the process of setting up an online portal for this purpose. In the meantime, the applicant is required to make an application for single-window clearance via email to the Gujarat Tourism Department, mentioning the details regarding dates and locations of shooting. The Tourism department shall get necessary permissions from all concerned departments on applicant's behalf within a period of 15 days. The upcoming film *Mohenjo Daro* was shot in the Bhuj province of Gujarat.

¹⁴ Government of Gujarat, Industry and Mines Department, Resolution No.TDC/12/2013/581568/S Sachivalaya, Gandhinagar Dated 2-1-2014



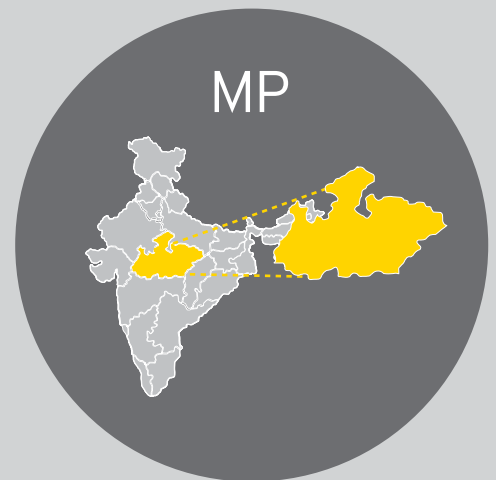
Rajasthan¹⁵

In March 2013, Department of Tourism, Government of Rajasthan, issued the Rajasthan Film Shooting Regulations, 2012, relating to activities of film shooting in Rajasthan.

Existence of Single-window clearance mechanism	Rajasthan Film Shooting Regulations, 2012 govern the single window clearance mechanism in Rajasthan.
Nodal Agency	As per the Rajasthan Film Shooting Regulations, 2012, the Commissioner, Department of Tourism has been appointed the nodal officer to grant permissions for film shooting in Rajasthan.
Notified procedure for application	<p>A film maker is required to furnish an application (in Form A) along with a standard letter of undertaking (in Form B) to the nodal officer.</p> <p>Thereafter, the film maker is required to deposit the charges for the location, police protection as required, processing charges and a security deposit.</p> <p>Pursuant to the payment of charges and deposit, the nodal officer shall scrutinise the application and if satisfied, shall grant the permission for shooting.</p> <p>The approval granted by the nodal officer shall be binding on the following authorities:</p> <ul style="list-style-type: none"> ▶ Collector and District Magistrate of the District concerned ▶ Superintendent of Police of the District concerned or the Police Commissioner in the metropolitan areas concerned ▶ Director, Archaeology and Museums, Rajasthan, if the location is under the control of Archaeology and Museums Department ▶ Principal Chief Conservator of Forest, Rajasthan, if the area is part of a Forest ▶ The Chairperson/Chief Executive officer of the Local Authority when the area where film shooting has been permitted is held by or vested in the Local Authority. <p>However, separate permissions from departments such as Director General of Civil Aviation, Defence authorities etc. would be needed if aircraft or helicopters are used or if shooting is done in defence area.</p> <p>Further, prior to granting permission, the nodal officer shall consult the Police officer concerned and may impose special conditions to be observed by the film maker.</p>
Notified timelines	The average time for grant of approval is 15 days
Fees	<ul style="list-style-type: none"> ▶ Application fee of INR1,000 ▶ Location fee per day which shall vary from place to place. ▶ Charges for police convoy as determined by the Superintendent of Police or Police Commissioner, as the case may be. ▶ Processing charges of INR15,000 per day (non-refundable), for one week schedule and beyond that, INR10,000 per day. ▶ Security deposit, INR5 million, when the shooting is restricted to one week schedule and beyond that, INR1 million per day.
Other assistance	All the functionaries of State and Local Authorities to whom copies of permission is endorsed are required to facilitate the activities of film shooting and render necessary assistance and instruct the administrative and subordinate staff to facilitate film shootings at the places specified in the permission in a hassle free manner.

The Joint Director, Rajasthan Tourism, during our discussion in February 2015, stated that the single-window clearance mechanism has not been implemented completely in the state and hence at present, the permissions for film shooting are being granted over email.

¹⁵ "Notification," *Rajasthan Tourism website*, http://www.rajasthantourism.gov.in/App_Themes/Green/Images/Home/Film_shooting_English_final.pdf, accessed 4 Feb 2015



Madhya Pradesh¹⁶

Existence of Single-window clearance mechanism	A single window system has been established under the Madhya Pradesh Trade and Investment Facilitation Centre as per the Madhya Pradesh Tourism Policy 2010 (As amended in 2014)
Nodal Agency	Under the Policy, Madhya Pradesh State Tourism Development Corporation Limited (MPSTDC) shall act as the nodal agency for all activities.
Notified procedure for application	<p>Based on discussions with Company Secretary, Madhya Pradesh Tourism in February 2015, the Single-window clearance mechanism would be implemented soon. Further, the State Government also plans to come up with an online portal for the same.</p> <p>Presently, the department gives approval on email. Given that an online facility is not in place, a locally authorized person on behalf of the film maker is required to follow-up for tracking of applications.</p> <p>Depending upon the location/ time of shooting, approvals are required from the following authorities:</p> <ul style="list-style-type: none"> ▶ Collector/Additional District Magistrate (ADM) ▶ Municipal Corporation for specific area ▶ Archaeological department for historical place ▶ Tourism Department for MP Tourism places ▶ Any other concerned authority
Notified timelines	The average time for grant of approval is 1 month
Fees	Not available
Other assistance	Not available

Over the years, Madhya Pradesh has emerged as the low cost film making destination for the film industry. Noted producer-director Prakash Jha has said that Madhya Pradesh is conducive for film making and the next four films from his production house would be shot in the State.¹⁷

¹⁶ "Tourism Policy," *MP Tourism website*, [http://164.100.196.72/mptourism/Other/Tourism%20policy%202014%20\(English\).pdf](http://164.100.196.72/mptourism/Other/Tourism%20policy%202014%20(English).pdf), accessed 4 February 2015

¹⁷ "Producer-director Prakash Jha to shoot four films in Madhya Pradesh," *DNA India*, accessed on 5 March 2015



Jammu and Kashmir¹⁸

Existence of Single-window clearance mechanism	The General Administration Department, Government of Jammu and Kashmir have implemented a single window system to provide hassle free permission for the film makers to shoot in Jammu and Kashmir
Nodal Agency	Administrative Secretary, Tourism and Culture Department, Government of Jammu and Kashmir is the nodal officer for grant of shooting permissions.
Notified procedure for application	Based on discussions with, Additional Secretary (Tourism Department) and Under Secretary (Tourism Department) in February 2015, an applicant needs to send an application to Director/ Commissioner, Tourism mentioning dates and location. A film maker need not approach separate departments for grant of permission to shoot
Notified timelines	The average time for grant of approval is 10 days
Fees	Not available
Other assistance	Not available

¹⁸ Notification, General Administration Department, *Government of Jammu and Kashmir website*, <http://jkgad.nic.in/common/showOrder.aspx?actCode=O11367>, accessed on 21 February 2015

Since there are various Government departments involved in granting permission, we do face a problem in convincing all the departments to give us the needful permission. For e.g. If BMC gives us permission for a particular location there are times when other government body like police who reject permission

Apoorva Mehta
CEO, Dharma Productions

Film shooting permits granted are not friendly to the film maker. For instance, if permission has been granted to shoot on a particular road, the permission for parking a generator would be on another road. Accordingly, the communication of the permission granted to the last stakeholder involved in the approval ladder is lacking. This also could be attributable to the lack of knowledge of the reality on-ground involving film shooting. Moreover, the different Government departments are always at different wavelength. Thus, it is imperative that once permission has been granted to a film maker, there is proper dissemination of information to all the concerned functionaries. Once a comfortable level of synergy is achieved within the functionaries, film shooting would be lot more easy.

Suvonkar Banerjee
Creative Director-Studios, Disney India

Current challenges for single-window clearance in India

India has natural advantages relating to its scenic locations, incredible cultural diversity, trained film crews and low production costs. However, due to multiple administrative clearances required for shooting in India and the stringent laws of the land, the film industry is facing difficulty in achieving its true potential. Establishing an effective single-window clearance mechanism is a stepping stone to simplify and expedite flow of information between various government bodies and the industry in a proficient and resourceful manner. Currently, the challenges faced for an effective Single-window clearance mechanism can be broadly categorized into Regulatory, Administrative and Procedural.

Regulatory challenges

Central single-window clearance mechanism not effective

India has a unique distribution of administrative powers between Central Government and State Governments. The powers are derived from the Constitution by the Governments. The powers of both Centre and State are both exclusive and concurrent. Exclusive powers assigned to Central Government cannot be exercised by State Governments and vice versa. However, concurrent powers can be exercised by both Central and State Governments.

The State Governments cannot exercise power and grant permission for shooting at locations which are exclusively under the ambit of Central Government. For example, the operation of Railways, Defence, Customs etc., are under the jurisdiction of the Central Government. Accordingly, permission to shoot at a railway station, for example, would have to be obtained from the respective authority under the control of the Central Government. Similarly, Central Government cannot exercise power and grant permission which is in exclusive ambit of State Government such as police protection, fire and water permission etc. Thus, it becomes imperative that for shooting at a location, permission from Central as well as State Government may be required. However, due to divergent political controls, it is very challenging to have a single common policy for setting up of a single-window clearance between the Centre and all states.

Administrative challenges

Lack of dissemination of information across all concerned authorities

Film shooting involves seeking permissions from multiple authorities. While film shooting permission may be granted by a particular authority (for example municipal corporation of a location), it may be worthwhile to note that other concerned authorities (for example police authorities) of the said location may not be aware of any permission being granted for film shooting at such locations. Consequently, film shootings are interrupted or stalled resulting in economic losses for the film maker. Therefore, there exists a need for increased co-ordination between various permission granting authorities since permits may be required by the film maker for various locations (for example nearby road for parking, ambulance, etc.) adjacent to the location where a particular sequence is being shot.

Enforceability of permissions granted

Based on interviews with film producers and studios conducted, while obtaining film shooting permissions is challenging, another challenge faced is to enforce such permissions at the time of film shooting. In certain instances, film shootings are interrupted by local trusts and other associations who do not accept permissions granted and require the film maker to meet further conditions before the shooting can be resumed.

Therefore, it is important that the film shooting permits granted to a film maker should be enforceable and comprehensive to cover all relevant conditions. Further, it would be relevant to note that, internationally, film commissions ensure that film shoots are undertaken as per the permits granted by way of providing police security, liaison officers, etc. Accordingly, permissions granted should be effective across jurisdictions and accepted by all relevant authorities (including local trusts and other associations).

Procedural challenges

Grant of shooting permission involves review of script

Based on interviews of film producers conducted, in case of films to be shot by local producers, the film maker is required to submit a copy of the script to obtain permission for film shooting. Generally, the requirement to furnish the script is only from the perspective that the location would not be showed in bad light (for example terrorist activities being undertaken at such locations). However, the authorities tend to suggest changes to the script that may be against the will of the producer or director. Anyways, all the films, including films involving sensitive topics concerning the image of the country, have to be approved by the Central Board of Film Certification. Accordingly, making amendments to the script at the time of the granting permission to shoot would tantamount to creative restrictions and procedural redundancy.

The film industry needs the requisite level of backing from all stakeholders of the society i.e. police, municipal corporations, etc. In order to make the shooting experience hassle-free it is important that a single-window clearance mechanism is put into place and more importantly the system should be enforceable and flexible to enable the film maker to shoot seamlessly.

Parth Arora

Head of Productions, Fox Star Studios

While sharing scripts is an important aspect of seeking permission to shoot, it cannot be the deciding factor in granting the permission. In an ideal single-window clearance mechanism, the evaluation process of the application made by the film maker should be robust. The evaluation should involve review of budget estimates, shooting equipment, etc.

Kulmeet Makkar

CEO, The Film & Television Producers Guild of India Ltd.



Recommendations

In 2014, the media and entertainment industry was recognized as one of the top 25 sectors in the “Make in India” national program to drive growth and innovation. In order to transform the vision of making India a global film shooting destination into a reality, implementation of a sound and robust single-window clearance mechanism, would be a stepping stone towards the vision.

Achieving the envisioned goal of making India a hassle-free film shooting destination, the single-window clearance mechanism implemented in various states in India would require radical re-engineering to meet the communication and administrative gap between various functionaries. Additionally, while the foundation has been set for the functioning of the mechanism in various States, there exists immediate need to improve it through industry interactions and by study of the best practices followed internationally. The Government may consider undertaking the following steps:

Centre to participate in state-level Single-window clearance

Film shooting at a particular location may involve seeking permissions from both, Centre and concerned department within the respective state. Accordingly, for an effective single-window clearance mechanism there should be synergy and collaboration between the Centre and states. It is advisable to set up Single-window clearance only by the states and all departments of Central Government can participate through their local representatives in such State Single-window clearance.

In case of shooting permissions required, for locations which are under the exclusive jurisdiction of the Centre, it is recommended that the Central Government appoint local offices for the same in all states in India which grant the requisite permission. Permissions to be given by such offices would be akin to permissions given by the Central Government.

For example, for shooting at any heritage site, permission from Archaeological Survey of India (ASI) is required. In this regard, Central Government should appoint local officers within the various ASI circles located within different cities in States in India. Permission granted by such officials within the respective ASI circle should amount to the final permission required from ASI. Similarly, in case of railways, which are under the exclusive jurisdiction of the Centre, local officers should be appointed within the 17 zonal railways of the Ministry of Railways.

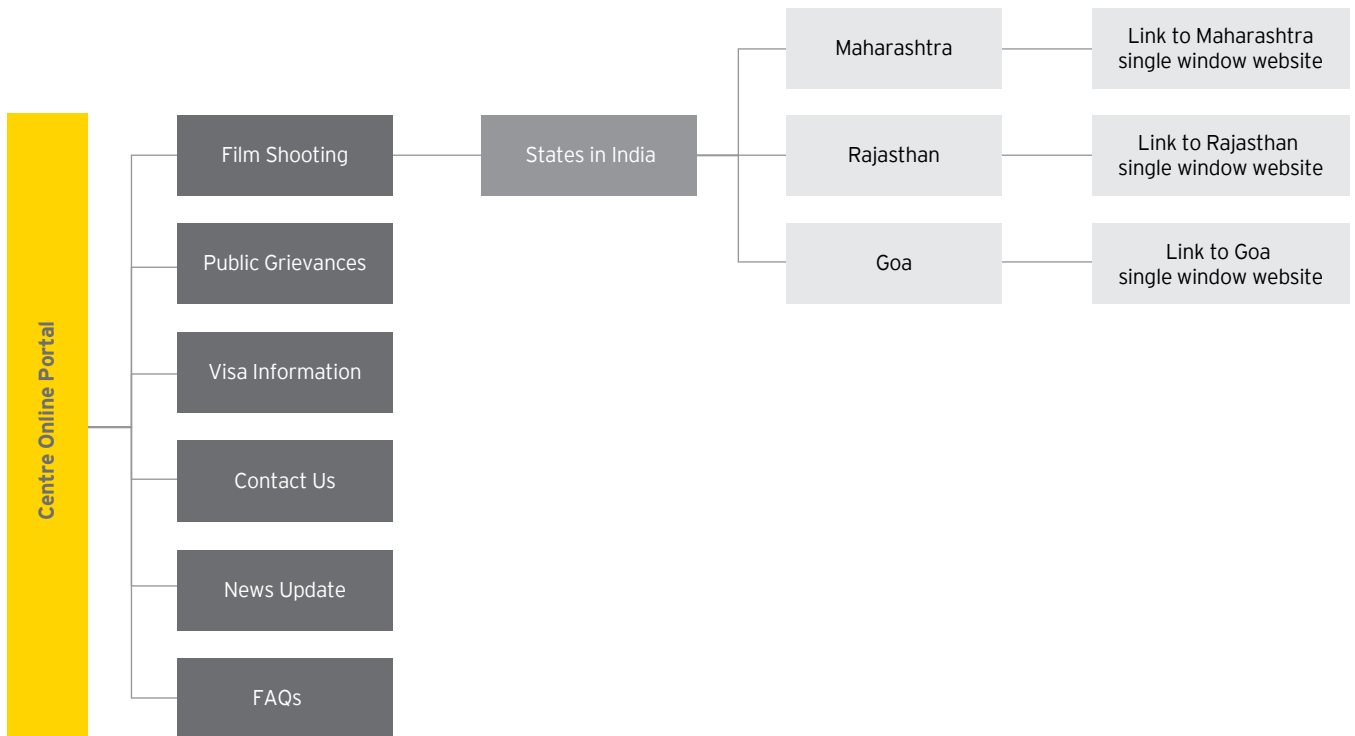
Operate through an interactive online portal

In order to achieve the required synergy between the Centre and the States, an online interactive portal should be developed for both, Centre as well as respective States. While an interactive online portal at the Centre would serve as a central repository and direct the applicant to the respective State level online portal where the film shooting is intended to be undertaken, the information relating to permits required, production resources, etc. should be provided by the respective State level online portal. In other words, the Central online portal should act only as a facilitator and the respective permissions should be granted by State functionaries.

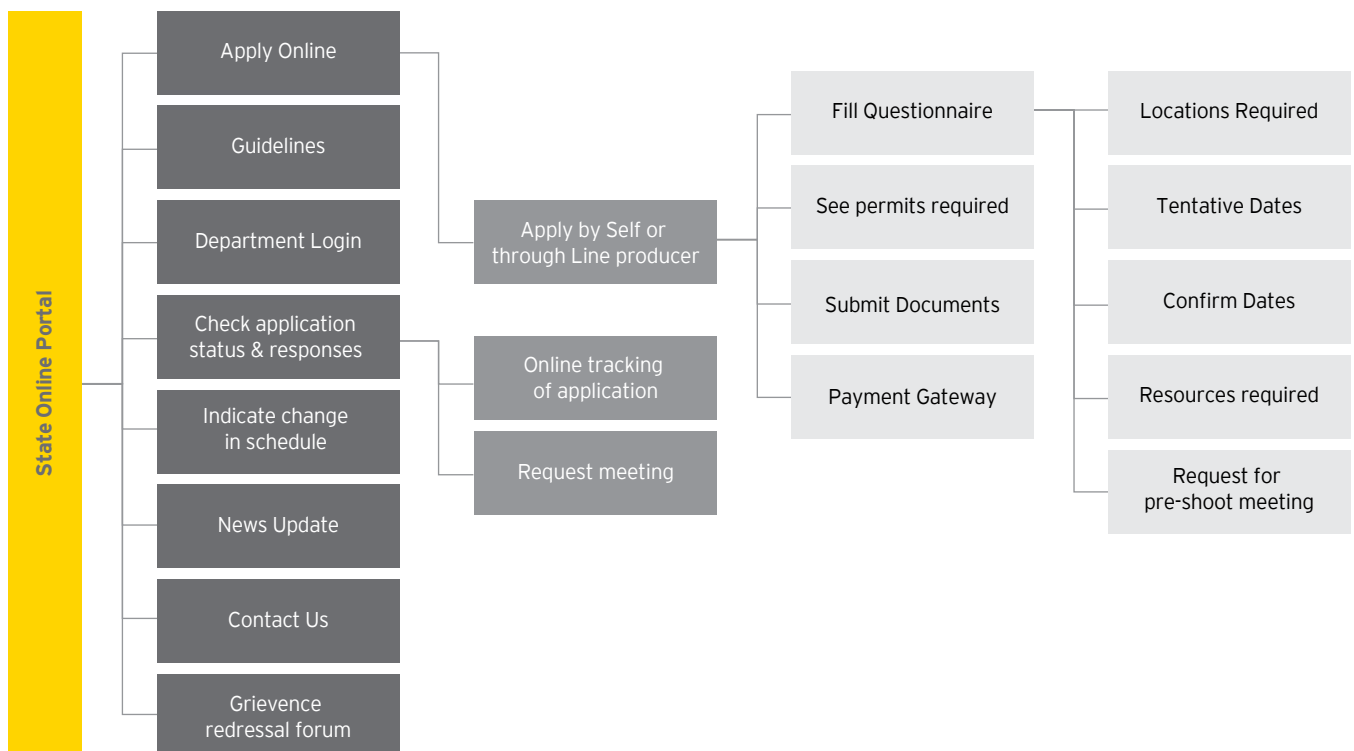
In April 2013, the MIB constituted an inter-ministerial committee for promotion and facilitation of film production in India.¹⁹ The committee included representatives from the Home, Tourism, Cultural, Railways, Civil Aviation, Defence and External Affairs ministries. Accordingly, it is recommended that the inter-ministerial committee appoint the respective state level local officers in respect of permissions which are currently required to be granted by the centre.

¹⁹ <http://pib.nic.in/newsite/erelease.aspx?relid=94685>

Indicative online portal framework: Centre



Indicative online portal framework: state



The responsibility of operating and maintaining such an interactive online portal, at the State level should be placed on the relevant Ministry such as Ministry of Tourism. The Centre and the States should earmark certain locations for film shooting. The list of such earmarked location along with pictures, should be provided on the respective online portals. Such a step assists in attracting a film maker, who is scouting for locations, to visualise and finalise the location.

Further, for the ease of film shooting by foreign film makers as well as domestic film makers, the relevant Ministry should also empanel certain line producers who would assist such film makers during the process of shooting of the film. The details of such empanelled line producer should also be available on the online portal.

Implementation of the above steps should provide ease of shooting and thus assist a film maker wanting to shoot in India.

Single-window six sigma

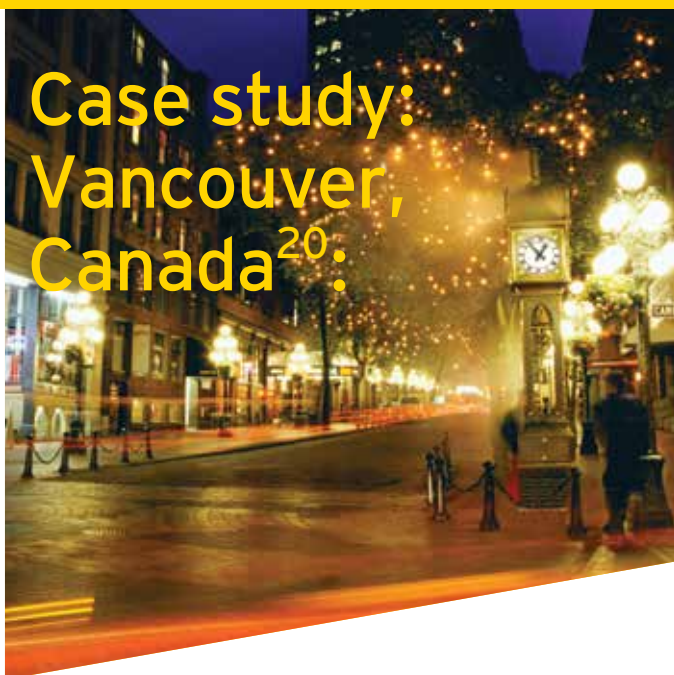
For an effective and efficient single-window clearance mechanism, the following six-sigma approach should be adopted.





Case study: single-window clearance mechanisms

We have studied the single-window clearance mechanisms as implemented in other countries, where the procedure followed by the single-window clearance systems are similar to the six sigma procedure enumerated above.



Case study: Vancouver, Canada²⁰:

Introduction

Vancouver Film Office is the body responsible for helping production companies access city services and obtain proper permits and authorizations to film on city streets or property. Vancouver has two film offices - one for granting permission for filming in or around parks, and one for all other locations. Productions that cover both parks and city property are required to take permission from both offices.

Steps involved

1. Coordinate with the film office: Staff at the Vancouver film office is knowledgeable about the requirements of the film industry and help in assessing the filming needs, including locations and permits. Close consultation with the film office and the film maker help in filming smoothly.
2. Apply: The company or the producer needs to apply through an application form along with the requisite fee to the film office:
 - ▶ For filming 5 (non-consecutive) days or less: Applications must be submitted at least 2 weeks (10 working days) before the intended start of filming.
 - ▶ For filming 5 or more days in a calendar year: These applications require a license from the city's legal services team. The film office will forward the

completed application to the city's legal services team who will prepare the agreement and will contact the production company to obtain further information as needed. Applications under this category must be submitted at least 3 weeks (15 working days) before the intended start of filming.

Once the application and fee are received by the film office, a film coordinator is assigned to the project. The film coordinator assists in providing the entire city services as required by the film maker.

3. Insurance for projects to be filmed at city property: Applicants must have a proof of liability insurance coverage. The film office website lays down all the guidelines regarding the insurance coverage. It also provides contact details of some insurance companies from where the producers can buy insurance.
4. Finalize the license agreement with the city's legal service team: The legal services team assists the film maker in coordination with the local production company. Any questions about the license agreement are clarified by the city's legal services team.
5. Pay the deposit: The film liaison officer assigned to the project provides an estimate of costs for all city services. Production companies are required to provide a deposit for the estimated costs. The deposit are in the form of a cheque payable to the City of Vancouver.
6. Get the necessary permits: The film liaison officer assigned to the project assist the film maker in getting the required permits and complete the shooting of the film.
7. Finalize the bill: In two weeks (10 working days) all the departments that provided services (such as Traffic operations, meters, Vancouver police department, Vancouver fire and rescue services, Vancouver park board, Electrical operations, etc.) submit their individual itemised invoices to the production company for final payment.

(Note: Out of town production companies filming temporarily in Vancouver, also need a temporary filming business license, which can be obtained by submitting an application form along with the application fee.)

²⁰ "Film permits," *City of Vancouver website*, <http://vancouver.ca/doing-business/film-permits.aspx>, accessed 6 February 2015



Case study: Melbourne, Australia²¹:

Introduction

The City of Melbourne has a dedicated Strategic Planning and Logistics Filming Coordinators team, responsible for ensuring a trouble-free filming experience in Melbourne. It ensures the permits required are processed efficiently and city-users are provided with as much vital information as possible before the production begins. The coordinators act as a facilitator between local city stakeholders and the production companies ensuring that all concerned are well informed and any impact is minimal.

Steps involved

1. Pre-production: An early face-to-face consultation with staff helps in identifying potential issues or protocols that may need to be observed. The staff may be able to assist with location options, traffic management and assistance in permit applications.
2. Apply: Application for film permit is required, if:
 - ▶ Filming activity has over six people (inclusive of all production crew and talent) on set and/or
 - ▶ Filming activity has equipment/infrastructure/ props totalling more than one camera, one tripod and hand-held lighting or sound recording equipment and/or
 - ▶ Filming activity is likely to interrupt the normal flow of traffic or pedestrian/cycling access.

If filming activity does not fall within the above criteria, it will fit within low-impact filming guidelines for which no permit is required.

Applications can be made online via the Enterprise Melbourne website. It must be supported by requisite documents such as public liability insurance proof, filming schedule, key crew list and contact details etc. to enable faster processing.

An application for filming that does not have any impact on the flow of traffic or significant pedestrian impact must be submitted to the city of Melbourne, five business days prior to the intended date of film shooting. Applications that do require traffic management planning or significant pedestrian management must be submitted with seven business days' notice.

3. Permits from additional authorities: In addition to the overall film permit, permissions might also be required from additional authorities depending on the film activity. The Strategic Planning and Logistics Filming Coordinators team also helps in liaising and obtaining permissions from the following authorities:

- ▶ Victoria Police
- ▶ VicRoads
- ▶ Yarra Trams
- ▶ National Bus Company
- ▶ Victorian Taxi Association
- ▶ Department of Transport
- ▶ Parks Victoria
- ▶ Metro Trains

Five to seven business days' notice, depending on complexity of the requirements, is required to process these applications.

²¹ "Apply for a film permit," *City of Melbourne website*, <http://www.melbourne.vic.gov.au/enterprisemelbourne/industries/design/Filming/Pages/Home.aspx>, accessed 6 February 2015



Case study: Singapore²²:

Introduction

The Management and Development Authority of Singapore (MDA), a statutory board under the Ministry of Communications and Information was formed in 2003 by merging the Singapore Broadcasting Authority, the Films and Publications Department and the Singapore Film Commission to promote and regulate the media sector. The MDA has setup a special Location and Media Services Desk to support local and foreign film makers filming in Singapore. The desk aims to create a production-friendly environment in Singapore by:

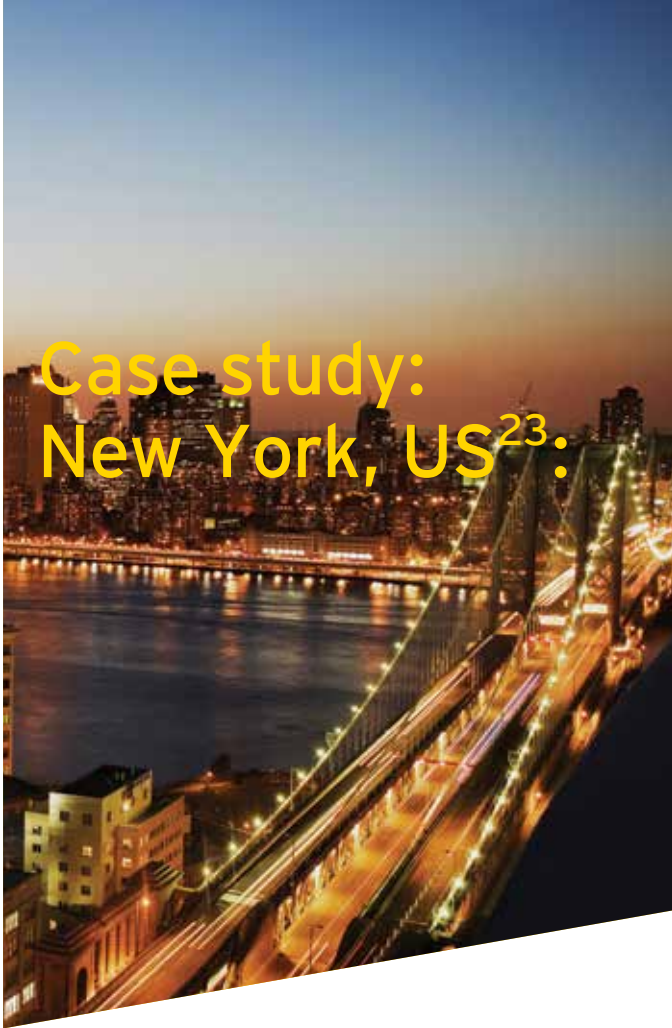
- ▶ Serving as a one-stop information centre for local and foreign film makers providing recommendation of potential locations, production and post-production facilities and services, skilled technical and creative talents, financial aid schemes and other support functions and services.
- ▶ Acting as a liaison between the film and television industries and government agencies or location owners, and between industry professionals themselves, easing the location clearance and film making process.
- ▶ Promoting Singapore as a filming location and post-production hub.
- ▶ Providing facilitation letters to help ease the location permit clearance process.

²² "About us," MDA website, <http://www.mda.gov.sg/AboutMDA/Pages/OverviewRolesAndOutcomes.aspx>, accessed 11 February 2015; "Location Filming in Singapore 2014," MDA website, <http://www.mda.gov.sg/IndustryDevelopment/IndustrySectors/Film/Documents/Guide%20to%20Filming%202014.pdf>, accessed 11 February 2015

Additionally, the Location and Media Services desk will also provide information and assistance to Non-Singaporean film makers in submitting relevant documents to the Singapore Ministry of Manpower (MOM) and the Immigration & Checkpoints Authority (ICA). The desk also helps in hiring local production manager to smoothen the shooting process.

Steps involved

1. Determine if shooting involves police: The applicant needs to decide whether the shooting involves Singapore Police Force (SPF):
 - ▶ Yes - Engage an SPF approved production coordinator and then decide the shooting location
 - ▶ No - Directly decide upon the shooting location
2. Application: After finalizing the location the applicant needs to fill up a facilitation form given on the MDA website and submit it along with all other relevant documents via email at media_services@mda.gov.sg to Location and Media Services desk. The MDA officer will evaluate the form and contact the applicant within 3 working days.
3. Determine the permits required: If the location is owned by:
 - ▶ A private owner - directly approach the owner for permission
 - ▶ A government body such as Civil Aviation Authority of Singapore, Land Transport Authority, National Parks, Urban Redevelopment Authority etc. - the Location and Media Services Desk will help in submitting the relevant documents and also act as liaison between the authorities.
4. Information to local residents: Pursuant to obtaining the necessary approvals the applicant is required to inform all the residents or neighbours who may be affected by the shooting detailing the dates, time and the measures to be taken in order to minimize any disturbance that may arise. Such notification must be given at least 3 days in advance.
5. Proceed with the shoot: After all formalities are complied with, the applicant can proceed with the shoot.



Case study: New York, US²³:

Introduction

The Mayor's Office of Film, Theatre & Broadcasting (OFTB) is the one-stop shop for all production needs in New York City (NYC), including permits, free exterior locations and free police assistance. The agency markets NYC as a prime location, provides premiere customer service to production companies and facilitates production throughout the city.

Additionally, the OFTB also supports requests for any location sites which are not directly covered under their permit such as The Metropolitan Transit Authority (MTA), The Port Authority, government buildings, parks and landmarks under state or federal jurisdiction, as well as many, key privately owned locations such as Rockefeller Centre and most non-profit institutions which have relationships to city government such as the American Museum of Natural History and Lincoln Centre.

Steps involved

1. Pre-production meeting: A pre-production meeting with OFTB is required for all feature films, television movies, series or specials, elaborate exterior commercial shoots and music videos shooting exteriors with celebrities, or multiple locations. It is recommended that this meeting be scheduled at least three weeks before shooting, but no later than five business days before the actual shoot begins. The purpose of this meeting is to review shooting plans and production schedules. Participants generally

include the Production manager and Location manager, as well as representatives from OFTB's office and other relevant agencies.

2. Determine whether a film permit is required or not:
 - ▶ Yes - If the equipment or vehicles are used or the person filming asserts exclusive use of city property then apply with a \$300 fee through credit card.
 - ▶ No - If the hand-held cameras or tripods are used and the person filming does not assert exclusive use of city property. No need to pay fee in that case.
3. Obtain insurance certificate: In order to be eligible for a Motion Picture or Television permit an insurance coverage is must. Therefore, a certificate of insurance must be submitted at least 48 hours in advance of the online application. OFTB website provides a list of insurance brokers along with contact details to ease out this process.
4. Application for film permits: Apply online on the OFTB website for the film permits. Permits can be issued within 48 business hours of application. The deadline for permit applications is 2 business days before the scheduled shoot. More complex productions require special consideration by the New York City Police Department (NYPD) Movie & TV unit; therefore applications must be submitted 3-4 days prior to the shoot date.
5. Application for park permits, if required: For filming in city parks, the applicant needs to submit an online parks film shoot request form, which will be directed to an appropriate individual park manager and will be responded within 48 hours. Then the approved form must be submitted along with online permit application.
6. Information to local residents: Pursuant to obtaining the necessary approvals the applicant is required to inform all the residents or neighbours who may be affected by the shooting detailing the dates, time and the measures to be taken in order to minimize any disturbance that may arise. Such notification must be given at least 2 days in advance.
7. Proceed with the shoot: After all formalities are complied with, the applicant can proceed with the shoot.

²³ "About us," NYC Government website, <http://www.nyc.gov/html/film/html/about/agency.shtml>, accessed 12 February 2015;

Roadmap to film commission in India



Globally, countries are viewing film commissions as a tool to attract foreign film productions and at the same time provide impetus to the local film productions in the country. Production companies in the film, television, and multimedia industry consider film commissions a valuable partner and resource. Often the presence of a film commission and level of development and resources offered by them will determine whether production companies will consider filming in a particular region.

Film commissions are set up to respond to the growing needs of production companies and serve as a local government liaison to provide and coordinate public and private services for film shoots. The first Commission was formed in the United States during the late 1940s. This was in response to the need for film companies to have a local government liaison who could coordinate local services such as police, state troopers and highway patrols, road and highway departments, fire departments, park rangers and all of the other essential municipal and government services for shooting a production on location.²⁴ As more production companies began to look beyond the limits of a regular production centre for realistic and varied locations, more cities and states began to see the need for production coordination liaison.

Centre and State Film Commissions

Given the distribution of powers between the Centre and the States from the Constitution of India, the framework for the introduction of a film commission in India would have to be undertaken at a national level as well as at the respective state level with clear distinction of powers to be exercised by such film commissions. Introduction of film commissions would give a fillip to the film industry and provide a clear roadmap for the future.

Most of the international film commissions play a very big role in advising the production regarding dealing with the appropriate vendors. They also play a role in introducing the production to the important government authorities, consulates etc. The film commission ensures that the production gets the desired locations without any problems and that the shooting is smooth. They also sometimes push for incentives and advise the production how best to secure them. Sometimes they also play a role in negotiating with the local film unions.

²⁴ McDonald, Paul, and Janet Wasko. *The Contemporary Hollywood Film Industry*. Malden, MA: Blackwell Pub., 2008. 55

National Film Commission

A National level film commission can be a 100% Government of India undertaking where the Central Government could appoint nominee directors from various ministries. Furthermore, the respective state film commissions could also form part of the Board of Directors.

To India's advantage, there already exists a body under the control of the Centre, called The National Film Development Corporation of India (NFDC), which can function as National film commission and position India as the preferred filming destination. NFDC was established in 1975 as limited company, to encourage high quality Indian cinema, functions in areas of film financing, production and distribution under the MIB. Over the years, NFDC has provided a wide range of services essential to the growth of Indian cinema. The primary goal of the NFDC is to plan, promote and organize an integrated and efficient development of the Indian film industry and foster excellence in cinema. However, based on international best practices, a national level film commission involves the participation of various ministries as well as State level film commissions. Accordingly, a National film commission in India should include participation from ministries such as Home, Tourism, Culture, Railways, Civil Aviation, Defence and External Affairs.

Objectives

While the objectives and the functions of the film commission at the national level could be extensive, however, the paramount function could include acting as a regulatory and administrative body governing film commissions at the respective state level. The key functions could be:

- ▶ Function as an entity that brings together every one of the associations, organizations, foundations or corporations, whether public, private or mixed, with legal personality, which will be ultimately responsible for each of the film commissions in India
- ▶ Establish common criteria and lines of action for the various film commissions in that may operate in the future, in all the Indian states and Union Territories
- ▶ Responsibility for profitability and optimization of assets and resources of the film commissions of various States whose representatives are part of the film commission at the national level
- ▶ Participation as an autonomous agent in forums, committees of informative analysis, regulatory boards, representative institutions, etc. related to the production, distribution and / or marketing of cinematographic and audio-visual works in India
- ▶ Make public administrations aware of the urgent need for a "one stop shop single-window clearance mechanism" to address in a prompt and professional way the growing demand for India as a filming location

State Film Commission

The State level film commissions could be a private company under the control of the respective Cultural and Tourism ministry with participation from key departments under the State Government as Board of Directors. Additionally, the Board of Directors should include key members from the Indian film industry having reasonable experience about of the film industry.

State Film Commission	
Key Departments of State Government	Key Stakeholders of Film Industry
General Administration Department	Film & Television Producers Associations
Home Department	
Urban Development Department	Film Distributors Association
Rural Department	
Public Works Department	Associations of Artists
Finance Department	
Labour Department	
Education Department	Advertisers Association of India
Planning Department	
Tourism and Cultural Affairs Department	Multiplex Owners Association

Objectives

The primary objective of state level film commission would be encouraging development, attracting audiences to diverse film formats and stories (particularly through film festivals), undertaking research studies, promoting film education, and supporting a climate of entrepreneurship. The key functions could be:

- ▶ To promote, market and develop the state as a location for film and television production
- ▶ To serve as a body that represents people and associations participating in production of film and television production
- ▶ To provide coordination and leadership while serving as the liaison between businesses, services, agencies and the film production agencies
- ▶ To facilitate training and community development in the film and television production
- ▶ To formulate incentive policies and providing easy access to film incentives information
- ▶ To serve as a link between State and Centre for film clearances, rationalizing film shooting regulations
- ▶ To act as a forum to lobby for the interests of the film and television industry
- ▶ To facilitate single-window clearance
- ▶ To facilitate safety and security assistance and troubleshooting production problems

There should be one major film commission of India that handles all the international enquiries for film shootings in India. Apart from this there should be film commissions in each state where film shootings happen regularly so that there is a healthy competition between them to woo a film to their state. This should be a government body but run by people who have a sound knowledge of film making.

Aashish Singh

Vice President (Production), Yash Raj Films

A film commission should be an independent full time body and involve participation from film industry stakeholders who have the experience and understand the film making process. Moreover, it would really help if the members of the film commission are compensated either project-wise or on payroll. This would lead to more enthusiasm on the part of the body and the film industry as well. The role of the Film Commission should also be advisory in nature.

Mukesh Bhatt

President, The Film & Television Producers Guild of India Ltd

Case study:

Asia Pacific

Screen Australia²⁵

Introduction

Screen Australia is the Australian Government agency providing support to Australian film, television, documentary and digital media makers. Screen Australia was established by passing legislation and establishing Screen Australia Act 2008 and is regulated by the Ministry for the Arts under the Attorney General's Department, Government of Australia

Screen Australia was introduced with a view to:

1. Support and promote the development of a highly creative, innovative and commercially sustainable Australian screen production industry
2. Support or engage in:
 - ▶ The development, production, promotion and distribution of Australian programs
 - ▶ The provision of access to Australian programs and other programs
3. Support and promote the development of screen culture in Australia

25 "Screen Australia Act 2008," Australian Government Comlaw website, <http://www.comlaw.gov.au/Details/C2008A00012>, accessed 3 February 2015; "Screen Australia," Australian Government website, <http://arts.gov.au/film-tv/screen-australia>, accessed 3 February 2015; "About us," Screen Australia website, http://www.screenaustralia.gov.au/producer_offset/default.aspx, accessed 3 February 2015; "Association of Film Commissioners International," AFCI website, http://www.afci.org/film-commissions?field_address_country=AU&keys, accessed 3 February 2015.

Film Commissions

Functions performed

Screen Australia is involved in:

1. Providing financial assistance (whether by way of loan, grant, investment or otherwise and whether on commercial terms or otherwise)
2. Providing guarantees
3. Commissioning or sponsoring programs or other activities
4. Providing services, facilities, programs or equipment

Screen Australia is also committed to working closely with the state screen agencies, state screen resource organizations around the country. These agencies provide development and production assistance to projects originating from or intending to have some production or post-production contact with the agency's particular state. The state film agencies welcome enquiries from film makers planning to film in Australia and offer:

- ▶ Assistance with location liaison
- ▶ Advice on local production and post-production facilities and services
- ▶ Guidance to filming in their state.

Incentives offered

Screen Australia provides tax incentives for film, television and other screen production in Australia and is available in three streams:

1. The Producer offset, to encourage the production of Australian film and television projects.
2. The Location offset, a 16.5% rebate, which supports the production of large-budget film and television projects shot in Australia.
3. The PDV offset, a 30% rebate, which supports work on post, digital and visual effects production (PDV) in Australia, regardless of where a project is shot.

Organizational structure and affiliations

Screen Australia is headed by a Chair of the board of Screen Australia, followed by Deputy Chair. The Board, after consultation with the Arts Minister appoints a CEO, who is responsible for the day to day administration of Screen Australia.

Screen Australia is not directly affiliated to any organization but commissions from different regions in the country such as Screen Queensland, Screen New South Wales, South Australian Film Corporation and Film Victoria are members of the Association of Film Commissioners International (AFCI), a non-profit educational association whose members are Film Commissions across the world.



Europe

British Film Commission²⁶

Introduction

The British Film Commission (BFC) is the national agency with a responsibility to maximise and support the production of international feature film and television in the UK. BFC is regulated by the Department for Culture, Media and Sport and is funded through the British Film Institute and UK Trade and Investment. British Film Commission was introduced to achieve following objectives:

1. Maximize and support the production of international feature film and television in the UK - England, Northern Ireland, Scotland and Wales
2. Strengthen and promote the UK's production infrastructure
3. To ensure film-friendly policies are in place

Functions performed

British Film Commission is engaged in providing:

1. Guidance on the UK's generous film and television tax reliefs
2. Support of knowledgeable and experienced teams based in the UK and US
3. Assistance with sourcing key crew, talent, facilities, studios and locations
4. Provide free bespoke production support
5. Expertise throughout the UK via a network of industry partners

In addition, it also liaises with UK Government to secure and maintain film-friendly policies. The commission itself doesn't

provide any approval or permission but provides all the necessary information with respect to:

1. List of experienced location managers / scouts who can help in finding a suitable location.
2. Contact details of various government agencies, information sources and directories, travel and tourism associations, weather associations etc.
3. Provides contact details of various guilds and associations comprising production houses, line producers, cinematographers, directors, technicians, editors and casting directors.
4. Directory of contacts for various post-production facilities within UK

Incentives offered

1. Tax relief for films:
 - ▶ For films with a total core expenditure of £20 million or less, the film production company can claim payable cash rebate of up to 25% of UK qualifying film production expenditure.
 - ▶ For films with a core expenditure of more than £20 million, the film production company (FPC) can claim a payable cash rebate of up to 25% of the first £20 million of qualifying UK expenditure, with the remaining qualifying UK expenditure receiving a 20% tax credit.
2. Tax relief for TV:
 - ▶ For scripted television projects with a minimum core expenditure of £1 million per broadcast hour, the TV Production Company (TPC) can claim a rebate of up to 25% of qualifying UK expenditure.

The above tax reliefs are subject to following conditions:

1. Tax relief is available for British qualifying films/ scripted television. Films/TV projects must either pass the Cultural Test or qualify as an official co-production.
2. Films/TV projects must be intended for theatrical release

²⁶ "About Us," *British Film Commission website*, <http://www.britishfilmcommission.org.uk/about-us/>, accessed 4 February 2015; "BFC Brochure," *British Film Commission website*, <http://www.britishfilmcommission.org.uk/wp-content/uploads/2014/07/BFCBrochure2014website.pdf>, accessed 3 February 2015.; "Association of Film Commissioners International," *AFCI website*, http://www.afci.org/film-commissions?field_address_country=AU&keys, accessed 4 February 2015.

Tax Holiday

- A tax holiday is a temporary reduction or elimination of tax. In other words, there shall be no tax liability for a particular period on taxable income earned during the said period.
- Over the years, countries have been offering tax breaks and holidays to attract production companies to shoot films. It is relevant to note that such breaks and holidays bring down production costs significantly.

Case study: Harry Potter (UK)

Harry Potter is a feature film series based on the Harry Potter novels written by J. K. Rowling. The series are distributed by Warner Bros and includes eight fantasy films. It comprises the highest-grossing film series, with US\$7.7 billion in worldwide receipts. The movie was produced in US and mainly shot in the UK.

Tax and financial incentives offered

- Films made in the UK receive tax breaks worth around £95 million (US\$160 million) a year, with 75% of their production costs incurred in the country.
- Consequently, shooting films in the UK is up to 40% cheaper for filmmakers than in the US.

Impact on UK's economy

- In 2010, Warner Bros. purchased Leavesden Studios in Watford, where all the Harry Potter films were shot. It also unveiled its plans to invest £100 million (US\$168 million) to create its own TV and film production base in the UK.
- Warner Bros' expenditure on salaries, national insurance contribution, marketing, advertising and infrastructure amounts to £1.2 billion (US\$2.0 billion) a year for the UK's economy (as of April 2013).
- Following the release of the movies, a series of themed Harry Potter guided tours and events were undertaken throughout the UK.

Photo Credit: wikipedia.org
Source: Made in India: Attracting and incentivizing film productions

3. Films/TV projects, including those made under official co-production treaties, must reach a minimum UK spend requirement of 10%/25% respectively.
4. Tax relief is available on qualifying UK production expenditure on the lower of either
 - ▶ 80% of total core expenditure; or
 - ▶ the actual UK core expenditure incurred
5. There is no cap on the amount which can be claimed
6. The FPC/TPC responsible for the film needs to be within the UK corporation tax net

Organizational structure and affiliations

BFC is managed by a Chairman and a Chief Executive along with four support staff based in London and a three member team in Los Angeles. It is the national division of Film London, London's screen industries agency engaged in promoting and developing London as a global content production.

The British Film Commission (BFC) is a member of the Association of Film Commissioners International (AFCI), a non-profit educational association whose members are Film Commissions across the world. Film London is affiliated to European Film Commissions Network.

Irish Film Board²⁷

Introduction

The Irish Film Board (IFB) is the national development agency for Irish film making and the Irish film, television and animation industry, investing in talent, creativity. The agency supports writers, directors and production companies across these

sectors by providing investment loans for the development, production and distribution of film, television and animation projects.

The IFB also supports and promotes the Irish screen industries at major international markets and festivals, promotes inward investment, the use of Ireland as a location for international production and provides support for companies filming in Ireland. The agency provides a strategic vision for industry training through Screen Training Ireland.

Functions performed

As Ireland's National Screen Agency, the IFB has a dual role. In addition to funding local and international production, IFB also promotes Ireland as a film location internationally.

Incentives offered

Irish Film board offers Ireland's Film & TV Tax Credit aka "Section 481" for film and television producers. "Section 481" is a tax credit, incentivising film & TV production made in Ireland, administered by Ireland's Revenue Commissioners. The incentive applies to feature film, TV drama, animation (excluding computer games), and creative documentary.

Organizational structure and affiliations

The Board members of IFB include the chairman and six other members. The staff members of the IFB consist of managers and other executives in the field of business affairs, marketing, production and development, training etc.

IFB is a member of the EuFCN (the European Film Commissions Network - www.eufcn.org) and of the AFCI (the Association of Film Commissioners International (www.afci.org)).

²⁷ Irish Film Board website, www.irishfilmboard.ie, accessed 2nd March 2015.

North America

Creative British Columbia, Canada²⁸

Introduction

Creative BC is responsible for promoting the development of creative industries in British Columbia (BC) and providing a single point of access for industry programming, production support services, tax credit administration, international marketing and policy development. It provides professional expertise and business support to strengthen BC's motion picture, interactive digital, music and publishing sectors.

It was formed by the provincial government in April 2013 to combine the programs and services of the B.C. Film Commission, engaged in assisting film producers in BC. In addition, the B.C. Film + Media, is engaged in expansion and diversification of the film, television and digital media sector in BC. It is regulated by The Ministry of Community, Sport and Cultural Development and is funded by the Government of province of British Columbia.

The film commission oversees eight regional commissions including Cariboo Chilcotin Coast Tourism, Columbia Shuswap Film Commission, the Greater Victoria Film Commission, Kootenay Film Commission, Northern B.C. Tourism, Okanagan Film Commission, Thompson-Nicola Film Commission and the Vancouver Island North Film Commission.

Functions performed

The commission performs the following functions:

1. Administering economic initiatives designed to encourage the development and growth of BC's creative industry sector
2. Assisting BC-based television, motion picture and digital media producers to develop projects and attract marketplace investment
3. Providing online registration for projects filming in BC to enable Creative BC to assist with production-related issues
4. Developing industry partnerships to build the capacity and connectivity within BC's motion picture, digital media, music and publishing sectors
5. Advancing the creative industry sector in BC by providing quality service, information and advice

Incentives offered

The commission offers following Tax incentives:

1. Production services tax credit – a labor-based tax incentive that provides refundable tax credits to Canadian or international film and television production corporations.
2. Film incentive BC – a labor-based tax credit that provides refundable tax credits to encourage Canadian controlled film and television production.

The commission also provides different types of development funding.

Organizational structure and affiliations

The commission is governed by a Board of Directors composed of seven members comprising Chairman, Vice-Chairman and Secretary or Treasurer. The board appoints CEO, President, Vice-President and other staff who looks after day-to-day operations.

Creative British Columbia is a member of the Association of Film Commissioners International (AFCI), a non-profit educational association whose members are Film Commissions across the world.

28 "About us," *Creative BC website*, <http://www.creativebc.com/about-us/index#mandate-vision-values/our-values>, accessed 4 February 2015; "Association of Film Commissioners International," *AFCI website*, http://www.afci.org/film-commissions?field_address_country=AU&keys, accessed 4 February 2015.



Missouri Film Office²⁹

Introduction

The Missouri Film Office was established in 1983 as a working office within the Division of Tourism, Department of Economic Development. The Commission was created to attract film, television, video and cable productions to Missouri and to promote the growth of the film and video production industry within Missouri.

In 1998, an appointed state-wide Film Commission Board was established by statute, to advise the Director of the Department of Economic Development on the promotion and development of film production and facilities. According to the statute, "The commission shall provide oversight and guidance to the Director of Economic Development in administering the Office of the Missouri Film Commission."

In FY 2013, the Film Office provided assistance for 123 projects, including TV series and segments, commercials, films and web-based production. Among those projects were Twentieth Century Fox's *Gone Girl*, and independent films *The Makings of You* and *Room 185*.

Functions performed

The Missouri Film Office works to develop, coordinate and market the film industry and film-related activities in Missouri. The Missouri Film Office serves as the official central point of contact for all state-wide inquiries: film, TV shows/segments, commercials, web content, and digital media.

The Missouri Film Office provides the following services:

1. Initial Scouting – The Missouri Film Office maintains and markets a large photo database of diverse locations across the state. They supply photographs or video shots as per requirement to the film makers. The officials accompany the film makers to the suggested locations and arrange for any necessary clearances.
2. Pre-Production – The Missouri Film Office provides detailed information on state and local film regulations, weather, production services, crew, talent, facilities, equipment and various support services such as hotels, caterers, transportation, etc.
3. Liaison – The Missouri Film Office works closely with the various federal, state and local officials, as well as institutions, private businesses and individuals to ensure your shoot is hassle-free.

Incentives offered

Missouri's incentives to production include State Tax Credits, which are issued to a qualified film production company for up to 35% of the amount expended in Missouri (or up to 30% for qualifying out-of-state cast and crew when Missouri income taxes are withheld) for production or production-related activities to facilitate film production in Missouri.

Organizational structure and affiliations

The commission is governed by a Board of Directors composed of four Public Members and four Legislative Members.

29 <http://mofilm.org/>

Conclusion



The Indian film industry has come a long way to become the largest film industry in the world in terms of number of films produced and the ticket size. It is time that the film industry is reciprocated by way of support by the Government through simplifying the procedure through robust film commissions and Single-window clearance mechanisms making India one of the most film-friendly destinations in the world.

Policy	Recommendations
Single-window clearance	<ul style="list-style-type: none"> <li data-bbox="379 992 1469 1160">▶ Online portals by Central and State Governments: An interactive online portal at the Centre would serve as a central repository and direct the applicant to the respective State level online portal where the film shooting is intended to be undertaken. The respective State level online portal would provide information (such as permits required, production resources available, etc.) to film makers (local and international) intending to shoot or produce at a particular location in that State. <li data-bbox="379 1171 1469 1294">▶ Centre to appoint nodal officers in States for Centre level approvals: The inter-ministerial committee formed by the MIB in April 2013 for roll-out of single-window clearance to meet and appoint the respective state level nodal officers in respect of permissions which are currently required to be granted by the centre <li data-bbox="379 1305 1469 1668">▶ Adopt Six-sigma approach: For an effective and efficient single-window clearance mechanism, the following six-sigma approach should be adopted once the film maker has filed an online application: <ul style="list-style-type: none"> <li data-bbox="419 1395 767 1429">▶ Operate through online portal <li data-bbox="419 1440 651 1473">▶ Pre-shoot meeting <li data-bbox="419 1485 663 1518">▶ Timely coordination <li data-bbox="419 1529 639 1563">▶ Grant of approval <li data-bbox="419 1574 555 1608">▶ Flexibility <li data-bbox="419 1619 727 1653">▶ Enforcement and security
Film Commissions in India	<ul style="list-style-type: none"> <li data-bbox="379 1680 1469 1780">▶ National Film Commission: National film commission in India should be a private limited company where the Central Government could appoint nominee directors from various ministries. Further, the respective state film commissions could also form part of the Board of Directors. <li data-bbox="379 1792 1469 1951">▶ State level Film Commission: State level film commissions should be a private limited company under the control of the relevant ministry (for example Cultural and Tourism Ministry) with participation from key departments under the State Government as Board of Directors. Additionally, the Board of Directors should include key members from the Indian film industry having reasonable experience about of the film industry.

Achieving the said goals, would require extensive collaboration and cooperation between the Government (Centre and States) and the film industry in India. For the same, the following 3R approach should be adopted:



Firstly, the Governments should carry out a thorough self-assessment of film policies introduced and its level of implementation. It is evident that some of the States are far ahead in implementing policies in making it more attractive for film makers to shoot in that State. These States have far lesser road to cover as compared to other States.

A comparison of the steps already taken and the best practices (such as robust Film Commissions or effective Single-window clearance mechanism) will enable the Governments to identify improvement areas.



Based on the gaps identified in the procedures and policies presently in place, the Government can formulate a restructuring strategy to position the respective State and eventually India as a preferred film shooting destination. Accordingly, the Government (Centre and States) as well as key stakeholders from the Indian film industry should collaborate. Formulating a plan to improve and implement film policies and enforceable single-window clearance mechanisms would be a step in the right direction.



Films are a great platform to showcase the country's rich cultural heritage, variety of travel destinations and diversity in cuisine to the world. A country gets more popularity if more international films are shot in that country. The location not only becomes a natural attraction for tourists but also provides other economic benefits such as employment, infrastructure, higher tax revenues etc. The Government should recognise these benefits and provide a continued reassurance to the film industry of its support.

Notes

A series of horizontal dashed lines for writing notes.



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Federation of Indian Chambers of Commerce and Industry (FICCI)

Established in 1927, FICCI is the largest and oldest apex business organisation in India. Its history is closely interwoven with India's struggle for independence and its subsequent emergence as one of the most rapidly growing economies globally. FICCI plays a leading role in policy debates that are at the forefront of social, economic and political change.

The Media & Entertainment Division of FICCI serves a vital link between the media & entertainment industry, Information & Broadcasting Ministry and global interests in this vibrant sector.

Media & Entertainment Division is an active division organizing the FICCI-FRAMES, conducting & releasing pioneering studies in the sectors, assisting in policy decisions and helping scale up the industry through various initiatives.

The Film & Television Producers Guild of India Ltd.

GUILD - Enhancing the value of Cinematic Arts- The Film & Television Producers Guild of India Limited is an autonomous non-profit premier film trade body comprising of industry stakeholders, is to be a principal negotiator with the Government on various critical issues, plays a leading role in promoting film tourism through alliances with the global locations, resolving intra and external trade disputes of the industry, liaising with foreign delegations to provide international exposure for its members, arranging conclaves for the benefit of members.

Established in 1954 by the stalwarts of the Indian film industry including B.N. Sircar, S. Mukherjee, The Film & TV Producers Guild is today the most progressive body in show business.

From renowned film makers/production houses like Yashraj films, Ramesh Sippy, Mukesh Bhatt, Subhash Ghai, Vidhu Vinod Chopra, Rakesh Roshan, AB Corp, Prakash Jha, Eros entertainment, Excel Entertainment ; to the young brigade of Aditya Chopra, Karan Johar, Ashutosh Gowariker, Farhan Akhtar, Raj Kumar Hirani, Kunal Kohli, Rohan Sippy, Ritesh Batra, Guneet Monga etc. to stars turned producers like Aamir Khan, Salman Khan, Shah Rukh Khan, Anil Kapoor, Anupam Kher, Anushka Sharma; to new diversified media companies like Disney -UTV, Reliance Entertainment, Balaji telefilms, PVR, Viacom 18, Fox Star Studios; to the film makers of international stature from the East and South such as Mrinal Sen, Goutam Ghose, D. Suresh Babu, etc., to leading TV production houses like Star TV, Colors, Sony TV - all are symbols of the Indian filmed content.

Over the years, the Guild has also been instrumental in organizing fund raisers such as 'Saath Hain Hum - Uttarakhand' and ' Hum Hain... Ummeed-E-Kashmir' in aid of victims and seminars & conventions with influential trade bodies like FICCI and CII. Also, the Guild has instituted STAR Guild Awards for excellence in film and television - an award by the industry, for the industry and of the industry.

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LA India Film Council

Established in November of 2010 by a Joint Declaration between the City of Los Angeles and the Indian Film Industry, the LA India Film Council was formed to facilitate and strengthen motion picture production, distribution, technology, content protection, and commercial cooperation between the above two communities.

The Governing Council is an amalgamation of a prestigious panel of members from India and the U.S. This body collectively strives towards creating a support system that facilitates motion picture production, distribution, technology, content production, content protection and commercial cooperation between Hollywood and Bollywood.

The current Governing council members are: Film Federation Of India, Film and Television Producers Guild of India, National Film Development Corporation, Federation of Indian Chambers of Commerce and Industry, AP Film Chambers, California Film Commission, LA Mayor's Office, MovieLabs, Technicolor India, DQ Entertainment, Reliance MediaWorks, Prime Focus, Peter Law Group, Whistling Woods International, Film and Television Institute of India, University of Southern California- School of Cinematic Arts and Motion Picture Dist. Association (India) Pvt. Ltd., UCLA School of Theater, Film and Television.

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