



Ministry of Information and Broadcasting
Government of India



India

at CANNES 2014

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Cannes Film Festival 2014 – Post Event Report



Section 1

From the Desk of
Shri Bimal Julka

Secretary

Ministry of Information & Broadcasting
Government of India



Global interest in Indian films has grown manifold over the past few years. This is true for both the mainstream commercial sector as well as the new wave of Indian films that straddle the fence between the art-house and the crowd-pleaser. The interest in this new crop of Indian filmmakers was reflected in this year's selection of Indian films at the Cannes Film Festival – 'Titli' by Kanu Behl and 'TrueLoveStory' by Gitanjali Rao. Indian films and actors are now crossing over from diaspora audiences to mainstream international markets – and the aim of the Ministry of Information & Broadcasting is to make this transition smooth by creating an enabling regulatory environment for both the Indian film fraternity and the international one. It is also a matter of great pride that the opening film of 2014 – 'Grace of Monaco' – starring Nicole Kidman and Tim Roth – has an India connection, with one of the





producers being the Hollywood arm of Indian film powerhouse Yash Raj Films.

Held between 14th and 25th May 2014, Cannes Film Festival 2014 was the 67th edition of the world's most famous and prestigious event in the global film calendar. The business of film at the Festival de Cannes is conducted at the Marche du Film, the world's largest and most significant film market. This year saw more than 12,000 film professionals participate in the Cannes Film Market in the Palais des Festival and the Village International Riviera and Village International Pantiero along the Croisette, with approximately 600 exhibitors (comprising countries, sales companies, distributors, producers, filmmakers and other film sector organizations).

Organized by the Ministry of Information & Broadcasting, Government of India, the regulatory body for the Indian film sector, and coordinated and managed on the

ministry's behalf by the Federation of Indian Chambers of Commerce and Industry (FICCI), India's oldest and largest apex business chamber, India's participation at the Cannes Film Festival in 2014 took the form of India Pavilion (112 Village International Riviera) at the Marche du Film – a 126 sq. m. pavilion with a terrace overlooking the Mediterranean Sea. Approximately 100 Indian delegates registered in 2014 for the Cannes Film Market, and many more for the festival.

Inaugurated on 15th May, India Pavilion remained a fully equipped and functional business centre for Indian delegates in Cannes through the duration of the festival. Activities at India Pavilion comprised focused B2B meetings between Indian and international delegates, interactive sessions and panel discussions with Indian and foreign film industry stakeholders, and exclusive networking events in partnership with other

countries and organizations. As well, India Pavilion served as an information dissemination point about India and Indian cinema for the global film community.

Today, India has the most vibrant film sector and is currently occupying a significant space in the global arena. We produce over 1,000 films in more than a dozen languages annually. The Ministry of Information & Broadcasting plays the role of facilitator to ensure the Indian film industry's rapid and vibrant growth. The industry is purely entrepreneurial and continues to grow in its journey of more than 100 years. India has the

most liberal policies in the media and entertainment sector, and foreign direct investment is permitted up to 100% in films. India has co-production agreements covering films and other audiovisual content with nine countries: Brazil, France, Germany, Italy, Poland, Spain, New Zealand, UK and, most recently, Canada. We encourage filmmakers, both Indian and international, to make use of this collaborative tool for mutual benefit.

To curb the menace of film piracy, new anti-piracy initiatives are being taken. The ministry is launching awareness campaigns with industry bodies to fight piracy and is



working closely with stakeholders to make Single Window Clearance a reality to promote shooting locales of India. An Inter Ministerial Committee on Promotion and Facilitation of Film Production in India has already been set up, and in the process of being set up is the National Centre for Excellence in Animation, Gaming and Special Effects (NCOE) at Mohali, Punjab, for which 12 acres of land has been acquired. As well, the National Film Heritage Mission will shortly be launched to digitize the best of Indian cinematic works and archive them for the benefit of future generations.



With the centenary of Indian cinema behind us, the next goal for India when it comes to the film sector is the establishment of itself as a significant player in the global cinema landscape, in terms of distribution and exhibition of Indian cinema abroad, international sales revenues, co-productions, and as a shooting destination for the world film community. With the recently sealed Indo-Canada audio-visual agreement, India now has co-production agreements with nine countries, and a tenth one – with China – is expected to be finalized soon. Alongside, the institutionalization of the Single Window Clearance mechanism aims to open up India as a destination for filming in a big way, with

major international films being shot in India following the success of films such as 'Slumdog Millionaire', 'Life of Pi', 'Zero Dark Thirty', 'Eat, Love, Pray' and 'The Best Exotic Marigold Hotel (1 & 2)'.

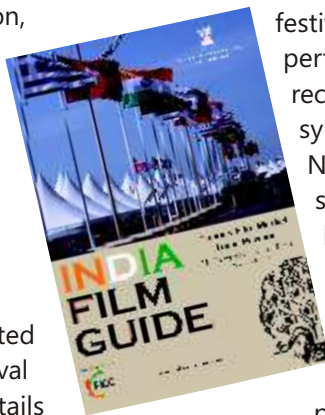
The activities at India Pavilion at the Cannes Film Festival served to showcase what the Indian film sector is today, and offered to the global film community an opportunity to engage with India. The ultimate objective was that whoever visited India Pavilion would leave it with new ideas that inspire and motivate them – and that the Indian and international film fraternity would connect there and explore possibilities of collaboration and partnership in the present and the future.



Services and Facilities at India Pavilion

Distribution of the India Film Guide for the Cannes Film Market

The India Film Guide, launched during the inaugural ceremony of India Pavilion, was published specifically for the Cannes Film Market and kept on display and distributed to all visiting delegates. Comprising exhaustive descriptions of the policy initiatives (such as Single Window Clearance) of the Ministry of Information & Broadcasting, Government of India, and its affiliated bodies; the International Film Festival of India and other film festivals; details of India's nine audio-visual co-production agreements with other countries; information about production centres and shooting locales of India; Indian films at



Cannes; Indian delegates at the 2014 festival; key figures and databases pertaining to the film sector; details of recent Indian films for sales and syndication; and winners of this year's National Film Awards, the guide served as a comprehensive handbook about Indian cinema. Through the course of the festival, approximately 800 copies of the India Film Guide were distributed to delegates. As well, we published in French a booklet with details of all film sector policies and initiatives undertaken by the Government of India in recent years – 300 copies of this booklet were distributed to delegates at the festival.

Information dissemination about Indian cinema



FICCI staff members were present at India Pavilion for the duration of the festival to answer queries from international visitors about the Indian film industry. Two hostesses conversant in English and French were also employed in order to help visitors with their queries and using the facilities at the pavilion.



Set-up for business meetings

All Indian delegates at the Cannes Film Festival were offered the option of using India Pavilion as the space for their one-on-one business meetings with international stakeholders. A timetable was drawn up and tables reserved for the delegates who wanted to hold pre-scheduled formal meetings at the pavilion. As

well, table space was given to other delegates who wanted to conduct informal or walk-in meetings. India Pavilion was furnished with six sets of high tables and stools inside and another four sets of tables and chairs on the terrace in order for delegates to be able to promote their interests and activities in a business-like ambience.

Showcase of trailers of Indian films

A select list of trailers of recent Indian films across twelve languages – aggregated from Indian filmmakers and producers, and covering independent cinema, short films, NFDC and CFSI films, National Award winners, mainstream commercial as well as art-house films – were

played on two high-resolution television screens at India Pavilion. One of these screens was set up as a viewing corner, wherein buyers and other interested parties could re-watch specific trailers as per their interests.

Internet and computer facilities

India Pavilion was equipped with high-speed WiFi for Indian delegates at the festival to be able to access the Internet. Alongside, four laptops with Internet access and printing facilities were set up for the use of Indian and international visitors to India Pavilion.

Coffee and Tea Bar

Delegates visiting India Pavilion were served tea and coffee, free of cost, through the duration of the festival.

Section 2

Promotion and Advertising for India Pavilion

Outdoor publicity for India Pavilion and International Film Festival of India (IFFI) through advertisements on flagpoles along Boulevard de la Croisette



Print publicity for India Pavilion through advertisements in the Marche du Film Guide and the Marche du Film Pocket Guide



Print publicity for India Pavilion through advertisements in Cannes dailies of international magazines



Online promotion of India Pavilion through 'India at Cannes' website

www.indiaatcannes.com



Online promotion of India Pavilion through 'India at Cannes' Facebook page

www.facebook.com/indiaatcannes



Email promotion of India Pavilion through e-flyers to FICCI industry database and to all delegates and journalists registered on Cinando.com (the Cannes Film Market database)

Promotion of India Pavilion to international media through the duration of the festival by distribution of copies of the pavilion programme at the Cannes Film Festival Press Office

Section 3

Interactive Sessions at India Pavilion

Key interactive sessions were organized at India Pavilion to showcase to the global film community the current Indian cinema landscape. These sessions were promoted extensively to all international delegates registered for the Cannes Film Market, as well as to international media covering the festival. With the presence of renowned film industry personalities, these sessions provided an additional opportunity for Indian delegates to interact with the international community and present their work to international audiences and media attendees at India Pavilion.

Session 1

Inauguration of India Pavilion

(15th May, 12.30 p.m.)

India Pavilion at the 67th Cannes Film Festival got off to a colourful start with some of the biggest names in Indian cinema coming together to encourage young filmmakers finding audiences abroad for stories from the country. Prominent Indian film personalities Dr Kamal Haasan and Ramesh Sippy joined Shri Bimal Julka, Secretary, Ministry of Information & Broadcasting Ministry, Government of India, and His Excellency Arun K. Singh, Indian Ambassador to France, in inaugurating India Pavilion, organized by the Ministry of

Information & Broadcasting, in association with the Federation of Indian Chambers of Commerce and Industry (FICCI), at the Cannes Film Market. Also inaugurating the pavilion were renowned filmmaker Sudhir Mishra; Uday Chopra, actor, producer, and CEO, YRF Entertainment; screenwriter Arash Amel; Jerome Paillard, Executive Director, Cannes Film Market; Dr A. Didar Singh, Secretary General, FICCI; filmmaker and producer Bobby Bedi; and businessman Mr Hinduja.



Key takeaways

- *Cinema has been a window to the cultural and social changes taking place in the country for decades, and Indian cinema plays a crucial role in paying tribute to the country's linguistic richness and multiculturalism.*
- *After an impressive growth of 12% last year, the Indian film industry is expected to register an increase of 14% growth by 2018.*
- *India produces more than 1,000 films a year, but Indian films should aim to be in the Top 20 in the world.*
- *Indian filmmakers are on the move and need to be encouraged further so that they can be the best.*
- *Industry will play a pro-active role in the growth of Indian cinema because film is also business.*
- *Indian cinema has seen significant development and movement in the overseas market in the recent past.*
- *Indian production houses are prepared to tie up with overseas productions to increase the presence of the Indian industry abroad.*
- *The Indian government wants to strengthen its partnership with the film industry to disseminate the message of India all around.*



Session 2

The Making of 'Grace of Monaco' (15th May, 1.00 p.m.)

The session on 'The Making of Grace of Monaco' – featured Uday Chopra and Jonathan Reiman from YRF Entertainment – one of the producers of the opening film at the festival – and Arash Amel, the writer of the film.

Anchored by Patrick Frater, Asia Bureau Chief of Variety, the discussion hinted at interesting growth and expansion for Indian cinema in the international space by means of collaboration and co-production.



Session 3

The Journey to Cannes - In Conversation with the Cast and Crew of 'Titli' (15th May, 2.30 p.m.)

A very special session, 'The Journey to Cannes', was organized at the pavilion for 'Titli', India's official entry in the Un Certain Regard section of the festival. (Also selected to the festival's Critics Week section was another Indian film, Gitanjali Rao's 'TrueLoveStory'.) The cast and crew of 'Titli' – director Kanu Behl; actors Ranvir Shorey and Shashank Arora; writer Sharat Katariya; editor Namrata Rao; Avtar Panesar, VP,

International Operations, Yash Raj Films; and Guneet Monga, Founder, Sikhya Entertainment, and CEO, Anurag Kashyap Films Pvt. Ltd – were felicitated by the Ministry of I&B, and spoke about their experience of making the film and being selected for screening at the Cannes Film Festival. The session was moderated by Colin Burrows, CEO, Special Treats Productions.



Session 4

Co-Production: Merging Resources to Create Magic

(16th May, 2.30 p.m.)

Starting with a keynote address by Shri Bimal Julka, Secretary, Ministry of Information & Broadcasting, Government of India, this session, with speakers from six countries, focused on how co-production makes filmmaking viable and lucrative by providing access to public or subsidized funds to filmmakers and increases sales and chances of syndication in the international space. This power-packed session saw insights from Dave Gibson, CEO, New Zealand Film Commission;

Carolle Brabant, Executive Director, Telefilm Canada; Franck Priot, Deputy Director, Film France; Nina Lath Gupta, Managing Director, NFDC; Cindy Shyu, CEO, Light House Productions, China; Pierre Assouline, Owner, Producer, Only Films, Paris, and Westeast Films, Mumbai; T.P. Aggarwal, the first Indian vice-president of FIAPF; and Indian filmmakers and producers Dr Kamal Haasan, Ramesh Sippy and Bobby Bedi.



Key takeaways

- *Co-production agreements not only enrich bilateral exchanges towards substantial cultural benefits, but also bring in foreign exchange to a country's exchequer, and contribute to actual economic growth.*
- *It is beneficial for other countries to work with India because of the relatively low costs of production and labour.*
- *Cash and funding incentives from the Government of India is likely to boost the numbers of foreign co-productions with India.*
- *Indian filmmakers and producers should start promoting directors and actors in other countries so that there is interest for co-production of projects.*
- *This is a good time for co-productions as digital promotion and distribution can increase manifold the worldwide penetration a film.*
- *If a movie follows the template of France-India agreement, it means the film qualifies as French, allowing its distributors automatic discounts from CNC. But a co-production does not automatically qualify for funding, and there are only selective funding possibilities depending on the quality/nature of the script being filmed.*
- *Production generates 5 billion dollars of revenue in Canada. Between 2008 and 2013, there have been 381 Canadian co-productions, and the annual co-production budget for Canada is approximately 481 million dollars. Canadian 'citizenship' for any film made under a Canadian co-production treaty grants it access to potential equity financing and tax benefits across the various provinces of the country.*
- *A co-production that is done under a treaty with New Zealand qualifies it for an automatic 40% rebate on spending and funding. As well, NZFC grants equity to co-producers and share of future income.*
- *Co-productions are not made because filmmakers need the money – it's about opening up markets for films.*
- *While co-production agreements in theory provide the same advantages to all parties, they are not always implemented fairly – it is thus essential to also find 'natural partnerships', wherein creative concerns are aligned too, in order for a co-production to work. Projects need to find a good fit in terms of script and subject with the partner country for co-productions to be viable.*
- *Even though there is no formal co-production agreement with the USA, US-based Ivanhoe Pictures is looking to produce a TV show and a film as co-productions with India as a test case for finding viable economic strategies for creative and other partnerships.*
- *The first India-New Zealand co-production deal for the film 'Beyond the Known World' is on the verge of being closed.*
- *The ratification of the recently sealed Indo-Canada audio-visual treaty is imminent.*
- *An India-China co-production treaty is in the offing– it will be India's 10th audio-visual agreement with other countries.*



Session 5

In Conversation with Indian Cinema Legend Kamal Haasan

(16th May, 3.30 p.m.)

This session took the form of a fascinating conversation wherein legendary filmmaker, actor, producer and writer Dr Kamal Haasan was interviewed by critic and anchor Anupama Chopra. Charismatic and charming, Dr Haasan captivated the tightly packed audience with his candid answers on all things film and his experience as an actor for fifty-plus years. On being asked why we have not yet cracked the

competition section at Cannes and won the Palme D'Or, Dr Haasan said 'The problem is that we are a self-sufficient nation!' He stressed that Indian filmmakers need to stop being satisfied with the familiarity and safety of local markets and start taking risks – so that India can constantly produce truly global content that is appreciated across the world. 'Take risks, make films' was Dr Haasan's message.



Session 6

Single Window Clearance: Making India the Next Stop for Film Shooting

(17th May, 2.30 p.m.)

Starting off with a presentation by Ms Nirupama Kotru, Director (Films), Ministry of Information & Broadcasting, which detailed the processes put in place by the ministry to facilitate shooting in India, the session was aimed at presenting to the global film community the benefits of shooting in India. Weighing in on the panel were Australian producer Ms Robyn Kershaw, Mr Colin Burrows, CEO of Special Treats Productions, and veteran filmmaker and producer Ramesh Sippy. Mr

Burrows and Ms Kershaw spoke at length about their experience of shooting in India, praising the talent and resources, and discussing the challenges of bureaucracy and red-tape. The Single Window Clearance system, wherein all permits related to film shooting will be handled by a single nodal authority, agreed all the panellists, would open up India as a shooting destination for foreign filmmakers for a hassle-free shooting experience and boost foreign productions in India tremendously.



Key takeaways

- *The Single Window Clearance system has been institutionalized in India, and competent authorities appointed for its implementation – this will encourage more international co-productions.*
- *An Inter-Ministerial Committee on Promotion and Facilitation of Film Production in India has been set up. The Committee shall act as a 'Single Window' for filmmakers seeking permission from different agencies in the Government of India for filming of feature films, short films and TV programmes.*
- *Ministry of Information & Broadcasting, Ministry of Home Affairs, Ministry of External Affairs, Ministry of Tourism, Ministry of Defence, Ministry of Civil Aviation, Ministry of Culture and Railways are represented in the Committee, while other ministries and state government will be co-opted on case to case basis. The Secretariat of the Committee is being provided by Ministry of I&B.*
- *The objective is to grant a final decision on permission, or otherwise, within a time frame of 30 to 45 days for routine and sensitive cases respectively.*
- *A 'Standard Operating Procedure' (SOP) has been adopted by the Committee.*
- *To cut short delays, concurrent processing of permissions will take place at both the Central and state levels.*
- *A dedicated website for 'Single Window Clearance' is being set up, and it will include data on requirements such as visas, custom clearances, railways, cultural sensibilities, etc. The website will also include a 'Production Resource Guide' for every state of India, on aspects of production/logistics.*
- *Benefits of the Single Window Clearance mechanism will include boost to local film production in various parts of India; boost to the tourism industry; creation of employment opportunities; benefits to the economy; and technological and cultural exchange.*



Session 7

Two Indian Filmmakers at Cannes

(17th May, 4.00 p.m.)

Taking the form of a discussion between Ramesh Sippy and Sudhir Mishra, this session – moderated by producer Bobby Bedi – saw the Indian film veterans discuss the evolution of

the Indian film industry over the past few decades and also India's presence at the Cannes Film Festival over the years.



Session 8

Dance: The Soul of Bollywood Films

(18th May, 2.30 p.m.)



A panel about the role that dance has played over the decades in Indian cinema, and its evolution, the session saw choreographer Sandip Soparrkar taking the lead for a discussion on Bollywood dance, which featured veteran actor Kiran Joneja Sippy, classical dancer Raghunath Manet and actor and model Jesse Randhawa. The conversation between the panellists was interspersed with Soparrkar, Manet and Randhawa taking to their feet and demonstrating to the audience how classical Indian dance forms have often been blended seamlessly by choreographers into traditional Bollywood dance numbers.



Session 9

Promoting Cinema – The Role of Film Festivals and Markets (18th May, 4.00 p.m.)

This interactive session was the highlight of the fourth day of activities at India Pavilion at the Cannes Film Festival – a power-packed panel comprising Cameron Bailey from the Toronto International Film Festival, Dorothee Wenner from the Internationale Filmfestspiele Berlinale, Selvaggia Velo from River to River – Florence Indian Film Festival, Gabriele Brennen from

International Indian Film Festival – Paris, Samr Al Marzooqi from the Dubai Film Market and producer Guneet Monga. Moderated by Colin Burrows, this session saw multiple perspectives on what the role of a film festival is in promoting cinema – and increasing the presence of Indian films at international festivals.



Key takeaways

- *The role of a film festival is steering into directions that are new – in Western markets Indian films are still new.*
- *There is seemingly a cultural block against releasing films at a festival before their commercial release among Indian filmmakers. They need to be bolder about showing their films at festivals.*
- *Indian films need to break free from the tropes of mainstream commercial cinema in the domestic market and make the necessary crossovers that would appeal to European sensibilities and thus open up greater scope for their distribution and exhibition.*
- *Indian cinema is the second-most watched cinema in the Middle East after Arabic.*
- *Festivals are extremely important for independent filmmakers and makers of documentaries and shorts to showcase their films and find buyers and distributors even when they are not backed by big production houses.*
- *The Toronto International Film Festival has a total budget of approximately 43 million USD, of which 19% comes from the government, 40% from sponsors, and the rest from ticketing revenues.*



Session 10

Promoting Indian Cinema in France – Co-production, Distribution, Exhibition, Festivals (19th May, 4.30 p.m.)

A dynamic panel discussion featuring Eric Garandeau, Former President, CNC; Julien Ezanno, CNC, Responsable coproductions internationale; Marc Baschet and Cedomir Kolar, co-producers, 'The Lunchbox'; Gabriele Brennen, Festival Director, International Indian Film Festival – Paris; Murlī Chhatwani, Business Head - Distribution & Syndication Management, DAR Media Pvt. Ltd; and Pierre Assouline, producer, Westeast Films, this session provided insights from multiple perspectives about present and future

collaborations between India and France in the cinema landscape. The panellists spoke about the need for awareness in India and France about each other's cinema and culture, and 'natural partnerships' so that all parties involved in a co-production are aligned both creatively and for business strategy. Using the example of 'The Lunchbox', the panellists also spoke of the need for more Indian films with a global soul in order for Indian cinema to make a substantial impact in the French exhibition and distribution space.



Session 11

In Conversation with Kanu Behl and Ranvir Shorey

(22nd May, 2.30 p.m.)



An interactive session with students of University of Georgia's Cannes Film Festival Study Abroad Program, this discussion saw Indian filmmaker Kanu Behl and actor Ranvir Shorey, the director and star, respectively, of 'Titli', India's selection to the Un Certain Regard section of Cannes Film Festival 2014, speak candidly and openly about their experience in the Indian film industry, their educational backgrounds and their motivation for choosing cinema as a career. The session was moderated by veteran journalist Uma da Cunha.





Section 4

Networking Events at India Pavilion

A remarkable feature of the activities at this year's India Pavilion at the Cannes Film Market was exclusive networking receptions co-hosted by the Ministry of Information & Broadcasting, Government of India, and film bodies, producers and filmmakers from three countries: New Zealand, Australia and Germany; and a reception hosted by Mr T.P. Aggarwal, former president of the Film Federation of India. The guest list for the events included delegates from these specific countries and Indian delegates at Cannes.

Ministry of I&B Reception for 'Titli' - 15th May

The first networking reception at India Pavilion was hosted by the Ministry of Information & Broadcasting at 5 p.m. on 15th May in honour of 'Titli'. Open to all delegates present at the Cannes Film Festival, the event provided the space and scope for filmmakers and producers from all countries to interact with the Indian delegation at Cannes and discuss future collaborations.

New Zealand Film Commission Reception - 16th May

The evening of 16th May saw an exclusive networking evening co-hosted by the Ministry of Information & Broadcasting, Government of India, and the New Zealand Film Commission.

An intimate interaction between filmmakers, producers and funding bodies from New Zealand and India, the event was the first of a kind Indian initiative aimed at promoting and forging ties for co-production and other partnerships between the two countries.

Screen Australia Brunch - 17th May

Morning at India Pavilion on 17th May began with a brunch co-hosted by the Ministry of Information & Broadcasting, Government of India, and Screen Australia, the Australian Federal Government's key funding body for the Australian screen production industry. An exclusive networking event that saw the presence of His Excellency Richard Wells, Australian Ambassador to France; Shri Bimal Julka, Secretary, Ministry of I&B; Graeme Mason, CEO, Screen Australia; renowned filmmakers Ramesh Sippy and Sudhir Mishra,



and other officials and filmmakers from India and Australia, the event was aimed at allowing focused discussion between film industry stakeholders from both countries in order to forge stronger ties and the possibility of exchange.

German Films Reception - 17th May

Another networking reception was co-hosted by the Ministry of Information & Broadcasting in partnership with German Films, the national information and advisory centre for the promotion of German films worldwide. The Indian guest list saw representation from filmmakers, producers and industry body members at Cannes this year, interacting with

German filmmakers, funding bodies and producers, with the goal of allowing the attendees to discuss possible ties and the utilization of the India-Germany co-production agreement.

Film Federation of India Reception - 18th May

A networking reception was hosted in the evening on 18th May by T.P. Aggarwal, first Indian vice-president of FIAPF (International Federation of Film Producers Associations) and Film Federation of India. The event had senior members from the Executive Committee of FIAPF interacting with visiting Indian producers and filmmakers in Cannes.



Section 5

B2B Meetings at India Pavilion

Cannes Film Festival 2014 saw an enormous number of business meetings being conducted by Indian delegates with international stakeholders at India Pavilion. The opportunity for conducting these meetings at India Pavilion was promoted extensively by FICCI through emailers and announcements to the Indian industry as well as all international delegates registered for the Cannes Film Market. Apart from the pre-scheduled meetings resulting from this, India Pavilion also welcomed from 14th to 24th May all Indian delegates who wanted to conduct walk-in meetings, and provided a business-like environment for them. Approximately 400 B2B meetings were conducted at India Pavilion this year, and fruitful results from them are expected by delegates. A few of the renowned international stakeholders who visited India Pavilion for meetings are listed below.

Benoit Ginisty, Director General, FIAPF

FIAPF (Fédération Internationale des Associations de Producteurs de Films) is an organization composed of 30 member associations from 27 of the leading audiovisual production countries. FIAPF helps producers formulate policies and coordinate political action in these key areas: copyright and related intellectual property rights legislation; enforcement of IPR legislation and anti-piracy action; deployment of digital technologies and their impact on the audiovisual value chain; technology standardization process; media regulation; private and public sector film financing mechanisms; trade-related issues.



Shivani Pandya, Managing Director, Dubai International Film Festival

The Dubai International Film Festival (DIFF) is a leading film festival. The festival serves as an influential platform for Arab filmmakers and talent at an international level by spearheading the cinema movement in the region. Each year DIFF screens a diverse slate of the very best in cinema and shines the spotlight on filmmaking talent from the Arab world, Asia, Africa and beyond. A key component of DIFF is the Dubai Film Market, the business centre of the festival offering a wide range of 'script-to-screen' initiatives covering every aspect of cinema from conceptualization to distribution.

Amanda Nevill, Chief Executive, British Film Institute (BFI)

The BFI combines cultural, creative and industrial roles. BFI activities include: awarding lottery funding to film production and distribution, international development, education, audience development and market intelligence and research; the BFI London Film Festival, BFI Fare: London LGBT Film Festival, BFI Future Film Festival; BFI Distribution (including UK-wide cinema releases, DVD and online); BFI publishing, including Sight & Sound magazine; the BFI National Archive; and more.



Jennifer Jao, Director, Taipei Culture Foundation – Taipei Film Commission (TFC)

The Taipei Film Commission was established in 2008 to provide assistance for film production in Taipei city and film promotion nationwide as well as internationally. Their four main goals are production and co-production; training and education; promotion and distribution; and enterprise co-sponsorship. TFC also attends international film festivals to market films, strives for alliance with reputed film organizations, and attracts international production teams to create their works in Taiwan.

Karin Hoffinger, International Relations/Programme Organization, Berlin Film Festival

The Berlinale is not only Berlin's largest cultural event, but also one of the most important dates on the international film industry's calendar. More than 19,000 film professionals from 136 countries, including about 4,000 journalists, are accredited for the Berlin International Film Festival every year. With more than 270,000 tickets sold, the Berlinale is not only a film industry meeting but it also enjoys one of the the largest audiences of any film festival in the world.

Julie Vez, The Film; Atiq Rahimi, Filmmaker and Writer; Jean Claude Carriere, Writer

The writers and the company The Film are working on an upcoming feature based on the renowned story 'KABULIWALA' by Rabindranath Tagore. The film will be directed by renowned filmmaker Atiq Rahimi and will be shot entirely in India. They are looking for possible Indian funding/co-production/partners for the film.

Carola Ash, Director – Europe, Academy of Motion Pictures

Founded in 1927 by 36 of the most influential men and women in the motion picture industry at the time, the Academy is an honorary membership organization whose ranks now include more than 6,000 artists and professionals. Dedicated to the advancement of the arts and sciences of motion pictures, the Academy's corporate management and general policies are overseen by a Board of Governors, which includes representatives from each of the craft branches. It is best known around the world for its awards ceremony, the Academy Awards.



Cameron Bailey, Artistic Director, Toronto International Film Festival (TIFF)

TIFF's breadth of programmes and initiatives are designed to trigger creative and cultural discovery through all aspects of the moving image, and to provide new academic opportunities and social experiences by introducing diverse communities to the language and power of film. TIFF year-round programming includes existing programmes and activities such as: Toronto International Film Festival, TIFF Kids International Film Festival, TIFF Next Wave Festival, Cinematheque, Film Circuit, Reel Talk, Canada's Top 10, and Student Film Showcase.

Karen Thorne-Stone, President – CEO, Ontario Media Development Corporation (OMDC)

OMDC is an agency of the Ontario Government that provides a range of services and programs to stimulate the growth of Ontario's film, television, book and magazine publishing, sound recording and digital media industries. Support offered includes tax credits, content creation and marketing funds, business development and research, and the provincial film commission. OMDC also runs the annual International Financing Forum (IFF) during the Toronto International Film Festival.



Jerome Paillard, Executive Director, Marche du Film, Festival de Cannes

The Marché du Film is the one of the most important film markets in the industry and the leading meeting place for 20 000 film professionals, including 3200 producers, 2300 theatrical distributors, 1500 sales agents and 790 festival programmers.



Marijana Stoitsits, Managing Director, Vienna Film Commission

The Vienna Film Commission is a service and advisory agency acting on behalf of the City of Vienna for national and international production companies operating in Vienna. The main assignment of the Vienna Film Commission is enabling, assisting and coordinating communication between production companies, public authorities and private stakeholders.



Tomasz Dabrowski, Film Commissioner, Film Commission Poland

Film Commission Poland represents Poland to foreign film markets. Film Commission Poland is the first stop to a network of local film offices providing information, introductions and support to filmmakers, who choose Poland as their shooting destination. Film Commission Poland supplies information about Poland to foreign producers and film investors and – along with local film offices – takes care of required work visas, shooting permits, assists with location scouting, coordinate contacts and offers logistical support.



Section 6

Media Coverage



Major print coverage

- 'Kamal Hassan to inaugurate India Pavilion at Cannes', The Statesman, 13 May 2014
- 'Kamal Haasan to lead delegation the 67th Cannes Film Festival, India Pavilion to promote film sales', The Hindu, 14 May 2014
- 'Kamal Haasan to lead delegation to the 67th Cannes Film Festival', The Hindu, 14 May 2014
- 'Desi team at Cannes', Times of India, 15 May 2014
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Section 7

Key Differentiators at India Pavilion 2014

India Pavilion Branding and Design

With 101 years of cinema to our credit, the next goal for India is to become a major player in the global film landscape. Hence the design and branding of India Pavilion year focused on three key aspects: major production centres; acclaimed Indian films that have been showcased at Cannes over the years and winners of this year's National Film Awards; and the International Film Festival of India, which – along with Film Bazaar, India's biggest film market – makes for the largest and most significant meeting ground in the country between international and Indian filmmakers and industry stakeholders. The core imagery for India Pavilion comprised a figure wielding a tutari – a quintessentially Indian image but executed in a modern style to resonate with the aesthetic sensibilities of an international film festival such as Cannes. The design of India Pavilion was praised by almost all visiting delegates; in particular, it was greatly lauded by the organizers of the Cannes Film Market, who termed it one of the 'best' pavilions at the festival.



Country-focused Networking Events

A remarkable feature of the activities at this year's India Pavilion was exclusive networking receptions co-hosted by the Ministry of Information & Broadcasting, Government of India, and film bodies, producers and filmmakers from three countries: New Zealand, Australia and Germany. The New Zealand event was organized in coordination with the New Zealand Film Commission; the delegation was led by NZFC CEO Dave Gibson, and comprised filmmakers and producers from the country; His Excellency Richard Wells, Australian Ambassador to France, and Screen Australia CEO Graeme Mason led the Australia contingent; and German Films organized the third event. The Indian guest list saw representation from filmmakers, producers and industry body members at Cannes this year. This new initiative was aimed at promoting and forging ties for co-production and partnerships between India and these countries.

Range of B2B Meetings

India Pavilion 2014 saw the largest number of structured B2B meetings between Indian delegates and international stakeholders in order to facilitate business promotion and explore opportunities for partnership between the Indian film community and the global one. Apart from the meetings conducted by the Government of India, most delegates (Indian and international) visiting the India Pavilion reported having conducted between 2 and 10 business meetings at the pavilion.

Souvenirs

All delegates who visited India Pavilion were gifted a copy of the India Film Guide; brochures about the International Film Festival of India and its regulations; and a cosmetic kit courtesy of Shahnaz Husain, CEO of Shahnaz Husain Herbals Inc. As well, all dignitaries who inaugurated the India Pavilion, and the cast and crew of 'Titli', the only feature film from India to be selected for screening at the festival, were felicitated with pashmina stoles from WRAP, a design studio based in New Delhi.



Feedback Mechanism

FICCI adopted a new feedback mechanism at this year's India Pavilion, with visiting delegates being requested to fill out a response form about how useful they found the activities at the pavilion and their suggestions for improvements for future years. As well, they were asked to provide video bytes on their opinion of the pavilion.

India Pavilion 2015 and Beyond – The Way Forward

There is a need to work on appropriate resources and infrastructure to host a proper 'India Party' in the coming years to give maximum exposure to Brand India and the Indian film sector in the international community.



सत्यमेव जयते

Ministry of Information & Broadcasting
Government of India

MINISTRY OF INFORMATION AND BROADCASTING
GOVERNMENT OF INDIA

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