



सत्यमेव जयते

Ministry of Information and Broadcasting  
Government of India

Handbook to  
engage with the  
business of  
Indian Cinema

#BHARATATCANNES

2025

# INDIA FILM GUIDE

2025

#CONVERGENCE OF CREATIVITY  
AND TECHNOLOGY

MARCHÉ DU FILM  
CANNES FILM MARKET

**BHARAT  
PAVILION**

**108** VILLAGE RIVIERA





सूचना एवं  
प्रसारण मंत्रालय  
MINISTRY OF  
INFORMATION AND  
BROADCASTING

सत्यमेव जयते



indiacinehub.gov.in

FILM IN INDIA



Chandra River,  
Spiti Valley,  
Himachal Pradesh

# Film in India

Incentives upto **40%**  
**USD 3.5 Million** for  
Foreign Productions &  
Co-Productions



INVEST INDIA

**NFDC**  
cinemas of india

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# FOREWORD



## SANJAY JAJU

**Secretary**

**Ministry of Information and Broadcasting  
Government of India**

**The Bharat Pavilion, a cornerstone of India's presence at Cannes Film Festival, embodies this spirit of collaboration. It serves as a dynamic hub for film diplomacy, fostering co-productions, partnerships, and cultural exchanges**

**A**s the 78th edition of the Cannes Film Festival and Film Market unfolds, India stands at the crossroads of tradition and innovation, ready to share its cinematic treasures with the world.

This year, we celebrate not just our participation, but our evolution as a global creative partner—a nation that weaves timeless narratives with cutting-edge vision, bridging cultures through the universal language of cinema.

India's cinematic landscape thrives on diversity, a reflection of our nation's ethos. Today, our stories are amplified by progressive policies designed to empower storytellers worldwide. With production incentives of up to USD 3.6 million, 17-Audiovisual Co-Production Treaties, the establishment of the Indian Institute of Creative Technologies and a seamless single-window clearance system for filming permissions, India is cementing its position as a filmmaker's paradise. Our Orange Economy—a vibrant fusion of art, culture, and technology—is a testament to our commitment to nurturing creativity that transcends borders.



## **From the rustic charm of our six lakh villages to the pulsating energy of megacities like Mumbai and Hyderabad, India offers a canvas of stories waiting to be told. The triumphs of our filmmakers—from grassroots auteurs to international luminaries—highlight our readiness to lead the next era of content creation**

The Bharat Pavilion, a cornerstone of India's presence at Cannes, embodies this spirit of collaboration. It serves as a dynamic hub for film diplomacy, fostering co-productions, partnerships, and cultural exchanges. Here, the narrative of "Create in India, Create for the World" comes alive, inviting global creators to explore India's unparalleled storytelling legacy and technical prowess.

This year, we take immense pride in milestones that underscore our growing influence. A Doll Made Up of Clay, a student film from the Satyajit Ray Film and Television Institute (SRFTI), marks its debut in the acclaimed La Cinef section. This cross-border collaboration—produced by Indian student Sahil Manoj Ingle and directed by Ethiopian scholar Kokob Gebrehaweria Tesfay under the ICCR African Scholarship—exemplifies how Indian institutions are nurturing global voices.

Meanwhile, Neeraj Ghaywan's Homebound in the 'Un Certain Regard' section and the restored classic Aranyer Din Ratri in Cannes Classics honor Satyajit Ray's enduring legacy, bridging generations of Indian cinema.

We also celebrate Payal Kapadia, whose historic Grand Prix win at the 2024 Festival de Cannes for All We Imagine as Light has etched India's name in cinematic history. Her subsequent role as a 2025 Cannes Jury Member for feature films

signifies India's rising prominence on the global stage.

The recently concluded World Audio Visual and Entertainment Summit (WAVES) in Mumbai further showcased India's ambition. By uniting 100+ nations to explore the synergy of creativity and technology, WAVES reinforced our vision of a collaborative future—a vision echoed at the Bharat Pavilion.

From the rustic charm of our six lakh villages to the pulsating energy of megacities like Mumbai and Hyderabad, India offers a canvas of stories waiting to be told. The triumphs of our filmmakers—from grassroots auteurs to international luminaries—highlight our readiness to lead the next era of content creation.

As the 73 year-old International Film Festival of India (IFFI) prepares to scale new heights, we reaffirm our dedication to curating world-class cinema and fostering global dialogue as part of 56th edition of IFFI which will be held in Goa, India this year from November 20-28, 2025

To the delegates, filmmakers, and storytellers at Cannes: may this festival ignite collaborations that transcend boundaries and celebrate our shared humanity. India invites you to join us in crafting narratives that inspire, challenge, and unite—because when stories converge, the world shines brighter.

## INDIAN CINEMA SHINES @CANNES

# A DOLL MADE UP OF CLAY

By Kokob Gebrehaweria TESFAY

Festival de  
Cannes 2025

LA CINEF

Year of production: 2024

Country: India

Duration: 24

Cast: Ibrahim AHMED, Geetha Doshi

Music: Himangshu SAIKIA

Cinematography: Vinod KUMAR

Editing: Mahmud Abu NASER

Sound: Soham PAL

PRODUCTION: SATYAJIT RAY FILM & TELEVISION INSTITUTE

[www.srfti.ac.in](http://www.srfti.ac.in) | Prathyush KOTHA | [pkotha@gmail.com](mailto:pkotha@gmail.com)



After selling his father's land to chase a football career in India, a Nigerian footballer suffers a devastating injury that ends his dreams. Lost and desperate, he seeks escape through the healing power of his ancestral rituals.

# HOMEBOUND

by Neeraj Ghaywan

Festival de  
Cannes 2025

Un Certain Regard

Year of production: 2024

Country: India

Duration: 119

Cast: Ishaan KHATTER, Vishal JETHWA, Janhvi KAPOOR

Cinematography: Pratik SHAH

Music: Naren CHANDAVARKAR

Screen Play: Neeraj GHAYWAN

Producer: Dharma Productions

Distribution: AD VITAM

[arthur@advitamdistribution.com](mailto:arthur@advitamdistribution.com)



Two childhood friends from a small North Indian village chase a police job that promises them the dignity they've long been denied. But as they inch closer to their dream, mounting desperation threatens the bond that holds them together.



# INDIAN CINEMA SHINES @CANNES

## ARANYER DIN RATRI (DAYS AND NIGHTS IN THE FOREST)

By Satyajit Ray

Year of production: 1969

Country: India

Duration: 116

CAST: Soumitra CHATTERJEE, Subhendu CHATTERJEE, Samit BHANJA

Sharmila TAGORE, Aparna SEN

PRIYA FILMS

pndutta12@gmail.com

Festival de  
Cannes 2025

Cannes Classics



In a work that confirms Satyajit Ray's place amongst the masters of world cinema, *Days and Nights in the Forest* tells the tale of four brash young men from the city who set out on a lark to the forests of Jharkhand to escape their mundane urban lives, not realizing that it will challenge their views on life and love and blunt their confidence. The arrogant Asim is attracted to the cool and elegant Aparna who crushes his pride with ruthless subtlety. The shy and inhibited Sanjoy lacks the courage to respond to Jaya's advances. The sportsman Hari tries to forget his heartbreak enamoured by a sensual tribal girl, while Shekhar, the joker of the group seems unperturbed by the underlying tensions and inner turmoil of his friends.



# BHARATATCANNES

## M&E SECTOR INITIATIVES

# MINISTRY OF INFORMATION AND BROADCASTING GOVERNMENT OF INDIA



Ministry of Information and Broadcasting  
Government of India

### WEBSITE

[www.mib.gov.in](http://www.mib.gov.in)

**Minister for  
Information &  
Broadcasting**

Ashwini Vaishnaw

**MINISTER OF STATE FOR  
INFORMATION &  
BROADCASTING**

Dr. L. Murugan

### SECRETARY

Sanjay Jaju

**Joint Secretary (Films)**

Ajay Nagabhushan

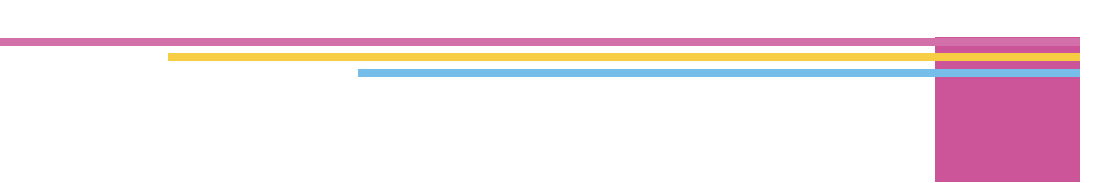
**Director (Films)**

Shilpa Rao Tanugula

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

Functionally organized into four distinct divisions - Information, Broadcasting, Films, Digital Media - the ministry operates at the intersection of governance and media, wielding influence in diverse domains. In the realm of private broadcasting, the ministry formulates policies and regulations to ensure adherence to ethical standards, pluralism, and diversity of content. On the public service broadcasting sphere, the Ministry overviews matters relating to All India Radio and Doordarshan through the Prasar Bharati (Broadcasting Corporation of India Act), 1990.

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



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

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

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

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

A new addition to MIB's legacy is the Indian Institute of Creative Technologies (IICT), established in Mumbai as a National Centre of Excellence for the Animation, Visual Effects, Gaming, Comics, and Extended Reality (AVGC-XR) sector.

Amidst its multifaceted responsibilities, the Ministry of Information and Broadcasting remains steadfast in its commitment to fostering transparency, creativity, and cultural exchange.

# FILM IN INDIA

## AND GET INCENTIVISED

**Over the years, India has facilitated the production of more than 300 foreign films, including co-productions, providing a significant boost to filming in the country and underscoring the government's commitment to promoting ease of doing business**

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

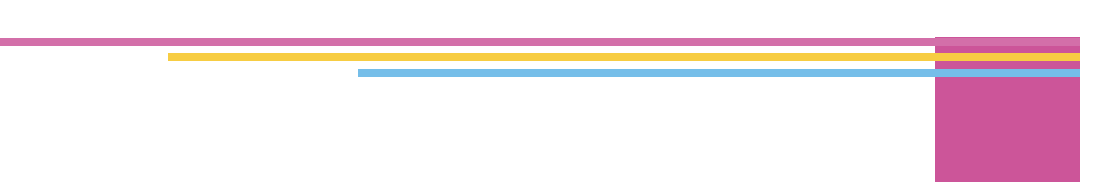
### **India Cine Hub (ICH)**

At the heart of the EODB efforts lies the India Cine Hub (ICH) formerly known as Film facilitation Office, established by the Ministry of Information and Broadcasting. The ICH serves as a one-stop destination for filmmakers, offering online services to obtain filming permissions across India.

### **Incentivizing International Filmmaking**

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





productions. By leveraging technology and centralizing resources, the ICH has significantly reduced the time and effort required to secure permissions, with an average processing time of 90 days.

### **Salient Features of the Scheme**

The incentive scheme encompasses live shoot projects and animation, visual effects, and post-production projects. For live shoot projects, a minimum qualifying production expenditure (QPE) of INR 30 million is required, with additional bonuses for employing Indian labor and incorporating Significant Indian Content. Similarly, animation, visual effects, and post-production projects require a minimum QPE of INR 10 million, with similar bonus incentives for Significant Indian Content. The application process is streamlined, with interim approval required before the start of production and final approval within 90 days of completion.

### **Indian Missions as Facilitators**

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

filming procedures, regulations, and incentives available in India.

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

### **Enhanced Web Portal ([indiachinehub.gov.in](http://indiachinehub.gov.in))**

The India Cine Hub web portal has been completely revamped. This has seen 360-degree improvement in features offered as well as usage. The revamped portal architecture & experience with modern UI/UX, cloud-based architecture, and multi-device responsive design with seamless cross-platform usability has been key in ensuring users have a new and trusted source to get access to all information they need to film in India. This is the gateway to filming in India- and this portal has improved transparency, accessibility, and responsiveness, offering a one-stop interface for production-related services, incentives, and clearances. The revamped portal has seen unique per month active users of 30K and analytics from the past two years highlights a doubling of user engagement with a sharp rise in successful facilitation cases.

FILM IN INDIA



इंडिया सिने हब  
INDIA CINE HUB

Incentives  
Upto

**40%**

**US\$ 3.5 Million**

Silk Route, Sikkim, India

# Incentives for Film Production

## Federal Incentives

### Live Shoots

Get upto US\$3.5 Million / 40%

(30% cashback on qualified expenses, 5% bonus for employing Indian labor, addl 5% bonus for Significant Indian Content)

### Animation and Post-Production Services

Get upto US\$3.6 Million / 35%

(30% cashback on qualified expenses, addl 5% bonus for Significant Indian Content)

## Top up with State Incentives

Upto US\$ 1.2 Million

## Refund of Taxes (GST) levied

## SIMPLIFIED PROCESSES

# INCENTIVES FOR PRODUCTION OF FOREIGN FILMS IN INDIA

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

### For Live Shoot Projects

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

### Application Process

- Interim approval application to ICH before commencing film shooting/production
- Final approval and disbursement application within 90 days of production completion in India

### Disbursal Milestones

- 90% disbursed on final approval, remaining 10% on submission of final film with credit line and release affidavit



Gwalior, Madhya Pradesh, India

# Application Process

Before the Start of  
Production/Service



Filming Permission  
Obtained / Contract Signed



Start of  
Production/Shoot



Apply for  
Interim Approval

After Completion  
of Shoot/Service



90 Days

Apply for  
Disbursal

60 Days



Committee  
Meets



Auditor Scrutinises  
Documents



Disbursal



# CO-PRODUCE YOUR NEXT FILM IN INDIA

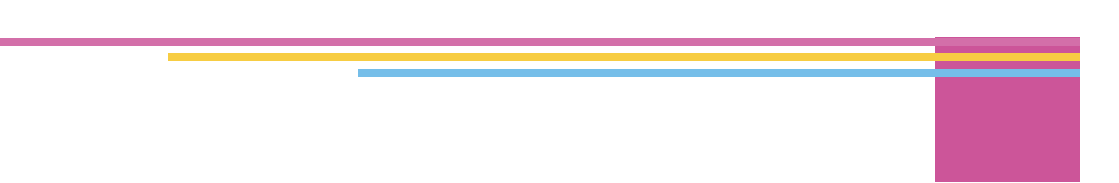


**Over the past couple of years, more than a dozen co-production projects have received approval under the audio-visual co-production agreements signed by India with various countries**

Co-producing films is an evolving process that merges diverse talents and state-of-the-art technology. It not only grants access to funding but also enhances storytelling and market access. India has been leading bilateral Audio-Visual Co-production Agreements (AVCAs) with key film-producing nations and market. India Cine Hub (ICH) has agreements signed with 17 countries (Colombia being the most recent, awaiting ratification), India has AVCAs with 10 G20 nations, along with EU members like Spain, Portugal, and Poland.

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

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



Since 2016, the Ministry of Information and Broadcasting has facilitated a total of 31 official co-productions, fostering international collaboration and cultural exchange in the realm of filmmaking. Notably, India has forged strong partnerships with France, with seven official co-productions, showcasing the diversity and richness of cinematic storytelling between the two nations. These collaborations have birthed acclaimed films such as “The Extraordinary Journey of the Fakir,” “Sir,” and “All We Imagine As Light,” “Parikrama” resonating with audiences worldwide and exemplifying the success of cross-border filmmaking ventures.

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

Moreover, the Co-Production Market, held annually at the Film Bazaar associated with the

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

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

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

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

# CoProduction **Agreements** Incentives for **CoProduction**

**Federal Cashbacks**

Official coproductions under bilateral treaty qualify for 30% (upto 3.3 mn euros) cashback

**Top up with State Incentives**

Upto €1.2 mn

## Bandra-Worli Sea Link, Mumbai, Maharashtra



Australia



Bangladesh



Brazil



Canada



China



France



Germany



Israel



Italy



Korea



New Zealand



Poland



Portugal



Russia



Spain



United Kingdom

# Scan QR Code for Coproduction Agreements

### SIMPLIFIED PROCESSES

# INCENTIVES FOR AUDIO VISUAL CO PRODUCTIONS

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

#### Application for Co-Production Status

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

#### Interim Approval

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

#### 1st Disbursal

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

#### Final Disbursal

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

#### Eligibility Criteria

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

#### Application and Disbursal Process

- The application and disbursal process involves three stages: interim approval, 1st disbursal, and final disbursal.
- Application forms are available on the ICH website ([indiacinehub.gov.in](http://indiacinehub.gov.in)), and applicants must adhere to guidelines set by the Ministry of Information and Broadcasting.





## KEY FOREIGN FILMS RELEASED IN 2023-2025

Santosh	Live shoot Feature Film	Received incentives
Four Years Later	Commercial Tv shows/ series	Received incentives
“Lucca’s World” (India-Mexico) Netflix Mexico.	Live shoot Feature Film	Received incentives
ABC Mouse Youtube Videos	Animation Services	Received incentives

## KEY CO-PRODUCTION FILMS RELEASED IN 2023-2025

“All We Imagine as Light” (India-France) (India – France Official coproduction)	Live shoot Feature Film	Received incentives
“Parikrama” (India-Italy co-production)	Live shoot Feature Film	Received incentives
“Esther” (co prod Brazil-India)	Animation Feature Film	Received incentives

### SIMPLIFIED PROCESSES

# INCENTIVES FOR ANIMATION, VFX AND POST PRODUCTION

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

#### Eligibility Criteria

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

#### Disbursement Milestones

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

#### Additional Bonus Incentive (5%)

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

#### Qualifying Production Expenditure (QPE)

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

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

#### Application Process

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

Lakshadweep, India

**For more information :**

Contact India Cine Hub



Please visit: [indiacinehub.gov.in](http://indiacinehub.gov.in),  
or Mail us at [ich@nfdcindia.com](mailto:ich@nfdcindia.com)

**NFDC**  
cinemas of India



सूचना एवं  
संचार विभाग  
MINISTRY OF  
INFORMATION AND  
BROADCASTING



**INVEST INDIA**

# BIG STEPS TO MODERNIZE FILMMAKING AND STOP PIRACY

**The Cinematograph (Certification) Rules, 2024, represent a significant leap forward in modernizing India's film certification process. Key reforms include online certification, age-based categories, perpetual validity, priority screening, accessibility features, and gender diversity**

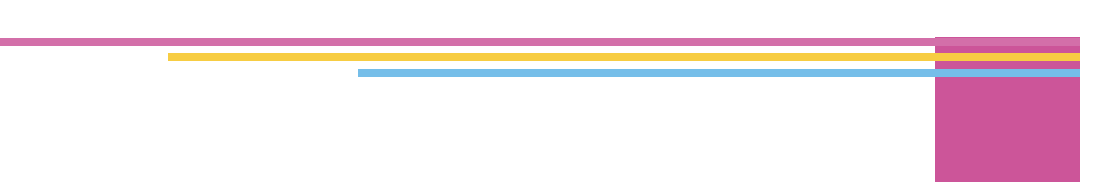
India has revamped its Cinematograph Act and Rules to modernize the film industry and combat piracy. The Ministry of Information and Broadcasting, Government of India, has implemented significant amendments to the Cinematograph Act, the most comprehensive update in over four decades. This overhaul addresses escalating losses due to piracy, estimated at Rs. 22,400 crore annually in 2023.

### **Film Certification for the Digital Age**

The Cinematograph (Certification) Rules, 2024, represent a significant leap forward in modernizing India's film certification process. Key reforms include online certification, age-based categories, perpetual validity, priority screening, accessibility features, and gender diversity. These reforms, implemented through extensive consultations with filmmakers, cinema owners, disability rights organizations, and other stakeholders, aim to create a vibrant, transparent, and inclusive environment for Indian cinema.

### **Cracking Down on Piracy**

Piracy remains a critical challenge, with projections suggesting that digital piracy could cost the online video sector USD 2.4 billion by 2029 if not addressed. The Cinematograph (Amendment) Act, 2023, strengthens the legal framework to combat this threat. Anti-piracy



measures include Nodal Officers appointed to swiftly address piracy complaints and direct intermediaries to remove pirated content from digital platforms. Penalties for unauthorized recording or distribution include 3 months to 3 years imprisonment and fines up to Rs. 3 lakh.

The appointment of Nodal Officers is a pivotal step, enabling rapid response to piracy complaints. The stringent penalties, including imprisonment and substantial fines, aim to deter infringers. By aligning with existing laws like the Copyright Act, 1957, and the Information Technology Act, 2000, India reinforces its commitment to protecting intellectual property rights.

### **Impact and Implementation**

As of May 2025, the Cinematograph (Certification) Rules, 2024, and the Cinematograph (Amendment) Act, 2023, remain the latest frameworks governing film certification and anti-piracy efforts in India.

**By aligning  
with existing laws  
like the Copyright  
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Property rights**

# POLICY INITIATIVES

# AVGC-XR

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

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

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

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

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

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

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

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



# BHARATATCANNES

# INDIA'S CREATIVE TECH POWERHOUSE TAKES FLIGHT

**Backed by major  
industry players  
and the Government  
of India, IICT aims  
to train the next  
generation of AVGC  
and XR talent**

In a groundbreaking move for India's creative economy, the Indian Institute of Creative Technology (IICT) has been established in Mumbai as a National Centre of Excellence dedicated to the Animation, Visual Effects, Gaming, and Comics (AVGC) and Extended Reality (XR) sectors. This initiative, launched in February with MOUs signed between the Ministry of Information & Broadcasting, Government of India and Government of Maharashtra, partnered with FICCI and CII, marks a significant step towards positioning India as a global leader in the media and entertainment industry.

Union Minister for Information and Broadcasting, Shri Ashwini Vaishnaw, ceremonially inaugurated IICT and highlighted its potential to mirror the success of prestigious institutions like the IITs and IIMs. "We have embarked on a novel initiative that aligns with our Prime Minister's vision of making India a leader in the global media and entertainment sector," he stated. The establishment of IICT is not just an educational endeavor; it is a strategic move under the Chairmanship of Information & Broadcasting Secretary Shri Sanjay Jaju to enhance India's capacity in the AVGC-XR ecosystem, which is rapidly evolving and gaining international recognition.

The IICT aims to create a world-class education and training hub for aspiring professionals in the AVGC-XR sector. The institute has already secured partnerships with leading global companies such as JioStar, Adobe, Google YouTube, Meta, Microsoft, NVIDIA, and WACOM. These collaborations will





facilitate curriculum development, internships, scholarships, and job placements, ensuring that students receive industry-relevant education and training.

The significance of the AVGC sector in India cannot be understated. It is recognised as one of the twelve Champion Service Sectors by the Government of India, which has implemented robust policies to nurture its growth. The Board of directors and members of the governing council of IICT include Vikas Kharge, Swati Mhase, Chandrajit Banerjee, Bhupendra Kainthola, Ashish Kulkarni, Rajan Navani, Manvendra Shukul, Munjal Shroff, Biren Ghosh and Chaitanya Chinchlikar. The Ministry of Information and Broadcasting had earlier established an AVGC Task Force that had conducted extensive consultations with stakeholders to develop recommendations aimed at fostering sustained growth in the sector. Creation of IICT was part of these recommendations.

Among the policy measures are incentives such as a 30% post-production spend incentive for content created using animation and visual effects. The government is also encouraging larger budget productions to consider India as a co-production destination through bilateral treaties. This comprehensive approach is designed to create a sustainable ecosystem for the AVGC-XR sector, replicating the success of India's IT model.

The IICT's governing council includes industry veterans and experts who are committed to steering the institute towards excellence. The executive team, led by Dr. Vishwas Deoskar as

CEO and supported by Ninad Raikar as COO, is focused on building a robust educational infrastructure that will support the AVGC-XR sector's growth.

During an event at Waves summit, under the guidance of the Information and Broadcasting Minister Shri Ashwini Vaishnaw, representatives from IICT and industry partners exchanged letters of intent, solidifying their commitment to long-term collaborations aimed at advancing the AVGC-XR ecosystem in India. This collaborative spirit is essential for fostering innovation and research in animation, visual effects, gaming, comics, and film.

The government of India's proactive stance in supporting the AVGC sector is evident through its various policy initiatives and incentives aimed at attracting both domestic and international investments. With a wealth of talent and resources, India is rapidly emerging as a major hub for AVGC content creation and production.

As the IICT begins its journey, it stands as a beacon of hope for aspiring creatives and professionals in the AVGC-XR sectors. With the backing of industry leaders and government support, the institute is set to play a crucial role in shaping the future of India's media and entertainment landscape, ensuring that the country remains at the forefront of global creative innovation. The future of India's AVGC industry looks bright, with IICT leading the charge towards a vibrant and dynamic creative economy.

# CONTENT FOR INDIA FILM GUIDE

## CANNES FILM FESTIVAL 2025

Quote from Director, Shri Dhiraj Singh  
on Deemed to Be University status

**Deemed to Be University status is a major milestone in the glorious journey of FTII. This recognition under the distinct category allows FTII to retain its unique identity while embracing benefits of being a world class university. Award of degrees and research are immediate benefits while it paves way for better innovation and integration with the academics as NEP umbrella provides lot of flexibility and scope**

Carrying on the legacy of Prabhat Film company, on the same space in different times, Film and Television Institute of India (FTII) an autonomous body under the Ministry of Information and Broadcasting, Government of India is progressing step by step since 1960. Beginning with the 2 studio set by Prabhat surrounded by greenery and hills, FTII has progressed to being one of the important film schools in the world in the last 65 years. The addition of the Television wing in the year 1971 became a big helping hand for the trainees of Doordarshan initially and later to the regular students of one-year program in the wing. The world famous 3 year courses continue shining with addition of Acting, Art Direction and Production Design and screenplay writing to the already existing Direction, Editing, Cinematography and Sound courses. The latest inclusion has been in the form of an Animation course too.

FTII provides a PG Diploma equivalent to Degree under AIU and PG Certificate equivalent to Diploma under AICTE. FTII has always focused on its specialisation which is respected by various film industries in India and also abroad. The students are showcasing their talent in mainstream Hindi cinema as well as regional cinema spread in breadth and width covering various languages of India. The notable alumni list is very long as FTII has been shining covering the very early students like Subhash Ghai,



Shatrughan Sinha, Jaya Bachchan, Shabana Azmi, Naseeruddin Shah, Aruna Raje, Danny Dengzongpa, Vinod Chopra, Kunan Shah, Mani Kaul, Kumar Shahni, Saeed Mirza, David Dhavan, Anil Mehta, K K Mahajan to the likes of Rasool Pokutty, Subhash Sahoo, Shriram Raghavan, Rajkumar Hirani, Umesh Kulkarni, Shweta Venkat, Rajkumar Rao, Jaideep Ahlavat, Avinash Arun. The list goes on. FTII also has two Dadasaheb Phalke Award winners in the form of Adoor Gopalakrishnan and Mithun Chakravarty. The Oscar winner Rasool Pokutty has been joined by the Cannes award winner Payal Kapadia and Chidanand Naik, for his student film “Sunflowers were the first ones to know” creating a history for FTII.

FTII's presence has always been very prominent in the international film festival circuit with path breaking narratives of students like Gurupal, Amit Dutta, Siddharth Sinha, Vikrant Pawar and the super seniors like Girish Kasarvalli are being accompanied by them.

Improving in the technical side year by year with the state of the art technology in the form of cameras, editing setups, sound equipment and also supporting them with up to date studios and theaters to work and showcase the works of the students. The latest addition has been in the form of a 650 seater multimedia theater with the provision of a moving screen to facilitate the screening

of a film and a live theatre performance as per requirement. This has been an unique addition in the already existing 6 theatres in campus serving for various purposes.

The FTII uniqueness lies in the collaborative artwork by students on one hand using technology and archiving the old films and the equipment such as the Mitchells and Arries alongside the movieolas and steenbeck.

FTII has a strong international collaboration with many International film schools like La Feme, Griffith Film School, FABW and sees to it that students visit these film schools through the students' exchange program regularly getting the exposure towards different film production cultures and workflows.

FTII has recently revived its YouTube Channel where an array of diploma films created by students of yesteryears have been restored and digitized with assistance from National Film Development Corporation, Ltd – National Film Archive of India as part of National Film Heritage Mission, an initiative by the Ministry of Information & Broadcasting, Government of India to preserve and promote the art and history of Indian Cinema.

FTII looks forward to gaining further heights by students' achievements nationally and internationally. The journey continues...rolling since 1960!

# SRFTI - SATYAJIT RAY FILM **AND TELEVISION INSTITUTE**

**The vision of SRFTI is to  
endeavour constantly  
to raise the technical  
standards of Indian film  
& television software and  
to facilitate a regular flow  
of fresh ideas and new  
technical standards in the  
fields of cinema & television**

**T**he Satyajit Ray Film & Television Institute (SRFTI), named in honour of the iconic filmmaker Satyajit Ray, is a premier institution under the Information & Broadcasting Ministry, Govt. of India, for cinematic education.

The Satyajit Ray Film & Television Institute is located in Kolkata. SRFTI was the second national centre of cinema education. The first session began on September 1, 1996. Later in 2017, SRFTI established the Electronic & Digital Media wing of SRFTI.

SRFTI has officially been notified as being deemed to be a university by the Ministry of Education, Govt. of India, on the 22nd of April 2025.

## **MISSION**

The SRFTI is a national center offering regular courses in film and television by imparting practical and theoretical training in all major aspects of film and television fields. The institute conducts 3-year postgraduate program in cinema in six specializations of filmmaking and 2-year postgraduate program in Electronics and Digital Media in six specializations. SRFTI also coordinates the activities of education and skill development



in the fields of film & television conception & production. The SRFTI also has provision for research and exploration studies in sociology, culture, and technology of film & television.

## VISION

The SRFTI aims at producing film & television professionals capable of independent creative and innovative training on world-class filmmaking techniques in the field of work, who would contribute to the industry directly. The vision of SRFTI is to endeavour constantly to raise the technical standards of Indian film & television software and to facilitate a regular flow of fresh ideas and new technical standards in the fields of cinema & television in India. The aim of SRFTI is to create a new awareness among the future workforce in films & television on the potentialities of the media.

## GLORY

As a member of CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision), SRFTI adheres to the highest international standards in film and television education. The continuous success of SRFTI students, with their films regularly earning accolades at national and international festivals, underscores the institute's esteemed

reputation. In 2019, CEO World Magazine recognized SRFTI as one of the best film schools globally, further solidifying its status as a leader in cinematic education.

## AWARDS

- 13 National Awards
- 18 NSFA
- 41 National Level Awards
- 15 International Awards

## CAMPUS

- SRFTI boasts state-of-the-art facilities and is set in a 40-acre, sprawling, serene campus on the eastern edge of Kolkata. With its tranquil lakes, ponds, and lush greenery, the campus provides an inspiring environment for students to immerse themselves in creative exploration.
- Beyond its role as a hub for cinematic learning, SRFTI's enchanting campus and state-of-the-art theatres also serve as a versatile canvas for creative expression, available for hire for film shoots, exclusive screenings, glamorous premieres, and innovative promotions.

Visit: [srfti.ac.in](http://srfti.ac.in)

# **INDIA CREATES WAVES**

**The World Audio Visual & Entertainment Summit (WAVES) 2025, held from May 1–4 at the Jio World Centre in Mumbai, marked a significant milestone in India’s ambition to become a global leader in the media and entertainment (M&E) sector. Organized by the Ministry of Information and Broadcasting, the summit brought together over 100 countries, attracting over 100,000 registrations, including more than 1,100 international participants, fostering discussions on innovation, collaboration, and the future of the creative economy.**

The inaugural edition of the World Audio Visual and Entertainment Summit (WAVES 2025) held from May 1-4 at the Jio World Convention Centre in Mumbai signalled a new era for India’s media and entertainment landscape. With participation from leading artists, tech innovators, policymakers, startups, and global content giants, WAVES 2025 has cemented itself as a global convergence point for creativity, commerce, and collaboration.

The four-day summit was inaugurated by Prime Minister Narendra Modi, who described WAVES as a “wave of culture, creativity and universal connectivity.” Declaring it the dawn of India’s Orange Economy, he called on youth to share the country’s billion untold stories with the world and urged global creators and investors to look to India as a creative powerhouse.

Over 140 knowledge sessions, including 50+ keynotes and 40 masterclasses, brought together visionaries from across the globe. Industry leaders like Ted Sarandos, Neal Mohan, Mukesh Ambani, and Shantanu Narayen joined film luminaries such as Shah Rukh Khan, Deepika Padukone, and Chiranjeevi in shaping powerful dialogues on the future of entertainment, technology, and storytelling.

Masterclasses offered hands-on learning, with sessions led by Aamir Khan, Farhan Akhtar,

and Michael Lehmann, while behind-the-scenes insights explored innovations in AR, generative AI, and OTT content creation.

Breakout sessions across specialised themes like gaming, AI, OTT, music, and digital media saw participation from major companies like Netflix, Amazon, Meta, Google, and NVIDIA. Industry bodies like FICCI and IMI also played a key role in facilitating sector-specific collaborations.

The adoption of the WAVES Declaration by 77 nations, along with initiatives like the WAVES

Bazaar and WAVEX Accelerator, underscored India's commitment to global partnerships and innovation.

WAVES 2025 has set a benchmark as a global platform that seamlessly brought together creativity, commerce, and collaboration. From visionary policy announcements and landmark international agreements to robust business deals and groundbreaking startup investments, the summit underscored India's growing stature as a global leader in the creative economy.



## WAVES BAZAAR

The debut of WAVES Bazaar 2025, held in Mumbai from May 1-3, introduced a dynamic e-marketplace designed to connect India's creative talent with international markets. Functioning as an online platform, it allowed content creators to showcase their work across various entertainment verticals, including film, web series, animation, gaming, and music.

This flagship global market initiative under the WAVES Summit successfully connected creators with international investors, buyers, and collaborators, positioning India as a strategic hub for content commerce in the media and entertainment industry.

### Key Highlights:

- WAVES Bazaar marketplace potential business discussions value over ₹1300 crore across multiple sectors of M&E Industry, including Films & TV, Animation & VFX, XR & VR, Live Events, Gaming, Comics, Music & Radio, and others.
- Over 22 countries were represented, with participation from 95 global buyers and 224 sellers. Notable buyers included Netflix, Amazon Prime Video, Disney Star, and Warner Bros. Discovery.
- 115 filmmakers presented completed works, with 15 projects selected as Top Selects and showcased live. The Pitch Room featured 16 curated projects from 104 submissions, allowing early-stage creators to engage with industry stakeholders.

### Major Announcements:

**Khidki Gaon Deal:** The film secured a post-production and VFX deal with the Asian Cinema Fund, enhancing its production capabilities.

**Indo-European Animation Alliance:** A €30 million co-production agreement was announced between Broadvision Perspectives (India) and Fabrique d'Images Group (Europe) for four animated features, setting a new standard for international collaborations.

**India-UK Co-Production MoU:** An MoU was signed between The Bridge (UK) and Graphiti Studios (India) to co-develop factual series on India's colonial history, marking a significant step in transnational storytelling.

**Shin chan India Year Initiative:** Launched by TV Asahi, this initiative celebrates the franchise's popularity in India with planned theatrical releases and fan engagement events, strengthening Indo-Japanese cultural ties.

WAVES Bazaar 2025 has successfully established itself as a pivotal event for fostering international collaboration in the media and entertainment sector. The significant financial outcomes and landmark partnerships formed during the event underscore its potential to drive growth and innovation in the industry. The event not only showcased India's creative talent but also reinforced its role in the global content commerce landscape.



# WAVES X

**W**AVES X, or WaveXcelerator, part of the World Audio-Visual Entertainment Summit (WAVES), emerged as a groundbreaking initiative aimed at supporting media and entertainment startups through mentorship and funding opportunities. Recognizing the rise of AI-generated content, interactive media, and virtual production, WaveXcelerator provided structured support to creative entrepreneurs, ensuring they have the resources to innovate and thrive.

The accelerator integrated investment facilitation with intellectual property protection, signaling India's commitment to building a sustainable creative economy. By fostering cutting-edge storytelling and business development, WaveXcelerator positioned India as a hub for media innovation.

## Key Highlights:

- **Startup Participation:** Over 1,000 applications were received, with 30 startups selected for one-on-one pitching sessions with investors. Notably, more than half of these startups are currently engaged in discussions with potential investors.
- **Investor Insights:** Shri Rajesh Joshi from Warmup Ventures shared his transition from startup founder to investor, noting that they are currently in talks with 11 startups.
- **Funding Challenges:** Shri Mustafa Harnesswala, Founder of CABIL, addressed the historical reluctance to invest in the M&E sector, stating that WAVEX is changing this narrative. He announced efforts to create a dedicated angel network for M&E and explore international collaborations.
- **Media Engagement:** The panel addressed media inquiries, highlighting the importance of responsible innovation in startups, such as the app "Giggle," which aims to combat cyberbullying and inappropriate content.
- **Gender Representation:** Sandeep Jhingran acknowledged the underrepresentation of women entrepreneurs in the M&E space and expressed a commitment to improving participation in future events.
- **Event Format:** The two-day event allowed for intensive pitching opportunities, with a focus on developing monetization strategies for content creators, as emphasized by Mustafa Harnesswala.
- **WAVEX 2025** has positioned itself as a transformative platform for M&E startups in India, fostering new opportunities and breaking traditional barriers in the investment landscape. The initiative is set to continue its efforts in nurturing innovation and expanding the startup ecosystem in the M&E sector.

# WAVES 2025 ATTRACTIONS

**WAVES 2025, the World Audio Visual and Entertainment Summit, featured a diverse range of attractions that drew significant attention. Below are the major attractions of WAVES 2025**

## **Create in India Challenge**

WAVES 2025 introduced several creative challenges under the “Create in India” initiative, aiming to unlock new opportunities in the M&E sector. The culmination of CIC Season 1 attracted nearly 100,000 registrations from over 60 countries, showcasing 750+ finalists at the Creatosphere innovation zone. This initiative celebrated diversity and innovation across various creative disciplines.

## **High-Profile Panels and Keynote Speeches**

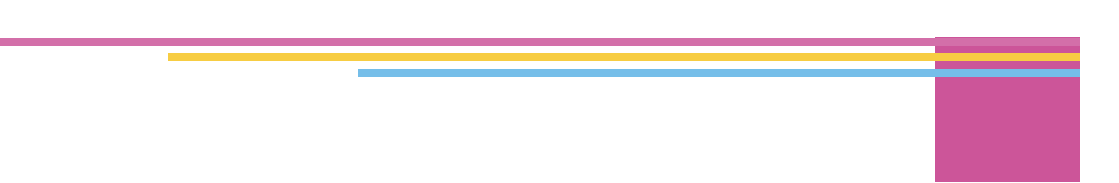
The summit hosted engaging panels and keynote speeches featuring industry icons such as Shah Rukh Khan, Deepika Padukone, AR Rahman, Akshay Kumar, Hema Malini, and Rajnikanth. These sessions provided valuable insights into the future of Indian media and entertainment, making them a key highlight for attendees.

## **Women participation**

WAVES marked a significant milestone for gender representation in the creative industries. The event featured over 50 influential women from various sectors, including film, technology, and journalism, who came together to drive conversations and collaborations aimed at shaping the future of India's creative landscape.

## **Trailer Making Competition**

A major draw was the Trailer Making Competition, which received 134 entries from



emerging filmmakers. This event showcased the art of storytelling through short visual formats, offering young talent a platform to present their work to industry leaders and gain recognition.

### **Make the World Wear Khadi:**

An advertising challenge inviting professionals to craft campaigns positioning Khadi as a global brand.

### **WAVES Bazaar**

The WAVES Bazaar served as a global e-marketplace for media professionals, facilitating collaboration, content exchange, and networking. With over 6,100 buyers, 5,200 sellers, and 2,100 creative projects, it was a bustling hub for business opportunities and partnerships.

### **Resonate**

An EDM challenge calling on artists and composers to showcase their creativity in electronic dance music production.

### **8th National Community Radio Sammelan**

The conference honoured 12 community radio stations with National Community Radio Awards, promoting dialogue and collaboration among over 400 stations nationwide.

### **Bharat Pavilion**

An immersive exhibit titled “From Kala to Code” illustrated India’s storytelling evolution,

receiving significant public acclaim. The pavilion was visited by key dignitaries, including Prime Minister Narendra Modi, and highlighted India’s cultural heritage alongside technological advancements.

### **Cultural Performances**

The event included a vibrant cultural segment with performances by Indian and international artists. Highlights included a classical ensemble led by Vishwa Mohan Bhatt and performances by Shreya Ghoshal, showcasing the role of media and entertainment in fostering cultural exchange.

These attractions collectively made WAVES 2025 a groundbreaking summit, blending creativity, technology, and cultural celebration to position India as a leader in the global entertainment industry.

## THOUGHT LEADERS AT WAVES



From global tech titans to industry leaders, creators, disruptors and cinema icons — the thought leaders who shaped the narrative at WAVES 2025.





# WAVES

## 2025 KEY OUTCOMES

### **WAVES 2025 concluded with several significant outcomes:**

- WAVES 2025 concluded with an overwhelming response from exhibitors, industry leaders, startups, policymakers, academia, and the general public.
- The summit was a key convergence point for the media and entertainment ecosystem, drawing participation from every segment of the industry.
- WAVES 2025 acted as a platform for high-level exchange of ideas, skills, and sectoral insights.
- \$1 Billion Creators' Fund announced to support content creators in accessing capital, honing skills, and reaching global markets.
- The Conference Track of WAVES 2025 served as a vital forum for dialogue and collaboration.
- The summit explored the latest innovations and emerging strategies shaping the future of the Media & Entertainment industry.
- WAVES Bazaar marketplace potential business discussions value over ₹1300 crore across multiple sectors of M&E Industry, including Films & TV, Animation & VFX, XR & VR, Live Events, Gaming, Comics, Music & Radio, and others.
- The Maharashtra government added business value to the summit by signing MoUs worth Rs. 8,000 crore at the WAVES.
- The Global Media Dialogue 2025, held at the World Audio Visual and Entertainment Summit (WAVES 2025), was attended by 77 nations, underscoring India's role in global media and entertainment.
- The 'WAVES Declaration' was adopted, emphasizing the need to bridge the digital divide and leverage media for global peace and harmony.
- Union External Affairs Minister Dr. S. Jaishankar and Union Minister for Information & Broadcasting Shri Ashwini Vaishnaw emphasized the importance of technology in content creation and local content.
- India's "Create in India" challenges were showcased, with plans to expand to 25 languages in the next edition.
- WAVES Start-Up Accelerator selected 30 M&E Start-Ups to pitch their ideas to investors, resulting in investment discussions worth Rs. 50 crore.
- The initiative aims to create an investment ecosystem for start-ups to thrive and grow, forming an angel investor network specifically focused on the Media and Entertainment sector.



- The Statistical Handbook on Media & Entertainment 2024-25 provides data-driven insights into India's media landscape.
- 'From Content to Commerce' by BCG highlights the explosive growth of India's creator economy, estimating 2 to 2.5 million active digital creators.
- 'A Studio Called India' by Ernst & Young envisions India as a global content hub, leveraging its linguistic diversity, rich culture, and technological expertise.
- Legal Currents and Live Events Industry Reports by Khaitan & Co. cover vital issues such as influencer marketing and compliance norms.
- Indian Institute of Creative Technology (IICT) to be established in Mumbai, focusing on nurturing creative talent.
- IICT is set to become a National Centre of Excellence in Mumbai, focusing on the AVGC-XR sector.
- The institute signed strategic MoUs with Industry Associations to transform it into a world-class institution in the M&E Sector.
- The institute has extended long-term collaborations with companies like JioStar, Adobe, Google & YouTube, Meta, Wacom, Microsoft, and NVIDIA.
- The Create in India Challenge (CIC) Season 1 culminated at WAVES 2025, drawing nearly one lakh registrations from over 60 countries.
- The initiative brought together creators across various disciplines, showcasing their work at Creatosphere, a dedicated innovation zone at WAVES.
- The Creatosphere was a Launchpad for themes like grassroots innovation, drone storytelling, and future-ready content.
- The 8th National Community Radio Conference honoured 12 outstanding community radio stations with National Community Radio Awards.
- The conference aimed to strengthen the community media landscape in India through innovation, inclusiveness, and impact.



# BHARATATCANNES



November  
20-28, 2025  
Goa, India





सूचना एवं  
प्रसारण मंत्रालय  
MINISTRY OF  
INFORMATION AND  
BROADCASTING

सत्यमेव जयते

**NFDC**  
cinemas of india

**Come,**  
witness the **Festival of**  
**opportunities, &**  
the **business of** cinema,  
at Goa, **India.**

**56<sup>th</sup>**  
**International Film**  
**Festival of India**

20<sup>th</sup> - 28<sup>th</sup>  
November, 2025

**programming@nfdcindia.com**  
**gautam@nfdcindia.com**  
**pankaj@nfdcindia.com**  
**nisha@nfdcindia.com**

**Film Bazaar**

20<sup>th</sup> - 24<sup>th</sup>  
November, 2025

**gautam@nfdcindia.com**  
**vineeta@nfdcindia.com**  
**mayur@nfdcindia.com**




# International Film Festival *of* India



The International Film Festival of India (IFFI) is India's premier film festival and has hosted 55 editions since the year 1952, making it one of the oldest festivals in the world. With a thriving film industry and a booming economy India is poised to play a much bigger role in the World of Cinema.

It is amongst the few film festivals around the world recognized by the International Federation of Film Producers' Associations (FIAPF), and is organized by the National Film Development Corporation of India Ltd (NFDC), Ministry of Information and Broadcasting, Government of India in collaboration with the State Government of Goa and the Indian Film Industry.



**278** films, **435** screenings  
**114** Participating Countries  
**16** World Premieres  
**44** Asia Premieres  
**103** India Premieres  
**€150,000+** worth of awards

*55th IFFI, 2024 Snapshot*



# Film Programming at IFFI:

## Competitive Sections

**International Competition:** A selection of 15 acclaimed feature films representing the emerging trends in the aesthetics of film as envisioned by masters and young voices alike.

**ICFT-UNESCO Gandhi Medal Award:** to a film which reflects the ideals promoted by UNESCO; especially - Tolerance, Intercultural Dialogue and Culture of Peace.

**Best Debut Feature Film of a Director:** Collection of fiction feature debuts that exemplify what the next generation of filmmakers are envisioning onscreen.

## Non-Competitive Sections

**RISING STARS** - A presentation of first and second impressions from emerging auteurs with distinctive styles and bold narratives signaling the cinemas to come.

**DOCU-MONTAGE** - A selection of compelling documentaries & docu-dramas delineating the complex structures of 'life as it is' through the politics of economics, history, society and aesthetics.

**EXPERIMENTAL FILMS** - A curation of experimental films that have dared to speak in original idiosyncratic voices to push the boundaries of what we may call Cinema.

**CINEMA OF THE WORLD** - A section comprising films through entries and is our centerpiece of outstanding contemporary cinema from all over the globe; meticulously curated for ardent cinephiles.

**MACABRE DREAMS** - A selection of horror films to haunt you after dark. For genre enthusiasts chasing thrills.

**MISSION LIFE** - A collection of urgent, provocative or experiential films - from narratives to documentaries - attuned to the current geo-politics of the global biome, ecology, symbiotic relationships, and environmental impact.

**RESTORED CLASSICS**- A homage to the history of world cinema and its pioneers - both widely seen and re-discovered.

**UNICEF @IFFI** - A collection of films presented in collaboration with UNICEF, IFFI's Cause Partner that reflect on the dynamic forces which shape childhood and its socio-economic contexts.

**ACCOLADES** - The most talked about films of the year - specially presented outside the official selection for the audiences of the Festival.

**FROM THE CONSULATES** - A selection of films presented by the consulates of the different countries.

### **INDIAN PANORAMA**

A collection of feature and non-feature films of cinematic, thematic and aesthetic excellence, in different Indian languages (English-subtitled), selected by the Indian Panorama Jury.

### **Special Screenings/Gala Premieres**

Opening, Mid-fest and Closing Films, along with daily Premieres of highly anticipated titles.

### **Country Focus**

A presentation of contemporary films from a focus country, an annual collaboration between IFFI & global film industries. The country of Focus for 55th IFFI was Australia, and a special showcase was presented from the UK, through the British Film Institute (BFI).

**In the recent editions, IFFI has hosted a plethora of celebrities and prominent film personalities from international cinema, including- Michael Douglas, Catherine Zeta-Jones, Stephan Komandarev, Hugo Weaving, Raechel Banno, and Rakhshan Banietemad.**

*[iffigoa.org](http://iffigoa.org)*



Submit your film for  
Official Selection at the  
**56<sup>th</sup> International Film  
Festival *of* India**

**November 20-28  
2025, Goa, India**



## Film Bazaar



NFDC Film Bazaar has long been the premier destination for filmmakers, producers, distributors, and storytellers from across the globe. It is a key marketplace for South Indian Content. The 2024 edition set new standards for creativity, collaboration, and cinematic innovation. As we look ahead to 2025, we invite you to join us in a transformative journey that celebrates both the art and business of filmmaking.

**30 countries | 2000+** Industry  
Delegates

**Co-Production Market | 21**  
Feature Films | **8** Web Series

**Knowledge Series | 25+** Sessions

**Market Screening | 40** global  
Movies

**Viewing Room | 200+** Movies

*Film Bazaar 2024 Snapshot*

## Key Verticals of Film Bazaar:

**Knowledge Series:** The Knowledge Series is a curated collection of presentations, lectures, panel discussions, and masterclasses with industry leaders and decision-makers, on topics such as content evolution, distribution platforms, co-production opportunities, international collaborations, and navigating festivals and markets.

**Market Screening:** Market Screenings are key platforms where filmmakers present their work to industry professionals, enabling networking and distribution deal-making. Filmmakers can book screenings in dedicated digital theaters during the market.

### Curated Sections

**Co-Production Market:** A unique platform focused on South Asian-themed Feature Films and Web Series projects seeking financial and artistic support.

**Work-in-Progress (WIP) Lab:** The WIP Lab provides filmmakers with an opportunity to screen rough cuts of their films to an esteemed panel of international advisors, including festival directors, producers, sales agents, and editors. The program supports feature films, documentaries and web series.

**Viewing Room:** The Viewing Room serves as a digital library to showcase recently completed or in-progress films from India and South Asia. It facilitates access for film festival programmers, distributors, sales agents, and investors, offering a secure space for unreleased works to be shared globally.

**Screenwriters' Lab:** An annual program offering screenwriters the chance to develop their scripts under the mentorship of acclaimed international

experts. It prepares participants to pitch their projects to producers and investors and exposes them to global industry standards and practices for feature films and web series.

**Country and State Pavilions:** Countries and states showcase their filming locations, incentives, and Film Officers, attracting filmmakers looking to shoot in new and exciting destinations. In Film Bazaar 2024, more than 35 stalls were set up in these pavilions.

**Tech & VFX Pavilion:** The Tech & VFX Pavilion highlights cutting-edge advancements in animation, visual effects, virtual reality, and CGI, featuring global exhibitors who provide dynamic, immersive experiences for attendees.

**eFilmBazaar:** A dynamic online platform designed to enhance engagement and opportunities within the Film Bazaar ecosystem. eFilmBazaar offers a one-stop destination for filmmakers, distributors, and industry professionals, facilitating seamless transactions and fostering global collaborations

*[filmbazaarindia.com/online-film-bazaar/](http://filmbazaarindia.com/online-film-bazaar/)*







**56<sup>th</sup>**  
**International Film**  
**Festival of India**

20<sup>th</sup> - 28<sup>th</sup>  
November, 2025

**programming@nfdcindia.com**  
**gautam@nfdcindia.com**  
**pankaj@nfdcindia.com**  
**nisha@nfdcindia.com**



**Film Bazaar**

20<sup>th</sup> - 24<sup>th</sup>  
November, 2025

**gautam@nfdcindia.com**  
**vineeta@nfdcindia.com**  
**mayur@nfdcindia.com**



# BHARATATCANNES



# BHARATATCANNES

FILM BAZAAR

20  
25  
NOV 20-24

**NFDC**  
cinemas of india



**19TH EDITION**  
FILM BAZAAR

## FILM BAZAAR

### ABOUT



## NATIONAL FILM DEVELOPMENT CORPORATION LTD.

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

## FILM BAZAAR

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

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



## **| KNOWLEDGE SERIES**

The Knowledge Series consists of 25 specially curated presentations, lectures, panel discussions and Master classes with key decision makers and market drivers of the industry. Covering topics like content evolution, distribution platforms, co-production opportunities, international collaborations, and navigating festivals and markets. Speakers include business unit heads, executives, aggregators, and content providers from global organizations.

## **WORK-IN-PROGRESS LAB |**

The Work-in-progress Lab (WIP) gives selected filmmakers a chance to screen the rough cut of their film to an eminent panel of International Advisors, which include a film festival director, producers, world sales agent and an editor. It included 6 Feature Films at the 18th edition of Film Bazaar in 2024.

## **| VIEWING ROOM**

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

## **MARKET SCREENINGS |**

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

## **| SCREENWRITERS' LAB**

The Screenwriters' Lab is an annual programme that offers feature film screenwriters the opportunity to experiment with and explore their screenplays under the mentorship of acclaimed international script and industry experts. Held in collaboration with Film Bazaar, the lab also introduces participants to global industry norms and practices. Additionally, the lab trains the participants to pitch and present their projects to domestic and international producers and investors. Screenwriters' Lab Web Series was introduced at the 18th edition of Film Bazaar in 2024.

## **PRODUCERS' WORKSHOP |**

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

## **| COUNTRY AND STATE FILM OFFICE**

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

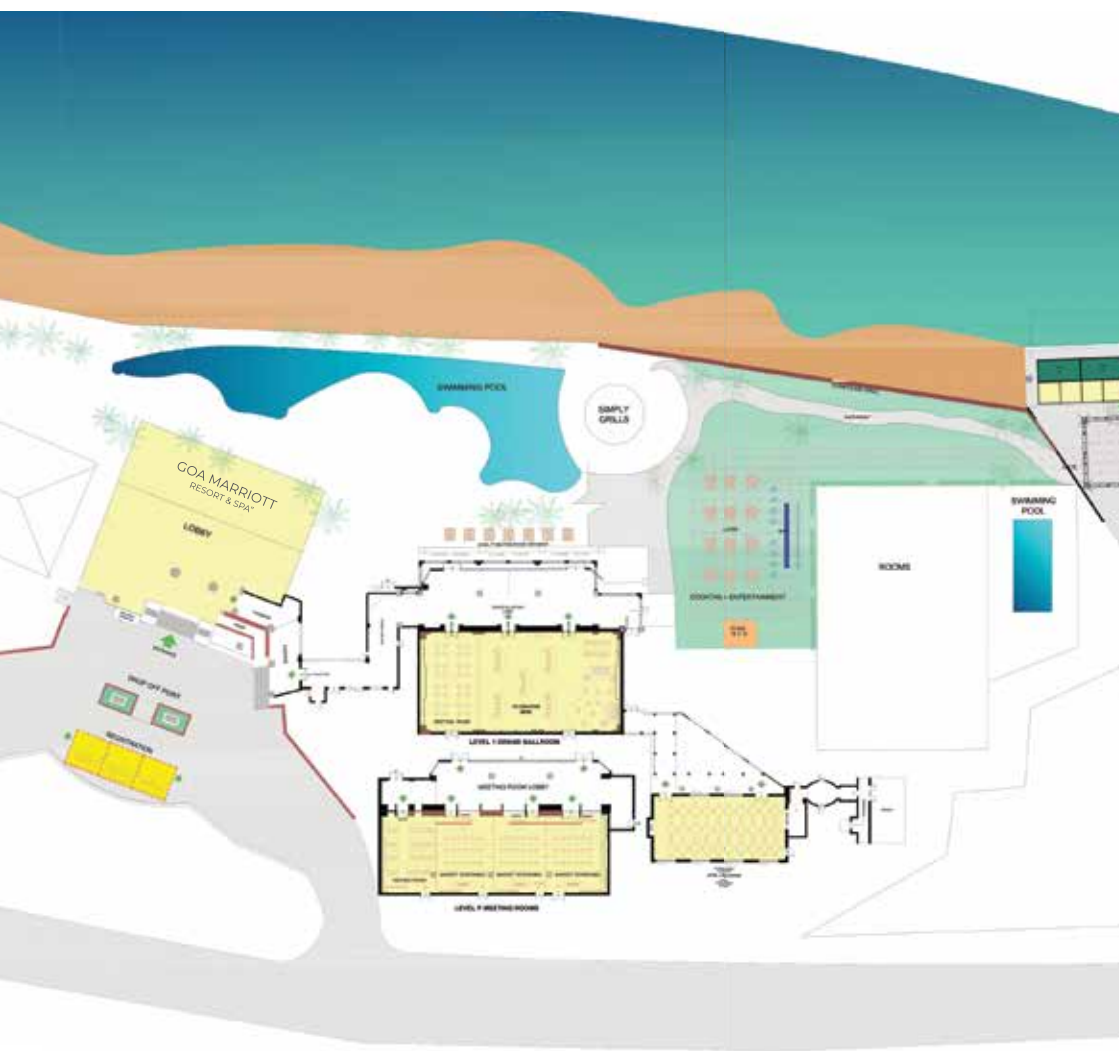
## **TECH AND VFX PAVILION |**

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

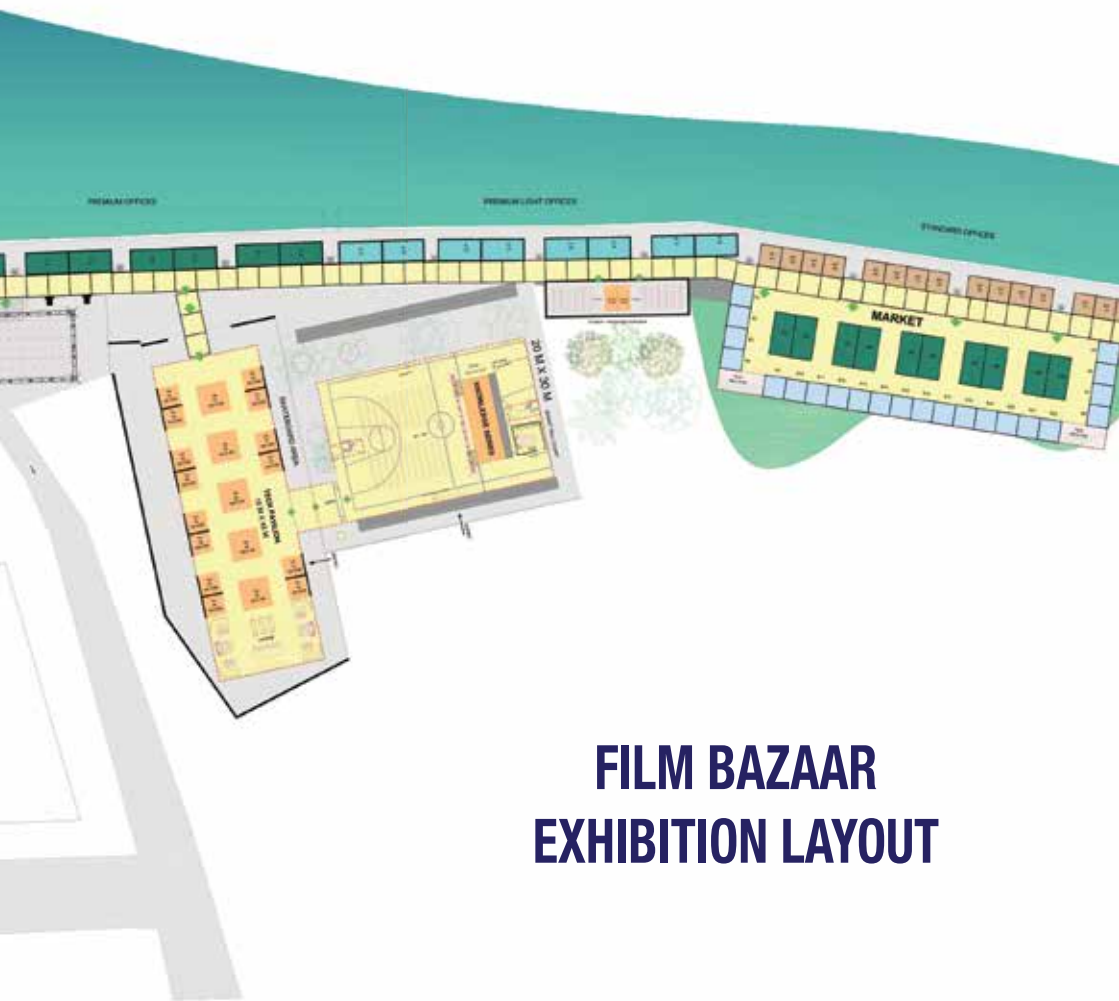
## **| MARKET STALLS**

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

# FILM BAZAAR







## FILM BAZAAR EXHIBITION LAYOUT

# FILM BAZAAR

## COUNTRY & STATE OFFICE



## PREMIUM PACKAGE



### FILM OFFICE SPACE FOR 5 DAYS (November 20 - 24, 2025)

- Film Bazaar Accreditation for 3 persons
- 3 Single Occupancy Room (November 20- 24, 2025 - 5 Nights)
- 1 Dedicated Knowledge Series session
- 3 Key branding spots at the Bazaar venue (Nos 16'x8' and 2 Nos 8'x8')
- 2 Full Page Market Guide Ad (Double Spread)
- Logo presence in all the collaterals

### 1 Film office will include:

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

**INR 25,00,000**  
(INR 25 MILLION)

4

## COUNTRY & STATE OFFICE



## PREMIUM LITE PACKAGE

### FILM OFFICE SPACE FOR 5 DAYS (November 20 - 24, 2025)

- Film Bazaar Accreditation for 2 persons
- 2 Single Occupancy Room (November 20 - 24, 2025 - 5 Nights)
- 2 Nos 8'x8' Key branding spots at the Bazaar venue
- 1 Full Page Market Guide Ad (Double Spread)
- Logo presence in all the collaterals

### 1 Film office will include:

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

**INR 15,00,000**  
(INR 15 MILLION)



## STANDARD PACKAGE

### FILM OFFICE SPACE FOR 5 DAYS (November 20 - 24, 2025)

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

**INR 5,00,000**  
(INR 500 THOUSAND)



5

## TECH PAVILION STALLS



## PREMIUM - TB

### DELIVERABLES:

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

**INR 10,00,000**  
(INR 1 MILLION)

## STANDARD - TA

### DELIVERABLES:

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

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



6

## MARKET STALLS



## PREMIUM STALLS

### DELIVERABLES:

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

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



## PREMIUM LIGHT STALLS

### DELIVERABLES:

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

**₹ 3,00,000**  
(INR 3 HUNDRED THOUSAND)



7



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

## KNOWLEDGE SERIES & VIEWING ROOM



### KNOWLEDGE SERIES

#### STATUS OF “POWERED BY” SPONSOR FOR THE KNOWLEDGE SERIES VENUE

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

**INR 50,00,000**  
(INR 5 Million)

### VIEWING ROOM

- Opportunity to brand the viewing room with “Powered by Status”
- Sponsor Wall paper on all Screens
  - Mention as “Viewing room Powered by” in Event Signage
  - Logo on Website
  - Logo in Event Collaterals.

**INR 10,00,000**  
(INR 1 Million)

9

## SUCCESS STORIES

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

## NETWORKING SESSION & MARKET SCREENINGS



### NETWORKING SESSION

#### SLOT 20 TO 24TH NOVEMBER (7PM – 9PM)

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

**INR 20,00,000**  
(INR 2 Million)

### MARKET SCREENING

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

**INR 3,00,000**  
(INR 300 Thousand)

10

# FILM BAZAAR

## OTHER OPPORTUNITIES



### MARKET GUIDE ADVERTISEMENT

- Single Page

**INR 50,000**  
(INR 50 Thousand)

- Double Page Spread

**INR 1,00,000**  
(INR 1 Million)

### BRANDING & DIGITAL ADVERTISING

- 8ft x 8ft Printed Banner

**INR 30,000**  
(INR 30 Thousand)

- 16ft x 8ft Printed Banner

**INR 45,000**  
(INR 45 Thousand)

- 2ft x 6ft - Hanging Scrolls placed in Tech Pavilion & Market Space

**INR 15,000**  
(INR 15 Thousand)

- 30 Sec Vertical Add Play in Digital Signage

**INR 90,000**  
(INR 90 Thousand)

## GLIMPSES OF FILM BAZAR



11



<https://filmbazaarindia.com>

[info@filmbazaarindia.com](mailto:info@filmbazaarindia.com)

**Scan me to  
download brochure**



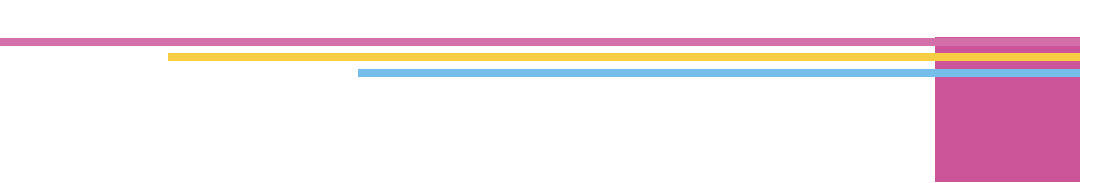
# BHARATATCANNES

# NATIONAL FILM **DEVELOPMENT CORPORATION**

**T**he NFDC is one of its kind hybrid institution in the world. It provides skill development, script labs, developmental labs, marketing consulting, and funding assistance, and organises Film Bazaar, South Asia's most prolific Film Market

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

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



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

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

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

## **Mision**

NFDC aims at fostering excellence in cinema and promoting the diversity of its culture by supporting and encouraging films made in various Indian languages.

## **Vision**

To create domestic and global appreciation and celebration of the independent Indian cinema.

## **Objectives**

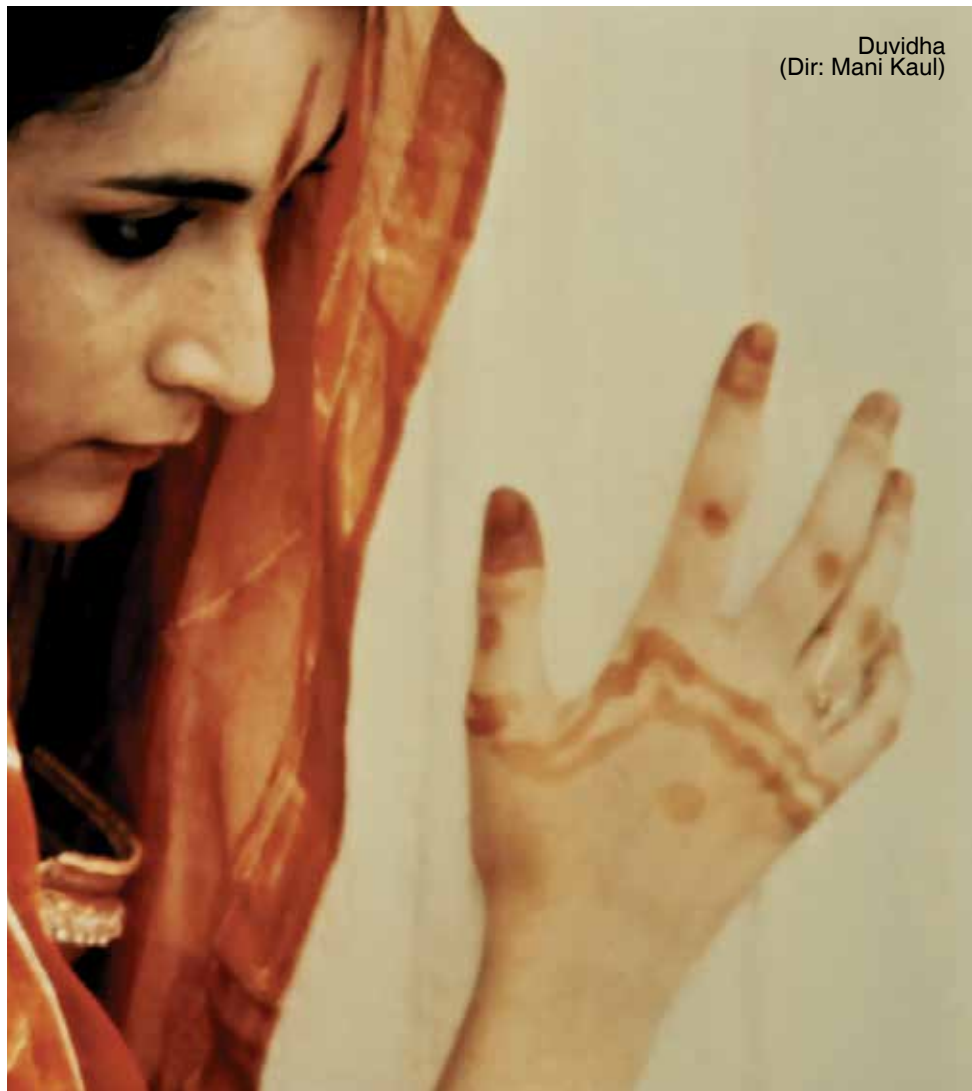
- To develop talent and to facilitate the growth of Indian cinema in all languages through productions and co-productions, script development and need based workshops.
- To promote Indian culture through cinema in India and overseas.
- To build a lean and flexible organisation responsive to the needs of the Indian film industry.





# BHARATATCANNES

## NFDC CATALOGUE



Duvidha  
(Dir: Mani Kaul)

**NFDC**  
cinemas of india

**CATALOGUE**



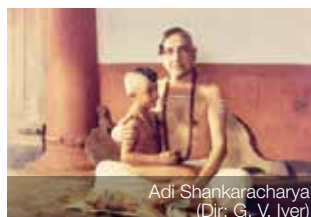
## NFDC CATALOGUE

# LIBRARY FEATURES & NEW RELEASES

## Elevating Indian Cinema to Global Heights

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

## Over 100 Awarded & Acclaimed Films



# NFDC CATALOGUE

## CHILDREN MOVIES

### A Whimsical Journey into Imagination

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

### Over 250 Children Films



# NFDC CATALOGUE

## DOCUMENTARIES & NEWS REELS

### Chronicling India's Narrative Through Documentaries

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

### Over 7500 Documentaries & Archival Content





# NFDC CATALOGUE

## FILM ARCHIVE

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

### Over 20,000 Films Preserved in Vaults



Johnny Mera Naam  
(Dir: Vijay Anand)



Shatranj Ke Khilari  
(Dir: Satyajit Ray)



Guide  
(Dir: Vijay Anand)



Haqeeqat  
(Dir: Chetan Anand)



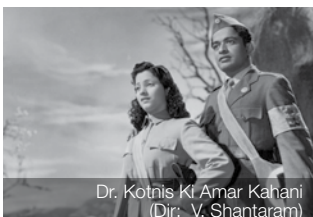
Pathala Bhairavi  
(Dir: K.V. Reddy)



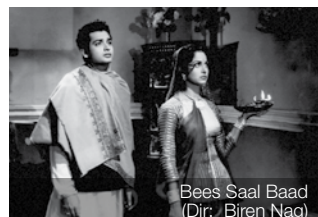
Teesri Kasam  
(Dir: Basu Bhattacharya)



Mahatma Phule  
(Dir: Pralhad Keshav Atre)



Dr. Kotnis Ki Amar Kahani  
(Dir: V. Shantaram)



Bees Saal Baad  
(Dir: Biren Nao)

## CINEMA MUSEUM

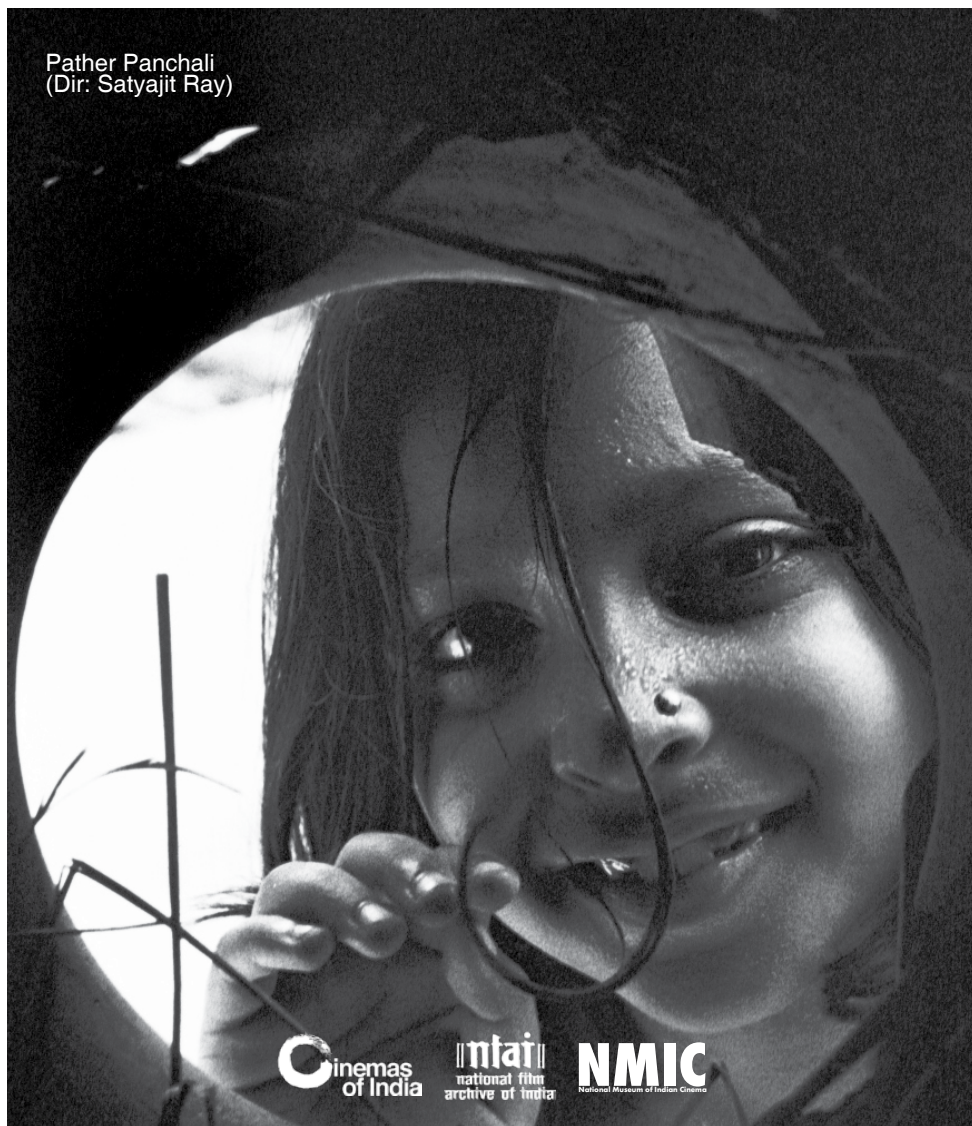
Nestled in Mumbai, NFDC-National Museum of Indian Cinema (NFDC-NMIC) serves as a dynamic homage to India's cinematic legacy. A pivotal force in fostering film industry growth, NMIC curates an array of artifacts, offering a transformative journey through time's corridors. Beyond mere entertainment, NMIC,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



Satyajit Ray Gallery at NMIC

## NFDC CATALOGUE

Pather Panchali  
(Dir: Satyajit Ray)



Cinemas  
of India

nfai  
national film  
archive of india

NMIC  
National Museum of Indian Cinema

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

T 91 22 3524 8444 E [irfan@nfdcindia.com](mailto:irfan@nfdcindia.com)

[www.nfdcindia.com](http://www.nfdcindia.com) | [www.cinemasofindia.com](http://www.cinemasofindia.com) | [www.nfai.nfdcindia.com](http://www.nfai.nfdcindia.com) | [www.nmicindia.com](http://www.nmicindia.com)





# BHARATATCANNES

# NATIONAL MUSEUM OF INDIAN CINEMA

An idea of establishing a permanent institution, an abode of cinema that will celebrate India's cinematic legacy was conceived, which led to the formation of the National Museum of Indian Cinema. This was an attempt to bring everything that defines Indian Cinema under one roof. The iconic Gulshan Mahal, in the heart of Bombay, a city that breathes history, was selected as the founding bed for this much anticipated temple of cinema. New Glass Building Galleries were added soon after, specifically designed and built to house the modern aspects of Indian filmmaking.

National Museum of Indian Cinema (NMIC), one of its kind, was inaugurated by Shri. Narendra Modi, Hon'ble Prime Minister of India, on 19 January 2019. The museum comes under the aegis of the Ministry of Information and Broadcasting, Government of India. It was designed and curated by the National Council of Science Museums, Ministry of Culture.

## Initiatives under NMIC

### Panorama of Indian Cinema

- An initiative started by NMIC under the title of 'Panorama of Indian Cinema' where students and visitors get a sneak-peek into the different aspects regarding the making of motion pictures through workshops conducted by various experts. Visitors and students are provided with certificates after the completion of the workshop and it is open for all visitors.

### Chronicles of Timeless Treasures

- NMIC came up with an initiative called 'Chronicles of Timeless Treasures' wherein every Saturday at 4:00pm films that have stood the test of time and restored by the NFIA in 4k resolution under the National Film Heritage Mission are screened.

### Cine Sundays

- NMIC started a new initiative to engage museum visitors to spend quality time with family and friends in the museum premises called 'Cine Sundays'. This includes various activities to engage more visitors and also give them a platform to showcase their talent.

## Junior Cinephiles

- Another initiative where children from age (8- 12) to generate interest in the making of motion pictures through workshops conducted by various experts

## NFDC Film Festival with Various Countries

- In an effort to promote cultural exchange, NFDC hosts a week-long Film Festival at NFDC-NMIC Premises. This is a collaborative effort with other countries as the embassies have a mandate to showcase their region's films. Under this initiative, different countries will be given a platform to showcase their films at the NMIC Auditorium.
- This week-long festival will be dedicated to showcasing the rich cinematic heritage of India and other countries. The festival will span six days, with three days dedicated to screening NFDC films and another three days dedicated to screening films from a respective country. The last day will be a celebration of art and culture, featuring dance performances that fuse elements from both the cultural traditions.

**Scan the QR Code to  
know more about the  
museum**





## GLASS BUILDING





## GULSHAN MAHAL



# NATIONAL FILM **ARCHIVE OF INDIA**

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

**N**FDc - National Film Archive of India (NFDc-NFAI) preserves the history of Indian cinema by collecting film and film related ancillary material, facilitating research and promoting film culture through screenings and international collaborations.

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

## **The aims and objectives of NFDc-NFAI are:**

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

## **The Film Collection**

- In 1964, modest beginning, erstwhile NFAI was housed in small shed in the premises of the Film & Television Institute of India, Pune, with deposits of hundreds of film reels in 35mm & 16mm formats. The NFDc-NFAI has today grown in structure and experience, to be counted among the leading film archives of the world. In its early years it faced the extremely difficult task of hunting, acquiring and salvaging what had survived of the foundations of Indian cinema. Despite limited resources, the Archive continues to carry on this vital work, while also acquiring and preserving older, recent and contemporary productions from the world's most prolific and widely consumed film industry.
- Amongst the treasures of the NFDc-NFAI's film collection are the surviving fragments of D.G. Phalke and Baburao Painter, the silent films of Himanshu Rai and Franz Osten. A representative number of films of the great film companies and studios of the 1930s and 1940s such as the Prabhat Film Company, New Theatres, Bombay Talkies, Shri Bharat Laxmi Pictures, Minerva Movietone, Wadia Movietone, Gemini, Vijaya Vauhini and others. Equally important are the archive's holdings of the great independent banners which emerged after the collapse of the studio system in the late 1940s, such as those created by Mehboob Khan, Raj Kapoor, Bimal Roy, Guru Dutt, A.R. Kardar, L.V. Prasad and B. Nagi Reddi. Alongside examples of the mainstream cinema, excellent films of



major works of the authors of new Indian cinema such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Adoor Gopalakrishnan, Shyam Benegal, Mani Kaul, G. Aravindan, Kumar Shahani, John Abraham, Janu Barua, Girish Kasaravalli and others are also preserved by the archive.

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### Research & Documentation Centre - Stills, Paper and Poster Collections

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

### Library

- The NFAI Book Library holds books on cinema from across the globe. It has periodicals on cinema published in various languages as well as film scripts received from the Central Board of Film Certification (CBFC) are also available. Censor records going back to the 20s and bound volumes

of Indian film magazines from the 30s onwards are among the other important materials available for reference and study.

### Research and Film Studies

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

### Dissemination of Film culture

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

### International relations (FIAP and others)

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



## National Film Heritage Mission (NFHM)

- The Government of India (Ministry of Information & Broadcasting) launched the prestigious 'National Film Heritage Mission (NFHM)' in 2014-15, with the objective of saving the Indian cinematic heritage. The mission aims at preservation, conservation, digitization, and restoration of film heritage of India. Being the custodian for preservation of Indian filmic heritage and having holdings of more than 2 lakh analog film reels, NFDC - National Film Archive of India (NFAI), has been entrusted with the implementation of NFHM.
- The broader objectives of NFHM are to undertake Film Condition Assessment, Preventive Conservation of film reels, Digitization and Restoration of landmark films of Indian cinema and construction of preservation facilities (film vaults).
- In the first phase, the film condition assessment was undertaken where the condition of around 1,54,305 film reels at NFAI were assessed.
- Further, the Preventive Conservation work on 69,036 analog film reels have been completed in collaboration with L'Imagine Ritrovata, the world's foremost expert in film conservation.
- As of now, more than 2500 feature films and 3700 short films have been digitized in 2K and 4K resolution.
- In May 2022, the Film Restoration project was launched, and more than 100 films have been digitally restored till date.

Additionally, several more feature films, shorts and documentaries are currently being restored.

- The construction of a new archival facility at the NFDC-NFAI Phase-3 campus in Pune is currently underway, in consultation with Milton 'Milt' Shefter. This facility is being developed to ensure dust-free, low-humidity, and low-temperature conditions suitable for the long-term preservation of restored archival material. This new phase includes six dedicated celluloid vaults, which will significantly enhance our film preservation capacity—designed to accommodate approximately 2 lakh (200,000) film reels. In addition, the building will feature four specialized vaults for the preservation of paper and photographic materials, and one vault for safeguarding LTO tapes. This expansion marks a major enhancement of our existing infrastructure, which has been built to meet international archival standards and specifications.



# HIGHLIGHTS FROM **INDIAN FILM SECTOR** 2024-2025

Technology will bring efficiency. Films with a large amount of VFX, high-concept films, and larger-than-life stories will be created with increasing frequency. Expect increased use of GenAI in content production, across background scores, backgrounds, storyline creation, translation, budgeting and other areas. Technologies like geo-restriction will create new monetization windows for regional and other films' dubbed-language versions, enabling less affluent audience to watch content in parallel to the main theatrical release

## Gross box office collection dipped to INR 114 billion in 2024 from INR 120 billion in 2023

- ❖ 1,823 films (including 204 dubbed films) released in theaters in 2024 across languages and dubbed versions, compared to 1,796 releases in 2023
- ❖ The highest number of films were released in Telugu (323), Tamil (252), Kannada(242), Hindi (221) and Malayalam (204)
- ❖ Over 100 films released in English, making India a key international market for Hollywood
- ❖ Admissions continued to decline from around 900 million to just over 857 million, a fall of around 5%, average ticket prices continued to increase from INR130 in 2023 to INR134 in 2024 As per Comscore, admissions peaked in 2018 at 1.56 billion, which indicates a 45% reduction in annual cinema footfalls since then
- ❖ Screen count increased 2% to reach 9,927 screens

## Thirty-six releases grossed INR1 billion or more at the box office

- ❖ South Indian films led monetization at the box office; other language films comprised 22 south Indian language films and one Punjabi language film
- ❖ Hindi films earned 13% less in 2024, but that included Hindi-dubbed versions of some south Indian films; net of those, Ormax estimated that theatrical revenues of original Hindi films reduced 37% from INR51 billion to INR32 billion.

- ❖ Many industry discussions attributed to the lack of quality writers.
- ❖ According to Ormax, Malayalam theatrical revenues grew 104% and Gujarati revenues grew 66% in 2024, English films (including their dubbed versions) earned 17% less than 2023
- ❖ The pan-Indian film is now established, and is attracting audiences across Hindi, Tamil and Telugu markets; of the top 10 movies that crossed the INR1 billion mark, four were in Hindi, and the remaining six were in south Indian languages, including their dubbed versions

## International theatricals showed a growth of 5%

- ❖ 359 films released across 38 countries, up from 339 movies in the previous year, which were also released in 38 countries
- ❖ International theatricals generated a gross box office collection of INR20 billion showing a growth of 5% as compared to last year in terms of total collection
- ❖ The film industry tapped into the China market in 2024, with films like 12th Fail and Maharaja. Also, the film Jawan was released in Japan during November 2024.
- ❖ Indian films continue to cater to the Indian diaspora in the main, and few, if any, films appeal to large-scale international audiences like the British and American films do.

## Digital rights faced cost pressures

- ❖ Around 500 Indian films released on digital platforms in 2024, a growth of 20% over 2023's 416 film releases; however, the number of films releasing on digital platforms continued to trail theatrical releases as several OTT platforms focused on profitability during 2024 and used films largely as subscription revenue drivers.
- ❖ The number of direct to digital releases showed a nominal increase from 57 in 2023 to just 60 in 2024 (12% of all Indian OTT film releases) as platforms rationalized their direct to digital premiums, de-risked their expensive rights purchases in some cases, understood that theatrical performance was required to market the film for OTT platforms as well
- ❖ Consequently, tentpole films and small-budget films remained in demand, while many mid-sized films found it difficult to find buyers; digital film deals saw increased carve-out of certain IPs, windows and geographic restrictions as platforms tried to curtail spends across certain types of films.
- ❖ Prasara Bharati's "WAVES" launched in 2024 to support independent filmmakers by offering a space for diverse storytelling<sup>5</sup>. WAVES proposes to use AVOD, SVOD and TVOD models for film consumption
- ❖ The Kerala government has launched "CSpace" for Malayalam content with a pay-per-view model, while the Karnataka government is gearing up to launch its own OTT platform, to feature Kannada.
- ❖ 2024 witnessed mergers which reflected a broader trend of consolidation within the OTT industry, with companies aiming to expand their content libraries, enhance technological capabilities, and compete better in a crowded market

## Future Opportunities

- ❖ Movies of big stars/ production houses—which were missing in 2024 except for some releases in November and December—will return in 2025, along with more mass films, providing a boost to domestic and international theatrical revenues.
- ❖ Given the environment of caution in 2025, we expect that fewer films will be produced.
- ❖ The growth of wired broadband and connected TVs is providing a fillip to TVOD revenues
- ❖ The growth of aggregators like Play Store, Prime Video, Dor, Watch, WAVES and TataPlay Bingee will increase the potential of TVOD offerings
- ❖ The large number of unsold digital films could also release in increased numbers on AVOD platforms like YouTube, on the AVOD portions of pay OTT platforms, and even on social media platforms that have large audience reach, on revenue share models
- ❖ Films with a large amount of VFX, high-concept films, and larger-than-life stories will be created with increasing frequency.
- ❖ More movies will be made for release across all three screens (theater, TV and mobile) and consumption data will be used to impact story telling.
- ❖ The 360-degree model of nurturing film IPs will gain traction as consumption fragments across audiences, devices and windows
- ❖ Games based on Indian film characters hold immense potential to captivate audiences by merging India's love for cinema with interactive entertainment



# BHARATATCANNES



# HIGHLIGHTS FROM VFX, ANIMATION AND POST PRODUCTION 2024-2025

*The VFX, post-production, Animation segment contracted by 9%, reaching INR103 billion in 2024. This year was heavily impacted by domestic uncertainty and global demand challenges. In this ever-evolving landscape, the ability to innovate consumer facing revenue streams and build AI IP that positions India as the go-to destination for content services will be the cornerstone for success, ensuring survival and prosperity of the segment in a competitive, technology-driven future.*

## VFX

### Domestic VFX market grew

- ❖ While the global VFX market struggled, the domestic segment offered some resilience, keeping Indian studios active despite revenue growth remaining muted due to lower-paying domestic projects
- ❖ The Indian VFX market expanded with increasing adoption in films and episodic content:
  - Heeramandi: The Diamond Bazaar: 1,200 VFX shots by FutureWorks
  - Kalki 2898 AD: 900+ shots by DNEG and ReDefine
  - Fighter: 3,500+ VFX shots by ReDefine
- ❖ Experts believe that the use of additional VFX is now systemic and will continue in 2025. High-budget domestic films currently allocate up to 30% of their budgets to VFX, while mid-budget projects spend around 15%

## VFX studios leveraged IPOs

- ❖ In a resetting environment, where VFX was traditionally seen as a difficult sector for private funding, IPOs emerged as the preferred route for capital infusion.
- ❖ In the last two years, four VFX studios which listed through SME IPOs achieved subscription multiples exceeding 200, with FY25 H1 average revenue multiples averaging 6.26

## Studios embarked on global expansion

- ❖ Phantom Digital Effects Limited finalized an agreement to acquire a majority stake of 80% in America based Tippet Studio
- ❖ Basilic Fly Studio obtained a 70% stake in London's VFX studio One of Us
- ❖ Digikore Studios prepared to launch a cloud-based metaverse marketplace for virtual production sets, complementing its current library of 250 virtual production sets for films, TV and photography

## Global VFX Impact

The global VFX segment experienced a reset in 2024 as production volumes fell by 10% in 2024, reducing VFX demand across the Americas (24%), EMEA (7%) and APAC (15%).

- ❖ The slowdown caused by the strikes and market disruptions in 2023 persisted through 2024.
- ❖ Greenlighting of projects and production resumed at a slower pace than anticipated, reflecting a fundamental shift in the industry's operating dynamics.
- ❖ OTT platforms scaled back aggressive content spending, with annual growth slowing to just 2% compared to pre- 2022 levels

## ANIMATION

The segment witnessed a 19% decline in 2024

The global decline in commissioning TV and OTT animation shows, coupled with cost-cutting measures and shifting priorities, disrupted the animation outsourcing pipeline to India in 2024. The industry is undergoing a reset, reevaluating its strategies and adjusting to the changing demand.

- ❖ OTT platforms reduced commissioning animated shows due to cost pressures.

## Indian studios' participation in global events rose, but project financing remained limited

- ❖ In 2024, as the global animation industry recalibrated, Indian studios bolstered their presence at key events like MIPCOM and Annecy to reposition themselves for future opportunities
- ❖ The Indian pavilion at MIPCOM, organized by SEPC, the Ministry of Information & Broadcasting and the Ministry of Commerce, hosted over 235 delegates from over 70 companies and independent professionals
- ❖ Despite this increased visibility, participants raised concerns about declining global investments in kids' content, highlighting a challenging environment for project financing

## India's adult animation saw growth

- ❖ Indian animation moved beyond products created for children:
- ❖ Prasara Bharati launched Season 2 of KTB Bharat Hain Hum, building on the success of its first season
- ❖ Disney+ Hotstar released seasons 3 to 5 of The Legend of Hanuman, with the fifth season amassing
- ❖ 9.4 million viewers
- ❖ SS Rajamouli expanded the Baahubali franchise with Baahubali: Crown of Blood on Disney+ Hotstar
- ❖ Amazon Prime introduced B&B: Bujji and Bhairava, an animated prologue to Kalki 2898 AD, which garnered 4.9 million views

## Animation studios explored alternate monetization models

- ❖ In response to the industry reset:
- ❖ Studios diversified revenue streams through FAST channels, short-form animations and audio platforms
- ❖ Smaller studios turned to AI-driven short-form animations for platforms like YouTube, targeting younger audiences while optimizing production costs
- ❖ Graphiti Multimedia extended its reach by streaming Bharat Hain Hum on Spotify in 10 regional languages, signaling a shift to audio-first strategies<sup>12</sup>

## AI adoption increased efficiencies

- ❖ AI is still in its early phases of integration into the animation pipeline, especially for theatrical and long-form content
- ❖ AI tools accelerated pre-production processes like storyboarding and animatics by 30% to 60%, while enabling rapid asset creation for short-form projects in one-tenth the time
- ❖ Larger studios invested in proprietary AI solutions to streamline asset creation and crowd simulations, positioning themselves for scalability and efficiency in a changing market landscape

## POST PRODUCTION

Post-production revenue grew 16% to reach INR27 billion

- ❖ Demand for localizing international content increased, as several OTT platforms saw increased consumption of international titles, which were dubbed in up to eight Indian languages
- ❖ Localization remained crucial for repurposing domestic content as well, particularly tentpole content, which was released in multiple languages and films, which are now being launched in several languages across national themes
- ❖ The demand for higher quality ad films, as well as more social media and short video marketing, added to the demand for post-production services



## AI revolutionized dubbing

- ❖ Despite India's pool of 50,000 voiceover artists, demand frequently outpaces capacity. AI bridges this gap by complementing human talent and streamlining repetitive tasks
- ❖ AI clones actors' voices, syncs lip movements and adjusts facial expressions for seamless, multilingual dubbing in over 170 languages
- ❖ By automating processes, AI reduces dubbing timelines and costs, eliminating reliance on manual voice recording sessions
- ❖ AI-powered dubbing is no longer confined to films; it is diversified into:
- ❖ Interactive Voice Response (IVR): Customer service systems
- ❖ Audiobooks: Narrating content in multiple voices and languages
- ❖ Advertising: TV ads and social media content requiring quick and localized dubbing
- ❖ Conferences and presentations: Real-time AI translation and dubbing
- ❖ YouTube introduced a feature allowing creators to dub videos in English, French, German, Hindi, Indonesian, Italian, Japanese, Portuguese and Spanish
- ❖ The VFX opportunity on experiences is growing, covering areas like stage-craft, virtual events, theme parks and holo-concerts. This requires a different skill-set from what is readily available in India, but is an area which we expect will see increased growth in the years ahead
- ❖ For India to succeed in the global market, the focus on customer experience - across quality and reliability - will be crucial
- ❖ India is Crunchyroll's second-largest anime market, expected to drive 60% of global growth in coming years
- ❖ The central government approved National Centre of Excellence (NCoE) will position India as a global AVGC- XR hub, attracting foreign investments
- ❖ Industry discussions indicate that AI will significantly automate manual processes like rotoscoping and compositing within one to two years
- ❖ In three to five years, AI could generate significant portions of full-length films, including effects, backgrounds and character animations
- ❖ A legal framework for AI adoption is expected, enabling studios to confidently integrate AI into content production workflows

## FUTURE OPPORTUNITIES

- ❖ Global programming spend is expected to grow by 5.3% in 2025, reaching US\$206 billion globally. North America is expected to lead this resurgence with a 6.7% increase, signaling renewed confidence in content investment and profitability
- ❖ Nearly 2,000 FAST channels operate in the United States and the opportunity is expected to reach US\$9 billion by the end of 2024/32. FAST platforms like Samsung TV Plus, Roku and Pluto TV are leveraging original and exclusive productions to tap new audiences
- ❖ While AI will replace traditional roles, it will create opportunities for new positions like prompt engineers and AI tool specialists
- ❖ Companies that are now adopting AI for efficiency improvement (time savings) will integrate AI into quality enhancement and production within a year
- ❖ Adoption of AI in areas such as cleaning, coloring, compositing and other currently manual areas can have a significant impact on outsourcing to India, which could impact jobs

## TOP FILMMAKING CENTRES OF INDIA



# FILM MAKING CENTRES OF INDIA

India's filmmaking centres are vibrant hubs of creativity, blending tradition with innovation. The regional industries are gaining global prominence, driven by compelling stories, advanced technology, and OTT platforms.

India's film industry is a global leader, producing approximately 2,000 films annually across 22 languages and numerous dialects. Its filmmaking centres, each tied to a major language, leverage cultural diversity, world-class facilities, and skilled labor to create a dynamic cinematic landscape. These centres are evolving with technological advancements, global recognition, and the rise of streaming platforms. Here is an overview of India's key filmmaking centres:

- Mumbai is the heart of Bollywood, producing Hindi and Marathi films, with advanced studios like Film City.
- Chennai leads Tamil cinema, known for technical expertise and global hits like *Ponniyin Selvan*.
- Hyderabad dominates Telugu cinema, with Ramoji Film City and films like *RRR* gaining international fame.
- Kolkata excels in artistic Bengali films, while Thiruvananthapuram and Bangalore shine in Malayalam and Kannada cinema, respectively.
- Emerging centers like Bhubaneswar, Guwahati, Gangtok, and Patna support films made in regional languages.

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

## TOP FILMMAKING CENTRES OF INDIA

# MUMBAI MAHARASHTRA



**M**umbai, also known as India's film capital, is a key player in the country's film industry, producing around 200 Hindi (Bollywood) and numerous Marathi films annually. In 2025, the government of Maharashtra introduced several initiatives to strengthen its position as a global film making hub.

Maharashtra's film industry is characterized by two distinct streams: Mainstream Bollywood, known for its formulaic mix of melodrama, romance, moral conflict, and music, and Parallel Cinema, a niche segment focusing on realistic and socially relevant stories. The state produces a diverse range of films, from commercial blockbusters to independent projects, many of which have found success on global platforms like Netflix and Amazon Prime. Marathi films, in particular, have seen a resurgence, with critically acclaimed works gaining traction both domestically and internationally.

Maharashtra boasts unparalleled film making infrastructure, centered around Mumbai's Dadasaheb Phalke Chitranagri Film City in Goregaon. Key features include 16 studios, 521 acres of land, support services, power, water,

trained staff, catering, and hospitality facilities, iconic studios like Filmistan and Mehboob Studios, and Pune's AVGC sector supporting advanced post-production, animation, and VFX work. The state's diverse outdoor locations, including the Western Ghats, beaches, forts, and palaces, make it a versatile filming destination.

Maharashtra has introduced several transformative initiatives to strengthen its film industry, addressing both infrastructure and policy needs. These include the Industry Status for Marathi Cinema, which was granted in 2025, providing tax incentives, subsidies, and financial support to boost Marathi film production. The Indian Institute of Creative Technology (IICT) was established at Film City, Mumbai, with a Rs 400 crore investment, aiming to position India as a global creative hub by offering advanced training in filmmaking, animation, VFX, and digital media.

Prime Focus Group's Entertainment Ecosystem in Mumbai, with a Rs 3,000 crore investment, attracts international filmmakers, creates jobs, and enhances infrastructure. The New Industrial Policy 2025 aims to attract Rs 40 lakh crore in investments and generate 50 lakh jobs, indirectly benefiting the film industry through improved infrastructure and investment opportunities.

The Maharashtra Film Cell (MFC), Film Tourism Promotion Council, and Financial Assistance for Marathi Films promote the film industry.

# CHENNAI

## TAMIL NADU



**C**hennai, the capital of Tamil Nadu, is the epicenter of the Tamil film industry, known as Kollywood, producing influential films for over a century.

Tamil cinema's appeal extends to southern states like Kerala, Karnataka, and Andhra Pradesh, as well as the global Tamil diaspora, particularly in countries like Malaysia, Singapore, and Canada.

Chennai's film industry is a blend of commercial and artistic cinema. Mainstream Tamil films, similar to Bollywood, rely on star-driven narratives, melodrama, and music, with veterans like Rajinikanth and Kamal Haasan maintaining their dominance.

A new generation of actors, including Vijay, Suriya, and Dhanush, continues this tradition. However, the industry also supports innovative filmmakers working outside the star system, producing low-budget, content-driven films that have gained traction on OTT platforms like Netflix and Amazon Prime.

Directors like Mani Ratnam have brought Tamil cinema to a broader audience with films that combine artistic depth and commercial appeal.

Chennai's film-making infrastructure is among the most advanced in India, with iconic studios like AVM and Prasad Studios serving as production hubs. The M.G.R. Film City in Taramani has been upgraded with an animation and visual effects studio, renovated dubbing theaters, and new hostels to support filmmakers. The Animation, Visual Effects, Gaming, and Comics (AVGC) sector in Chennai has seen steady growth, with numerous startups and studios contributing to both domestic and international projects.

In 2024, a significant development was announced for the construction of a new Rs. 500-crore film city in Kuthambakkam, Thiruvallur district, near Chennai. This world-class facility, intended to rival Hyderabad's Ramoji Film City, will feature advanced post-production studios, virtual production technologies, animation and VFX studios, LED walls, and a five-star hotel. The project, covering 152 acres, was initiated as part of the Tamil Nadu government's vision to make the state an entertainment epicenter.

The Tamil Nadu government has a history of supporting the film industry through its film friendly policies.

## TOP FILMMAKING CENTRES OF INDIA

# HYDERABAD ANDHRA PRADESH - TELENGANA



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

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

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

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

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

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

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

# THIRUVANANTHAPURAM

## KERALA



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

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

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

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

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

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

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

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



## TOP FILMMAKING CENTRES OF INDIA

# BANGALORE KARNATAKA



**B**angalore, India's capital, is a significant hub for Kannada cinema, producing a diverse range of films from mainstream hits to critically acclaimed parallel cinema.

Kannada cinema has its roots in Bangalore dating back to the late 1930s with the production of the first Kannada talkie film. The industry gained momentum in the 1950s, driven by the popularity of Dr. Rajkumar in mythological epics. The 1970s and 1980s marked the golden era of Kannada cinema, with directors like B.V. Karanth, Girish Karnad, and Girish Kasaravalli delivering critically acclaimed works.

The Karnataka Budget 2025, presented by Chief Minister Siddaramaiah on March 7, 2025, introduced transformative measures to bolster the Kannada film industry and directly impact Bangalore's filmmaking ecosystem. Key policy developments include a cinema ticket price cap of Rs. 200 per show across all theatres, enhancing affordability and potentially increasing theatre attendance and benefiting filmmakers.

The cinema sector has been granted industry status, enabling access to benefits under the state's industrial policy.

Bangalore's filmmaking infrastructure is poised for significant growth with two major projects announced in 2025: the Multiplex Movie Theatre Complex and a Rs. 500 crore Film City in Mysuru.

The multiplex will enhance the viewing experience, provide more screening options, and support the exhibition of Kannada films alongside other regional and international cinema. The Film City will include studios, theatres, theme parks, and hotels, aiming to attract domestic and international filmmakers, boost film tourism, and create employment opportunities for locals.

A dedicated state-run OTT platform is being developed to promote and distribute Kannada films domestically and internationally, competing with commercial OTT platforms like Netflix and Amazon Prime.

A digital and non-digital repository is also being allocated for preserving Kannada films, documenting social, historical, and cultural aspects. These measures aim to make Kannada cinema more accessible, financially viable, and globally competitive.

The Karnataka Animation Visual Effects, Gaming, and Comics Policy (KAVGC) 2017-2022 laid the foundation for Bangalore's growth as a hub for digital media, focusing on skill development, infrastructure growth, ecosystem expansion, marketing support, and financial incentives. Although the policy ended in 2022, its impact continues, with Bangalore emerging as a VFX and animation hub.

# KOLKATA

## WEST BENGAL



**K**olkata, the cultural heart of West Bengal, has been a pivotal hub for Bengali cinema, often referred to as Tollywood, since the dawn of Indian filmmaking. With a history predating D.G. Phalke's *Raja Harishchandra* (1913), the city's cinematic legacy began with pioneers like Hiralal Sen, who produced films in the early 1900s. Known for its blend of commercial hits and critically acclaimed parallel cinema, Kolkata has produced luminaries such as Satyajit Ray, Ritwik Ghatak, and Mrinal Sen, whose works have earned global recognition.

The West Bengal government has implemented measures to modernize and support the film industry, aligning with its goal to promote film tourism and streamline production processes. The government has introduced a single-window system to simplify permissions for film shoots. This system, likely operational by 2025, integrates approvals from multiple agencies, such as police, civic bodies, and land authorities, reducing bureaucratic hurdles.

Established in 2018, the West Bengal Film Academy aims to promote and develop the film

sector, acting as an umbrella body for industry-related activities. Chaired by Aroop Biswas, the state's Youth Services and Sports Minister, the academy includes prominent figures like Goutam Ghosh, Prosenjit Chatterjee, and Shoojit Sircar.

Kolkata's Tollygunge studios remain a vital part of its film-making ecosystem, supporting projects ranging from feature films to web series. The city's infrastructure, combined with its cultural and historical settings, makes it an attractive filming destination. New releases like *Jaat* and *Kesari Chapter 2: The Untold Story of Jallianwala Bagh* are among the ongoing production here.

Kolkata's film culture remains vibrant, driven by its prestigious film festivals and active production infrastructure. Kolkata International Film Festival (KIFF), held from December 4–11, 2024, showcased a diverse range of global cinema, accredited by the International Federation of Film Producers' Association (FIAPF). Inspired by Bengal's cinematic stalwarts, KIFF continues to attract cinephiles and filmmakers, reinforcing Kolkata's status as a cultural hub. The 31st edition, expected in late 2025, will likely build on this legacy.

## TOP FILMMAKING CENTRES OF INDIA

# LUCKNOW UTTAR PRADESH



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

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

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

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

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

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

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

# DELHI

## NATIONAL CAPITAL REGION



**D**elhi, India's capital, is a vital film-making hub. Delhi's cinematic journey is deeply tied to its heritage, providing a visually compelling backdrop for storytelling. The city's blend of ancient monuments, vibrant markets, and contemporary urban landscapes makes it a versatile filming destination. Notable productions include *12th Fail* (2023), *Indian Police Force* (2024), and *Yodha* (2024), shot at Kartavya Path. Upcoming films like *Thug Life* and *The Diplomat*, scheduled for 2025, underscore Delhi's continued relevance.

The Noida Film City, established in 1988, is a key hub for film production in the NCR, covering approximately 100 acres and housing multiple studios owned by prominent producers. Key organizations at the city include the Asian Academy of Film and Television, Asian School of Media Studies, and the International Film and Television Club.

Delhi's broader infrastructure, including international connectivity via the Indira Gandhi International Airport and extensive metro network, enhances its appeal. The DTTDC

has identified over 500 filming locations across the city, streamlining access through digital platforms.

The Delhi International Film Festival (DIFF) plays a pivotal role in enhancing Delhi's cinematic profile. The 2024 edition showcased 193 films from 58 countries, attracting approximately 15,000 attendees. Supported by the Ministry of Information and Broadcasting and the New Delhi Municipal Council, the festival also partnered with states like Jharkhand and Uttar Pradesh, and countries like Argentina and Senegal.

The city's appeal extends beyond Bollywood, with international projects, including two Hollywood films, facilitated under the policy by March 2023. Popular filming locations include Dilli Haat-INA, Chandni Chowk, and Connaught Place, valued for their cultural vibrancy and accessibility.

## TOP FILMMAKING CENTRES OF INDIA

# BHUBANESWAR ODISHA



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

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

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

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

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

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

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

# BHOPAL

## MADHYA PRADESH



**B**hopal, the capital city of Madhya Pradesh, the winner of Indian government's national award for the Most Film Friendly State in 2017, has served as the backdrop of many feature films. Now, Madhya Pradesh government has come up with a new film policy.

The Madhya Pradesh Film Tourism Policy 2025, launched in February 2025, aims to make the state a top film production hub by offering subsidies up to Rs. 10 crore for international films and supporting various formats like web series and documentaries. At least 75% of shooting must occur in Madhya Pradesh to qualify for incentives. The policy streamlines permissions and promotes film tourism, leveraging the state's cultural heritage.

The policy has several key objectives: facilitate film production, promote film tourism, attract investment, and generate employment. It offers a tiered subsidy structure to support various types of film projects, with the condition that at least 75% of the shooting schedule must take place in Madhya Pradesh. Additional assistance is available for projects in local languages or those focusing on social themes.

The policy emphasizes efficiency in administrative processes, including single-window clearance under the Public Services Guarantee Act and simplified permissions. It also encourages diverse and socially relevant content by providing 10% additional subsidy for films in local or regional languages such as Baghelkhandi, Nimari, Gondvi, Bhili, and Korku, 10% additional subsidy for projects centered on children, youth, or women, particularly those promoting education and empowerment, and 10% additional subsidy for films in other regional languages.

Streamlined processes include single-window clearance under the Public Services Guarantee Act, which ensures speedy and timely approvals.

The state has a strong track record as a film-friendly state, having won the Most Film Friendly State award multiple times, and hosting more than 350 film projects over the past five years. These projects have resulted in investments of approximately Rs. 700 crore and created over 1.25 lakh temporary job days.

The Madhya Pradesh Film Tourism Policy 2025 aligns with the state's broader vision to become a hub for not only traditional filmmaking but also emerging sectors like gaming, animation, and visual effects (VFX). By integrating these industries, the state aims to contribute to India's digital economy and attract high-budget domestic and international productions. The policy's focus on sustainability and infrastructure development positions Madhya Pradesh to compete internationally.

## TOP FILMMAKING CENTRES OF INDIA

# DEHRADUN UTTARAKHAND



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

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

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

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



# PATNA

## BIHAR



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

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

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

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

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

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

## TOP FILMMAKING CENTRES OF INDIA

# RANCHI JHARKHAND



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

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

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

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

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

# SRINAGAR

## JAMMU & KASHMIR



Jammu and Kashmir has been a paradise for film shooting for its mesmerizing natural beauty and unparalleled scenic landscapes, and together with Jammu and Ladakh regions, the state remains a filmmaker's delight for new locales. To further promote the film industry in Jammu and Kashmir, a holistic Film Policy - J&K Film Policy has been formulated based on the suggestions received from the film fraternity and studying the film policies of several states in India.

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

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

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

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

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

# ARUNACHAL PRADESH



**A**runachal Pradesh, dubbed the “Land of the Dawn-Lit Mountains,” is an emerging gem for filmmakers, thanks to its stunning landscapes and cultural diversity. The state boasts snow-capped Himalayan peaks, lush valleys, dense forests, and vibrant tribal communities, each with distinct traditions and festivals like Siang River Festival and Ziro Music Festival. This variety offers a cinematic palette for genres ranging from adventure to romance and cultural dramas. Its strategic location near Bhutan, China, and Myanmar also adds potential for geopolitical narratives.

The state's film industry is nascent but growing. The government has introduced a film policy providing financial incentives, simplified permits, and logistical support to attract filmmakers.

The Film Tourism Policy of Arunachal Pradesh promotes the state as an attractive filming destination. Filmmakers can receive subsidies

covering up to 50% of production costs, with a cap of Rs. 50 lakhs per project. A film facilitation cell provides single-window clearance to streamline permits. Infrastructure development includes plans for a film city in Itanagar, equipped with studios and post-production facilities.

The Arunachal Film Festival, launched in 2018, showcases local talent and promotes the state's potential. Bollywood's *Koyla* (1997) utilized its scenic beauty, while recent documentaries have highlighted its 26 major tribes and their stories. Infrastructure challenges, such as limited road connectivity, persist, but ongoing improvements and the state's breathtaking visuals—think Tawang Monastery or Sela Pass—make it a promising hub. With its untouched allure and proactive policies, Arunachal Pradesh is poised to captivate filmmakers seeking fresh locations.

# ASSAM



Assam, with its sprawling tea gardens, the mighty Brahmaputra River, and rich cultural heritage, has a storied cinematic legacy. Known as Jollywood, its film industry began with *Jyoti* (1935), directed by Jyoti Prasad Agarwala, and has since produced gems like *Village Rockstars* (2017), India's 2019 Oscar entry, and *Aamis* (2019), a bold love story gaining traction on digital platforms. Assamese cinema excels in portraying local life, tackling themes of identity, migration, and modernity's impact on tradition.

The state's diverse landscapes—Kaziranga National Park's wildlife, Guwahati's urban vibrancy, and Majuli's riverine beauty—offer versatile filming locations. Assam's film policy is managed by the Assam State Film (Finance and Development) Corporation.

It offers grants of up to Rs.25 lakhs for Assamese films and subsidies covering 30% of production

costs. State-certified films enjoy entertainment tax exemptions. The Jyoti Chitraban Film Studio in Guwahati provides advanced filmmaking facilities. The policy emphasizes Assamese culture and includes the Guwahati International Film Festival. *Village Rockstars* (2017), which gained Oscar consideration, is a notable film from the region.

The state organises the Guwahati International Film Festival. Cultural festivals like Bihu and the state's ethnic mosaic inspire rich narratives. Challenges include limited budgets and equipment, but the rise of streaming services has broadened its reach. With government plans for film cities and Assam's natural and cultural wealth, it's a thriving hub with global potential.

## TOP FILMMAKING CENTRES OF INDIA

# MANIPUR



**M**anipur, the “Jewel of India,” shines with a vibrant film industry and stunning scenery. Manipuri cinema, or Meitei cinema, kicked off with *Matamgi Manipur* (1972) and has since earned accolades with films like *Imagi Ningthem* (1981), a global award-winner, and *Mary Kom* (2014), celebrating its boxing icon. Known for its focus on local culture, social issues, and strong female leads—reflecting its matriarchal society—Manipuri films resonate deeply.

The state’s Loktak Lake with floating phumdis, rolling hills, and bustling Imphal markets provide breathtaking backdrops. Cultural treasures like Ras Lila dance and Thang-Ta martial arts enrich cinematic storytelling. The government backs the industry with incentives and the Manipur International Film Festival, fostering local and external productions.

Manipur’s film policy supports both Manipuri cinema and tourism. Local films are eligible for subsidies up to Rs. 10 lakhs, with additional funding for projects promoting local culture. A Film Development Fund supports the production and marketing of socially relevant content. Infrastructure plans include a film institute under development in Imphal. The state hosts the Manipur International Film Festival.

Despite political instability and funding constraints, its filmmakers’ resilience shines through, with numerous National Film Awards to their credit. Manipur’s unique blend of beauty and narrative depth positions it as a rising force in Indian cinema.

# MEGHALAYA



**M**eghalaya, the “Abode of Clouds,” enchants with waterfalls, caves, and rainforests, making it a filmmaker’s dream. Shillong, the “Rock Capital of India,” pulses with a music scene that could inspire unforgettable soundtracks. The state’s film-friendly policies, developed with the Mumbai Academy of the Moving Image (MAMI), highlight locations like Dawki’s crystal-clear Umngot River and Cherrapunji’s living root bridges. Bollywood’s *Rock On 2* (2016) captured this charm, while short films spotlight its matrilineal Khasi and Garo cultures.

Government initiatives include workshops and a film commission to nurture talent and attract shoots. Developed in collaboration with MAMI, Meghalaya’s film policy aims to attract filmmakers to the region. It provides subsidies covering 25% of production costs, along with

grants for films focused on cultural and natural heritage. A film commission facilitates a single-window system for logistics. Local filmmakers benefit from workshops in scriptwriting and editing. The policy promotes stories from Khasi, Garo, and Jaintia communities. *Rock On 2* (2016) was filmed in the state.

Meghalaya’s themes—environmental conservation, tribal traditions, and tourism’s impact—offer rich storytelling. Its music, blending folk and rock, adds a unique edge. Though infrastructure is developing, the state’s natural splendor and proactive approach signal a bright cinematic future. Meghalaya is fast becoming a go-to spot for filmmakers craving authenticity and beauty.



# MIZORAM



Mizoram, the “Land of the Highlanders,” blends serene hills, vibrant markets, and tribal heritage, offering untapped cinematic potential. Its film industry, dubbed Bollywood, has grown with hits like *Khawlung Run* (2012), a historical drama, and *Rambuai Film* (2015), a comedy. The Mizoram Film Festival and government subsidies boost local talent, while landscapes like Phawngpui Hills and Vantawang Falls beckon filmmakers. The state’s biodiversity—think Palak Lake’s wetlands—suits nature documentaries.

Mizoram’s policy focuses on developing “Bollywood” by nurturing local cinema. Filmmakers can receive subsidies of up to 40% of production costs, capped at 20 lakhs. Plans are in place to establish a film institute in Aizawl. The state provides grants for films highlighting Mizo culture and hosts the Mizoram Film Festival. Notable productions include *Khawlung Run* (2012) and *Rambuai Film* (2015).

Festivals like Chapchar Kut and its Christian-influenced tribal culture provide narrative depth. Challenges include scarce equipment and trained professionals, but plans for a film institute signal growth. Mizoram’s pristine beauty and supportive policies make it an emerging destination for filmmakers seeking unique, tranquil settings and authentic stories.

# NAGALAND



**N**agaland's rugged landscapes and cultural richness make it a compelling filmmaking hub. The Hornbill Festival in Kohima, a global draw, celebrates its 16 major tribes, inspiring films like *Nana: A Tale of Us*, the first Nagamese feature premiered at the 2019 Nagaland Film Festival. Its mountains, forests, and villages suit diverse genres, while its Myanmar border adds geopolitical intrigue.

The government's film-friendly policies—simplified permits and logistical aid—encourage shoots, despite infrastructure hurdles. Nagaland's stories of tradition, identity, and globalization resonate with audiences. With ongoing connectivity improvements and its unique appeal, it's an up-and-coming spot for cinematic exploration.

Nagaland's film policy emphasizes its vibrant cultural festivals and scenic landscapes. Filmmakers can receive subsidies covering 30% of production costs, with additional grants for films featuring the Hornbill Festival. A facilitation office enables single-window clearance for permits. Infrastructure development includes plans for a film village near Kohima. The state supports Nagamese cinema and hosts the Nagaland Film Festival.

# SIKKIM



Sikkim, a Himalayan haven, earned the 'Most Film Friendly State' title in 2019 for its cinematic allure. Its landscapes—Kanchenjunga's peaks, Gangtok's charm, and tranquil monasteries—starred in *Parineeta* (2005) and *Yeh Jawaani Hai Deewani* (2013).

Sikkim was recognized as the 'Most Film Friendly State' in 2019. Its policy offers up to 50% reimbursement of production costs, capped at Rs.1 crore for feature films and Rs. 50 lakhs for documentaries. The Sikkim Film Promotion Board operates a single-window permit system. A film city is under development in Gangtok. The state supports filmmaking education through scholarships. Notable films shot in Sikkim include *Parineeta* (2005) and *Yeh Jawaani Hai Deewani* (2013).

Sikkim's local filmmakers thrive, producing shorts and documentaries, while its Buddhist culture adds depth. With top-notch policies and stunning visuals, it's a filmmaking powerhouse in the making.

# TRIPURA



**T**ripura, a hilly state with lush valleys and five mountain ranges, is a cinematic sleeper hit. Its film policy offers incentives and support, spotlighting locations like Jampui Hills and historical sites like Ujjayanta Palace, perfect for period dramas. *Aparoop*a (1982) showcased its beauty, and the Tripura Film Festival nurtures local talent.

Tripura's film policy is designed to boost both tourism and local cinema. It offers subsidies covering 25% of production costs, with additional grants for films focusing on tourism. The Agartala Film Studio is currently being modernized to support these efforts. The state promotes tribal culture and hosts the Tripura Film Festival.

Tribal diversity and festivals like Kharchi Puja fuel storytelling, while its Bangladesh border hints at cross-cultural tales. Infrastructure lags, but improvements and Tripura's charm make it a rising star for filmmakers seeking hidden gems.

## MINISTRY OF INFORMATION & BROADCASTING

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Secretary  
Ministry of Information  
and Broadcasting  
Government of India



**AJAY NAGABHUSHAN**  
Joint Secretary, MoIB  
Ministry of Information  
and Broadcasting  
Government of India



**SHILPA RAO TANUGULA**  
Director (Films), MoIB  
Ministry of Information  
and Broadcasting  
Government of India



**SREERAG MUKUNDAN**  
OSD (Films), MoIB  
Ministry of Information  
and Broadcasting  
Government of India

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

## INDIAN MISSION, FRANCE

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Ambassador  
Embassy of India, France and  
the Principality of Monaco



**MS. PRIYADHARSINI  
RAVINDRAN**  
Counsellor (Press,  
Information & Culture)  
Embassy of India, France &  
Principality of Monaco



**MR. RUPJYOTI BRAHMA  
KARJEE**  
Consul General,  
Consulate General of India,  
Marseille, France



**MS. SADAF CHOUDHARY**  
Consul (HOC)  
Consulate General of India,  
Marseille, France

The Embassy of India in Paris serves as the diplomatic mission representing India in France, Monaco, and Andorra. Established to strengthen bilateral relations, it promotes political, economic, cultural, and educational ties.

## NATIONAL FILM DEVELOPMENT CORPORATION



**PRAKASH MAGDUM**  
MD, NFDC



**SHEKHAR KAPUR**  
Festival Director, IFFI



**GAUTAM BHANOT**  
GM, Film Promotion  
(Festivals, Markets and  
International Participation)



**ACHAL MALHOTRA**  
GM, WAVES, NFDC



**PANKAJ SAXENA**  
Artistic Director, IFFI



**TARUN TALREJA**  
GM, Production and  
Distribution



**SHRUTI RAJKUMAR**  
Head, India Cine Hub,  
Invest India



**VINEETA MISHRA**  
Head of Programming,  
Film Bazaar



**SONAL MATHUR**  
Head - International Promo-  
tions & Special Projects and  
Skill & Talent Development



**ADIL AHMED**  
Client Servicing Supervisor,  
NFDC



**NACHIKET SHIROLKAR**  
Consultant, International  
Promotions & Special Projects



**KANIKA KATYAL**  
Associate Film Programmer,  
International Cinema

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

## FEDERATION OF INDIAN CHAMBERS OF COMMERCE & INDUSTRY

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**LEENA JAISANI**  
Deputy Secretary General,  
FICCI



**PANKAJ SINGH**  
Director, FICCI



**VIKAS KUMAR SARVANG**  
Additional Director, FICCI



**GARIMA SINGH TEWATIA**  
Deputy Director, FICCI



**SUJITH S**  
Assistant Director, FICCI



**MANDEEP YADAV**  
Senior Assistant Director,  
FICCI



**MD FAHIM KHAN**  
Consultant, FICCI

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

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

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





# BHARATATCANNES

## INDIAN DELEGATES AT CANNES FILM MARKET

SNO	COMPANY NAME	NAME	JOB TITLE	EMAIL
1	ANUPAM KHER STUDIO	Herman DSOUZA	Associate Producer	
		Anupam KHER	Writer-Director-Producer	
		Pranit KHER	Assistant Director	
		Ishaan SINGH	Assistant Director	
		Joshua UPPUTURU	Post Production Producer	
		Varina SAVALANI	Assistant Director	
		Shubhangi DUTT	Assistant Producer	
2	ATHENA ENTERTAINMENT	Sunir KHETERPAL	Producer	
		Shweta KHETERPAL	Producer	
3	BB ENTERTAINMENT TRADE PRIVATE LIMITED	Sulakhya BARUAH	Film Producer	sulaxanabaruah@gmail.com
4	BHAVANA MOUNICA PADAM (INDEPENDENT)	Bhavana Mounica PADAM	Creative Producer	pb.mounica@gmail.com
5	BIGTREE ENTERTAIN- MENT PRIVATE LIMITED	Ashish SAKSENA	Chief Operating Officer: Cinemas	ashish.saksena@bookmyshow.com
		Varuna SAKSENA	Consultant	varuna.saksena@bookmyshow.com
		Prakhar JOSHI	General Manager - Stream	prakhar.joshi@bookmyshow.com
		Prasad PALADUGU	Vice President : Business development and Operation	prasad.paladugu@bookmyshow.com
6	BIJU KURUP (INDEPENDENT)	Biju KURUP	Film maker and Accademic	
7	BIJUKUMAR DAMODA- RAN (INDEPENDENT)	Bijukumar DAMODARAN	Writer - Director	
8	BKP MEDIA VISION PVT LTD	Pooran SARIN	Writer - Director - Producer	
9	BOMBAY BERLIN FILM PRODUCTIONS, LLP.	Arfi LAMBA	Founder-Producer	arfi@bombayberlin.com
10	BROADVISION + STUDIO56	Sriram CHANDRASEKARAN	Managing Director	
		Sarath NARAYANAN	Senior Line Producer	
11	BUDHRATNA FILMS	Uttera SINGH	Actress, Producer, Writer, Director	
		Jan BEZOUSKA	Producer, Sound Designer	
12	C.K ENTERTAINMENTS	Kalyan CHILLARA	Producer	
13	CAPITAL FILMS PVT LTD	Ramesh Chand GARG	Producer	
14	CHENNAI INTERNATIONAL FILM FESTIVAL	Ananthakumar RENGASAMY		
15	CINE RAAS ENTERTAIN- MENT PVT LTD	Sudhir MISHRA	Writer - Director - Producer	

SNO	COMPANY NAME	NAME	JOB TITLE	EMAIL
16	CINEVESTURE	Nina LATH GUPTA	CEO	nina@cinevesture.com
		Leena KHOBRAGADE	Executive Director, CinèV Film Market	leenakhobragade@gmail.com
		Shivika JAIN	Associate Manager	shivika@cinevesture.com
17	CIVIC STUDIOS	Akshada BHALRAO	Head - Sales & Acquisition	
18	CK ARTS	Chandrakant SINGH	Director	chandrakant17@gmail.com
		Chandaben Chandulal PATEL	Producer	
19	CLAPSTEM	Girish MALIK	Writer - Director - Producer	malik.girish1@gmail.com
		Arvind LAL	Producer	
		Vandana LAL	Producer	
20	CONFEDERATION OF INDIAN INDUSTRY	Samir KUMAR	Director	samir.kumar@cii.in
		Manoj Bhagwan PANDYA	Producer/Director	info@greatindiafilmtelevision.com
		Sonu BANSAL	Producer	
		Swati THAKRE	Director	
		Isha VERMA MIGLANI	Deputy Director	
		Petr RYZHENKOV	Regional Sales Director-EU, Prasad Corporation Pv	petr.ryzhnikov@prasadcop.com
		Dipak Motilal BANDEKAR	Director, Department of Information & Publicity, G	dipakbandekar@gmail.com
		Asvin CHANDRU A	Chief Executive Officer, Entertainment Society of	
		Vaibhav VAZE	OSD Marketing, Entertainment Society of Goa	
		Mrunal Niket WALKER	General Manager, Entertainment Society of Goa	
		Sandhya RAMACHANDRAN	Creative Producer, Velloche Productions LLC	
21	CUSTARD APPLE PICTURES PVT LTD	Manjunath Nagoji Rao GUJR	Managing Director	icustardapple@gmail.com
		Sajin Babu THAJINZA ASHRAFUDEEN	Writer - Director	
		Anjana ABRAHAM	Producer	
		Philip ZACHARIA	Producer	
22	DALLEY KHORSANI PRODUCTIONS	Kislay KISLAY	Writer - Producer	
23	DIMENSION PICTURES PVT LTD	Liaquat Ali GOLA	Owner	dimensionpicturespvtltd@gmail.com

## INDIAN DELEGATES AT CANNES FILM MARKET

SNO	COMPANY NAME	NAME	JOB TITLE	EMAIL
24	DIVYA TARANG INTERNATIONAL	Krishna DESAI	Managing Director	
25	DRISHYAM FILMS	Ritika BHATIA	International Sales	ritika@drishyamfilms.com
		Sreemoyee BHATTACHARYA		info@drishyamfilms.com
26	E4EXPERIMENTS	Mukesh Ratilal MEHTA	CEO - Producer	
27	EFAR FILMS DISTRIBUTION	Kavita GANDHI	Founder & CEO	kavita@efarfilms.com
28	ELEEANORA IMAGES	Nila Madhab PANDA	Director - Producer	nmp2020@gmail.com
29	EMPIRE NETWORKS	Kavi JUMANI	Managing Partner	empiremediaindia@gmail.com
30	ENTERTAINMENT SOCIETY OF GOA	Arjun Sudhir NARVEKAR	Manager IT	
		Pravin Sanjay PRABHU	Manager Events	
		Siddhesh Shripad SANE	Manager Admin	
		Tushar Narsiha VERNEKAR	DY. SUPERINTENDENT OF POLICE	
		Yeshwant NAIK	Press Liaison Officer, CMO	
		Sanket SHET ARSEKAR	Joint Secretary to Hon'ble Chief Minister of Goa	
31	EON FILMS	Mohan DAS	Film Distributor	
		Palash DUTTA	Acquisitions Manager	
32	EUROPA MEDIA & ENTERTAINMENT PVT LTD	Harshad BHAGWAT	Managing Director	
33	EVERCLEAR FILMS	Neeraj VASUDEVA	CEO - Producer - Actor	neerajvasudeva@everclearfilms.com
		Anuradha SACHDEV	Producer	
34	FEDERATION OF INDIAN CHAMBERS OF COMMERCE & INDUSTRY (FICCI)	Leena JAISANI	Senior Director & Head -Entertainment Division	leena.jaisani@ficci.com
		Vikas Kumar SARVANG	Deputy Director	vikas.sarvang@ficci.com
		Pankaj SINGH	Director	pankaj.singh@ficci.com
		Ujjal CHATTERJEE	Director	ujjwal@gmail.com
		Anuj RAI	Director	anuj16rai@gmail.com
35	FILM INDUSTRY PRODUCTIONS	Sandeep KARTAR SINGH	Director	
36	FLYING RIVER FILMS	Rima DAS	Producer - Director	rima.films@gmail.com
37	GANESH PICTURES AND KOTTARAKARA FILMS	Ravi KOTTARAKARA	Producer, Director	kotfilm@gmail.com
		Lakshmi SREDEVI NAIR	FILM PRODUCER	

SNO	COMPANY NAME	NAME	JOB TITLE	EMAIL
		Yamuna KOTTARAKARA	FILM PRODUCER	
		Nivetha THOMAS	Creative Director Producer Writer	
		Arun MADATHARA SUGATHAN	CREATIVE HEAD	
38	GUBBARA ENTERTAINMENT PVT. LTD.	Dimpy AGRAWAL	Producer	dimpy@gubbaraentertainment.com
39	GURU FILMS PVT LTD	Sadhana RAJU	Producer	
40	HANDYKRAFT PICTURES	Dibya CHATTERJEE	Filmmaker	
41	HARIKRIT FILMS	Janardan Verma Manisha BAJAJ	Writer - Director - Producer	jvmanisha@harikritfilms.com
		Antil TARSEM	Director - Producer	antil@harikritfilms.com
42	IDEAWORKS MOTION PICTURES	Badiger DEVENDRA	Writer and Director	
43	IIFTINDIA	Ratnadeep LAL	Actor	
44	IMAGING MEDIA	Bobby SARMA BARUAH	Producer, Director, Screenwriter	
45	IMPACT FILMS	Ashwani Kumar SHARMA	Director	impactfilmsindia@gmail.com
46	IMPPA-INDIAN MOTION PICTURE PRODUCERS ASSOCIATION	Atulkumar LODLIYA	Vice President, INDIAN MOTION PICTURE PRODUCER ASS	modernmovies@gmail.com
		Aditya SINHA	PRODUCER	
		Anusha IYER	Writer - Director - Producer	
		Eram FARIDI	ACTRESS-PRODUCER	
		Siddhant GILL	CO-PRODUCER	
		Vedant GILL	ACTOR- PRODUCER	
		Suman GANGULI	Writer - Director - Producer	
		Divya KHERA	Writer - Director	
		Indira BAIKERIKAR	PRODUCER	
		Mallika BAIKERIKAR	Music Technician	
		Nandinee KHOSLA	TECNICINE-ARTIST	
		Raghav KHANNA	PRODUCER	
		Abhay Kumar SINHA	PRODUCER	abhaysinha181@yahoo.com
		Navjeet KAUR	PRODUCER	
		Jyotsna (jo Sharma) BENDAPUDI	ACTRESS - PRODUCER	
		Vimal GUPTA	PRODUCER	

# INDIAN DELEGATES AT CANNES FILM MARKET

SNO	COMPANY NAME	NAME	JOB TITLE	EMAIL
		Rajesh Kumar AGARWAL	PRODUCER	
		Rohit PATHAK	DIRECTOR	pathrohit@gmail.com
		Rakesh SABHARWAL	PRODUCER	
		Avtar KOHLI	PRODUCER-DIRECTOR	
		Mayur PURI	WRITER - DIRECTOR	
		Ujwal Narayan NIRGUDKAR	PRODUCER	
47	INDO OVERSEAS FILMS	Firoz ELIAS	Director	firozelias@iof.co.in
48	INFLIXIOUS CONTENT & ART	Deepti CHAWLA	Producer/ Executive Producer	
49	INNOVATIVE FILM ACADEMY	Saravana PRASAD	Chairman	
50	INSTITUT FRANÇAIS (INDE)	Mathieu BEJOT	Attaché audiovisuel	
51	JAI VIRATRA ENTERTAINMENT LIMITED	Manoj NANDWANA	Sales	manoj@jaiviratra.com
		Irina ASADULINA	Producer	
		Mark VERNY GORELKINE	TRANSLATOR	
52	JOYCE CREATIVE STUDIOS	Joyce AHUJA	CEO and Animation Director	
53	KALPANA CHITRA	Kalpana KONERU	pichasu	
54	KARNATAKA CHALANACHITRA ACADEMY	Sadhu Kokila DORESWAMY	CHAIRMAN, KARNATAKA CHALANACHITRA ACADEMY	
55	KARUVACHY FILMS	Leena MANIMEKALAI RAGHUPATHY	Film Director; Producer	
56	KAYAANTARAN STUDIOS LLP	Tanmaya SHEKHAR	Writer-Director-Producer	
57	LALL ENTERTAINMENT	Bhuvan LALL	Writer - Director - Producer	lallentertainment@gmail.com
58	LASUTRA PICTURES	Sunitha RAM	Co-Founder & Executive Producer/Producer	sunitha.rams@gmail.com
59	MACGUFFIN PICTURES	Honey Jewan Jyoti TREHAN	Producer	
60	MAHARASHTRA FILM, STAGE & CULTURAL DEVELOPMENT CORPORATION LTD	MANOJ Kadam	Coordinator	24framesentertainment@gmail.com
		Vikas SHANKAR KHARAGE	Principal Secretary	
		Swati MHASE	Managing Director	
		Deepak KUMAR	Producer	deepak@sfsllp.co.in
		Geeta DESHPANDE	Cheif Administrative Officer	
		Jayant SOMALKAR	Writer - Director - Producer	jayant.somalkar@gmail.com

SNO	COMPANY NAME	NAME	JOB TITLE	EMAIL
		Ashish SHELAR	Cultural Minister	
		Mahesh WAVHAL	Deputy Cultural Secretary	
		Yatin JADHAV	Producer	
		Rajesh MORE	Director	
		Pankaj CHAVAN	Administrative PRO	
61	MAK WORLD FILMS	Makarand Vinayak DESH-PANDE	Actor, Director, Producer	
		Nivedita Sudhir POHANKAR	Writer - Director	
		Amit ROY	Cinematography	
62	MEDIASMITHS IMAGE CONSULTANTS PVT LTD	Sanjay RAM	Co-Founder	
		Malvika SANT	Producer	
63	METRO PICTURES	Amit JUMANI	Director	amit@metropictures.in
64	MUGAFI PRIVATE LIMITED	Tansha BATRA	CMO	
		Vipul AGRAWAL	Founder & CEO	
65	MULTIVISION MULTIMEDIA INDIA PVT LTD	Sunil UDHANI	Country Head	sunil.udhani@mvpworld.com
66	NATIONAL FILM DEVELOPMENT CORPORATION / NFDC INDIA (LTD)	Shruti RAJKUMAR	Head Film Facilitation Office	shruti.rajkumar@investindia.org.in
		Nachiket SHIROLKAR	Consultant, International Promotions and Special P	nachiket@nfdcindia.com
		Pankaj SAXENA	Artistic Director, IFFI	
		Vineeta Shyam MISHRA	Head - Programming, Film Bazaar	vineeta@nfdcindia.com
		Sadaf CHOUDHARY	Second Secretary (Consul-designate Marseille), Emb	
		Sreerag MUKUNDAN	OSD, Films	
		Gautam BHANOT	General Manager- Film Promotions	
		Tarun TALREJA	General Manager- Production & Distribution	
		Achal MALHOTRA	General Manager - WAVES	
		Adil AHMED	Client Servicing Supervisor	
		Sanjeev Kumar SINGLA	Ambassador of India to France and the Principality	
		Priyadharsini RAVINDRAN	Conseiller, Service Press Information et Culture	

## INDIAN DELEGATES AT CANNES FILM MARKET

SNO	COMPANY NAME	NAME	JOB TITLE	EMAIL
		Rupjyoti BRAHMA KARJEE	Consul General	
		Ajay Nagabhushan MADHU-GIRI NAGABHUSHANA	Joint Secretary (Films), Ministry of Information &	
67	NH STUDIOZ	Shreyans HIRAWAT	Director	sh@nhstudioz.tv
		Ashlin FRANKLIN	Sales Executive	
		Usha MAGERI	Buisness Development Executive	
68	NXT DIGITAL LTD	Prakash P. HINDUJA	Managing Director	
69	PAPER PLANES PICTURES PVT LTD	Lisa DCOSTA	Executive Producer & Founder	lisa@paperplanes.pictures
70	PICKLE MEDIA PVT LTD	Natarajan VIDYASAGAR	Editor	nvidyasagar@gmail.com
		B RAJALAKSHMI	Senior Features Editor	
		Maitreyi VIDYASAGAR	digital editor	
71	PICTUREWORKS	Avinaash JUMANI	Film Acquisitions and Sales	avinaash@pictureworksindia.com
		Suvidhi RUIA	International Acquisitions	
72	POLKA DOTS LIGHTBOX	Smriti KIRAN	Founder and Director	
73	PRASAD CORPORATION PVT LTD	Petr RYZHENKOV	Regional Sales Director-EU	
74	PVR INOX PICTURES LTD/PVR INOX LTD.	Sanjeev KUMAR	Joint Managing Director	sanjeev@pvr cinemas.com
		Kamal GIANCHANDANI	President	
		Deepak SHARMA	COO	
75	R.D. FILMS	Ram GOPALAKRISHNAN MANI	Proprietor	
76	RISING NOVA	Dilip ADVANI	Owner	
77	RRE STUDIOS PRIVATE LIMITED	Rajshree AGARWAL	Founder & CEO	rajshree@rrestudios.com
78	RUCHA PATHAK (INDEPENDENT)	Rucha PATHAK	Producer	roo.filmsandcreative@gmail.com
79	RUCHI SHARMA (INDEPENDENT)	Ruchi SHARMA	Producer	
80	SEYON-DI	Kathiravan MURUGAN	Managing Director	kathir@seyon-di.com
81	SHEMAROO CONTENTINO MEDIA LLP	Murtuza KAGALWALA	Managing Partner	murtuza@contentino.in
82	SHREYAS SRINIVAS (INDEPENDENT)	Shreyas SRINIVAS	sound designer and mixer	
83	SHRISTI CREATION FILM PRODUCTIONS	Prasenjit CHAKRABORTY	Writer - Director - Producer	
84	SHRUTI VENTURES	Shruti SEETHARAMAN	Producer	
		Ramesh KARUPPANNAN	Writer - Director	



SNO	COMPANY NAME	NAME	JOB TITLE	EMAIL
85	SILICON MEDIA	Prakash BARE	Producer	
86	SIPPING TEA CINEMAS	Sudipto SEN	Principal	sudipto@sudiptosen.com
		Sailesh PATHAK	Executive Producer	saileshpathak@gmail.com
		Peter ZIEBERT	Executive Producer	peter.ziebert@gmail.com
		Rajesh BHATT	CEO - Producer	
87	STAR ENTERTAINMENT P LTD	Jiten HEMDEV	CEO	admin@starentertainment.co.in
		Kimaya HEMDEV	Head Of Business Development	kimaya@starentertainment.co.in
		Tarunkumar BHOJWANI	Finance	
		Rohaani BHOJWANI	Legal	
88	STAR ENTERTAINMENT WORLDWIDE PVT LTD	Tripat Paul AGGARWAL	PRODUCER	
89	SUITABLE PICTURES	Alan MCALEX	Producer	
90	SUNSTONE ENTERTAINMENT	Sanjay JUMANI	Buyer - Seller	sanjayjumanii9@gmail.com
91	SUPERFINE FILMS	Kamal JAIN	Founder - CEO	superfinefilm@gmail.com
92	THENANDAL STUDIOS LTD	Narayanan RAMASWAMY	Producer, Chairman & MD	ram.murali4@gmail.com
		Nithya RAMESH	Creative Director	
93	TILLOTAMA SHOME (INDEPENDENT)	Tillotama SHOME	Actor & Producer	
94	TRAINTRIPPER FILMS	Chippy BABU	Executive Producer	
95	ULTRA MEDIA & ENTERTAINMENT PRIVATE LIMITED	AGRAWAL Rajat	Company Director	rajat@ultraindia.com
		Roy KRUPASINDHU	Manager	kbroy@ultraindia.com
		Gaurang NEMLEKAR	Senior Manager	
		Brinda SHASTRI	Marketing Head	
96	VED AITHARAJU (INDEPENDENT)	Ved AITHARAJU	Writer - Director - Producer	
97	VR FILMS & STUDIOS LIMITED / VISUAL REALITY	Manish DUTT	Managing Director	manish.dutt@vrfilms.in
		Krishi DUTT	Jt. Managing Director	krishi.dutt@vrfilms.in
98	WINGS TO BOLLYWOOD ENTERTAINMENT	Vikrant MORE	CEO	wingstobollywood007@gmail.com
99	WOT STUDIOS	Milind JHA	Creative Head	
100	YAMINI FILMS	Paparao BIYYALA	Managing Director	paparao@yaminifilms.com

# NFDC CATALOGUE @CANNES

## ACHAPPA'S ALBUM

### GRAMPA'S ALBUM

A fantasy film about family relationships involving time travel, about a father and a son stepping into each other's shoes, and shirts, shorts, socks...to live each other's lives. Who doesn't like to fantasize on time-travel? There will rarely be a person you will find who hasn't made mistakes in life, and doesn't want to go back in time and rectify them, to have a better present. There will be yet others who would want a peek into tomorrow, to figure out what the future holds for us. Time-travel is a fantasy that will be there till the end of time, and there will be films around it.



Malayalam | India | Fiction Feature | 119 mins | Director: Deepti Pillay Sivan | Producer: National Film Development Corporation | Writer: Sanjeev Sivan



## BHARTI AUR BIBO

The series is presented through two anchors Bharti, a school girl and Bibo, the magical worm.

During her school vacation at her grandfather's house, Bharti finds a magical bookworm, Bibo in the attic. Both become friends. Every night, the bookworm tells her a story of one of the women icons of Bharat. It is a 20 episode series with 12-15 min each

Hindi | India | Web-Series/TV | 300 mins | Director: Sneha Ravishankar | Producer: National Film Development Corporation, Puppetica Media Pvt. Ltd. | Writer: Anurag Bakhshi

# WAVES BAZAAR TOP SELECTS

## BIBO BINANAO

### MY THREE SISTERS

**Y**oung Mizi stands with her three elder sisters as they navigate various hurdles that life throws at them: their gossip-loving mother keeps track of their monthly cycles, there is a sudden death, a mother-in-law who talks to dead relatives, uncooperative broiler chickens and so on. Life is tough, but Mizi and her sisters face everything with resilience and a never-say-die attitude.



Tibetan | India | Fiction Feature | 109 mins | Director: Kenny Deori Basumatary | Producer: National Film Development Corporation, Kenny Deori Basumatary | Writer: Kenny Deori Basumatary



## CHHAAD

### THE TERRACE

**T**he Terrace is the absolute place in the life of a young schoolteacher Mitra, who sketches & writes with a passion. Mitra is offered to write for a prestigious local magazine for a special edition which is a dream come true for her. Her communication and relationships with the sky, birds, clouds and the neighbours come to a halt when the common terrace is locked up by the occupants. This further

blocks her mind to conclude her story. Life becomes unbearable when Mitra's school closes for summer vacations and she is confined to the stuffy overbearing house with an uncompassionate husband. With the film *Chhaad* the writer & debutante director Indrani Chakrabarti explores the protagonist's relationship with the terrace and eventually her disillusionment attached to it.. The terrace is reflective of Mitra's emotional reasoning and so when the terrace is taken away she suffers from existential crisis.

Bengali | India | Fiction Feature | 98 mins | Director: Indrani Chakrabarti | Producer: National Film Development Corporation | Writer: Indrani Chakrabarti

# NFDC CATALOGUE @CANNES

## CHOWSANG ON

### THE LITTLE MONK

**A**n accidental escape from the monastery one night endangers the little monk's vocation and sets him on an alternative route to achieve enlightenment through his karmic virtues as an apprentice of a wise old-nun.



Tai Khamti | India | Fiction Feature | 110 mins | Director: Nang Tanvi Manpoong | Producer: National Film Development Corporation | Writer: Nang Tanvi Manpoong



## GOODBYE GURUJI

**A** dedicated teacher "Guruji" who couldn't take failure of his students easily, motivates them to pass first class in the guise of a ghost.

Assamese | India | Fiction Feature | 99 mins | Director: Arunjit Borah | Producer: National Film Development Corporation, Cinecraft Productions | Writer: Arunjit Borah

**For more details, please contact**  
**[irfan@nfdcindia.com](mailto:irfan@nfdcindia.com)**

# WAVES BAZAAR TOP SELECTS

## JOSEPHKI MACHA

JOSEPH'S SON

**A** senseless conflict on ownership of land and identity which began in the early 90's between the two major ethnic groups of Manipur has today spread among the 29 different ethnic groups resulting in major mistrust, killing and internal displacement of many innocent people. Joseph is a middle-aged man living in the hills with his wife and son. One day his son goes missing. A few days later he gets a call from the authority to identify a dead body in the morgue. Joseph does not believe that it can be his son. But today he must go, otherwise the authorities will dispose the body. He is forced to take a journey from the hills to the valley where the morgue is situated. It is a journey that no parents would like to take, ever. Joseph reluctantly starts his journey during the course of which he encounters different situations

Manipuri | India | Fiction Feature | 90 mins | Director: Haobam Paban Kumar | Producer: National Film Development Corporation, Oli Pictures | Writer: Sudhir Naoroibam



## KARKEN

**A** rural medical officer abruptly leaves his professional duty to pursue his passion for acting, but learns the price of following dreams that defy social structures, as viewers are entangled in a formal dynamic of identity, performance & language.

English, Hindi | India | Fiction Feature | 92 mins | Director: Nending Lode | Producer: National Film Development Corporation | Writer: Nending Lode

## NFDC CATALOGUE @CANNES



### MOI ETI NIXASOR

KODUWA THE NIGHTBIRD

“**K**oduwa the Nightbird” is a poignant exploration of the human spirit, a timeless tale of resilience and redemption, about a village thief known for his cunningness and wit. Based on the characters in the Assamese short story “Kadoa” by Anuradha Sarma Puzari.

Assamese | India | Fiction Feature | 111 mins | Director: Bidyut Kotoky | Producer: National Film Development Corporation, Redriver & Bluehills Pvt. Ltd. | Writer: Bidyut Kotoky

### NORA

**S**et against the backdrop of the Meji ritual, Nora intertwines multiple lives. Dhiraj, torn between his dream of joining the army and his responsibilities at home and in the village, faces pressure from insurgents seeking to enlist him. When the Meji ritual is sabotaged, it triggers a series of events, marking the beginning of profound change.



Assamese | India | Fiction Feature | 91 mins | Director: Prakash Deka | Producer: National Film Development Corporation, Satellite Pictures Pvt. Ltd. | Writer: Prakash Deka

**For more details, please contact**  
**[irfan@nfdcindia.com](mailto:irfan@nfdcindia.com)**

# WAVES BAZAAR TOP SELECTS

## PUINAU PUIDAA

STEPMOTHER

**A** poignant tale of loss of love in familial relationships with a touch of magical realism.



Rongmei | India | Fiction Feature | 102 mins | Director: Kachangthai Gonmei | Producer: National Film Development Corporation, Hornbill Entertainment | Writer: Kachangthai Gonmei

## TARA & AKASH LOVE BEYOND REALMS



**T**ara, a spirited young woman from Kashmir, embarks on a daring solo adventure to Switzerland, defying her parents' protective instincts. Her journey is fueled by an old romance novel that holds a special place in her heart, promising to fulfill a cherished dream her late grandmother ignited. Simultaneously, a mysterious young man, Akash, roams the streets of Switzerland, his eyes filled with childlike wonder. When

their paths converge in an enchanting park, an accident of fate binds their destinies. At first, anger and misunderstanding give way to a deep connection as Tara realizes there's more to Akash than meets the eye. He possesses a secret, one that will forever change their lives. As they explore Switzerland, love blossoms, transcending earthly boundaries. Tara's accident unveils Akash's true identity – he's an Astral being, an Angel sent from the realm of Light, a celestial presence with an unexplained mission

Hindi | India, Switzerland | Fiction Feature | 126 mins | Director: Dr. Srinivas Abrol | Producer: National Film Development Corporation, Whispers From Eternity Films LLP | Writer: Dr. Srinivas Abrol



# NFDC CATALOGUE @CANNES

## ARANYA PRAHARI

### KEEPERS OF THE WILD

**A** documentary showcasing Northeast India's indigenous population pioneering conservation efforts, highlighting their transformative journey towards wildlife protection and habitat preservation.



Assamese | India | Documentary Feature | 70 mins | Director: Karma Samten Paljor | Producer: National Film Development Corporation, ATVI Infotainment Pvt. Ltd. | Writer: Karma Samten Paljor

## SHANGRILA

### THE HIDDEN PARADISE

**A**n exploration of the state of Sikkim, from its history that dwells around the fascinating Kingship to the rise of rebellious forces, from the dawn of democracy to the present day lifestyle.

Sikkimese | India | Documentary Feature | 90 mins | Director: Samten Bhutia | Producer: National Film Development Corporation | Writer: Samten Bhutia



## MAJULI



### THE SHRINKING ISLAND

**T**he Documentary tells about how flood and erosion have caused tremendous effect on the river island Majuli, in the Brahmaputra river, due to which the local residents and the art and culture of the island is facing challenges of survival.

Assamese | India | Documentary Mid-length | 53 mins | Director: Ratul Baruah | Producer: National Film Development Corporation | Writer: Ratul Baruah



# WAVES BAZAAR TOP SELECTS

## INDIAN WOMAN ATLAS

**T**he film depicts the story of Kunjarani Devi of Manipur and how she became one of the greatest women weightlifters in the world.



English | India | Animation Short | 10 mins | Director: Sunil Dhankher | Producer: National Film Development Corporation | Writer: Devlina Banerjee, Santosh Kumar Singh, Riddhi Trivedi



## RANI GAIDINLIU

**A** tribal girl transforms into a fearless revolutionary, defying British oppression with spiritual strength and guerilla warfare, leading her people to reclaim their identity and freedom.

English | India | Animation Short | 13 mins  
| Director: Deepak Sv & Dimple Dugar |

Producer: National Film Development Corporation | Writer: Dimple Dugar, Deepak Sv, Cina Ks

## U-KIANG NANGBAH - THE GLORIOUS REBEL

**T**he story of the revolutionary U-kiang Nangbah of the Jaintia community in Meghalaya, who rises up against colonial oppression to fight for the freedom of his people.



Hindi | India | Animation Short | 18 mins  
| Director: Devendra Kumar Chopra |  
Producer: National Film Development Corporation, Vibhore Video Vision Pvt. Ltd. |  
Writer: Devendra Kumar Chopra

# CANNES MARKET SCREENING

## I AM, I CAN

Director: Chitnis AJAY

WEDNESDAY, MAY 14, 2025

13:30, 75 min, PALAIS B

## THE JOURNEY (PARIKRAMA)

Director: Ghose GOUTAM

THURSDAY, MAY 15, 2025

09:00, 114 min, PALAIS B

## SNOW FLOWER

Director: Ahire GAJENDRA

THURSDAY, MAY 15, 2025

18:15, 111 min, PALAIS C

## PARO: THE UNTOLD STORY OF BRIDE SLAVERY

Director: Ahire GAJENDRA

MAY 16, 2025

11:30, 110 min, LERINS 2

## ISOLA

Director(s): Nora JAENICKE, Fanny ARDANT,  
Joanna KULIG

FRIDAY, MAY 16, 2025

12:00, 91 min, LERINS 3

## KHALID'S SHIVAJI

Director: More RAJ

FRIDAY, MAY 16, 2025

13:30, 113 min, PALAIS B

## RAJ KAPOOR'S LONI TUNES

Director: Ahmad NADIR

FRIDAY, MAY 16, 2025

14:00, 120 min, PALAIS E

## PICHCHAR

Director: Pathak ROHIT

FRIDAY, MAY 16, 2025

16:15, 90 min, PALAIS E

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## **FEDORA'S WRINKLES, NAINA, MEET MR CHANG**

**Director(s): Kaushal ASHWWIN, Guha SUMAN**

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**SATURDAY, MAY 17, 2025**

**09:00, 130 min, PALAIS F**

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## **BEHIND THE MOON**

**Director: Hardeep SINGH**

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**SATURDAY, MAY 17, 2025**

**16:15, 110 min, PALAIS G**

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## **OLD FURNITURE**

**Director: Mahesh MANJREKAR**

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**SUNDAY, MAY 18, 2025**

**09:15, 143 min, PALAIS G**

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## **A MATCH**

**Director: Jayant SOMALKAR**

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**SUNDAY, MAY 18, 2025**

**13:30, 104 min, PALAIS F**

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## **30 DAYS OF AUTUMN**

**Director: Sudipto ROY**

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**SUNDAY, MAY 18, 2025,**

**17:45, 125 min – Trailer, PALAIS F**

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## **MOSCOW SHADOWS**

**Director: Valeriy PEREVERZEV**

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**MONDAY, MAY 19, 2025**

**17:45, 100 min, PALAIS H**

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## **HOMEBOUND**

**Director: Ghaywan NEERAJ**

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**TUESDAY, MAY 20, 2025**

**16:00, 118 min, LERINS 3**

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## **UUT**

**Director: Malik RAMCHANDRA**

---

**WEDNESDAY, MAY 21, 2025**

**14:00, 120 min, PALAIS E**

# ASSOCIATIONS & INDUSTRY BODIES

<b>Film Federation of India</b>	<b>filmfed52@gmail.com</b>
<b>Producers Guild of India</b>	<b>nitin@producersguildindia.com</b>
<b>The South Indian Film Chamber of Commerce</b>	<b>sifcc1939@gmail.com</b>
<b>IMPAA</b>	<b>admin@imppa.info</b>
<b>Federation of Indian Chambers of Commerce and Industry</b>	<b>leena.jaisani@ficci.com</b>
<b>Confederation of Indian Industry</b>	<b>info@cii.in</b>
<b>Service Exports Promotion Council</b>	<b>dg@servicesepc.org</b>



# NOTES



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# Contacts

Ministry of Information and Broadcasting  
Government of India  
Room No.107, A Wing, Shastri Bhavan  
Dr. Rajendra Prasad Road  
New Delhi - 110 001 India  
[www.mib.gov.in](http://www.mib.gov.in)

National Film Development Corporation Ltd  
NFDC-FD Complex  
24, Dr Gopalrao Deshmukh Marg  
Mumbai 400 026.

National Film Development Corporation Ltd  
Room no 401 , 4th Floor Soचना Bhawan  
Near CGO Complex  
Lodhi Road, New Delhi - 110 003

Film Facilitation Office  
NFDC-FD Complex  
24, Dr Gopalrao Deshmukh Marg  
Mumbai 400 026.  
Email : [ich@nfdcindia.com](mailto:ich@nfdcindia.com)  
[www.indiacinehub.gov.in](http://www.indiacinehub.gov.in)



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Government of India

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